

Cakewalk® Sonar

Reference Guide

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Table of contents

43 New features

| | |
|----|--|
| 45 | Cakewalk by BandLab is now Cakewalk Sonar |
| 46 | UI refresh |
| 47 | DPI awareness |
| 51 | Track Manager enhancements |
| 53 | Spectrum Analyzer display per track |
| 54 | Double-click to expand/collapse docked windows |
| 54 | Double-click to expand/collapse Control Bar modules |
| 55 | Additional snap landmarks |
| 56 | Preview Bus enhancements |
| 57 | Console view enhancements |
| 58 | Integrated sampler (XSampler) |
| 59 | New Quick Start Screen |
| 60 | Project preview |
| 63 | Project Start and End markers |
| 66 | Cakewalk Interchange Format (CXF) |
| 68 | Cakewalk ZIP Format (CWZ) |
| 68 | Configuration backup/restore |
| 72 | Automation smoothing when recording |
| 73 | Specify the default automation curve type |
| 74 | Offset mode enhancements |
| 75 | Live articulations |
| 76 | Time offset for MIDI transform articulations |
| 77 | Delete all articulations belonging to an articulation map, group or specific articulation ID |
| 78 | Key Aftertouch editing in the Piano Roll view Controller pane |
| 79 | Import and export tempo map to/from MIDI files |
| 79 | Multitrack Piano Roll view drag drop optimizations |
| 79 | Dynamic MIDI buffer size management |
| 80 | Time+ parameter on MIDI tracks can be set in milliseconds or ticks |
| 81 | Cakewalk Product Center |
| 82 | Using Cakewalk Product Center |
| 83 | Overloud TH-U Cakewalk amp simulator |
| 84 | ProChannel Concrete Limiter module |
| 85 | VX-64 Vocal Strip |
| 86 | A/B plugin settings |
| 87 | Sidechaining enhancements |
| 90 | Plugin oversampling enhancements |
| 93 | Plugin delay compensation (PDC) UI enhancements |
| 95 | Plug-in Load Balancing enhancements |

| | |
|-----|--|
| 97 | External Insert enhancements |
| 102 | Plugin Browser drag and drop enhancements |
| 102 | Quick access to plugin settings |
| 104 | Friendly names for plugins in FX racks |
| 105 | Audio processing load tooltips |
| 105 | Click Sonar logo in Control Bar to open Quick Start Screen |
| 106 | Specify default synth for use in Add Track flyout menu |
| 107 | Select all tracks/buses in a control group |
| 108 | Create sends by dragging effects to channel strips |
| 110 | Create audio tracks routed to aux tracks or patch points |
| 111 | Preserve sections in other Arranger tracks when committing an arrangement |
| 112 | Arranger Inspector displays a badge on sections that intersect with the Now Time |
| 113 | In-app hang detection |
| 114 | Improved application error handling and crash recovery |
| 114 | Key bindings to show/hide tracks |
| 115 | Toast notification when a control surface is disabled on launch |
| 115 | Improved device change notifications |
| 115 | Deleting a tempo in the Tempo Inspector sets the focus to the next tempo in the list |
| 116 | Press F2 to rename markers in the Markers view |
| 116 | Meter scale for Instrument tracks changes to dB scale when frozen |
| 116 | Remove crossfades |
| 117 | Track Scale Zoom is now quick-groupable |
| 117 | Double-click to reset sliders |
| 117 | Export track/bus and project icons as PNG |
| 118 | Process > Length dialog accepts fractional values |
| 118 | Quick Grouping of Mute, Solo, and Archive buttons on track folders |
| 119 | Updated docked Synth Rack and new bypass functionality |
| 119 | Sync Synth Rack strips with current track |
| 120 | Command to 'Select Associated Tracks/Buses' |
| 120 | Command to 'Select Associated Instrument Tracks' via the Synth Rack |
| 120 | 'Left Click Sets Track Focus' global option |
| 121 | Quick Exit mode |
| 122 | In-app bug reporting |
| 122 | Microsoft GS Wavesynth device no longer available |
| 122 | Misc. enhancements |
| 123 | Audio engine low latency optimizations for multi-core processors |
| 123 | Performance optimizations for projects with many synths and effects |
| 124 | CPU core selection |
| 125 | Optimizations for high track count projects |
| 126 | Misc. optimizations |

127 **Beginner's guide to Cakewalk software**

| | |
|-----|--|
| 128 | MIDI |
| 129 | MIDI channels, interfaces, inputs, and outputs |
| 130 | MIDI drivers |
| 130 | MIDI files, projects, tracks, and clips |
| 132 | Controlling which sounds you hear |
| 133 | Audio |
| 134 | Audio playback in Sonar |

| | |
|-----|---|
| 135 | Tracks |
| 136 | Clips |
| 137 | Track-by-track playback |
| 138 | Audio recording |
| 138 | Connecting an instrument, home stereo, or microphone to your sound card |
| 142 | Choosing inputs |
| 144 | Audio hardware and drivers |
| 144 | Consumer and professional |
| 145 | How do I know if I have a hardware conflict? |
| 146 | Installation and drivers |

147 Introduction

| | |
|-----|--|
| 148 | About Sonar |
| 148 | Publish |
| 148 | Music composition and exploration |
| 148 | Remixing |
| 148 | Game sound development |
| 149 | Sound production and engineering |
| 149 | Web authoring |
| 149 | Film and video scoring and production |
| 149 | Publishing music on the internet |
| 149 | Burning audio CDs |
| 149 | Flexibility |
| 150 | Computers, sound and music |
| 150 | MIDI |
| 151 | Digital audio |
| 152 | Setup |
| 152 | Audio connections |
| 155 | MIDI connections |
| 156 | Changing I/O devices |
| 159 | Starting Sonar |
| 162 | Sonar basics |
| 162 | Sonar file types |
| 163 | Opening a file |
| 163 | Views |
| 175 | Working on a project |
| 176 | Color schemes |
| 178 | Screen colors and wallpaper |
| 179 | Color presets |
| 181 | Notifications |
| 181 | Show/hide toast notifications |
| 182 | Customize Project Open notification affirmations |
| 183 | Show audio/MIDI device change notifications |
| 184 | Display language |
| 185 | Configuration backup/restore |
| 188 | Installing Sonar |
| 188 | Cakewalk Product Center |
| 190 | Using Cakewalk Product Center |
| 191 | Activating Sonar |
| 192 | Local help |

193 Controlling playback

- 194 The Now time and how to use it
- 196 The Now time marker
- 197 The Project Start and Project End markers
- 198 The Track view Now Time display
- 199 Displaying the Now time in large print
- 200 The Time ruler
- 202 Controlling the transport
- 204 Handling stuck notes
- 205 Looping
- 206 Using the Transport, Markers, Punch and Loop modules
- 210 Track-by-track playback
- 211 The Mix module
- 212 Silencing tracks
- 213 Soloing tracks
- 214 Dim Solo mode
- 215 Exclusive Solo mode
- 215 Solo Override
- 216 Inverting the phase of a track
- 216 Changing tracks' mono/stereo status
- 218 Changing track settings
- 226 Setting up output devices
- 228 Assigning Inputs & Outputs
- 230 Assigning tracks to mono hardware outputs
- 230 Choosing the instrument sound (bank and patch)
- 232 Adding effects
- 233 Adjusting volume and pan
- 234 Configuring panning laws
- 234 Adjusting volume trim
- 235 Assigning a MIDI channel (Chn)
- 235 Adjusting the Key/transposing a track (Key+)
- 236 Adjusting the note velocity (Vel+)
- 236 Adjusting the time alignment of a MIDI track (Time+)
- 237 Other MIDI playback settings
- 238 Customizing track/bus colors
- 243 Controlling live MIDI playback - MIDI echo
- 245 Local control
- 246 Playing files in sequence with the Play List
- 246 The Play List interface
- 248 Using the Play List
- 250 Video playback, import, and export
- 251 Importing and playing back videos
- 254 Exporting video
- 255 Uploading your songs to YouTube
- 256 Optimizing video performance
- 257 Using the Video Thumbnails pane
- 259 Video playback on a FireWire DV device
- 260 Exporting a project to a FireWire DV device
- 261 Synchronizing external video playback to audio
- 261 Locating missing audio
- 261 The Find Missing Audio dialog
- 262 Restoring missing audio files
- 262 Managing shared and external files

263 Recording

- 264 Creating a new project
 - 264 Creating a new project file
 - 265 Setting the Meter and Key signatures
 - 266 Setting the Metronome and Tempo settings
 - 268 Setting the audio sampling rate and bit depth
 - 268 Sony Wave-64 support
 - 269 Setting the MIDI timing resolution
- 270 Preparing to record
 - 270 Recording modes
 - 271 Choosing an input
 - 273 Arming tracks for recording
 - 273 Auto arming
- 274 Arming tracks during playback/recording
- 274 Recording music from a MIDI instrument
- 275 Input quantizing
- 276 Arpeggiator
 - 278 Using the arpeggiator
- 280 Recording audio
- 281 Confidence recording and waveform preview
- 282 Input monitoring
 - 284 PDC override
- 286 The Audio Engine button
- 286 Loop recording
- 289 Punch recording
- 292 Step recording
 - 296 Step record keyboard Shortcuts
 - 297 Step pattern recording
- 298 Recording specific ports and channels
 - 299 Input filtering
- 300 Importing music and sound
 - 300 Importing audio files
 - 302 Importing audio CD Tracks
 - 302 Importing material from another Sonar project
 - 302 Importing OMF projects
 - 304 Importing MIDI files
 - 304 Importing audio / MIDI files from the Clips pane
- 305 Saving your work

307 Tempo

- 308 How tempo changes affect audio clips
- 311 How tempo changes affect automation
- 312 Tempo track
- 315 Tempo Inspector
- 316 Changing tempos
 - 318 Using the Tempo track
 - 328 Using the Tempo Inspector
 - 331 Using the Transport module
 - 332 Using the Tempo commands
 - 334 Offsetting the tempo map
 - 335 Setting the project tempo from an audio recording
 - 337 Setting the project tempo from freely recorded MIDI or audio

- 338 Aligning measure/beat boundaries manually
- 340 Importing and exporting tempo map to/from MIDI files
- 341 Backwards compatibility

343 BandLab library import/export

- 346 Publishing to BandLab
- 348 Importing from BandLab
- 352 Inviting collaborators

353 Arranging and editing

- 354 Arranger tracks
 - 357 Arranger tracks
 - 364 Arranger Inspector
 - 369 Defining sections of your song
 - 372 Section types
 - 376 Editing sections
 - 383 Creating arrangements
 - 386 Navigating by Arranger sections
 - 387 Exporting arrangements
 - 388 Arranger templates
- 391 Arranging tracks
 - 392 Changing the order of tracks
 - 393 Inserting tracks
 - 399 Configuring the display of tracks in the Track view
 - 400 Copying and duplicating tracks
 - 401 Erasing tracks
 - 401 Working with track templates
 - 402 Track icons
 - 403 Configuring Track view controls
- 404 Arranging clips
 - 404 Displaying clips
 - 410 Using the Navigator view
 - 411 Opening views by double-clicking clips
 - 411 Selecting clips
 - 412 Using the Select tool
 - 413 Duplicating clips
 - 414 Moving and copying clips
 - 419 Aim Assist line
 - 421 Reverting clip(s) to original time stamp
 - 422 Locking Clips
 - 422 Auto scroll lock in Clips pane
- 423 Ripple editing
- 424 Clip selection groups
- 427 Nudge
 - 427 Nudge settings
- 429 Working with partial clips
- 430 Markers and the snap grid
 - 430 Showing grid lines
 - 430 Defining and using the Snap Grid
 - 432 Snap offsets
 - 432 Creating and using markers
- 435 TAB to transients
- 436 Working with linked clips

- 437 Splitting and combining clips
- 439 Take lanes
 - 440 Take lane controls
 - 441 Using Take lanes
- 446 Clip muting and isolating (clip soloing)
 - 447 Toggling a clip's mute status
 - 447 Audition (selection playback)
 - 448 Isolating (clip soloing)
- 449 Comping
 - 450 Basic comping workflow
 - 451 Recording takes
 - 453 Auditioning takes
 - 454 Comping methods
 - 461 Adjusting crossfades
 - 463 Comp clips
 - 464 Finalizing the comp
 - 466 Removing all unused takes and empty Take lanes
- 467 Track folders
 - 470 Adding effects in the Track view
- 471 Undo, redo, and the undo history
- 472 Slip-editing (non-destructive editing)
 - 472 Using slip-editing
 - 474 Slip-editing multiple clips
- 475 Fades and crossfades
 - 475 Using fades and crossfades in real-time
- 478 Enhanced editing with keyboard
 - 480 Navigating with a keyboard
 - 481 Selecting with a keyboard
 - 482 Editing with a keyboard

483 Tools

- 486 Selecting tools
- 490 Selecting the data type to edit
- 495 Smart tool
- 502 Select tool
- 506 Move tool
- 509 Edit tool
- 512 Stretch tool
- 515 Comping tool
- 517 Split tool
- 520 Freehand tool
- 524 Pattern tool
- 528 Line tool
- 530 Pattern tools
- 532 Erase tool
- 535 Mute tool
- 538 Scrub tool
- 539 Zoom tool
- 540 Snap to Grid settings
- 542 Specifying note durations
- 543 Mouse cursors

- 546 Using tools to perform common tasks
- 548 Working with audio clips
- 552 Working with MIDI clips
- 555 Working with MIDI notes
- 560 Working with automation envelopes
- 563 Working with AudioSnap transients

565 Control Bar overview

- 570 To scroll the Control Bar
- 572 Export module
- 576 Tools module
- 579 Snap module
- 582 Transport module
- 586 Mix module
- 588 Loop module
- 590 Performance module
- 593 Select module
- 595 Punch module
- 597 Screenset module
- 599 ACT module
- 601 Markers module
- 603 Event Inspector module
- 605 Sync Module
- 607 Custom module
- 609 Mix Recall module

611 Inspectors

- 615 Track Inspector overview
- 616 Track Inspector controls
- 627 Properties Inspector overview
- 628 Properties Inspector - Clip Properties
- 633 Properties Inspector - Track Properties
- 636 Properties Inspector - Bus Properties

639 Browser

- 641 Docking/undocking and resizing the Browser window
- 643 Using the Media Browser
- 645 Adding Browser objects to your project
- 649 Using Content Location presets
- 650 Keyboard navigation
- 651 Using the Plug-in Browser
- 653 Adding effects and instruments to a project
- 658 Using FX Chain presets (.fxc)
- 659 Using the Notes Browser
- 660 Using the Synth Rack
- 664 Managing instruments in a project

667 Workspaces

- 670 Using Workspaces

671 AudioSnap

- 674 Using global tools on AudioSnap transient markers
- 677 Editing transient markers
 - 684 Enabling/disabling AudioSnap
- 685 Using the AudioSnap palette
- 688 Synchronizing audio and the project tempo
 - 691 Editing a clip's tempo map
 - 693 Changing a project's tempo
- 694 Fixing timing problems in audio clips
 - 695 Adjusting the timing of a solo performance
 - 696 Adjusting the timing of a multi-track performance while maintaining phase relationships
 - 699 Synchronizing the rhythms of out-of-sync tracks
 - 699 Making multiple clips/tracks groove together
 - 700 Quantizing audio
- 706 Extracting MIDI timing information from audio
- 708 General editing
 - 708 Snapping edits to audio beats
 - 710 Splitting beats into clips
 - 713 Slip-stretching audio
 - 714 Adding automation
- 715 Using the Pool
 - 716 Groove Quantize and Quantize to Pool
- 717 Algorithms and rendering

721 Working with loops and Groove Clips

- 721 The Loop Construction view
 - 722 Loop Construction controls
- 725 Using loops with the Browser
- 727 Working with loops
- 728 Working with Groove Clip audio
 - 728 How Groove Clips work in Sonar
 - 729 Using Groove Clips
 - 729 Creating and editing Groove Clips
 - 731 Editing slices
 - 732 Saving Groove Clips as Wave files/ACIDized Wave files
 - 733 Using pitch markers in the Track view
 - 734 Working with REX files
- 735 MIDI Groove Clips
 - 736 Exporting and importing MIDI Groove clips
- 738 Importing Project5 patterns

739 Editing MIDI events and continuous controllers (CC)

- 741 Event Inspector
- 742 The Piano Roll view
 - 743 Note Map pane
 - 743 Drum Grid pane
 - 743 Notes pane
 - 743 Controller pane
 - 743 Track pane
 - 744 Opening the view
 - 744 Working with multiple tracks in the Piano Roll view
 - 751 Note names

| | |
|-----|--|
| 751 | Displaying notes and controllers (Piano Roll view only) |
| 752 | Adding and editing notes in the Piano Roll |
| 752 | Selecting notes |
| 754 | Editing notes with the global tools |
| 759 | Piano Roll view snap resolution |
| 760 | Show velocity on selected notes (optional) |
| 760 | Selection sensitive velocity drawing |
| 761 | Hiding events in muted clips |
| 761 | Adding and editing controllers in the Piano Roll |
| 762 | Multiple automation controller lanes |
| 765 | Adding controllers |
| 766 | Selecting controllers |
| 766 | Select controllers within note duration |
| 767 | MIDI Transform tool |
| 774 | Piano Roll Microscope mode |
| 776 | The Inline Piano Roll view |
| 776 | Displaying the Inline Piano Roll view |
| 777 | The MIDI scale |
| 778 | Displaying notes and controllers in the Inline Piano Roll view |
| 779 | Selecting and editing events |
| 780 | Copying and pasting MIDI data |
| 781 | Transposing |
| 782 | Inserting time or measures into a project |
| 784 | Stretching and shrinking events |
| 787 | Reversing notes in a clip |
| 787 | Adding crescendos and decrescendos |
| 788 | Changing the timing of a recording |
| 788 | Quantizing |
| 794 | Fit Improvisation |
| 796 | Snap to Scale |
| 799 | Searching for events |
| 800 | Event filters |
| 803 | Controllers, RPNs, NRPNs, and automation data |
| 805 | The Event List view |
| 806 | Event List buttons and overview |
| 807 | Selecting events in the Event List view |
| 807 | Event List display filter |
| 808 | Editing events and event parameters |
| 809 | Additional event information |
| 810 | Articulation maps |
| 812 | Using Articulation Maps |
| 814 | Editing articulations |
| 815 | The Articulation Map Editor |
| 820 | Creating an articulation map |
| 821 | Modifying an existing articulation map |
| 822 | Importing articulation maps |
| 823 | Exporting articulation maps |
| 823 | Applying articulations |
| 825 | Live articulations |
| 826 | Extracting keyswitch articulations from existing MIDI data |
| 827 | MIDI effects (MIDI plug-ins) |
| 827 | MIDI effects presets |
| 828 | Quantizing |
| 829 | Adding Echo/Delay |
| 830 | Filtering events |

- 831 Adding Arpeggio
- 832 Analyzing chords
- 833 Changing velocities with the Velocity effect
- 834 Transposing MIDI notes with the Transpose MIDI effect

835 Drum maps and the Drum Grid pane

- 835 The basics
- 836 Creating and editing a drum map
 - 836 The Drum Map Manager
 - 837 Working in the Drum Map Manager
 - 838 The Map Properties dialog
 - 838 Saving a drum map
- 839 Using drum maps
 - 839 Assigning a MIDI track to a drum map
 - 839 Opening a drum map
 - 840 Displaying tracks in the Drum Grid pane
 - 840 Velocity tails
 - 841 Editing note velocities
 - 841 Previewing a mapped sound
- 842 The Note Map pane
 - 842 Changing mapped-note settings
- 844 The Drum Grid pane
 - 844 Grid lines

845 XSampler

- 848 UI overview
- 853 Adding a sample
- 855 Triggering the sample
- 857 Editing the sample

861 Editing audio

- 862 Digital audio fundamentals
 - 862 Basic acoustics
 - 862 Example—a guitar string
 - 864 Waveforms
 - 866 Recording a sound
 - 867 The decibel scale
 - 867 Audio clips
 - 867 Managing audio data
- 868 Basic audio editing
 - 868 Editing clip properties
 - 869 Moving, copying, pasting and deleting audio clips
 - 869 Audio scaling
 - 871 Splitting audio clips
 - 872 Bouncing to clips
 - 873 Scrubbing
- 873 Basic audio processing
 - 874 Using the Normalize and Gain commands
 - 875 Reversing audio data
- 876 Advanced audio processing
 - 876 Removing silence
 - 877 Removing DC offset
 - 878 Applying fades and crossfades offline

- 880 Audio effects (audio plug-ins)
- 880 Real-time audio effects processing
- 880 Destructive audio effects processing

881 Software instruments

- 882 Synth Rack
- 883 Synth tracks
- 884 Inserting soft synths
- 889 Using instrument tracks
- 891 Opening a soft synth's property page
- 892 Synth Rack icons
- 893 Playing a soft synth
- 894 Muting and soloing soft synth tracks
- 895 Rename synths in the Synth Rack view
- 895 Multi-port soft synths
- 896 Converting your soft synth tracks to audio
- 897 Using the Assignable Controls feature
- 898 Automating controls from the Synth Rack
 - 898 Displaying Synth Rack automation
 - 898 Remote control of the Synth Rack
 - 898 Drawing soft synth automation in the Clips pane
- 899 Soft synth MIDI output support
 - 899 Recording a soft synth's MIDI output
- 900 ReWire
 - 900 ReWire instruments
 - 901 Inserting a ReWire instrument
 - 902 Routing MIDI data to ReWire instruments
 - 902 Mixing down ReWire instruments
 - 902 Automating ReWire instruments
 - 903 ReWire troubleshooting guide
- 904 Soft synth audio recording
- 908 Stand-alone synths
 - 908 Playing a stand-alone synth
 - 909 Recording a stand-alone synth

911 Mixing

- 912 Preparing to mix
 - 913 Configuring the Console and Track views
- 916 Mixing MIDI
 - 916 Mixing a MIDI track
 - 917 Converting MIDI to audio
- 918 Signal flow
 - 920 Sidechaining signal flow
 - 920 Routing and mixing digital audio
 - 921 Buses
 - 923 Hardware outs
- 924 Insert Send Assistant
- 927 Patch points
- 938 Metering
 - 938 What the meters measure
 - 939 Hiding and showing meters
 - 939 Changing the meters' display

| | |
|------|--|
| 941 | Segmented and non-segmented meters |
| 942 | Changing the meters' performance |
| 943 | MIDI activity indicators |
| 943 | Peak markers |
| 944 | Waveform preview for buses and synth tracks |
| 944 | Freeze tracks and synths |
| 948 | Using real-time effects |
| 949 | Plug-in oversampling on bounce/freeze/export |
| 950 | Effects parameters |
| 951 | How to use real-time effects |
| 954 | Presets and property pages |
| 957 | A/B plugin settings |
| 958 | Bypassing effects globally |
| 958 | Effects on clips |
| 960 | Sidechaining |
| 966 | External Insert plug-in |
| 972 | Effects chains |
| 973 | Using FX Chain presets |
| 977 | Using assignable controls |
| 980 | Customizing the FX Chain UI |
| 981 | Organizing plug-ins |
| 981 | VST configuration |
| 985 | Using the per-track EQ |
| 987 | Applying audio effects |
| 987 | Applying MIDI effects |
| 988 | Using control groups |
| 990 | Quick Groups |
| 992 | Using remote control |
| 993 | Using the Learn option |
| 994 | Bouncing tracks |
| 996 | Real-time bounce |
| 998 | Mix Recall |
| 1000 | Using Mix Scenes |

1007 Surround Mixing

| | |
|------|---|
| 1007 | Surround basics |
| 1008 | Configuring Sonar for surround mixing |
| 1008 | Using surround format templates |
| 1010 | Choosing a surround format |
| 1010 | Surround buses |
| 1011 | Routing in surround |
| 1012 | Downmixing |
| 1013 | Panning in surround |
| 1014 | Controlling surround panning |
| 1017 | Automating surround panning |
| 1017 | Joystick support |
| 1018 | Surround metering |
| 1018 | Bass management |
| 1019 | Surround effects |
| 1019 | The SurroundBridge |
| 1020 | Effect property pages |
| 1020 | Effect presets |
| 1020 | How to patch and configure surround effects |
| 1022 | Importing surround mixes |

1023 ProChannel

- 1027 Using ProChannel
- 1032 ProChannel modules and controls
- 1037 PC76 U-Type Channel Compressor module
- 1039 PC4K S-Type Bus Compressor module
- 1041 QuadCurve Equalizer module
- 1046 Tube Saturation module
- 1048 PC2A T-Type Leveling Amplifier
- 1052 Softube Saturation Knob
- 1054 Console Emulator module
- 1057 FX Chain module
- 1063 Tape Emulator module
- 1065 REmatrix Solo convolution reverb
- 1068 Concrete Limiter module
- 1073 GRIT (saturation) module
- 1075 MAX (volume maximizer) module
- 1076 SPACE (reverb/ambience) module
- 1077 SMOOTHER (de-esser / de-harsher) module
- 1078 GATER (remove noise) module
- 1079 DEPTH (chorus / stereo shaping) module
- 1080 PULSE (tremolo) module
- 1081 SHAPER (transient control) module

1083 Exporting

- 1085 Exporting audio
- 1086 Dithering
- 1087 Cakewalk External Encoder Config utility
- 1087 Encoding options
- 1090 Exporting to Wave format
- 1092 Exporting to Windows Media format
- 1094 Exporting to MP3
- 1096 Exporting tracks
- 1097 Exporting clips
- 1098 Exporting OMF files
- 1099 Exporting via drag and drop
- 1100 Batch exporting audio files using task queues
- 1103 Using export filename tags and presets
- 1112 Exporting surround mixes
- 1113 Preparing to create an Audio CD
- 1113 Burning audio CDs
- 1114 Exporting MIDI
- 1116 Transferring projects between Cakewalk Sonar and Next

1119 Using Region FX

- 1121 ARA Audio Random Access
- 1123 Melodyne
- 1124 Using Melodyne
- 1135 Drum Replacer
- 1136 Drum Replacer editor
- 1138 Using Drum Replacer
- 1143 VocalSync automatic audio alignment
- 1145 VocalSync editor
- 1146 Using VocalSync

- 1151 V-Vocal Region FX clips
- 1152 V-Vocal Editor
- 1154 Playing back V-Vocal Region FX clips
- 1154 Pitch editing
- 1157 Editing time
- 1158 Editing formants
- 1158 Editing dynamics
- 1159 Context menu
- 1159 V-Vocal pitch-to-MIDI
- 1160 Keyboard shortcuts

1163 Automation

- 1164 Quick automation guide
- 1165 Automation methods
- 1166 Automation write modes
- 1167 Automation time base
- 1168 Automation Read and Automation Write buttons
- 1169 Recording individual fader or knob movements
- 1170 Automation lanes
- 1172 Automation lane controls
- 1174 Using Automation lanes
- 1177 Creating and editing automation envelopes
- 1186 Automating track mute
- 1187 Envelope mode and Offset mode
- 1189 Converting MIDI controllers to envelopes
- 1190 Snapshots
- 1191 Automating effects
- 1191 Automating individual effects parameters
- 1192 Recording automation data from an external controller

1193 Window management

- 1194 Docking windows
- 1197 MultiDock
- 1201 Floating views and using dual video monitors
- 1202 Locking views
- 1203 Tiling windows
- 1204 Full Screen mode
- 1205 Screensets
- 1206 Using Screensets
- 1209 X-Ray
- 1211 DPI Awareness

1215 Templates and key bindings

- 1216 Templates
- 1218 Template example: three MIDI instruments
- 1219 Key bindings
- 1221 Importing key bindings
- 1222 Exporting key bindings

1223 Multi-touch

1229 Notation and lyrics

- 1230 The Staff view
 - 1230 Opening the Staff view
 - 1232 Staff pane layout
 - 1232 The Staff pane right-click menu
 - 1233 The Fretboard
 - 1234 Fretboard pop-up menu
- 1235 Basic musical editing
 - 1236 Inserting notes on the staff
 - 1237 Inserting notes with the Fretboard
 - 1237 Selecting notes
 - 1238 Moving, copying, and deleting notes on the staff
 - 1239 Moving notes from within the Fretboard
 - 1239 Auditioning
 - 1240 Changing note properties
 - 1241 Deglitch dialog
 - 1241 Working with triplets
 - 1242 Beaming of rests
 - 1242 Changing the way notes are displayed
 - 1243 Using enharmonic spellings
 - 1244 MIDI Channels and the Fretboard
- 1245 Chords and marks
 - 1245 Adding chord symbols
 - 1247 Adding expression marks
 - 1248 Adding hairpin symbols
 - 1249 Adding pedal marks
- 1250 Tablature
 - 1250 Tablature settings
 - 1251 Changing Fretboard texture and orientation
 - 1251 Quick TAB
 - 1252 Regenerate TAB
 - 1252 Entering notes from the TAB staff
 - 1252 Single note editing from the TAB staff
 - 1252 Editing chords or groups of notes from the TAB Staff
 - 1253 Editing notes and chords from the Fretboard
- 1254 Working with percussion
 - 1254 Setting up a percussion track
 - 1255 Setting up a percussion staff or line
 - 1256 Ghost strokes
- 1257 Printing
- 1258 Export to MusicXML
- 1259 The Meter/Key view
 - 1259 What Is meter?
 - 1259 What Is key?
 - 1260 Opening the Meter/Key view
 - 1260 Adding and editing meter/key changes
 - 1261 Music notation for non-concert-key instruments
- 1262 Working with lyrics
 - 1262 Adding and editing lyrics in the Staff view
 - 1263 Opening the Lyrics view
 - 1263 Adding and editing lyrics in the Lyrics view

1265 Instrument definitions

- 1266 Assigning instruments
- 1267 Importing instrument definitions
- 1268 Creating instrument definitions
 - 1271 Creating and editing patch name and other lists
 - 1271 Copying name lists
 - 1272 Assigning the Bank Select method
 - 1273 Assigning patch names
 - 1274 Assigning note names
 - 1275 Assigning controller, RPN, and NRPN names
 - 1276 Sonar flags in instrument definitions
- 1277 Using instrument definitions with VST instruments
- 1278 Instrument definition tutorial
 - 1278 Why use instrument definitions?
 - 1278 What can they do and not do?
 - 1278 Where do instrument definitions come from?
 - 1278 Start of tutorial

1281 System exclusive data

- 1282 What is System Exclusive?
 - 1282 Sysx events
- 1283 Using the System Exclusive view
- 1283 Sending Sysx banks at startup
- 1284 Importing, creating, and dumping Sysx banks
 - 1285 More about Dump Request Macros
- 1286 Editing Sysx banks
- 1286 Sysx view menu
- 1287 Transmitting banks during playback
- 1288 Real-time recording of System Exclusive messages
- 1288 Sysx echo
- 1288 Sysx .ini file settings
- 1289 Troubleshooting

1291 Synchronizing your gear

- 1292 Synchronization overview
- 1294 Choosing clock sources: Sonar as master
- 1295 MIDI synchronization
 - 1296 Sonar as the slave
 - 1296 Sonar as the master
 - 1297 Using MIDI Sync with drum machines
 - 1297 Troubleshooting MIDI Sync
- 1298 SMPTE/MIDI time code synchronization
- 1300 Playing digital audio under SMPTE/MTC sync
- 1300 SMPTE/MTC sync and full chase lock
- 1301 Troubleshooting SMPTE/MTC sync
- 1302 MIDI Machine Control (MMC)

1303 Audio file management

- 1304 The Project Files dialog
- 1305 Project files and bundle Files
- 1306 Audio folders
 - 1306 Global audio folder
 - 1307 Imported audio files
- 1308 Backing up projects with digital audio
- 1309 Deleting unused audio files

1311 Improving audio performance

- 1312 System configuration
 - 1312 The Wave Profiler
 - 1312 Enabling and disabling audio devices
 - 1313 Sampling rates
 - 1314 Bit depths and float resolution
 - 1315 Bit depths for playback
 - 1315 Bit depths for recording
 - 1316 Bit depths for importing audio
 - 1316 Bit depths for exporting audio
 - 1316 Bit depths for rendering audio
 - 1317 Preparing higher-quality audio for CD burning
 - 1317 Sonar project file compatibility notes
- 1318 Plug-in load balancing
- 1321 Improving performance with digital audio
 - 1321 Getting the most out of your computer
 - 1323 Mixing latency
 - 1323 ASIO drivers
 - 1324 Minimize driver state changes
 - 1324 Queue buffers
 - 1325 Multiprocessor load balancing
 - 1326 CPU core selection
 - 1326 Reduce GUI updates to improve playback performance
 - 1327 24-bit tips
 - 1328 Dropouts and other audio problems
 - 1336 Optimized picture cache redrawing
 - 1336 Improving recording performance
 - 1337 Experimental aggressive task scheduling model
 - 1337 MIDI Prepare Buffer Size and automation
- 1338 Using audio devices in Windows 7
 - 1338 WASAPI support
 - 1340 MMCSS task profile support
 - 1340 WaveRT updates

1341 External devices

- 1342 Mackie Control & HUI protocol
 - 1345 Instrument support for Mackie Control surface
- 1347 Roland A-PRO controllers
- 1349 Setting up control surfaces
- 1352 ACT MIDI Controller plug-in
 - 1352 Using the ACT MIDI Controller property page
 - 1353 ACT presets
 - 1353 Assigning controls on your controller/surface to cells in the ACT MIDI property page

- 1354 Cakewalk Generic Surface plug-in
- 1354 Loading Cakewalk Generic Surface presets
- 1355 Assigning faders and knobs to control Sonar parameters
- 1357 Controlling different tracks or groups of tracks
- 1358 The Cakewalk Generic Surface property page
- 1361 Euphonix EuCon control surface support
- 1362 The WAI display
- 1364 ACT
- 1365 Importing ACT data
- 1366 OPT panels
- 1366 Working with StudioWare
- 1366 StudioWare panels
- 1368 Using StudioWare panels
- 1369 Grouping controls
- 1371 Recording control movements
- 1373 Control settings
- 1373 StudioWare Panel drawing speed
- 1374 Microsoft Surface Dial support
- 1376 Enhanced pen support in the Piano Roll view

1379 Using CAL

- 1379 Running CAL programs
- 1379 Sample CAL files
- 1379 SPLIT NOTE TO TRACKS.cal
- 1380 SPLIT CHANNEL TO TRACKS.cal
- 1380 RANDOM TIME.cal
- 1380 THIN CONTROLLER DATA.cal
- 1380 THIN CHANNEL AFTERTOUCHE.cal
- 1380 THIN PITCH WHEEL.cal
- 1380 MAJOR CHORD.cal, MINOR CHORD.cal

1381 Frequently asked questions

- 1383 Installation FAQs
- 1383 Sonar won't launch
- 1383 Sonar doesn't recognize new plug-ins; missing plug-ins message
- 1384 I can't locate a recently-installed ProChannel module
- 1384 Full VST Rescan recommended after upgrading Sonar
- 1385 Switching between Media Foundation and DirectShow video engines
- 1386 Audio and MIDI FAQs
- 1386 My audio interface or sound card doesn't show up in Sonar
- 1387 Setting up an internal audio card
- 1388 Configuring an audio interface
- 1388 Why do I get an Audio Driver Error?
- 1389 When switching audio devices I get a "Missing Audio Outputs" error
- 1389 I get an error message when changing a project to 24-bit audio
- 1389 I can't hear MIDI playback
- 1391 No sound from my software instrument/synth
- 1391 I'm getting a delay or latency when recording or performing synths
- 1392 Audio dropouts or crashes during playback
- 1392 Dropouts happen at high bit-depths or high sample rates
- 1393 Audio dropouts, clicks and pops when playing and recording
- 1394 Patching an effect into Sonar causes a dropout
- 1395 I can't record from my MIDI device
- 1395 I can't record any audio

- 1396 I hear an echo when I record
- 1396 When I record audio I get a flat line/silence
- 1397 My recording only records to one side and/or only plays out of one speaker
- 1397 Bouncing tracks takes a long time
- 1397 I need an Instrument Definition; Sonar doesn't show the sounds on my keyboard
- 1398 How do I burn my projects to an Audio CD
- 1399 Graphics issues
 - 1399 The Now time is not smooth during playback or scrolls out of view
 - 1399 The Track view no longer scrolls
 - 1399 The Now Time disappeared
- 1400 Plug-in windows flicker or don't display properly
- 1401 My waveforms are gone, but I still hear audio; it says Busy in the corner of the clip
- 1401 DPI scaling issue
- 1402 General FAQs
 - 1402 I can't open my project / File Recovery mode
 - 1403 Broadcast Waves import issue; imported wave files appear at the wrong location
 - 1404 Silent Buses Detected
 - 1404 "Cannot open MASTER.INS. No instrument definitions will be available" message when opening Cakewalk
 - 1405 Plug-in exception handling / crash reporting
- 1406 3rd party plug-in FAQs
 - 1406 Celemony Melodyne Essential
- 1407 Known issues
 - 1407 Session Drummer 3 performance
 - 1407 TTS-1 DXi does not support 88.2 kHz sample rate
 - 1407 Plug-in delay compensation re-sync
 - 1408 Sonar x64
 - 1409 Backwards compatibility
 - 1409 Windows 7

1411 Hardware setup

- 1411 Connect your MIDI equipment
- 1413 Set up to record digital audio

1415 MIDI files

- 1416 Timebases
- 1416 Supported MIDI file meta-events
- 1416 Features not supported by MIDI files
- 1416 Other MIDI file handling notes
- 1417 Special handling of GM, GS, and XG MIDI files
- 1417 If you have problems playing MIDI files
- 1417 If you plan to publish your songs

1419 Initialization files

- 1419 Initialization files
- 1420 Initialization file format
 - 1420 Cakewalk.ini
 - 1426 TTSSEQ.INI
 - 1428 AUD.INI

1435 Included plug-ins

- 1437 Audio effects
- 1449 MIDI effects
- 1451 Instruments

1455 Menu reference

- 1455 File > New
- 1455 File > Open
- 1455 File > Revert
- 1455 File > Close
- 1455 File > Quick Start Screen
- 1456 File > Save
- 1456 File > Save As
- 1456 File > Save Copy As
- 1457 File > Import > Audio
- 1457 File > Import > Audio CD
- 1457 File > Import > Video
- 1457 File > Import > MIDI
- 1458 File > Import > BandLab Project
- 1458 File > Import > Cakewalk Interchange
- 1458 File > Export > Audio
- 1458 File > Export > Video
- 1458 File > Export > MIDI Groove Clip
- 1459 File > Export > OMF
- 1459 File > Export > Standard MIDI File
- 1459 File > Export > Track Template
- 1459 File > Export > Publish to BandLab
- 1459 File > Export > Cakewalk Interchange
- 1459 File > Print
- 1459 File > Print Preview
- 1459 File > Print Setup
- 1460 File > Send
- 1460 File > Recent File
- 1460 File > Exit
- 1461 Edit > Undo
- 1461 Edit > Redo
- 1461 Edit > History
- 1461 Edit > Select > All
- 1461 Edit > Select > None
- 1462 Edit > Select > All AudioSnap/Stretched Clips
- 1462 Edit > Select > By Filter
- 1462 Edit > Select > By Time
- 1462 Edit > Select > From = Now
- 1462 Edit > Select > Thru = Now
- 1462 Edit > Select > From = Start
- 1463 Edit > Select > Thru = End
- 1463 Edit > Select > Select Track Envelopes with Clips
- 1463 Edit > Select > Select Track Articulations with Clips
- 1463 Edit > Select > Select Events with Sections
- 1463 Edit > Select > Select Sections with Time Ruler (Active Arranger Track)
- 1463 Edit > Select > Select Sections with Time Ruler (All Arranger Tracks)
- 1464 Edit > Aim Assist > Aim Assist
- 1464 Edit > Aim Assist > Show Aim Assist Time

1464 Edit > Cut
1464 Edit > Cut Special
1465 Edit > Copy
1465 Edit > Copy Special
1465 Edit > Paste
1466 Edit > Paste Special
1466 Edit > Delete
1466 Edit > Delete Special
1466 Edit > Preferences
1467 Groove Clip Looping
1467 Clip Mute/Unmute
1467 Split
1467 Split Clip(s) at AudioSnap Pool
1467 Clip Lock > Lock Position
1467 Clip Lock > Lock Data
1467 Views > Control Bar
1467 Views > Track View
1468 Views > Browser
1468 Views > Inspector
1468 Views > Console View
1468 Views > Piano Roll View
1468 Views > Step Sequencer
1469 Views > Matrix View
1469 Views > Staff
1469 Views > AudioSnap Palette
1469 Views > Loop Construction
1469 Views > Event List
1469 Views > Lyrics
1470 Views > Video
1470 Views > Big Time
1470 Views > Markers
1470 Views > Tempo
1470 Views > Meter/Key
1470 Views > Sysx
1470 Views > Navigator
1471 Views > Surround Panner
1471 Views > Virtual Controllers > Piano Keyboard
1471 Views > Virtual Controllers > Computer Keyboard
1471 Views > Help Module
1471 Views > Icons > Show Icons
1471 Views > Icons > Track View > Show Icons
1471 Views > Icons > Track View > Large Icons
1471 Views > Icons > Track View > Small Icons
1471 Views > Icons > Track View > Show in Header
1472 Views > Icons > Track View > Show Custom in Header
1472 Views > Icons > Track View > Show in Strip
1472 Views > Icons > Track Inspector > Show Icons
1472 Views > Icons > Track Inspector > Show Large Icons
1472 Views > Icons > Track Inspector > Show Small Icons

1472 Views > Icons > Console > Show Icons
1472 Views > Icons > Console > Show Large Icons
1472 Views > Icons > Console > Show Small Icons
1472 Views > Icons > Synth Rack > Show Large Icons
1472 Views > Screensets > Screenset 1
1473 Views > Screensets > Screenset 2
1473 Views > Screensets > Screenset 3
1473 Views > Screensets > Screenset 4
1473 Views > Screensets > Screenset 5
1473 Views > Screensets > Screenset 6
1473 Views > Screensets > Screenset 7
1474 Views > Screensets > Screenset 8
1474 Views > Screensets > Screenset 9
1474 Views > Screensets > Screenset 10
1474 Views > Screensets > Revert Current Screenset
1474 Views > Screensets > Lock/Unlock Current Screenset
1474 Views > Screensets > Rename Current Screenset
1475 Views > Screensets > Duplicate Current Screenset to > Screenset 1
1475 Views > Screensets > Duplicate Current Screenset to > Screenset 2
1475 Views > Screensets > Duplicate Current Screenset to > Screenset 3
1475 Views > Screensets > Duplicate Current Screenset to > Screenset 4
1475 Views > Screensets > Duplicate Current Screenset to > Screenset 5
1475 Views > Screensets > Duplicate Current Screenset to > Screenset 6
1476 Views > Screensets > Duplicate Current Screenset to > Screenset 7
1476 Views > Screensets > Duplicate Current Screenset to > Screenset 8
1476 Views > Screensets > Duplicate Current Screenset to > Screenset 9
1476 Views > Screensets > Duplicate Current Screenset to > Screenset 10
1476 Views > Screensets > Import Screensets
1476 Insert > Audio Track
1477 Insert > MIDI Track
1477 Insert > Soft Synth
1477 Insert > Soft Synth > Plug-in Layouts > Manage Layouts
1477 Insert > ReWire Device
1477 Insert > Multiple Tracks
1477 Insert > Track Folder
1477 Insert > Track Template
1478 Insert > Stereo Bus
1478 Insert > Surround Bus
1478 Insert > Bank/Patch Change
1478 Insert > Series of Controllers
1478 Process > Apply Effect > Audio Effects
1479 Process > Apply Effect > MIDI Effects
1479 Process > Apply Effect > Remove Silence
1479 Process > Apply Effect > Extract Timing
1479 Process > Apply Effect > Gain
1479 Process > Apply Effect > Normalize
1480 Process > Apply Effect > Remove DC Offset
1480 Process > Apply Effect > Fade/Envelope
1480 Process > Apply Effect > Crossfade

1480 Process > Apply Effect > Reverse
1481 Process > Quantize
1481 Process > Groove Quantize
1481 Process > Transpose
1482 Process > Slide
1482 Process > Nudge > Left 1
1482 Process > Nudge > Right 1
1482 Process > Nudge > Left 2
1482 Process > Nudge > Right 2
1482 Process > Nudge > Left 3
1482 Process > Nudge > Right 3
1483 Process > Nudge > Up
1483 Process > Nudge > Down
1483 Process > Nudge > Settings
1483 Process > Find/Change
1483 Process > Length
1483 Process > Scale Velocity
1484 Process > Retrograde
1484 Process > Deglitch
1484 Process > Fit to Time
1484 Process > Fit Improvisation
1485 Process > Run CAL
1485 Project > Audio Files
1485 Project > Insert Meter/Key Change
1485 Project > Insert Tempo Change
1485 Project > Insert Series of Tempos
1485 Project > Insert Time/Measures
1485 Project > Offset Tempo Map
1486 Project > Insert Marker
1486 Project > Set Project Start Marker to Now Time
1486 Project > Set Project End Marker to Now Time
1486 Project > Set Project Start/End Markers to Selection
1486 Project > Remove Project Marker > Remove Project Start Marker
1486 Project > Remove Project Marker > Remove Project End Marker
1487 Project > Remove Project Marker > Remove Project Start/End Markers
1487 Project > Set Timecode at Now
1487 Project > Set Measure/Beat at Now
1487 Project > Set Audio Preview Bus
1487 Project > Set Synth Preview Output
1487 Project > Set Default Groove Clip Pitch
1488 Utilities > Consolidate Project Audio
1488 Utilities > Clean Audio Folder
1488 Utilities > Change Audio Format
1488 Utilities > Burn Audio CD
1488 Utilities > CWF Tool
1488 Utilities > External Encoder Configuration Utility
1488 Utilities > Cakewalk Plug-in Manager
1489 Time Ruler Format > M:B:T
1489 Time Ruler Format > H:M:S:F

1489 Time Ruler Format > Samples
1489 Time Ruler Format > Milliseconds
1489 Window > Full Screen
1489 Window > Cascade
1489 Window > Tile in Rows
1489 Window > Tile in Columns
1489 Window > Arrange Icons
1489 Help > Get Started
1490 Help > Support
1490 Help > User Forums
1490 Help > Report a Problem
1490 Help > Check for Update
1490 Help > Offline Activation > Export Activation Request
1490 Help > Offline Activation > Import Activation Response
1490 Help > Refresh Activation
1491 Help > Sign In to BandLab / Sign Out from BandLab
1491 Help > About Sonar
1491 Delete Track
1491 Group
1491 Remove From Group
1491 Set Start = Current
1492 Set End = Current
1492 Insert Audio Track
1492 Insert MIDI Track
1492 Hide Module
1492 Set Snap-to = Current
1492 90 dB Range
1493 78 dB Range
1493 60 dB Range
1493 42 dB Range
1493 24 dB Range
1493 12 dB Range
1493 Set As Current Track
1493 Delete
1494 Set Loop Points
1494 Select Loop Region
1494 Set Punch Points
1494 Punch On/Off
1494 Loop On/Off
1494 Set Punch Points
1494 Select Punch Region
1494 Create Section from Selection
1495 Create Sections from Markers
1495 Create Markers from Sections
1495 Jump
1495 Linear
1495 Fast Curve
1496 Slow Curve
1496 Drag and Drop Options

1496 Associated Audio Files
1496 Mirror Fretboard
1496 Rosewood Hi
1496 Rosewood Lo
1496 Ebony Hi
1496 Ebony Lo
1496 Maple Hi
1496 Maple Lo
1497 Animate
1497 Insert
1497 Delete
1497 Original Size
1497 Stretch to Window
1497 Preserve Aspect Ratio
1497 Integral Stretch
1498 Full Screen
1498 Time Display Format > M:B:T
1498 Time Display Format > SMPTE
1498 Time Display Format > Frames
1498 Time Display Format > None
1498 Time Display Format > Font
1498 Video Properties
1498 Add Node
1498 Reset Node
1499 Delete Node
1499 Lock Contents
1499 Enable Floating
1499 Zoom tool
1499 Previous Zoom
1499 Show All Tracks
1499 Record Meters
1500 Playback Meters
1500 Output Bus Meters
1500 Record Meter Options > Peak
1500 Record Meter Options > RMS
1500 Record Meter Options > Peak + RMS
1500 Record Meter Options > Show Labels
1500 Record Meter Options > Hold Peaks
1500 Record Meter Options > Lock Peaks
1501 Playback Meter Options > Peak
1501 Playback Meter Options > RMS
1501 Playback Meter Options > Peak + RMS
1501 Playback Meter Options > Show Labels
1501 Playback Meter Options > Hold Peaks
1501 Playback Meter Options > Lock Peaks
1501 Output Bus Meter Options > Peak
1501 Output Bus Meter Options > RMS
1502 Output Bus Meter Options > Peak + RMS
1502 Output Bus Meter Options > Show Labels

1502 Output Bus Meter Options > Hold Peaks
 1502 Output Bus Meter Options > Lock Peaks
 1502 Playback Meter Options > Pre Fader
 1502 Output Bus Meter Options > Pre Fader
 1502 Playback Meter Options > Post Fader
 1502 Output Bus Meter Options > Post Fader
 1502 Output Bus Meter Options > Pre Fader Post FX
 1502 Percentage
 1503 dB
 1503 Zoom Factor
 1503 Show and Fit Selection
 1503 Show only Selected Tracks
 1503 Hide Selected Tracks
 1503 Show All Tracks and Buses
 1503 Show Only > Audio Tracks
 1504 Show Only > MIDI Tracks
 1504 Show Only > Instrument Tracks
 1504 Show Only > Aux Tracks
 1504 Show Only > Tracks Folders
 1504 Show Only > Tracks with Data
 1505 New Preset
 1505 Synchronize Track and Console Views
 1505 Undo View Change
 1505 Redo View Change
 1505 Create Track Envelopes Using Linear Shapes
 1505 Snap to Grid
 1506 Select tool
 1506 Erase tool
 1506 Draw tool
 1506 Open Clip FX Rack
 1506 Insert New Track(s) or Bus(es)
 1506 Split tool
 1507 Mute tool
 1507 Exclusive Solo
 1507 Add Clip to Pool
 1507 Show Pool Lines
 1507 Add MBT to Pool
 1508 Quantize to Pool
 1509 [Track view] View > Navigator Show/Hide
 1509 [Track view] View > Tempo Track Show/Hide
 1509 [Track view] View > Arranger Track Show/Hide
 1509 [Track view] View > Video Thumbnail Show/Hide
 1509 [Track view] View > Auto Zoom
 1509 [Track view] View > Display > Display Muted Takes in Parent Track
 1510 [Track view] View > Display > Display Ghosted Data
 1510 [Track view] View > Display > Display Track Separators
 1510 [Track view] View > Display > Display Clip Names
 1510 [Track view] View > Display > Display Clip Contents
 1510 [Track view] View > Display > Display VocalSync Hybrid Clips

- 1510 [Track view] View > Display > Show Audio Scale
- 1510 [Track view] View > Display > Maximize Waveform Height
- 1510 [Track view] View > Display > Show Waveform Outlines
- 1511 [Track view] View > Display > Show MIDI Controller Events
- 1511 [Track view] View > Display > Show Values on Envelopes
- 1511 [Track view] View > Display > Vertical Grid Lines > None
- 1511 [Track view] View > Display > Vertical Grid Lines > Behind Clips
- 1511 [Track view] View > Display > Vertical Grid Lines > In Front of Clips
- 1511 [Track view] View > Display > Only Show Active Arranger Track
- 1511 [Track view] View > Fit Tracks and Buses to Window
- 1511 [Track view] View > Fit Project to Window
- 1511 View > Fit MIDI Content
- 1512 View > MIDI Microscope
- 1512 [Track view] View > View Undo
- 1512 [Track view] View > View Redo
- 1512 [Track view] Options > Auto crossfade
- 1512 [Track view] Options > Crossfade Type
- 1512 [Track view] Options > Crossfade Type > Default Fade-In Curve > Linear
- 1512 [Track view] Options > Crossfade Type > Default Fade-In Curve > Slow Curve
- 1513 [Track view] Options > Crossfade Type > Default Fade-In Curve > Fast Curve
- 1513 [Track view] Options > Crossfade Type > Default Fade-Out Curve > Linear
- 1513 [Track view] Options > Crossfade Type > Default Fade-Out Curve > Slow Curve
- 1513 [Track view] Options > Crossfade Type > Default Fade-Out Curve > Fast Curve
- 1513 [Track view] Options > Crossfade Type > Default Crossfade Curves > Linear Out - Linear In
- 1513 [Track view] Options > Crossfade Type > Default Crossfade Curves > Fast Out - Fast In
- 1513 [Track view] Options > Crossfade Type > Default Crossfade Curves > Slow Out - Slow In
- 1514 [Track view] Options > Crossfade Type > Default Crossfade Curves > Fast Out - Slow In
- 1514 [Track view] Options > Crossfade Type > Default Crossfade Curves > Slow Out - Fast In
- 1514 [Track view] Options > Crossfade Type > Default Crossfade Curves > Linear Out - Fast In
- 1514 [Track view] Options > Crossfade Type > Default Crossfade Curves > Linear Out - Slow In
- 1514 [Track view] Options > Crossfade Type > Default Crossfade Curves > Fast Out - Linear In
- 1514 [Track view] Options > Crossfade Type > Default Crossfade Curves > Slow Out - Linear In
- 1514 [Track view] Options > Automation Smoothing > Smooth
- 1515 [Track view] Options > Automation Smoothing > As Drawn/Recorded (Linear)
- 1515 [Track view] Options > Automation Smoothing > As Drawn/Recorded (Jumps)
- 1515 [Track view] Options > Default Automation Curve > Jump
- 1515 [Track view] Options > Default Automation Curve > Linear
- 1515 [Track view] Options > Default Automation Curve > Fast Curve
- 1515 [Track view] Options > Default Automation Curve > Slow Curve
- 1515 [Track view] Options > Ripple Edit Selection
- 1515 [Track view] Options > Ripple Edit All
- 1516 [Track view] Options > Click Behavior > Left Click Sets Now
- 1516 [Track view] Options > Click Behavior > Left Click Rewinds to Clip Start in Lanes
- 1516 [Track view] Options > Click Behavior > Left Click Locks Scroll
- 1516 [Track view] Options > Click Behavior > Left Click Sets Track Focus
- 1516 [Track view] Options > Click Behavior > Right Click Sets Now
- 1516 [Track view] Options > Click Behavior > Double-Click > MIDI Clips > -Nothing-
- 1516 [Track view] Options > Click Behavior > Double-Click > MIDI Clips > Clip Properties
- 1516 [Track view] Options > Click Behavior > Double-Click > MIDI Clips > Event List View

1516 [Track view] Options > Click Behavior > Double-Click > MIDI Clips > Staff View

1517 [Track view] Options > Click Behavior > Double-Click > MIDI Clips > Piano Roll View

1517 [Track view] Options > Click Behavior > Double-Click > MIDI Clips > Inline Piano Roll View

1517 [Track view] Options > Click Behavior > Double-Click > Audio Clips > -Nothing-

1517 [Track view] Options > Click Behavior > Double-Click > Audio Clips > Clip Properties

1517 [Track view] Options > Click Behavior > Double-Click > Audio Clips > Loop Construction View

1517 [Track view] Options > Click Behavior > Set Time During Playback

1517 [Track view] Options > Click Behavior > Transport Seeking Stops Playback

1518 [Track view] Options > Meter Options > Track Record Meters

1518 [Track view] Options > Meter Options > Track Playback Meters

1518 [Track view] Options > Meter Options > Bus Meters

1518 [Track view] Options > Meter Options > Horizontal Meters

1518 [Track view] Options > Meter Options > Vertical Meters

1518 [Track view] Options > Meter Options > Show Numeric Peak Values

1518 [Track view] Options > Meter Options > Show Track Peak Markers

1518 [Track view] Options > Meter Options > Show Bus Peak Markers

1518 [Track view] Options > Meter Options > Reset All Meters

1518 [Track view] Options > Meter Options > Record Meter Options > Peak

1519 [Track view] Options > Meter Options > Record Meter Options > RMS

1519 [Track view] Options > Meter Options > Record Meter Options > Peak + RMS

1519 [Track view] Options > Meter Options > Record Meter Options > -12 dB

1519 [Track view] Options > Meter Options > Record Meter Options > -24 dB

1519 [Track view] Options > Meter Options > Record Meter Options > -42 dB

1519 [Track view] Options > Meter Options > Record Meter Options > -60 dB

1519 [Track view] Options > Meter Options > Record Meter Options > -78 dB

1520 [Track view] Options > Meter Options > Record Meter Options > -90 dB

1520 [Track view] Options > Meter Options > Record Meter Options > Show Labels

1520 [Track view] Options > Meter Options > Record Meter Options > Hold Peaks

1520 [Track view] Options > Meter Options > Record Meter Options > Lock Peaks

1520 [Track view] Options > Meter Options > Playback Meter Options > Peak

1520 [Track view] Options > Meter Options > Playback Meter Options > RMS

1520 [Track view] Options > Meter Options > Playback Meter Options > Peak + RMS

1521 [Track view] Options > Meter Options > Playback Meter Options > Pre Fader

1521 [Track view] Options > Meter Options > Playback Meter Options > Post Fader

1521 [Track view] Options > Meter Options > Playback Meter Options > -12 dB

1521 [Track view] Options > Meter Options > Playback Meter Options > -24 dB

1521 [Track view] Options > Meter Options > Playback Meter Options > -42 dB

1521 [Track view] Options > Meter Options > Playback Meter Options > -60 dB

1521 [Track view] Options > Meter Options > Playback Meter Options > -78 dB

1522 [Track view] Options > Meter Options > Playback Meter Options > -90 dB

1522 [Track view] Options > Meter Options > Playback Meter Options > Show Labels

1522 [Track view] Options > Meter Options > Playback Meter Options > Hold Peaks

1522 [Track view] Options > Meter Options > Playback Meter Options > Lock Peaks

1522 [Track view] Options > Meter Options > Bus Meter Options > Peak

1522 [Track view] Options > Meter Options > Bus Meter Options > RMS

1522 [Track view] Options > Meter Options > Bus Meter Options > Peak + RMS

1522 [Track view] Options > Meter Options > Bus Meter Options > Pre Fader

1523 [Track view] Options > Meter Options > Bus Meter Options > Post Fader

1523 [Track view] Options > Meter Options > Bus Meter Options > Pre Fader Post FX

1523 [Track view] Options > Meter Options > Bus Meter Options > -12 dB
 1523 [Track view] Options > Meter Options > Bus Meter Options > -24 dB
 1523 [Track view] Options > Meter Options > Bus Meter Options > -42 dB
 1523 [Track view] Options > Meter Options > Bus Meter Options > -60 dB
 1523 [Track view] Options > Meter Options > Bus Meter Options > -78 dB
 1523 [Track view] Options > Meter Options > Bus Meter Options > -90 dB
 1524 [Track view] Options > Meter Options > Bus Meter Options > Show Labels
 1524 [Track view] Options > Meter Options > Bus Meter Options > Hold Peaks
 1524 [Track view] Options > Meter Options > Bus Meter Options > Lock Peaks
 1524 [Track view] Options > Drag and Drop Options
 1524 [Track view] Options > Mouse Wheel Zoom Options
 1524 [Track view] Options > Center on Now Time with Keyboard Zoom
 1524 [Track view] Options > Expand Track Folder after Moving to Folder
 1524 [Track view] Options > Expand Track Folder on Track Focus
 1525 [Track view] Options > On Stop, Rewind to Now Marker
 1525 [Track view] Options > Set Now Time With Full Restart
 1525 [Track view] Options > Stop at Project End
 1525 Make Instrument Track
 1525 Split Instrument Track
 1525 [Track view] Tracks > Bounce to Track(s)
 1525 [Track view] Tracks > Duplicate Track(s)
 1525 Delete Track(s)
 1526 [Track view] Tracks > Wipe Track(s)
 1526 [Track view] Tracks > Copy Track Name(s) to Clip Name(s)
 1526 [Track view] Tracks > Hide Track(s)
 1526 Track Manager
 1526 [Track view] Tracks > Sort Tracks
 1526 [Track view] Tracks > Selected Track Input Series
 1526 [Track view] Tracks > Selected Track Inputs
 1526 [Track view] Tracks > Selected Track Outputs
 1527 [Track view] Clips > Apply Trimming
 1527 [Track view] Clips > Bounce to Clip(s)
 1527 [Track view] Clips > Convert to Stereo
 1527 [Track view] Clips > Convert to Mono
 1527 [Track view] Clips > Fade Clips
 1527 [Track view] Clips > Remove Selected Crossfades
 1528 [Track view] Clips > Duplicate Selected Clip(s)
 1528 [Track view] Clips > Create Clip Selection Group
 1528 [Track view] Clips > Remove from Clip Selection Group
 1528 [Track view] Clips > Revert Original Time Stamp
 1529 [Track view] Clips > Set Snap Offset to Now Time
 1529 [Track view] Clips > Select All Siblings
 1529 [Track view] Clips > Unlink
 1529 [Track view] Clips > Unlink Step Sequencer Clips
 1529 [Track view] Clips > Convert MIDI Clip(s) to Step Sequencer
 1529 [Track view] Clips > Convert MIDI Controllers to Envelopes
 1529 Show Notes
 1529 Show Note Names
 1530 Show Durations in Drum Grid

1530 Show Velocity
 1530 Show/Hide Velocity Tails
 1530 Show Velocity on Selected Notes Only
 1530 Show Velocity on Active Track Only
 1530 Always Paste Copied Notes into Active Track
 1530 Show All Controllers
 1530 Display Multiple Controllers
 1530 [Track view] MIDI > Select Controllers Along With Notes
 1531 Show Clip Outlines
 1531 Hide Muted Clips
 1531 Non-destructive MIDI Editing
 1531 Split MIDI Notes
 1531 [Track view] MIDI > Arranger Section Event Overlap Threshold > Off
 1531 [Track view] MIDI > Arranger Section Event Overlap Threshold > Whole
 1531 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/2 Dotted
 1531 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/2
 1531 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/2 Triplet
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/4 Dotted
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/4
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/4 Triplet
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/8 Dotted
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/8
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/8 Triplet
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/16 Dotted
 1532 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/16
 1533 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/16 Triplet
 1533 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/32 Dotted
 1533 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/32
 1533 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/32 Triplet
 1533 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/64 Dotted
 1533 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/64
 1533 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/64 Triplet
 1534 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/128 Dotted
 1534 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/128
 1534 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/128 Triplet
 1534 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/256 Dotted
 1534 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/256
 1534 [Track view] MIDI > Arranger Section Event Overlap Threshold > 1/256 Triplet
 1534 [Track view] MIDI > Arranger Section Event Overlap Threshold > Any Overlap
 1535 [Track view] Region FX > Melodyne > Create Region FX
 1535 [Track view] Region FX > Melodyne > Remove Region FX
 1535 [Track view] Region FX > Melodyne > Open Editor
 1535 [Track view] Region FX > Melodyne > Bypass Region FX
 1535 [Track view] Region FX > Bypass All Region FX
 1535 [Track view] Region FX > Melodyne > Follow Host Tempo
 1535 [Track view] Region FX > Melodyne > Copy MIDI Events
 1535 [Track view] Region FX > V-Vocal > Create Region FX
 1536 [Track view] Region FX > V-Vocal > Remove Region FX
 1536 [Track view] Region FX > V-Vocal > Open Editor

1536 [Track view] Region FX > V-Vocal > Bypass Region FX
 1536 Save as groove
 1536 Copy as MIDI
 1536 Set project tempo from clip
 1537 Clip follows project tempo
 1537 Edit clip tempo map
 1537 Show/Hide Track Pane
 1537 [Piano Roll] Show Audio Tracks
 1537 [Piano Roll] Filter To Selection On Open
 1537 [Piano Roll] View > Show/Hide Drum Pane
 1537 [Piano Roll] View > Show/Hide Controller Pane
 1537 [Piano Roll] View > Show Multiple Lanes
 1537 [Piano Roll] View > Show Vertical Gridlines
 1538 [Piano Roll] View > Grid Resolution > Quarter
 1538 [Piano Roll] View > Grid Resolution > Quarter Triplet
 1538 [Piano Roll] View > Grid Resolution > Eight
 1538 [Piano Roll] View > Grid Resolution > Eight Triplet
 1538 [Piano Roll] View > Grid Resolution > Sixteenth
 1538 [Piano Roll] View > Grid Resolution > Sixteenth Triplet
 1538 [Piano Roll] View > Grid Resolution > 32nd
 1538 [Piano Roll] View > Grid Resolution > 32nd Triplet
 1538 [Piano Roll] View > Grid Resolution > 64th
 1538 [Piano Roll] View > Grid Resolution > Follow snap settings
 1538 Pick Tracks
 1539 Show Next Track(s)
 1539 Show Previous Track(s)
 1539 Focus Previous Track
 1539 Focus Next Track
 1539 Select All Tracks
 1539 Clear Track Selection
 1539 Invert Track Selection
 1539 [Staff view] Print > Export to ASCII Tab
 1539 [Staff view] Print > Export to MusicXML
 1539 [Staff view] Edit > Layout
 1540 [Staff view] Edit > Quick TAB
 1540 [Staff view] Edit > Regenerate TAB
 1540 [Staff view] Edit > Play Previous
 1540 [Staff view] Edit > Play Next
 1540 [Staff view] View > Show/Hide Fret Pane
 1540 [Staff view] View > Display Resolution > 1/4
 1540 [Staff view] View > Display Resolution > 1/8
 1540 [Staff view] View > Display Resolution > 1/16
 1540 [Staff view] View > Display Resolution > 1/32
 1541 [Staff view] View > Fill Durations
 1541 [Staff view] Edit > Trim Durations
 1541 [Console view] Strips > Tracks
 1541 [Console view] Strips > Buses
 1541 [Console view] Strips > Hardware Outputs
 1541 [Console view] Strips > Audio

1541 [Console view] Strips > MIDI
1541 [Console view] Strips > Instrument
1541 [Console view] Strips > Muted
1541 [Console view] Strips > Archived
1542 [Console view] Strips > Frozen
1542 [Console view] Strips > Widen All Strips
1542 [Console view] Strips > Narrow All Strips
1542 [Event List view] View > Event Manager
1542 [Event List view] View > Notes
1542 [Event List view] View > Key Aftertouch
1542 [Event List view] View > Controller
1542 [Event List view] View > Patch Change
1543 [Event List view] View > Channel Aftertouch
1543 [Event List view] View > Pitch Wheel
1543 [Event List view] View > RPN
1543 [Event List view] View > NRPN
1543 [Event List view] View > Sysx Bank
1543 [Event List view] View > Sysx Data
1543 [Event List view] View > Text
1543 [Event List view] View > Lyrics
1544 [Event List view] View > MCI
1544 [Event List view] View > Audio
1544 [Event List view] View > Shape
1544 [Event List view] View > Expression
1544 [Event List view] View > Hairpin
1544 [Event List view] View > Chords
1544 [Event List view] Tracks > Show cropped
1544 [Lyrics view] Fonts > Font A
1544 [Lyrics view] Fonts > Font B
1545 [Lyrics view] Fonts > Fonts
1545 [Lyrics view] Fonts > Hyphenate
1545 [Lyrics view] Tracks > Pick Track
1545 [Sysx view] File > Open
1545 [Sysx view] File > Send
1545 [Sysx view] File > Send All
1545 [Sysx view] File > Receive
1545 [Sysx view] File > Save
1545 [Sysx view] File > Clear
1546 [Sysx view] Edit > Edit Data
1546 [Sysx view] Edit > Name
1546 [Sysx view] Settings > Auto Send on/off
1546 [Sysx view] Settings > Output
1546 Left Click Positions Rectangle
1546 Horz Zoom Level 1
1547 Horz Zoom Level 2
1547 Horz Zoom Level 3
1547 Horz Zoom Level 4
1547 Horz Zoom Level 5
1547 Horz Zoom to Project

1547 Track Height Short
1548 Track Height Medium
1548 Track Height Tall
1548 Insert Module
1548 Remove Module
1548 Replace Module
1548 Post-FX Rack
1549 Set Modules as Default for Tracks
1549 Set Modules as Default for Buses
1549 Add knob
1549 Add button
1549 Edit control
1549 Remove control
1550 Write Enable Automation
1550 Set Default Value
1550 All Parameters - Set Start
1550 All Parameters - Set End
1550 Learn Knobs
1551 Learn Buttons
1551 Customize UI
1551 Delete Muted Clips
1551 Flatten Comp
1551 Remove Empty Take Lanes
1552 Select VocalSync Guide Track
1552 None
1552 Save Workspace
1552 New Workspace
1552 Manage Workspaces
1553 New Preset
1553 Open in XSampler

1555 Dialog box reference

1555 About Sonar dialog
1555 Apply Audio Effects dialog
1555 Apply MIDI Effects dialog
1556 Assign Series of Inputs dialog
1556 Audio CD Burner dialog
1557 Audio Mixdown Options dialog
1558 Automation Read/Write Parameters
1558 Auto-Send Sysx dialog
1558 AVI Encoder Options dialog
1560 Bank Name dialog
1560 Bank Output dialog
1560 Bank/Patch Change dialog
1561 Bounce to Track(s) dialog
1564 Change Audio Format dialog
1564 Chord Fret Number dialog
1564 Chord Properties dialog
1565 Choose Track Type dialog

1565 Clean Audio Folder dialog
1566 Associated Audio Files dialog
1566 Duplicate Track Settings dialog
1566 Duplicate Track(s) dialog
1567 Controller/Surface Settings dialog
1567 Convert MIDI To Shapes dialog
1567 Convert MIDI Clip(s) To Step Sequencer dialog
1568 Copy dialog
1568 Create Fx Envelopes dialog
1569 Crossfade dialog
1569 Controller/Surface Settings dialog
1570 Cut dialog
1571 Define Groove dialog
1571 Define Instruments and Names dialog
1572 Deglitch dialog
1572 Delay dialog
1573 Delete dialog
1573 Delete dialog (with multiple selection)
1574 Drag and Drop Options dialog
1574 Dump Request Macro needs your input - Channel/Unit Number
1574 Dump Request Macro needs your input--Patch/Voice/Config Number
1575 Edit Node dialog
1575 Edit System Exclusive Bytes dialog
1575 Event Filter dialog
1576 Event Filter Select Some/Search/Replace dialog
1577 Event Manager dialog
1578 Export Audio dialog
1588 Dump Request Macro needs your input - Channel/Unit Number
1588 Dump Request Macro needs your input--Patch/Voice/Config Number
1588 Duration dialog
1588 Edit Node dialog
1588 Edit System Exclusive Bytes dialog
1589 Event Manager dialog
1589 Export Color Set dialog
1590 Export MIDI Groove Clip dialog
1590 Export OMF dialog
1591 Expression Text Properties dialog
1591 Export Track Template
1591 Fade/Envelope dialog
1592 Fade Selected Clips dialog
1593 File Statistics dialog
1593 File Options dialog
1593 Find Missing Audio dialog
1594 Fit to Time dialog
1595 Folder Properties dialog
1595 Freeze Options dialog
1596 Gain dialog
1596 Go dialog
1597 Groove Quantize dialog

1598 Group Attributes dialog
1598 Group Manager dialog
1599 Hairpin Properties dialog
1600 Import Audio dialog
1601 Import Audio CD Tracks dialog
1602 Import Color Set dialog
1602 Import Instrument Definitions dialog
1603 Import MIDI dialog
1604 Import Video File dialog
1605 Insert Pitch Change dialog
1605 Insert Series of Controllers dialog
1606 Insert Series of Tempos dialog
1606 Insert Soft Synth Options dialog
1608 Insert Time/Measures dialog
1608 Insert Tracks dialog
1609 Find/Change and Event Filter dialog
1609 Kind of Event dialog
1609 Length dialog
1610 Load Pattern dialog
1610 Lyric Properties dialog
1610 Map Properties dialog
1611 Marker dialog
1611 Markers dialog
1611 Measure Beat/Meter
1612 Meter/Key Signature dialog
1612 Microsoft Media Format Encode Options dialog
1613 MIDI Envelope dialog
1613 MIDI Event Type dialog
1614 MIDI Input Presets dialog
1614 Migrate Cakewalk Preferences dialog
1614 Missing Plug-ins dialog
1615 MP3 Export Options dialog
1616 Rename Screenset dialog
1616 New Project File dialog
1617 No MIDI Inputs - Sonar dialog
1617 No MIDI Outputs - Sonar dialog
1617 Normalize dialog
1617 Note Names dialog
1618 Note Properties dialog
1618 Online Registration dialog
1618 Open dialog
1618 Open Groove File dialog
1619 Paste dialog
1620 Patch Browser dialog
1620 Pedal Properties dialog
1621 Percent Done dialog
1621 Percussion Notation Key dialog
1621 Pick Track(s) dialog
1622 Preferences dialog

1624 Audio - Devices
1626 Audio - Driver Settings
1629 Audio - Playback and Recording
1632 Audio - Audio Profiles (Advanced)
1633 Audio - Configuration File (Advanced)
1635 Audio - Sync and Caching (Advanced)
1637 MIDI - Devices
1639 MIDI - Playback and Recording
1641 MIDI - Instruments
1643 MIDI - Control Surfaces
1645 MIDI - Drum Map Manager (Advanced)
1646 File - Folder Locations
1649 File - Audio Data
1650 File - VST Settings
1654 File - Initialization File (Advanced)
1656 File - Advanced (Advanced)
1658 Project - Record
1661 Project - MIDI
1663 Project - Metronome
1665 Project - AudioSnap
1666 Project - Clock (Advanced)
1668 Project - Surround (Advanced)
1671 Customization - Display
1673 Customization - Colors (Advanced)
1680 Customization - Nudge (Advanced)
1682 Customization - Snap to Grid (Advanced)
1684 Customization - Editing (Advanced)
1687 Customization - Keyboard Shortcuts (Advanced)
1689 Customization - Audio Meter (Advanced)
1691 Customization - Analytics
1692 Customization - Backup/Restore Settings
1693 Print dialog
1694 Print Preview dialog
1694 Print Setup dialog
1695 Project Files dialog
1696 Quantize dialog
1697 Mouse Wheel Zoom Options
1697 Reassign Envelopes dialog
1697 Receive System Exclusive dialog
1698 Regenerate Tablature dialog
1699 Remote Control dialog
1700 Remove DC Offset dialog
1700 Remove Silence dialog
1701 Retain Cakewalk Preferences dialog
1701 Revert dialog
1701 Safe Mode dialog
1702 Save As dialog
1703 Save Pattern dialog
1703 Scale Defaults dialog
1703 Scale Manager dialog
1704 Scale Velocity dialog
1704 Search for Missing Audio dialog
1704 Select By Time dialog

1705 Set Default Velocities for Steps dialog
1705 Select Fretboard Track dialog
1705 Set Timecode at Now Time
1705 Slide dialog
1706 Sort Tracks dialog
1707 Split Clips dialog
1708 Staff View Layout dialog
1708 Staff View Print Configure dialog
1709 Step Record dialog
1710 Step Size dialog
1710 SurroundBridge Plug-in Linker
1710 Sysx Bank Name
1711 Tablature Settings dialog
1712 Tempo dialog
1712 Track Inputs dialog
1713 Track Manager dialog
1713 New Track Manager Preset dialog
1714 Track Outputs dialog
1714 Transpose dialog
1715 Undo History dialog
1715 Unlink Clips dialog
1716 Unpack Bundle dialog
1716 Unpack OMF dialog
1717 Unreadable Files dialog
1717 Video Export dialog
1718 Video Properties dialog
1719 Track Control Manager
1720 Windows Media Format Encode Options dialog
1721 WMV Encoder Options dialog
1721 Insert Send Assistant dialog
1722 Missing MIDI Ports dialog
1722 Silent Buses Detected dialog
1722 Rename Cell dialog
1723 Adjust Velocity Multiplier dialog
1723 Matrix Options dialog
1723 Quantize to AudioSnap Pool dialog
1724 Choose File Type dialog
1724 Loop Properties dialog - Audio Stretching
1725 Loop Properties dialog - Audio Files
1725 Control Properties dialog
1725 Settings dialog
1726 Rename Effect dialog
1726 Extra Encoding Options dialog
1728 Input Quantize dialog
1729 Snap Scale Settings dialog
1729 MF Video Encoder Options dialog
1729 Mix Recall Settings dialog
1731 Save/Rename Mix Scene dialog
1731 MIDI Device Failure dialog

- 1732 Workspace Manager dialog
- 1733 New Workspace dialog
- 1733 Rename Clip dialog
- 1733 New Filter dialog
- 1733 Rename Filter dialog
- 1734 Upload Project dialog
- 1735 Edit Arranger Section Type dialog
- 1735 Missing Section Types in Project dialog
- 1735 Articulation Map Editor dialog
- 1735 Choose Articulation dialog
- 1736 Choose Plug-in Parameter dialog
- 1736 Offset Tempo Map dialog
- 1736 Manage Sidechain Sources dialog

1739 [View reference](#)

- 1740 Quick Start Screen
- 1746 Track view
- 1754 Sonar empty view
- 1755 Piano Roll view
 - 1756 Piano Roll view menu
 - 1757 Note Map pane
 - 1758 Drum Grid pane
 - 1758 Notes pane
 - 1759 Controller pane
 - 1759 Track pane
- 1760 Step Sequencer view
 - 1760 Step sequencer interface
 - 1761 Step Sequencer view menu
- 1762 Toolbar
- 1764 Rows
- 1766 Notes pane
- 1766 Controllers pane
- 1767 Keyboard shortcuts
- 1768 Using the Step Sequencer
- 1769 Working with rows
- 1771 Working with steps
- 1776 Working with Controller events
- 1778 Working with patterns
- 1780 Using the Step Sequencer with drum maps
- 1781 Working with Step Sequencer clips
- 1783 Event List view
- 1784 Staff view
- 1786 Lyrics view
- 1787 Console view
 - 1788 The Console view interface
 - 1789 Channel strips
- 1798 Modules
- 1802 Console view menu
- 1804 Customizing the Console view
- 1806 Using the Console view
- 1811 Video view
- 1812 Meter/Key view

- 1812 Markers view
- 1812 SYSX view
- 1812 Big Time view
- 1813 Loop Construction view
- 1816 Browser
- 1817 Matrix view
- 1818 Matrix view user interface
- 1826 Using the Matrix view
- 1836 Matrix view shortcuts
- 1837 Navigator view
- 1837 Play List view
- 1838 Virtual Controller/Keyboard
- 1840 Help module
- 1842 Surround panner

1845 Keyboard shortcuts

1861 Glossary

New features

Below is a list of some of the new and updated features in the latest version of Sonar.

For current release notes, [click here](#).

New in Sonar 2024:

In addition to workflow enhancements and bug fixes, the following new features are introduced in the 2024 release:

User Interface:

- “Cakewalk by BandLab is now Cakewalk Sonar” on page 45
- “UI refresh” on page 46
- “DPI awareness” on page 47
- “Track Manager enhancements” on page 51
- “Spectrum Analyzer display per track” on page 53
- “Double-click to expand/collapse docked windows” on page 54
- “Double-click to expand/collapse Control Bar modules” on page 54
- “Additional snap landmarks” on page 55
- “Preview Bus enhancements” on page 56
- “Console view enhancements” on page 57

New Features:

- “Integrated sampler (XSampler)” on page 58
- “New Quick Start Screen” on page 59
- “Project preview” on page 60
- “Project Start and End markers” on page 63

File formats:

- “Cakewalk Interchange Format (CXF)” on page 66
- “Cakewalk ZIP Format (CWZ)” on page 68
- “Configuration backup/restore” on page 68

Automation:

- “Automation smoothing when recording” on page 72
- “Specify the default automation curve type” on page 73
- “Offset mode enhancements” on page 74

MIDI:

- “Live articulations” on page 75
- “Time offset for MIDI transform articulations” on page 76
- “Delete all articulations belonging to an articulation map, group or specific articulation ID” on page 77
- “Key Aftertouch editing in the Piano Roll view Controller pane” on page 78
- “Import and export tempo map to/from MIDI files” on page 79
- “Multitrack Piano Roll view drag drop optimizations” on page 79
- “Dynamic MIDI buffer size management” on page 79
- “Time+ parameter on MIDI tracks can be set in milliseconds or ticks” on page 80
- “Cakewalk Product Center” on page 81

Plugins:

- “Overloud TH-U Cakewalk amp simulator” on page 83
- “ProChannel Concrete Limiter module” on page 84
- “VX-64 Vocal Strip” on page 85
- “A/B plugin settings” on page 86
- “Sidechaining enhancements” on page 87
- “Plugin oversampling enhancements” on page 90
- “Plugin delay compensation (PDC) UI enhancements” on page 93
- “Plug-in Load Balancing enhancements” on page 95
- “External Insert enhancements” on page 97
- “Plugin Browser drag and drop enhancements” on page 102
- “Quick access to plugin settings” on page 102
- “Friendly names for plugins in FX racks” on page 104
- “Audio processing load tooltips” on page 105

Usability and Workflow

- “Click Sonar logo in Control Bar to open Quick Start Screen” on page 105
- “Specify default synth for use in Add Track flyout menu” on page 106
- “Select all tracks/buses in a control group” on page 107
- “Create sends by dragging effects to channel strips” on page 108
- “Create audio tracks routed to aux tracks or patch points” on page 110
- “Preserve sections in other Arranger tracks when committing an arrangement” on page 111
- “Arranger Inspector displays a badge on sections that intersect with the Now Time” on page 112
- “In-app hang detection” on page 113
- “Improved application error handling and crash recovery” on page 114
- “Key bindings to show/hide tracks” on page 114
- “Toast notification when a control surface is disabled on launch” on page 115
- “Improved device change notifications” on page 115
- “Deleting a tempo in the Tempo Inspector sets the focus to the next tempo in the list” on page 115
- “Press F2 to rename markers in the Markers view” on page 116
- “Meter scale for Instrument tracks changes to dB scale when frozen” on page 116
- “Remove crossfades” on page 116
- “Track Scale Zoom is now quick-groupable” on page 117
- “Double-click to reset sliders” on page 117
- “Export track/bus and project icons as PNG” on page 117
- “Process > Length dialog accepts fractional values” on page 118
- “Quick Grouping of Mute, Solo, and Archive buttons on track folders” on page 118
- “Updated docked Synth Rack and new bypass functionality” on page 119
- “Sync Synth Rack strips with current track” on page 119
- “Command to ‘Select Associated Tracks/Buses’” on page 120
- “Command to ‘Select Associated Instrument Tracks’ via the Synth Rack” on page 120
- “‘Left Click Sets Track Focus’ global option” on page 120
- “Quick Exit mode” on page 121
- “In-app bug reporting” on page 122
- “Microsoft GS Wavesynth device no longer available” on page 122
- “Misc. enhancements” on page 122

Optimizations:

[“Audio engine low latency optimizations for multi-core processors”](#) on page 123

[“Performance optimizations for projects with many synths and effects”](#) on page 123

[“CPU core selection”](#) on page 124

[“Optimizations for high track count projects”](#) on page 125

[“Misc. optimizations”](#) on page 126


Cakewalk by BandLab is now Cakewalk Sonar

Cakewalk[®] Sonar

Sonar

Cakewalk by BandLab has been rebranded as *Cakewalk Sonar* in recognition of its celebrated audio production legacy that has been a critical tool of choice for so many over the years. This name change reflects our continued commitment to serving core production workflows and providing the best all around audio solution on Windows.

Any previous installations of Cakewalk by BandLab (and legacy SONAR) can coexist on your PC with Cakewalk Sonar.

 **Note:** *If you are using local help, you must also download the separate offline documentation installer. To do so, select **Help > Check for Updates** to open the Quick Start Screen and show all available updates. Click the **Local Help** download button. For details, see [“Local help”](#) on page 192.*

See:

[“New features”](#) on page 43

UI refresh

Sonar has been completely refreshed with a clean new UI, but will still feel familiar to users of Cakewalk by BandLab. The UI refresh is an ongoing effort and will continue to be updated in future releases.

Multiple color schemes

Sonar includes several color schemes, including Dark, Dark Gray, Light, Light Gray, Tungsten, Mercury, and Cosmic. Additional color schemes will be added in the future.

To select a color scheme, go to **Edit > Preferences > Customization - Colors** and select the **Color Scheme** drop-down menu.

i **Note:** When switching color schemes, some UI elements may not refresh immediately until you create/open another project or restart the app.

i **Note:** Custom themes created with previous versions of SONAR or Cakewalk by BandLab are not compatible with Cakewalk Sonar.



See:

[“Customization - Display”](#) on page 1671

[“New features”](#) on page 43

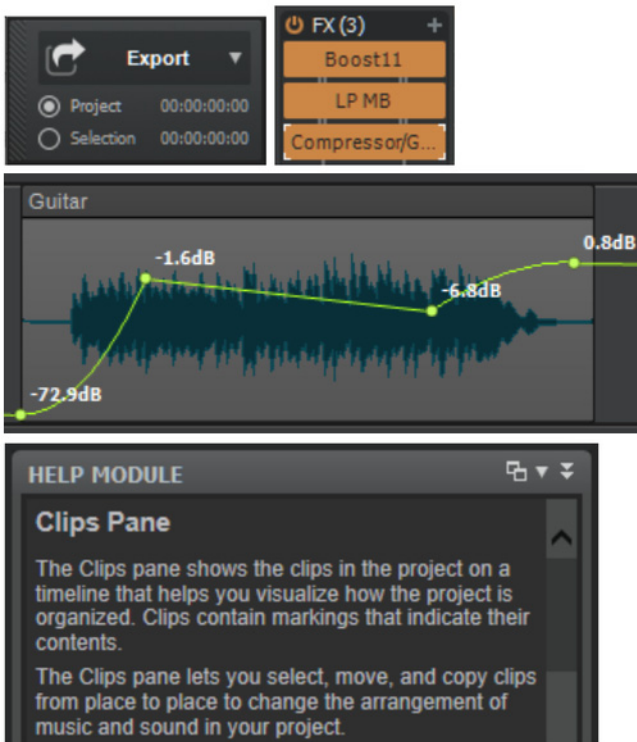
DPI awareness

Note: *DPI Awareness is only available on Windows 10 build 1809 (October 2018) and above.*

Sonar version 2024.06 introduces support for DPI Awareness, which improves rendering and reduces blurriness, particularly for font rendering. DPI Awareness may sharpen graphics and make text easier to read. Improvements will be most noticeable when using large, high resolution displays (such as 4K) and with Windows display scaling set higher than 100%.

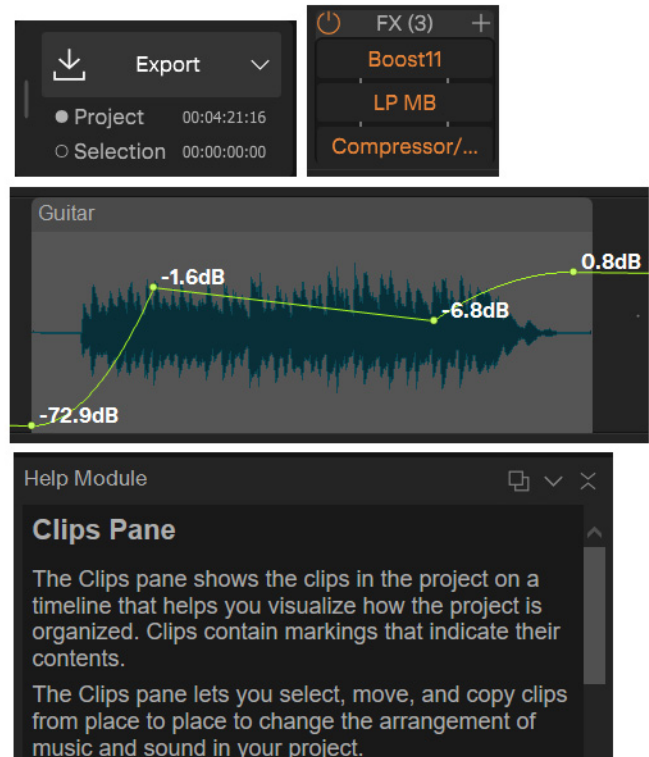
DPI Awareness OFF:

Cakewalk by BandLab:



DPI Awareness ON:

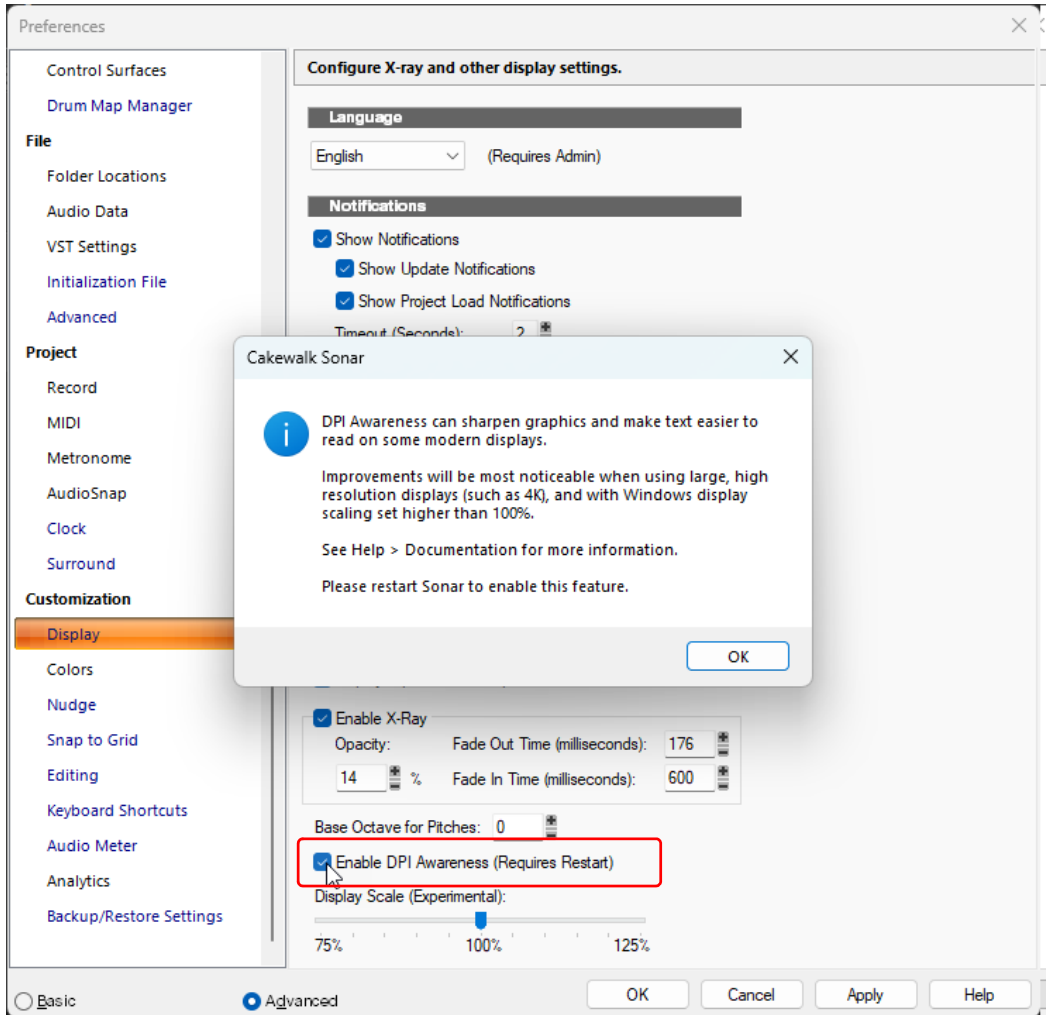
Cakewalk Sonar:



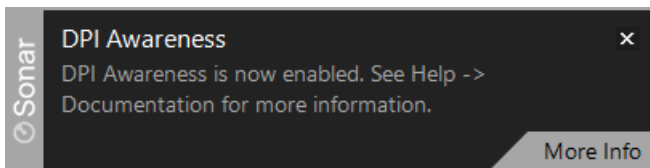
Enabling/disabling DPI Awareness

To enable/disable DPI Awareness:

1. Go to **Edit > Preferences > Customization - Display**.
2. Select **Enable DPI Awareness**.
3. Restart Sonar.

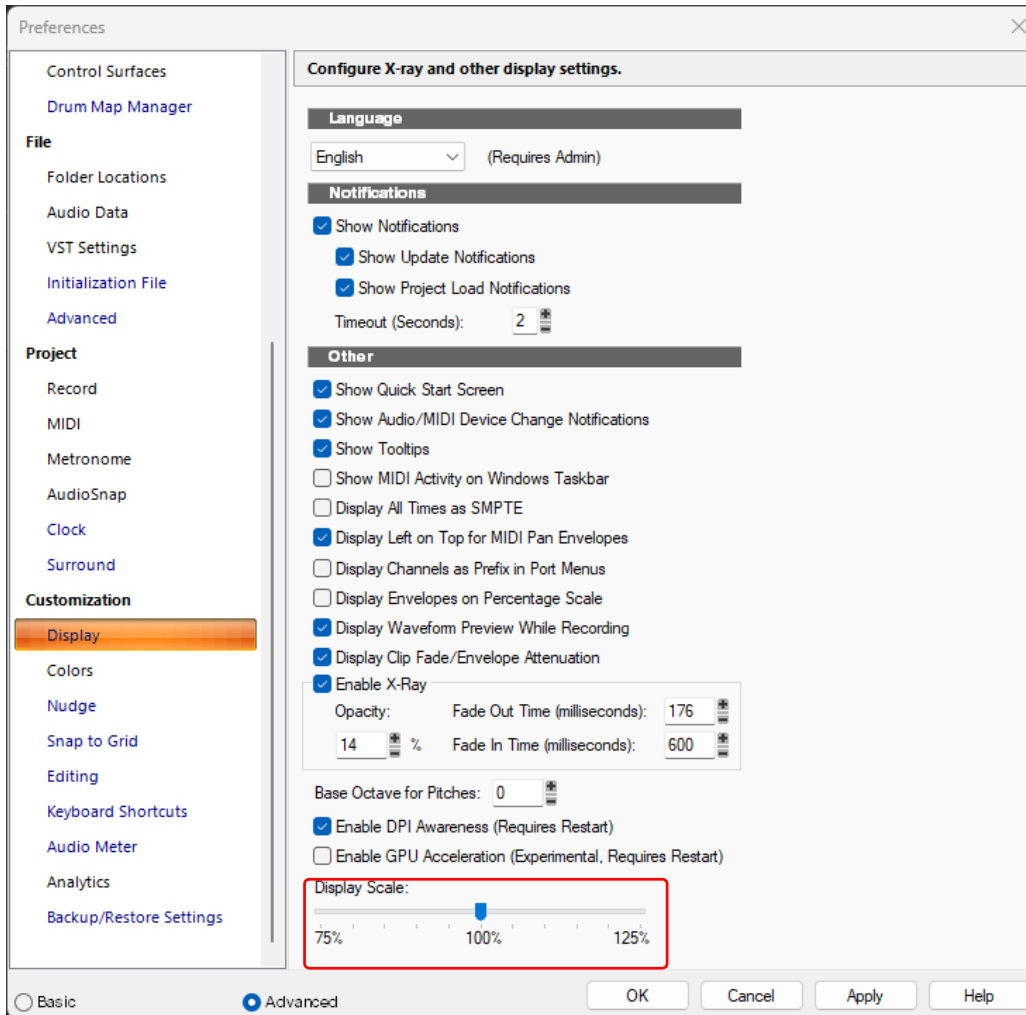


The next time you start Sonar, a notification appears to confirm that DPI Awareness is enabled.



Display Scale slider

The Display Scale slider in **Edit > Preferences > Customization - Display** allows you to adjust the display scaling of Sonar independently from the global Windows display scale setting (**Settings > Systems > Display**). Select a custom scaling size between 75%–125%.




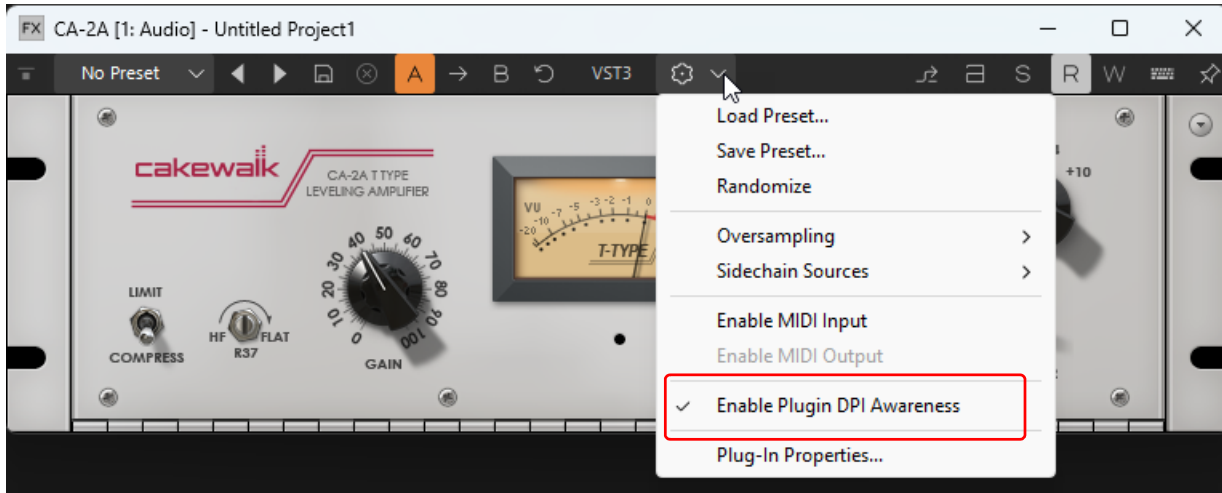
Note: Low **Display Scale** values work better at higher DPI resolutions. For example, a low-resolution 1080p screen at 96 DPI, so a **Display Scale** value of 75% will result in a tiny UI that is potentially difficult to read. On the other hand, a 4K screen at 75% will also show a tiny UI, but may still be usable because it has 4x the number of pixels.

Per plug-in DPI Awareness

In addition to the global **Enable DPI Awareness** app setting, you can also enable/disable DPI Awareness on a per plug-in basis for VST plug-ins. DPI Awareness is enabled by default for all VST plug-ins and can be disabled on a case-by-case basis depending on whether the plug-ins are compatible with display scaling. For example, some older plug-ins may appear too small on large, high resolution monitors, in which case disabling DPI Awareness might be preferable.

To enable/disable DPI Awareness for a VST plug-in:

1. Open the VST plug-in's property page.
2. Click the **VST2/VST3** drop-down menu  in the VST plug-in toolbar and select **Enable Plugin DPI Awareness**.



Note:

- *Display scaling is always disabled for DX plug-ins*
- *Plug-in scaling is stored globally for a plug-in, not per project*
- *Per plug-in display scaling is only active when the application has **Enable DPI Awareness** enabled in **Edit > Preferences > Customization - Display***

See:




["Customization - Display"](#) on page 1671

["New features"](#) on page 43


Track Manager enhancements

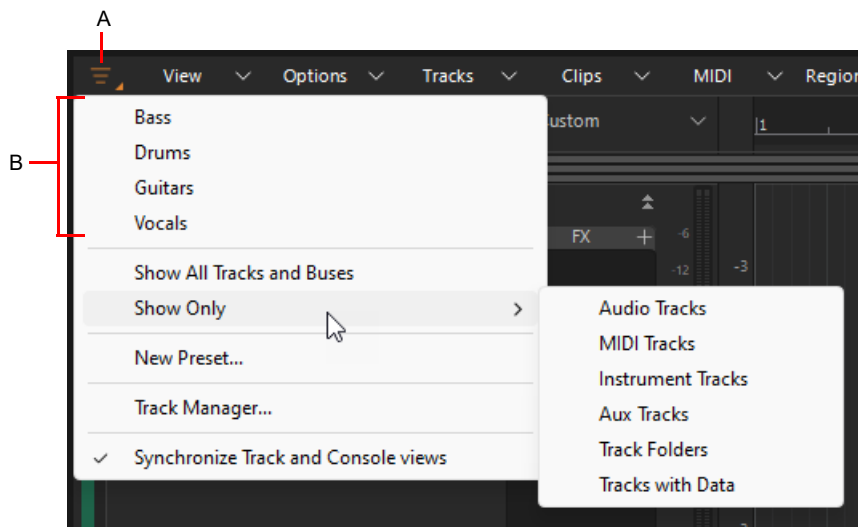
The Track Manager lets you configure which tracks are visible in the Track view and Console view, and you can create per-project presets to quickly show specific sets of tracks.

Track Manager controls in Track view and Console view

The Track Manager button  in the Track view and Console view toggles between showing all tracks/buses () and hiding previously hidden tracks/buses (). The button is lit if at least one track is hidden.



Track Manager menu

The Track Manager menu provides various commands to manage track visibility and quickly save and recall per-project presets. To show the menu, long press or right-click the Track Manager button .




A. Track Manager B. Per project presets

The Track Manager menu contains the following commands:

- ▶ **<list of presets>**. Per project Track manager presets.
- ▶ **Show All Tracks and Buses**. Show all tracks and buses. Click the Track Manager button  again to hide previously hidden tracks.
- ▶ **Show Only >**. Show only the selected track type:
 - ▶ **Audio Tracks**. Only show audio tracks.
 - ▶ **MIDI Tracks**. Only show MIDI tracks.
 - ▶ **Instrument Tracks**. Only show Instrument tracks.
 - ▶ **Aux Tracks**. Only show Aux tracks.
 - ▶ **Track Folders**. Only show track folders.
 - ▶ **Tracks with Data**. Only show tracks that contain data.
- ▶ **New Preset**. Create a new preset for the currently visible tracks. Only available when at least one track is hidden and the Track Manager button is lit .
- ▶ **Track Manager**. Open the Track Manager, which lets you specify which tracks to display.
- ▶ **Synchronize Track and Console views**. Enable to show the same set of tracks and buses in the Track view and Console view. Disable to show different sets of tracks and buses in the Track view and Console view.


Creating a Track Manager preset

To create a Track Manager preset:


1. Only show the tracks that you want to save as a preset. Do *one* of the following to hide any tracks that you don't want to see:
 - ▶ Right-click a track and select **Hide Track**
 - ▶ Select the track(s) and press CTRL+H
2. Long press or right-click the Track Manager button , then select **New Preset** to open the **New Track Manager Preset** dialog box.
3. Type a descriptive name, then click **OK**.

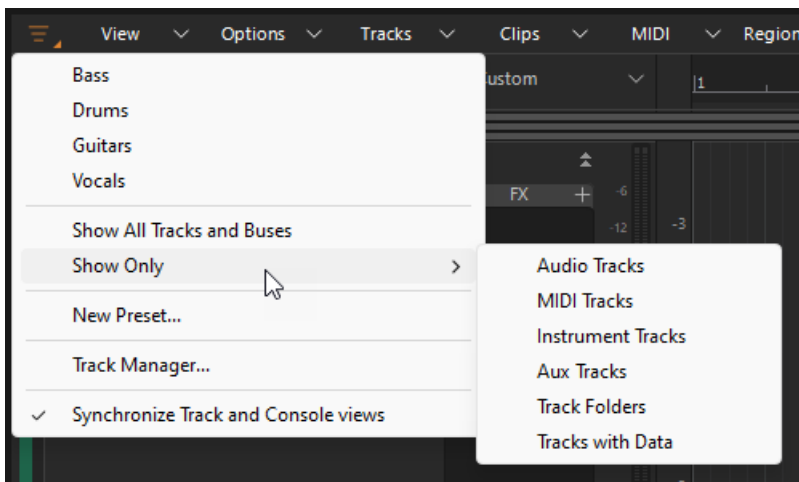
You can also create and load presets in the **Track Manager** dialog box. For details, see [“To choose the tracks that are displayed using the Track Manager”](#) on page 914 and [“Track Manager dialog”](#) on page 1713.

Selecting a Track Manager preset

To select a Track Manager preset, long press or right-click the Track Manager button , then select the desired preset.

Showing only specific track types

To only show a specific track type (audio, MIDI, Instrument, Aux, or track folders), long press or right-click the Track Manager button , point to **Show Only**, then select the desired track type.



See:

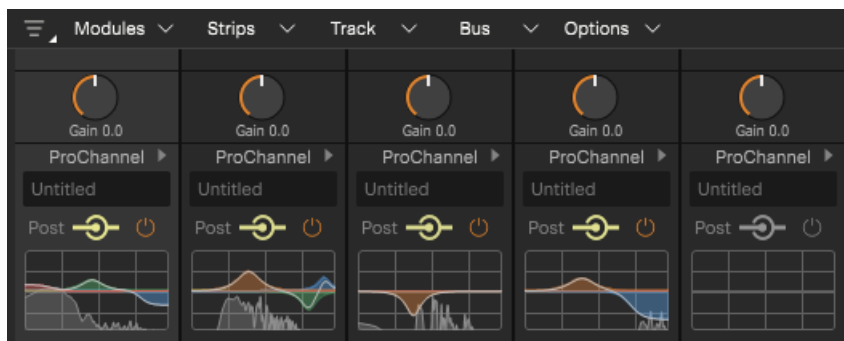
[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Track Manager dialog”](#) on page 1713

[“Configuring the Console and Track views”](#) on page 913

[“New features”](#) on page 43

Spectrum Analyzer display per track



The EQ plot in the Console view, Inspector, and ProChannel shows a real-time spectrum analyzer per track by default.

To enable/disable the per-track/bus spectrum analyzer in the Console view, click the Console view **Options** menu and select **EQ and Plot > Show Spectrum Analyzer**.

To enable/disable the spectrum analyzer in the Inspector, click the Inspector **Display** menu and select **Module Options > EQ and Plot > Show Spectrum Analyzer**.

See:

[“Using the per-track EQ”](#) on page 985

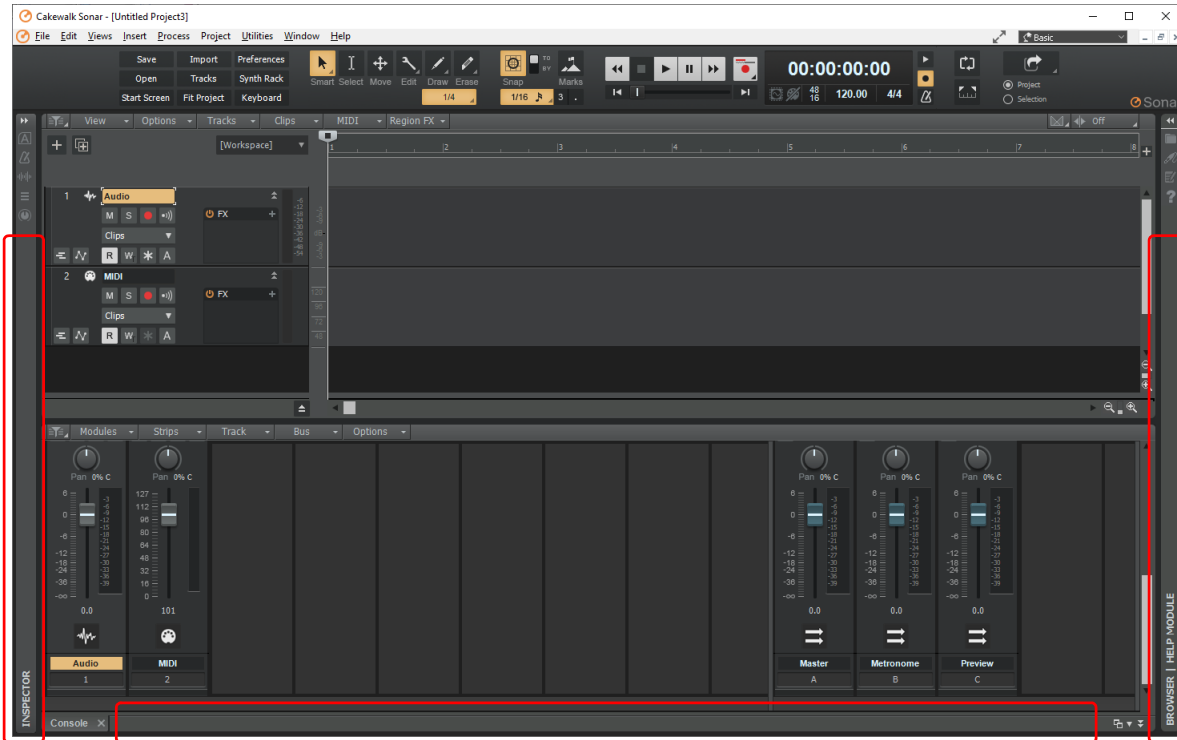
[“ProChannel module”](#) on page 1798

[“QuadCurve Equalizer module”](#) on page 1041

[“New features”](#) on page 43

Double-click to expand/collapse docked windows

You can double-click to expand docked windows (MultiDock, Inspector, and Browser), as outlined below:



When the Inspector or Browser is docked and minimized, double-click to expand.

For the MultiDock, double-click to toggle between expand and collapse.

See:

[“MultiDock”](#) on page 1197

[“Inspectors”](#) on page 611

[“Browser”](#) on page 639

[“New features”](#) on page 43

Double-click to expand/collapse Control Bar modules

To expand/collapse a single Control Bar module, double-click the module.

See:

[“Control Bar overview”](#) on page 565

[“New features”](#) on page 43

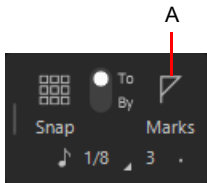
Additional snap landmarks

The following items are now available as Snap to Grid landmarks:

- ▶ **Arranger Section Start Time.** Snap to the start of any Arranger section.
- ▶ **Arranger Section End Time.** Snap to the end of any Arranger section.
- ▶ **Project Start Marker.** Snap to the Project Start marker.
- ▶ **Project End Marker.** Snap to the Project End marker.

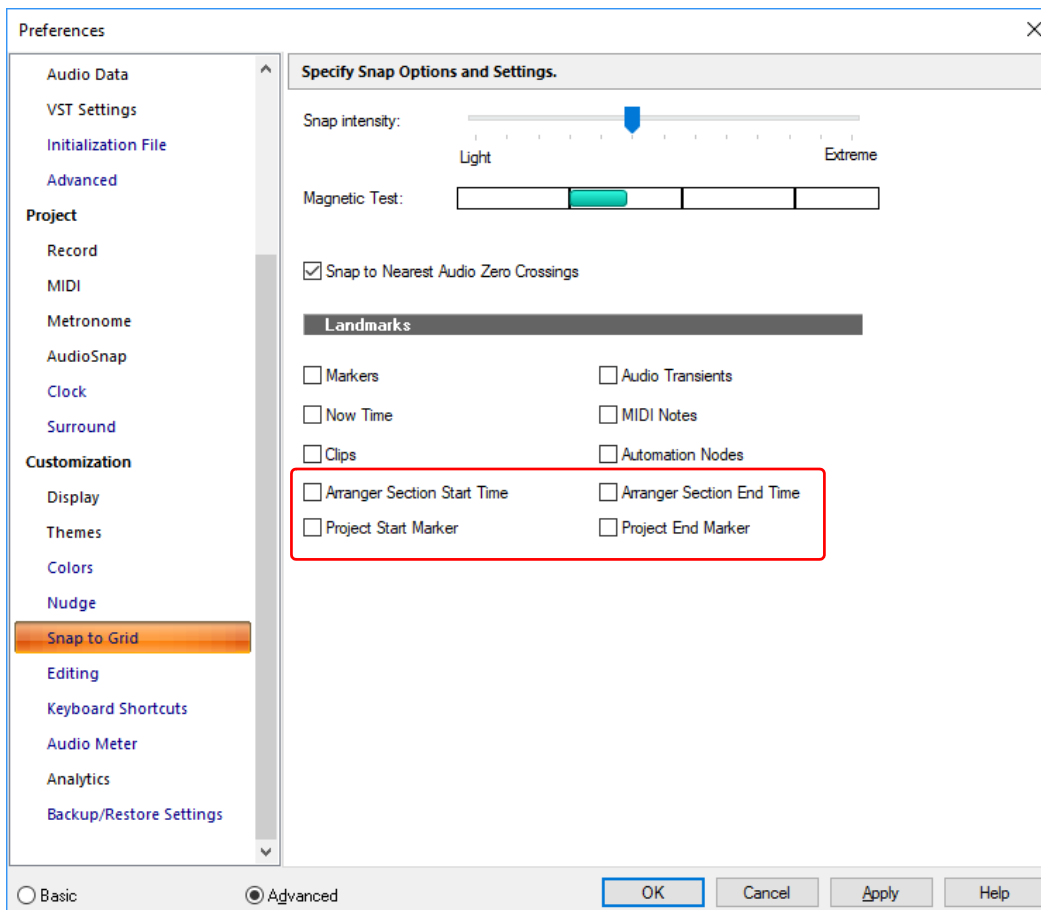
To select the desired landmarks, right-click the **Snap to Grid** button  to open the **Preferences** dialog box, then select the desired check boxes in the **Landmarks** section. Sonar will snap to landmarks on tracks/lanes that are currently visible in the Clips pane.

Figure 1. Snap to Grid module.



A. Snap to landmarks

Figure 2. The Snap to Grid section.



See:

[“Defining and using the Snap Grid”](#) on page 430

[“Customization - Snap to Grid \(Advanced\)”](#) on page 1682

[“New features”](#) on page 43

Preview Bus enhancements

- ▶ The Preview Bus assignment is now a project-wide setting.
- ▶ Preview bus assignment can now be managed directly from the bus/mains/aux track context menus or directly from the main **Project** menu.
- ▶ An aux track can now be designated as a preview bus.
- ▶ If a bus that is assigned as a preview bus output is deleted, the preview bus will automatically be assigned to be the first hardware output.
- ▶ Preview bus changes can now be made dynamically while preview is underway.

See:

[“To preview audio content”](#) on page 647

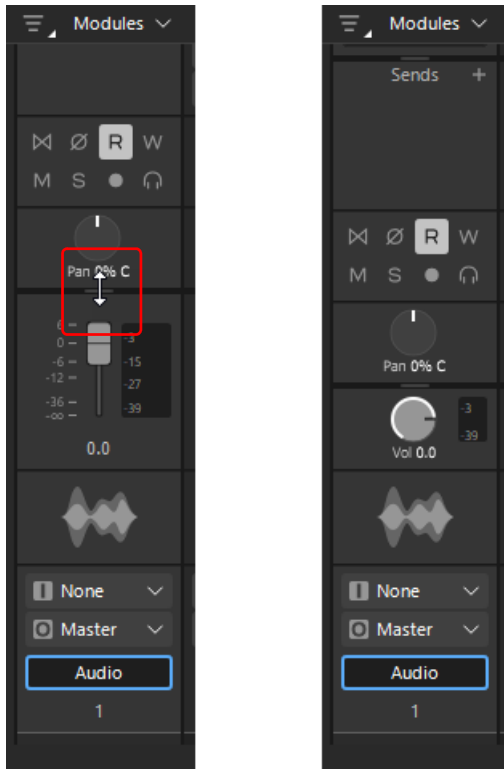
Console view enhancements

Console View and Track Inspector module resizing

You can now resize the Volume, Sends, and FX Rack modules vertically by dragging the splitter bar handles located above the modules. Module sizes are persisted per project.

When the Volume module is at its smallest size, the fader turns into a knob.

To restore the default module size, double-click the drag handle.



Misc.

- ▶ The FX rack is fully collapsed by default
- ▶ Left justify send destination name in narrow strips
- ▶ Empty Send sections show a background instead of blank space
- ▶ Auto-scroll to newly inserted FX
- ▶ Auto-scroll to newly inserted send

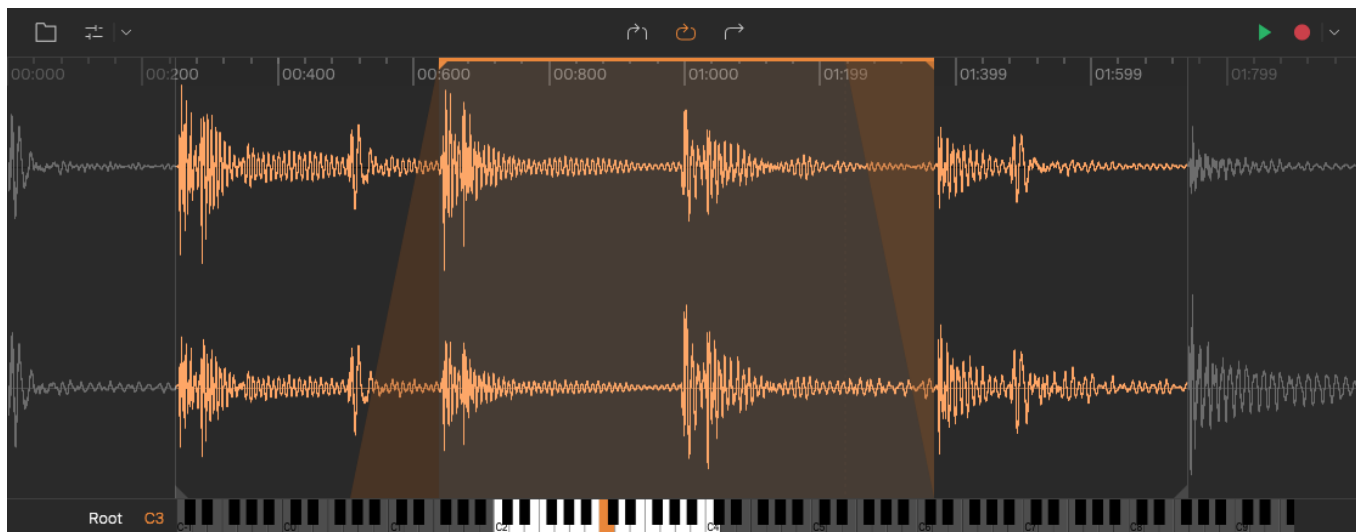
See:

[“Console view”](#) on page 1787

[“New features”](#) on page 43

Integrated sampler (XSampler)

Figure 3. XSampler.





XSampler is a simple sampler that lets you import audio, perform basic processing, and play it like an instrument with up to 16 voices. Instantly convert a single audio file into a playable or triggable sound that can be played back at different pitches and speeds.

Highlights:

- ▶ Multiple trigger modes
- ▶ Up to 16 voices
- ▶ Amplitude envelope generator (EG)
- ▶ Filter
- ▶ Pitch adjustment
- ▶ Key mapping

Inserting XSampler

XSampler is inserted like any other VST3 instrument. To quickly create an XSampler instrument, do *one* of the following:

- ▶ Click the **Add Track** button , select the **Instrument** tab, then click the Instrument drop-down menu and select **Cakewalk > XSampler**
- ▶ Select **Insert > Soft Synth > Cakewalk > XSampler**
- ▶ In the Plug-in Browser, select the Instruments tab , then double-click **Cakewalk > XSampler** (or drag XSampler to the track header pane)

Adding an audio sample

There are many ways to get audio into XSampler:

- ▶ Import audio from the file system
- ▶ Record directly into XSampler
- ▶ Drag loops and one-shots from the Media Browser
- ▶ Drag audio clips (including partial clip selections) from any track

After audio has been added, you can loop, trim, crossfade, change playback behavior and modulation or filtering options to create interesting musical ideas.

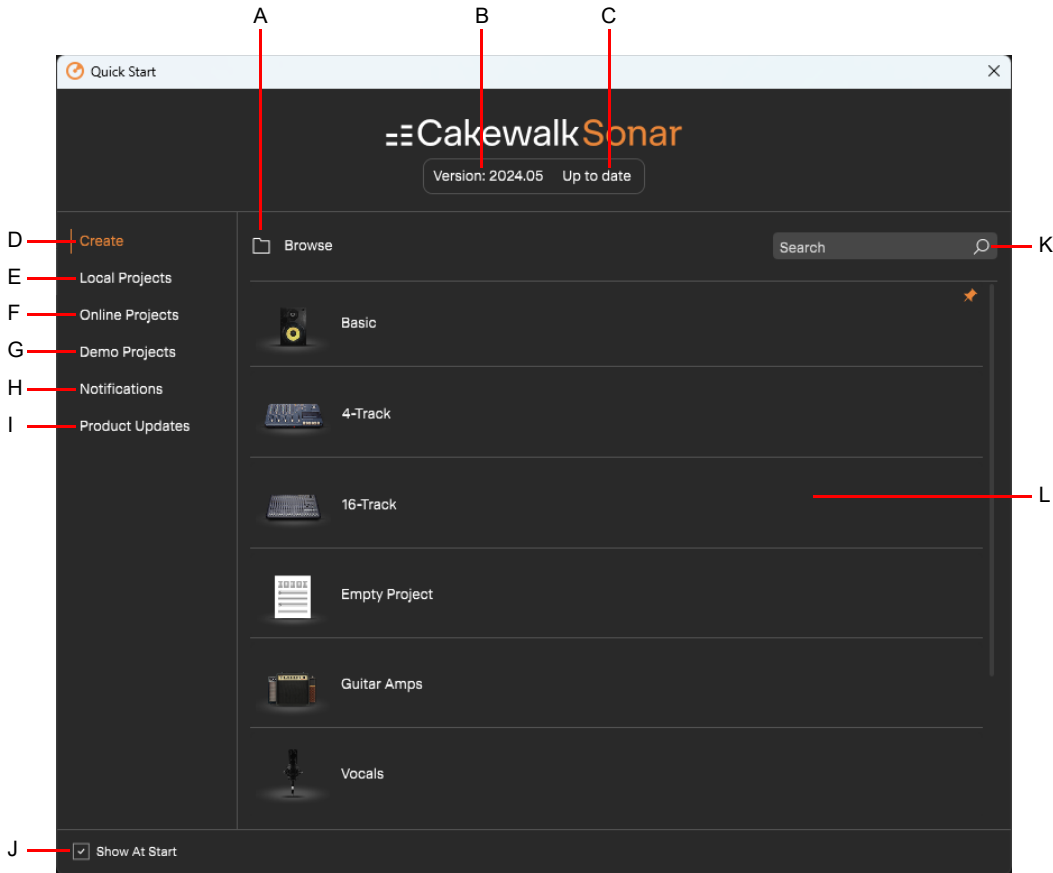
See:

[“XSampler”](#) on page 845

[“New features”](#) on page 43

New Quick Start Screen

Figure 4. The Quick Start Screen.



A. Browse B. Installed app version C. App updates D. Create E. Local Projects F. Online Projects G. Demo Projects H. Notifications I. Product Updates J. Show at start K. Search L. Content

The Quick Start Screen appears when you open Sonar. You can perform the following tasks from the Quick Start Screen:

- ▶ Open recently accessed projects
- ▶ Open an existing project
- ▶ Create a new project from a template
- ▶ Open demo projects
- ▶ View notifications
- ▶ Update the app and download optional content
- ▶ View a changelog of what's new in the latest version

Showing the Quick Start Screen

By default, the Quick Start Screen appears automatically when you open *Sonar*. To change the startup behavior, go to **Edit > Preferences > Project** and disable the **Show Quick Start Screen at Launch** option.

To open the Quick Start Screen any other time, do *one* of the following:

- ▶ Select **File > Quick Start Screen**
- ▶ Click the Sonar logo in the Control Bar.

Quick Start screen overview

The Quick Start screen contains the following tabs:

- ▶ **Create.** Select a project template to get started. For details, see “[Templates](#)” on page 1216.
- ▶ **Local Projects.** Choose a recent song you've worked on.
- ▶ **Online Projects.** Import a project from your online BandLab library. For details, see “[BandLab library import/export](#)” on page 343.
- ▶ **Demo Projects.** Preview, download, and open demo projects. For details, see “[Downloading demo projects](#)” on page 1744.
- ▶ **Notifications.** Notifications inform you about updates, new content and more.
- ▶ **Product Updates.** Update the app and install optional content. For details, see “[Checking for product updates](#)” on page 1745.

For details, see “[Quick Start Screen](#)” on page 1740.

See:

“[New features](#)” on page 43


Project preview

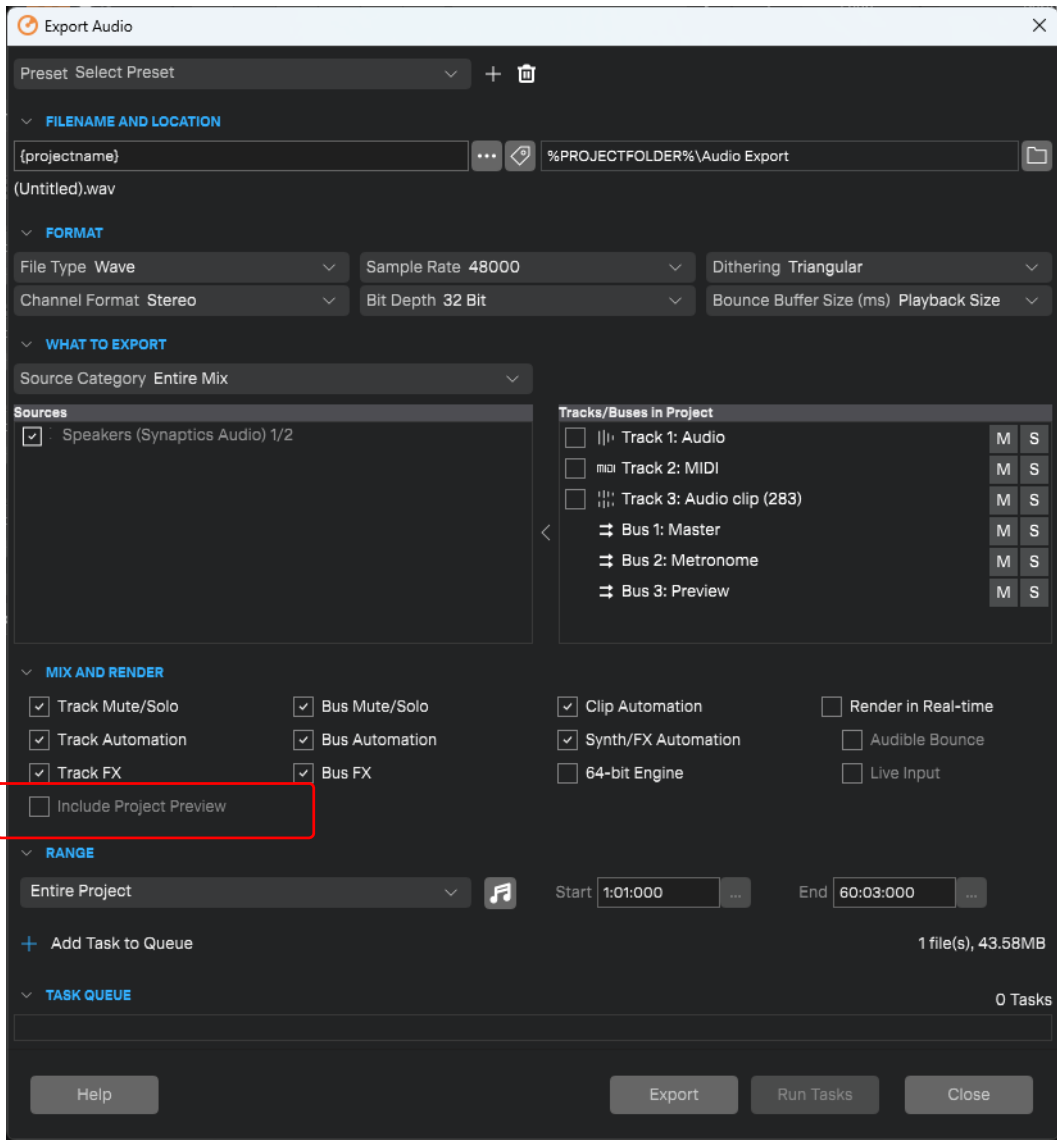
You can preview projects from the Quick Start screen if you have exported a designated preview file. The preview file may be any supported audio file type (Wave, BWF, MP3, FLAC, OGG, or WaveEX), and can be the entire project or a specific time range.

To create a project preview file

1. Open an existing project. Ensure that the project has been saved at least once with the new version of Sonar in order to use required metadata.
2. If you only want the preview to contain a specific time range, select the desired time range.
3. Go to **File > Export > Audio** to open the **Export Audio** dialog box.
4. Under **File Type**, select **Wave**, **Broadcast Wave**, **MP3**, **FLAC**, **OGG**, or **WAVEX**.
5. Under **Channel Format**, select **Stereo**, **Mono** or **Follow Source**.
6. Under **Source Category**, select **Entire Mix**.
7. Under **Mix and Render**, select **Include Project Preview** to export a preview file.
8. Click **Export**.

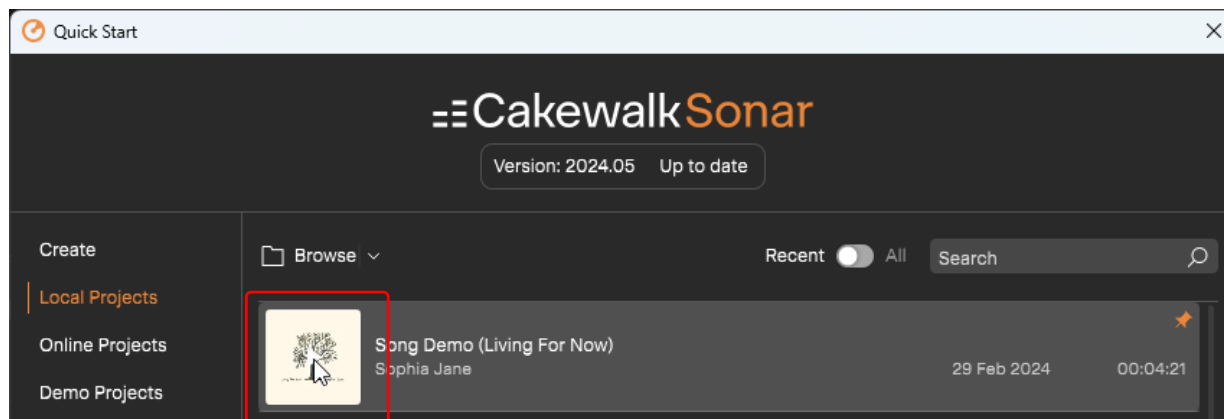
The preview file is exported to the project's \Audio folder.

 **Note:** *The first export of a project will automatically create a preview file irrespective of the **Include Project Preview** option.*



To preview a recent project

1. Go to **File > Quick Start Screen** to open the Quick Start screen, then select **Local Projects**.
2. Click the preview button on a project's image. A preview button only appears if the project has a designated preview file



See also:

["Exporting"](#) on page 1083

["Exporting audio"](#) on page 1085

["Creating a project preview file"](#) on page 1110

See:

["Quick Start Screen"](#) on page 1740

["New features"](#) on page 43

Project Start and End markers

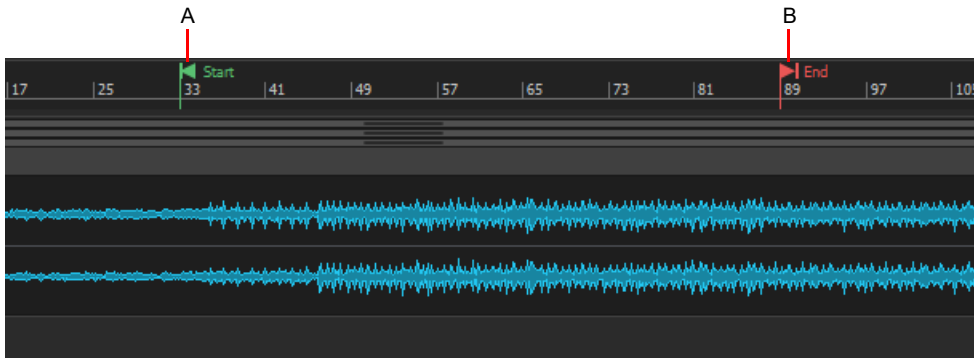
The Project Start and Project End markers define the playback range and the export range when exporting the entire project, and can also be used as Snap to Grid landmarks.

By default, a project does not contain a Project Start or Project End marker. The project starts playback from measure 1 and ends after the last clip.

If you want to start playback after measure 1, set the Project Start marker at the desired location.

If you want playback to stop before the end of the last clip, set the Project End marker at the desired location.

Once set, the Project Start and Project End markers appear in the time ruler, and can be dragged or deleted in the same way as regular text markers.



A. Project Start marker B. Project End marker

To set the Project Start marker

To set the Project Start marker, move the Now Time position to where you want the project to start, then do one of the following:

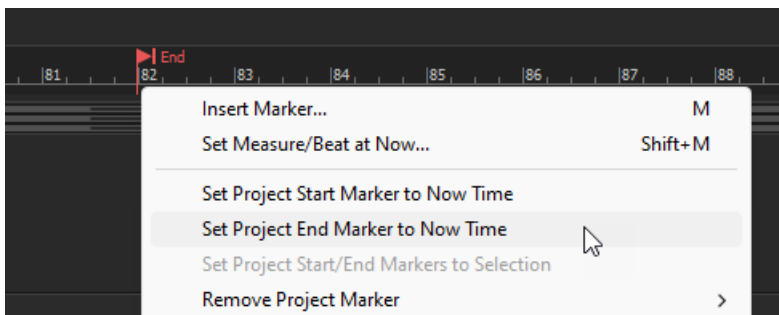
- ▶ Select **Project > Set Project Start Marker to Now Time**
- ▶ Right-click the time ruler and select **Set Project Start Marker to Now Time**

The location of the Project Start marker is considered the beginning of the project.


To set the Project End marker

To set the Project End marker, move the Now Time position to where you want the project to end, then do one of the following:

- ▶ Select **Project > Set Project End Marker to Now Time**
- ▶ Right-click the time ruler and select **Set Project End Marker to Now Time**



When the Project End marker is inserted, the **Options > Stop at Project End** option is also automatically enabled. Playback will only stop at the Project End marker if the **Stop at Project End** option is enabled.


 **Tip:** The **Set Project Start Marker to Now Time** and **Set Project End Marker to Now Time** menu commands are also available as key bindings. You can assign the key binding in **Edit > Preferences > Customization - Keyboard Shortcuts** (under **Area: Global Bindings**). For details, see “**Key bindings**” on page 1219.

 **Note:**

- If a loop region exists beyond the Project End marker, the Project End marker is ignored in favor of the loop extents.
- Recording ignores the Project End marker. If recording stops after the Project End marker, the marker is moved to where recording stopped, or if comp/loop recording, to the end of the loop.
- The selection is clamped to the Project End marker when you open the **Export Audio** dialog box, unless the selection starts after the Project End marker.


To jump to the Project Start marker

To jump to the Project Start marker, do *one* of the following:

- ▶ Click the **Go to Start (RTZ)** button  in the Control Bar's Transport module to toggle between the Project Start marker and measure 1
- ▶ Press CTRL+HOME to toggle between the Project Start marker and measure 1
- ▶ Press W to toggle between the Project Start marker and measure 1 (or if a loop region is set, toggle between the Project Start marker and the loop start)
- ▶ Press G to open the **Go** dialog box, then press F5 to open the **Markers** dialog box and select **<Project Start Marker>** from the list

To jump to the Project End marker

To jump to the Project End marker, do *one* of the following:

- ▶ Click the **Go to End** button  in the Control Bar's Transport module to toggle between the Project End marker and the end of the project
- ▶ Press CTRL+END to toggle between the Project End marker and the end of the project
- ▶ Press G to open the **Go** dialog box, then press F5 to open the **Markers** dialog box and select **<Project End Marker>** from the list

To delete the Project Start/End marker

To delete the Project Start or Project End marker, do *one* of the following:

- ▶ Click the marker and hold the left mouse button down, then press the DELETE key
- ▶ Click the **Project** menu and point to **Remove Project Marker**, then select **Remove Project Start Marker**, **Remove Project End Marker**, or **Remove Project Start/End Markers**
- ▶ Right-click in the time ruler and point to **Remove Project Marker**, then select **Remove Project Start Marker**, **Remove Project End Marker**, or **Remove Project Start/End Markers**

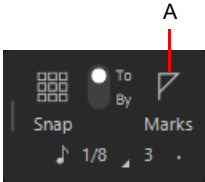
 **Note:** If you drag the Project Start marker to the beginning of the project (measure 1), it will automatically be deleted.

Using the Project Start/End markers as snap landmarks

The Project Start and Project End markers can be used as optional Snap to Grid landmarks.

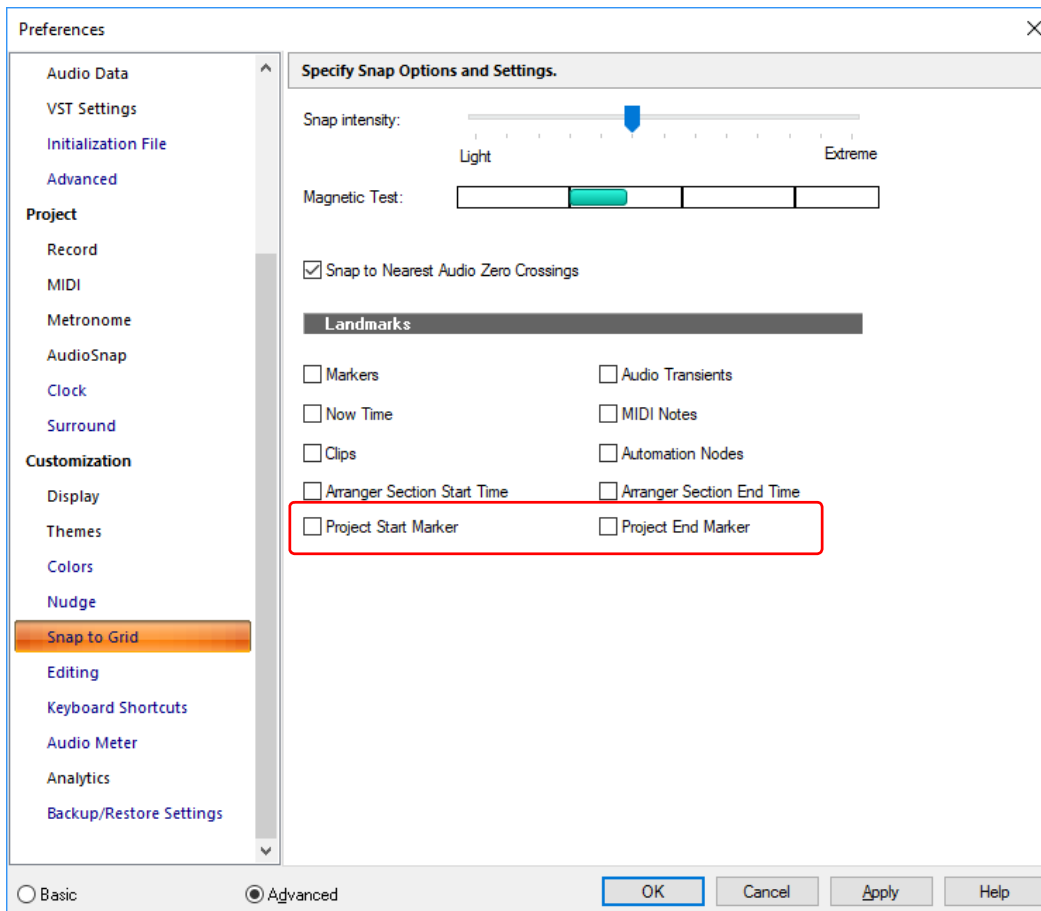
To select the desired landmarks, right-click the **Snap to Grid** button  to open the **Preferences** dialog box, then select **Project Start Marker** and **Project End Marker** under **Landmarks**. Sonar will snap to landmarks on tracks/lanes that are currently visible in the Clips pane. For details, see [“Defining and using the Snap Grid”](#) on page 430 and [“Customization - Snap to Grid \(Advanced\)”](#) on page 1682.

Figure 5. Snap to Grid module.



A. Snap to landmarks

Figure 6. The Snap to Grid section.



See:

[“The Project Start and Project End markers”](#) on page 197


[“The Time ruler”](#) on page 200

[“Defining and using the Snap Grid”](#) on page 430

[“New features”](#) on page 43

Cakewalk Interchange Format (CXF)

The Cakewalk Interchange Format (CXF) is a Cakewalk cross platform inter-app project file format, used to exchange projects between Sonar and Next. CXF files exported from either application can be opened or imported in both apps.

 **Important:** CXF is a transitory format only used for exchange. It is not intended for archival storage or backing up since the format can change at any time.

What is stored in a CXF file?

CXF supports a subset of project data used by Sonar and Next, so app-specific feature settings and view-specific states will not be restored.


The following data will be exported and imported:

- ▶ Tracks:
 - ▶ Audio
 - ▶ MIDI
 - ▶ Instrument tracks
 - Simple Instrument tracks (Sonar)
 - Multi Instrument tracks (each track will represent a unique instance of the synth when opened)
 - Split instrument tracks (not supported)
 - ▶ Bus tracks (Next)
 - ▶ Patchpoints (Sonar; converted to buses)
 - ▶ Aux tracks (Sonar; limited support - treated like patch points and converted to buses) The aux track itself will not route to the patchpoint.
- ▶ Track data:
 - ▶ Audio/MIDI clips.
 - ▶ Overlapping clips or take lanes are flattened prior to export.
 - ▶ Clip effects are rendered into the clips prior to export.
 - ▶ Automation envelopes
- ▶ Track/Bus parameters
 - ▶ Volume
 - ▶ Pan
 - ▶ Mute
 - ▶ Solo
 - ▶ Input Gain (Sonar only)
 - ▶ Input Pan (Sonar only)
- ▶ Track/Bus routing
 - ▶ Outputs
 - ▶ Hardware outputs are not preserved since they are not cross platform. Any hardware outs are automatically assigned to the first hardware output.
 - ▶ Sends to buses and patch points.
- ▶ Plugins in track and bus effects racks. On opening a CXF file, any missing plugins will be listed. **Note:** when moving a project between Windows and Mac any plugins used must be installed on both platforms in the same format to successfully load them.
 - ▶ VST2
 - ▶ VST3

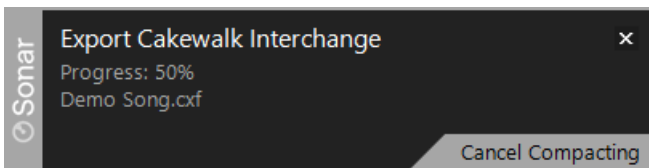
- ▶ DX
- ▶ AU plugins (only available in Next Mac)
- ▶ DX plugins (only available in Sonar)
- ▶ ProChannel (not supported)
- ▶ FX Chains (not supported)
- ▶ Plugin settings are stored within the CXF and will be restored if the plugin is available.
- ▶ Instruments and instrument settings are stored within the CXF.

Exporting a project in CXF format

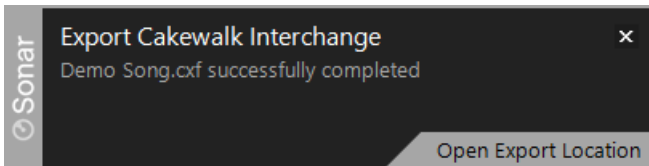
To export a project to Cakewalk Interchange Format, do *one* of the following:

- ▶ Go to **File > Export > Cakewalk Interchange**.
- ▶ Click the **Export** button  in the Control Bar's Export module and select **Other > CXF (Cakewalk Interchange)**.

CXF files have a `.cxf` file extension.



When the export is complete, a notification appears with a link to open the export folder.



See also:

[“Export module”](#) on page 572

Opening a project in CXF format

To open a project in Cakewalk Interchange Format, do *one* of the following:

- ▶ Go to **File > Open** and choose **Cakewalk Interchange** as the file format.
- ▶ Drag a `.cxf` file to the Sonar title bar or empty background.

Opening a CXF file creates a new project, which must then be saved in Sonar's native project file format (`.cwp`).

Importing a project in CXF format

To import a project in Cakewalk Interchange Format into an existing Sonar project, do *one* of the following:

- ▶ Go to **File > Import > Cakewalk Interchange**.
- ▶ Drag a `.cxf` file to the track area.

An imported CXF file merges its data into the existing project file.

See:

[“Transferring projects between Cakewalk Sonar and Next”](#) on page 1116

[“New features”](#) on page 43

Cakewalk ZIP Format (CWZ)

The Cakewalk ZIP (.cwz) file format is intended for backing up projects, and is also useful for moving Sonar projects from one computer to another.


Cakewalk ZIP is recommended over the older Cakewalk Bundle (CWB/BUN) format, because it does not compact the audio data, and therefore supports AudioSnap clips.

The following items are saved in a CWZ file:

- ▶ Project file (.cwp)
- ▶ Project \Audio folder and any other referenced audio data
- ▶ Project \Audio Export folder, if present
- ▶ Project \MixScenes folder, (only if project contains any mix scenes)

To save the current project as a Cakewalk ZIP (.cwz) file, go to **File > Save As** and select **Cakewalk ZIP** from the **Save As Type** drop-down list, then click the **Save** button.

To open a CWZ file in Sonar, go to **File > Open** and navigate to the CWZ file. Sonar unpacks CWZ files to the app project path (default is \Cakewalk Projects).

 **Note:** A Cakewalk ZIP (.cwz) file is a regular ZIP file that can be extracted with any app that supports ZIP files. You can simply rename the .cwz file extension to .zip and manually unzip the file. To unzip a ZIP file in Windows, right-click the file and select **Extract All**.

See:

[“New features”](#) on page 43

Configuration backup/restore

You can save and load backups of your Sonar configuration settings. A configuration profile stores settings from various Sonar configuration files and Windows registry settings in a single JSON file. You can selectively choose which app settings to save or load from a configuration profile.

Configuration profiles have many uses, including:

- ▶ Quickly switch Sonar to a different audio configuration or driver mode when using multiple audio interfaces
- ▶ Save hardware setup profiles for different workflows, such as tracking, mixing, live band recording, customizations for recording different band's etc.
- ▶ Switch between different control surface configurations
- ▶ Save startup configurations and launch them via desktop shortcuts using the `RestoreConfig` command line flag
- ▶ Transfer app settings between Sonar installations on different computers
- ▶ Save a backup of a known good state (similar to system backup/restore) in windows
- ▶ Troubleshooting system related problems


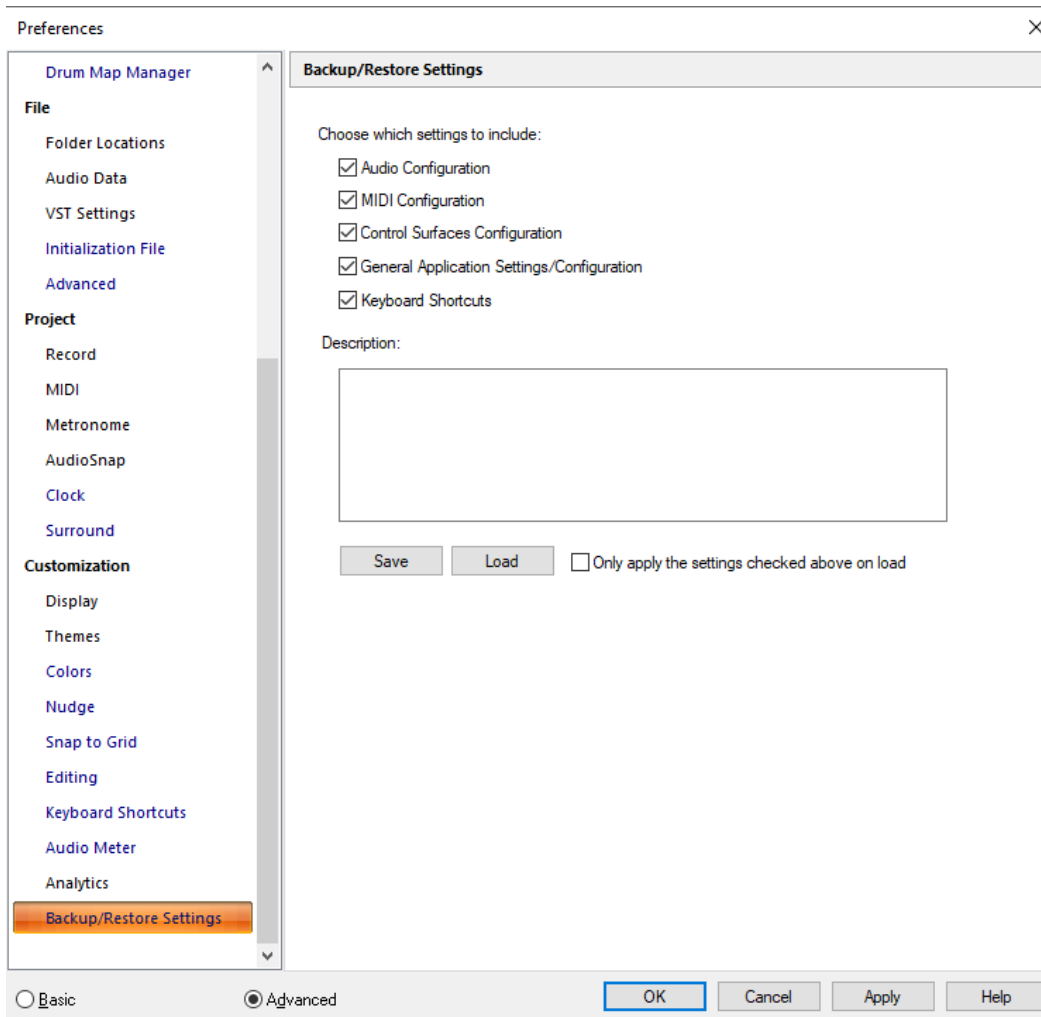
 **Note:** Configuration profiles are not a replacement for templates, presets or Workspaces, but provide an additional degree of management for global system and hardware related settings of the app.

Figure 7. The Backup/Restore Settings section.



Saving a configuration profile

To save the current Sonar settings as a configuration profile:

1. Go to **Edit > Preferences > Customization - Backup/Restore Settings**.
2. Select the setting that you want to save:
 - ▶ **Audio Configuration.** Save audio settings that are stored in `Aud.ini`.
 - ▶ **MIDI Configuration.** Save MIDI settings that are stored in `TTSeq.ini`.
 - ▶ **Control Surfaces Configuration.** Save control surface settings that are stored in `ctrlsurface.dat` and `ctrlsurface_UWP.dat`.
 - ▶ **General Application Settings/Configuration.** Save general app settings that are stored in `Cakewalk.ini` and the Windows registry.
 - ▶ **Keyboard Shortcuts.** Save all assigned key bindings.
3. [Optional] Type a description.
4. Click **Save** to open the **Save As** dialog box. By default, configuration profiles are saved as JSON files with a `.ccp` file extension within `%APPDATA%\Cakewalk\Sonar\Config Profiles`.
5. Type a file name, then click **Save** (the default file name is `ConfigProfile_<current date>.ccp`).

Note: Sonar automatically saves the last known good config profile when exiting the app.


Loading a configuration profile

To load a configuration profile:

1. Go to **Edit > Preferences > Customization - Backup/Restore Settings**.
2. By default, Sonar will load all the settings that are stored in the configuration profile. If you want to selective only load specific settings, select **Only apply the settings checked above on load**, then select which settings to load:
 - ▶ **Audio Configuration.** Load audio settings that are stored in `Aud.ini`.
 - ▶ **MIDI Configuration.** Load MIDI settings that are stored in `TTSSeq.ini`.
 - ▶ **Control Surfaces Configuration.** Load control surface settings that are stored in `ctrlsurface.dat` and `ctrlsurface_UWP.dat`.
 - ▶ **General Application Settings/Configuration.** Load general app settings that are stored in `Cakewalk.ini` and the Windows registry.
 - ▶ **Keyboard Shortcuts.** Load key bindings.
3. Click **Load** to open the **Open** dialog box.
4. Select the desired configuration profile, then click **Open**.
5. Sonar prompts you to confirm that you want to load the configuration profile. Click **Yes**.

Loading a configuration profile on app startup

You can load a configuration profile on startup via a command line:

1. Do one of the following to open the Command Prompt:
 - ▶ Click the search box next to the Windows Start button, then type **CMD** and press ENTER.
 - ▶ Press the Windows key  + R, then type **CMD** and press ENTER.
2. Type the following: `<Sonar install path>\Sonar.exe /RestoreConfig=<configuration file folder>\<name of configuration profile file>`

For example:

```
"C:\Program Files\Cakewalk\Sonar\Sonar.exe" /RestoreConfig="%APPDATA%\Cakewalk\Sonar\Config Profiles\mysettings.ccp"
```

3. Press ENTER.

Sonar launches with the specified configuration profile.

Creating a desktop shortcut with command line parameters

You can add command line parameters to a desktop shortcut. This way you don't have to manually type command line parameters each time you want to launch Sonar with a specific configuration profile.

To add launch parameters to a desktop shortcut:

1. Create a new desktop shortcut for each configuration profile (Tip: copy the default Sonar desktop shortcut), and give the shortcut a descriptive name.
2. Right-click the shortcut and select **Properties**.
3. In the **Properties** dialog box, click the **Shortcut** tab.
4. In the **Target** text box (which already lists the location of the Sonar executable within quotation marks), place the cursor after the last quotation mark, then add a blank space followed by the command line parameters.

For example:

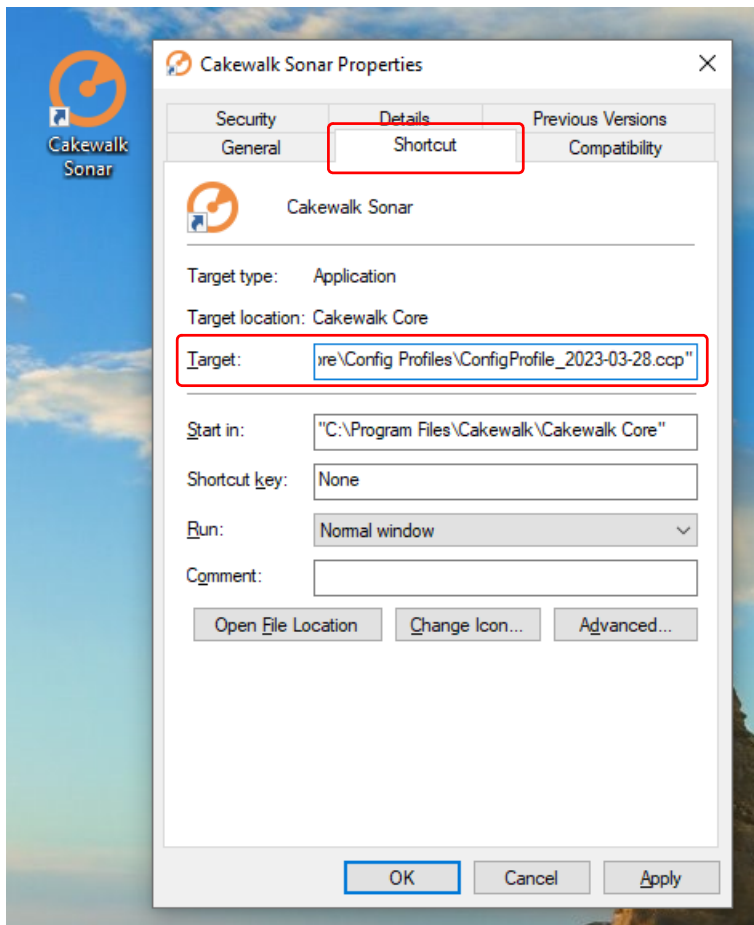
```
/RestoreConfig="%APPDATA%\Cakewalk\Sonar\Config Profiles\ConfigProfile_2023-03-28.ccp"
```

The full **Target** text string should look something like this:

```
"C:\Program Files\Cakewalk\Sonar\Sonar.exe" /RestoreConfig="%APPDATA%\Cakewalk\Sonar\Config Profiles\ConfigProfile_2023-03-28.ccp"
```

5. Click **OK** to save the changes.

You can now double-click the shortcut to start Sonar with the specified configuration profile.




See:

["Customization - Backup/Restore Settings"](#) on page 1692

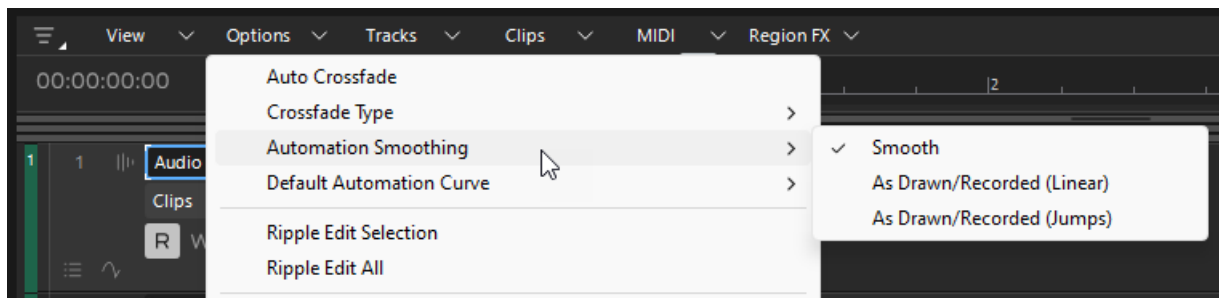
["New features"](#) on page 43

Automation smoothing when recording

Automation smoothing now also applies to recording automation in real-time.

You can specify how shape smoothing works when recording automation in real-time (and when using the Freehand tool  on envelope shapes). To do so, click the Track view **Options** menu, point to **Automation Smoothing**, then select one of the following options:

- ▶ **Smooth.** Uses the existing fit-to-curve functionality. This is the default setting.
- ▶ **As Drawn/Recorded (Linear).** Joins the nodes up with linear shapes.
- ▶ **As Drawn/Recorded (Jumps).** Leaves the nodes as is, making them jump shapes.



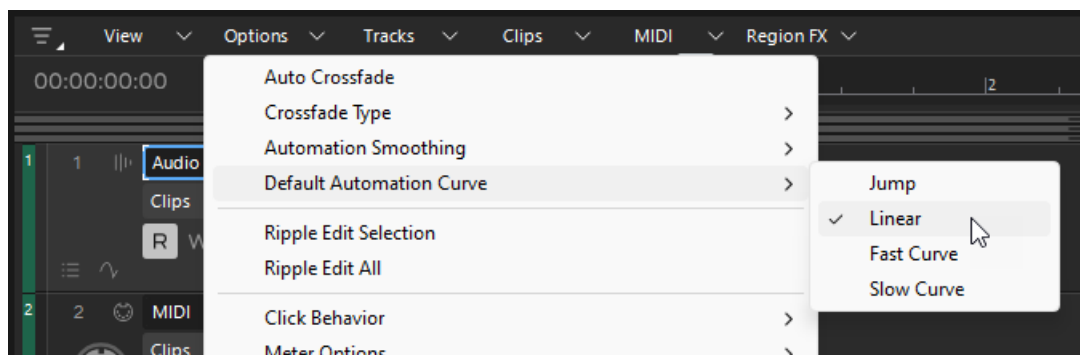
See:

- ▶ [“Creating and editing automation envelopes”](#) on page 1177
- ▶ [“Freehand tool”](#) on page 520
- ▶ [“Using the Freehand tool on automation”](#) on page 522
- ▶ [“Recording individual fader or knob movements”](#) on page 1169
- ▶ [“Recording automation data from an external controller”](#) on page 1192
- ▶ [“New features”](#) on page 43

Specify the default automation curve type

To specify the default automation curve type when drawing automation envelopes, click the Track view **Options** menu, point to **Default Automation Curve**, then select the desired curve type:

- ▶ **Jump.** A jump shape causes the envelope to make a ninety degree jump where the envelope reaches the second node. Sonar displays jumps with a dotted line, meaning that there is automation data at the nodes where the dotted line begins and ends, but not where the line itself is.
- ▶ **Linear.** Draw a straight line between the two nodes.
- ▶ **Fast Curve.** A fast curve draws a curve between the two nodes that changes value rapidly at first, but more slowly toward the end of the curve.
- ▶ **Slow Curve.** A slow curve draws a curve between the two nodes that changes value slowly at first, but more rapidly toward the end of the curve.





See:

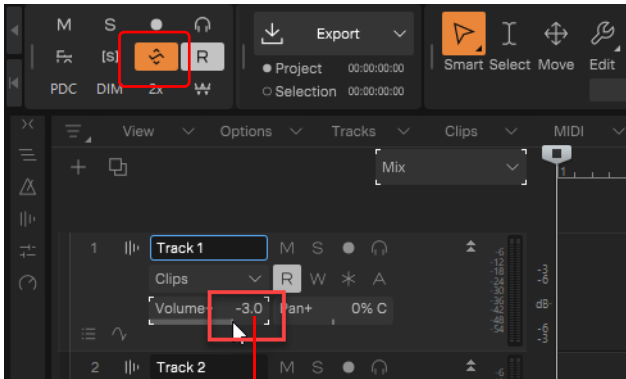
[“Creating and editing automation envelopes”](#) on page 1177

[“New features”](#) on page 43


Offset mode enhancements

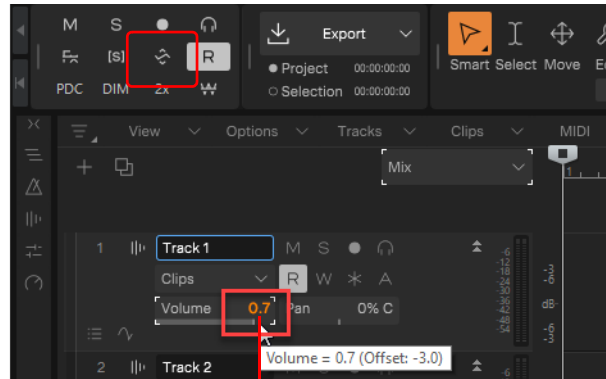
To make it easier to visualize if a track parameter has an offset applied, Sonar shows the parameter value in an amber color when Offset mode is not active . The parameter tooltip also shows the offset value.

Offset mode enabled :



A

Offset mode disabled :



B

A. Parameter offset value B. Parameter value is shown in amber color when Offset mode is disabled and the parameter has an offset applied

See:

[“Envelope mode and Offset mode”](#) on page 1187

[“New features”](#) on page 43

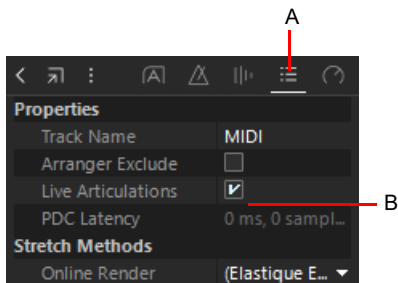
Live articulations

When playing a MIDI controller in real-time, the per track **Live Articulations** setting allows you to apply any transform articulations that are active at the now time. Live articulations are echoed, but not recorded.

To enable/disable live articulations on the focused MIDI track, do *one* of the following:

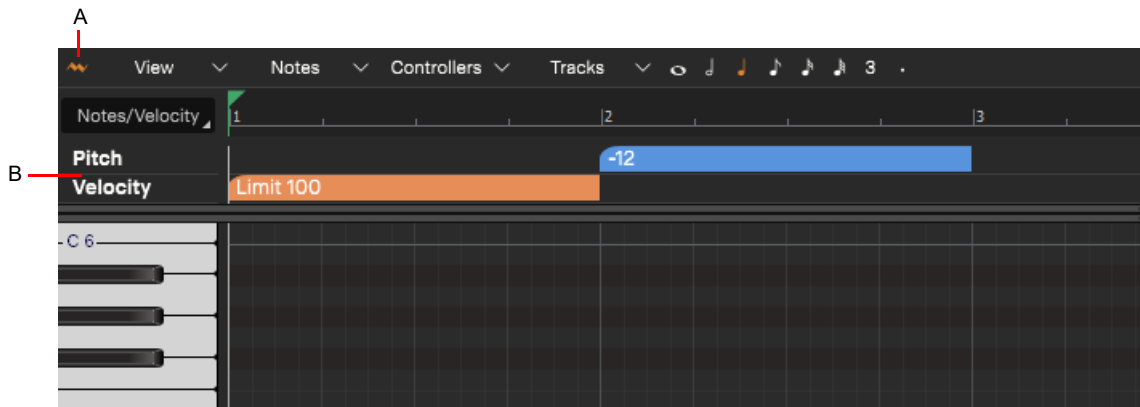
- ▶ In the Track Properties inspector, select **Live Articulations**. **Tip:** You can use quick grouping (hold down the CTRL key) to enable/disable the setting on all selected MIDI tracks.
- ▶ In the Piano Roll view, click the **Live Articulations** button . The button state applies to the focused track.

Figure 8. *Track Properties Inspector.*



A. Show/Hide Track Properties Inspector B. Live Articulations

Figure 9. *Piano Roll view.*



A. Enable/disable live articulations B. Articulations

See:

[“Articulation maps”](#) on page 810

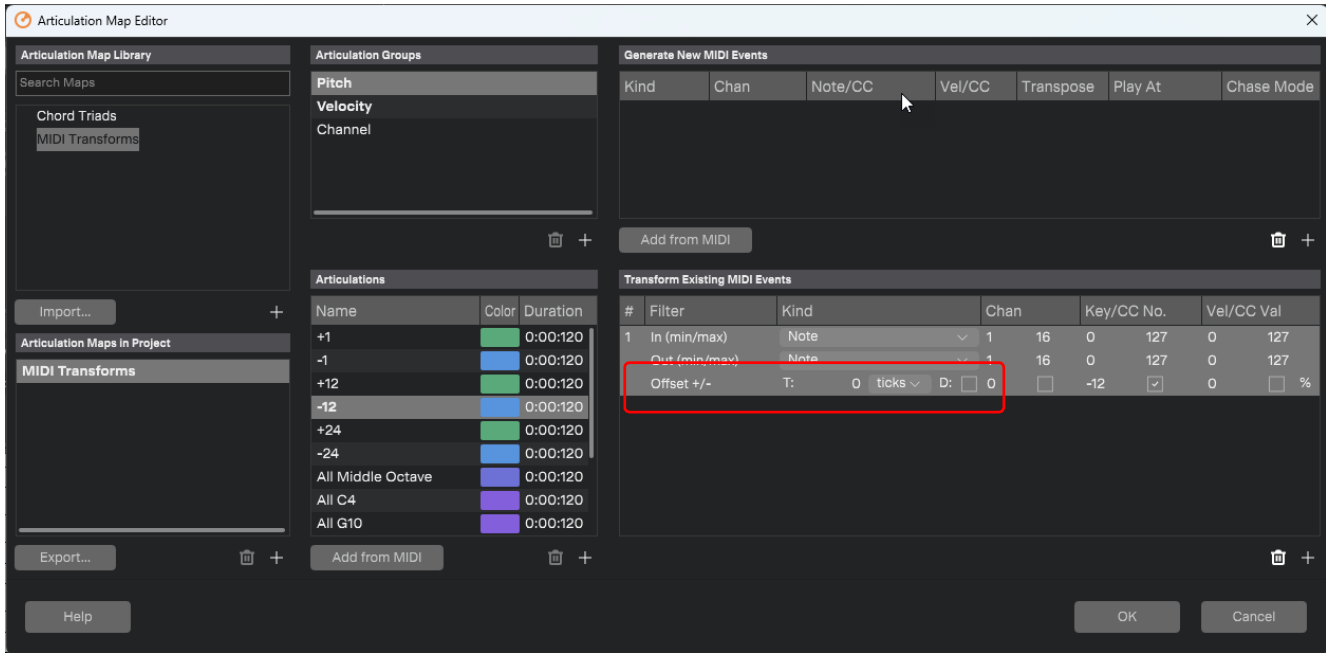
[“New features”](#) on page 43

Time offset for MIDI transform articulations

MIDI Transform Articulations now support an optional offset value that will offset the start/end times for notes. The offset can be applied using either ticks or milliseconds.

The **Duration** check box toggles whether notes should retain their original end points as drawn or offset with start times.

Figure 10. The Articulation Map Editor.



See:

["Articulation maps"](#) on page 810

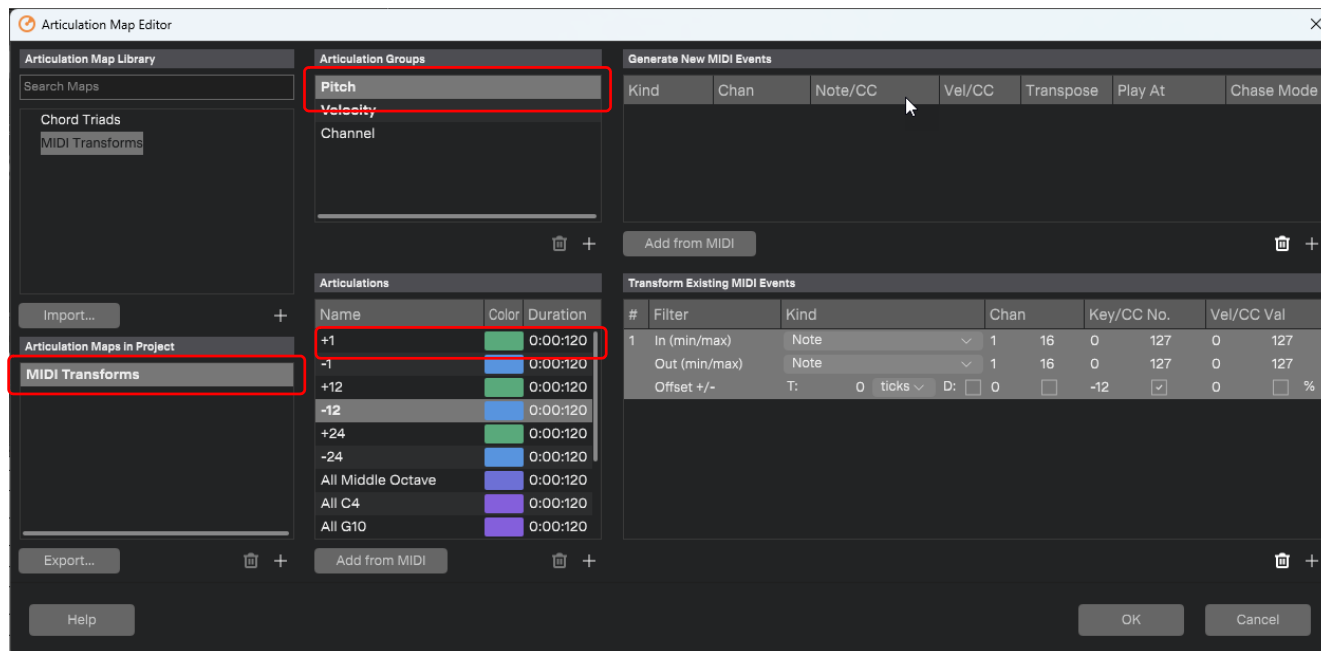
["New features"](#) on page 43

Delete all articulations belonging to an articulation map, group or specific articulation ID

You can now quickly delete specific articulations that are in use in a project, directly from the Articulation Map editor. To do so, right-click the desired articulation map, articulation group, or articulation and select **Delete All Sections**.

The **Delete All Sections** context menu command is available in the outlined areas:

Figure 11. The Articulation Map Editor.



Note: Currently articulation maps, articulation groups, and articulations that have sections in use are shown in bold within the Articulation Map Editor, so it's easy to see which ones have sections that can/should be deleted.

See:

["Articulation maps"](#) on page 810

["New features"](#) on page 43

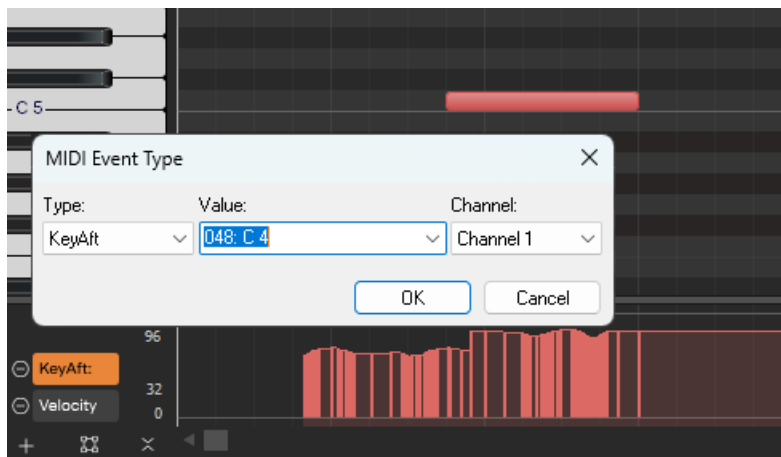
Key Aftertouch editing in the Piano Roll view Controller pane

Key/Polyphonic Aftertouch events can now be edited in the Piano Roll view Controller pane in addition to the Event List view.

To add a Key Aftertouch lane in the Controller pane:

1. Click the **Add New Controller** button image.png in the bottom left corner of the Controller pane to open the **MIDI Event Type** dialog box.
2. Under **Type**, select **KeyAft**.
3. Under **Value**, select the note/key.

You can now draw polyphonic aftertouch events that represent the pressure values for the selected note/key on the chosen MIDI channel.



Key/Polyphonic Aftertouch can also be used in MIDI track / Synth track automation.

See:

[“Controllers, RPNs, NRPNs, and automation data”](#) on page 803

[“Automation”](#) on page 1163

[“New features”](#) on page 43

Import and export tempo map to/from MIDI files

To import a tempo map from a MIDI file, right-click the Tempo track and select **Import Tempo Map from MIDI File**. Import replaces the current tempo track with any tempos in the MIDI file.

To export a project's tempo map to a MIDI file, right-click the Tempo track and select **Export Tempo Map to MIDI File**. Export saves the tempo track to a MIDI file, without saving any other tracks or events.

See:

[“Tempo”](#) on page 307

[“Tempo track”](#) on page 312

[“MIDI files”](#) on page 1415

[“New features”](#) on page 43

Multitrack Piano Roll view drag drop optimizations

Major improvements to drag and drop operation speed in multitrack Piano Roll view when dealing with thousands of events. Prior to this change, dragging large multitrack note selections in the Piano Roll view to move to transpose was very slow and could even lock up with large amounts of notes. This operation is now thousands of times faster and has been tested with huge numbers of events in excess of 60K. The drop operation has also been sped up significantly.

See:


[“The Piano Roll view”](#) on page 742

[“Piano Roll view”](#) on page 1755

[“New features”](#) on page 43

Dynamic MIDI buffer size management

Sonar will detect high load scenarios when processing MIDI and automatically raise the MIDI buffer size for that session to avoid dropouts caused by MIDI buffer underruns. Subsequent playback passes will use the higher size.

 **Note:** *This will not change the default MIDI buffer size in playback settings, but just changes it for that run session.*

You can see the result of this dynamic change in preferences, even though it won't be saved explicitly until the user changes the value manually.

Sonar now displays a toast notification when high load is detected when processing MIDI data. The toast notification allows you to temporarily increase the MIDI buffer size for that session to avoid dropouts caused by MIDI buffer underruns.

See:

[“New features”](#) on page 43

Time+ parameter on MIDI tracks can be set in milliseconds or ticks

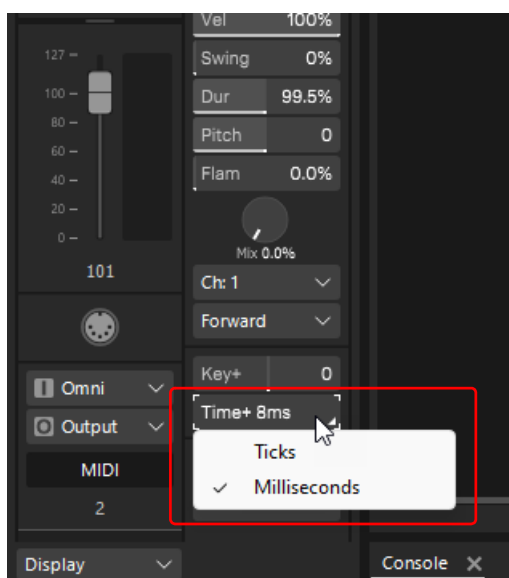
The **Time+** control on MIDI tracks allow you to apply an offset to the start time of the events in the track. You can now specify the Time+ offset value in milliseconds or ticks.

To toggle between ticks and milliseconds, long press or right-click the **Time+** control and select the desired format on the popup menu. When using milliseconds, a “ms” suffix is used. When using ticks, no suffix is used.

The max values are as follows:

- ▶ Ticks: +/-61440 (equal to 16 measures in 4/4 time with 960 ticks per beat)
- ▶ Milliseconds: +/-1000ms

Note: During playback, any event that would be negatively delayed before 1:01:000 will be clamped to 1:01:000.



See:

[“Adjusting the time alignment of a MIDI track \(Time+\)”](#) on page 236

[“New features”](#) on page 43

Cakewalk Product Center

Cakewalk Product Center allows you to download and install Cakewalk products from one central location. Simply sign in with your BandLab ID and password and begin installing your connected products. Stay up to date with the latest features and fixes.

On app launch, Cakewalk Product Center checks for any updates and shows all available apps and updates that you are entitled to.

Note: Cakewalk product Center requires an internet connection and user sign-in to check for updates.

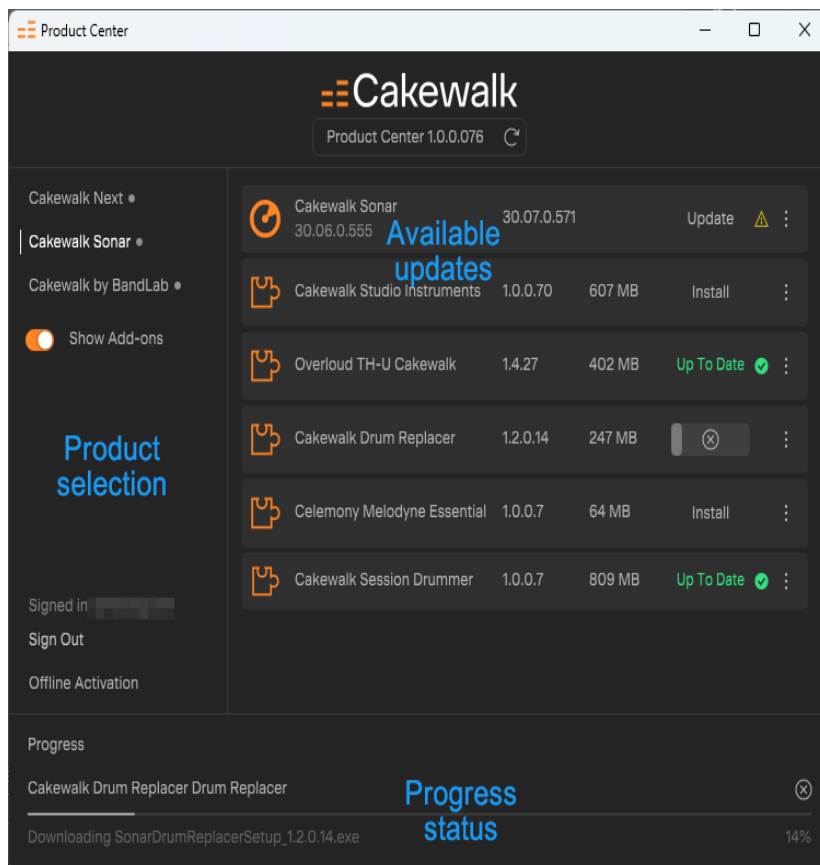
Download and install Cakewalk Product Center

[Download Cakewalk Product Center](#)

Updating Cakewalk Product Center

Cakewalk Product Center automatically checks for its own updates on launch, and will prompt to download and install if an update is available.

UI




The Cakewalk Product Center UI consists of the following sections:

- ▶ **Top:** Shows the current app version.
- ▶ **Sidebar:** The left sidebar is where you select which Cakewalk app to install/update. A dot appears to the right of the product name if an update is available.
 - ▶ Enable the **Show Add-ons** toggle to show optional content.
 - ▶ Click **Sign Out** or **Sign In** to sign out/in of your BandLab account.
 - ▶ Click **Offline Activation** to activate a Cakewalk product that is installed on an offline computer. See **Offline activation** for details.


- ▶ **Product/Update list:** Shows the latest available update(s) for the app that is selected in the sidebar. The color-coded dots indicate the following:
 - ▶ Red = Not installed
 - ▶ Yellow = Installed and update available
 - ▶ Green = Latest version installed
- ▶ **Progress view:** Shows progress of the currently downloading/installing item. This section is hidden when no item is downloading/installing.

Using Cakewalk Product Center

Installing or updating an app

1. In the sidebar, select the app that you want to install/update.
2. In the product list, click the app/update download button .
3. When download is complete, click the **Install** button.

Installing or updating add-ons

1. In the sidebar, select the parent app, then enable the Show Add-ons toggle.
2. In the product list, click the download button  for the add-on that you want to download and install. Download progress is shown and can be canceled.
3. When download is complete, click the **Install** button.

Offline activation

1. On the offline computer, generate an offline activation request file in Sonar or Cakewalk by BandLab (**Help > Offline Activation > Export Activation Request**).
2. Copy the `Activation request.crq` file to removable media, such as a USB flash drive, that you can transfer to another computer that is connected to the internet.
3. On the online computer, launch Cakewalk Product Center, then click **Offline Activation**.
4. Select the `Activation request.crq` file.
5. The app will process the request and return a `Activation response.dat` file if successful.
6. Copy the `Activation response.dat` file to removable media that you can transfer back to your offline computer.
7. On the offline computer, open Sonar or Cakewalk by BandLab and go to **Help > Offline Activation > Import Activation Response**.
8. Select the `Activation response.dat` file and click **Open**.

If the response file is valid, the app is activated.

See:

["New features"](#) on page 43

Overloud TH-U Cakewalk amp simulator

TH-U Cakewalk Edition by Overloud provides realistic guitar amp models from clean to crushing distortion.

This special edition includes a curated collection of amplifier models, cabinet models, effects models and dozens of presets. Easily build or modify your own signal path.

Figure 12. Overloud TH-U Cakewalk.



New since TH3 Cakewalk:

- ▶ Added Rig Player and Supercabinet
- ▶ You can now load user IRs even in regular cabinets instead of using one or both microphones
- ▶ Added Scenes support (A, B, C, D buttons on the interface)
- ▶ Added Fluid Convolution technology support (<https://www.overloud.com/news/fluid-convolution-unveiled>)
- ▶ Added Fluid IR technology (https://youtu.be/qLZ5rBCWW_k)
- ▶ Remastered Cabinets (improved the cabinet processing)
- ▶ Possibility to save and load settings for single effects (right click effect)
- ▶ Customizable initial chain (click Custom in the Settings panel)
- ▶ More parameters for cabinets (pan, mic angle)

Note: TH-U Cakewalk is only usable in Sonar and Next. If you already own the full version of TH-U, installing the TH-U Cakewalk edition will not change your existing functionality.

Overloud TH-U Cakewalk is fully backwards compatible with older TH3 and TH2 versions.

TH3 is no longer distributed with Sonar. Projects or templates containing TH2 or TH3 will automatically load in TH-U if the old plugin is not available.

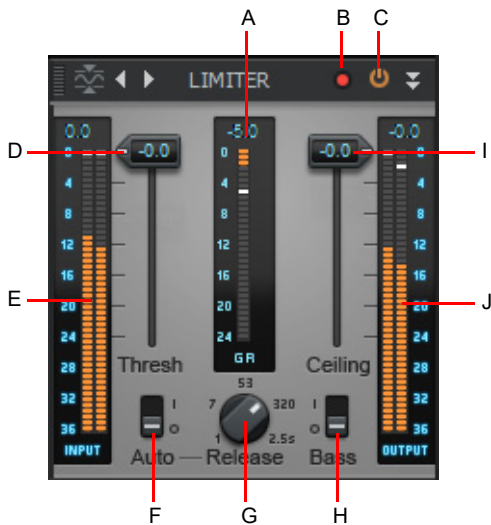
If using plugin oversampling, please note that TH-U supports sampling rates up to 192KHz.

See:

["New features"](#) on page 43

ProChannel Concrete Limiter module

Figure 13. Concrete Limiter.



A. Gain reduction meter B. Clipping LED C. ProChannel Concrete Limiter enable/disable D. Input Threshold E. Input meter F. Automatic Release G. Release Time H. Bass Boost I. Output Ceiling J. Output meter

ProChannel Concrete Limiter is an audio processing module for the ProChannel channel strip. ProChannel Concrete Limiter is a transparent look-ahead brickwall peak limiter. It is designed to reduce peak levels without coloring the sound.

The purpose of ProChannel Concrete Limiter is to increase loudness as much as possible while preventing the signal from exceeding the maximum output level. ProChannel Concrete Limiter reduces the volume of the loudest parts (limiting), while simultaneously increasing the volume of the quiet parts (boosting). ProChannel Concrete Limiter is typically used as the final processor on the ProChannel strip, of tracks and buses.

For more information about Concrete Limiter, see the Concrete Limiter online Help.

See:

[“Concrete Limiter module”](#) on page 1068

[“ProChannel”](#) on page 1023

[“New features”](#) on page 43

VX-64 Vocal Strip

Figure 14. VX-64 Vocal Strip.



VX-64 Vocal Strip is a multi-functional plug-in that combines a series of effects specifically optimized and streamlined for vocal processing. Combining compression, expansion, equalization, deessing, doubling, delay and tube saturation in one convenient plug-in, VX-64 Vocal Strip is designed to make it fast and easy to enhance any vocal track.

VX-64 Vocal Strip features include:

- ▶ 5 professional quality effect modules, each with its own bypass toggle.
- ▶ All modules are specifically tuned for vocal processing.
- ▶ Advanced tube saturation modeling available on input, output and EQ modules.
- ▶ Deesser with switchable center frequency and threshold.
- ▶ Configurable effect chain routing.
- ▶ Smooth, zipperless automatable parameters.
- ▶ Library of presets.

For more information, see the VX-64 Vocal Strip online Help.

See:

[“File - VST Settings”](#) on page 1650



[“Using the Plug-in Browser”](#) on page 651


[“New features”](#) on page 43

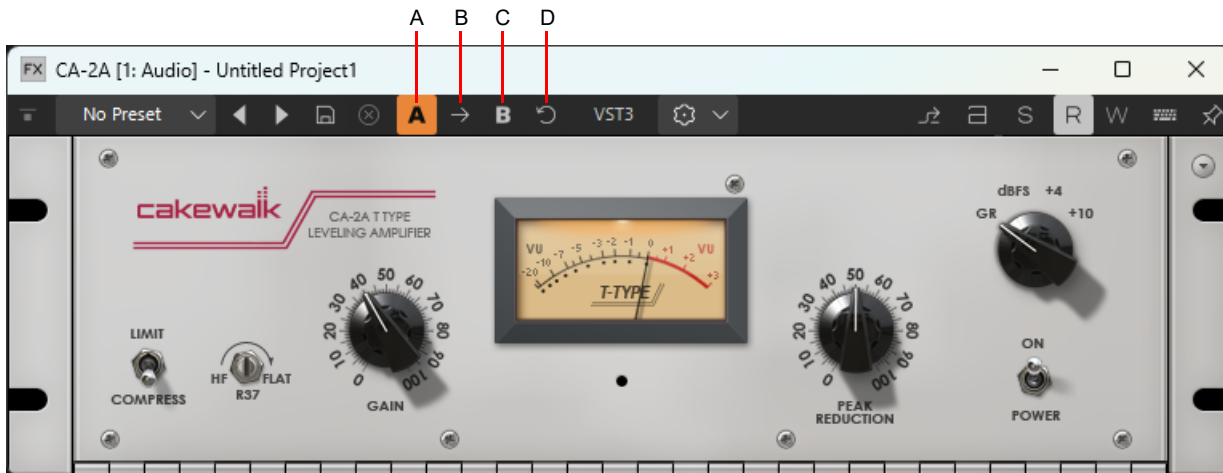
A/B plugin settings

Use the A/B buttons to compare two different versions of a plugin's settings.

Select either slot **A** or slot **B** and adjust the plugin settings, then toggle between the two slots. Adjustments made to the selected slot do not affect the other slot.


You can copy settings from the selected slot to the other slot. This is useful if you want to slightly modify the current settings and compare with the original settings. To do so, click the **Copy Settings to Slot A/B** button  / .

To revert the selected slot to its initial settings, click the **Revert Settings** button .



A. Slot A B. Copy selected slot to other slot C. Slot B D. Revert settings in selected slot

Typical workflow

1. Select slot A.
2. Adjust the plugin settings as desired.
3. Click the **Copy Settings to Slot B** button .
Slots A and B are now identical.
4. Adjust the setting of either slot A or B.
5. Toggle between slots A and B to compare the two different settings.

Note: Upon project save, the app persists the plugin's current settings (A or B), but the button state itself is not persisted. Upon subsequent project open, the plugin will always initialize with slot A selected, and slot B will be identical to slot A.

See:

["Using real-time effects"](#) on page 948


["Presets and property pages"](#) on page 954

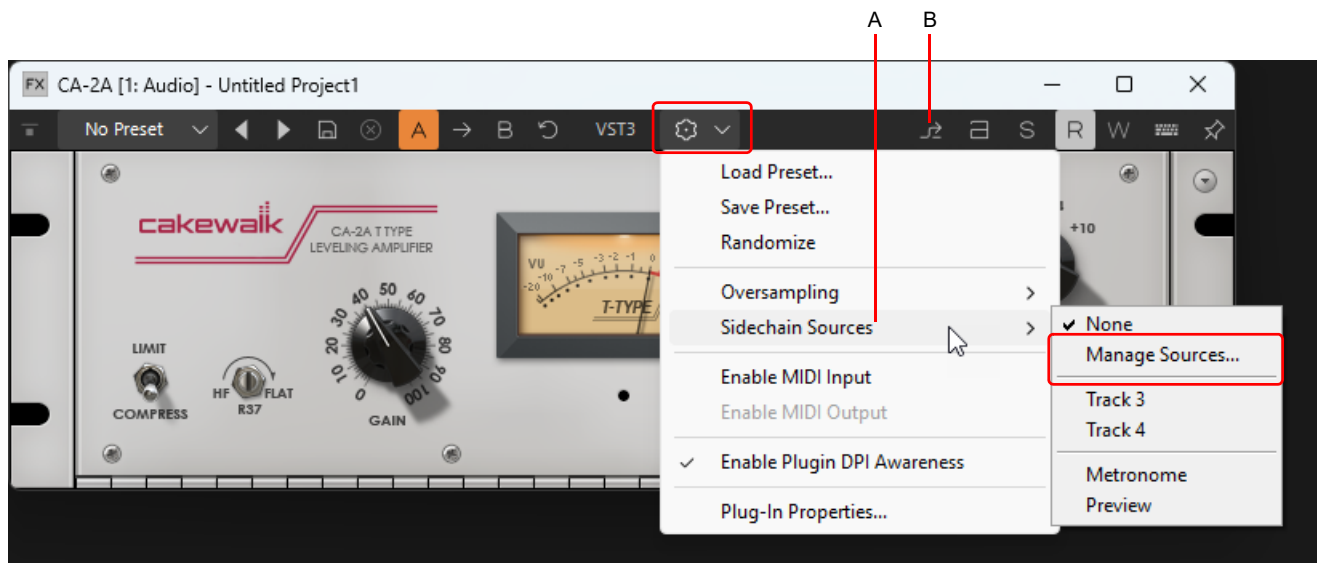
["New features"](#) on page 43

Sidechaining enhancements

Manage sidechain routing directly from the effects view toolbar

You can assign sidechain connections to a plugin or instrument directly from the effect view toolbar, without having to return to the source track(s) in the Track view or Console view. To do so, do *one* of the following:

- ▶ Click the **VST2/VST3** drop-down menu  in the VST plug-in toolbar, point to **Sidechain Sources**, then select the desired input source.
 - ▶ The **Sidechain Sources** submenu is only shown for plugins or instruments that have a sidechain available.
 - ▶ Choosing a source creates a send from the chosen track/bus source to the instrument's sidechain input.
 - ▶ Choosing a checked menu item removes that send to the instrument sidechain.
 - ▶ **Note:** Up to 25 sidechain sources are listed in the **Sidechain Sources** submenu. If more than 25 sources are available, only connected sources will be shown. To access all available sidechain sources, select **Manage Sources** to open the **Manage Sidechain Sources** dialog box.



A. **Sidechain Sources** menu B. Open **Manage Sidechain Sources** dialog box




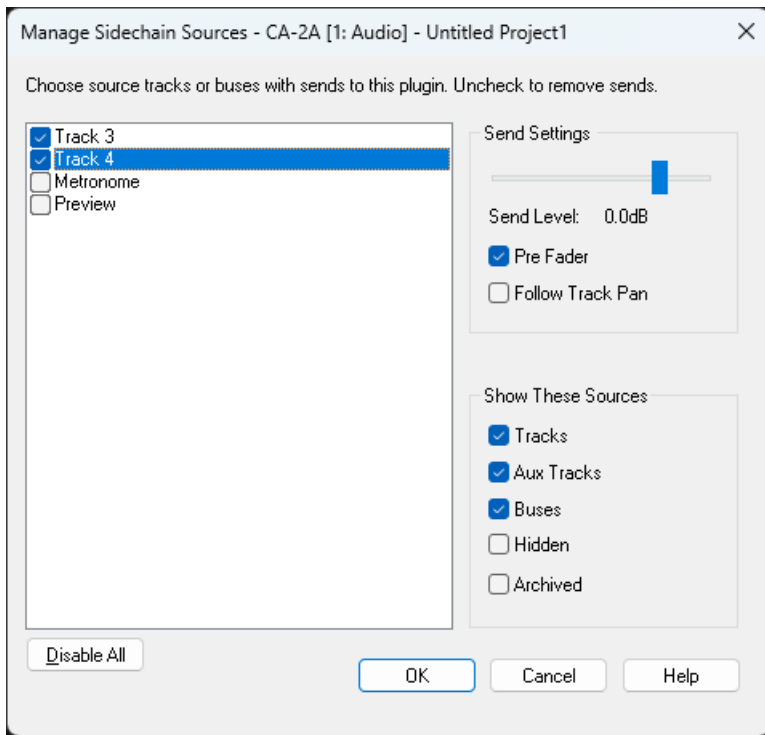
- ▶ Click the **Sidechain Sources** button  to open the **Manage Sidechain Sources** dialog box, which facilitates the sidechain send management across multiple sources types (i.e. track, aux, bus).
 - ▶ The **Sidechain Sources** button  is only shown for sidechain capable plugins or instruments.
 - ▶ The **Sidechain Sources** button  will highlight to show when a plugin sidechain input has something routed to it.
 - ▶ Selecting a source creates a send from the chosen source to the plugin's sidechain input.
 - ▶ Deselecting an item deletes the send.
 - ▶ The **Send Settings** are applied to newly added sends and will also modify any existing sends if changes are made to the settings.
 - ▶ The **Follow Track Pan** setting will be applied but only affects playback when a send is a **Post Fader** send.
 - ▶ **Show These Sources** lets you filter which source types are displayed in the list. Any changes to send settings are applied to all items, not just to the currently shown items.
 - ▶ Double-click the **Send Level** slider to reset to 0 dB, or click the slider, then press F2 to type a dB value.
 - ▶ For details, see [“Manage Sidechain Sources dialog”](#) on page 1736.

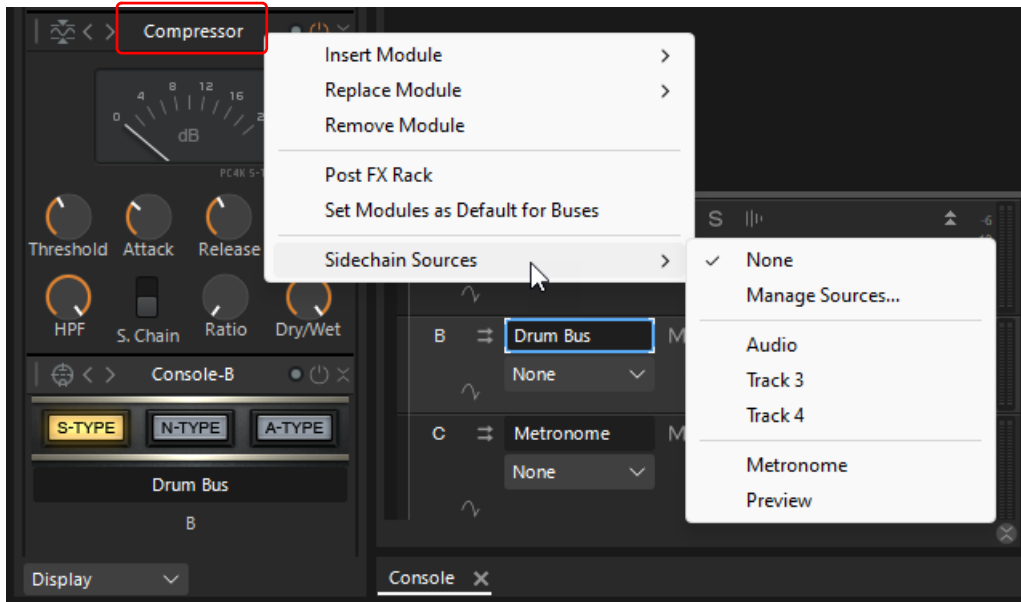
Figure 15. *Manage Sidechain Sources* dialog box.



Note: Only sends can be added from the *Manage Sidechain Sources* dialog box, although Sonar also supports directly connecting a track or bus output to a sidechain.

Manage sidechain routing directly from ProChannel modules


You can assign sidechain connections to a supported ProChannel modules (such as PC4K S-Type Bus Compressor) by right-clicking the module header and pointing to **Sidechain Sources**.

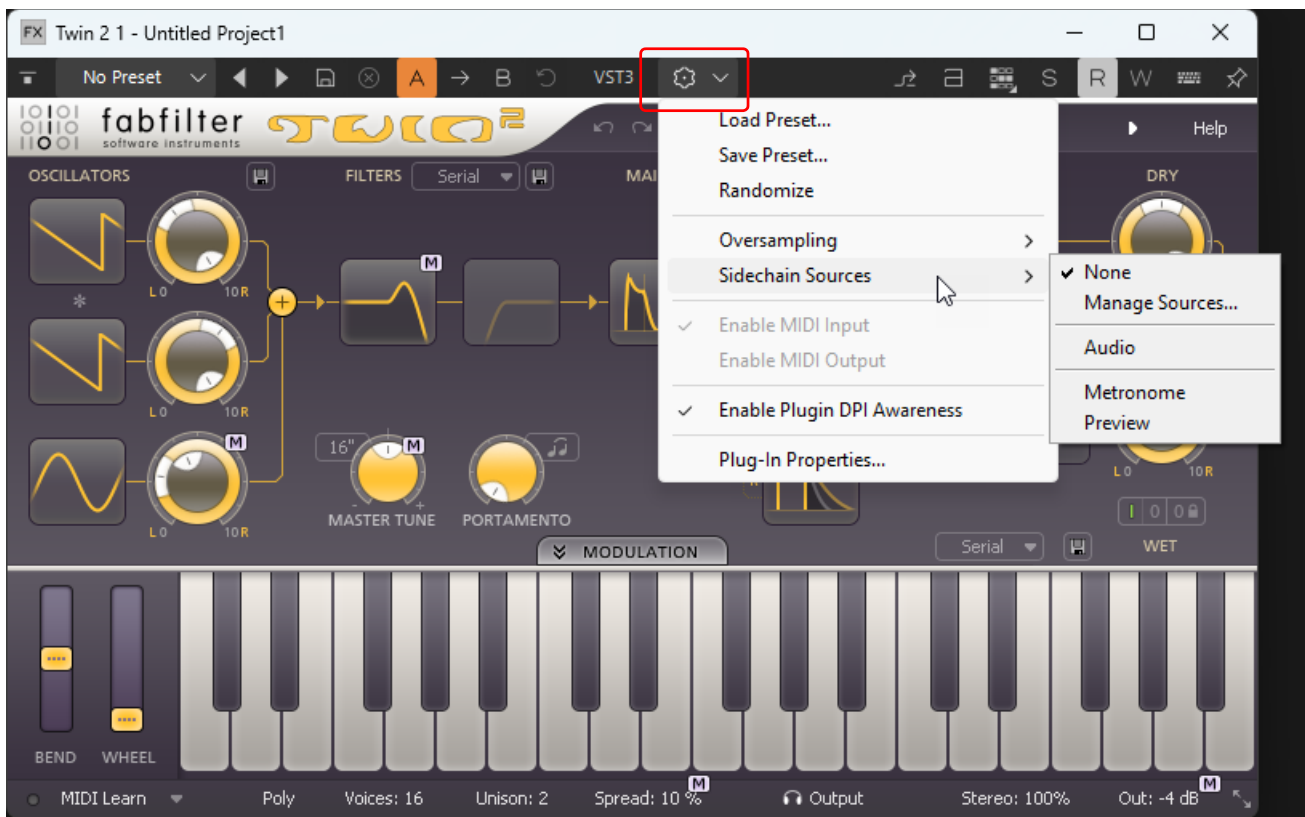


Sidechaining for VST instruments in Synth Rack

Sonar has long supported sidechaining for plugins that are inserted into an FX Rack. In addition, Sonar now also supports sidechaining for sidechain capable VST instruments in the Synth Rack.

To specify the sidechain input for a VST instrument:

1. Open the VST instrument's property page (see [“Opening a soft synth's property page”](#) on page 891).
2. Click the **VST2/VST3** drop-down menu  in the VST plug-in toolbar, point to **Sidechain Sources**, then select the desired input source:
 - ▶ Choosing a source creates a send from the chosen track/bus source to the instrument's sidechain input
 - ▶ Choosing a checked menu item removes that send to the instrument sidechain



Support for instruments with a single aux input

Sonar can now handle synths with a single aux input and expose it as a sidechain.

Prevent sidechain routing from creating a feedback loop

Sonar has logic to prevent feedback loops when creating sidechain connections.

See:

[“To insert a send to an effect sidechain input”](#) on page 926

[“Sidechaining”](#) on page 960

[“Synth Rack”](#) on page 882

[“Using the Synth Rack”](#) on page 660

[“New features”](#) on page 43

See:

[“To insert a send to an effect sidechain input”](#) on page 926

[“Sidechaining”](#) on page 960

[“Synth Rack”](#) on page 882

[“Using the Synth Rack”](#) on page 660


[“New features”](#) on page 43

Plugin oversampling enhancements

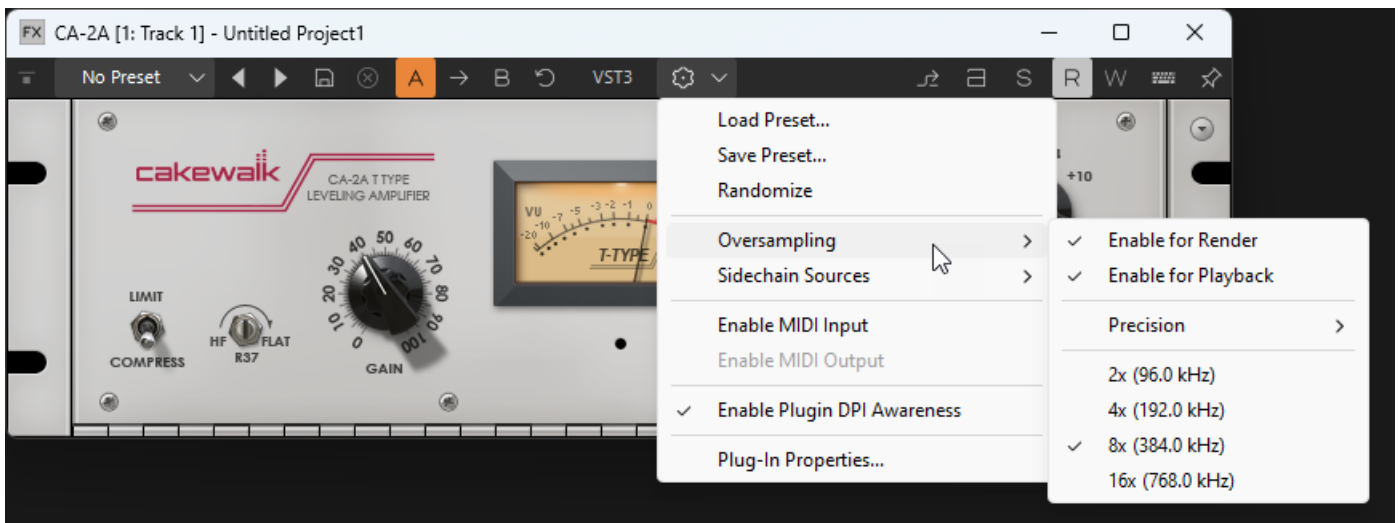
Plugin oversampling allows you to 2x, 4x, 8x, or 16x upsample any effects or instruments in the project to take advantage of higher sample rate processing without raising the actual project sample rate which can increase CPU load. By upsampling only plugins that benefit from high sample rates, you can keep your CPU load down while taking advantage of any sonic advantages of higher sample rate processing. Plugin oversampling automatically upsamples the data sent to the specified plugins and then downsamples the output back to the project sample rate. You can choose to do this in realtime during playback or only at render time.


Support for 2x, 4x, 8x and 16x oversampling

To globally enable/disable oversampling for a plugin:

1. Open the VST plugin's property page.
2. Click the **VST2/VST3** drop-down menu  in the VST plugin toolbar and point to **Oversampling**, select **Enable for Render** or **Enable for Playback**, then select the desired oversampling factor (**2x**, **4x**, **8x**, or **16x**). The corresponding sample rate is shown in parenthesis.

These options globally persist for all instances of the plugin in all projects, so it only needs to be set once per plugin.



 **Caution:** Sample rates higher than 192 kHz may have compatibility issues with certain plugins.


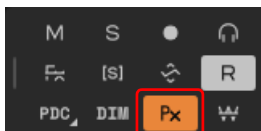
To globally enable/disable oversampling for plugins that already have oversampling enabled, click the **Enable/Bypass Plugin Oversampling** button  in the Control Bar's Mix module. Oversampling is enabled when the button is lit.

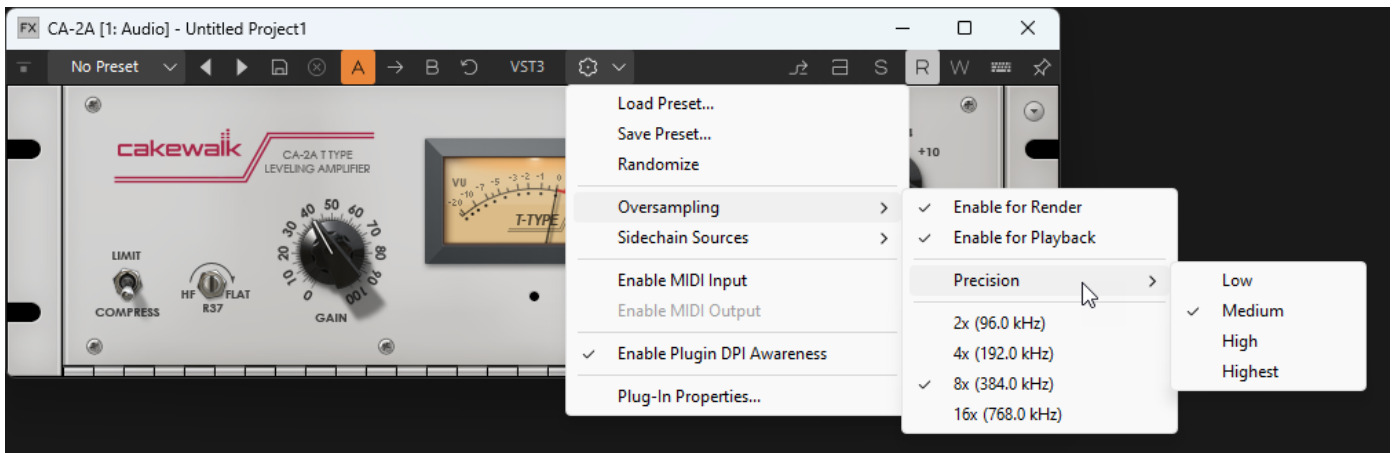
Figure 16. The Mix module.



Oversampling precision

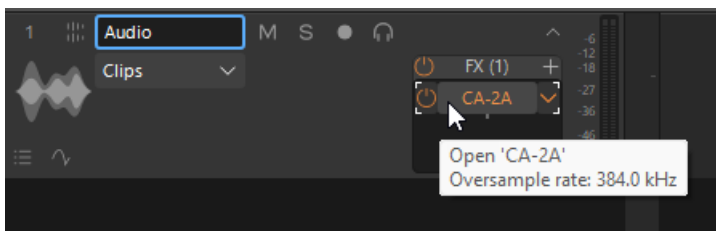
Plugin oversampling uses very high quality resampling which may be overkill for playback and is a bit CPU intensive. To reduce the CPU load, the **Precision** submenu allows you to set multipliers for the resampling sinc size, which results in more efficient playback:

- ▶ **Low:** The bandwidth is limited to 1/8 of the selected sample rate (for example, 6 KHz @48000). Low mode allows for significant CPU savings.
- ▶ **Medium (default):** The bandwidth is limited to 1/4 of the selected sample rate, which is more than enough for playback.
- ▶ **High:** The bandwidth is limited to 1/2 of the selected sample rate.
- ▶ **Highest:** Full bandwidth. The Highest' quality mode improves audio precision with higher-order windowed- sine resampling of waveforms and noise-shaped dithering.



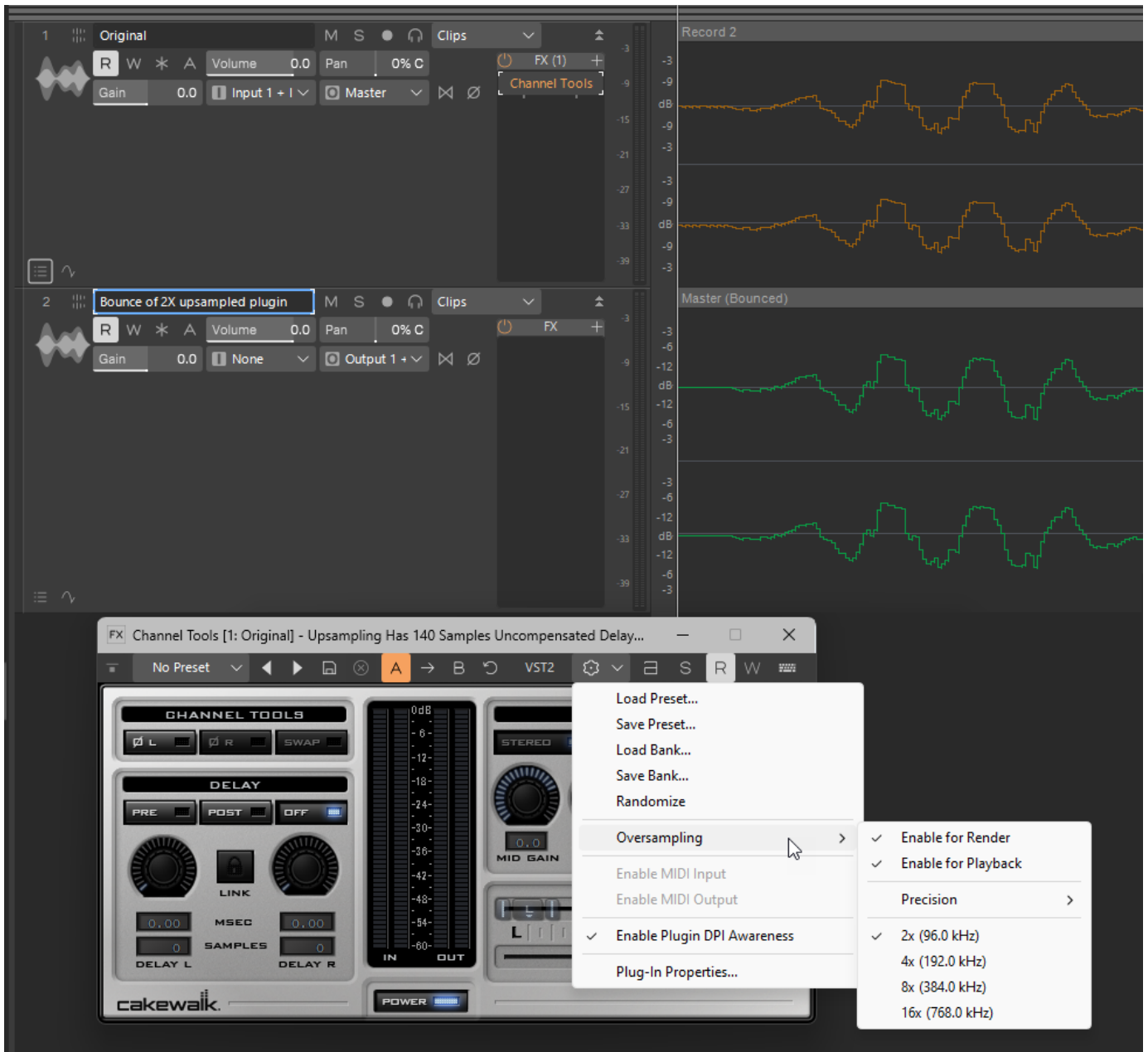
FX Rack tooltip indicates if oversampling is enabled

When hovering over a plugin name in an FX rack, the tooltip shows the current rate if oversampling is enabled. This allows you to quickly verify if a plugin is being oversampled.



Improvements to phase accuracy

Prior to Sonar, oversampling could introduce an uncompensated phase offset in the oversampled data of around 150 samples, which could lead to phase problems when playing back the oversampled track along with the rest of the project, unless the track data was manually offset. This issue has been corrected and oversampling is fully phase accurate now with no delay in processing. See the up-sampled click track below.



Handle oversampling for FX Chains and ProChannel FX Chains

Oversampling is now supported for plugins in FX Chains and ProChannel FX Chains.

Misc. improvements

The oversampling engine has been updated for greater accuracy and several issues have been addressed.

- ▶ Problems with bouncing oversampled plugins where the bounce settings differ from playback have been addressed.
- ▶ Plugin oversampling can now be enabled while effect and instrument sidechaining is in use.

Note: *Enabling oversampling during playback can put a high demand on your CPU. If you experience dropouts or other issues, use oversampling only on render.*

See:

“[Plug-in oversampling on bounce/freeze/export](#)” on page 949


“[Mix module](#)” on page 586


“[New features](#)” on page 43

Plugin delay compensation (PDC) UI enhancements

Some plugins use a look-ahead buffer mechanism, which results in a short delay being introduced to the output signal when the plugin is used in real-time. Sonar applies automatic plugin delay compensation (PDC) during recording and playback on tracks that have input echo enabled. This ensures that all tracks are aligned properly. The exact latency is calculated automatically, and is influenced by all plugins in a track’s signal path.


Override PDC during playback, recording, or both

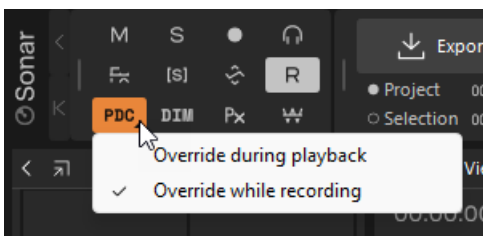
The **PDC Override**  button in the Control Bar’s Mix module allows you to override PDC, and thereby reduce latency caused by plugin delay compensation in the signal flow. It allows you to play in real time within projects containing look-ahead plugins. When the PDC override button is engaged, any PDC latency for input monitored tracks or instrument tracks is bypassed, and the input monitor signal is passed through in real time. This is useful for recording or input monitoring in real time.

The **PDC Override**  button has a new popup menu that allows you to selectively override PDC for playback, recording, or both. To do so, long press or right-click the button and select the desired options:

- ▶ **Override during playback.** If this option is disabled, PDC Override will not affect tracks with input echo during playback.
- ▶ **Override while recording.** If this option is disabled, PDC Override will not affect tracks with input echo during recording.

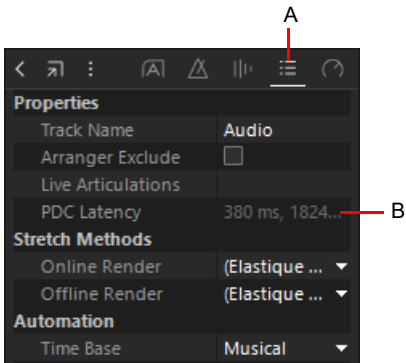
Both are enabled by default. If both are disabled, PDC override is still in effect during idle input monitoring.

The above modes are only active when the **PDC Override**  button is engaged.




PDC Latency displayed in Track Properties Inspector

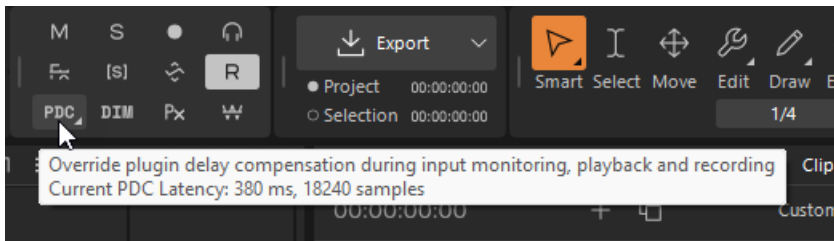
The Track Properties Inspector shows the max/net PDC latency for that track/bus signal path in milliseconds and samples, as a result of compensating for other delay present in the project.



A. Show/hide Track Properties Inspector B. PDC Latency

Note: The displayed **PDC Latency** value is static text that is calculated automatically during playback and only updates in the UI when playback is stopped.

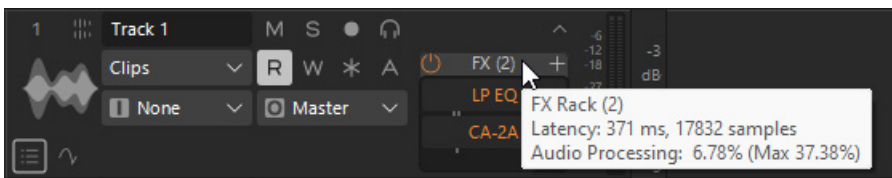
Tip: The **PDC Override**  button tooltip displays the project wide PDC latency in milliseconds and samples.



PDC latency tooltips

Plugin, FX Rack, ProChannel strip and modules all display tooltips showing the plugin lookahead latency when present.

- ▶ Hover over the FX Rack header to show the PDC latency for the entire rack.
- ▶ Hover over the an effect to show the PDC latency for that effect.



See:

[“PDC override”](#) on page 284

[“Look-ahead processing at high latencies”](#) on page 953

[“Properties Inspector - Track Properties”](#) on page 633

[“New features”](#) on page 43

Plug-in Load Balancing enhancements

Plug-in Load Balancing now uses significantly less load when running at low latency.

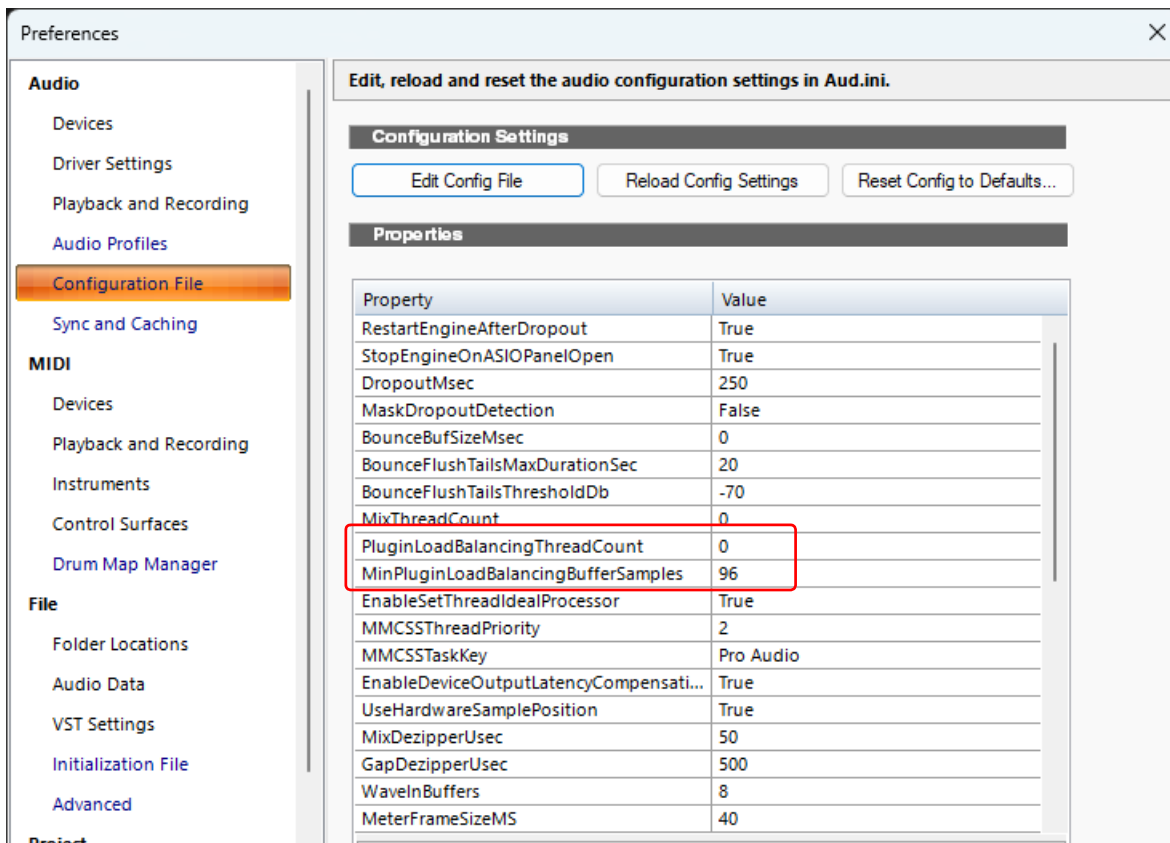
Note: Plug-in load balancing will not lower CPU use as compared to load balancing being disabled, especially when running at lower latency. This is because load balancing uses smaller buffers than the audio engine buffer size.

Configurable Thread Count and Buffer size

Both the plug-in load balancing threads and buffer size are now configurable settings in **Edit > Preferences > Audio - Configuration File**.

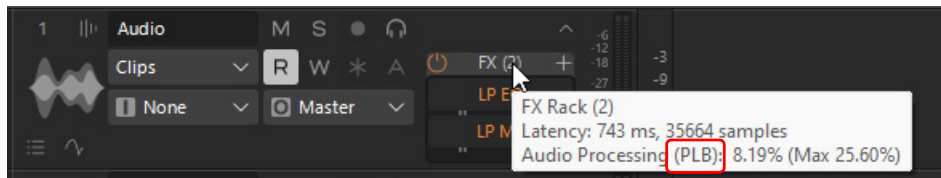
When `PluginLoadBalancingThreadCount` is set to 0, the number of threads is adaptively managed and is less than the number of processor threads. You may change the value to utilize fewer or more threads.

`MinPluginLoadBalancingBufferSamples` defaults to 96 samples and is the size of the internal load balancing buffers. Setting the buffer size higher will use less CPU but may result in less load balancing. Please note that when the engine latency is less than twice `MinPluginLoadBalancingBufferSamples`, load balancing will be automatically disabled internally.



Plug-in Load Balancing active indicator

When **Plug-In Load Balancing** is enabled in **Edit > Preferences > Audio - Playback and Recording** and load balancing is active, the FX Rack header tooltip shows **(PLB)** next to the audio processing load.



See:

["Plug-in load balancing"](#) on page 1318

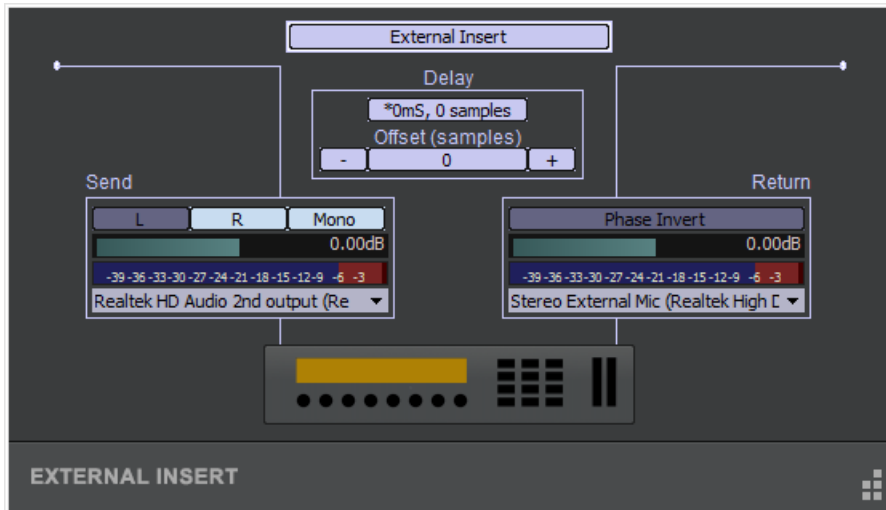
["Audio - Configuration File \(Advanced\)"](#) on page 1633

["AUD.INI"](#) on page 1428

["New features"](#) on page 43

External Insert enhancements

External inserts have been enhanced to add true mono output support, ProChannel integration, FX Chain support, a new Send Mode allowing an arbitrary tap point from an FX Rack, Friendly naming, better track template support, as well as numerous optimizations and stability fixes.



Mono outputs support

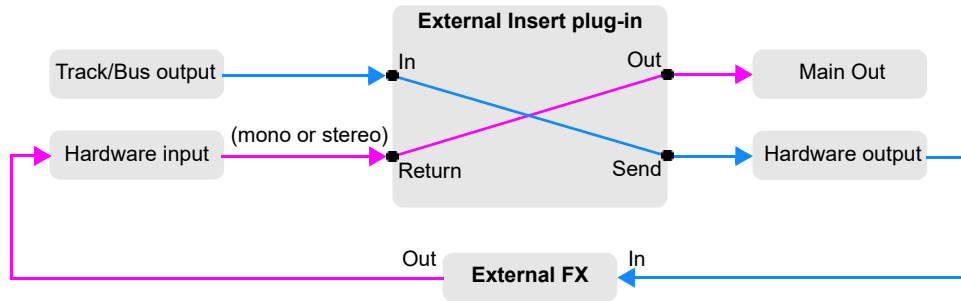
The External Insert plugin now supports exclusive use of mono outputs for sends without tying up a stereo pair.

- ▶ Prior to this, using a mono output would utilize a full stereo pair and prevent other External Insert plugins or tracks from using the unused channel.
- ▶ It is no longer necessary for **Preferences > Audio - Devices > Show Mono Outputs** to be enabled in order to use mono channels in the External Insert (however, it's preferable to show mono outputs, otherwise track or bus output will always utilize a full stereo channel).
- ▶ **Show Mono Outputs** is enabled by default for new installations of Sonar.

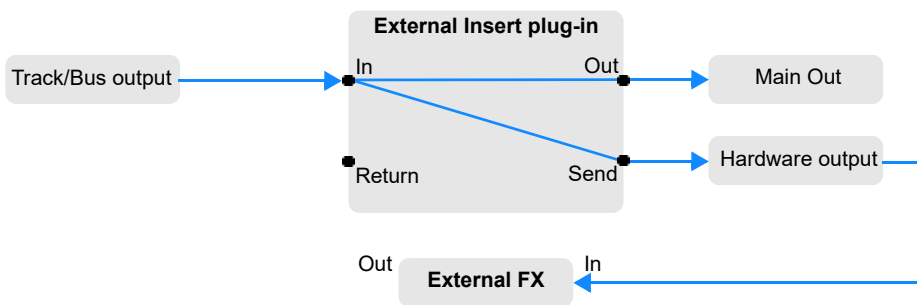
Routing modes

The external insert can be used in 4 modes:

- ▶ **Send/Return mode.** This is the primary mode and is engaged when both the **Send** and **Return** ports are routed to hardware ports. In this mode the plugin echoes its send input to the main output. The external insert measures the net delay between the send and return and compensates for this delay, aligning the audio on playback. This is the only mode that is delay compensated.
 - ▶ **Send** = Hardware port
 - ▶ **Return** = Hardware port

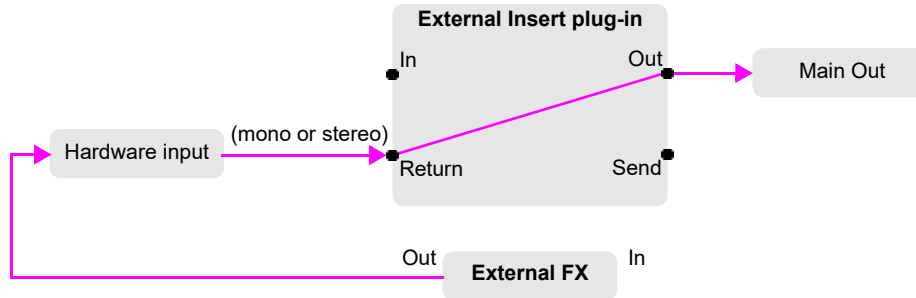


- ▶ **[New] Send Mode.** This mode is engaged when only the **Send** is routed to a hardware port and the **Return** is unassigned. In this mode the plugin sends its input audio to the assigned hardware output, and additionally passes through the audio through the main out effectively acting as a splitter. This mode can be useful to create a signal flow tap point from any FX Rack location. No delay is applied in this mode.
 - ▶ **Send** = Hardware port
 - ▶ **Return** = None



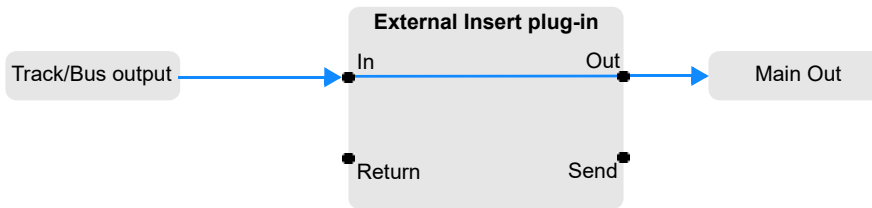
▶ **Return Mode.** This mode is engaged when only the **Return** is routed to a hardware port and the **Send** is unassigned (set to **None**). In this mode, the plugin receives input audio from assigned return port and echoes the audio to its output. This mode can be useful to create an FX Rack insert from an external audio device or synth, or to receive input from another external insert tap point in Send Mode. You cannot ping to measure delay in this mode, but a manual delay offset can be specified to compensate for any delays.

- ▶ **Send** = None
- ▶ **Return** = Hardware port



▶ **Passthrough Mode.** This mode is engaged when neither **Send** nor **Return** ports are assigned (set to **None**). Passthrough mode operates as if the plugin has been bypassed in the FX Rack. All incoming audio to the plugin is echoed unmodified to its output.

- ▶ **Send** = None
- ▶ **Return** = None



ProChannel support

The external insert can now be used directly inside the ProChannel by adding it into a ProChannel FX Chain.

FX Chains Support

Both track and ProChannel FX chains now fully support adding an external insert.

FX Chain presets containing External Inserts can now be saved and loaded in a track FX Rack or a ProChannel FX Chain.

Drag and drop

Drag and drop of External Insert or an FX Chain containing one from track FX Rack to the ProChannel creates a ProChannel FX Chain containing the external insert.

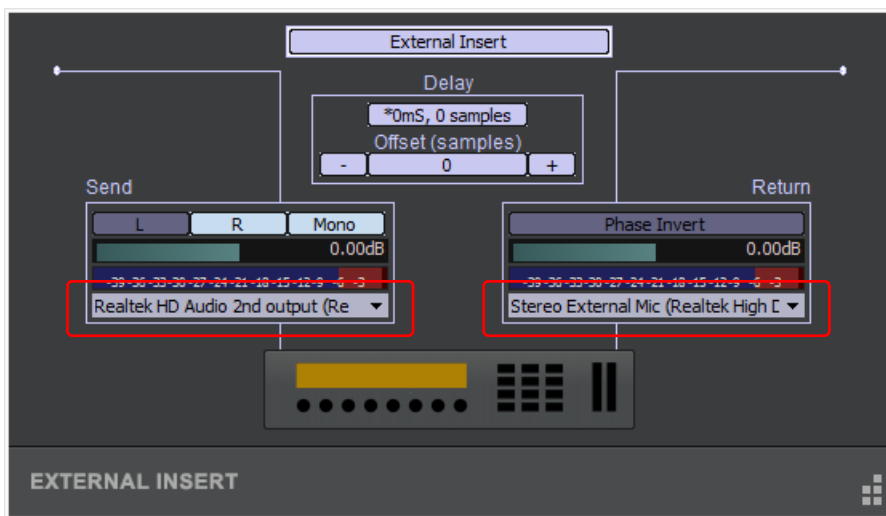
Exclusive Send and Return port assignments

The External Insert uses hardware send and return ports exclusively, so only a single instance of the External Insert may share the devices at any point. This is enforced as follows:

- ▶ Track Input and Output menus will exclude any ports that are in use by the External Insert.
- ▶ External Inserts send and returns will exclude any items that are in use by tracks/buses or other External Insert plugins.
- ▶ When loading an FX Chain that contains the External Insert, the **Send** and **Return** ports will reset to **None** if those ports are already in use in the project.
- ▶ Loading a project when the hardware inputs or outputs are no longer available will reset the External Insert send/return ports to **None**.
- ▶ The external insert references send and return ports by name. Changing the friendly name of a port will result in the send and return being set to **None** if it was using a different name earlier.

Port assignments persist in track templates

Audio port assignments for the External Insert plugin are now persisted in track templates.

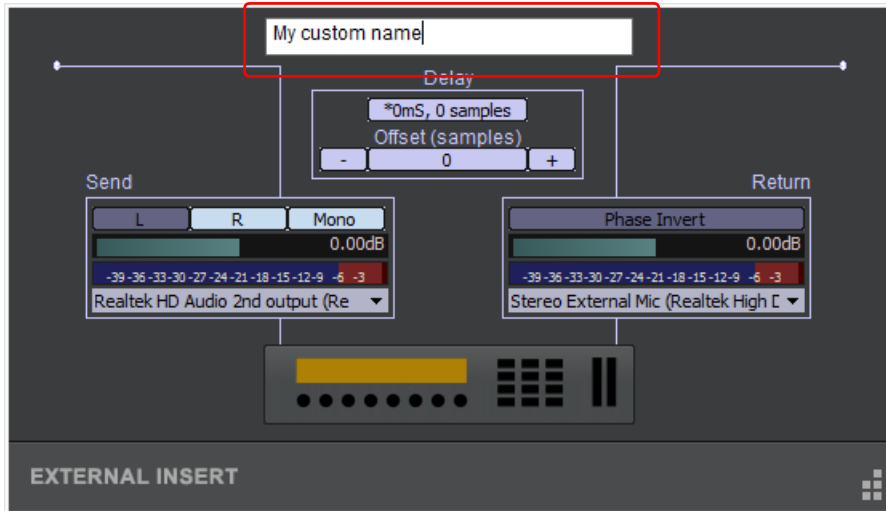


Friendly names

When an External Insert is added to the FX Bin, all instances are shown as “External Insert” by default. If several External Inserts are used for various different external effects, it’s impossible to tell which is which.

Friendly names can now be assigned to External Inserts so they can be more easily identified. Double-click at the top of the External Insert to edit the name.

The friendly name is reflected in the FX Rack after closing the External Insert window



Note: As long as the friendly name is not changed, you may switch between using friendly names and default names without losing the External Insert I/O assignments.

Ping signal shown in Send and Return meters

The External Insert ping signal is now shown on both the Send and Return meters. This makes it easier to troubleshoot connection of the return port correctly.

Stability improvements and fixes

Several stability improvements and fixes to External Insert infrastructure.

See:


[“External Insert plug-in”](#) on page 966

[“New features”](#) on page 43


Plugin Browser drag and drop enhancements


You can insert or replace synth, and convert regular audio and MIDI tracks to instrument tracks with the following drag and drop gestures:

To insert a synth

In the Plugins Browser, select the **Instruments** tab , then drag a synth to a blank area in the Track pane or Clips pane.

To convert an audio or MIDI track to a simple instrument track

- ▶ In the Plugins Browser, select the **Instruments** tab , then drag a synth to an audio or MIDI track to convert the track to a simple instrument track.

 **Note:** *Audio tracks will only be converted if empty.*

To replace a synth

To replace the synth in a simple instrument track with a different synth, drag a synth from the Plugin Browser to the existing instrument track.

See:

[“Using the Plug-in Browser”](#) on page 651

[“Synth tracks”](#) on page 883

[“Using instrument tracks”](#) on page 889

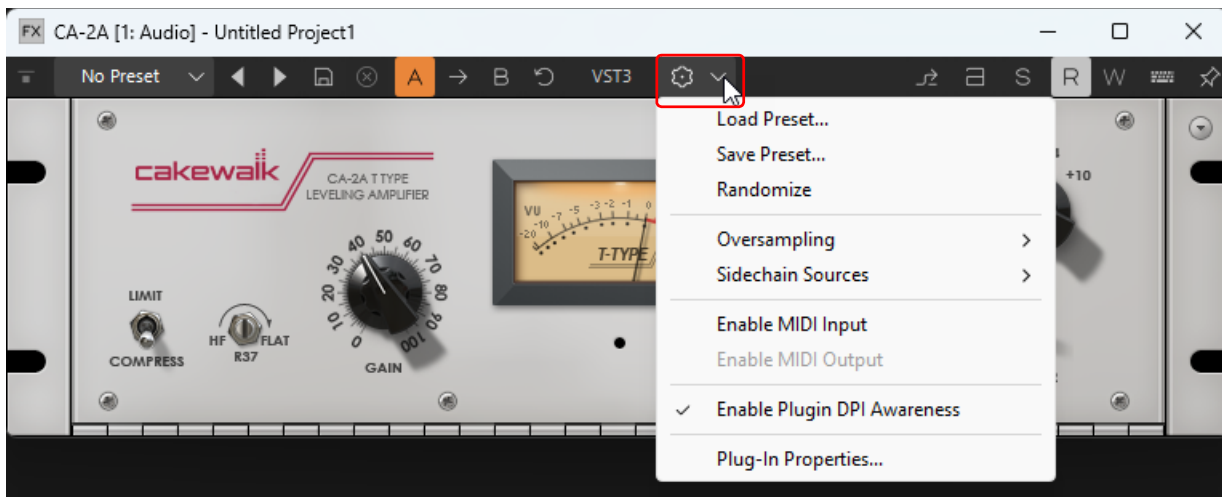
[“New features”](#) on page 43

Quick access to plugin settings

The plugin toolbar now has a Settings menu button that provides direct access to various plugin settings, including DPI Awareness and oversampling settings:

- ▶ **Load Preset.** Load a `.vstpreset` preset file.
- ▶ **Save Preset.** Save the current plugin settings as a new `.vstpreset` preset file.
- ▶ **Randomize.** Randomize the plugin parameter values.
- ▶ **Oversampling.** Specify whether the plugin’s incoming audio should be oversampled when bouncing, rendering, freezing, exporting, etc., or during playback:
 - ▶ **Enable for Render.** When rendering, upsample the incoming audio to 2x, 4x, 8x or 16x the project sample rate, process the plugin at the new rate, and downsample the resulting output to the project sample rate. For details, see [“Plug-in oversampling on bounce/freeze/export”](#) on page 949.
 - ▶ **Enable for Playback.** During playback, upsample the incoming audio to 2x, 4x, 8x or 16x the project sample rate, process the plugin at the new rate, and downsample the resulting output to the project sample rate.

- ▶ **Precision.** Plugin oversampling uses very high quality resampling which may be overkill for playback and is a bit CPU intensive. To reduce the CPU load, the **Precision** submenu allows you to set multipliers for the resampling sinc size, which results in more efficient playback:
 - **Low:** The bandwidth is limited to 1/8 of the selected sample rate (for example, 6 KHz @48000). Low mode allows for significant CPU savings.
 - **Medium (default):** The bandwidth is limited to 1/4 of the selected sample rate, which is more than enough for playback.
 - **High:** The bandwidth is limited to 1/2 of the selected sample rate.
 - **Highest:** Full bandwidth. The Highest' quality mode improves audio precision with higher-order windowed- sine resampling of waveforms and noise-shaped dithering.
- ▶ **2x.** Upsample the incoming audio to 2x the project sample rate.
- ▶ **4x.** Upsample the incoming audio to 4x the project sample rate.
- ▶ **8x.** Upsample the incoming audio to 8x the project sample rate.
- ▶ **16x.** Upsample the incoming audio to 16x the project sample rate.
- ▶ **Sidechain Source.** Select the plugin's sidechain input source.
- ▶ **Enable MIDI Input.** When enabled, the VST plugin shows up as an available MIDI output destination in the project. For details, see ["To enable VST MIDI input and output ports"](#) on page 984.
- ▶ **Enable MIDI Output.** When enabled, the VST plugin shows up in the Browser's Synth Rack, and the corresponding ports are exposed to Sonar.
- ▶ **Enable Plugin DPI Awareness.** DPI Awareness is enabled by default for all VST plugins and can be disabled on a case-by-case basis depending on whether the plugins are compatible with display scaling. For example, some older plugins may appear too small on large, high resolution monitors, in which case disabling DPI Awareness might be preferable. For details, see ["DPI Awareness"](#) on page 1211.
- ▶ **Plug-in Properties.** Open the VST Plug-In Properties dialog box, which lets you configure various settings for the VST plugin.



See:

["Plug-in oversampling on bounce/freeze/export"](#) on page 949

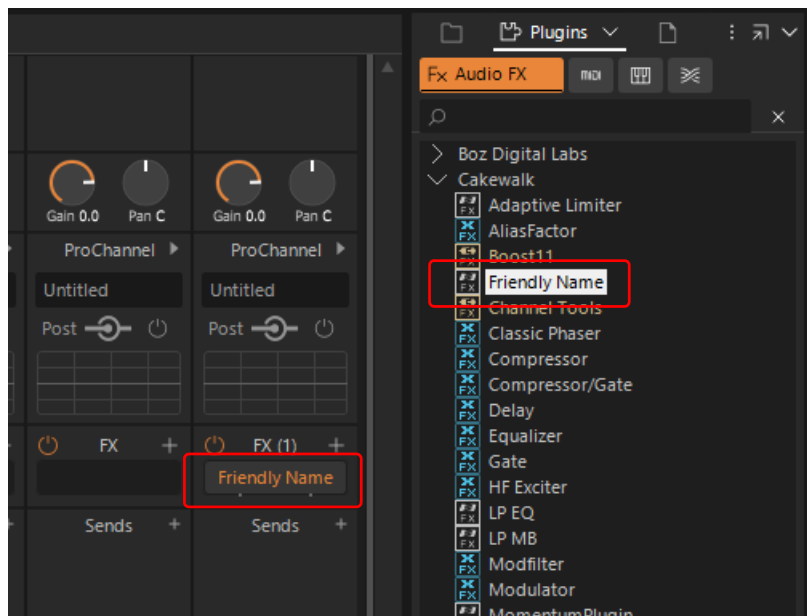
["Per plug-in DPI Awareness"](#) on page 1213

["Presets and property pages"](#) on page 954

["New features"](#) on page 43

Friendly names for plugins in FX racks

Friendly names for plugins (set in the Browser) are now displayed in FX racks.



Note: Friendly names only apply to new instances of the plugin. Existing ones will still show the actual plugin name. New instances will show the friendly name.

See:

[“To rename a plug-in”](#) on page 655

[“Using the Plug-in Browser”](#) on page 651

[“Adding effects”](#) on page 232

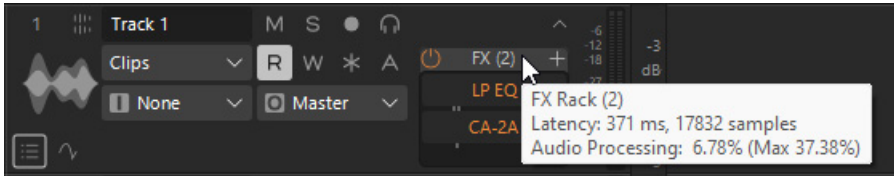
[“Adding effects and instruments to a project”](#) on page 653

[“New features”](#) on page 43

Audio processing load tooltips

Similar to the Control Bar's Performance module tooltip, audio processing load is now shown on hover over several new hotspots, which allows you to check performance load for every element in the project, tracks, buses, plugins, instruments and FX Chains. Load measurements are only performed when the tooltip is visible.

- ▶ When hovering over an FX Rack header, the tooltip shows the current audio processing load and max load. This is useful as a troubleshooting tool because real-time effects have a big effect on CPU load. This tooltip is also shown in FX Chains.



- ▶ In the FX Rack, hovering over a plugin name shows the load for that plugin.
- ▶ In the FX Rack, hovering over an FX Chain shows the load for that FX Chain.
- ▶ In the FX Chain plugin, hovering over a plugin name shows the load for that plugin.
- ▶ In the Synth Rack, the Name field tooltip shows synth audio processing load.
- ▶ The track meter peak indicator tooltip shows total combined processing load for the track including FX Rack and ProChannel.
- ▶ The bus meter peak indicator tooltip shows total combined processing load for the bus including FX Rack and ProChannel.

See also:

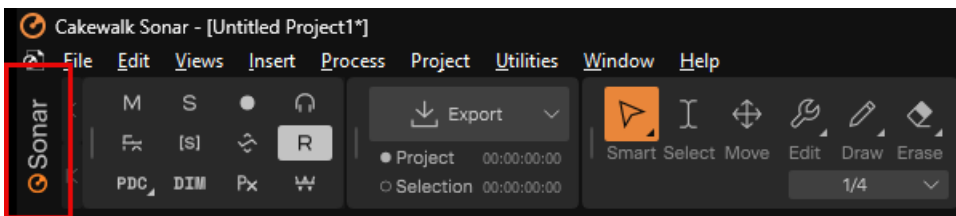
[“CPU metrics”](#) on page 591

See:

[“New features”](#) on page 43

Click Sonar logo in Control Bar to open Quick Start Screen

To open the Quick Start Screen, click the Sonar logo in the Control Bar.



See:

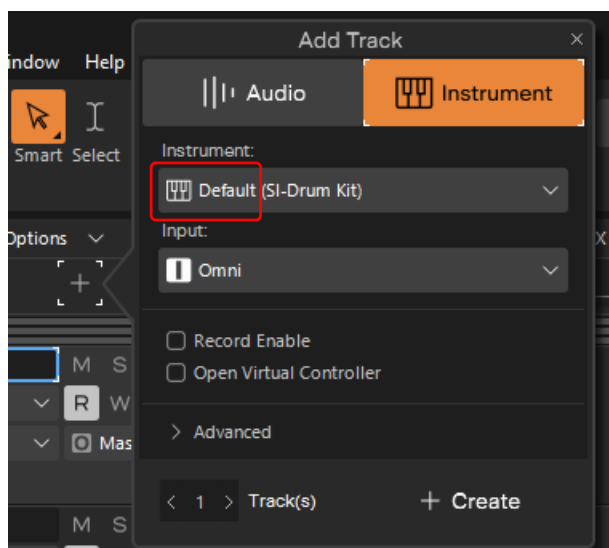
[“Quick Start Screen”](#) on page 1740

[“Control Bar overview”](#) on page 565

[“New features”](#) on page 43

Specify default synth for use in Add Track flyout menu

You can specify which synth should be the default in the Add Track flyout menu. The default synth can be assigned from the synth track context menus or from the Synth Rack menu.



See:

[“Using the Synth Rack”](#) on page 660

[“Software instruments”](#) on page 881

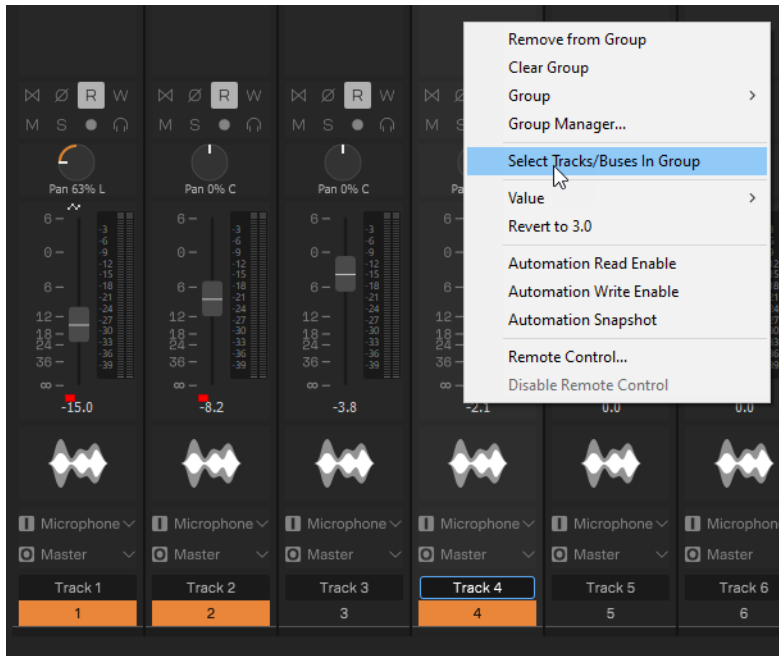
[“Inserting tracks”](#) on page 393

[“New features”](#) on page 43

Select all tracks/buses in a control group

When multiple controls have been added to the same control group (A-X), it can be useful to record automation for all controls by only moving one of the controls. In order for this to happen, you must first manually select all the tracks/buses with controls in that group, enable **Automation Write** **W** for the selected tracks using quick grouping, then record the automation during playback.

It may be difficult to remember which tracks/buses have controls in that group in order to select them, so the new **Select Tracks/Buses in Group** menu command on the control group context menu makes it easy to automatically select all tracks and buses that have controls that are a member of the current control's group. Hold down the CTRL key while selecting the menu command will add to the existing selection (default is to replace the current selection).



See:



[“Using control groups”](#) on page 988


[“New features”](#) on page 43


Create sends by dragging effects to channel strips

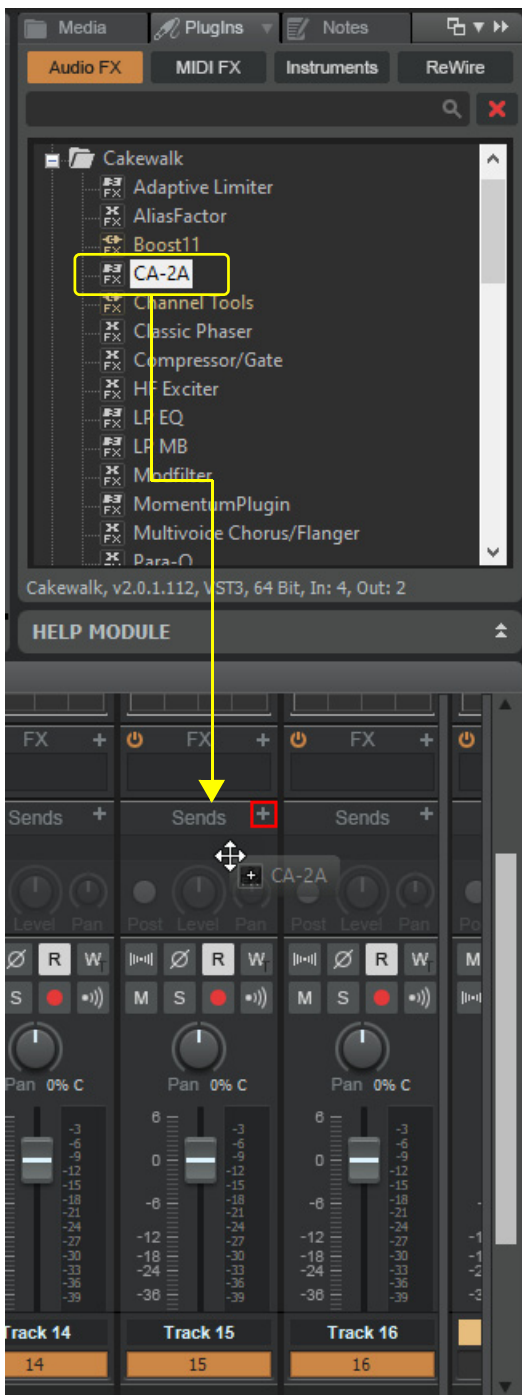
You can create a send by simply dragging an effect to an audio track, instrument track, aux track, or bus. To do so, drag an effect from the Plug-in Browser to the Sends area of a channel strip in the Inspector or Console view. Doing so creates a pre fader send and a new bus that contains that effect. To create an aux track instead of a bus, hold down the ALT key while dragging the effect.

To insert an effect in a track or bus

1. Select the desired channel strip and show its Sends section in the Track Inspector or Console view
2. In the Browser, click the **Plugins** button  to show the Plug-in Browser.
3. Click the **Audio FX**  button to show audio effects.
4. Do *one* of the following:
 - ▶ **To create a send to a new bus.** Drag the effect to the channel strip's Sends section.
 - ▶ **To create a send to a new aux track.** Hold down the ALT key and drag the effect to the channel strip's Sends section.

The **Insert Send** button  shows a red outline when you drag an effect to the Sends section.

 **Tip:** You can use quick grouping to create sends on all selected tracks simultaneously. To do so, select the desired tracks, then hold down the CTRL key while dragging an effect to the Sends section on any selected track.



See also:

- ["To create a bus send in a track"](#) on page 915
- ["To patch a track through a bus"](#) on page 922
- ["Routing and mixing digital audio"](#) on page 920
- ["Aux tracks"](#) on page 928
- ["Buses"](#) on page 921
- ["Patch points"](#) on page 927
- ["Using the Plug-in Browser"](#) on page 651
- ["To insert an effect in a track or bus"](#) on page 653
- ["New features"](#) on page 43

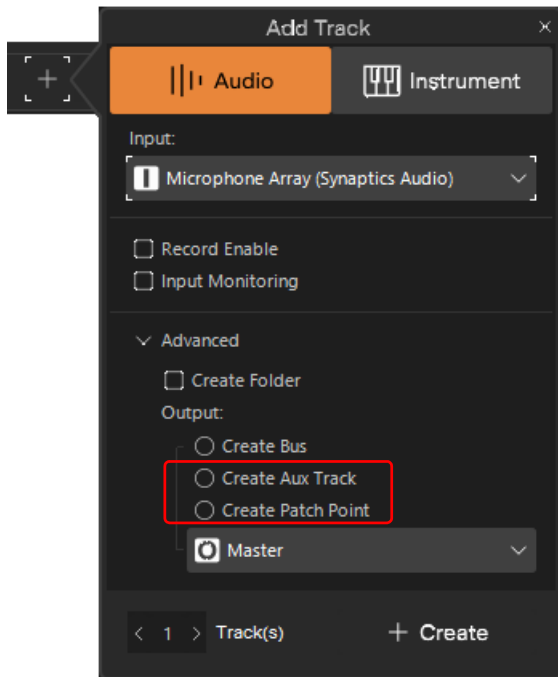
New features

Create sends by dragging effects to channel strips

Create audio tracks routed to aux tracks or patch points

The Add Track menu now allows you to create tracks that are routed to a new aux track or patch point. To do so, click **Advanced** to show output options, then select **Create Aux Track** and/or **Create Patch Point**.

Figure 17. Audio track menu.



See:

[“To use the Add Track menu”](#) on page 394

[“To create Audio tracks”](#) on page 395

[“Patch points”](#) on page 927

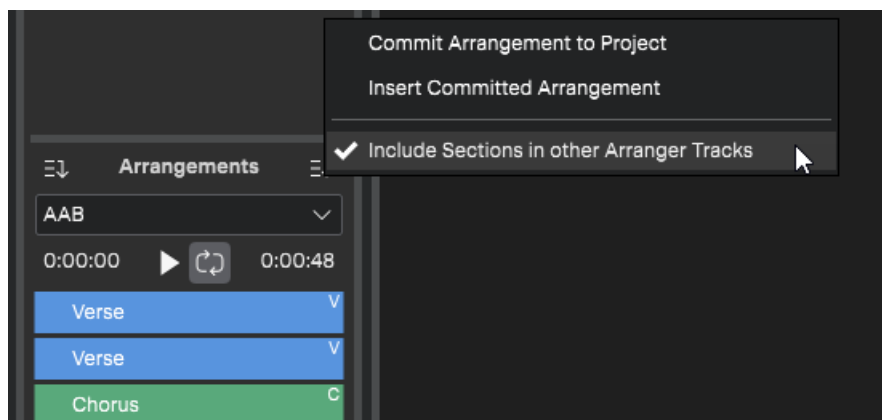
[“Aux tracks”](#) on page 928

[“New features”](#) on page 43

Preserve sections in other Arranger tracks when committing an arrangement

When committing an arrangement (or inserting a committed arrangement into the project), the new **Include Sections in other Arranger Tracks** option allows you to also “arrange” and preserve sections in other Arranger tracks that aren’t part of the selected arrangement.

To enable/disable this option, click the **Commit Arrangement to Project** button  in the Arranger Inspector and select **Include Sections in other Arranger Tracks**.



See:

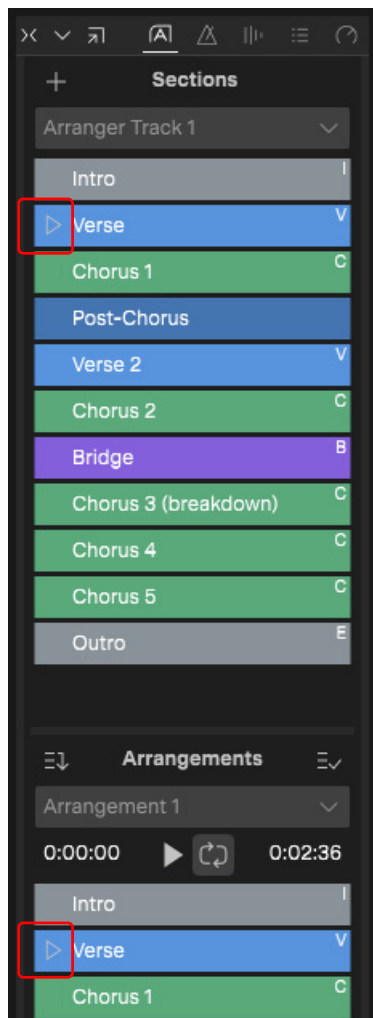
[“Arranger tracks”](#) on page 354

[“To commit an arrangement”](#) on page 385

[“New features”](#) on page 43

Arranger Inspector displays a badge on sections that intersect with the Now Time

To help you better identify which Arranger section(s) intersects with the Now Time, the Arranger Inspector displays a badge to the left of the section name.



See:

[“Arranger tracks”](#) on page 354

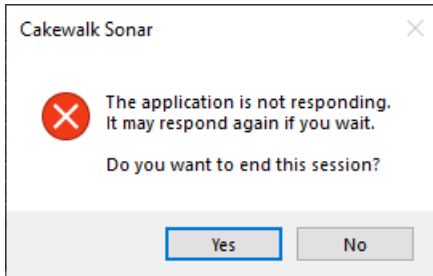
[“Arranger Inspector”](#) on page 364

[“New features”](#) on page 43

In-app hang detection

Sonar can now detect hangs and save a minidump file, which allows you to easily submit minidump files to Cakewalk support for analysis. A minidump file records the state of a program as it is running, or at the moment of a crash or hang.

By default, the app is considered hung if the UI is blocked for 30 seconds after which an “Application Unresponsive” message appears, asking you to abort or wait. If you choose to abort, a hang dump file is saved to the %AppData%\Cakewalk\Sonar\MiniDumps folder, and the standard error dialog box is shown along with a description of common error codes.



The hang check timeout duration is configurable via a `Cakewalk.ini` variable named `HungAppTimeoutSec`. It defaults to a wait of 30 seconds.

To adjust the hang check timeout duration, add the following variable in `Cakewalk.ini` (**Edit > Preferences > File - Initialization File**):

`HungAppTimeoutSec=<seconds> (default=30)`

To disable hang checking, set the variable to `HungAppTimeoutSec=0`.

Note: *Sonar dynamically changes the hang timeout while loading projects by bumping up the hang detector timeout to up to 2 minutes. This prevents false positives when saving large project files. Once loading finishes, it restores it back to the default (30 seconds).*

Sending the dump file to Cakewalk for analysis

Once you have the dump file you can put it on a share like Dropbox, Google Drive etc. Next, [log a problem report case](#) with Cakewalk and include the link to the dump file.

Note: *Dump files may include personally identifiable data so please do not post links to them publicly in the forums or elsewhere to protect your privacy.*

See:

[“New features”](#) on page 43

See also:

[“Frequently asked questions”](#) on page 1381

Improved application error handling and crash recovery

When a crash is detected, Sonar now attempts to close any files that have been opened for recording, before terminating the application. This allows the wave files to be properly saved and terminated allowing you to reimport the files imported from the audio folder manually, in the event of a crash.

Sonar has integrated error reporting and an Exception Severity setting (see [“Plug-in exception handling / crash reporting”](#) on page 1405). While exception severity values of 3 and higher can be useful to preemptively catch certain crashes, it was found that this could occasionally aggressively report crashes that are actually internally handled by the OS or certain plugins. As a result, Sonar defaults to a value of 1 (Unhandled errors).

In this release, Sonar's error management has been greatly improved to resolve some stability issues and detect several more classes of errors by default, without the need to boost the `ExceptionHandlerSeverity`. The new mechanism should resolve issues where crashes could silently occur with Windows terminating the app without an error report or giving you a chance to save your work.

Errors are now detected in the UI, as well as the engine and plugins in more cases. In all cases a crash dialog will be shown and a minidump and error log will be saved to the crash reports folder at `%appdata%\Cakewalk\Sonar\MiniDumps`. The crash dialog and error log format has also been improved to show more information for the new error types.

See:

[“New features”](#) on page 43

Key bindings to show/hide tracks

The following new assignable key bindings allow you to show/hide tracks in the Track view and Console view:

Under **Area: Track View**:

- ▶ **Toggle Show All/Hide Previously Hidden Tracks and Buses**
- ▶ **Synchronize Track and Console Views**

Under **Area: Console View**:

- ▶ **Toggle Show All/Hide Previously Hidden Tracks and Buses**
- ▶ **Synchronize Track and Console Views**

You can assign the key bindings in **Edit > Preferences > Customization - Keyboard Shortcuts**.

See:

[“Key bindings”](#) on page 1219

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

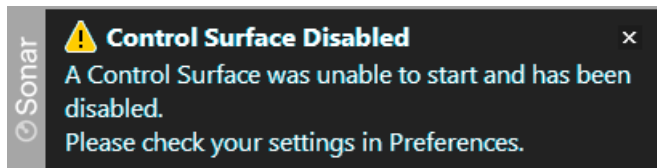
[“Track Manager dialog”](#) on page 1713

[“Configuring the Console and Track views”](#) on page 913

[“New features”](#) on page 43

Toast notification when a control surface is disabled on launch

Sonar now shows a notification if you start the app while a control surface is disconnected.



See:

["Setting up control surfaces"](#) on page 1349

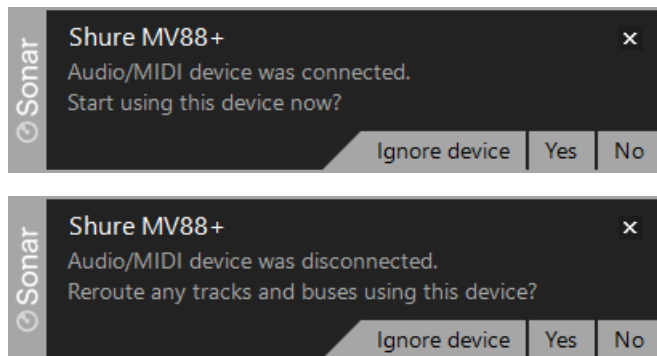
["External devices"](#) on page 1341

["New features"](#) on page 43

Improved device change notifications

Sonar shows when devices are plugged/unplugged. This has been changed to a toast notification instead of a dialog to avoid blocking the user interface.

Since these notifications originate from the OS, there is no way for Sonar to know whether a specific device applies to your setup. If you see notifications for devices which you don't use, you can now choose to ignore a specific device. Once you ignore a specific device, all plug/unplug notifications for that device will be ignored. You can use this to filter unnecessary notifications.



See:

["New features"](#) on page 43

Deleting a tempo in the Tempo Inspector sets the focus to the next tempo in the list

When deleting a tempo in the Tempo Inspector, the focus is now set to the next tempo in the list.

See:

["Tempo Inspector"](#) on page 315

["New features"](#) on page 43

Press F2 to rename markers in the Markers view

F2 now allows you to rename markers in the Markers view.

See:

[“Creating and using markers”](#) on page 432

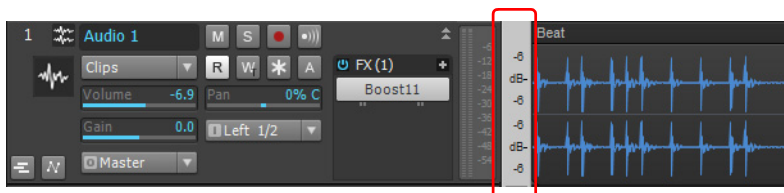
[“Markers view”](#) on page 1812

[“New features”](#) on page 43

Meter scale for Instrument tracks changes to dB scale when frozen

The vertical splitter bar between the Clips pane and the Track pane shows a MIDI scale (vertical piano keys) for MIDI and Instrument tracks, and an audio dB scale for audio tracks.

When an Instrument track is frozen, its vertical MIDI scale automatically changes to a dB scale, which is more appropriate for audio content.



See:

[“Audio scaling”](#) on page 869

[“New features”](#) on page 43

Remove crossfades

To remove all crossfades in the current selection, click the Track view **Clips** menu and select **Remove Selected Crossfades**.

See:

[“Adjusting crossfades”](#) on page 461

[“Using fades and crossfades in real-time”](#) on page 475

[“Track view menu”](#) on page 1746

[“Clips menu”](#) on page 1750

[“New features”](#) on page 43

Track Scale Zoom is now quick-groupable

You can now zoom the waveform or MIDI notes in all selected tracks by holding down the CTRL key and dragging up/down in the track scale.

See:

“[Audio scaling](#)” on page 869

“[Quick Groups](#)” on page 990

“[New features](#)” on page 43

Double-click to reset sliders

Double-click to reset sliders in the following dialog boxes:

- ▶ **Edit > Preferences**
- ▶ **Process > Transpose**
- ▶ **Process > Length**
- ▶ **Process > Fit to Time**

See:

“[Preferences dialog](#)” on page 1622

“[Transpose dialog](#)” on page 1714


“[Length dialog](#)” on page 1609

“[Fit to Time dialog](#)” on page 1594

“[New features](#)” on page 43

Export track/bus and project icons as PNG

Export any assigned track/bus and project icon as a PNG file:

- ▶ To export a track/bus icon, right-click the icon in the Track view, Console view, or Inspector, then select **Save Track/Bus Icon**.
- ▶ To export the project icon, point to the project icon in the Notes Browser, then click the  button and select **Save Image**.

See:

“[Track icons](#)” on page 402

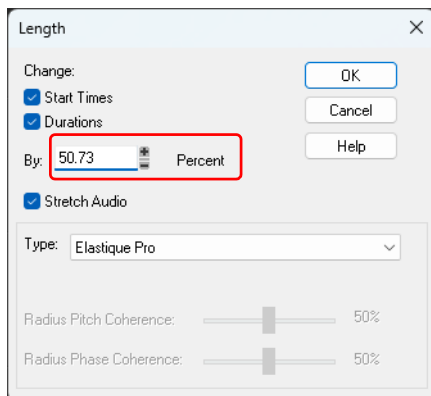
“[Using the Notes Browser](#)” on page 659

“[New features](#)” on page 43

Process > Length dialog accepts fractional values

The **Process > Length** dialog now accepts fractional **Percent** values.

Figure 18. *The Length dialog box.*



See:

[“Process > Length”](#) on page 1483

[“Stretching and shrinking events”](#) on page 784).

[“Length dialog”](#) on page 1609

[“New features”](#) on page 43

Quick Grouping of Mute, Solo, and Archive buttons on track folders

The **Mute**, **Solo**, and **Archive** buttons on track folders can now be controlled via quick grouping.

Quick groups allow you to adjust identical controls across multiple tracks. Select the tracks you want to adjust, then hold down the CTRL key and adjust a control in any *selected* track. Sonar automatically adjusts the same control in all other selected tracks of the same type.

See:

[“Quick Groups”](#) on page 990

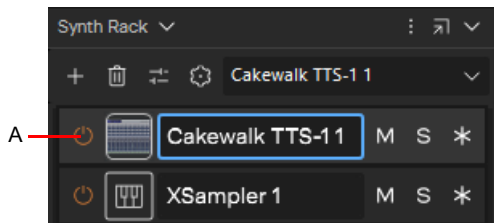
[“Track folders”](#) on page 467

[“New features”](#) on page 43

Updated docked Synth Rack and new bypass functionality

There are several improvements to the synth rack to allow managing large synth projects more efficiently. This allows you to quickly bypass and free memory and CPU resources allocated to synths, or create templates with bypassed synths and bring them online on demand.

- ▶ The docked version of the Synth Rack now shows a synth Bypass button. By default, the Bypass button unloads the synth when the instrument is bypassed, and also archives all related tracks to save CPU. The synth will be reloaded again and tracks unarchived when the synth is unbypassed.



A. Bypass/unbypass

- ▶ The preset picker has been removed from the docked Synth Rack to save space (the preset picker is shown when undocked or when docked in the MultiDock). This control is largely obsolete because most instruments handle preset management inside the synth UI.
- ▶ The Synth Rack menu and the synth strip context menus have been redesigned to show the relevant functions:
- ▶ **Replace Synth** is now available via the synth context menu.
- ▶ **Bypass All Synths** and **Unbypass All Synths** can be used to quickly bypass all instruments in the Synth Rack. Note that bypass/unbypass can take a while on projects with large numbers of synths if they are big. The progress is shown in the Control Bar Transport module. You may cancel a long bypass/unbypass operation by pressing the ESC key.
- ▶ Unload and Archive preferences can be set in the synth rack menu.

See:

[“Using the Synth Rack”](#) on page 660

[“Synth Rack”](#) on page 882

[“New features”](#) on page 43

Sync Synth Rack strips with current track

Clicking on an Instrument track will now also focus the corresponding synth in the Synth Rack. This behavior can be toggled via the **Synchronize Track and Synth Rack Views** option in the Synth Rack menu.

See:


[“Using the Synth Rack”](#) on page 660

[“Synth Rack”](#) on page 882

[“New features”](#) on page 43

Command to ‘Select Associated Tracks/Buses’

Track and bus strips have a new **Select Associated Tracks/Buses** context menu command that allows you to select all source tracks/buses that route to the track/bus.

 **Tip:** In addition to the new menu command, you can also hold down the ALT key and click on the track or bus number to select source tracks on bus strips and to show destination buses on track strips.

See:

“New features” on page 43

Command to ‘Select Associated Instrument Tracks’ via the Synth Rack

To select all Instrument tracks that are associated with a specific synth, right-click the synth in the Synth Rack and select **Select Associated Instrument Tracks**.

See:

“Using the Synth Rack” on page 660

“Synth Rack” on page 882

“New features” on page 43

‘Left Click Sets Track Focus’ global option

The **Left Click Sets Track Focus** global option (disabled by default) allows you to set the focused track by left-clicking in the Clips pane (such as when selecting clip or making a time selection). To enable/disable this behavior, click the Track view **Options** menu and select **Click Behavior > Left Click Sets Track Focus**.

See:

“Track view menu” on page 1746

“Clips pane” on page 1752



“New features” on page 43

Quick Exit mode

Exiting Sonar while a project is loaded can take longer than expected or may even hang the app in rare cases. The most common reasons can be attributed to any of the following:

- ▶ Using large projects, typically with virtual instruments that load large sample libraries that take a while to release memory
- ▶ Audio drivers that are slow to un-initialize
- ▶ 3rd party plugin issues that prevent the app from shutting down properly

Instead of using Task Manager to kill the application or wait very long for the app to shut down normally, you can engage a Quick Exit mode that skips expensive shutdown processing, albeit far more safely than using Task Manager. To do so, hold down the CTRL or ALT modifier key when exiting the app.

 **Note:** *The Quick Exit mode modifier keys only apply when exiting the app by clicking the app close button  or selecting the **File > Exit** menu command, and not when simply closing a project within the application. Projects must be closed normally to release memory resources.*

Quick Exit mode skips the normal project close process, bypassing manual memory release operations and other unnecessary functions, and instead delegates this to the operating system to reclaim memory. This allows the application to exit as fast as possible.

The primary benefit of Quick Exit mode is to improve the response time when exiting the application with a project loaded. If Sonar exits quickly with your project, there is no benefit of using Quick Exit mode.

There are three exit modes:

Normal exit (default behavior with no modifier key):

- ▶ Always use default exit if you don't have problem with slow shutdown of the application.
- ▶ Closes the application and closes any open projects.
- ▶ Manually releases all consumed memory by the application and plugins.
- ▶ Releases audio and MIDI drivers.

CTRL+Exit (faster than the normal application close)

- ▶ Closes the application, only performing essential app shutdown operations.
- ▶ Skips closing any loaded projects and releasing consumed memory resources, deferring the operating system to reclaim memory.
- ▶ The application is force closed using same mechanism as Windows Task Manager.
- ▶ Plugin DLLs are force unloaded. Global plugin resources, if any, may not be released.

ALT+Exit

- ▶ Exits the application and additionally notifies DLLs to unload and release global resources, if any.
- ▶ Some plugin DLLs can hang with this method, so if you encounter this, use the CTRL+Exit method.
- ▶ Similar to CTRL+Exit in other aspects.

See:

["File > Exit"](#) on page 1460

["New features"](#) on page 43

In-app bug reporting

Report bugs via the in-app **Help > Report a Problem** menu command.

See:

[“New features”](#) on page 43

Microsoft GS Wavesynth device no longer available

The *Microsoft GS Wavesynth* device is known to cause audio driver problems, and is therefore no longer available as a MIDI output in any driver mode. Previously it was only unavailable in WDM mode, but has now also been removed from MME and WASAPI Shared modes.

See:

[“New features”](#) on page 43

Misc. enhancements

- ▶ Frozen or missing synths show note numbers instead of diatonic note names.
- ▶ Pitch Changes in the Piano Roll view now preserve clip cropping.
- ▶ VST scanner has been updated to correctly scan WavesShell for ARA plugins.
- ▶ Improved project load notifications for projects containing multiple instrument instances.
- ▶ Lasso selecting in the Clips pane sets track focus.
- ▶ Improved Toast Notifications
 - ▶ Resolved some stability issues and race conditions with toast notifications that could cause toasts to stop working altogether under high load scenarios while loading a project and performing a VST scan at the same time.
 - ▶ Notifications are now flicker free.
- ▶ Improvements to handling of Expired Session notifications.
 - ▶ Redundant notifications removed and Logout state is correctly handled.
- ▶ Handling for Expired Sign-in.
 - ▶ Sonar now detects when a user sign in has expired and explicitly prompts you to sign in when necessary, via a toast notification. This status is also shown in the Help menu, to help distinguish between a signed out state vs an expired sign in state.
 - ▶ When in an expired sign in state the application cannot auto activate itself.
- ▶ **Edit > Preferences > Audio - Devices > Show Mono Outputs** is now enabled by default because it is the preferred display mode.

See:

[“New features”](#) on page 43

Audio engine low latency optimizations for multi-core processors

The audio engine has been greatly optimized for playback and monitoring when running high plugin workloads at low latencies (less than 256 samples) on machines with high core counts (16 or more processor threads). Prior to this, running at low latencies could result in sub optimal multiprocessing load sharing and higher CPU load.

See:

["New features"](#) on page 43

Performance optimizations for projects with many synths and effects

Sonar has been greatly optimized to handle high virtual instrument counts, managing the load more efficiently and using minimal CPU resources. In a real-world orchestral template with 250 Kontakt instances, the base template will now run efficiently at 128 samples with very few late buffers. In prior versions such a project would only run at 1024 samples or higher.

General plugin performance in FX racks has been improved, allowing you to run workloads with high plugin counts more efficiently.

See:

["New features"](#) on page 43

CPU core selection

With the ARM Snapdragon platform being commonly used for Surface devices and also several Intel Chipsets supporting e-cores, it has now become commonplace to have heterogeneous systems with efficiency cores and performance cores in use. Heterogeneous systems support a combination of e-cores and p-cores. p-cores are high power “performance” cores and e-cores are “efficiency” cores. p-cores generally run faster than e-cores at the expense of consuming more CPU power.

While efficiency cores are cost effective and can improve general responsiveness of applications while consuming less power, at low latency this can create performance problems due to load imbalances when mixing and matching e-cores with p-cores. As such, it's better to deprioritize use of e-cores for low latency applications.

There are two `Aud.ini` configuration variables named `CoreSelectionMethod` and `ExcludeEfficiencyCores` that allow Sonar more fine-grained control over these CPU resources. These variables can be specified in **Edit > Preferences > Audio - Configuration File**. Sonar will now favor p-cores over e-cores and first use p-cores when available.

CoreSelectionMethod

This `Aud.ini` variable specifies how Sonar chooses preferred cores:

0 = No preference

When this is selected, Sonar makes no attempt to specify which cores should be used for audio engine threads.

1 = Requests preferred core

Specifies preferred per thread cores. This is the default option and is similar to the now deprecated `UseIdealProcessor` variable. Note that this request is only a hint and as a result the core assignment may be overridden by the operating system.

2 = Restrict to preferred core

This is similar to 1, but it actually restricts operation of the engine threads to only run on the specified cores. In this case the OS will not change core assignment. Depending on your CPU this option may allow the engine to run more efficiently without the overhead of its threads being switched to other cores by Windows. This can lead to lower CPU use in general.

ExcludeEfficiencyCores

Setting this variable to **True**, instructs Sonar to aggressively exclude efficiency cores (e-cores) from audio processing and to only use p-cores. This can be beneficial since all cores will now have equal performance and as a result you may see better load balancing or better low latency performance. Note that if you have insufficient p-cores you may get worse performance by excluding e-cores completely.

See:

[“Audio - Configuration File \(Advanced\)”](#) on page 1633

[“AUD.INI”](#) on page 1428

[“New features”](#) on page 43

Optimizations for high track count projects

▶ Editing

- ▶ Duplicating clips in synth projects has been greatly optimized
- ▶ Undo/redo operations for clip edits are much faster

▶ Project Load

- ▶ Reduced volume of message queueing during project load
- ▶ Mitigate problems caused by plugins that saturate windows with excess messages. This could cause other plugins to fail to show UI, or even interfere with Sonar loading its UI correctly.
- ▶ Stop background meter activity while loading projects to free CPU bandwidth

▶ Playback

- ▶ MIDI streaming path was optimized to reduce CPU load when playing dense MIDI data.

See:

“[New features](#)” on page 43

Misc. optimizations

- ▶ Support for AMD threadrippers.
- ▶ Max CPU threads has been increased.
 - ▶ Sonar now supports CPUs with up to 256 threads as supported by the AMD EPYC.
- ▶ Greatly improved plugin load balancing performance.
- ▶ Increased hang detection default timeout to 1 minute from 30 secs to prevent false positives with some instruments.
- ▶ Improved editing performance on projects with a large number of virtual instruments.
- ▶ Several optimizations have been made to improve performance when editing clips or MIDI in heavily loaded projects.
- ▶ The Now Time update frequency has been optimized to allow for smoother scrolling of the playhead marker during playback.
- ▶ Improved VU meter responsiveness.
- ▶ Optimizations to drawing efficiency in Console and Track view.
- ▶ Optimization for Intel processors to reduce CPU load when streaming silence with certain plug-ins that generate denormals.
- ▶ There are optimizations to playback start and seeking which reduce the latency before playback starts when starting the transport.
- ▶ Improved and faster Nudge performance.
- ▶ Improved multitrack synth playback efficiency to reduce CPU use in projects with many synth tracks.
- ▶ Optimizations to streamline handling of large multitrack projects. Many common editing and streaming operations have been fine tuned to avoid expensive track iteration and are orders of magnitude faster as a result.
- ▶ Improvements to synth rendering to prevent race conditions leading to dropped notes in high load situations.
- ▶ The speed for archiving multiple tracks has been greatly improved by many orders of magnitude.
- ▶ Improvements to prevent plugins from flooding message queue when loading projects.
- ▶ Console view scrolling is improved.
- ▶ Track split is now much faster when articulations are present.
- ▶ Optimized redundant redraws of track scale.
- ▶ MIDI drawing optimizations.
 - ▶ New **Enable GPU Acceleration** option in **Preferences > Customization - Display** that allows the Piano Roll view to use GPU acceleration. This option is disabled by default.

See:

[“New features”](#) on page 43

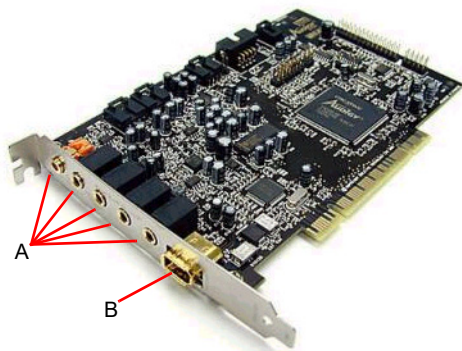
Beginner's guide to Cakewalk software

If you have little or no experience using music software to play and record music, this guide is for you. This guide explains the terms and concepts you need to know to use music software. You can get much more help by using the **Help** menu, or by pressing F1 when you have any view or dialog box open.

Note: *The graphics in this document are from different varieties of Cakewalk software, including older versions.*

The basic way that you use a computer to record and play sound is this: your computer has a circuit board in it called a *sound card*, which converts the sound from an electric instrument or microphone into a long string of numbers, which a computer stores and then converts back into sound when you want to play the recording. Almost every computer comes with a sound card which is good enough to make very good, but not fully professional-level recordings.

The sound card has inputs and outputs on it, which you can see by looking at the back of your computer.



A. Inputs and outputs **B.** Joystick port

To record, for example, an electric guitar into the computer, you plug one end of your guitar cable into your guitar, and plug the other end into the Line input of your sound card. Then you would click the **Record** button in your Cakewalk software, start playing your instrument, and then click the **Stop** button (or press the SPACEBAR). The Line input has a little icon next to it, which is very hard to recognize, so it usually helps to look at the documentation that came with your sound card or computer. A guitar cable has a plug on it that is 1/4 inch wide (diameter), and the Line input on low-priced sound cards is 1/8 inch wide. You need to connect your guitar cable to a 1/8 inch adapter in order to plug it into most sound cards. These adapters are inexpensive and are available at most electronics supply stores.



1/4 inch to 1/8 inch adapter

If you want to record an acoustic instrument or vocal, you would use a microphone. You connect the microphone's cable to the adapter and plug the adapter into the Mic input of the sound card. You can get a better sound, however, by plugging the microphone cable into a preamp, or a mixer with a preamp, and plugging the outputs of the mixer or preamp into the Line input of the sound card, instead of the Mic input. You would then need an adapter to connect the two outputs (left and right) of the mixer or preamp to the 1/8 inch Line input. Ask the store where you buy your preamp or mixer what kind of adapter you need to connect to a sound card that has 1/8 inch inputs.

Professional-quality sound cards do not use 1/8 inch inputs, so you do not need one of these adapters to use a professional-grade sound card.

To play back the music, you need to connect powered speakers or headphones to the output of the sound card, which on new computers is usually color coded green. Then you click the **Rewind** button (or press **w**) in your Cakewalk software, and then click the **Play** button (or press the SPACEBAR) to play back what you recorded.

Music software uses two different formats to play and record sound—“**MIDI**” on page 128 and “**Audio**” on page 133. Knowing the differences between the two formats is essential for using most music software.

For more information, see:

“**MIDI**” on page 128

“**Audio**” on page 133

“**Audio hardware and drivers**” on page 144

MIDI

Besides introducing MIDI in this section, we’ll explain the following MIDI topics:

▶ “**MIDI channels, interfaces, inputs, and outputs**” on page 129

▶ “**MIDI drivers**” on page 130

▶ “**MIDI files, projects, tracks, and clips**” on page 130

▶ “**Controlling which sounds you hear**” on page 132

Short for Musical Instrument Digital Interface, MIDI is a system that lets an electronic instrument or computer control other instruments. MIDI is largely a set of commands, called MIDI messages, that cause an electronic instrument to play specific sounds at specific times, and also to play those sounds in the style that you dictate. A MIDI instrument functions very much like a player piano, only instead of using a roll of paper with holes punched in it, a MIDI instrument needs a software program or other MIDI instrument to turn its notes on and off. When you record MIDI, you don’t record the sound of the instrument you’re recording—you record the commands that play that instrument in the way you want it to be played. For example, when you press a key on a MIDI keyboard while your Cakewalk software is recording, the software just records the fact that a certain note was pressed and then released—the software doesn’t record the actual sound of the note. When you play back the recording, the software takes control of your MIDI instrument and turns the note on and then off at the same time in the song that you did. MIDI notes can be read and displayed by a music notation program. Digital audio, the sound format used by CDs, Wave files, and MP3s, can not. After you record your MIDI data you can use Cakewalk to convert the MIDI data into digital audio so that you can create CDs, MP3s, or Windows Media files.

MIDI has advantages and disadvantages when compared to digital audio. MIDI files are much smaller than audio files, since MIDI data is only made up of the commands to play instruments, instead of the actual sound of the instruments themselves. You can easily email MIDI files. You can save a MIDI file in a format called a Standard MIDI File, and then open it and use it in many different programs. You can record MIDI music as slowly as you want, and then change the tempo in your software to play it back at any tempo you want. Audio files, however, can only play back at approximately the same tempo they were recorded at without drastically altering the sound quality. It’s easy to edit and transpose MIDI files, since they are so small and you’re just editing commands, not actual sound. MIDI files can be printed out as standard musical notation or lead sheets. It can be harder to make MIDI music sound as natural as audio. If you don’t record MIDI music in real time, it can sound mechanical. Some MIDI instruments, especially some of the acoustic-sounding instruments such as brass, strings, and guitars that you find on the built-in synthesizers of low-priced sound cards, sound artificial. However, percussive sounds usually sound quite good on MIDI instruments, and are much easier to record than a real drum set. You can also play back MIDI data through any number of hardware or software samplers that use recordings (samples) of any instrument you can imagine as sound sources.

For more information, see:

“**MIDI channels, interfaces, inputs, and outputs**” on page 129

“**MIDI drivers**” on page 130

“**MIDI files, projects, tracks, and clips**” on page 130

“**Controlling which sounds you hear**” on page 132

“**MIDI**” on page 128

“**Audio**” on page 133

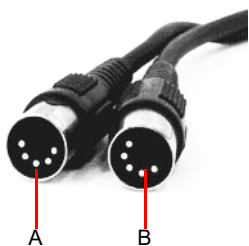
“**Audio hardware and drivers**” on page 144

MIDI channels, interfaces, inputs, and outputs

Most MIDI instruments can play at least 16 different sounds at the same time—instruments that can play more than one sound at a time are called **multi-timbral** (pronounced multi-*tambra*l). In order to control which sounds respond to which commands, MIDI messages are marked with a channel number from 1 to 16. That way a MIDI sound module, such as a drum machine, can tell which messages are meant for which of the sounds it is capable of playing. Each instrument has a limit to the number of notes it can play at one time, counting all the notes it is playing on all the sounds it is using combined. That number is usually between 32 and 128, and is called **polyphony**.

You need some way to get MIDI messages into and out of your computer, so a MIDI system needs a piece of hardware called a **MIDI interface**, which can be a stand-alone module connected to your computer's parallel, serial, or USB port; an internal module installed in a slot inside your computer; or can be part of your sound card. Your computer sends MIDI messages to your MIDI interface, which then sends them on to your MIDI instruments. That's how MIDI software plays MIDI instruments. A MIDI interface contains inputs and outputs, labeled **MIDI IN** and **MIDI OUT**, which you connect MIDI cables to so you can send MIDI messages to and from MIDI instruments. MIDI instruments can be stand-alone synthesizers or can be built into your sound card. Most inexpensive sound cards have internal synthesizers that can make at least 128 different sounds (if you're using a synthesizer that's built into your sound card, you don't have to connect that to the sound card, since the connections are internal to the sound card).

Figure 19. Standard MIDI cable—use this if your MIDI interface has standard 5-pin input and output ports.



A. Connect one end to an **OUT** on your MIDI interface **B.** Connect the other end to an **IN** on your MIDI instrument

MIDI instruments have inputs and outputs labeled MIDI IN and MIDI OUT. You connect a MIDI cable from one of your MIDI interface's MIDI OUTs to a MIDI IN on an instrument. You also connect a MIDI cable from the MIDI OUT on one of your MIDI instruments to the MIDI IN on your MIDI interface. The instrument that you connect to the MIDI IN of your interface is called a **controller**, and typically has a piano-style keyboard for sending note on/off messages, pitch and modulation wheels, and perhaps some sliders on it for sending other MIDI messages to the interface. You can also get MIDI converter modules that turn guitars, drums, and other instruments into controllers. You can use a controller to record yourself playing in real time. When you play your controller, the MIDI messages go to the interface, then into your computer, and then back to the interface and to a specific MIDI instrument that's connected to the interface. You choose what instrument the messages come back to by using the software. This process of a computer sending back out the MIDI messages that it just received is called **echoing**. By using echoing, you can play one MIDI instrument, but cause other MIDI instruments to play. Your controller usually has a setting on it called **Local On/Off**. When your controller is connected to your interface, you need to set the Local On/Off setting to Local Off. That's because if your software is set to send MIDI messages back to your controller, when you play a note on your controller, it is sent to the computer, and then back to the controller again through its MIDI IN, causing it to play **two notes every time you play one note** on it. When your controller is set to Local Off, it won't play a note on the controller when you press a key, but only when the Note On message comes back from the computer, which happens instantaneously. Remember to set it back to Local On if you're going to use the controller separate from the computer.

MIDI instruments have a third port called a **MIDI THRU** port. This port passes through MIDI messages without changing them in any way. You can chain MIDI instruments together by connecting the MIDI THRU port on one MIDI instrument to the MIDI IN port on another instrument, with several instruments chained together that way. If you had a MIDI interface that had 8 outputs, and you chained 3 instruments together on each of those outputs by using the MIDI THRU ports, you would be able to play 24 instruments at one time.

For more information, see:

[“MIDI drivers”](#) on page 130

[“MIDI files, projects, tracks, and clips”](#) on page 130

[“Controlling which sounds you hear”](#) on page 132

[“MIDI”](#) on page 128

[“Audio”](#) on page 133

[“Audio hardware and drivers”](#) on page 144

[“MIDI channels, interfaces, inputs, and outputs”](#) on page 129

MIDI drivers

Your MIDI interface needs a driver to function. A driver is a small software program that controls input and output for a peripheral device. To use a MIDI interface in Sonar, you need to make sure that your interface’s driver is installed, and that you have told Sonar to use it. That way, Sonar knows to use the driver and to list all of your interface’s inputs and outputs in the proper menus. If your MIDI interface is part of your sound card, you probably installed its driver when you installed the sound card. You can check this in Sonar in **Edit > Preferences > MIDI - Devices**. In the **Outputs** list, see if the name of your MIDI interface is listed. It should be called something like **SB Live MIDI Out**. Make sure it is highlighted. In the **Inputs** list, you should see something like **SB Live MIDI In**. Make sure this is highlighted and click **OK**. If you don’t see the name of your interface listed, you need to install its driver from the CD/DVD or website that your interface’s documentation recommends.

After you have installed the driver and restarted your computer, you need to **tell Sonar to use this** particular driver. Go to **Edit > Preferences > MIDI - Devices**. In the **Outputs** list, make sure that the name of your interface’s driver is selected. If it isn’t, click it to select it. If your interface has more than one output, make sure you select the names of all the outputs. The **order of the outputs** in the list determines what output numbers Sonar gives to each output. So even if an output on your interface has a label that says 1 or A, if it is not first in the list in the **Outputs** list, it will not be labeled 1 in Sonar. You can change the order in the list by temporarily deselecting all the outputs except the one you want to move to the top, and then clicking the **Move Selected Devices To Top** button that’s at the bottom of the dialog box. Then make sure you reselect the other outputs you want to use.

For more information, see:

[“MIDI files, projects, tracks, and clips”](#) on page 130

[“Controlling which sounds you hear”](#) on page 132

[“MIDI”](#) on page 128

[“Audio”](#) on page 133

[“Audio hardware and drivers”](#) on page 144

[“MIDI channels, interfaces, inputs, and outputs”](#) on page 129

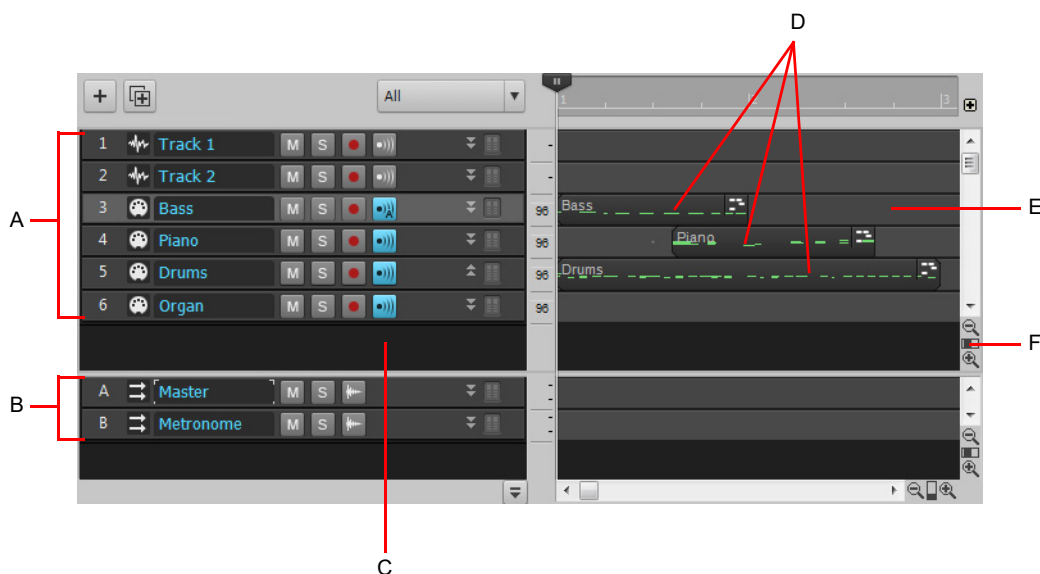
[“MIDI drivers”](#) on page 130

MIDI files, projects, tracks, and clips

In Cakewalk programs, the file that you use to store usually a single song’s data is called a **project**. This is the file you use to record, play back, and edit your song. The file extension for a project is **.wrk** in older Cakewalk programs and **.cwp** in newer ones. Projects that use only the MIDI format (no digital audio) can be saved in a format called a **Standard MIDI File**, and can then be played back in any program or machine that plays MIDI files. These files have the extension **.mid**.

The MIDI messages within a project are usually separated into smaller containers called **tracks**, and even smaller containers called **clips**, which are sections of a track. You usually use tracks to separate the MIDI messages that are intended to play one kind of sound from the MIDI messages that play other sounds. You usually assign each track to its own MIDI channel. A typical MIDI project might have separate tracks for drums, bass, and piano. In this example, you might assign the bass track to Channel 2, and the piano track to Channel 5. Then you would set your MIDI sound module to play a bass sound on Channel 2, and a piano sound on Channel 5. Instead of manually setting your MIDI modules to play these sounds, you can send Program Change messages to tell your sound module what sounds to play on what channels (see [“Controlling which sounds you hear”](#) on page 132). You usually assign drum tracks to Channel 10. Because you stored the MIDI messages that are assigned to each sound on separate tracks, you can then control and edit the stored MIDI messages that go to one sound without changing the messages that are sent to other sounds.

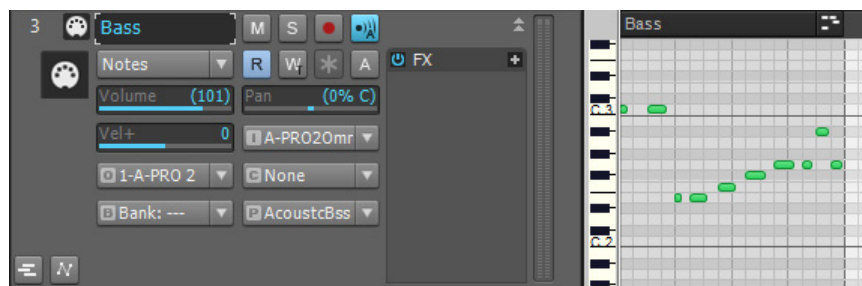
Figure 20. Track view.



A. Tracks 1 through 6 B. Buses C. Track pane D. MIDI messages recorded in Tracks 3, 4, and 5 E. Clips pane F. Vertical Zoom fader—drag to change track height

Notice that when you record any data into a track, that Sonar displays a visual representation of the track’s data in the Clips pane. In the above picture, Tracks 1, 2, and 6 are still empty, while Tracks 3, 4, and 5 contain recorded data. Also notice that Track 3 is a different color from the other tracks, meaning that it has the **focus**, and will make the bass sound when you play your MIDI keyboard (controller). If you click one of the other MIDI tracks to change the focus, the sound that’s selected for that track will sound when you play your controller.

Figure 21. Track 3 zoomed in to expose track property fields.



In the above picture, we zoomed in far enough by dragging the Vertical Zoom fader (see previous picture) to expose the track property fields for each track. Use these to **choose what MIDI channel** each track is sending its messages out on, what sound (patch) the track is sending the messages to, how loud the overall track volume is, what MIDI instrument you’re sending the track’s data to, and several other property choices. Notice that the track’s number and its MIDI channel are not the same. **Track numbers and MIDI channels have nothing to do with each other**, although you may want to keep them the same in a small project to make remembering them easier. We could have sent Track 3’s MIDI messages out on any channel we wanted, just by selecting a different number in the **Ch** field. Notice the MIDI cable logo just in front of the track name; the audio track above it has a different logo to identify it as an audio track. The audio track has different track property fields from the MIDI track (notice there’s no **Ch** field).

For more information, see:

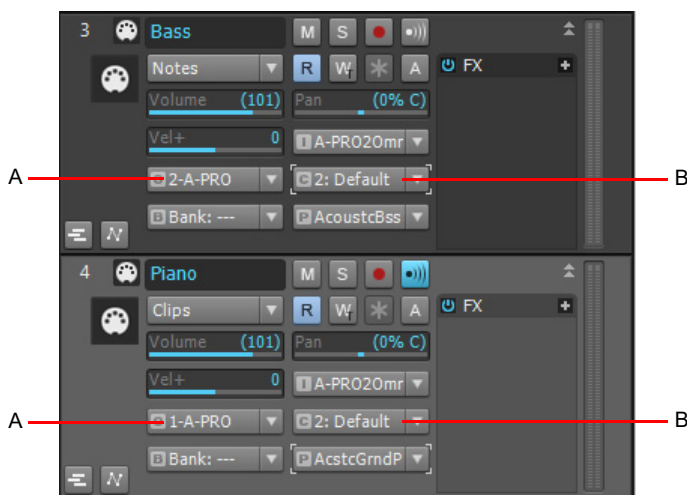
- “Controlling which sounds you hear” on page 132
- “MIDI” on page 128
- “Audio” on page 133
- “Audio hardware and drivers” on page 144
- “MIDI channels, interfaces, inputs, and outputs” on page 129
- “MIDI drivers” on page 130
- “MIDI files, projects, tracks, and clips” on page 130

Controlling which sounds you hear

Because each MIDI instrument can probably play many different sounds at the same time, you need a way to tell each instrument which tracks are meant for which sounds. You do this by assigning a MIDI channel to each track, and by assigning a specific sound, called a **patch** or **program**, to each track.

Because there are only 16 MIDI channels, and each instrument can probably play 16 different sounds at the same time, you need a way to **create more MIDI channels** to make sure that instruments play only the notes that are specifically meant for them. The way a MIDI program gets around this limitation is by **assigning an output number** to each group of 16 MIDI channels. For example, if your MIDI interface has 8 outputs, you might set your first 16 tracks to use output 1, the next 16 tracks to use output 2, and so on. The MIDI messages on the first 16 tracks would only be sent out through the cable that comes out of the first output port, the messages from the next 16 tracks would only come out of output 2, and so on. So if your MIDI interface has 8 outputs, you effectively have 128 MIDI channels to work with. Of course, the way you choose what output you want to send a track's data out of is determined by what instrument is connected to that output. So, even if you only had a keyboard track and a drum track in your project, and your favorite keyboard instrument was connected to output 1 of your MIDI interface and your drum machine was connected to output 2, you would assign the keyboard track to use output 1 and the drum track to use output 2.

In the following figure, notice that the two tracks both use Channel 2. But these are not the same channel! The tracks are assigned to different outputs, so the MIDI messages in these two tracks will be sent to different instruments. The bass track will send its data out on Channel 2 of Output 2. The piano track will send its data out on Channel 2 of Output 1.



A. Output B. MIDI channel

If your interface only has one output, and you chain several instruments to that output by using the MIDI THRU ports on the instruments, you can use the individual instruments' own control panels to choose what MIDI channels they will respond to. That way, **an instrument can ignore** any notes or other messages that are meant for a different instrument on the chain. This setting is usually called **MIDI Receive**, and might be abbreviated on an instrument's control panel as MIDI RX.

Since most projects have several tracks in them, and each track is usually assigned to a different sound, how do you **control what sound you hear when you press a key** on your MIDI controller? In Cakewalk programs, one of your tracks is always highlighted, because it has the focus. Whatever track you click grabs the focus, and the sound that's selected for that track will sound when you play your keyboard.

For more information, see:

["Audio"](#) on page 133

["Audio hardware and drivers"](#) on page 144

["MIDI channels, interfaces, inputs, and outputs"](#) on page 129

["MIDI drivers"](#) on page 130

["MIDI files, projects, tracks, and clips"](#) on page 130

["Controlling which sounds you hear"](#) on page 132

["MIDI"](#) on page 128

Audio

The audio format works by converting any sound that's recorded into a long series of numbers, storing and usually editing the numbers, and then converting the numbers back into sound.

When you record sound using this format, the microphone you use causes the voltage in its cable to change rapidly as the mic's diaphragm vibrates. These rapid changes in voltage are measured and recorded by an **analog-to-digital converter**, and these measurements make up what we call digital audio. To convert digital audio back into sound, a **digital-to-analog converter** uses the stored numbers to cause the voltage in a cable to change rapidly, and this voltage then moves the diaphragm in a loudspeaker in a similar way to the way that the microphone's diaphragm moved originally (unless the numbers have been edited to produce a more desirable sound). These converters, commonly referred to as A to D or A/D, and D to A or D/A, are part of your computer's sound card. Better sound cards usually keep their converters in a separate box that's not in the computer itself, because the computer's fan and disk drives add noise to the sound card's signal.

Digital audio works like motion picture animation. In a motion picture, a series of still photographs is displayed rapidly in sequence to make it look as if the objects in the photographs are moving. When digital audio is converted back into sound, the voltage is changed at regular intervals to simulate continuous sound. To make high-quality sound, the original voltage during recording has to be measured, or "sampled," at rapid enough intervals to fool your ears into hearing continuous sound. Audio CDs use a sampling rate of 44,100 per second. To store and edit so many numbers places a big load on most PCs, much bigger than the processing of MIDI data causes.

For more information, see:

["Audio playback in Sonar"](#) on page 134

["Tracks"](#) on page 135

["Clips"](#) on page 136

["Track-by-track playback"](#) on page 137

["Connecting an instrument, home stereo, or microphone to your sound card"](#) on page 138

["Choosing inputs"](#) on page 142

["Audio recording"](#) on page 138

["Audio hardware and drivers"](#) on page 144

["Audio"](#) on page 133

["MIDI"](#) on page 128

Audio playback in Sonar


To use digital audio in Sonar, you first have to make sure that your sound card and its driver are properly installed. For information about sound card and driver installation, see your sound card's documentation, and also ["Audio hardware and drivers"](#) on page 144. After you've successfully tested your sound card and driver, you should play back one of the sample files that came with your Cakewalk software.

To play back a sample file, use the **File > Open** command, navigate to a folder that has bundle files in it (they have the extension .bun or .cwb), select a bundle file, and click **Open**. After the file loads, make sure that your speakers are turned on, and play the file by pressing the SPACEBAR. You also can stop the file's playback by pressing the SPACEBAR again. You should hear something.

You can rewind the file by pressing W, or by clicking the **Rewind** button  in the Control Bar.

If you don't hear anything, here are several steps to take:

Playback troubleshooting table

| Possible problem | What to do |
|--|--|
| The volume setting is turned down on your software mixer, or wave playback is muted. | <p>If your sound card only has one stereo output, your sound card probably responds to the Windows Volume Mixer. If your sound card has more than one stereo output, it might not respond to the Volume Mixer—launch your sound card's own mixer software if it has it, and make sure all volume settings are turned up and nothing is muted.</p> <p>To open the Volume Mixer—right-click the Speaker icon  that's on your Windows taskbar and select Open Volume mixer to open the Volume Mixer dialog box. Make sure that your audio device's slider is turned up, and that none of the Mute buttons at the bottom of the dialog box are enabled.</p> |
| Your speakers aren't connected properly, or the volume is turned down. | Make sure your speakers are on and the volume is turned up. |
| Your sound card isn't hooked up correctly. | Run the Microsoft Sound Recorder (Start > All Apps > Sound Recorder). Record audio and see if it plays back correctly through your speakers. If not, check your sound card documentation to make sure it is properly installed and configured. |
| Your tracks' initial volume settings are too low, or the tracks are muted. | See "Track-by-track playback" on page 137. |
| Your audio tracks are assigned to the wrong playback device. | <p>Check the playback device assignment for an audio track by clicking the track's Output button or Out field. If the name of your sound card (the one you have connected to an amp and speakers) is not selected on the pop-up menu, select it. If it's not listed, go to Edit > Preferences > Audio - Devices and make sure the name of your sound card is selected in the Output Drivers list. Next, go to Edit > Preferences > Audio - Driver Settings and make sure the sound card is selected in the Playback Timing Master list.</p> <p>If you don't see anything resembling the name of your sound card, anywhere, see the next step.</p> |
| Sonar doesn't recognize your sound card. | <p>Go to Edit > Preferences > Audio - Driver Settings and click the Wave Profiler button to test your audio hardware. Then try playing the file again.</p> <p>Note: It is not necessary to run the Wave Profiler for a sound card using an ASIO driver.</p> |

For more information, see:

["Tracks"](#) on page 135

["Clips"](#) on page 136

["Track-by-track playback"](#) on page 137

["Connecting an instrument, home stereo, or microphone to your sound card"](#) on page 138

["Choosing inputs"](#) on page 142

["Audio recording"](#) on page 138

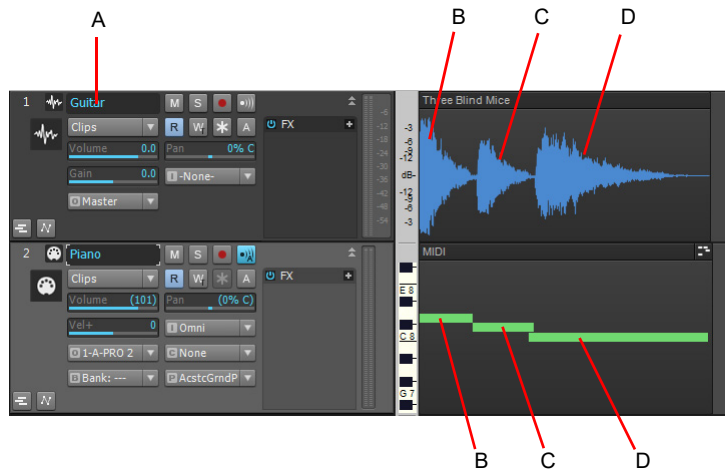
["Audio hardware and drivers"](#) on page 144

["MIDI"](#) on page 128

Tracks

A track is represented by a horizontal strip in the Track view that has a name and number on the left side (each track is also represented by a vertical module in the Console view). A track is a container you usually use to keep the sound from each instrument separate from the others—you usually keep the sound from each instrument on a separate track.

In the following picture, you can see the visual results of recording the first 3 notes of “Three Blind Mice” as audio in Track 1, and as MIDI in Track 2.



A. Name of Track 1 B. Three C. Blind C. Mice

Notice that the graph (or *picture*, Sonar stores these picture files in the Picture Cache folder in the Cakewalk Projects folder) of the audio data follows the natural decay in loudness of a sound after each note is struck. This is as expected since the pictures represent the actual sound that is recorded. The MIDI track's graph is much simpler, since it only represents commands to turn a certain note on for a certain time period, then turn another note on, etc. We zoomed in on these two tracks far enough to expose all the track property fields, such as Volume, Pan, Input, Output, etc. Notice the different logos left of the track names that distinguish audio tracks from MIDI tracks. Notice the data in the audio track's **Out** field: A. This is the name of the output driver that this particular sound card uses. If your sound card only has one pair of outputs (or one stereo output), you don't have to change anything in the **Out** field. Sonar fills it in automatically as soon as Sonar finishes running the Wave Profiler. If your sound card has more than one pair of outputs, or you have more than one sound card installed and enabled on your computer, you can use this field to choose what pair of outputs you want to hear a specific track played back through.

Note: *It is not necessary to run the Wave Profiler for a sound card using an ASIO driver.*

For more information, see:

[“Clips”](#) on page 136

[“Track-by-track playback”](#) on page 137

[“Connecting an instrument, home stereo, or microphone to your sound card”](#) on page 138

[“Choosing inputs”](#) on page 142

[“Audio recording”](#) on page 138

[“Audio hardware and drivers”](#) on page 144

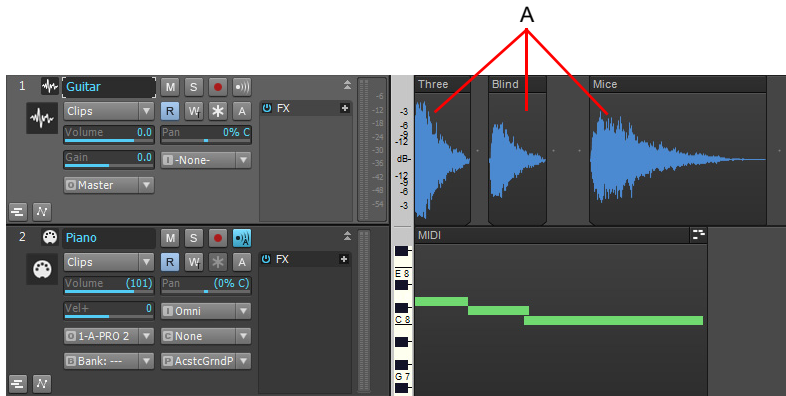
[“MIDI”](#) on page 128

[“Optimized picture cache redrawing”](#) on page 1336


Clips

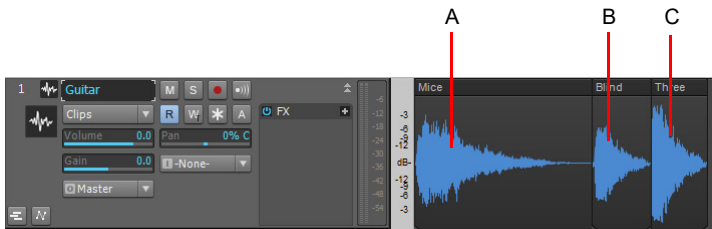
A clip is a portion of the audio or MIDI data in a track that is bounded by a vertical line on each end of the clip. You can click a clip to select it—a selected clip becomes highlighted. After you select a clip, you can copy it, drag it to a new location, delete it, or use any command in the **Edit** menu to alter it. A clip can be any size. A clip that is an exact number of beats or measures and is suitable for repetition, such as a drum pattern, is frequently called a *loop*. Clips are also sometimes called *events*. A track can have no clips (no data at all), one clip (all the track's data is in one clip), or many clips. Having lots of clips in a track increases processing time for your computer.

In the following picture, the Split tool was used to separate the audio in Track 1 into three clips. You can activate the Split tool by pressing F8 on your keyboard, at which time the cursor turns into a small scissors icon. After you activate the Split tool, you can click the track data at the points where you want to split it into clips.



A. Clips

You can rearrange the sound in both audio and MIDI tracks by dragging and/or copying clips. The precision of the clips' movement is governed by the **Snap to Grid** button , which you can configure in the Control Bar's Snap module. Additional snap settings are available in **Edit > Preferences > Customization - Snap to Grid**. In the following picture, the clips in Track 1 have been moved around to reverse their order, so instead of the first three notes of Three Blind Mice, we now have Mice Blind Three.



A. Mice B. Blind C. Three

For more information, see:

[“Track-by-track playback”](#) on page 137

[“Connecting an instrument, home stereo, or microphone to your sound card”](#) on page 138

[“Choosing inputs”](#) on page 142

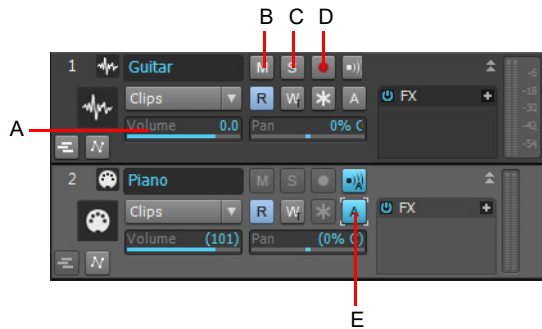
[“Audio recording”](#) on page 138

[“Audio hardware and drivers”](#) on page 144

[“MIDI”](#) on page 128

Track-by-track playback

You can change a track's volume by dragging its volume fader (see the following figure). You can silence a track by clicking its **Mute** button **M** (any button you click lights up when it's enabled). You can also silence all other tracks besides one if you click a track's **Solo** button **S**. You can click either of these buttons while a project is playing, and you can mute or solo as many tracks as you want. You can also silence a track by *archiving* it, but you have to stop playback to archive or un-archive a track. To archive or un-archive a track, click the track's **Archive** button **A**. Archiving a track removes its data from your computer's memory (RAM), freeing up more memory for other tracks that you may be working on.



A. Track volume fader—drag left or right to change B. Mute button C. Solo button D. Arm button E. Archived track

The following table summarizes muting, soloing, and archiving.

| Track status | What it means |
|--------------|--|
| Normal | The track plays unless one or more of your other tracks is soloed. |
| Muted | The track is not played, but you can turn it on while playback is in progress. |
| Archived | The track is not played, and you must stop playback to re-enable it. Archived tracks do not tax your CPU during playback so they can be used to store alternate takes. |
| Soloed | Only those tracks that are designated as solo tracks are played; all others are muted. |

If a track is both muted and soloed, it does not play. Mute has precedence.

For more information, see:

[“Audio recording”](#) on page 138

[“Connecting an instrument, home stereo, or microphone to your sound card”](#) on page 138

[“Choosing inputs”](#) on page 142

[“Audio hardware and drivers”](#) on page 144

[“MIDI”](#) on page 128

Audio recording

If your sound card and driver are properly installed, recording audio data is mostly a matter of accomplishing two tasks:

- ▶ Connecting an instrument, home stereo, or microphone to an input on your sound card
- ▶ Choosing that same input in Sonar, your sound card's software, and/or Windows

For more information, see:

["Connecting an instrument, home stereo, or microphone to your sound card"](#) on page 138

["Choosing inputs"](#) on page 142

["Audio recording"](#) on page 138

["Audio hardware and drivers"](#) on page 144

["MIDI"](#) on page 128

Connecting an instrument, home stereo, or microphone to your sound card

You need a cable with the correct plug on the end of it to connect an instrument or mic to your sound card. Low-priced sound cards usually have 1/8 inch analog jacks (inputs) marked Mic and Line, and might have a digital input marked S/PDIF. The Line input is the correct one for most electronic instruments such as electric guitars. The Mic input is calibrated to accept the input from microphones (however, you can usually get a better recorded sound by plugging a mic into a preamp or mixer with preamp, and plugging the preamp or mixer into the Line input). The S/PDIF input is the one to use for digital audio sources such as samplers and some CD players. Guitar cables usually have a 1/4 inch plug on the end, so to connect an electric guitar to a 1/8 inch jack, you need a 1/4 inch-to-1/8 inch adapter, which is readily available at electronics supply stores. If you're not sure what kind of inputs your sound card has, you can actually measure their width (diameter).

If you have a more professional-grade sound card, the input jacks will probably be 1/4 inch, and you might also have some XLR inputs for low-impedance microphones, and S/PDIF and possibly AES/EBU connections for digital input and output. If your microphone cable has an XLR plug on the end of it (an XLR plug has 3 pins sticking out of it), and your sound card only has 1/4 inch input jacks, you need to put an XLR-to-1/4 inch adapter on the end of your microphone cable.

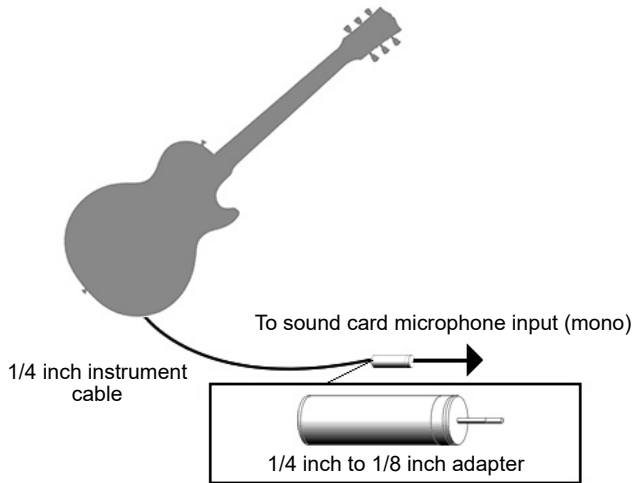
The following table summarizes the possible sound card inputs, types of cables required, and the inputs to plug into.

| Type of sound card inputs | Cables and adapters needed | Inputs to plug into |
|---|---|---|
| 1/8 inch Mic and Line | For most electric instruments: 1/4 inch balanced cable connected to 1/4 inch-to-1/8 inch adapter. For mics that have an XLR plug on their cable: XLR-to-1/4 inch adapter connected to 1/4 inch-to-1/8 inch adapter. | Plug instruments into the Line input; plug microphones into the Mic input. Alternatively, plug mics into preamps, and plug preamps into Line inputs. |
| 1/4 inch Left and Right | No adapter required for normal electric instrument cable. For mics that have an XLR plug on their cable: XLR-to-1/4 inch adapter. | Plug both instruments and mics into the Left or Right input of a pair of inputs. If your instrument has stereo pickups and a stereo cable, you can plug the cable into both the Left and Right inputs. |
| 1/4 inch Left and Right, XLR Left and Right | No adapters required | Plug instruments into the 1/4 inch Left, Right, or both inputs. Plug a mic into the XLR Left or XLR Right input. |
| S/PDIF (Sony/Phillips Digital Interface) | No adapters required. Use a 75 ohm coaxial video cable, or special S/PDIF cable. Do not use standard stereo component cables. | Connect your digital source (probably a sampler or CD player with digital outputs) to your sound card's S/PDIF input using a 75 ohm coaxial video cable, or special S/PDIF cable. See "To record through the S/PDIF input" on page 143. |

Electric guitar direct-in

You can connect an electric guitar directly to your sound card using a 1/4 inch mono to 1/8 inch stereo adapter. The following diagram shows this setup:

Figure 22. *Electric guitar direct in.*

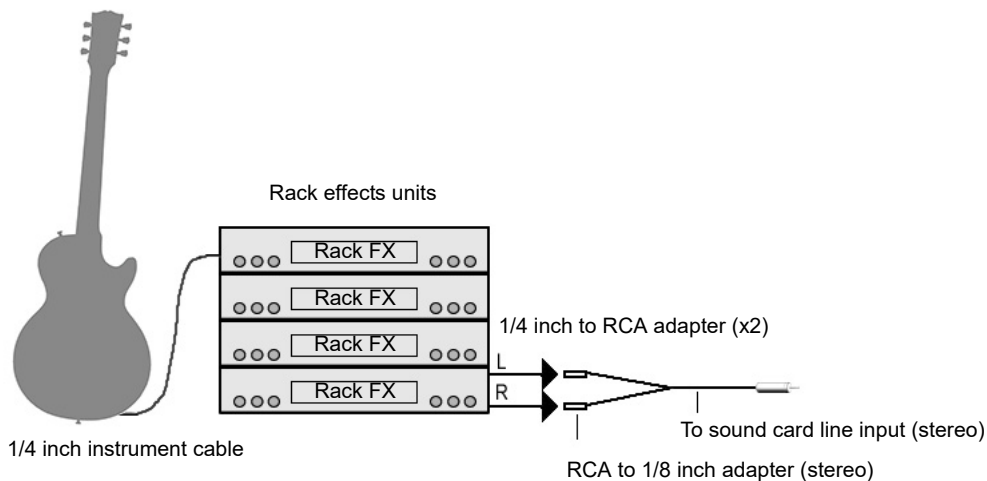


The 1/8 inch plug should be plugged into the sound card's Line input, although plugging into the Mic input will also work.

Electric guitar through effects rack

You can also plug an electric guitar into an effects rack, then send the output of the rack to the sound card's input, as shown in the following diagram:

Figure 23. *Electric guitar through effects rack.*



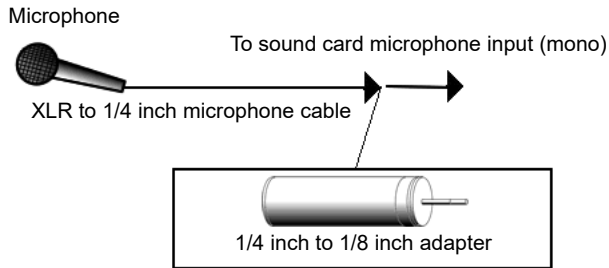
This diagram assumes that the output of the rack is at line level (consult your rack's documentation). If it is at pro level instead (+4 dB), and your sound card does not accept a +4 dB input, you will need to attenuate (lower) the F/X rack's signal. To do this, use a mixer between the rack's output and the Y-adapter. If the rack has only a mono output, a 1/4 inch mono to 1/8 inch stereo adapter should be used instead of a Y-adapter.

If you want to connect a guitar amplifier's direct output to the sound card, you should base your setup on this example.

Microphone direct-in

Microphones can be plugged into the sound card's Mic input. Some inexpensive microphones are made especially for use with sound cards and come equipped with 1/8 inch plugs. However, better quality microphones take better quality cables, which do not terminate in 1/8 inch plugs. The following figure illustrates how to connect a microphone that terminates in a 1/4 inch plug to a 1/8 inch input:

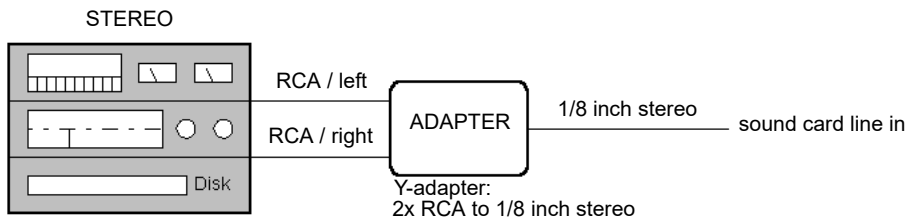
Figure 24. *Microphone direct in.*



Home stereo, CD player, radio tuner, preamp output

The output of a stereo component can be connected to the sound card's Line input, using a dual RCA to 1/8 inch stereo mini Y-adapter. Many portable cassette players come with this kind of adapter, or even with a single cable with all the necessary plugs. In the following diagram, a stereo component is connected to the Y-adapter using standard RCA cables:

Figure 25. *Home stereo, CD player, radio tuner, preamp output.*



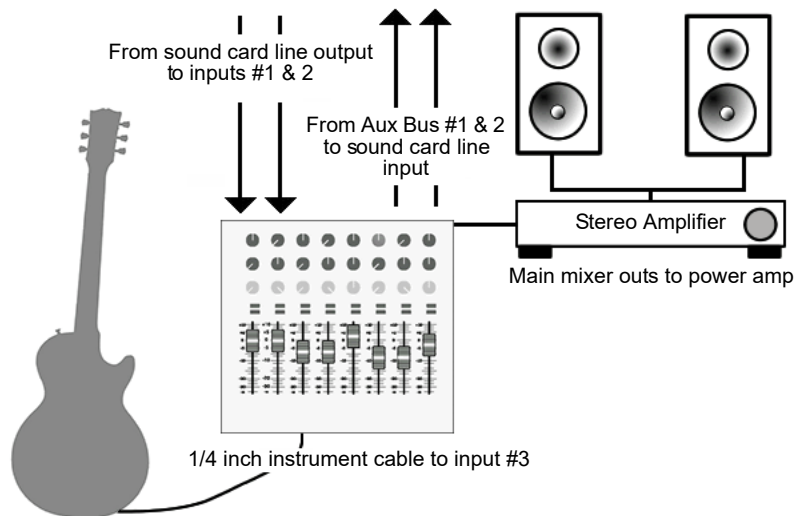
Internal CD player

If you are using your computer's internal CD player, and it does not have its audio output cable connected internally to the sound card, run a cable from the CD player's Headphone jack to the card's Line input. If there is no Headphone jack, you'll need to use an external CD player.

Mixer

You can connect a mixer to the sound card with a setup of the following kind:

Figure 26. Mixer.



Let's trace the signal flow in the above picture:

1. Your pre-recorded tracks flow out of the sound card's outputs into mixer inputs #1 and 2.
2. Both the pre-recorded tracks and the live guitar's sound flow into the main mixer outs, where you can hear them (monitor them) through the stereo amplifier and speakers.
3. If you turn up the bus send #1 on the guitar input (mixer input #3), the guitar sound flows into a sound card line input out of bus #1. You could turn up the bus send #2 control on the guitar input if you wanted to use that instead, since both buses #1 and #2 are patched into the sound card's line input. You could also use both bus sends at the same time to double the guitar's mono signal if you wanted (not the usual way to record).
4. Since you're already hearing the guitar through the main outputs, you probably don't want to hear its signal again coming back through the sound card's outputs, so mute the sound card's line-in on its Play Control page of its mixer software (not its Record Control page—you want to record the line-in, but not play it back).
5. If you plug other instruments into other inputs, you can send them into your sound card's line input by turning up bus send #1 and/or #2 on each of the mixer's channels.
6. If the guitar in the above picture had a stereo pickup and stereo cable, you could plug the left plug on the cable into input #3 and turn up bus send #1, and plug the right plug into input #4, and turn up bus send #2 on that input. You would then be sending a stereo signal from the guitar through buses #1 and #2 to the sound card's line input.
7. In the above setup, do not turn up the bus sends on inputs #1 or #2 (where the sound card's line outputs connect to the mixer)—this creates a feedback loop, feeding the sound card's outputs back into its inputs through the buses.

For more information, see:

["Choosing inputs"](#) on page 142

["Audio recording"](#) on page 138

["Audio hardware and drivers"](#) on page 144

["MIDI"](#) on page 128

Choosing inputs

After you've connected your instrument or other sound source to your sound card, you need to tell your sound card's software, Sonar, and possibly the Windows Mixer which input you're recording through. If you're recording through the S/PDIF input, the procedure is a little different (see "To record through the S/PDIF input" on page 143).

If your sound card only has one pair of inputs (one stereo Line input, usually, or Line and Mic inputs that can't be used simultaneously), then your sound card probably responds to the Windows Mixer.

Use the following procedure to record a track using the Windows Mixer.

To record with Sonar and the Windows Mixer

1. Open the Windows Mixer—double-click the **Speaker** icon that's on your Windows taskbar to open the **Play Control** dialog box. If you don't see the Speaker icon on your taskbar, you can open the Windows Mixer by using the following command:
 - ▶ Windows 7: **Start > Control Panel > Hardware and Sound > Volume Control**
2. In the **Play Control** dialog box, use the **Options > Properties** command, and select **Recording** (under **Adjust Volume For**).
3. Under **Adjust Volume For**, make sure **Line-In** and **Microphone** are checked, and click **OK**.
The **Record Control** dialog box appears.
4. If you're recording through the Line input, click the **Select** check box that's at the bottom of the **Line-In** column, and make sure that the volume slider in that column is in the upper half of its range (if you're recording through the Mic input, do the same actions in the **Microphone** column). Minimize the Windows Mixer window.
5. In Sonar's Track view, use the **In** field in a track you want to record in to select the input you're using—select either the **Left** input of your sound card to record in mono or the **Stereo** input to record in stereo.
6. Arm the track for recording (click its **R** button so that it's red), and play your instrument. You should see the Record Meter at the bottom of the track's property fields light up. If the meter doesn't move, see the table immediately following this procedure.
7. Adjust your instrument's volume, and/or the volume slider in the **Record Control** dialog box so that the level in the Record meter almost reaches the red zone when you play your loudest notes.
8. Record some sound by pressing **r** to start recording, and pressing the **SPACEBAR** when you're finished. You can rewind by pressing **w**.

After you stop recording, you should see a picture of your audio data in the Clips pane of the track you're recording in. Don't forget to disarm the track and save your project if you want to keep what you recorded.

If you don't see any movement in the track's record meter when you play your instrument, try some of the following:

| Possible problem | Solution |
|---|--|
| You have chosen a Right input of your sound card as an input, but your instrument is plugged into a Left input. | Click the armed track's Input button and choose the opposite input from the currently selected one. If that doesn't help, try selecting the Stereo input. |
| Your instrument is plugged into a different-numbered input from the one you selected as an input. | Try choosing different-numbered Inputs until the meter starts to move. |
| Your instrument is not turned up or its cable is bad. | Turn up the instrument and try different cables. |
| You're using an adapter that doesn't quite fit the sound card input. | Try moving the adapter in or out slightly, and make sure the cable is plugged all the way into it. |

If your sound card has multiple inputs and has its own mixer software, you probably don't need to select inputs in the Windows Mixer. To record through the analog inputs on your sound card, you probably only need to set your sound card's clock to internal, and in Sonar's Track view, choose the correct number of the inputs you're connected to in the **In** field of the track you're recording.

To record through the digital input (S/PDIF), see the following procedure.

To record through the S/PDIF input

1. Connect the instrument or CD player you want to record from to your sound card's S/PDIF input using a 75 ohm coaxial video cable or special S/PDIF cable. You may need to turn off the power on your computer, sound card, and sound source first. See your sound card's documentation.
2. Use your sound card's mixer software to set its clock to external or S/PDIF.
3. Leave Sonar's clock setting at the default choice, which is Audio. You can choose clock settings in **Edit > Preferences > Project - Clock** or in the Control Bar's Sync module.
4. Arm a track, test the input level and adjust input volume, and record your track.
5. When you're finished recording, set your sound card's clock back to internal, and listen to your recording.

There's one more type of audio connection you may find on occasion called AES/EBU, which stands for Audio Engineering Society/ European Broadcasting Union, and is the highest bandwidth digital audio connection. An AES/EBU connection can use cables longer than 33 feet, which is the limit for S/PDIF cables. If your sound source has an AES/EBU connection, you can use your sound card's S/PDIF jacks to send data to and from the AES/EBU jacks by purchasing an inexpensive converter, such as the Hosa CDL-313 (www.hosatech.com).

For more information, see:

"Audio hardware and drivers" on page 144

"Audio" on page 133

"MIDI" on page 128

Audio hardware and drivers

There are many different brands of audio devices on the market today. This section aims to help you get the best out of yours.

See:

[“Consumer and professional”](#) on page 144

Consumer and professional

There are many sound cards to choose from. Nearly every computer comes with one. Some are nationally known brands and others are proprietary sound cards that are made specifically for a single manufacturer. These sound cards are called “consumer” cards. They are designed to handle the general multimedia tasks most computer users have, like playing CDs or MP3s, using your computer as a telephone, or playing computer games. Most consumer sound cards fit the bill nicely for the average computer user. They can play and record both audio and MIDI, but there are certain limitations which are relevant for Cakewalk users. The following list covers the characteristics of most consumer sound cards. This list is very general and does not necessarily reflect every sound card that comes bundled with a computer.

Consumer grade sound card characteristics:

- ▶ **Number of inputs and outputs.** Consumer cards nearly always have two inputs, mic and line in, and one output. Usually, these inputs and outputs are stereo, meaning there is a left and right channel.
- ▶ **Type of inputs and outputs.** Consumer cards almost always have eighth inch jacks, requiring an adapter to use with standard quarter inch cables (guitar cables, patch cables, etc.).
- ▶ **Simultaneous recording and playback.** Some older consumer sound cards aren't capable of simultaneous recording and playback. These cards are called half-duplex. Cards that are capable of simultaneous recording and playback are called full-duplex.
- ▶ **16-bit, 44100 resolution.** Consumer cards are only capable of 16-bit audio and a sampling rate of 44.1 KHz. While these settings are at CD quality, Cakewalk software is capable of 32-bit audio at a sampling rate of up to 192 KHz.
- ▶ **Internal.** Consumer sound cards are installed in PCI slots (or ISA for older sound cards) on your computer's motherboard. While professional sound cards are also frequently installed in PCI slots, some provide a “breakout box” which houses the analog to digital (A to D) and digital to analog (D to A) converters, keeping them away from the internal noise a computer generates (fans, hard drives, etc.).

Professional sound card characteristics:

- ▶ **Multiple inputs and outputs.** Many professional sound cards have multiple inputs and/or outputs. Some have analog and digital inputs or outputs for use with ADATs and digital mixers.
- ▶ **Type of inputs and outputs.** Professional sound cards use quarter inch (mono or TRS), XLR or RCA inputs rather than the eighth inch jacks found on consumer grade sound cards. Some cards also have digital inputs and/or outputs like S/PDIF and ADAT.
- ▶ **Higher bit-depths and sampling rates.** Most newer professional sound cards allow you to record at 20, 22 or 24-bit, and at a sampling rate of up to 96 KHz.
- ▶ **Onboard DSP.** Some sound cards have effects processors for things like reverb and delay built into the sound card. These can take a big load off of your computer.
- ▶ **High quality A to D and D to A converters (Analog to Digital and Digital to Analog).** The quality of your recordings ultimately depends on the quality of sound that you initially record. Professional sound cards have higher-quality components that convert the sound into and back out of the digital format.

See:

[“How do I know if I have a hardware conflict?”](#) on page 145

How do I know if I have a hardware conflict?

If you have a hardware conflict, you may see the following:

- ▶ one or more devices not working properly
- ▶ one or more devices not showing up in Device Manager
- ▶ your system crashing every time you use the device(s)

See:

["Installation and drivers"](#) on page 146

["WDM and MME"](#) on page 146

Installation and drivers

When you install a sound card, you are installing both the hardware and software called a driver. The sound card driver is what allows your operating system and your sound card to communicate. This section is aimed at preventing problems when installing both your sound card and its driver.

Installing a sound card

Follow your sound card's documentation for installing the sound card in your computer. If you are installing a PCI card, or any hardware that requires you to open the cover of your computer, be careful to discharge any static electricity you are carrying by touching the metal casing of your computer before handling the sound card itself. Static electricity can damage a sound card's circuitry.

WDM and MME

In most situations, the newer WDM (Windows Driver Model) sound card drivers that most sound card vendors are creating are a much better choice than the older MME (Multi-Media Extensions) drivers. If your sound card vendor has a WDM driver, it's usually a good idea use it. The following table compares their characteristics.

| WDM | MME |
|--|--|
| Lower latency | Usually higher latency |
| Not every sound card vendor has produced a WDM driver. | MME drivers are widely available. Note: If you use two or more sound cards at the same time, and not all of them have WDM drivers, you must force the WDM drivers to function as MME drivers. Go to Edit > Preferences > Audio - Playback and Recording and select MME in the Driver Mode list. |

Sonar and audio hardware

The following tips will help you get the most out of your sound card and Cakewalk software:

- ▶ **Use Sonar's Wave Profiler anytime you install a new sound card.** Wave Profiler determines the correct settings for your sound card.
- ▶ **Read the documentation for your sound card.** You can save yourself a lot of time by learning about your hardware before you try to use it. Many sound cards have their own control panels which allow you to customize the card's settings.

For more information, see:

["Audio"](#) on page 133

["MIDI"](#) on page 128

["Audio hardware and drivers"](#) on page 144

["Audio playback in Sonar"](#) on page 134

["Tracks"](#) on page 135

["Clips"](#) on page 136

["Track-by-track playback"](#) on page 137

["Connecting an instrument, home stereo, or microphone to your sound card"](#) on page 138

["Choosing inputs"](#) on page 142

["Audio recording"](#) on page 138

Introduction

Sonar is a professional tool for authoring sound and music on your personal computer. It's designed for musicians, composers, arrangers, audio and production engineers, multimedia and game developers, and recording engineers. Sonar supports Wave, MP3, ACIDized waves, WMA, AIFF and other popular formats, providing all the tools you need to do professional-quality work rapidly and efficiently.

Sonar is more than an integrated MIDI and digital audio authoring software package—it's an expandable platform that can function as the central nervous system of your recording studio. With drivers for common high-end audio hardware, full support for audio plug-ins, software synthesizers, StudioWare, MFX MIDI plug-ins, and MIDI Machine Control (MMC) of external MIDI gear, Sonar can handle your most demanding projects.

See:

[“About Sonar”](#) on page 148

[“Setup”](#) on page 152

[“Starting Sonar”](#) on page 159

[“Sonar basics”](#) on page 162

[“Notifications”](#) on page 181

[“Display language”](#) on page 184

[“Configuration backup/restore”](#) on page 185

[“Installing Sonar”](#) on page 188

[“Activating Sonar”](#) on page 191

[“Cakewalk Product Center”](#) on page 188

[“Local help”](#) on page 192

See also:

[“Frequently asked questions”](#) on page 1381

[“New features”](#) on page 43

About Sonar

Sonar has a comprehensive feature set that makes it the single most productive tool for sound and music authoring. Here are some of the ways you can use Sonar.

Next topic: [“Publish”](#) on page 148

Publish

Publishing usually means printing your music; it's one way to share your finished product with other performers. After you've recorded and arranged a song in Sonar, you can produce printed lead sheets and small scores with lyrics for sharing. You can also share the music files themselves. Sonar will save your music in a format that you can put on a website or email to other people.

Next topic: [“Music composition and exploration”](#) on page 148.

Music composition and exploration

Sonar is a powerful music-composition application, providing tools to record your own musical performances; enhance or improve the quality of those performances; and edit, arrange, and experiment with the music. With a few simple clicks of the mouse, you can arrange, orchestrate, and audition your composition. Fully integrated sequencing allows you to combine the convenience and flexibility of MIDI composition with the high-quality sound and subtlety of digital audio sound recording and reproduction. Change the feel of a piece by locking it to a musical groove, or add delicate delays, anticipations, or echoes that add richness to the music.

Sonar displays and lets you edit your music using standard musical notation and guitar tablature, so you can adjust individual notes, add performance markings, and print individual parts or full scores. You can graphically draw tempo and volume changes, or add lyrics to display on-screen or to include with printed scores.

Next topic: [“Remixing”](#) on page 148.

Remixing

Sonar's Groove clips allow you to import, create, export and edit loops, making it possible to quickly change tempos and keys for an entire project. The Browser view lets you preview loops in the project's tempo and key before dragging and dropping them onto a track.

Next topic: [“Game sound development”](#) on page 148.

Game sound development

There's no better tool than Sonar for composing music for electronic games. Clip-based sequencing lets you create and reuse musical themes freely, so you can associate musical sections with game characters, locations, objects, and actions. Your creations can be saved and replayed using the compact MIDI file format, which adapts its sound automatically to the target hardware for the best possible sound reproduction.

Next topic: “[Sound production and engineering](#)” on page 149.

Sound production and engineering

If you want to produce music CDs or master tapes, Sonar has virtually everything you need from recording to mixing and mastering. Multichannel recording lets you capture studio or live performances track by track. Reconfigurable buses provide full control over your mix. Real-time stereo effects like chorus, flange, reverb, and delay/echo can be applied as track inserts, in effects loops, or to the master mix. Sonar supports 44.1 KHz sampling for CD-quality sound, 24-bit/96 kHz sound for DVD-quality sound, and lets you choose from lower or higher sample rates as well. All audio effects are 32-bit floating point for faster processing and high-quality sound reproduction. Many effects now support 64-bit processing for pristine quality.

Next topic: “[Web authoring](#)” on page 149.

Web authoring

Sonar is the ideal tool for developing and producing music and sound for the World Wide Web, because it lets you save your work in the formats that are most commonly used on websites: MIDI, MP3, and Windows Media Advanced Streaming Format. Any Sonar project—musical composition, audio clip, commercial spot, jingle with voice-over—can be stored in a web-compatible format with a few simple mouse clicks.

Next topic: “[Film and video scoring and production](#)” on page 149.

Film and video scoring and production

Sonar has many of the tools you need to execute audio post-production projects quickly and efficiently. Sonar provides chase lock sync to time code for frame-by-frame accuracy when synchronizing audio or MIDI to film or video. Or, you can turn chase lock off to conserve CPU power. Sonar provides high-quality time stretching and sample-accurate editing with zero-crossing detection so you can make the fine adjustments you need very quickly and easily. In addition, Sonar’s support for video files gives you convenient synchronized access to digitized video, making film and video scoring easier than ever.

Next topic: “[Publishing music on the internet](#)” on page 149.

Publishing music on the internet

BandLab is a free online social music service that allows you to upload and share your music with others online. The Control Bar’s Export module lets you publish audio to BandLab directly from Sonar.

For more information about the free BandLab social music service, visit www.BandLab.com.

Next topic: “[Burning audio CDs](#)” on page 149.

Burning audio CDs

Sonar has integrated Audio CD burning, which allows you to write your audio tracks to an audio CD that can be played in any standard CD player.

Next topic: “[Flexibility](#)” on page 149.

Flexibility

Sonar works the way you want to work—you can customize screen layouts and audio and MIDI system configurations to make your work more efficient. Sonar integrates with other sound editing tools so you can access them in an instant without leaving Sonar. There are custom software modules to support specialized audio devices from Roland and Yamaha. Sonar’s unique StudioWare technology provides software interfaces for common studio hardware.

Next topic: “[Computers, sound and music](#)” on page 150.

Computers, sound and music

This section provides some background on the different ways that computers store and play sound and music. Computers work with sound and music in two different forms: *MIDI* and *digital audio*.

Next topic: “[MIDI](#)” on page 150.

MIDI

MIDI (short for Musical Instrument Digital Interface) is the way computers communicate with most sound cards, keyboards, and other electronic instruments. MIDI refers to both the type of cables and plugs used to connect the computers and instruments, and to the language those computers and instruments use to talk to each other. The MIDI standard is accepted and used worldwide. Almost any electronic instrument you buy today will have MIDI connectors and can be used with other MIDI instruments and with your computer’s MIDI interface. To record MIDI in Sonar, you have to have a MIDI cable connecting the MIDI OUT port on your MIDI instrument to a MIDI IN port on either your sound card or your MIDI interface. You must also make sure that you have installed the software MIDI driver that came with your sound card or MIDI interface.

The MIDI language conveys information and instructions, both from the computer to the instrument and from the instrument to the computer. For example, if your computer wants your keyboard to play a note, it sends a MIDI “Note On” message and tells the keyboard which note to play. When your computer wants the keyboard to stop playing that note, it sends another message that stops the note from playing.

The MIDI language has many other instructions, such as messages to change the sound that is used to play the notes (the bank and patch), messages that enable working with the sustain pedal and the pitch-bend wheel, and others. By sending the right messages at the right times, your computer can control your electronic instrument and make it play music.

MIDI information can be sent on 16 different channels. You can set up your MIDI equipment to listen for messages on all channels or on only a few.

MIDI files contain all the MIDI messages and timing information that are needed to play a song. MIDI files can be read and played by many different programs, including Sonar, and can even be played by programs on other types of computers. MIDI files have the extension .mid.

There are several important advantages of the MIDI format:

- ▶ Large amounts of music can be stored in a very compact form
- ▶ Different parts of a piece can easily be assigned to any instrument you can imagine
- ▶ The music contains information on notes, tempos, and key signatures that makes it possible to display and edit the piece using standard musical notation

The primary disadvantage of MIDI is that the quality of the sound a listener hears will vary depending on the MIDI equipment the listener is using. For example, MIDI usually sounds much better on an expensive synthesizer than it does on an inexpensive sound card.

Next topic: “[Digital audio](#)” on page 151.

Digital audio

Digital audio (frequently referred to here as just “audio”) is a simple way to record and play sounds of any type. It works like a tape recorder—you record something, then later play it back. Digital audio stores the sound as a long series of numbers. To record audio in Sonar, you have to have an audio cable connecting the audio output of your electronic instrument to the audio input on your sound card or audio hardware. If you’re recording vocals or an acoustic instrument, you need to connect a microphone to the audio input on your sound card or audio hardware.

Sound Waves

Sound waves are vibrations in the air. Sound waves are generated by anything that vibrates; a vibrating object causes the air next to it to vibrate, and the vibration is passed through the air in all directions. When the vibrating air enters your ear, it makes your eardrum vibrate, and you hear a sound. Likewise, if the vibrating air hits a microphone, it causes the microphone to vibrate and send electrical signals to whatever it’s connected to.

These vibrations are very fast. The slowest vibration frequency you can hear is about 20 vibrations per second, and the fastest is around 16,000 to 20,000 vibrations per second.

Recording digital audio

To record digital audio, your computer monitors the electrical signal generated by a microphone, an electric guitar, or another source. At equal intervals of time (for CD-quality sound, this means 44,100 times a second), the computer measures and saves the strength of the electrical signal from the microphone, on a scale from 0 to 65,535.

That’s it. Digital audio data is just a long series of numbers. The computer sends these numbers, in the form of electrical signals, to a speaker. The speaker then vibrates and generates the same sound that was recorded.

The primary advantage of digital audio is the quality of the sound. Unlike MIDI, a digital audio recording is very rich, capturing all the nuances, overtones, and other characteristics of the sound exactly as performed. The main drawback of digital audio is that it takes up a lot of disk space. To record a 1-minute segment of stereo, CD-quality digital audio, you need about 10 megabytes of disk space. On the computer, digital audio is usually stored in Wave files (extension .wav). There are many programs available that let you create, play, and edit these files. Sonar reads, writes, and lets you edit Wave files.

Next topic: “[Setup](#)” on page 152

Setup

You can install Sonar on any computer that runs Windows 10 and has a sound card or built-in sound module. If you want to hook up other devices, like a MIDI keyboard, an electric guitar, or a microphone, you need the right cables, and you need to find the right connectors on your computer.

To connect a MIDI keyboard to your computer you will need a MIDI interface. Some sound cards include a built-in MIDI interface. If your model does not, there are many options available at your local music store. Many of these will connect to your computer via USB.

If you have a dedicated MIDI interface, lots of electronic music gear, or work with many different music software packages, see [“Hardware setup”](#) on page 1411. Before you attach or detach any cables from your computer, you should shut down your computer and turn off the power to all your equipment. This greatly reduces the chance of electrical damage to your equipment while plugging and unplugging cables.

User accounts


Previous versions of Sonar required a user to have Windows Administrator status. This is no longer the case. Any level of user can now install and run Sonar. Only one copy of Sonar per machine is necessary for multiple users to run Sonar with each user’s personal settings.

When you first install Sonar, all application data files and .ini files are installed to the system-specified “all users” application data folders:

```
C:\ProgramData\Cakewalk
```

When you launch Sonar for the first time, all content files (such as track templates and project templates) will be copied from the global application data folder (All Users) to the user application data folder (User Account), before the program launches.

If you install a Sonar patch on top of the original installation, any updated content files in the patch will *not* overwrite existing content files in your personal user application data folder. However, you can force Sonar to update the default content files in your personal user data folder.

 **Warning:** *The following action will overwrite any Sonar data files such as track templates and project templates that you may have customized. A message box will prompt you if you want to continue or cancel. Only proceed if you are certain that you will not overwrite any important customized files.*

To force Sonar to update and overwrite any default content files, hold down the CTRL key while starting Sonar. Data in the Program Files folder will be common to all users.

Next topic: [“Audio connections”](#) on page 152









Audio connections

There are several types of audio interfaces (sound cards). CardBus (PCI), USB/USB2 and FireWire are the most common. Laptops can use an audio PCMCIA card. Many audio interfaces also have MIDI inputs and some have built in MIDI synthesizers as well. This section covers the various audio connection options.

Analog and digital Inputs

There are two basic types of audio inputs, analog and digital. Analog inputs allow you to connect a guitar, mic or other instrument to your computer directly. The audio interface converts the analog input to digital. Digital inputs allow other digital devices to connect directly to your computer. Common digital inputs include external analog to digital converters, popular guitar processors like the Line 6 POD, and other digital recording systems like the ADAT decks. Analog inputs are very common, and are standard in virtually all consumer sound cards (the ones that come with your computer). Digital inputs are becoming more popular and are very common on professional and mid-level, “prosumer” interfaces. Analog inputs allow you to record a mono or stereo signal (assuming you have a stereo input) while digital inputs allow you to record 1 to 8 signals depending on the type of digital connection.

The following table describes the various types of analog and digital connections you may encounter.

| Cable | Type | Description |
|---|----------------------|---|
|  | 1/4 inch TRS | Balanced analog connection |
|  | XLR | Balanced analog connection Microphones, professional audio equipment |
|  | 1/4 inch TS | Unbalanced analog connection Guitar cable, "Hi-Z" |
|  | 1/8 inch "Mini" Plug | Balanced analog connection Headphones, desktop computer speakers |
|  | RCA - Phono | Phono analog connection Turntables, analog cassette recorders |
|  | SPDIF | Stereo digital connection |
|  | Optical (Lightpipe) | Stereo digital connection |
|  | MIDI | MIDI connection |

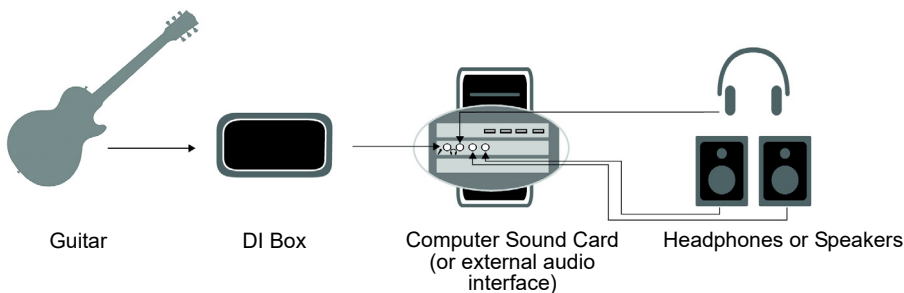
Read your hardware documentation carefully to determine what kind of connections you have on your audio interface.

To connect an electric guitar or keyboard to your computer

- ▶ If your sound card has a 1/8 inch input jack (built-in sound cards that come with your computer usually do), plug your 1/4 inch mono guitar or audio cable into a 1/8 inch stereo adapter, and then plug the 1/8 inch adapter into the microphone input or line input jack on your computer sound card. If you are connecting a keyboard, the audio cable must go from the keyboard's audio out or line out jack to the sound card input jack. 1/8 inch stereo adapters are available at consumer electronic supply stores.

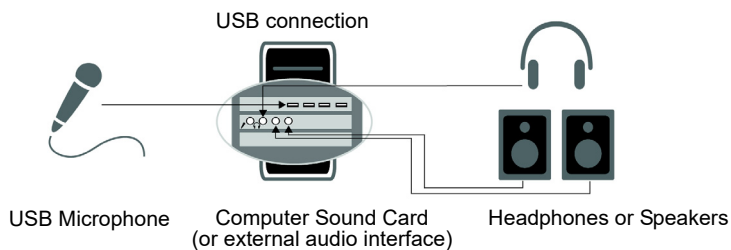
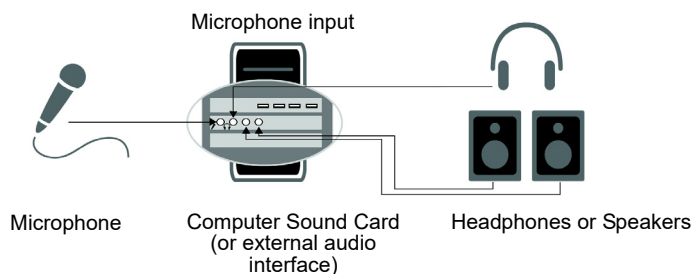
Or

- ▶ If you use a professional or "prosumer" sound card, there is probably a 1/4 inch input jack on your sound card or audio hardware interface that you can plug your guitar cable or audio cable into.



To connect a microphone to your computer

- ▶ If your sound card has a 1/8 inch input jack (built-in sound cards that come with your computer usually do), and your microphone cable has a 1/4 inch plug on the end, plug the mic cable into a 1/8 inch stereo adapter, and then plug the 1/8 inch adapter into the microphone input jack on your computer sound card. 1/8 inch stereo adapters are available at consumer electronic supply stores.
- ▶ If you use a professional or “prosumer” sound card, there is probably a 1/4 inch input jack on your sound card or audio hardware interface that you can plug your mic cable into.
- ▶ If your mic has a cable with an XLR plug on the end, and your sound card or audio hardware interface has a 1/4 inch input jack, plug the mic cable into an XLR-to-quarter inch adapter, and then plug your mic cable into your audio hardware. If your audio hardware has an XLR input, of course it’s better to use that.
- ▶ You can also plug your mic into a mixer or pre-amp, and connect the mixer or pre-amp to an input jack on your audio hardware. This is usually the best method.



That’s it! Now that your instruments are all set to go, you can restart your computer and turn on your keyboard, guitar, and microphone.

For a complete description of audio input options, see [“Hardware setup”](#) on page 1411.

Next topic: [“MIDI connections”](#) on page 155

See:

[“Changing I/O devices”](#) on page 156

MIDI connections

There are three types of MIDI cables in common use. Here's how to connect each of the three types:

- ▶ **USB cable.** This is extremely common. Many electronic keyboards and stand-alone MIDI interfaces use this type of connection. To use this type of connection, simply plug one end of the USB cable into the USB jack on your MIDI keyboard or stand-alone MIDI interface, and plug the other end into your computer. If you are using a stand-alone USB MIDI interface, you then need to connect standard MIDI cables between your MIDI keyboard and your stand-alone MIDI interface (see the following procedure). If you haven't already installed the software MIDI driver that came with your keyboard or interface, make sure you do so.
- ▶ **Standard MIDI cable.** This is also very common. MIDI keyboards usually have jacks for these cables even if they have a USB connection. You need two of these cables. To use this type of cable, use one cable to connect the MIDI OUT jack on your MIDI instrument to the MIDI IN jack on your stand-alone MIDI interface or sound card, and one to connect the MIDI IN jack on your MIDI instrument to the MIDI OUT jack on your stand-alone MIDI interface or sound card. Many stand-alone MIDI interfaces and audio interfaces use this type of connector.

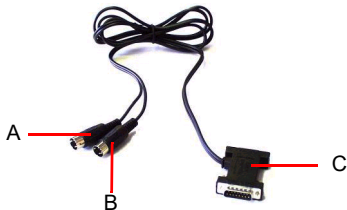
Note: If you are only using an external MIDI controller to trigger software instruments, you only need to connect a single MIDI cable from the MIDI controller's MIDI OUT jack to the MIDI IN jack on your MIDI interface.

Figure 27. Standard MIDI cable—use this if your MIDI interface has standard 5-pin input and output ports.

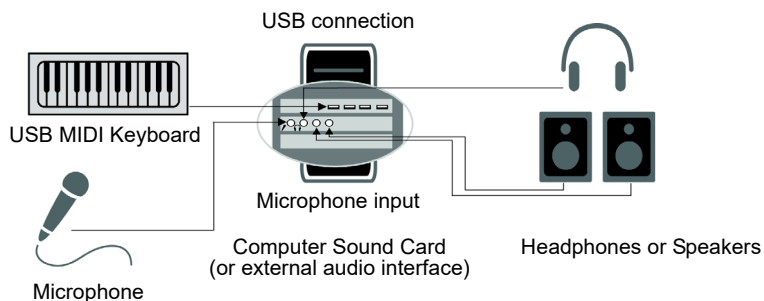


- ▶ **Joystick connector.** This is becoming less common. This is the type of connection seen on older SoundBlaster type sound cards. To use this type of connection, find the end of one of the MIDI cables that is labeled OUT. Plug this connector into the MIDI IN jack on your electronic keyboard. The other 5-pin connector on the MIDI cable is labeled IN. Plug this connector into the MIDI OUT jack on your electronic keyboard. Plug the 15-pin connector on the MIDI cable into the MIDI/joystick port on your sound card. If you have a joystick, unplug it, plug in the MIDI cable, and plug the joystick into the pass-through connector on the MIDI cable.

Figure 28. Joystick connector—use this if your MIDI interface is the joystick port on your sound card.



A. Insert this MIDI IN plug into the MIDI OUT port on your MIDI instrument **B.** Insert this MIDI OUT plug into the MIDI IN port on your MIDI instrument **C.** Insert this plug into the joystick port on your sound card



See:

[“Changing I/O devices”](#) on page 156

Changing I/O devices

You can add or remove USB/FireWire audio and MIDI devices while Sonar is running, and the audio and MIDI engines will dynamically respond to any changes.

When a device is added or removed, Sonar prompts you to confirm or cancel the change. If you click **Yes**, playback stops and the audio and MIDI engines reload.

Preserve selected audio devices on device changes

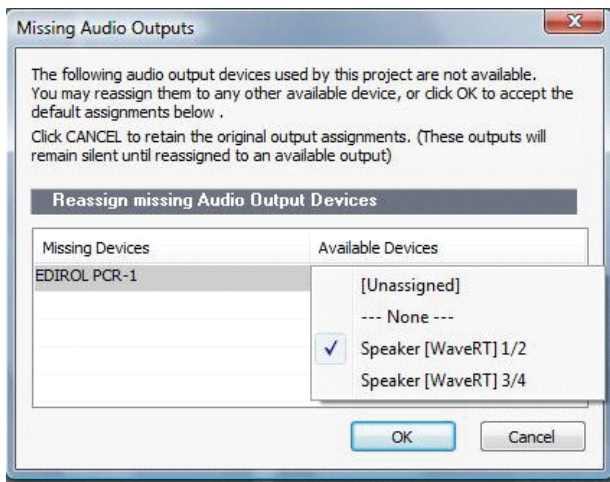
Enabled inputs and outputs are persisted per device and per driver mode. This prevents audio ports from shifting around and causing unwanted devices to become selected as active audio inputs and outputs. You can add a device back at any time and Sonar will remember the last set of enabled inputs and outputs for that device.

You can freely add or remove devices without impacting the current working set of enabled devices. Adding a device back will remember its last selected inputs and outputs. You can also switch driver modes and the existing enabled devices will be remembered for the next time when you switch back to that mode.

Loading a project after changing audio devices

When loading a project after changing audio devices, Sonar will attempt to automatically remap any missing device to an equivalent new device. If an equivalent match is not found, the **Missing Audio Outputs** dialog box appears, allowing you to manually reassign any unresolved output ports.

The **Missing Audio Outputs** dialog box will suggest default assignments for any missing devices. You can click **OK** to accept the assignments, or click **Cancel** to preserve the original missing device assignments. You can also preserve the original missing device by selecting **[Unassigned]** from the **Available Devices** list. If you choose not to reassign a missing device, the **Output** port selection in Sonar will show the missing device name prefixed by **MISSING**.



Note: The Missing Audio Outputs dialog box is not shown if there is only a single missing output port and only one available output port. In this case, Sonar will automatically assign the missing output port to the available output port.

Remapping using friendly driver names

When **Use friendly names to represent audio drivers** is selected in **Edit > Preferences > Audio - Devices**, Sonar can intelligently remap devices across different hardware configurations or driver models by using your assigned friendly driver names, even if the hardware names do not match.

This can be very useful if you switch driver modes and load projects you worked on earlier in another driver mode, or if you collaborate with other people who have different hardware configurations. As long as you set up friendly names that match, all outputs will be automatically remapped.

Note: *Remapping with friendly names takes precedence over the actual hardware device names.*

Changing MIDI Output devices

Changing MIDI output ports in **Edit > Preferences > MIDI - Devices** has the following effect:

- ▶ **Enabling a new output port.** All MIDI tracks and control surfaces retain their current output port assignments.
- ▶ **Disabling an unassigned output port.** All MIDI tracks and control surfaces retain their current output port assignments.
- ▶ **Disabling an assigned output port.** The result is different for MIDI tracks and control surfaces:
 - ▶ **MIDI tracks.** The **Missing MIDI Ports** dialog box appears and lets you remap the missing output ports to available output ports.

Note: *If you do not remap a missing device, the track's Output control will display **MISSING: <name of missing device>**. If the missing device becomes available in the future, the track will automatically be assigned to the correct device.*

- ▶ **Control surfaces.** The control surface output port is assigned to **None**.

Figure 29. The **Missing MIDI Ports** dialog box lets you remap missing output devices.

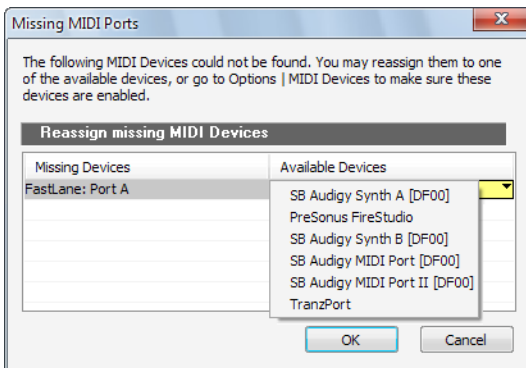
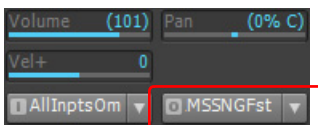



Figure 30. A track's **Output** control shows the name of the missing device.



Opening projects after MIDI configuration has changed

If any assigned MIDI output devices are missing when you load a project, which is likely to happen if you transfer projects between different computers, Sonar will do the following:

- ▶ **MIDI tracks.** The **Missing MIDI Ports** dialog box appears and lets you remap the missing devices to available devices.

 **Note:** *If you do not remap a missing devices, the track's Output control will display MISSING: <name of missing device>. If the missing device becomes available in the future, the track will automatically be assigned to the correct device.*

- ▶ **Control surfaces.** Control surface output ports are assigned to **None**.

Automatic MIDI port remapping for control surfaces

Sonar persists the names of MIDI ports that are assigned to control surfaces. This ensures that the correct MIDI ports are assigned to control surfaces, even if you add or remove other MIDI devices.

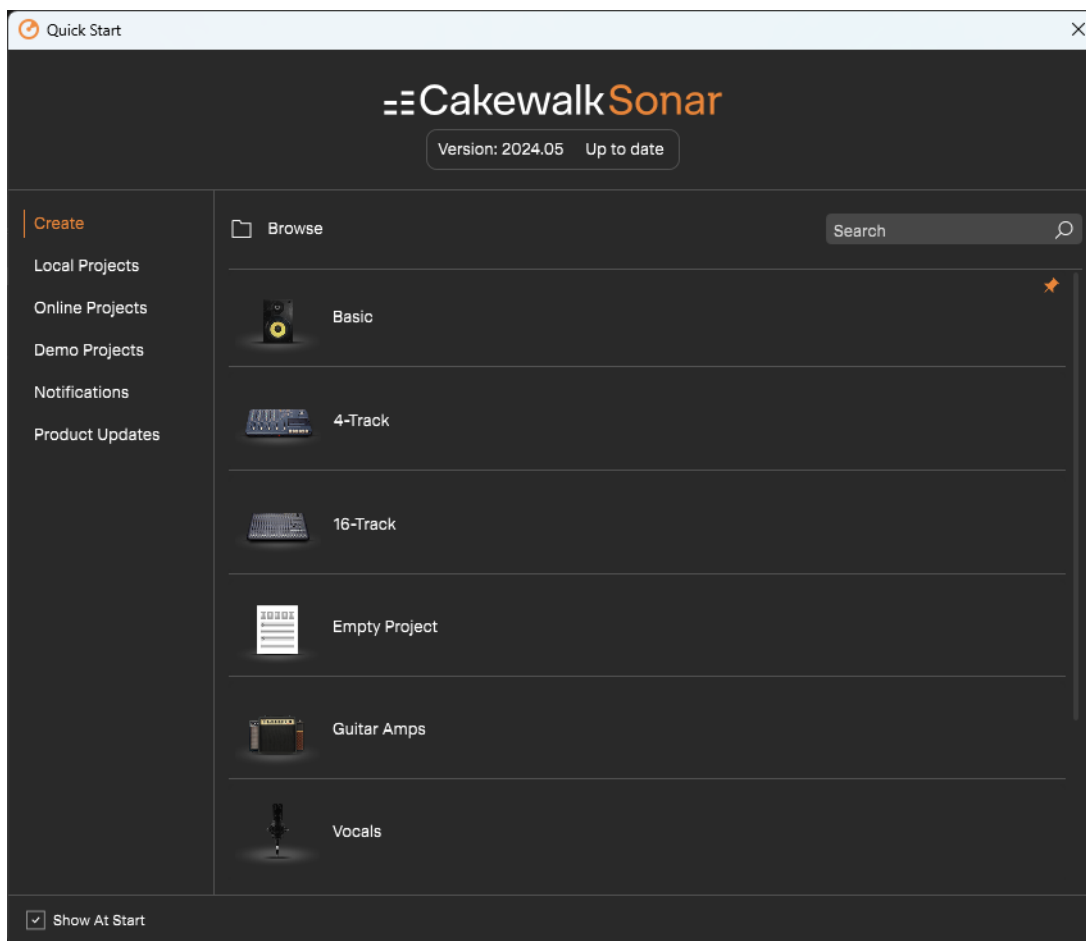
Starting Sonar

There are many different ways to start Sonar. Here are a few:

- ▶ Double-click the *Cakewalk Sonar* icon on your desktop.
- ▶ Click the **Start** button, click **All Apps**, and choose **Cakewalk > Cakewalk Sonar**.
- ▶ Click the **Start** button, point to **Documents**, and choose a Sonar project from the menu.
- ▶ Double-click the Sonar program or any Sonar document from the Windows Explorer or the **Find** menu.

When starting Sonar, you will see the Quick Start Screen.

Figure 31. Quick Start Screen.



The Quick Start screen contains the following tabs:

- ▶ **Create.** Select a project template to get started. For details, see [“Templates”](#) on page 1216.
- ▶ **Local Projects.** Choose a recent song you've worked on.
- ▶ **Online Projects.** Import a project from your online BandLab library. For details, see [“BandLab library import/export”](#) on page 343.
- ▶ **Demo Projects.** Preview, download, and open demo projects. For details, see [“Downloading demo projects”](#) on page 1744.
- ▶ **Notifications.** Notifications inform you about updates, new content and more.
- ▶ **Product Updates.** Update the app and install optional content. For details, see [“Checking for product updates”](#) on page 1745.

If you don't want to see the Start Screen in the future, go to **Edit > Preferences** to open the **Preferences** dialog box, then click **Customization - Display** and clear the **Show Start Screen** check box. You can see the Quick Start Screen later by choosing **File > Quick Start Screen**.

For details, see [“Quick Start Screen”](#) on page 1740.

RIFF/MID will not launch Sonar when double-clicked

Note: Double-clicking RIFF MIDI files and Standard MIDI files will fail to launch Sonar even if these file types are associated with Sonar.

Migrating preferences

If you have a previous version of Cakewalk installed, Sonar will detect it and give you the option of migrating certain preferences from a single earlier version.

When you choose to migrate preferences, Sonar migrates the following settings from an earlier Cakewalk version.

| Setting | Description |
|--|---|
| Global Options | Global settings in the Preferences dialog box. Open by selecting Edit > Preferences . |
| Key Bindings | Your customized key bindings for controlling Sonar using your MIDI keyboard or computer keyboard. |
| Instrument Definitions | Files used to control specific MIDI instruments. |
| Audio data directory (WaveData folder) and Picture Cache directory locations | Sonar uses the Data directory and Picture Cache directories from the previous Cakewalk version for storing project wave files and their waveform image files. |

Running Wave Profiler

The first time you start Sonar, it automatically attempts to detect and configure any ASIO audio devices on your computer. If no ASIO devices are found, it next attempts to detect any MME audio devices, then automatically runs the Wave Profiler utility to determine the proper MIDI and Audio settings for your audio device.

When the Wave Profiler determines the kind of card you have, always accept the default settings. You can run the Wave Profiler again if you install a new audio device or driver by choosing **Edit > Preferences > Audio - Driver Settings** in Sonar and clicking the **Wave Profiler** button (or **ASIO Panel** button if you are using an ASIO audio device).

For more information about Wave Profiler, WDM, and MME, see [“The Wave Profiler”](#) on page 1312.

When Wave Profiler determines the kind of card you have, always accept the default settings.

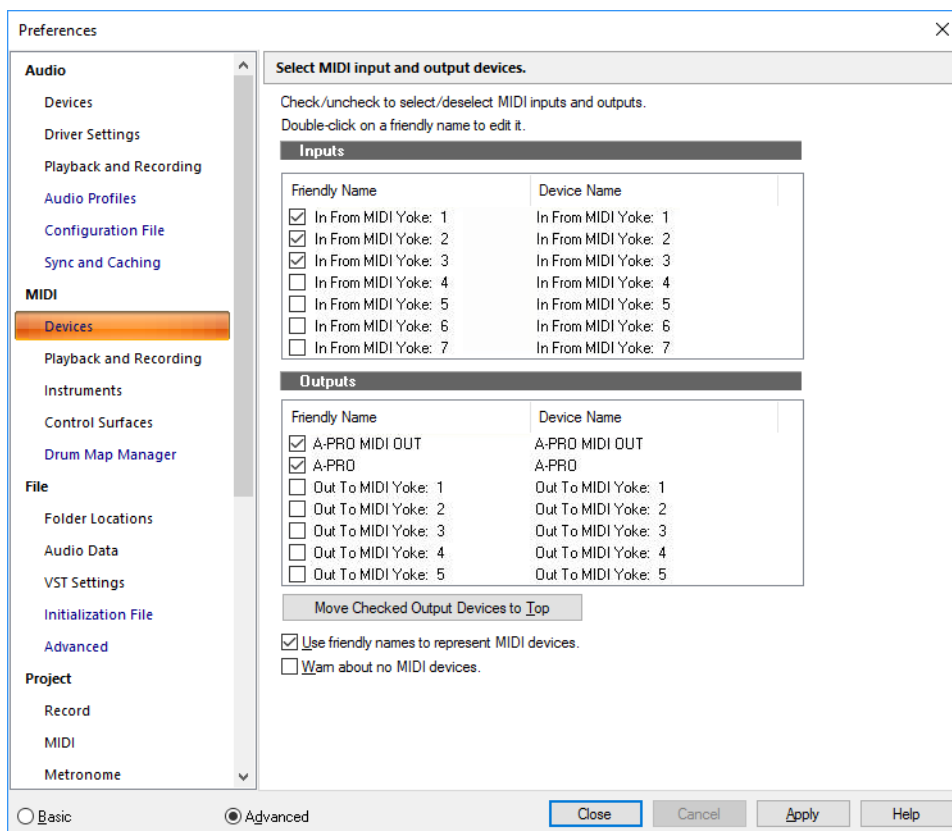
Note: You can run the Wave Profiler again at a later time (for example, if you install a new sound card or driver) by choosing the **Edit > Preferences > Audio - Driver Settings** command and clicking **Wave Profiler**.

Setting up the MIDI In and MIDI Out devices


When you start Sonar for the first time, it checks your computer to find all the MIDI input and output devices you have installed (such as sound cards and MIDI interfaces). However, sometimes you need to tell Sonar exactly which devices you want it to use. If you're not getting sound from your sound card or MIDI keyboard, or if you just want to change the MIDI outputs and devices that you are using, follow the steps in this section.

1. Choose **Edit > Preferences > MIDI - Devices** to open a dialog box in which you select the MIDI In and MIDI Out devices that Sonar will use. Each item in the list is a MIDI Input or MIDI Output from drivers installed using the Windows Control Panel. Select **Edit > Preferences** to open the **Preferences** dialog box, then click **MIDI - Devices**. This dialog box lets you choose instruments on MIDI inputs and outputs.

Figure 32. The MIDI - Devices section.



2. Look at the top window. Notice that it shows devices on MIDI **Inputs**; make sure that all devices in this window are checked. If a device isn't checked, click on it once to select it for MIDI Input.
3. Look at the window on the bottom. Notice that it shows devices on MIDI **Outputs**. Sonar numbers its MIDI Outputs by the order of the devices in this window. The device on top is on Output 1, the one below it is on Output 2, and so on.
4. Check one device at a time in the **Outputs** window and click **Move Checked Output Devices to Top** to change its order. Then check all the devices that appear in the window to select them for output.


 **Tip:** Be sure to select MIDI output devices in **Edit > Preferences > MIDI - Devices**. If you don't do this, you won't hear any of your MIDI instruments when you play songs in Sonar. You do not need to enable any MIDI output devices if you are strictly using software instruments.

See "MIDI - Devices" on page 1637.

Using MIDI devices after making driver changes

If you later add or remove drivers using the **Drivers** icon of the Windows Control Panel, Sonar reacts in the following way:

- ▶ If you remove a Control Panel driver, Sonar will not use the device it belongs to the next time you run the program. Any other devices you had selected using the **Edit > Preferences > MIDI - Devices** command will remain selected.
- ▶ If you add a driver through the Control Panel, Sonar does *not* automatically use it. You must use the **Edit > Preferences > MIDI - Devices** command to enable the new driver in Sonar's list.

 **Note:** After you add or remove a driver with the **Drivers** icon in the Windows Control Panel, you must restart Windows for the change to take effect.

Defining your MIDI instrument or sound card

Once you have selected your MIDI Input and Output devices, Sonar, by default, plays back MIDI sequences using a General MIDI instrument definition. If you are using a synthesizer or sound card that does not adhere to the General MIDI standard, you may want to define that instrument. For more information, see "Instrument definitions" on page 1265.

Sonar basics

Sonar's menus and tools give you quick access to all the features of Sonar. Some menu choices and tools display dialog boxes that let you choose among various options, or type in the values you want. If you click in most views, in Time Rulers, or on certain other items with the right mouse button, you see a pop-up menu that provides quick access to many common operations.

The *project* is the center of your work in Sonar. If you're a musician, a project might contain a song, a jingle, or a movement of a symphony. If you're a post-production engineer, a project might contain a 30-second radio commercial or a lengthy soundtrack for a film or videotape production. By default, every project is stored in a file (known as a *project file*). The normal file extension for a Sonar work file is `.cwp`.

Sonar organizes the sound and music in your project into tracks, clips, and events.

Tracks are used to store the sound or music made by each instrument or voice in a project. For example, a song that is arranged for four instruments and one vocalist may have 5 tracks—one for each instrument and one for the vocals. Each project can have an unlimited number of tracks. Some of these tracks may be used in your finished project, while others can hold alternate takes, backup tracks, and variations that you might want to keep for future use. Each track can be made up of one or many clips.

Clips are the pieces of sound and music that make up your tracks. A clip might contain a horn solo, a drum break, a bass or guitar riff, a voice-over, a sound effect like the hoot of an owl, or an entire keyboard performance. A track can contain a single clip or dozens of different clips, and you can easily move clips from one track to another.

Groove clips are audio clips which have tempo and pitch information embedded within them, allowing them to follow changes to the project tempo or project pitch. You can click on either edge of a Groove clip and drag out repetitions in the track.

Events are MIDI data (in MIDI tracks) or automation data.

See:

["Sonar file types"](#) on page 162

["Opening a file"](#) on page 163

["Views"](#) on page 163

["Working on a project"](#) on page 175

Sonar file types

Projects in Sonar can be saved as a project file with the extension `.cwp` or as a Bundle file with the extension `.cwb`. For a complete description of the differences between project files and bundle files, see ["Project files and bundle Files"](#) on page 1305.

Other types of files

Sonar lets you create and work with several other types of files, in addition to project (`.cwp`) and bundle (`.cwb`) files that store your projects.

| File type | Description |
|--|---|
| MIDI files (extension <code>.mid</code>) | Standard MIDI files. |
| Template files (extension <code>.tpl</code>) | Templates for new files you create |
| StudioWare (extension <code>.CakewalkStudioware</code>) | To control external MIDI devices from Sonar |
| OMF (extension <code>.omf</code>) | Open Media Framework format files. |

Opening a file

Use the following procedure to open a file.

To open a file in Sonar

1. If you haven't already done so, start Sonar.
2. Choose **File > Open**.
3. In the **Open** dialog box, navigate to the directory where the project you want to open is located and select it.
4. Click the **Open** button.
5. If you are opening an OMF file, the **Unpack OMF** dialog box appears. Set the initial tempo and specify the directory where you want to save the file and its audio. For more information about opening OMF files, see “[Unpack OMF dialog](#)” on page 1716.

Sonar loads the project.

See:

“[Working on a project](#)” on page 175

“[I can't open my project / File Recovery mode](#)” on page 1402

Views

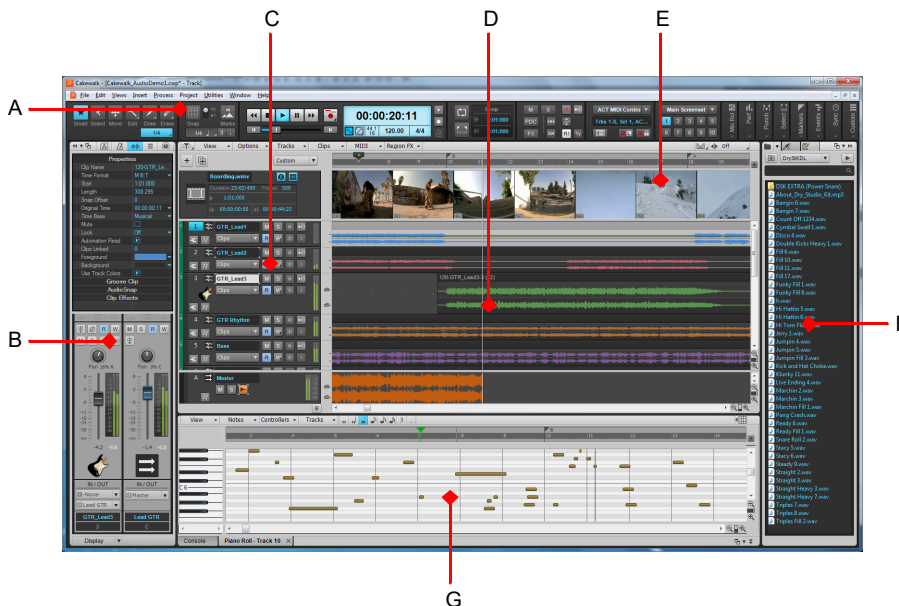
Sonar displays your project in windows on the screen that are known as views. You can have many views open at once, all showing the same project. When you edit a project in one view, the other related views are updated automatically.

The Track view

Track view is the main window that you use to create, display, and work with a project. When you open a project file, Sonar displays the Track view for the project. When you close the Track view for a project, Sonar closes the file.

The Track view is divided into several sections: menu bar (at the top), the **Navigator** pane, the **Video Thumbnails** pane, the **Track** pane, the **Inspector** pane, the **Clips** pane, the **Bus** pane, the **Browser** pane, and the MultiDock.

Figure 33. *The Track view.*




A. Control Bar B. Inspector pane C. Track pane D. Clips pane E. Video Thumbnail pane F. Browser G. MultiDock

All of the current track's controls are contained in the Track Inspector, which is an expanded version of the current track's controls located on the far left side of the Track view. You can hide or show the Track Inspector by pressing I on your keyboard (see "Inspectors" on page 611, for more information).

The **Track** pane lets you see and change the initial settings for each track. To change the current track, move the highlight using the mouse or the keyboard as follows.

| What it does | Key |
|--|------------------|
| Moves the highlight to the next or previous control. | LEFT/RIGHT ARROW |
| Moves to the same control in the adjacent track, or the next track of the same type if the control only applies to a specific track type (for example, the Patch control only applies to MIDI tracks). | UP/DOWN ARROW |
| Displays the next page of tracks. | PAGE DOWN |
| Displays the previous page of tracks. | PAGE UP |
| Moves the focus to the first track. | HOME |
| Moves the focus to the last track. | END |

The **Clips** pane shows the clips in your project on a horizontal timeline called the *Time Ruler* that helps you visualize how your project is organized. Clips contain markings that indicate their contents. The **Clips** pane lets you select, move, cut and copy clips from place to place to change the arrangement of music and sound in your project.

The **Bus** pane shows the buses in the project, and also shows any editing views that are in tabbed (docked) format. The **Show/Hide Bus pane** button  allows you to show or hide the Bus pane at the bottom of the Track view.

The **Navigator** pane displays a large part of your project so you can see an overview of your song. The **Navigator** pane displays all of your project's tracks.

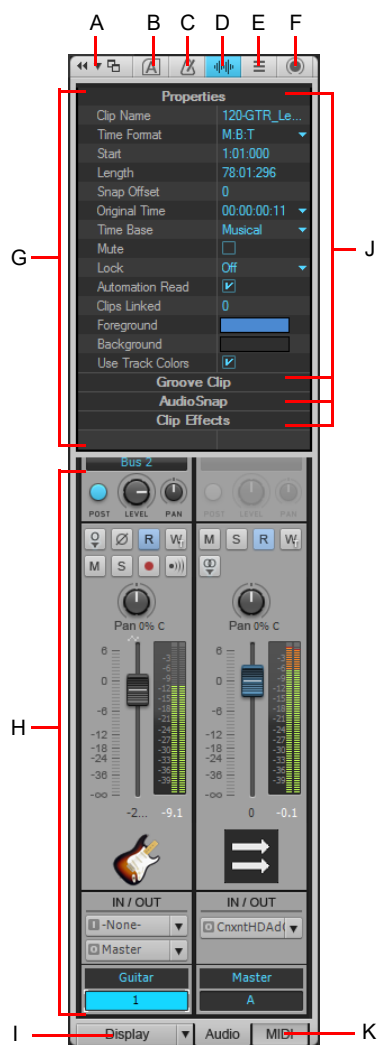
The Track view makes it easy to select tracks, clips, and ranges of time in a project.

For more information, see "Track view" on page 1746 and "Configuring the display of tracks in the Track view" on page 399.

Inspector pane

When working on a project, you will frequently need to access track and clip parameters and mix controls. The Track Inspector and Properties Inspector provide easy access to relevant settings for the selected track(s) or clip(s).

Figure 34. Use the Track Inspector and Properties Inspector to configure track and clip settings.



A. Dock/undock Inspector **B.** Show/hide Arranger Inspector **C.** Show/hide Tempo Inspector **D.** Show/hide Clip Properties Inspector **E.** Show/hide Track Properties Inspector **F.** Show/hide ProChannel **G.** Display area for Properties Inspector **H.** Display area for Track Inspectors **I.** Show/hide/configure Track Inspector modules **J.** Section header bars (click to show controls) **K.** Show audio output or MIDI settings (Instrument tracks only)

The Inspector pane appears to the left of the Track view, but can also be moved to the right side. There are three separate inspectors:

- ▶ **Track Inspector.** The Track Inspector shows mix settings for the *current* track, bus, or main, and is essentially identical to a channel strip in the Console view. Advanced MIDI settings are also available for MIDI tracks and Instrument tracks. For details, see “[Track Inspector overview](#)” on page 615.
- ▶ **Properties Inspector.** The Properties Inspector shows properties for the *selected* clip(s) or track(s). For details, see “[Properties Inspector overview](#)” on page 627. The Properties Inspector has several modes:
 - ▶ **Clip.** The Clip Properties Inspector displays settings for the currently selected clip(s). For details, see “[Properties Inspector - Clip Properties](#)” on page 628.
 - ▶ **Track.** The Track Properties Inspector lets you type a track name, specify an audio track’s stretch modes, specify the default clip colors, and enter a text description. For details, see “[Properties Inspector - Track Properties](#)” on page 633.
 - ▶ **Bus.** The Bus Properties Inspector lets you type a bus name, specify the automation write mode and time base, and enter a text description. For details, see “[Properties Inspector - Bus Properties](#)” on page 636
 - ▶ **ProChannel.** ProChannel combines compression, equalization, and tube saturation modeling in one convenient processor. ProChannel is available on each audio track, Instrument track and bus. For details, see “[ProChannel](#)” on page 1023.

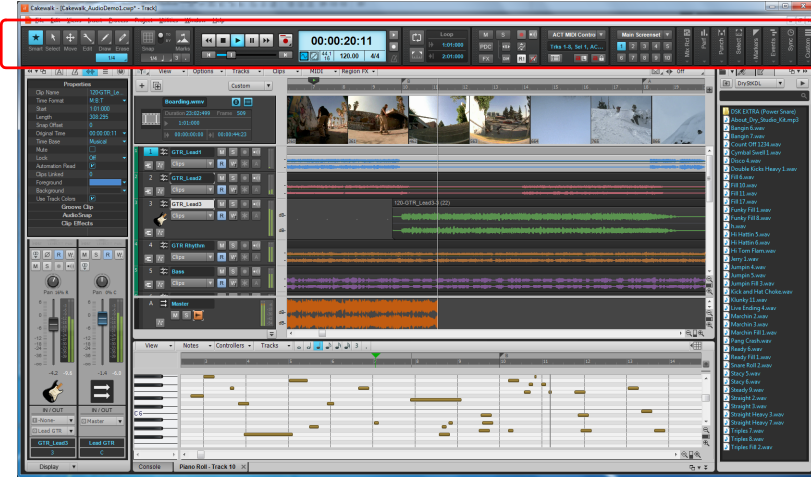
For more information about the Inspector pane, see “[Inspectors](#)” on page 611.

Control Bar

Much of your time in Sonar is spent recording and listening to your project as it develops. The Control Bar contains the most important tools and other pieces of information you will need to record, edit and play back your project.

The Control Bar consists of several modules that each contain various related controls. You can re-arrange and show/hide each individual module, which allows you to only show the functions you need most often. By default, the Control Bar is docked at the top of Sonar's screen, but can also be undocked or docked at the bottom.

Figure 35. The Control Bar.



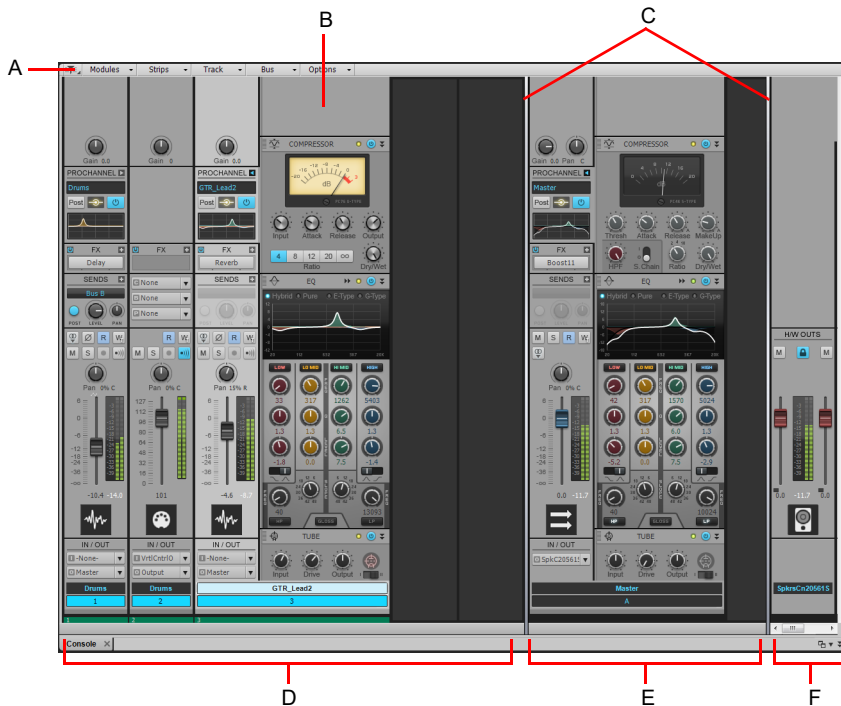
For more information about the Control Bar, see ["Control Bar overview"](#) on page 565.

The Console view

The **Console view** is where you can mix the sounds on all the different tracks to create the final mix of your project. While the Track view provides most of the same controls, you may want to use the more familiar interface of the Console view for mixing. You use the Console view to adjust the levels of sound for the different tracks in your project, to change the stereo panning, and to apply real-time effects to an individual track, combinations of tracks, or the final mix.

The Console view contains several modules of controls. There is one channel strip for each track and bus in your project. You can use bus sends to direct certain tracks to special modules that are known as *buses*.

Figure 36. The Console view.



A. Console view menu B. ProChannel C. Pane splitter bars D. Track channel strips E. Bus channel strips F. Main channel strips

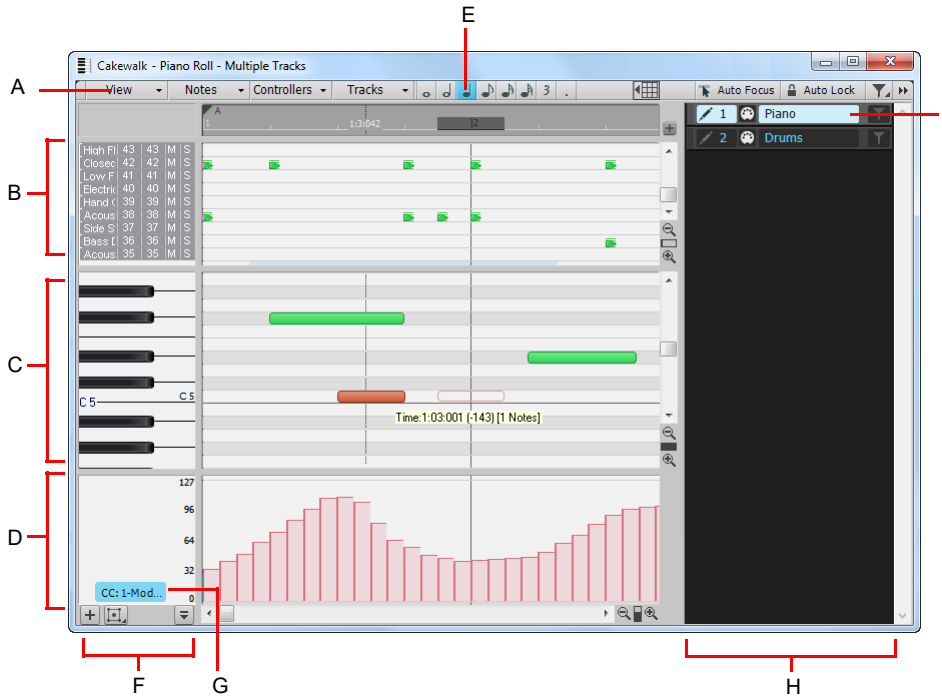
As in the Track view, you can change track settings or record new music or sound in the Console view. You may choose to use one view or the other, or the choice you make may depend on which project you are working on.

Other views

Sonar has a number of other views you can use to display and work on your project. To display these view, choose the desired view from the **Views** menu, or press the view's keyboard shortcut.

The **Piano Roll view** shows the notes from a MIDI track or tracks as they would appear on a player-piano roll. You can move the notes around, make them longer or shorter, and change their pitches by just dragging them with the mouse. You can also use the Piano Roll view to display and edit MIDI velocity, controllers, and other types of information. The Piano Roll view also contains the Drum Editor, which allows you to play different drum modules from a single track. For more information, see ["Piano Roll view"](#) on page 1755.

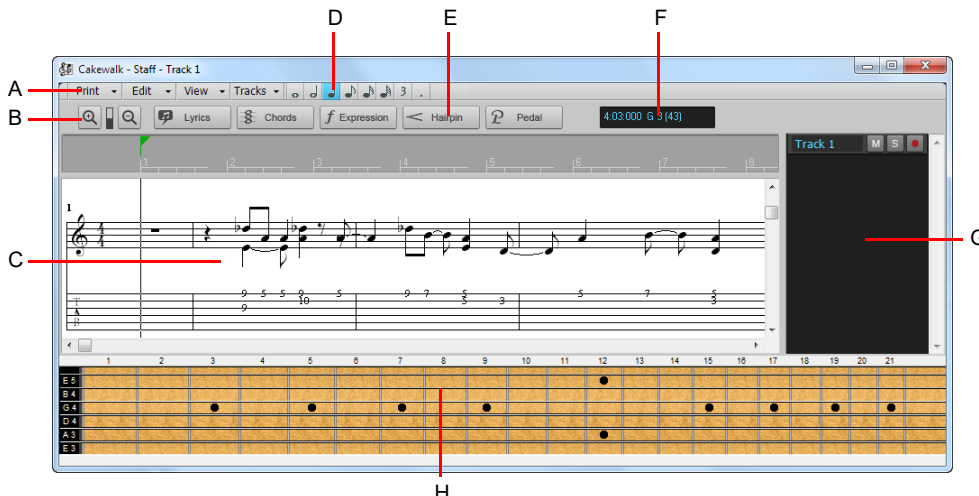
Figure 37. *The Piano Roll view.*



A. Menu **B.** Drum Grid pane **C.** Notes pane **D.** Controller pane **E.** Note draw duration **E.** Key/Pitch pane **F.** Edit Filter **G.** Track pane **H.** Selected track

The Staff view displays the notes from one or more MIDI tracks using standard music notation, similar to the way the notation would appear on a printed page. You can add, edit, or delete notes; create percussion parts; add guitar chords and other notation markings; display guitar tablature; display the Fretboard pane; and print whole scores or individual parts to share with other musicians.

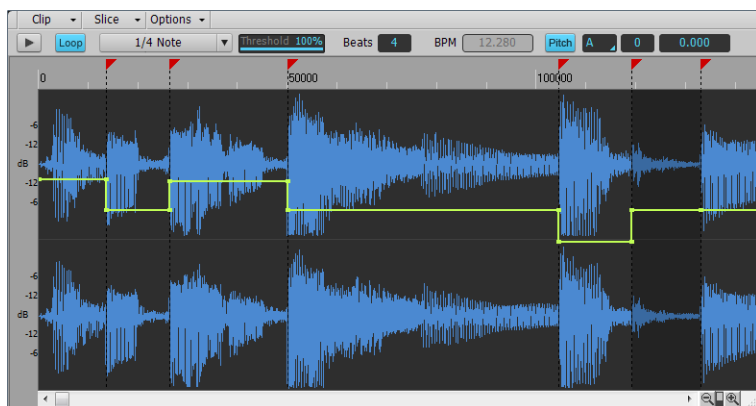
Figure 38. *The Staff view.*



A. Staff view menu **B.** Zoom in/out **C.** Staff pane **D.** Note draw duration **E.** Editing tools **F.** Time and pitch locator **G.** Track pane **H.** Fretboard pane

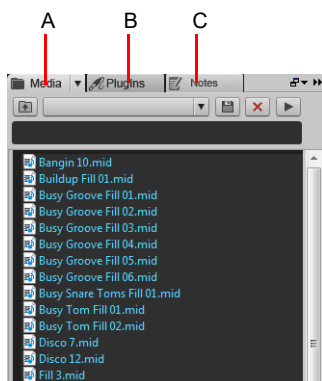
The Loop Construction view allows you to create and edit Groove clips (Sonar loops that “know” the tempo and key in which they were recorded), and export these clips as ACIDized files. For more information, see “Loop Construction view” on page 1813.

Figure 39. The Loop Construction view.



The Browser lets you find and import various types of content into your projects, including audio and MIDI files, track and project templates, track icons, FX Chain presets, effect plug-ins and instruments. You can drag content and plug-ins directly into tracks.

Figure 40. The Browser.



A. Media Browser B. Plug-in Browser C. Notes Browser

The Event List view displays the events in a project individually, so that you can make changes at a very detailed level. For more information, see “Event List view” on page 1783.

Figure 41. The Event List view.

| Trk | HMSF | MBT | Ch | Kind | Data | | |
|-----|-------------|----------|----|------|------|-----|----|
| 2 | 00:00:01:23 | 1:04:024 | 1 | Note | G 3 | 108 | 24 |
| 2 | 00:00:01:23 | 1:04:024 | 1 | Note | G 5 | 123 | 22 |
| 2 | 00:00:01:27 | 1:04:047 | 1 | Note | B 3 | 111 | 24 |
| 2 | 00:00:01:27 | 1:04:047 | 1 | Note | B 5 | 96 | 22 |
| 2 | 00:00:02:01 | 1:04:071 | 1 | Note | D 4 | 64 | 24 |
| 2 | 00:00:02:01 | 1:04:071 | 1 | Note | D 6 | 111 | 19 |
| 2 | 00:00:02:05 | 1:04:094 | 1 | Note | G 3 | 124 | 28 |
| 2 | 00:00:02:05 | 1:04:095 | 1 | Note | G 5 | 102 | 21 |
| 2 | 00:00:02:09 | 2:01:022 | 1 | Note | B 3 | 89 | 23 |
| 2 | 00:00:02:09 | 2:01:023 | 1 | Note | B 5 | 111 | 21 |
| 2 | 00:00:02:13 | 2:01:046 | 1 | Note | D 4 | 84 | 25 |
| 2 | 00:00:02:13 | 2:01:047 | 1 | Note | D 6 | 84 | 19 |
| 2 | 00:00:02:18 | 2:01:071 | 1 | Note | G 5 | 86 | 26 |
| 2 | 00:00:02:18 | 2:01:071 | 1 | Note | G 3 | 127 | 30 |
| 2 | 00:00:02:21 | 2:01:094 | 1 | Note | B 5 | 117 | 24 |
| 2 | 00:00:02:21 | 2:01:094 | 1 | Note | B 3 | 127 | 21 |
| 2 | 00:00:02:26 | 2:02:022 | 1 | Note | D 4 | 72 | 20 |
| 2 | 00:00:02:26 | 2:02:023 | 1 | Note | D 6 | 125 | 17 |
| 2 | 00:00:03:04 | 2:02:071 | 1 | Note | A 3 | 124 | 19 |
| 2 | 00:00:03:04 | 2:02:071 | 1 | Note | A 5 | 93 | 18 |
| 2 | 00:00:03:12 | 2:03:023 | 1 | Note | C 4 | 127 | 17 |
| 2 | 00:00:03:12 | 2:03:024 | 1 | Note | C 6 | 124 | 16 |
| 2 | 00:00:03:20 | 2:03:071 | 1 | Note | E 4 | 102 | 20 |
| 2 | 00:00:03:20 | 2:03:072 | 1 | Note | E 6 | 93 | 19 |
| 2 | 00:00:03:28 | 2:04:023 | 1 | Note | A 5 | 127 | 22 |
| 2 | 00:00:03:29 | 2:04:024 | 1 | Note | A 3 | 117 | 28 |
| 2 | 00:00:04:03 | 2:04:047 | 1 | Note | C 6 | 99 | 20 |
| 2 | 00:00:04:03 | 2:04:047 | 1 | Note | C 4 | 127 | 22 |

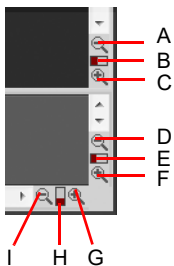
Sonar has several other views that are used for very specific purposes.

| View | How you use it |
|-----------------|--|
| Meter/Key | To change the meter (time signature) or key signature, or to insert changes in the meter or key signature at specific times in a project. For more information, see “Meter/Key view” on page 1812. |
| Big Time | To display the Now time in a large, resizable font that you can read more easily. For more information, see “Big Time view” on page 1812. |
| Markers | To add, move, rename, or delete labels for parts of your project that make it easier to move from one point to another. For more information, see “Markers view” on page 1812. |
| Lyrics | To add and display lyrics for a track. For more information, see “Lyrics view” on page 1786. |
| Video | To display a loaded video file. For more information, see “Video view” on page 1811. |
| Navigator | Manage the Now Time in a project |
| Surround Panner | Pan a surround track |
| Sysx | To create, display, store, and edit System Exclusive MIDI messages used to control instruments and other gear that are MIDI capable. For more information, see “SYSX view” on page 1812. |
| Tempo | To view and edit the project's tempo changes. For more information, see “Tempo” on page 307. |
| Step Sequencer | Lets you compose patterns by clicking cells in a grid to turn notes on or off. For more information, see “Step Sequencer view” on page 1760. |
| Matrix | Lets you trigger multiple audio and MIDI patterns, either with a mouse or via MIDI remote control. For more information, see “Matrix view” on page 1817. |

Zoom controls




Many of the views contain Zoom tools that let you change the horizontal and vertical scale of the view.

Figure 42. Zoom controls.



A. Zoom Clips pane out vertically **B.** Vertical Zoom fader for Clips pane **C.** Zoom Clips pane in vertically **D.** Zoom Bus pane out vertically **E.** Vertical Zoom fader for Bus pane **F.** Zoom Bus pane in vertically **G.** Zoom in horizontally **H.** Horizontal zoom fader **I.** Zoom out horizontally

The Zoom tools are used as described in the following table.

| Tool | How you use it |
|---|---|
| Zoom out (Clips pane or Bus pane)  | Click to zoom out incrementally, or press SHIFT and click to zoom all the way out |
| Zoom in (Clips pane or Bus pane)  | Click to zoom in incrementally, or press SHIFT and click to zoom all the way in |
| Zoom fader  | Click and drag to zoom continuously |

You can also zoom with the keyboard.

| Key | What it does |
|---------------------------|----------------------------------|
| CTRL+UP ARROW | Zoom out vertically |
| CTRL+DOWN ARROW | Zoom in vertically |
| CTRL+RIGHT ARROW | Zoom in horizontally |
| CTRL+LEFT ARROW | Zoom out horizontally |
| Hold down Z | Arm the Zoom tool |
| ALT+Z | Undo the current zoom |
| ALT+SHIFT+Z | Redo the previous zoom |
| F | Fit tracks to window |
| A | Show all tracks |
| SHIFT+F | Fit project to window |
| CTRL+ALT+F | Zoom to fit project horizontally |
| SHIFT+double-click a clip | Maximize track height |
| F11 | Full Screen mode |

To undo/redo zoom with mouse buttons

To undo zoom (same as ALT+Z), press and hold down the right mouse button, then click the left mouse button.

To redo zoom (same as ALT+SHIFT+Z), press and hold down the left mouse button, then click the right mouse button.

Auto Zoom the current track

When Auto Zoom is enabled, the current track will automatically zoom and any lanes will be shown at their minimum height, and all other tracks will be restored to their original height. When a new track is focused, it swaps heights with the previously focused track.

Auto Zoom allows you to show more tracks or buses simultaneously as a result of having all but one zoomed out vertically.

i **Note:** When Auto Zoom is enabled, it is not possible to resize individual tracks. All non-focused tracks always have the same track height. If a non-focused track is resized, all others resize with it. All **Minimize Strip** and **Restore Strip** buttons are also hidden.

To enable/disable Auto Zoom

Do *one* of the following:

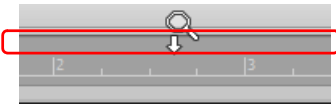
- ▶ Click the Track view **Views** menu and select **Auto Zoom**.
- ▶ Press SHIFT+Z.

To specify the default Auto Zoom track height

Resize the current track.

Zooming and scrolling in the Time Ruler

1. Point the mouse pointer at the top half of the Clips pane or Piano Roll view Time Ruler until the mouse pointer looks like this:



2. Do *one* of the following:

- ▶ Drag up/down to zoom horizontally. Zooming is centered around the Aim Assist line. To zoom faster, hold down the SHIFT key while dragging.
- ▶ Right-click and drag up/down to zoom tracks vertically. The current track is centered.
- ▶ Drag left/right to scroll horizontally.
- ▶ Double-click to show and fit selection (or fit project if there is no selection).

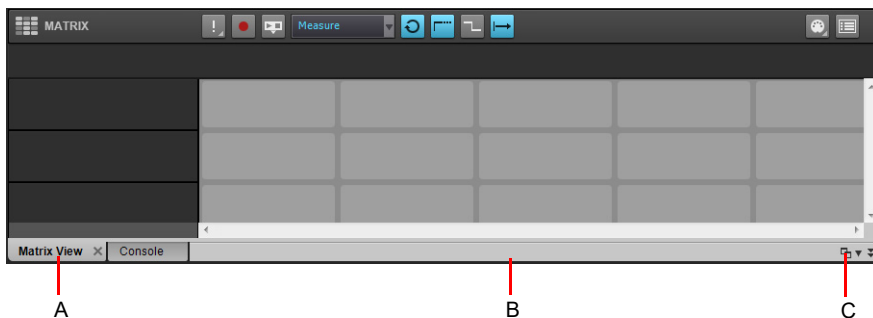
Note 1: If multiple Time Rulers are showing, drag in the top half of the topmost ruler.

Note 2: The Clips pane will stop scrolling while zooming in the Time Ruler, or if you stop zooming while the Now time is off-screen. To resume scrolling, right-click in the Time Ruler.

Docking views in the MultiDock

You can dock any view other than the Console view in the MultiDock by enabling a view's **Dock in MultiDock** option. You can have as many views open in tabbed format as you want. You can toggle through the different views by clicking the tab of the view you want to see (or use the CTRL+SHIFT+LEFT/RIGHT ARROW shortcut). You can also maximize the pane to do detailed work in a view, or drag the splitter bar at the top of the view to enlarge the tabbed view area.

Figure 43. The MultiDock.



A. Each docked window has its own tab **B.** Click to the right of the tabs and drag the MultiDock away from the bottom of the screen in order to undock the MultiDock **C.** Dock/undock and expand/collapse the MultiDock

For more information about docking view, see [“MultiDock”](#) on page 1197.

Locking views

By default Sonar allows only one instance of each view, but you can lock the contents of most views, preserving the current view by forcing a new instance of the view to appear if necessary. Locking views is the only way you can have multiple instances of the same view open. Only the Track and Console views cannot be locked.

To lock a view, do *one* of the following:

- ▶ Click the upper left corner of a window, and choose **Lock Contents** from the pop-up menu.
- ▶ If the view is docked in the MultiDock, right-click the view's tab and choose **Lock Contents**.

For more information about locking view, see [“Locking views”](#) on page 1202.

Floating views

When a view is float enabled, you can move it outside of the confines of Sonar. This is particularly useful if you take advantage of Sonar's dual monitor support. Using dual monitor support, you can keep the Track or Console view on one monitor and "float" other views to the other monitor by dragging them to the second screen.

For more information about floating view, see "Floating views and using dual video monitors" on page 1201.

X-Ray windows

The X-Ray Windows feature eliminates the need to constantly minimize, move, or close windows in order to work in other windows. It works by decreasing the opacity of the current window enough so that you can see and work with the window that's behind the current window. You activate the feature by pressing a keyboard shortcut (default shortcut is SHIFT+X) when the mouse cursor is over a window you want to x-ray. You can choose to X-Ray whichever window is underneath the mouse cursor, or automatically X-Ray all FX/synth property pages in one step (**Note:** the mouse cursor does not need to be over any plug-in property pages).

The X-Ray Windows feature works on the following windows:

- ▶ AudioSnap palette
- ▶ Piano Roll view (when float-enabled)
- ▶ Plug-in effects and synths
- ▶ Controller/Surface plug-ins

To select key bindings for X-Ray windows


1. Use the **Edit > Preferences** command to open the **Preferences** dialog box, then select **Keyboard Shortcuts**.
2. If you want to use currently unassigned keys or key combinations, scroll through the options in the **Key** window until the **Assigned to** field that is just under the window reads **Unassigned**. It's a good idea to find two unassigned options that are next to each other or easy to remember.

 **Note:** For best results with X-Ray Windows, avoid using ALT key combinations.

3. Once you've decided on two keys or key combinations that you want to use, select Global Bindings in the **Area** field, and scroll to the bottom of the list of commands that are in the window below that field.
4. In the **Key** window, highlight the key or key combination that you want to use for the X-Ray command, then highlight **X-Ray** in the function column of the list of commands, then click the **Bind** button to bind them together.
5. Now highlight the key or key combination that you want to use for the **X-Ray All FX/Synths** command, then highlight **X-Ray All FX/Synths** in the function column of the list of commands, then click the **Bind** button to bind them together.
6. Click **OK** to close the dialog box.

To use X-Ray windows

1. Use the **Edit > Preferences** command to open the **Preferences** dialog box, click **Customization - Display** and make sure the **Enable X-Ray** check box is selected.
2. Make sure that the view windows you want to X-Ray are in the Floating-enabled state: to check this, click the view or fx icon that's in the upper left corner of a window, and select **Enable Floating** from the drop-down menu. If **Disable Floating** is in the menu, then the **Floating** option is already enabled.

 **Note:** All FX/Synth/Control surface property pages are float-enabled by default.

3. To X-Ray or un-X-Ray a single window, move the mouse cursor over the window, and press the keyboard shortcut (default is SHIFT+X) for the X-Ray command. The window does not need to have focus (does not need to be the highlighted window).
4. To X-Ray or un-X-Ray all plug-in windows at once, press the key binding for the **X-Ray All FX/Synths** command.

 **Note:** If a window has focus, and the window's Give All Keystrokes To Plug-in button  is enabled, X-Ray keyboard commands won't work.

To Adjust X-Ray Windows Options

1. Use the **Edit > Preferences** command to open the **Preferences** dialog box, then click **Customization - Display**.
2. On the General tab, you can adjust these options:
 - ▶ **Enable X-Ray.** Enable or disable this check box to turn the X-Ray Windows feature on or off.
 - ▶ **Opacity.** Adjust this value by typing in a value, or by clicking and holding the + or - button to adjust the final opacity percentage value that an X-Rayed window reaches.
 - ▶ **Fade Out Time.** Adjust this value by typing in a value, or by clicking and holding the + or - button to adjust the amount of time that an X-Rayed window takes to reach its final opacity percentage value.
 - ▶ **Fade In Time.** Adjust this value by clicking and holding the + or - button to adjust the amount of time that an X-Rayed window takes to restore its original opacity.
3. Click **OK** to close the dialog box and accept your changes.

To exclude a plug-in from X-Ray capability

Some plug-ins (very few) use DirectDraw to create their windows. These windows appear jittery when x-rayed.

To exclude a plug-in from X-Ray capability, follow these steps:

1. Open the Cakewalk Plug-in Manager: use the **Utilities > Cakewalk Plug-in Manager** command.
2. In the **Plug-in Categories** window, select the category that the plug-in you want to exclude is in.
3. In the **Registered Plug-ins** window, select the plug-in that you want to exclude.
4. If the plug-in is a DirectX effect or an MFX, write down (or select and copy) the CLSID value that's in the **CLSID** field at the bottom of the dialog box.
5. If the plug-in is a VST or VSTi, write down the VST ID value that's in the **VST ID** field at the bottom of the dialog box.
6. Close the **Plug-in Manager** dialog box.
7. Open the `Xrayexclude.ini` file that's in your Sonar program folder (use Notepad).
8. At the end of the file, find the `[EffectProps View]` section.

You will see entries such as the following:

```
; Waves SSL EQ Stereo
XRayExclude11=1397510483
XRayExclude12={E451379E-F7E1-4E82-98D9-BEB87AC45E90}
```

9. Exclude your plug-in by creating a blank line below the last entry in the `[EffectProps View]` section, and then typing:

```
;  
[name of your plug-in, but without brackets]
```

```
XRayExclude[type the next available number in XRayExclude list, but without brackets]=[VST ID number, with no brackets, or  
CLSID number, with curly braces at start and finish]
```

For example, if the last entry in the `[EffectProps View]` section was: `; Waves SSL EQ Stereo`

```
XRayExclude11=1397510483
XRayExclude12={E451379E-F7E1-4E82-98D9-BEB87AC45E90}
```

If you want to exclude the Sonitus:fx Delay from the X-Ray Windows feature, after creating a blank line, type:

```
; Sonitus:fx Delay
XRayExclude13={C54E2D80-F9CA-11D2-8C30-00805FE9FC03}
```

If there was also a VST version of the Sonitus:fx Delay, you would add another line:

```
XRayExclude14=[some VST ID number, with no brackets]
```

10. Save and close the `Xrayexclude.ini` file, and restart Sonar to implement your changes.

Screensets

You may spend a lot of time making sure that all the views are laid out on the screen just the way you want. When you save your work, Sonar automatically saves the screen layout along with it. You can create up to 10 screensets per project and freely switch between screensets at any time.

For more information, see [“Screensets”](#) on page 1205.

Next topic: [“Working on a project”](#) on page 175.

Working on a project

Every project has a current time, known as the Now time (see: [“The Now time and how to use it”](#) on page 194). As you record or play back a project, the Now time shows your current location in the project. When you create a project, the Now time is set to the beginning of the project. The current Now time is saved with your project.

As you work with a project, you can use Sonar’s mute and solo features to choose which tracks are played, or you can create loops to play a particular section over and over again. You can also create *markers*, which are named time points you add to your project to make it easy to jump to a particular location.

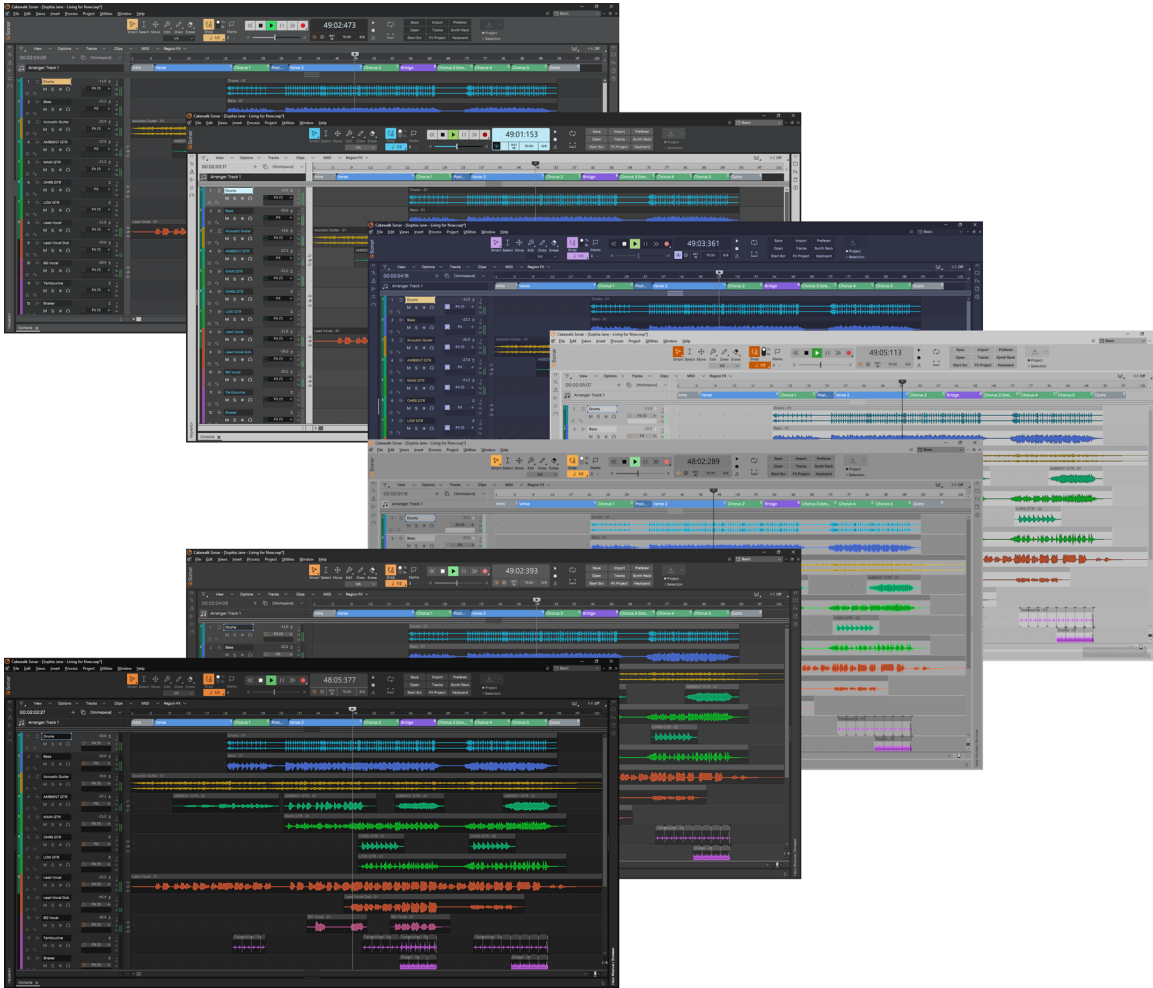
Next topic: [“Sonar file types”](#) on page 162.

Color schemes

Color schemes allow you to change the look of Sonar. Sonar includes several color schemes to choose from, and more will become available in the future. Choose one of the color schemes that best suits your preferences. You can further customize colors of various UI elements.

A color scheme only contains colors, and will not change Sonar features or behavior in any way. All UI elements retain their size and position when you switch color schemes.

Figure 44. Color schemes.



To select a color scheme

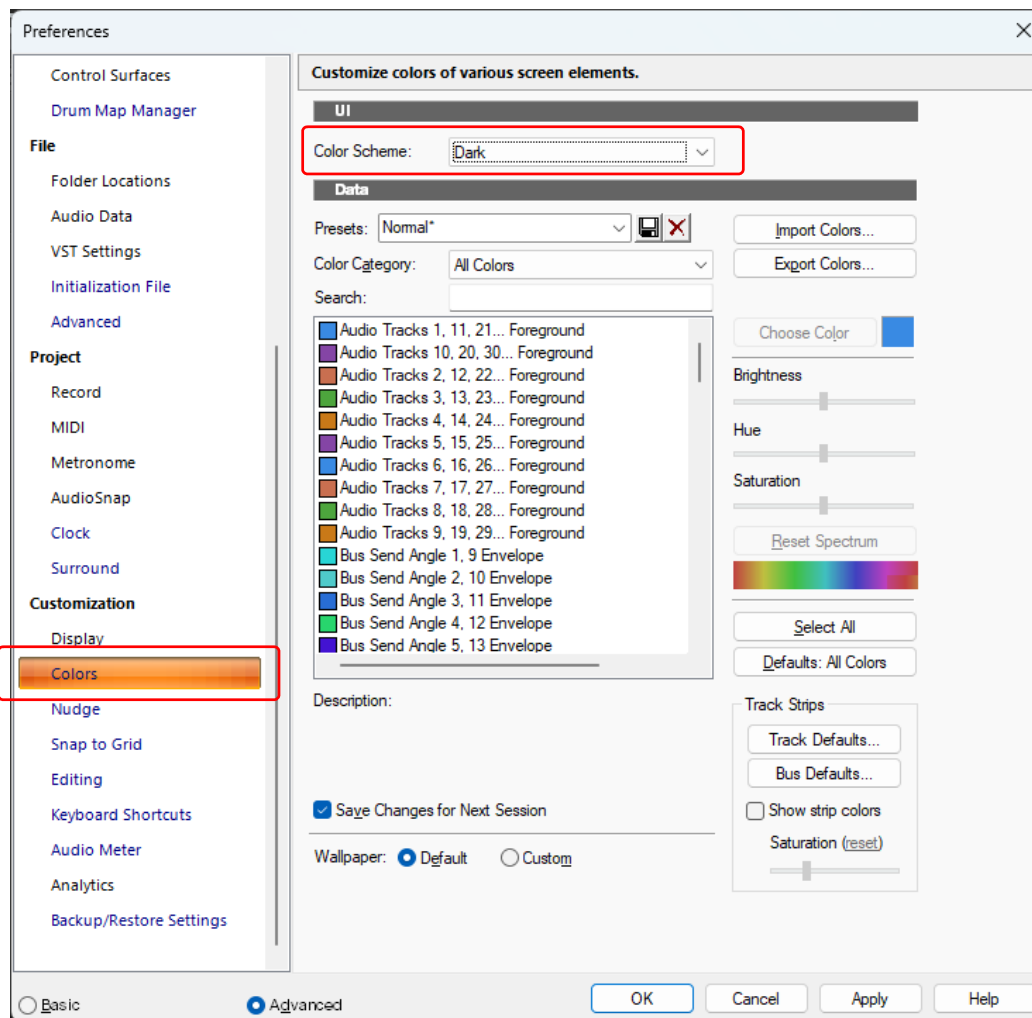
1. Go to **Edit > Preferences > Customization - Colors**.
2. Click the **Color Scheme** drop-down menu and select the desired color scheme.
3. Click **OK** to close the **Preferences** dialog box.

Sonar dynamically applies the new color scheme.

Note: When switching color schemes, some UI elements may not refresh immediately until you create/open another project or restart the app.

Note: Custom themes created with previous versions of SONAR or Cakewalk by BandLab are not compatible with Cakewalk Sonar.

Figure 45. The Colors section.



You can further customize colors by going to **Edit > Preferences > Customization - Colors**.

See also:

["Customization - Colors \(Advanced\)"](#) on page 1673

["Color schemes"](#) on page 176

["Screen colors and wallpaper"](#) on page 178

Screen colors and wallpaper

Sonar lets you customize the colors that are used for virtually all parts of the program using the **Edit > Preferences > Customization - Colors** command. This command also lets you change the background bitmap that is displayed in the Sonar window.

For any Sonar screen element, you can assign a color in two ways:

- ▶ Choose one of the colors that is part of your Windows color scheme.
- ▶ Assign a custom color.

To assign custom colors

1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. Choose the screen element whose color you want to change from the **Screen Element** list.
3. Assign a color to the screen element in one of two ways:
 - ▶ To use a color from the Windows color scheme, choose one of the options in the **Follow System Color** list
 - ▶ To use a custom color, check **Use Specific Color**, click the **Choose Color** button, and select the color you want
4. To save these changes from session to session, select the **Save Changes for Next Session** check box.
5. Click **OK** when you are done.

Sonar uses the colors you have chosen.

To restore the default colors

1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. In the **Screen Elements** window, select the elements that you want to restore; you can CTRL-click or SHIFT-click to select multiple elements.
3. Click the **Defaults** button.
4. Click **OK**.

Sonar uses the default colors for all selected screen elements.

To change the wallpaper

1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. Choose the desired wallpaper according to the table.

| To do this | Do this |
|---------------------------|---|
| Use the default wallpaper | Check Default in the Wallpaper list |
| Use a custom bitmap | Check Custom , choose a bitmap, and click Open |

3. Click **OK** when you are done.

See also:

[“Customization - Colors \(Advanced\)”](#) on page 1673

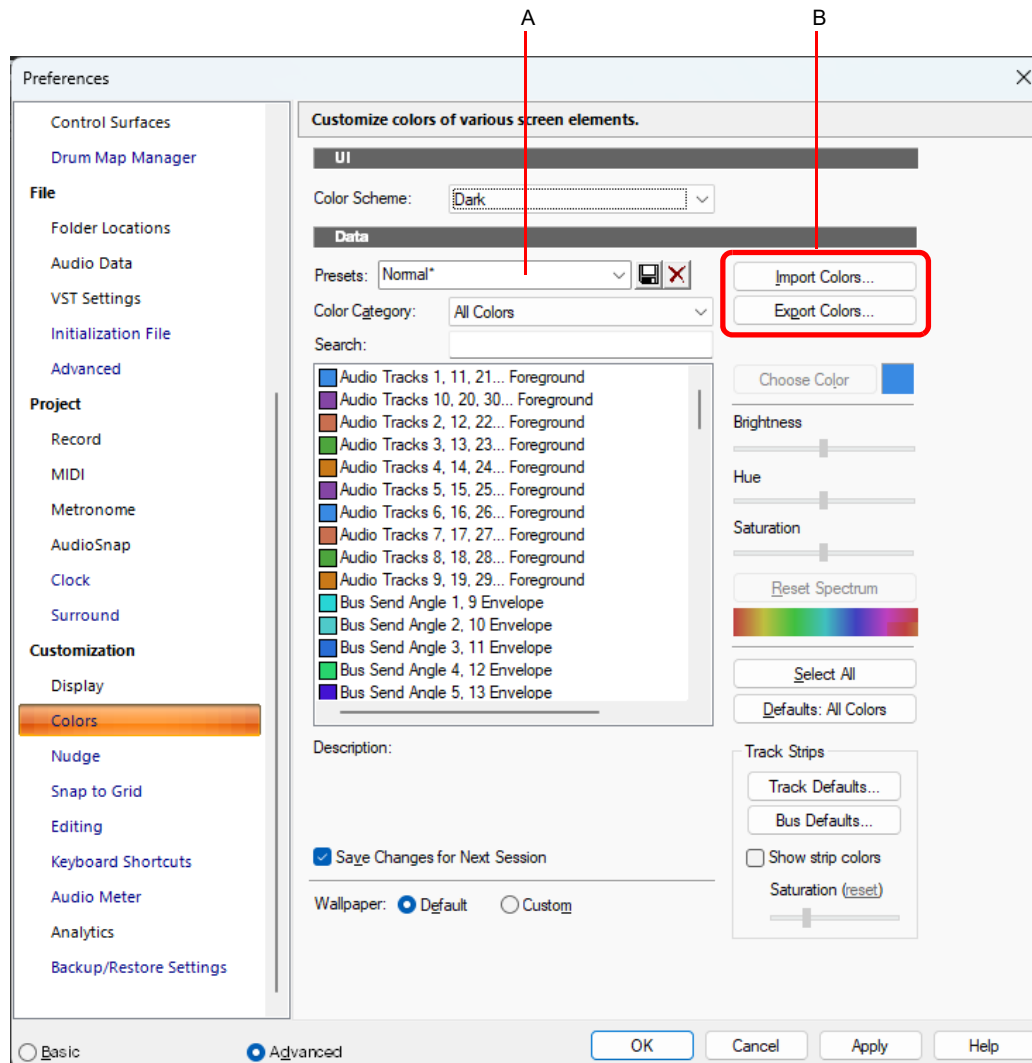
[“Color presets”](#) on page 179

Color presets

Once you create a color arrangement that you like, you can save it as a preset, and then load it whenever you want to use that arrangement. You can also load any of the many factory presets, some of which duplicate the colors of earlier versions of Sonar. You can also import and export color arrangements in the form of .clr files so that Sonar users can share color layouts. And you can back up or export all of your presets with a single command, and import a group of presets that you or another Sonar user created.

Note: Both single color presets, and collections of presets use the file extension .clr, so when you export either the current color arrangement, or all of your presets at once, give the exported file a name that clearly labels it as either a single preset, or as a collection of presets.

Figure 46. The Colors section.




A. Presets menu B. Import and Export buttons

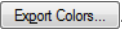
To load a color preset

1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. Click the drop-down arrow on the **Presets** menu to display the list of presets, then click the name of the preset you want to load.


To save a color preset

1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. Adjust the color settings you want to save.
3. Type a name for your preset in the **Presets** menu.
4. Click the floppy disk icon  that's next to the **Presets** menu to save your preset.

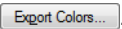
To export the current color arrangement


1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. Arrange or load the color arrangement you want to export.
3. Click the **Export Colors** button .
The **Export Color Set** dialog box appears.
4. Navigate to the folder where you want to store your new color set file.
5. Type a name for your color set file in the **File Name** field.
6. Make sure that the **Export Current Color Set** check box is enabled.
7. Click the **Save** button.

To import one or more color presets

1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. Click the **Import Colors** button .
The **Import Color Set** dialog box appears.
3. Navigate to the folder where the color set file you want to import is. Both single presets and groups of presets are stored in color set files, which use the .clr file extension.
4. Click the file that you want to import.
5. Click the **Open** button.
6. If your **Preset** menu in Sonar already contains a preset that is included in the preset collection file you are importing, Sonar asks you if you want to overwrite the file. This happens for each file that has the same name as a preset in the preset collection you are importing. Click **Yes** or **No** for each file in question, or **Yes All** or **No All** to either overwrite or protect all of your current preset files.

To export all your color presets

1. Choose **Edit > Preferences** to display the **Preferences** dialog box, then click **Customization - Colors**.
2. Click the **Export Colors** button .
The **Export Color Set** dialog box appears.
3. Navigate to the folder where you want to store your the exported file. This file will contain all or your color presets.
4. Type a name for your file in the **File Name** field. Use a file name that you will recognize as a collection of presets, rather than as a single color arrangement.
5. Make sure that the **Export Color Presets** check box is enabled.
6. Click the **Save** button.

 **Note:** A file of color presets can be large, and might take a minute or so to export.

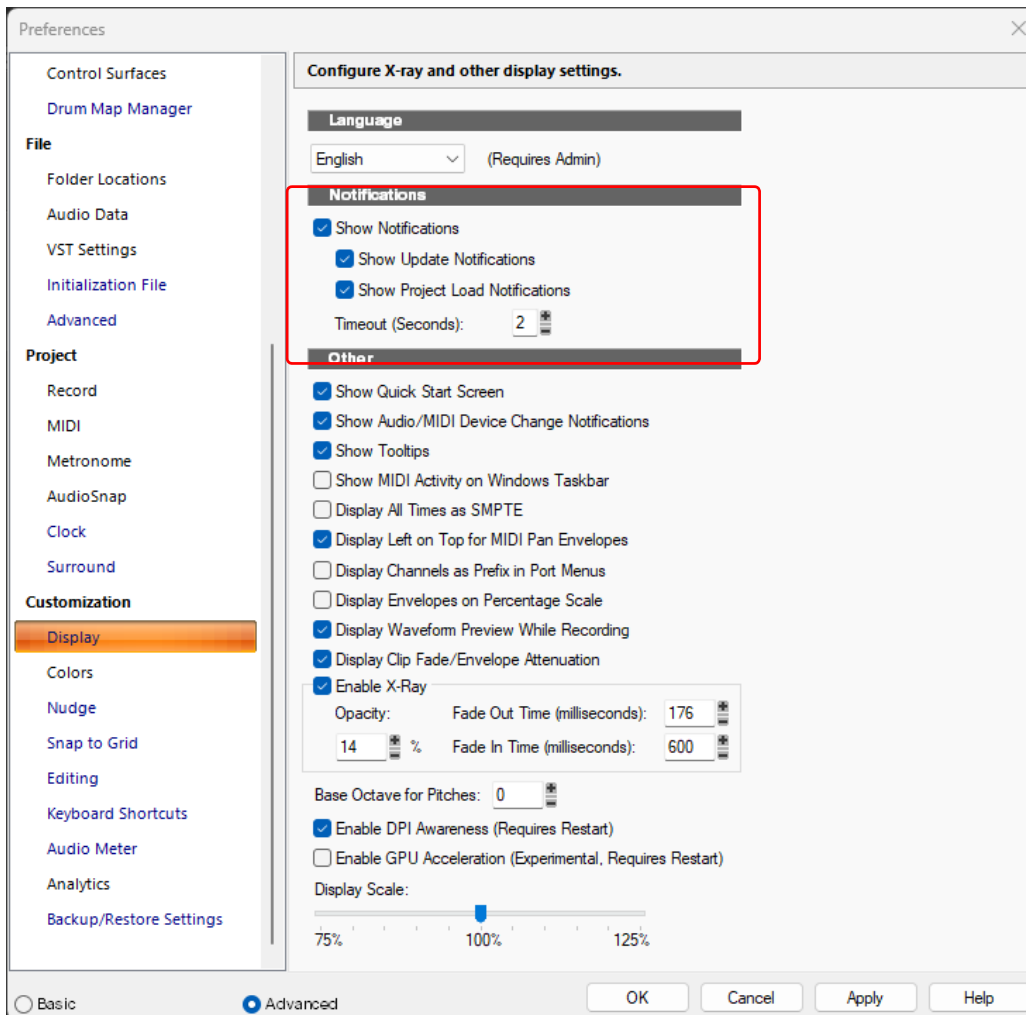
Notifications

Show/hide toast notifications

You can enable/disable all toast notifications, or only certain notifications, and specify how long notifications should remain visible after the last notification is received.

To configure notification settings

1. Go to **Edit > Preferences > Customization - Display**
2. Under **Notifications**, select the desired options:
 - ▶ **Show Notifications.** Show or hide all pop-up toast notifications at the bottom of the screen, including VST Scan, Project Load, and program update notifications.
 - ▶ **Show Update Notifications.** Show a pop-up toast notification if a program update is available. Your computer must have an active internet connection.
 - ▶ **Show Project Load Notifications.** Show a pop-up toast notification that shows the status while loading a large project.
 - ▶ **Timeout.** Specify how many seconds a toast notification should remain visible after the last notification is received. The range is 1–10 seconds, and the default value is 2.
3. Click **OK** to close the **Preferences** dialog box.



See:

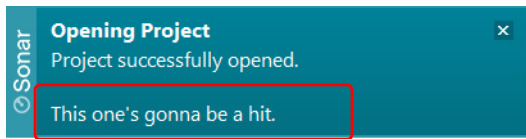
[“Preferences dialog”](#) on page 1622

[“Customization - Display”](#) on page 1671

Introduction
Notifications

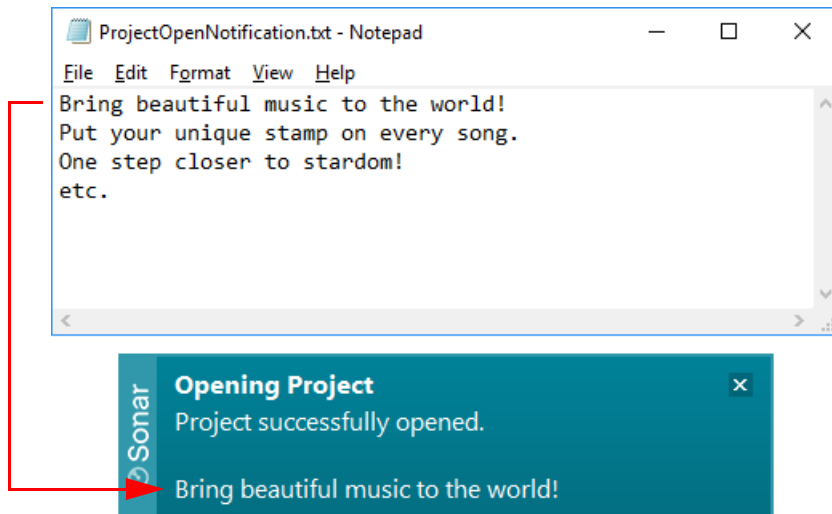
Customize Project Open notification affirmations

By default, the Project Open toast notification shows an inspirational affirmation.



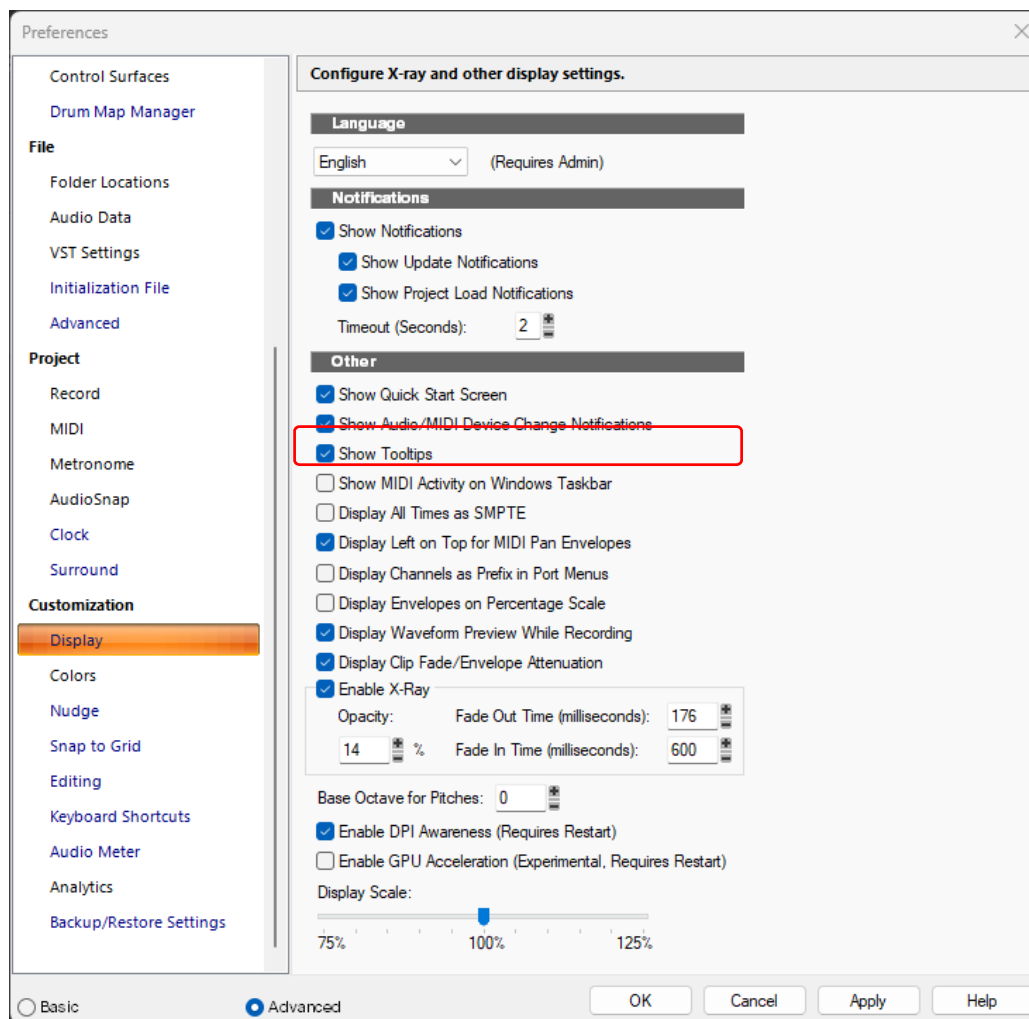
You can now create your own affirmations to override the default ones, or turn them off altogether. To do so, first create a new text file named `ProjectOpenNotification.txt` in the `%APPDATA%\Cakewalk\Sonar` folder. The following rules apply:

- ▶ A maximum of 100 affirmations are allowed, with each limited to a maximum of 100 characters long. Anything beyond those limits will be discarded.
- ▶ Create one affirmation per line.
- ▶ To turn off affirmations, leave the text file empty.
- ▶ To apply any changes, save the text file and restart Sonar.
- ▶ To show the default affirmations again, delete or remove the text file from the `%APPDATA%\Cakewalk\Sonar` folder.



Show audio/MIDI device change notifications

By default, Sonar shows a message if an audio or MIDI device is connected/disconnected during a session. Sonar will offer to add the devices, or reroute outputs to an available device. These notifications can be enabled/disabled by selecting **Show Audio/MIDI Device Change Notifications** under **Edit > Preferences > Customization - Display**.



See:

[“Preferences dialog”](#) on page 1622

[“Customization - Display”](#) on page 1671

Display language

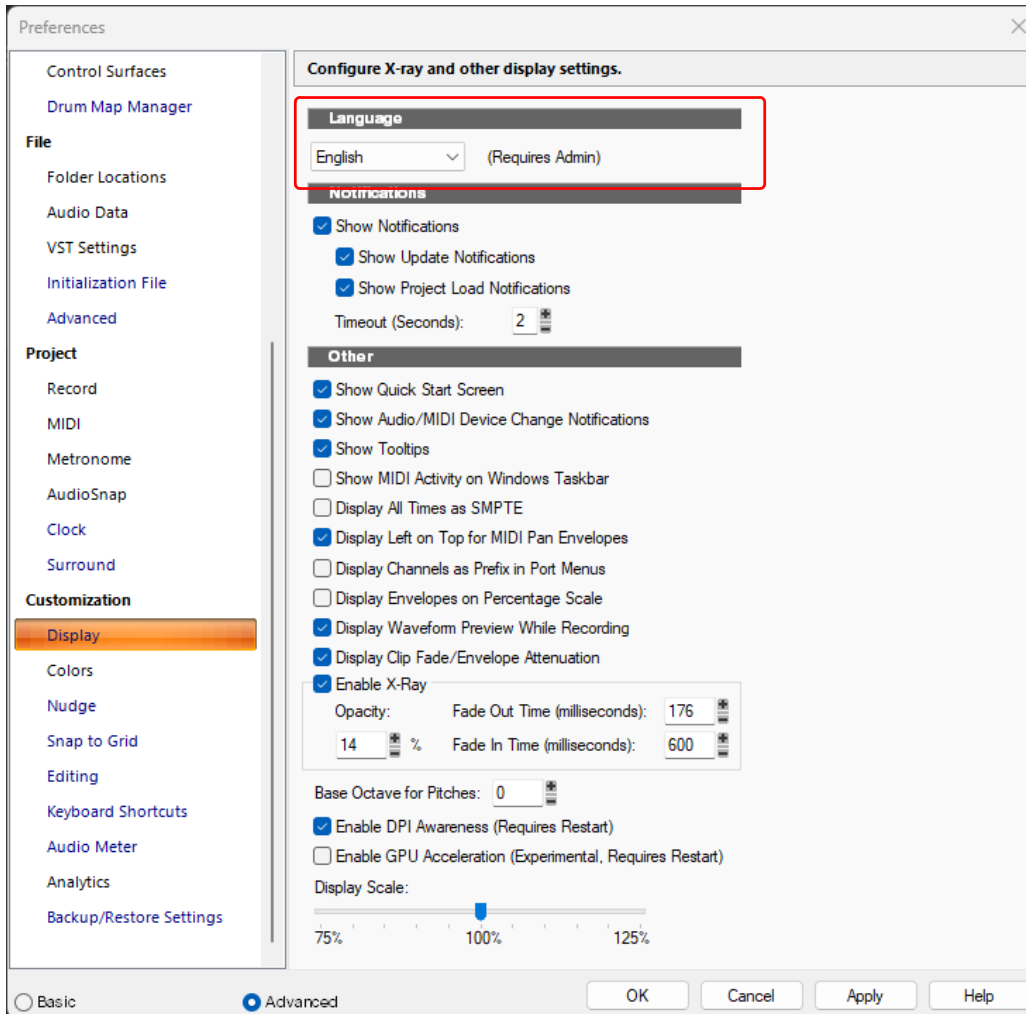
You can change the display language from within Sonar.

To change the display language

1. Go to **Edit > Preferences > Customization - Display**
2. Under **Language**, select the desired language.
3. Click **OK** to close the **Preferences** dialog box.

Changing language settings requires Admin privileges. If you receive a User Account Control prompt, click **Yes** to allow changes.

4. Restart Sonar to apply the language change.



See:

[“Preferences dialog”](#) on page 1622

[“Customization - Display”](#) on page 1671

Configuration backup/restore

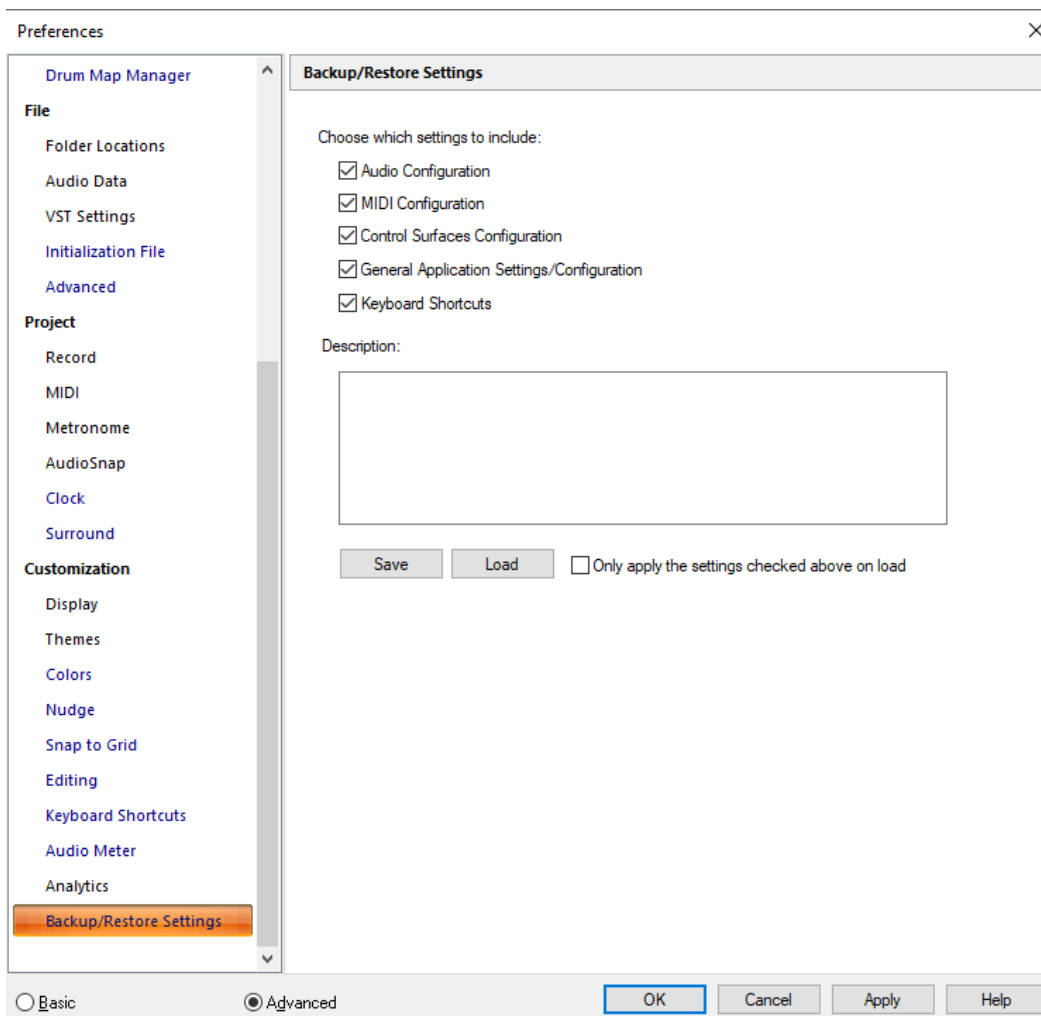
You can save and load backups of your Sonar configuration settings. A configuration profile stores settings from various Sonar configuration files and Windows registry settings in a single JSON file. You can selectively choose which app settings to save or load from a configuration profile.

Configuration profiles have many uses, including:

- ▶ Quickly switch Sonar to a different audio configuration or driver mode when using multiple audio interfaces
- ▶ Save hardware setup profiles for different workflows, such as tracking, mixing, live band recording, customizations for recording different band's etc.
- ▶ Switch between different control surface configurations
- ▶ Save startup configurations and launch them via desktop shortcuts using the `RestoreConfig` command line flag
- ▶ Transfer app settings between Sonar installations on different computers
- ▶ Save a backup of a known good state (similar to system backup/restore) in windows
- ▶ Troubleshooting system related problems

Note: Configuration profiles are not a replacement for templates, presets or Workspaces, but provide an additional degree of management for global system and hardware related settings of the app.


Figure 47. The Backup/Restore Settings section.



Saving a configuration profile

To save the current Sonar settings as a configuration profile:

1. Go to **Edit > Preferences > Customization - Backup/Restore Settings**.
2. Select the setting that you want to save:
 - ▶ **Audio Configuration.** Save audio settings that are stored in `Aud.ini`.
 - ▶ **MIDI Configuration.** Save MIDI settings that are stored in `TTSSeq.ini`.
 - ▶ **Control Surfaces Configuration.** Save control surface settings that are stored in `ctrlsurface.dat` and `ctrlsurface_UWP.dat`.
 - ▶ **General Application Settings/Configuration.** Save general app settings that are stored in `Cakewalk.ini` and the Windows registry.
 - ▶ **Keyboard Shortcuts.** Save all assigned key bindings.
3. [Optional] Type a description.
4. Click **Save** to open the **Save As** dialog box. By default, configuration profiles are saved as JSON files with a `.ccp` file extension within `%APPDATA%\Cakewalk\Sonar\Config Profiles`.
5. Type a file name, then click **Save** (the default file name is `ConfigProfile_<current date>.ccp`).

 **Note:** Sonar automatically saves the last known good config profile when exiting the app.

Loading a configuration profile

To load a configuration profile:

1. Go to **Edit > Preferences > Customization - Backup/Restore Settings**.
2. By default, Sonar will load all the settings that are stored in the configuration profile. If you want to selective only load specific settings, select **Only apply the settings checked above on load**, then select which settings to load:
 - ▶ **Audio Configuration.** Load audio settings that are stored in `Aud.ini`.
 - ▶ **MIDI Configuration.** Load MIDI settings that are stored in `TTSSeq.ini`.
 - ▶ **Control Surfaces Configuration.** Load control surface settings that are stored in `ctrlsurface.dat` and `ctrlsurface_UWP.dat`.
 - ▶ **General Application Settings/Configuration.** Load general app settings that are stored in `Cakewalk.ini` and the Windows registry.
 - ▶ **Keyboard Shortcuts.** Load key bindings.
3. Click **Load** to open the **Open** dialog box.
4. Select the desired configuration profile, then click **Open**.
5. Sonar prompts you to confirm that you want to load the configuration profile. Click **Yes**.

Loading a configuration profile on app startup

You can load a configuration profile on startup via a command line:

1. Do one of the following to open the Command Prompt:
 - ▶ Click the search box next to the Windows Start button, then type **CMD** and press ENTER.
 - ▶ Press the Windows key + R, then type **CMD** and press ENTER.
2. Type the following: `<Sonar install path>\Sonar.exe /RestoreConfig=<configuration file folder>\<name of configuration profile file>`

For example:

```
"C:\Program Files\Cakewalk\Sonar\Sonar.exe" /RestoreConfig="%APPDATA%\Cakewalk\Sonar\Config Profiles\mysettings.ccp"
```

3. Press ENTER.

Sonar launches with the specified configuration profile.

Creating a desktop shortcut with command line parameters

You can add command line parameters to a desktop shortcut. This way you don't have to manually type command line parameters each time you want to launch Sonar with a specific configuration profile.

To add launch parameters to a desktop shortcut:

1. Create a new desktop shortcut for each configuration profile (Tip: copy the default Sonar desktop shortcut), and give the shortcut a descriptive name.
2. Right-click the shortcut and select **Properties**.
3. In the **Properties** dialog box, click the **Shortcut** tab.
4. In the **Target** text box (which already lists the location of the Sonar executable within quotation marks), place the cursor after the last quotation mark, then add a blank space followed by the command line parameters.

For example:

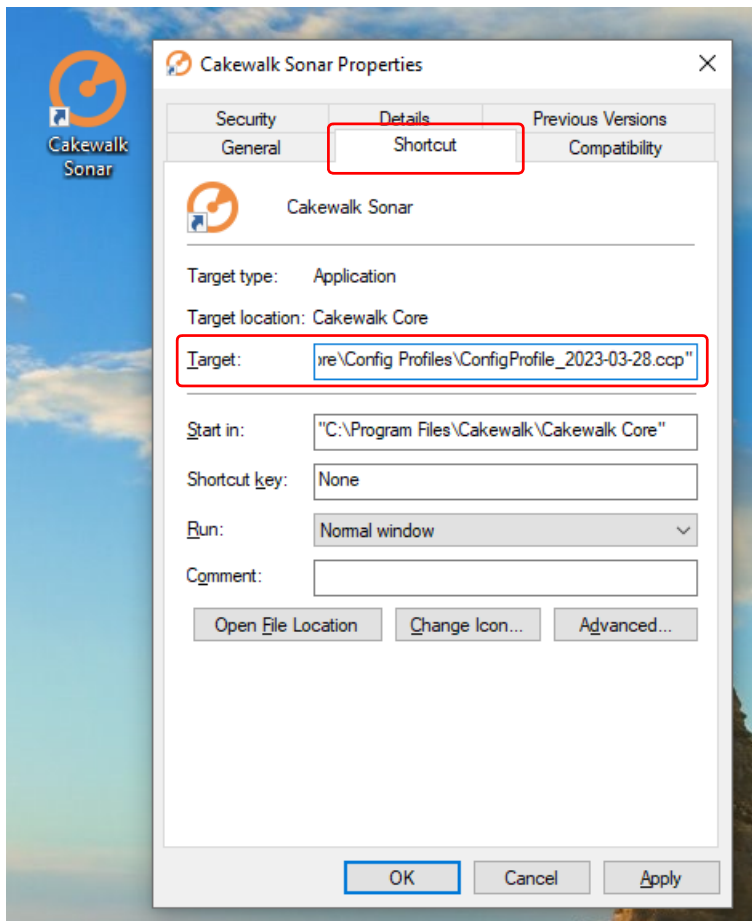
```
/RestoreConfig="%APPDATA%\Cakewalk\Sonar\Config Profiles\ConfigProfile_2023-03-28.ccp"
```

The full **Target** text string should look something like this:

```
"C:\Program Files\Cakewalk\Sonar\Sonar.exe" /RestoreConfig="%APPDATA%\Cakewalk\Sonar\Config Profiles\ConfigProfile_2023-03-28.ccp"
```

5. Click **OK** to save the changes.

You can now double-click the shortcut to start Sonar with the specified configuration profile.



See:

["Customization - Backup/Restore Settings"](#) on page 1692


Installing Sonar

Please note before installing:

- ▶ In order to install Sonar, you must log in to your Windows system as a user who has administrative privileges. Once installed, the program can also be used by users who do not have administrative privileges.
- ▶ If system monitoring software, such as anti-virus programs are installed on your computer, you must close them until you have finished installing Sonar. You must also remember to close applications that are not shown in the Windows taskbar.

Cakewalk Product Center provides the easiest way to download and install Cakewalk products from one central location. Simply sign in with your BandLab ID and password and begin installing your connected products. For details, see “[Cakewalk Product Center](#)” on page 188.

To download the Cakewalk Sonar installer directly, go to www.cakewalk.com/sonar and click **Download**.

 **Note:** After Cakewalk is installed, all subsequent updates can be done directly from within the application via **Help > Check for Updates**. Notifications for available updates are also automatically shown by default.

Cakewalk Product Center

Cakewalk Product Center allows you to download and install Cakewalk products from one central location. Simply sign in with your BandLab ID and password and begin installing your connected products. Stay up to date with the latest features and fixes.

On app launch, Cakewalk Product Center checks for any updates and shows all available apps and updates that you are entitled to.

 **Note:** Cakewalk product Center requires an internet connection and user sign-in to check for updates.

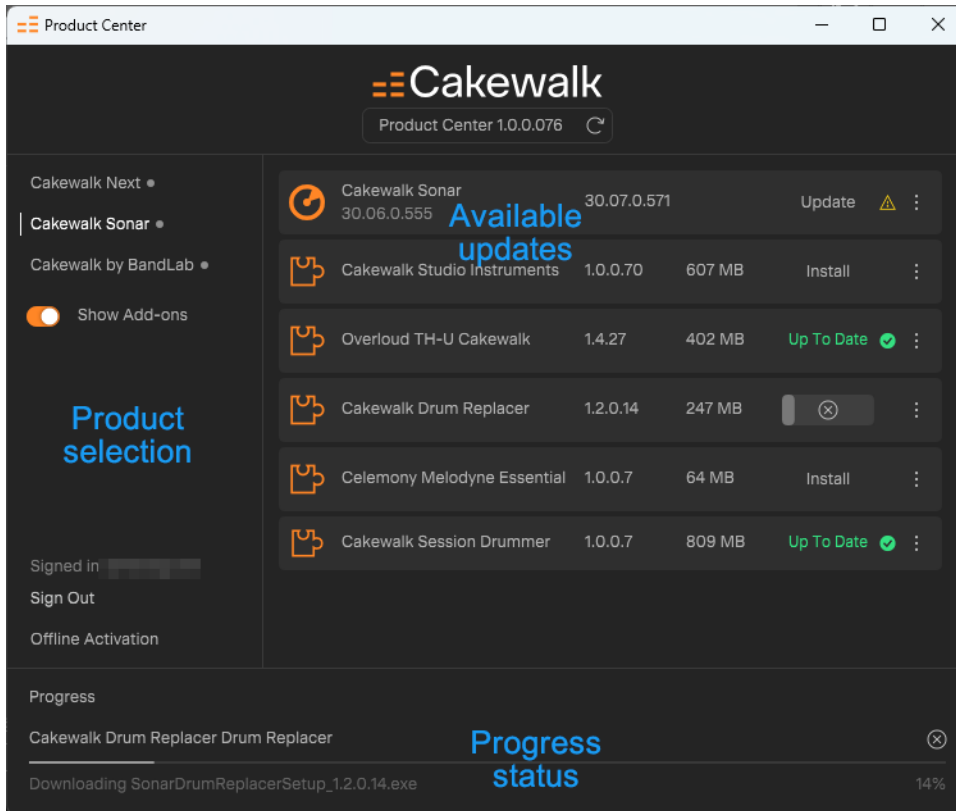
Download and install Cakewalk Product Center

[Download Cakewalk Product Center](#)

Updating Cakewalk Product Center

Cakewalk Product Center automatically checks for its own updates on launch, and will prompt to download and install if an update is available.

Figure 48. Cakewalk Product Center.



The Cakewalk Product Center UI consists of the following sections:

- ▶ **Top:** Shows the current app version.
- ▶ **Sidebar:** The left sidebar is where you select which Cakewalk app to install/update. A dot appears to the right of the product name if an update is available.
 - ▶ Enable the **Show Add-ons** toggle to show optional content.
 - ▶ Click **Sign Out** or **Sign In** to sign out/in of your BandLab account.
 - ▶ Click Offline Activation to activate a Cakewalk product that is installed on an offline computer. See Offline activation for details.
- ▶ **Product/Update list:** Shows the latest available update(s) for the app that is selected in the sidebar.
- ▶ **Progress view:** Shows progress of the currently downloading/installing item. This section is hidden when no item is downloading/installing.

Using Cakewalk Product Center

Installing or updating an app

1. In the sidebar, select the app that you want to install/update.
2. In the product list, click **Install** or **Update**.

Installing or updating add-ons

1. In the sidebar, select the parent app, then enable the **Show Add-ons** toggle.
2. In the product list, click **Install** or **Update** for the add-on that you want to download and install. Download progress is shown and can be canceled.

Offline activation

1. On the offline computer, generate an offline activation request file in Sonar (**Help > Offline Activation > Export Activation Request**).
2. Copy the `Activation request.crq` file to removable media, such as a USB flash drive, that you can transfer to another computer that is connected to the internet.
3. On the online computer, launch Cakewalk Product Center, then click **Offline Activation**.
4. Select the `Activation request.crq` file.
5. The app will process the request and return a `Activation response.dat` file if successful.
6. Copy the `Activation response.dat` file to removable media that you can transfer back to your offline computer.
7. On the offline computer, open Sonar and go to **Help > Offline Activation > Import Activation Response**.
8. Select the `Activation response.dat` file and click **Open**.

If the response file is valid, the app is activated.



Uninstalling Sonar

There are several different ways to uninstall Sonar.

Uninstall from the Start menu:

1. Click the Windows **Start** button  and navigate to the **Cakewalk** folder.
2. Right-click **Cakewalk Sonar**, then select **Uninstall**.

Uninstall from the Settings page:

1. Select **Start** , then select **Settings**  > **Apps > Apps & features**.
2. Select **Cakewalk Sonar**, then select **Uninstall**.

Uninstall from the Control Panel:

1. In the search box on the taskbar, type **Control Panel** and select it from the results.
2. Select **Programs > Programs and Features**.
3. Right-click **Cakewalk Sonar**, then select **Uninstall**.

See:

[“Activating Sonar”](#) on page 191

Activating Sonar

What is activation?

Activation is the process by which Sonar validates that you are running genuine Cakewalk software obtained from our servers and that you have a currently supported version. Running an updated version ensures a better user experience, by getting the latest features and fixes to the software. It also guarantees that your software stays activated, because you get a fresh activation lease every time you install an update.

Saving and exporting are disabled until Sonar is activated. Sonar can be activated by an online or offline process.

To activate Sonar

Sonar must be activated by using in-app activation or via Offline activation (see LINK).

If your computer is online, activation is an automatic process that typically only takes a second if you are signed in to your BandLab account from within the application. You must sign in to BandLab using the same credentials that you used to create your BandLab account. Once you sign in successfully, Sonar will be automatically activated. The activation process links the software to your BandLab account, and unlocks full use of the software. As long as you stay logged in to BandLab within Sonar, and use Sonar occasionally, it will automatically stay activated with no further user intervention required.

Sign in is prompted automatically only when needed, such as when the application is in a deactivated state, if the activation lease has expired and you are not signed in, or when you try to use feature that requires access to BandLab services.

You may also use any one of the alternate sign-in mechanisms such as using your Google, Apple, Facebook account info as long as you have associated those with your BandLab account. Occasionally, saved sign-in credentials may expire requiring you to sign in again. This happens very infrequently (every few weeks) and is a normal part of the single sign on security process.

If you are not prompted to sign in via a notification, you may also choose to sign in manually by selecting **Help > Sign In to BandLab**.

Offline activation

If Sonar is installed on a computer that is not connected to the internet, you can use offline activation as long as you have access to another computer that is connected to the internet. To use offline activation, follow these steps:

1. In Sonar, go to **Help > Offline Activation > Export Activation Request** to open the **Save activation request** dialog box.
2. Select the folder you want to save the activation request file to, then click **Save**.

Sonar saves a `Activation request.crq` file. This file is encrypted and machine-specific, and can only be used to activate Sonar on the machine that was originally used to create the `Activation request.crq` file.

By default, Sonar appends a timestamp to the file name, using the following format:

`<Month><Day><Year>_<Hour><Minute>`. For example: `032823_1157Activation request.crq`.

3. Copy the `Activation request.crq` file to removable media, such as a USB flash drive, that you can transfer to another computer that is connected to the internet.
4. On the online computer, launch Cakewalk Product Center (see ["Cakewalk Product Center"](#) on page 188) and sign in with your BandLab ID and password, then click **Offline Activation**.
5. Select the `Activation request.crq` file.
6. The app will process the request and return a `Activation response.dat` file if successful.
7. Copy the `Activation response.dat` file to removable media that you can transfer back to your offline computer.
8. On the offline computer, open Sonar and go to **Help > Offline Activation > Import Activation Response**.
9. Select the `Activation response.dat` file and click **Open**.

If the response file is valid, the app is activated.

How long does activation last?

If you are signed in to BandLab and your computer is online, the application will stay activated without any user intervention. If your system is offline, however, the activation lease can last from 1 - 3 months, after which you will need to reactivate to continue using it. When this happens, an activation required notification will be displayed.

Activation may occasionally be required if you make major changes to your system such as installing a new OS, changing the motherboard, etc. Reactivation normally occurs automatically and seamlessly when you launch Sonar if it's needed. However, if you don't have an active internet connection, you will need to enable it or follow the offline activation steps.

Do I always need to be online for Sonar to work?

No. You only need to be online in order to update the software to the latest version or when activating it. If you choose the in-app activation method, under normal circumstances, activation will require no manual user intervention beyond the initial sign-in to BandLab. An internet connection is required to activate as described above but is not necessary for general Sonar usage.

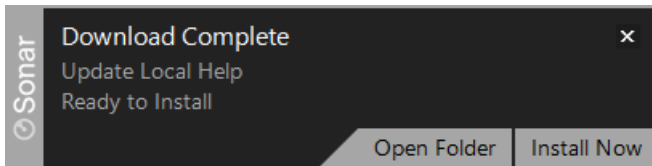
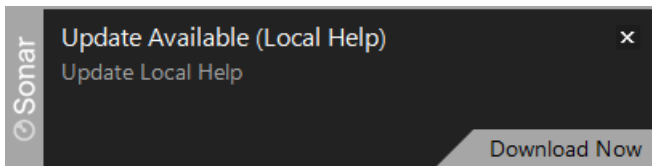
Does signing in to BandLab or reactivating Sonar transmit information about my usage to BandLab?

The only purpose of activating Sonar is to register the software with BandLab and verify validity of the program. No other user data is transmitted during this process. The sign-in data is used to verify your BandLab user account identity during operations such as refreshing activation, or when using BandLab specific features to upload or download BandLab projects. No other data is transmitted.

Local help

Sonar provides optional local help. To enable local help, go to **Edit > Preferences > File - Advanced** and select **Always Use Local Help**.

When you enable local help for the first time, Sonar presents a toast notification to download and install the local help, and whenever updated local help is available.



If your computer is not connected to the internet, Sonar will default to showing local help until an internet connection becomes available.

Note: *Local help is only available in English.*

Tip: *If you would like to use local help on a computer that is never connected to the internet, first download the local help from another computer that is connected to the internet, then copy the `SonarHelp_Documentation_1.0.0.n.exe` installer (found in `\Downloads\Cakewalk`) to removable media that you can transfer to your offline Sonar computer.*

Alternatively, copy the installed `Sonar.chm` file from the Sonar root folder (default is `\Program Files\Cakewalk\Sonar`).

See:

[“File - Advanced \(Advanced\)”](#) on page 1656

Controlling playback

When you play your Sonar project, you have full control over the tempo or speed of playback, which tracks are played, which sound cards or other devices are used to produce the sound, and what the tracks sound like. You can access all of the playback functions from the Control Bar (see [“Control Bar overview”](#) on page 565).

Sonar’s multi-MIDI enhancements give you the ability to play multiple synths or tracks from a single keyboard or controller, or let multiple performers play the same or different tracks. You have total control over MIDI echo (MIDI echo refers to where MIDI input signals are sent once Sonar receives them).

 **Note:** *Sonar has a button called the **Audio Engine** button  in the Control Bar’s Transport module, which you click to stop any feedback you may experience if there is a loop somewhere in your mixer setup. Whenever you play a project, Sonar automatically enables the audio engine.*

See also:

[“The Now time and how to use it”](#) on page 194

[“Using the Transport, Markers, Punch and Loop modules”](#) on page 206

[“Controlling the transport”](#) on page 202

[“Track-by-track playback”](#) on page 210

[“Changing track settings”](#) on page 218

[“Video playback, import, and export”](#) on page 250

[“Locating missing audio”](#) on page 261

[“Controlling live MIDI playback - MIDI echo”](#) on page 243

[“Local control”](#) on page 245

[“Playing files in sequence with the Play List”](#) on page 246

The Now time and how to use it

Every project has a current time, known as the “**Now time**” on page 1870, which keeps track of where you are in a project. The Now time appears as a vertical line in the Track view and is displayed in the Transport module in the Control Bar (see “**Transport module**” on page 582).

Figure 49. The Transport module in the Control Bar.



A. Current Now time (click to cycle through the available display formats) **B.** Position **C.** Meter

The Transport module can show the Now time in several formats. Click the time display to toggle between the following time formats:

- ▶ **MBT.** Display time as Measure:Beat:Tick.
- ▶ **HMSF.** Display time as Hour:Minute:Second:Frame. This format is also referred to as SMPTE time.
- ▶ **Milliseconds.** Display time in milliseconds.
- ▶ **Samples.** Display time in samples.

The measure, beat, and tick number (MBT) identifies the Now time in musical time units. Ticks are subdivisions of quarter notes and indicate the timebase of the project. For more information about the timebase, see “**Setting the MIDI timing resolution**” on page 269. Here are some examples of times expressed in measure, beat, and tick (MBT) format:

| Time | What it means |
|----------|--|
| 1:01:000 | First beat of the first measure |
| 9:04:000 | Fourth beat of the ninth measure |
| 4:02:060 | The 60th tick of the second beat of the fourth measure |

The hours-minutes-seconds-frames format is commonly referred to as the SMPTE time. SMPTE is the acronym for the Society of Motion Picture and Television Engineers. In this format, time is measured in hours, minutes, seconds, and frames. It’s not necessary for a project to begin at time zero in this format—any time can be used to represent the start of a project. If you are synchronizing Sonar with an external device whose start time is not 0, you must offset Sonar to match the external device’s start time. For more information, see “**Synchronizing your gear**” on page 1291.

Here are some examples of times expressed in this format (assuming that zero is the start time):

| Time | What it means |
|-------------|--|
| 00:00:00:00 | The beginning of the project |
| 00:05:10:00 | Five minutes and ten seconds from the beginning of the project |
| 01:30:00:00 | One hour and thirty minutes into the project |
| 00:00:00:05 | Five frames into the project |

Sonar provides many ways to set the Now time. Here are just a few:

To change the Now time

- ▶ Click the desired time on the Time Ruler in the Track view, Piano Roll view, or Staff view.
- ▶ In the Navigator pane, click anywhere in the view while holding down the CTRL key to change the Now Time to that location.
- ▶ Drag the Position slider in the Transport module.
- ▶ Click the transport buttons in the Transport module.
- ▶ Click on an event in the Event List view.

You can also set the Now time by right-clicking in the Clips pane if you enable the **Right Click Sets Now** option in Track view **Options > Click Behavior** menu.

When entering a time in MBT format, the beat and tick values are optional. You can use a colon, space, decimal point, or vertical bar to separate the parts of the Now time:

| You enter | The Now time is set to |
|-----------|------------------------|
| 2 | 2:01:000 |
| 4 2 0 | 4:02:000 |
| 9 | 9:01:000 |
| 5 1:30 | 5:01:030 |

When entering a time in SMPTE format, you can enter a single number (hour), two numbers (hour and minutes), three numbers (hour, minutes, and seconds), or all four numbers.

If you click in the Time Ruler while the snap grid is enabled, the Now time will be snapped to the nearest point in the grid. By setting the grid size to a whole note or quarter note, you can easily set the Now time to a measure or beat boundary.

 **Note:** *The Time Ruler only obeys snap when **Musical Time** or **Absolute Time** is selected in the Control Bar's Snap module.*

When playback or recording is stopped, the Now Time either remains at the point where the project stopped or snaps back to the Now Time Marker. This behavior is specified with the Track view **Options > On stop, Rewind to Now Marker** command (or by pressing CTRL+W). For more information, see [“The Now time marker”](#) on page 196.

MIDI note will continue to play If Now time is moved

Changing the Now time while a MIDI note is sounding will cause Sonar to play the full duration of the note. This behavior was introduced in Sonar 4.0.3, and is necessary as a result of addressing various gapping issues when editing MIDI data during playback.

If you prefer a slight hiccup instead of hearing the full note duration, you can change the default behavior with the **Set Now Time with Full Restart** option in the Track view **Options** menu.

 **Note:** *Moving a MIDI note event during playback is affected by this same issue.*

See:

[“The Now time marker”](#) on page 196

[“The Track view Now Time display”](#) on page 198

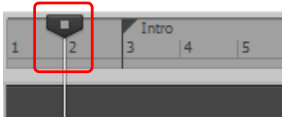
[“Displaying the Now time in large print”](#) on page 199

[“Other ways to set the Now time”](#) on page 199

The Now time marker

In the Track view, the Now time appears as a solid vertical line that follows playback. When you set the Now time in the Track view, the Now time marker appears in the Time Ruler. This marker represents the point at which the Now time will snap back to after you stop playback or recording. The Now time marker is always stationary and does not move along with the vertical play head.

Figure 50. *The Now Time marker.*



You can drag the Now Time marker during playback. When the mouse button is released, the transport immediately jumps to the new location.

Note: You can only drag the Now Time marker during playback, not while recording.

The Now Time marker changes appearance to indicate if playback is stopped, paused, running, or recording.

Figure 51. *The Now Time marker indicates the playback state.*



A. Stopped **B.** Paused **C.** Playback **D.** Recording

You can change the Now time marker behavior so that the marker moves to the current Now time when playback or recording is stopped (on the Track view **Options** menu, clear the **On Stop, Rewind to Now Marker** option or press CTRL+W).

Note: If the various editing views do not scroll during playback, and the Now Time Marker disappears off-screen, make sure the **SCROLL LOCK** key on your computer keyboard is not enabled.

To change the Now time marker behavior

On the Track view **Options** menu, clear the **On Stop, Rewind to Now Marker** option to have the Now time marker move to follow the current Now time when you stop playback.

Or

On the Track view **Options** menu, select the **On Stop, Rewind to Now Marker** option to have the Now time snap back to the Now time marker when you stop playback.

See:

[“The Track view Now Time display”](#) on page 198

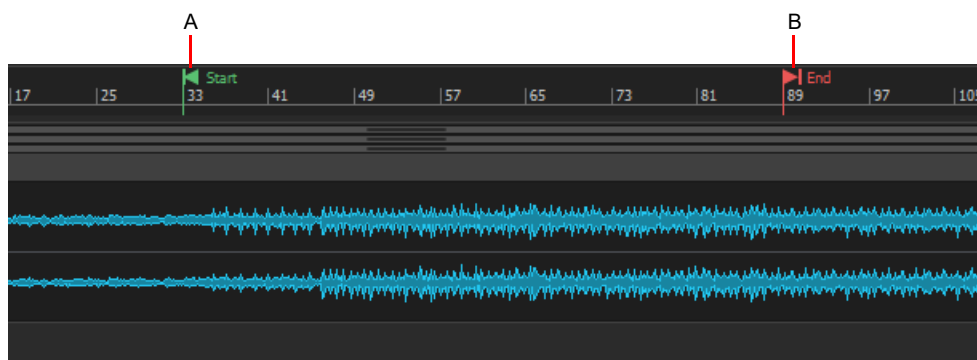
[“Displaying the Now time in large print”](#) on page 199

[“Other ways to set the Now time”](#) on page 199

The Project Start and Project End markers

By default, playback continues indefinitely unless the **Options > Stop at Project End** option is enabled, in which case playback stops after the last clip.

You can insert a special Project End marker that defines where playback should stop.



A. Project Start marker B. Project End marker

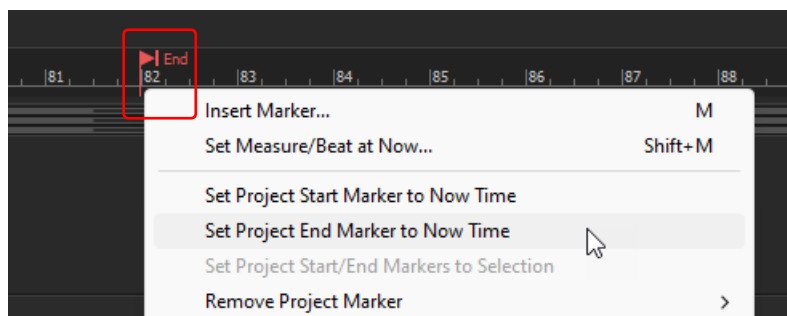
Set the project end marker at the current Now Time position. The project end marker affects playback and export.

When the project end marker is inserted, the **Options > Stop at Project End** option is also automatically enabled. Playback will stop at the end of the last clip or at the project end marker—whichever is earlier.

Note:

- ▶ If a loop region exists beyond the project end marker, the project end marker is ignored in favor of the loop extents.
- ▶ Recording ignores the project end marker. If recording stops after the project end marker, the marker is moved to where recording stopped, or if comp/loop recording, to the end of the loop.

The selection is clamped to the project end marker when you open the **Export Audio** dialog box, unless the selection starts after the project end marker.



To insert a Project End marker

To insert a project end marker, move the Now Time position to where you want the project to end, then do one of the following:

- ▶ Select **Project > Set Project End Marker to Now Time**
- ▶ Right-click the time ruler and select **Set Project End Marker to Now Time**

You can also assign the **Set Project End Marker to Now Time** command to a key binding. For details, see [“Key bindings”](#) on page 1219.

This marker represents the point at which the Now time will snap back to after you stop playback or recording.

To delete the Project Start/End marker

To delete the Project Start or Project End marker, do *one* of the following:

- ▶ Click the marker and hold the left mouse button down, then press the DELETE key.
- ▶ Click the **Project** menu and point to **Remove Project Marker**, then select **Remove Project Start Marker**, **Remove Project End Marker**, or **Remove Project Start/End Markers**.
- ▶ Right-click in the time ruler and point to **Remove Project Marker**, then select **Remove Project Start Marker**, **Remove Project End Marker**, or **Remove Project Start/End Markers**.

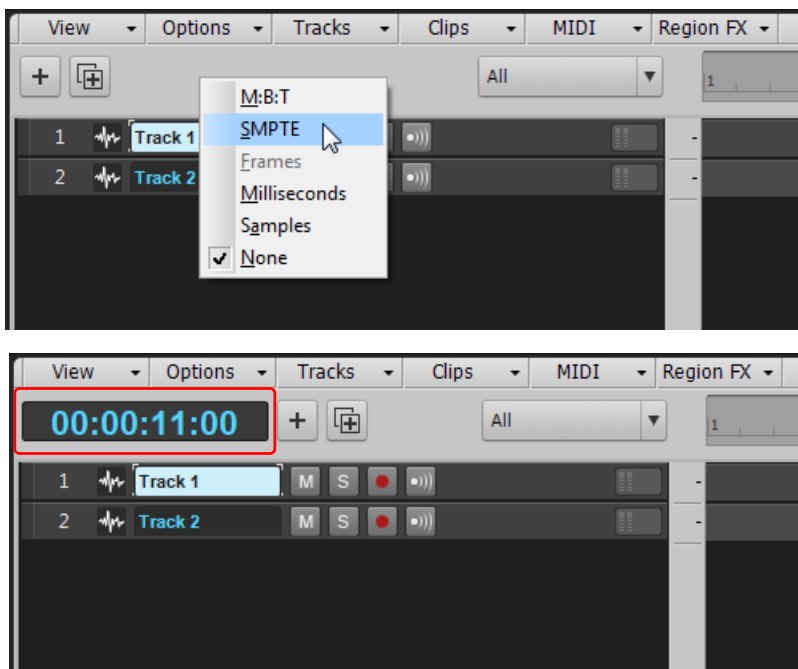
i **Note:** If you drag the Project Start marker to the beginning of the project (measure 1), it will automatically be deleted.

The Track view Now Time display

i **Note:** By default, the Track view Now Time display is not visible in Sonar. To show the display, right-click the blank area above the track strips and choose the desired time format on the pop-up menu.

The Track view displays the Now Time above the track strips in a large and configurable format.

Figure 52. Track view Now time display.



Click the display to display the following time formats:

- ▶ **M:B:T (Measure:Beat:Tick)**. Example: 8:01:000.
- ▶ **SMPTE (Hours:Minutes:Seconds:Frames)**. Example: 00:00:21:00.
- ▶ **Frames**. Example: 629 (only available if project contains video).
- ▶ **Milliseconds (Hours:Minutes:Seconds:Milliseconds)**. Example: 00:00:21:000.
- ▶ **Samples**. Example: 926100.

You can also right-click the display, and choose time formats from the pop-up menu.

The pop-up menu also lets you choose the following display options:

- ▶ To hide the time display, choose **None**.
- ▶ To show the time display, right-click the empty area and choose one of the available time formats from the pop-up menu.

The time display settings are global and persist between sessions.

See:

[“The Now time marker”](#) on page 196

[“Displaying the Now time in large print”](#) on page 199

[“Other ways to set the Now time”](#) on page 199

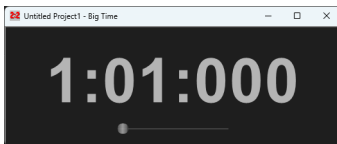
Displaying the Now time in large print

Sonar can display the Now time in large print so that it's easier to see when you are far from your monitor (for example, when you're at your keyboard or another instrument) or when several people need to read the Now time from a distance. Here's how:

To display the Big Time view

1. Choose **Views > Big Time** to display the Big Time view.

Figure 53. *The Big Time view.*



2. Change the settings according to the table:

| To do this | Do this |
|-----------------------------|--|
| Switch time format | Click on the view to toggle between MBT and SMPTE time |
| Change font | Right-click on the view, choose the font you want, and click OK |
| Change the size of the view | Drag any corner of the view to change its size |

Note that Sonar ignores font styles and effects such as strikeout and underline.

Other ways to set the Now time

There are a variety of commands and keyboard shortcuts you can use to set the Now time:

| Shortcut | What it does |
|----------------|---|
| G | Lets you enter the Now time in the Position toolbar or in a dialog box |
| SHIFT+G | Sets the Now time to the From time (the start time of the current time selection) |
| CTRL+HOME | Sets the Now time to the beginning of the project |
| CTRL+END | Sets the Now time to the end of the project |
| CTRL+PAGE UP | Sets the Now time to the start of the current measure if the Now time is not on a barline, or to the start of the previous measure if the Now time is on a barline. |
| CTRL+PAGE DOWN | Sets the Now time to the start of the next measure |

If your project has markers, you can use Markers module in the Control Bar to set the Now time:



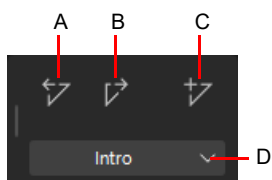
| To do this | Do this |
|-----------------------------|--|
| Skip to the next marker | Click  on the Markers module (or press CTRL+SHIFT+PAGE DOWN). |
| Skip to the previous marker | Click  on the Markers module (or press CTRL+SHIFT+PAGE UP). |
| Jump to any marker | Click the drop-down menu on the Markers module and select the marker you want to jump to. |

Figure 54. The Markers module.



A. Jump to previous marker B. Jump to next marker C. Insert marker D. Current marker

For more information about markers, see [“Creating and using markers”](#) on page 432.

See:


[“The Now time marker”](#) on page 196

[“The Track view Now Time display”](#) on page 198

[“Other ways to set the Now time”](#) on page 199

The Time ruler

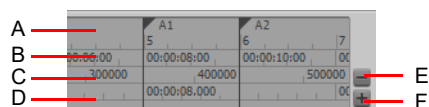
The Time ruler appears in the Track view, Tempo view, Staff view and Piano Roll view. It has several functions, including:

- ▶ **Making a time selection.** The Time ruler follows the Snap to Grid settings, if enabled. Tip: By default, making a time selection by dragging in the time ruler only selects tracks. To select both tracks and buses, hold down the ALT key while dragging in the time ruler.
- ▶ **Changing the Now time**
- ▶ **Adding loop, punch, and pitch markers.** You can right-click in the Time ruler to add markers.
- ▶ **Zooming and scrolling.** Point the mouse pointer at the top half of the Clips pane or Piano Roll view Time Ruler until the mouse pointer looks like , then drag up/down to zoom horizontally, or left/right to scroll. For details, see [“Zooming and scrolling in the Time Ruler”](#) on page 172.

In the Track view and Piano Roll view, the Time ruler has the following time display options or formats:

- ▶ Measures, Beats and Ticks (M:B:T)
- ▶ Hours, Minutes, Seconds and Frames (H:M:S:F—also called SMPTE)
- ▶ Samples
- ▶ Milliseconds

Figure 55. The Time ruler.



A. M:B:T B. H:M:S:F C. Samples D. Milliseconds E. Remove ruler F. Add ruler

The M:B:T setting follows your settings in the Meter/Key view. If your project is set to 4/4 time, you have four beats in the Time ruler for each measure. If your project is set to 6/8 time, you have six beats in the Time ruler for each measure.

Note: When **Smart Grid** is enabled in the Control Bar's Snap module, the M:B:T Time Rulers in the Clips pane and Piano Roll view are optimized to show relevant snap locations.

If there is only one format displayed in the Time ruler, you can switch the format by right-clicking in the Time ruler and selecting the format you prefer.

To switch the Time ruler format to M:B:T

1. Right-click in the Track view Time Ruler.
2. In the menu that appears, select **Time Ruler Format > M:B:T**.

To switch the Time ruler format to H:M:S:F (SMPTE)

1. Right-click in the Track view Time Ruler.
2. In the menu that appears, select **Time Ruler Format > H:M:S:F**.

To switch the Time ruler format to samples

1. Right-click in the Track view Time Ruler.
2. In the menu that appears, select **Time Ruler Format > Samples**.

To switch the Time ruler format to milliseconds

1. Right-click in the Track view Time Ruler.
2. In the menu that appears, select **Time Ruler Format > Milliseconds**.

Additionally, you can add or remove Time ruler formats using the **Plus/Minus** buttons located just outside the right edge of the Time ruler.

Note: If only one Time ruler format is being used, only the **Plus** button is displayed.

To add or remove Time ruler formats using the Plus/Minus buttons

- ▶ Click the **Plus** button and select a Time ruler format from the pop-up menu.
- ▶ Click the **Plus** button and select a Time ruler format you would like to add from the pop-up menu.
- ▶ Click the **Minus** button and select from the pop-up menu to remove an active Time ruler format.
- ▶ Right-click in the Time ruler and move the cursor to Time ruler format in the pop-up menu. A list of all Time ruler formats appears. Active formats are checked, inactive formats are unchecked.
 - ▶ Click a checked format to move it down one row.
 - ▶ Click an unchecked format to replace the topmost displayed format.

Note: Selecting the **Display All Times as SMPTE** check box in **Edit > Preferences > Customization - Display** forces all times in the project to be displayed in SMPTE time, regardless of your setting in the Time ruler.

See:

["Controlling the transport"](#) on page 202

["Zooming and scrolling in the Time Ruler"](#) on page 172

Controlling the transport






To control playback, you have your choice of tools, menu commands, and shortcut keys for most common operations.

When you start playback, the Now time updates continuously to show the current time. When you stop playback, the Now time rewinds to the Now Time Marker. When you start playback again, it continues from the same point.

If the Now time is advancing but you don't hear any sound, see [“Frequently asked questions”](#) on page 1381. If you are using MIDI sync or syncing to MIDI time code, Sonar waits to receive external timing data before it begins playing. If the various views are not updating during playback, make sure the SCROLL LOCK key on your computer keyboard is not enabled. For more information, see [“Synchronizing your gear”](#) on page 1291.

Note: *If your Windows setup uses any system sounds that are associated with any typical activity, such as minimizing a window, etc., you should disable these sounds. They can sound extremely loud through your monitors, and also interrupt playback and recording, if you open any dialog boxes or do anything that has a system sound attached to it while a project plays. The quickest way to disable all system sounds is to open the Control Panel (Start > Control Panel), double-click the Sound icon to open the Sound dialog box, click the Sounds tab, and in the Sound Scheme field select No Sounds. Click Apply, and then click OK.*

To start and stop playback

| To do this | Do this |
|---|--|
| Start playback | Press the SPACEBAR key, click  in the Transport module, or double-click the bottom half of the Time Ruler |
| Stop playback | Press the SPACEBAR key or click  in the Transport module |
| Rewind to the start of the project | Click  in the Transport module, or press the W key |
| Skip to the end of the project | Click  in the Transport module, or press SHIFT+G |
| Preview the current arrangement (see “Arranger tracks” on page 354) | Click  in the Arranger Inspector, or press ALT+SPACEBAR |



Note: *The default behavior for the Now time when you click the Stop button is for it to return to the Now time marker where playback began. If you want the Now time to remain where it is when you stop playback, you can use the keyboard shortcut CTRL+SPACEBAR. If you want to change the default behavior, clear the On Stop, Rewind to Now Marker option on the Track view Options menu or press CTRL+W.*

To pause playback

- ▶ Click the **Pause** button .

Playback stops, but the Now Time cursor and the Now Time marker do not move.

To resume playback again

- ▶ Do one of the following:
 - ▶ Click the **Pause** button .
 - ▶ Click the **Play** button .
 - ▶ Press SPACEBAR.

Playback resumes.

Rewinding and fast forwarding

The Transport module has dedicated **Rewind**  and **Fast Forward**  buttons, which allow you to rewind and fast forward smoothly during playback.

To rewind or fast forward, click the **Rewind**  or **Fast Forward**  button and keep the button pressed until you want to resume playback.

To audition a selection

1. Select the clips that you want to audition.
2. Press SHIFT+SPACEBAR.
Only the selected clips play back.

Allow playback with no data

Sonar is able to start playback even if there is no data in a project. This is useful in various cases, such as:

- ▶ If you need to trigger playback of external devices.
- ▶ If you need to continue playback beyond the end of the project, for example, to allow MIDI notes and sustains to decay naturally and not end abruptly.

To allow playback with no data:

On the Track view **Options** menu, make sure **Stop at Project End** is not selected.

Stop at Project End option

The Track view **Options > Stop at Project End** option determines whether or not playback is allowed beyond the last event in a project. This option is enabled by default.

When enabled (default setting):

- ▶ Playback will not engage if there is no data present in the project at all.
- ▶ Playback will stop when no more data is present going forward.

When disabled:

- ▶ Playback will engage if there is no data present in the project at all.
- ▶ Playback will continue past the end of a project until the user manually stops playback.

Auto fade when starting/stopping playback

Sonar makes it possible to render a smooth fade in/out whenever audio playback is interrupted. This can be useful to smooth out abrupt transitions while stopping and starting the transport rapidly and will reduce ear fatigue during long sessions.

The fade is only applied during playback and is ignored while recording or bouncing audio.

To configure the auto fade times

1. Select **Edit > Preferences** to open the **Preferences** dialog box, then click **Audio - Playback and Recording**.
2. Adjust the following options:
 - ▶ **Fade On Start (milliseconds)**. When this option is set to a value greater than zero, starting playback will cause a gradual fade in of the audio for the specified duration. The valid range is 0–100000 and the default value is 0.
 - ▶ **Fade On Stop (milliseconds)**. When this option is set to a value greater than zero, stopping playback will cause a gradual fade out of the audio for the specified duration. The valid range is 0–100000 and the default value is 0.

Automatically stop/pause playback with MCI MIDI events

You can instruct Sonar to stop or pause playback at a defined moment, so you can start playback again manually. This can be very useful in a live setting.

This is done by inserting an MCI Command event in a MIDI track's Event List view (ALT+8), and assigning the MCI command's value to either **stop** or **pause**:

- ▶ **stop**. Stops the transport and returns to zero
- ▶ **pause**. Pauses the transport allowing you to manually continue playback from where you left off

Press Play (SPACEBAR) manually to resume playback.

| + | - | View | Tracks | | | | |
|-----|-------------|----------|--------|--------|-------|--|--|
| Trk | HMSF | MBT | Ch | Kind | Data | | |
| 6 | 00:00:02:23 | 2:02:507 | 10 | Note | E 4 | | |
| 6 | 00:00:02:27 | 2:02:747 | 10 | Note | C 8 | | |
| 6 | 00:00:02:27 | 2:02:747 | n/a | MCIcmd | pause | | |
| 6 | 00:00:03:04 | 2:03:267 | 10 | Note | C 8 | | |
| 6 | 00:00:03:04 | 2:03:267 | 10 | Note | G#4 | | |
| 6 | 00:00:03:12 | 2:03:747 | 10 | Note | E 4 | | |
| 6 | 00:00:03:12 | 2:03:747 | 10 | Note | G#4 | | |
| 6 | 00:00:03:19 | 2:04:267 | 10 | Note | G#4 | | |


See:



["Event List view"](#) on page 1783

["To insert a new event"](#) on page 808


Handling stuck notes

Under MIDI, the events that turn notes on are separate from the events that stop notes from playing. Normally, when you stop playback, Sonar attempts to turn off all notes that are still playing. Depending on how your equipment is configured, it's possible for

notes to get stuck in the On position. The **Reset MIDI and Audio** button  in the Transport module is used to stop all notes from playing. The **Reset MIDI and Audio** command also stops feedback from input monitoring.

 **Note:** You can control the MIDI messages that are sent by the **Reset MIDI and Audio** button  by changing the `Panic Strength` variable in the `Cakewalk.ini` file. See ["Initialization files"](#) on page 1419 for more information.

To clear stuck notes

Click the **Reset MIDI and Audio** button  in the Transport module.

See:

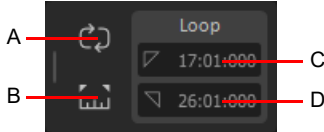
["Transport module"](#) on page 582

Looping

Sometimes you want to listen to one portion of a project over and over, either so you can play along and rehearse or because you want to edit that section of the project while it is playing and hear the results as you make changes. Sonar has a playback looping feature that makes this simple.

Looping is defined in the Loop module in the Control Bar.

Figure 56. *The Loop module.*



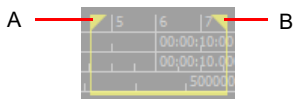
A. Loop On/Off **B.** Set Loop Time to Select **C.** Loop Start Time **D.** Loop End Time

To set up a loop, you do three things:

- ▶ Set the start time of the loop
- ▶ Set the end time of the loop
- ▶ Enable looping

From then on, Sonar will automatically jump back to the start of the loop when it reaches the end.

When looping is enabled, the loop times are indicated by special markers in the Time ruler.



A. Loop From **B.** Loop Thru

i **Note:** *The minimum project loop length is 1/128th note (30 ticks).*

To move a loop in the Time ruler

1. Click the yellow bar that connects the two loop markers
The cursor becomes a horizontal double-headed arrow.
2. Drag the loop to the desired location in the Time ruler.



With the default option settings, Sonar will play the loop over and over again, continuously.

If you start playback before the loop start time, Sonar will play until the loop end time is reached, then jump back to the loop start time.

i **Note:** *If you stop playback while looping is enabled, the Now time jumps to the Now time marker. If you disable the **On Stop, Rewind to Now Marker** option in the Track view **Options** menu, the Now time stays wherever you stopped playback.*

The **Rewind** command operates slightly differently when looping is in effect. The first time you rewind, the Now time is set to the start of the loop. If the Now time is already at the start of the loop, Rewind takes you to the beginning of the project. From then on, Rewind switches back and forth between the loop start time and the start of measure 1.

To set up a playback loop

- ▶ Set the loop start and end times in one of the following ways:
 - ▶ Drag the mouse between two points in the Time Ruler of the Track view, Staff, or Piano Roll view to select a range of times, then click  in the Control Bar's Loop module to copy the selection time to the loop time.
 - ▶ Click between two markers in the Track, Staff, or Piano Roll view to select a range of times, then click  in the Control Bar's Loop module to copy the selection time to the loop time.
 - ▶ Type the loop start and end times directly into the Loop module.
 - ▶ Select a range of times, then right-click in the Time ruler and choose **Loop > Set Loop Points**.

Looping is automatically turned on when you use the **Set Loop to Selection** command.

i Note: The minimum loop duration is an 1/8th note.

To cancel a playback loop

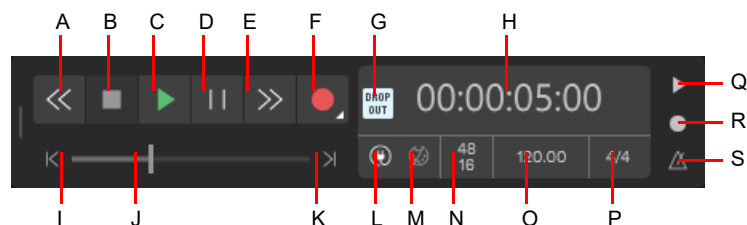
- ▶ Click  in the Control Bar's Loop module, or press the L key, to disable looping.

Using the Transport, Markers, Punch and Loop modules

The Control Bar contains various modules that provide powerful control over playback. To show the Control Bar, click the **Views** menu and choose **Control Bar**, or press the C key.

For controlling playback, the most important Control Bar modules are the Transport, Markers, Punch and Loop modules. For detailed information about all Control Bar modules, see ["Control Bar overview"](#) on page 565.

Figure 57. The Transport module.




A. Rewind **B.** Stop **C.** Play **D.** Pause **E.** Fast Forward **F.** Record **G.** Dropout indicator **H.** Current Now time (this space is also used for progress bars and "Waiting for sync" messages) **I.** Go to Start (RTZ) **J.** Position **K.** Jump to project end **L.** Audio Engine on/off **M.** Reset/Panic **N.** Sample rate and bit depth **O.** Tempo **P.** Meter **Q.** Metronome during record **R.** Metronome during playback **S.** Click to open metronome settings

Using the Markers module

The Markers module lets you navigate by markers and insert new markers. Inserting markers at important milestones in your project makes it easy to navigate through your project.

To insert a marker, do *one* of the following:

- ▶ Click the **Insert Marker** button  in the Markers module.
- ▶ Click the **Project** menu and choose **Insert Marker**.
- ▶ Press the M key when the Now time is in the desired location for your marker.
- ▶ Hold down the CTRL key and click the top half of the Time Ruler.

To jump to a marker, do *one* of the following:



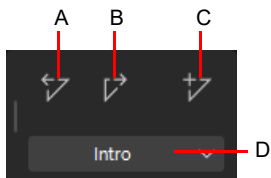

- ▶ Click the **Previous Marker** button  or **Next Marker** button  in the Markers module.
- ▶ Click the Marker list in the Markers module and select a marker from the drop-down menu.
- ▶ Press the G key to open the **Go** dialog box, then press F5 and select a marker from the list.

Figure 58. *The Markers module.*



A. Jump to previous marker **B.** Jump to next marker **C.** Insert marker **D.** Current marker

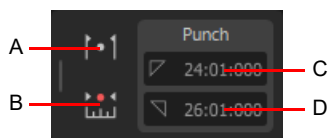
To set options for punch and loop recording

1. Right-click the **Record** button  in the Transport module to open recording settings.
2. Specify how newly recorded data should affect existing data. Choose either **Sound in Sound (Blend)** or **Overwrite (Replace)**.
3. Select between storing looped takes in a single track or storing looped takes in separate tracks.

For more information see [“Loop recording”](#) on page 286.



To use the Punch module


Figure 59. *The Punch module.*





A. Auto-Punch On/Off **B.** Set Punch Time to Select **C.** Punch In Time **D.** Punch Out Time

The Punch module contains the following controls:

- ▶ **Auto-Punch on/off** . Enable/disable punch recording. Toggles punch recording on/off.
- ▶ **Set Punch Time to Selection** . Set the Punch In time to the start (From) time of the selection, and the Punch Out time to the end (Thru) time of the selection.
- ▶ **Punch In Time.** The current Punch In time. Click to modify.
- ▶ **Punch Out Time.** The current Punch Out time. Click to modify.

 **Tip:** If a numeric time field has focus, you can press G to access a list of marker positions.













To punch record:

1. Click the Auto-Punch Toggle button  in the Punch module to activate Auto Punch.
2. To set the auto punch region, do *one* of the following:
 - ▶ Drag in the Time Ruler to make a time selection, then click the **Set Punch Time to Selection** button  in the Punch module.
 - ▶ Click the Punch In Time field in the Punch module and specify the desired punch in location, then click the Punch Out Time field and specify the punch out location.
3. Set the Now Time far enough ahead of the Punch In point for you to be ready for it.
4. Click the **Record** button in the Transport module or press the R key.

Sonar plays the project, and begins recording on the selected track at the Punch In time you entered, then stops recording at the Punch Out time.

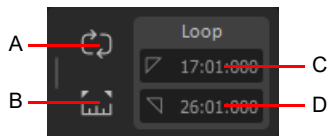
To use the Transport module

The Transport module contains the following controls:

- ▶ **Rewind** . Gradually rewind the project.
- ▶ **Stop** . Stop playback.
- ▶ **Play** . Start/stop playback.
- ▶ **Pause** . Pause/resume playback.
- ▶ **Fast Forward** . Gradually fast forward the project.
- ▶ **Record** . Start recording (requires at least one track to be armed for recording). Right-click to access global record options. Click and keep the mouse button pressed for a brief moment to enable step recording.
- ▶ **Step Record**. Open the Step Record window. For details, see [“Step recording”](#) on page 292.
- ▶ **Go to Start (RTZ)** . Rewind to the start of the project.
- ▶ **Progress Bar** . Current position in the project. Drag to skip around in the project.
- ▶ **Go to End** . Skip to the end of the project.
- ▶ **Time Display**. The time display section shows useful information about the current project, including the Now time, sample rate and bit depth, tempo and meter. The following information is shown:
 - ▶ **Current Now Time**. The Now time shows your current location in the project. For details, see [“The Now time and how to use it”](#) on page 194. Click the time display to toggle between the following time formats:
 - **MBT**. Display time as Measure:Beat:Tick.
 - **HMSF**. Display time as Hour:Minute:Second:Frame. This format is also referred to as SMPTE time.
 - **Milliseconds**. Display time in milliseconds.
 - **Samples**. Display time in samples.
 - ▶ **Current Tempo**. The current tempo at the Now time. Double-click to change the current tempo.
 - ▶ **Current Meter**. The number of beats per measure and the note value of each beat at the current Now time. Click to change the meter. For details, see [“Setting the Meter and Key signatures”](#) on page 265.
- ▶ **Metronome Record on/off** . Enable/disable the metronome during recording. Right-click to access Metronome settings.
- ▶ **Metronome Playback on/off** . Enable/disable the metronome during playback. Right-click to access Metronome settings.
- ▶ **Metronome settings** . Click the metronome icon to open the metronome preferences.



To use the Loop module


Figure 60. The Loop module.



A. Loop On/Off B. Set Loop Time to Select C. Loop Start Time D. Loop End Time

The Loop module contains the following controls:

- ▶ **Loop on/off**  Enable/disable playback looping.
- ▶ **Set Loop Times to Selection**  Set the Loop Start time to the start (From) time of the selection, and the Loop End time to the end (Thru) time of the selection.
- ▶ **Loop Start Time.** The current Loop Start time. Click to modify.
- ▶ **Loop End Time.** The current Loop End time. Click to modify.

 **Tip:** If a numeric time field has focus, you can press the G key to access a list of marker positions.

See:

[“Track-by-track playback”](#) on page 210

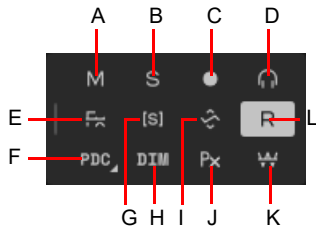
See also:

[“The Project Start and Project End markers”](#) on page 197

Track-by-track playback

Sonar lets you play back any combination of tracks at one time by changing each track's *status*. You can control the status of each track with the individual controls that are on every track, or with the global controls in the Control Bar's Mix module. For more information about the Mix module, see "Mix module" on page 586.

Figure 61. *The Mix module.*



A. Mute **B.** Solo **C.** Arm **D.** Input Echo **E.** Bypass All Effects **F.** PDC Override **G.** Exclusive Solo **H.** Dim Solo **I.** Automation Read (playback) **J.** Enable/Bypass Plugin Oversampling **K.** Clear All Automation Write Enables **L.** Offset mode

There are several different status settings for each track:

| Status | What it means |
|--|---|
| Normal | The track plays unless one or more of your other tracks is soloed. |
| Muted | The track is not played, but you can turn it on while playback is in progress. |
| Archived | The track is not played, and you must stop playback to re-enable it. Archived tracks do not tax your CPU during playback so they can be used to store alternate takes. |
| Soloed | Only those tracks that are designated as solo tracks are played; all others are muted. |
| Armed | The track is armed for recording. |
| Mono/Stereo (audio tracks only) | The track plays back in either mono or stereo. |
| Phase normal or inverted (audio tracks only) | If a track was accidentally recorded out of phase with another track, the Phase button in the Track view or Track Inspector lets you reverse the phase of a track. |

While playback is in progress, you can mute and unmute tracks in any combination, which means you can hear only the tracks that you want. You can change the status of a track in the Track view, the Console view, the Track Inspector, or the Mix module in the Control Bar. If a track is both muted and soloed, it does not play. Mute has precedence.

The track status is saved with the Sonar project file. If you save a Sonar project as a standard MIDI File, however, all tracks are saved without mute, solo, or archive indicators.

See:

"The Mix module" on page 211

"Silencing tracks" on page 212

"Soloing tracks" on page 213

"Inverting the phase of a track" on page 216

"Changing tracks' mono/stereo status" on page 216

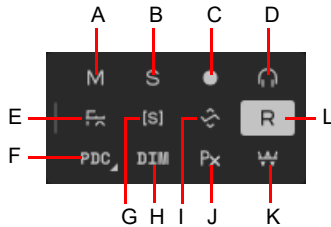
The Mix module

The Mix module lets you configure various playback settings. You can quickly mute/unmute, solo/unsolo and arm/disarm all tracks. You can also configure automation settings and specify the solo behavior.

To show/hide the Mix module













Right-click the Control Bar and select **Mix Module**.

Figure 62. The Mix module.



A. Mute B. Solo C. Arm D. Input Echo E. Bypass All Effects F. PDC Override G. Exclusive Solo H. Dim Solo I. Offset mode J. Enable/Bypass Plugin Oversampling K. Clear All Automation Write Enables L. Automation Read (playback)

The Mix module contains the following controls:

- ▶ **Mute / Unmute All Tracks** . Click to mute/unmute all tracks. The button is lit if at least one track is muted.
- ▶ **Solo / Unsolo All Tracks** . Click to solo/unsolo all tracks. The button is lit if at least one track is soloed.
 - ▶ **Dim Solo enable/disable** . Enable/disable Dim Solo mode. Dim Solo is a mode in which non-soloed audio tracks/buses are still audible but at a reduced level. For details, see [“Dim Solo mode”](#) on page 214.
 - ▶ **Exclusive Solo enable/disable** . Enable/disable Exclusive Solo mode. With Exclusive Solo mode, you can only solo one track and one bus at a time. For details, see [“Exclusive Solo mode”](#) on page 215.
- ▶ **Arm / Disarm All Tracks** . Click to arm/disarm all tracks. The button is lit if at least one track is armed.
- ▶ **Input Monitor On/Off All Tracks** . Enable/disable Input Monitoring on all tracks.
- ▶ **Bypass all Effects** . Bypass all effects globally. For details, see [“Bypassing effects globally”](#) on page 958.
- ▶ **PDC Override** . Enable/disable delay compensation on live tracks, thereby removing the latency during playback and recording of such tracks. Because it's a toggle, you can quickly turn it on to complete your tracking at low latency, and turn it off when finished to hear the track compensated as normal. For details, see [“PDC override”](#) on page 284.
- ▶ **Offset mode** . Enable/disable Offset mode. In Offset mode, you “offset” the current automation in a track using a parameter's controls. For details, see [“Envelope mode and Offset mode”](#) on page 1187.
- ▶ **Enable/Bypass Plugin Oversampling** . Globally enable/disable plug-in oversampling for plug-ins that already have oversampling enabled. For details, see [“Plug-in oversampling on bounce/freeze/export”](#) on page 949.
- ▶ **Global Automation Playback** . Globally enable/disable all automation playback.
- ▶ **Clear All Automation Write Enables** . Globally disable **Automation Write Enable** for all armed parameters.

See:




[“Silencing tracks”](#) on page 212



[“Soloing tracks”](#) on page 213

Silencing tracks


When a track is muted, Sonar processes the track while playback is in progress so that you can unmute the track without stopping playback. If you have lots of muted tracks, this can place a heavy load on your computer. Archived tracks, on the other hand, don't place any load on your computer. Therefore, if there are tracks you want to keep but don't need to play, you should archive them instead. When you mute or unmute a track while playback is in progress, there may be a slight delay before you hear the effect of the change. This is to be expected and does not indicate a hardware or software problem.

To mute or unmute individual tracks

- ▶ To mute or unmute a track, click its Mute button  in the Track, Console view or Track Inspector.
- ▶ To mute or unmute several tracks at once, select the tracks and do *one* of the following:
 - ▶ Right-click a track strip and choose **MSR > Mute** on the pop-up menu.
 - ▶ To mute all selected tracks of the same track type, hold down the CTRL key and click any selected track's Mute button .
 - ▶ To mute all tracks, hold down the CTRL key and click any non-selected track's Mute button .



 **Tip:** You can quickly enable/disable the Mute button  on multiple tracks by simply clicking a button in one track, then dragging across adjacent tracks without releasing the mouse button. Only buttons that match the clicked button's state will change.

To unmute all tracks


Click the **Mute / Unmute All Tracks** button  in the Control Bar's Mix module.


To mute all tracks

Do *one* of the following:

- ▶ Click the **Mute / Unmute All Tracks** button  in the Control Bar's Mix module.
- ▶ Hold down the CTRL key and click any track's Mute button .

To archive or unarchive tracks

1. Select one or more tracks in the Track view.
2. Do *one* of the following:
 - ▶ Click the track's **Archive** button .
 - ▶ Right-click a track strip and choose **MSR > Archive** on the pop-up menu.




 **Note:** A track can not be archived during playback.



Soloing tracks

Sometimes you want to hear a single track, or a few tracks at once, without having to mute all the other tracks. You can do this by soloing the tracks you want to hear.

As soon as any track is marked as a solo track, Sonar ignores all mute settings (unless a soloed track is also muted—mute takes precedence over solo) and plays only the track or tracks that are set to solo. Any number of tracks at one time can be marked as solo. All these tracks will play together. As soon as the solo status of the final solo track is turned off, Sonar once again plays back tracks based on their mute settings.

To solo or unsolo individual tracks

- ▶ To solo or unsolo a track, click its Solo button  in the Track, Console view or Track Inspector.
- ▶ To solo or unsolo several tracks at once, select the tracks and do *one* of the following:
 - ▶ Right-click a track strip and choose **MSR > Solo** on the pop-up menu.
 - ▶ To solo all selected tracks of the same track type, hold down the CTRL key and click any selected track's Solo button .
 - ▶ To solo all tracks, hold down the CTRL key and click any non-selected track's Solo button .

 **Tip:** You can quickly enable/disable the Solo button  on multiple tracks by simply clicking a button in one track, then dragging across adjacent tracks without releasing the mouse button. Only buttons that match the clicked button's state will change.

See also:



[“Dim Solo mode”](#) on page 214

To unsolo all tracks

Click the **Solo / Unsolo All Tracks** button  in the Control Bar's Mix module.

To solo all tracks

Do *one* of the following:

- ▶ Click the **Solo / Unsolo All Tracks** button  in the Control Bar's Mix module.
- ▶ Hold down the CTRL key and click any track's Solo button .

See also:

[“Dim Solo mode”](#) on page 214


[“Exclusive Solo mode”](#) on page 215

[“Solo Override”](#) on page 215

Dim Solo mode

Normally when you solo a track/bus in Sonar, the tracks or buses which are not soloed are essentially muted. Dim Solo is a mode in which non-soloed audio tracks/buses are still audible but at a reduced level. The default gain reduction is -6 dB, but can also be configured for -12 dB and -18 dB.

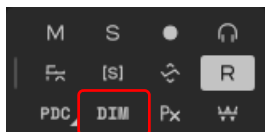
Dim Solo is useful when you want to focus on a specific track but you still want to edit/mix the track in context with the entire mix. This allows you to hear all tracks while the soloed track stands out from non-soloed tracks.

 **Note:** *Dim Solo mode only applies to audio tracks and buses, not MIDI tracks.*

To enable/disable Dim Solo

Click the **Dim Solo** button  in the Control Bar's Mix module.

Figure 63. *The Mix module.*



When Dim Solo is enabled, non-soloed audio tracks will play at a reduced gain rather than 0 gain (mute).

The Dim Solo enable/disable state is saved with each project.

To configure Dim Solo level

When Dim Solo mode is enabled, the amount of gain reduction applied to non-soloed tracks or buses is specified in the **Preferences** dialog box.

1. Go to **Edit > Preferences > Audio - Driver Settings**.
2. Set the **Dim Solo Gain** setting to either **-6 dB**, **-12 dB** or **-18 dB** and click **OK**.

The **Dim Solo dB** setting is saved with each project.

See:

[“Soloing tracks”](#) on page 213

[“Exclusive Solo mode”](#) on page 215

[“Solo Override”](#) on page 215

[“The Mix module”](#) on page 211

[“Audio - Playback and Recording”](#) on page 1629

[“Key bindings”](#) on page 1219

Exclusive Solo mode

By default, Sonar allows you to solo multiple tracks and buses simultaneously. With Exclusive Solo mode, you can only solo one track and one bus at a time.

When you solo a track or bus in Exclusive Solo mode, all other soloed tracks or buses are automatically unsoloed. This allows you to quickly listen to individual tracks and buses in isolation without having to manually unsolo other tracks or buses.

To enable/disable Exclusive Solo mode


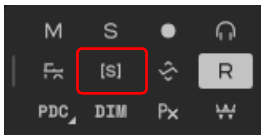
Click the **Exclusive Solo** button  in the Control Bar's Mix module.

Figure 64. *The Mix module.*



Note: When you enable Exclusive Solo mode, currently soloed tracks and buses are not affected until the next time you solo a track or bus.

There are several situations where soloing one track actually solos more than one track, even when Exclusive solo mode is enabled:

- ▶ If you solo a track folder, all tracks within the folder are soloed.
- ▶ If you solo a track that is assigned to a soft synth, all other tracks that are assigned to the same soft synth are also soloed.
- ▶ If you solo a track or bus that belongs to a Quick Group, all other tracks or buses are also soloed.

See:

[“Soloing tracks”](#) on page 213

[“Dim Solo mode”](#) on page 214

[“Solo Override”](#) on page 215

Solo Override

When you enable Solo Override on a track or bus, that track/bus will never be muted as a result of soloing any other track/bus.

This is a very useful feature when you want to always hear a particular track regardless of which other tracks are soloed. For example, you may want to always hear the vocal track while you solo other instrument tracks. This can be accomplished easily by using Exclusive Solo mode (see [“Exclusive Solo mode”](#) on page 215) and enabling Solo Override on the vocal track.

To enable/disable Solo Override

- ▶ Hold down the SHIFT key and click a track's or bus' Solo button .

The **Solo** button is displayed as  to indicate that **Solo Override** is enabled. **Solo Override** prevents the track or bus from being muted when other tracks or buses are soloed.

Note: **Mute** always takes precedence over **Solo**. A track or bus can still be muted even if **Solo Override** is enabled.

See:

[“Soloing tracks”](#) on page 213

[“Dim Solo mode”](#) on page 214


[“Exclusive Solo mode”](#) on page 215

Inverting the phase of a track



A waveform's exact opposite is called an inversion. It is a shift of 180 degrees. A waveform and its inversion cancel each other out completely, so it is usually not desirable to have two track recordings of the same source if one is phase inverted. It can lead to reduced volume, lowered or distorted response in certain frequencies, or even silence in the case of two tracks which are exactly identical (i.e. cloned tracks).

Occasionally, for example when recording a source using two microphones, one of the microphones may be recording an inversion of the other, the resulting tracks may, to some degree, be cancelling each other out. Sonar allows you to invert the phase of a track to match another.


To invert the phase of a track




1. Open the Track view, Track Inspector or Console view.
2. In the track you want to invert the phase, click the **Phase inversion** button .


Changing tracks' mono/stereo status

Sonar has a **Mono/Stereo** button  in each track module in the Track view, Track Inspector and Console view. The buttons in the track modules force each track to play in either stereo or mono, but preserve the tracks' pan positions in the stereo mix. The **Mono/Stereo** button  in each track forces the track's audio signal to enter any patched plug-ins as either mono or stereo, whether or not the tracks are mono or stereo. This allows you to use either mono effects on a stereo track or stereo effects on a mono track.

To use a track's Stereo/Mono button

 **Note:** *You may lose important stereo data by using mono effects with stereo tracks because your stereo tracks are summed to mono in order to pass through the effect. If you never want your stereo data to be summed to mono, select stereo.*

1. Open the Track view, Track Inspector or Console view.
2. In the track you want to force to either mono or stereo for processing effects, click the **Stereo/Mono** button  to the desired position:
 - ▶ Stereo = 
 - ▶ Mono = 

 **Note:** *It is not possible to set a track's **Stereo/Mono** button to **Stereo** if a mono plug-in is the first effect in the track's FX Rack.*

Mono audio clips may be increased by 3 dB in certain scenarios

There are some situations where the level of a mono clip will be increased by 3 dB if the track's output interleave (mono/stereo toggle) is set to mono:

- ▶ If the track has mixed stereo and mono clips
- ▶ The track has a synth selected as its input source
- ▶ Input Echo is enabled or the track is armed for recording

In summary, whenever the track output interleave is mono and the data interleave is stereo, mono data will be increased in level by 3 dB.

Using mono VST plug-ins on stereo tracks may cause out of sync audio

When using a mono VST plug-in on a stereo track (interleave set to Stereo), the left and right channels will be out of sync. The left channel is processed by the mono effect, and delay compensation is applied, while the right channel is not processed and does not have delay compensation applied. The signal will look something like this:

- ▶ Left channel: Wet signal (delayed)
- ▶ Right channel: Dry signal (no delay)



A mono VST plug-in will work correctly if **Enable Mono Processing** is checked in the **VST Plug-in Properties** dialog box and the track interleave is set to mono.

 **Note:** *Enable Mono Processing* is enabled by default in Sonar. If you are playing back a legacy project in Sonar and notice the project does not sound the same, try to disable **Enable Mono Processing** for any mono plug-ins used in the project.

See:

["Changing track settings"](#) on page 218

Changing track settings

Each track in a project contains MIDI or audio information and has a variety of settings (also called parameters) that determine how the track sounds. By changing these parameters, you can change the sound of your project. For audio tracks, you control parameters such as volume, stereo panning, and the output device that is used to produce the sound. For MIDI tracks, you control many additional parameters, including the type of instrument sound that is used to play the notes stored in the track. Both kinds of tracks contain an **Automation Read** button  and an **Automation Write** button , which enable or disable automation playback and recording, respectively.

Note 1: You can control all sliders and knobs in the Console and Track views by clicking a control, then hover over it with the mouse and manipulate the mouse wheel. If you move the mouse cursor away from the slider or knob while using the mouse wheel, you will lose control of the slider or knob you are adjusting.

Note 2: You can show and hide controls in track and bus strips in the Track view, and even create presets for your favorite control layouts. For details, see [“Configuring Track view controls”](#) on page 403 for more information.

Audio track parameters

The following figures show the various parameters in audio track strips. The figures are of an audio track that is located in the Track view, however most of these parameters can also be adjusted in the Console view and Track Inspector. Some parameters are only available in the Console view or Track Inspector.

Figure 65. Audio track.

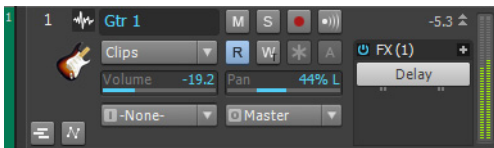
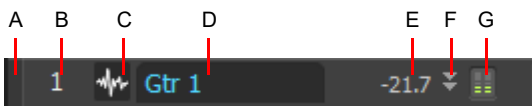


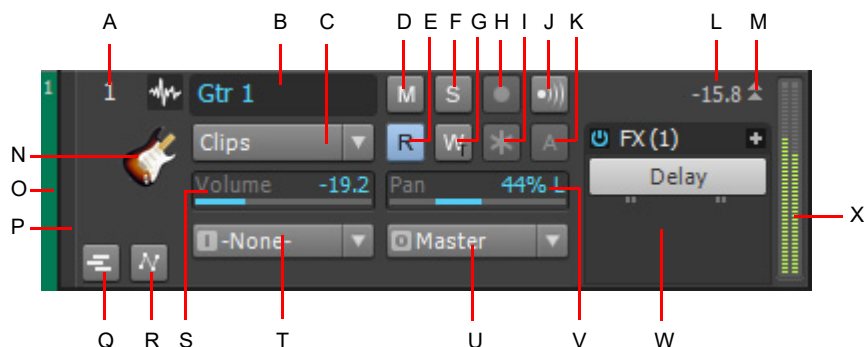
Figure 66. Audio track header controls.



A. Track color B. Track number C. Header icon D. Track name E. Peak value F. Maximize/restore G. Meter

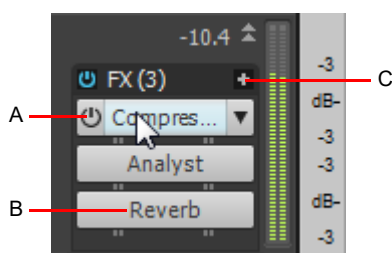
Note: MSR buttons may appear in the header bar if the Track pane is wide.

Figure 67. Audio track controls.



A. Track number B. Track name C. Edit Filter D. Mute E. Automation Read F. Solo G. Automation Write H. Arm for recording I. Freeze J. Input echo K. Archive L. Peak level M. Expand/collapse track N. Track icon O. WAI display P. Track color Q. Expand/collapse Take Lanes R. Expand/collapse Automation Lanes S. Volume slider T. Input U. Output V. Pan slider W. FX Rack X. Meter

Figure 68. Audio track FX Rack, meter, and track scale.



A. Enable/disable plug-in B. Plug-in name C. Click to insert new plug-in

Here is a summary table of the different audio track parameters and how they are used.

| Parameter | What it means |
|--|--|
| Number | A sequential track number used for reference. |
| Name | A name that you assign the track for easy reference. Note that if you do not assign a name to a track, the default name is the track number. This track number will change if you change the order of your tracks. |
| Mute | When enabled, mutes the track. |
| Solo | When enabled, solos the track. |
| Arm | When enabled, arms the track for audio recording. |
| Input Echo | Turns input monitoring on or off. |
| Archive | The track is not played, and you must stop playback to re-enable it. Archived tracks do not tax your CPU during playback so they can be used to store alternate takes. |
| Automation Read and Write buttons | Enable/disable automation playback and recording, respectively. |
| Peak value | Displays the Peak value, which is the amplitude of the latest audio peak in the track. |
| Expand/collapse Take Lanes | Hides or shows Take lanes. |
| Expand/collapse Automation Lanes | Hides or shows Automation lanes. |
| Expand/collapse | Expands the track to show more controls, or collapses the track to only show the header bar. |
| Edit Filter | Specify which data type the global tools should operate on. |
| Vol (volume) | The current volume level for the track, ranging from -INF (silent) to +6 dB (maximum volume). |

| Parameter | What it means |
|--|---|
| Pan | The stereo distribution of the output, ranging from 100% left (hard left) to 100% right (hard right); a value of “C” indicates sound that is centered left-to-right. On stereo tracks, pan acts as balance. |
| Gain | Gain is a pre-fader control which allows the fine tuning of a single track’s volume. For example, let’s say you have four tracks, three tracks have their volume fader set to 0 dB while the fourth track’s fader is set to +10 dB. You want to group the faders and do a slow fade out, but the slightly higher level of the fourth track causes its volume to be higher in relation to the other tracks towards the end of the fade out. To balance the fader levels, reduce the fader level for the fourth track to 0 dB and raise the Volume Trim value for that track to +10 dB. The resulting volume levels for the project are the same, but now you can group the faders and perform a fade out with no track standing out disproportionately at the end of the fade out. |
| Input | The input source for the track, used in recording. |
| Output | The output bus through which the track is played. |
| Send Enable | Activates a send module, which sends a copy of the track signal to a bus. |
| Send Level (Track Inspector and Console view only) | Controls volume of audio data sent by this send module. |
| Send Pan | Adjusts the send pan setting. |
| Send Pre/Post switch | Pre (pre-fader) means that the Send signal goes to the bus prior to the track’s volume fader; post means the Send signal goes to the bus after the volume fader. |
| Send destination | Displays name of bus that the Send is sending data to. |
| Mono/Stereo | A switch that determines whether a track’s signal enters an effect or chain of effects as mono or stereo, regardless of the nature of the track. |
| Phase In/Out | A switch that inverts the phase of the track. |
| FX Rack | The insert location for a track’s plug-ins or soft synths. |
| Meters | The recording and playback levels are displayed in the Playback and Record meters. |
| WAI display | Shows a color-coded bar if the track is being controlled by a control surface. |
| Track color | Opens the Track Color palette, where you can specify a custom color for each track. |

For more information about audio track controls in the Track Inspector, see [“Audio track controls”](#) on page 619.

For more information about audio track controls in the Console view, see [“Audio track controls”](#) on page 1792.

MIDI track parameters

The following pictures illustrate MIDI track parameters:

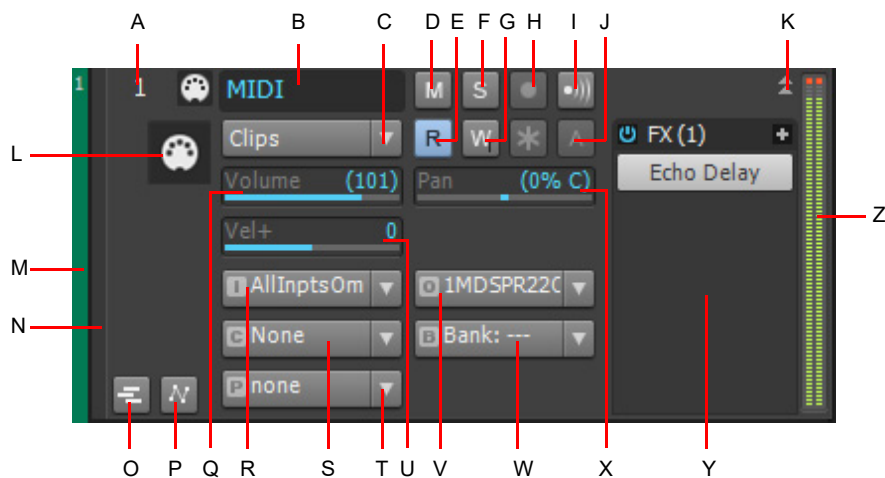
Figure 69. MIDI track header controls.



A. Track color B. Track number C. Header icon D. Track name E. Maximize/restore F. Meter

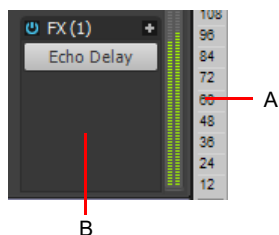
Note: MSR buttons may appear in the header bar if the Track pane is wide.

Figure 70. MIDI track controls.



A. Track number B. Track name C. Edit Filter D. Mute E. Automation Read F. Solo G. Automation Write H. Arm for recording I. Input echo J. Archive K. Expand/collapse track L. Track icon M. WAI display N. Track color O. Expand/collapse Take Lanes P. Expand/collapse Automation Lanes Q. Volume slider R. Input S. Channel T. Patch U. Velocity+ V. Output W. Bank X. Pan slider Y. FX Rack Z. Meter

Figure 71. MIDI track FX Rack and track scale.



A. Track scale B. MIDI FX Rack

Here is a summary table of the different MIDI track parameters and how they are used:

| Parameter | What it means |
|--|--|
| Track number | A sequential track number used for reference. |
| Track name | A name that you assign the track for easy reference. Note that if you do not assign a name to a track, the default name is the track number. This track number will change if you change the order of your tracks. |
| Mute | When enabled, mutes the track. |
| Solo | When enabled, solos the track. |
| Arm | When enabled, arms the track for MIDI recording. |
| Input Echo | Controls whether the track will echo MIDI data or not. |
| Archive | The track is not played, and you must stop playback to re-enable it. Archived tracks do not tax your CPU during playback so they can be used to store alternate takes. |
| Automation Read and Write buttons | Enable/disable automation playback and recording, respectively. |
| Expand/collapse Take Lanes | Hides or shows Take lanes. |
| Expand/collapse Automation Lanes | Hides or shows Automation lanes. |
| Expand/collapse | Expands the track to show more controls, or collapses the track to only show the header bar. |
| Edit Filter | Specify which data type the global tools should operate on. |

| Parameter | What it means |
|---|--|
| Vol (volume) | The current volume level for the track, ranging from 0 (silent) to 127 (maximum volume). |
| Pan | The stereo distribution of the output, ranging from 100% left (hard left) to 100% right (hard right); a value of "C" indicates sound that is centered left-to-right. |
| Velocity trim (Track Inspector and Console view only) | The change in velocity (volume) that will be applied to notes in this track on playback; ranges from –127 to +127. |
| Input | The input source for the track, used in recording. |
| Output | The output device through which the track is played. |
| Ch (channel) (Track Inspector and Console view only) | The MIDI channel through which the notes will be played. |
| Bank (Track Inspector and Console view only) | The set of patch names available for the track. |
| Patch (Track Inspector and Console view only) | The instrument sound that will be used for playback. |
| Time+ (Track Inspector only) | An offset applied to the start time of the events in the track. |
| Key+ (Track Inspector only) | The number of steps by which the notes in the track are transposed on playback (e.g., 12 to transpose up one octave). |
| Chorus (Track Inspector only) | Adds MIDI chorus effect to the track. |
| Reverb (Track Inspector only) | Adds MIDI reverb effect to the track. |
| Snap to Scale scale type (Track Inspector only) | Displays current scale for Snap to Scale feature. |
| Snap to Scale root note (Track Inspector only) | Displays root note of current Snap to Scale scale. |
| Snap to Scale on/off (Track Inspector only) | Turns Snap to Scale feature on or off. |
| WAI display | Shows a color-coded bar if the track is being controlled by a control surface. |
| Track color | Opens the Track Color palette, where you can specify a custom color for each track. |

For more information about MIDI track controls in the Track Inspector, see [“MIDI track and Instrument track controls”](#) on page 621.

For more information about MIDI track controls in the Console view, see [“MIDI track controls”](#) on page 1793.

To change a track name


1. Double-click on the current track name.
2. Enter the new track name.
3. Press ENTER.

The default track names (Track 1, Track 2, etc.) are not actually names, but placeholders until you name a track. If you reorder the tracks these placeholders change.

You can rearrange and resize the panes in the Track view as shown in the following table.

| To do this | Do this |
|---|--|
| Change the width of the Track pane and Bus pane | Drag the divider that separates the Track pane from the Clips panes to the left or right |
| Change the height of the Bus pane | Drag the divider that separates the Track and Clip panes from the Bus pane up or down |

You can customize which tracks are displayed or not displayed, and enlarge or maximize individual tracks while other tracks remain minimized. You can also manually set the exact size of a track's display. The following table shows how to customize the appearance of tracks in the Track pane.

| To do this | Do this |
|--|---|
| Hide or show a track | Open the Track Manager dialog box (press H), and check or uncheck a track's check box in the dialog box. |
| Expand/collapse a track | Click the Expand/collapse button in the track |
| Change the height of a track using splitter bars | Move the cursor over the gap below a track until the cursor looks like this  . Click and drag until the track is the size you want. You can resize all selected tracks to the same size, or by a relative amount, by using the following modifiers: <ul style="list-style-type: none">• SHIFT+drag resizes all selected tracks to the same size• CTRL+drag resizes all selected tracks by the same amount relative to their current size |
| Lock or unlock the height of a track | Right-click an empty area in the track's controls and choose Lock Height from the menu. |

You can display subsets of the Track pane's controls (the title bar controls are always displayed) by selecting a Control preset from the Track Control drop-down list above the track strips. To choose which controls are displayed in track strips, see ["Configuring the display of tracks in the Track view"](#) on page 399.

Changing track settings in the Track pane

You can change the values in the Track pane in a number of ways:

| Control | How to change the setting |
|------------------|--|
| Volume and Pan | Click on the control and move your cursor left or right to adjust values, or press ENTER and type a value. |
| Input and Output | Click on the black arrow on the right of the control and select a driver from the menu that appears, or double-click on the control and select a driver from the menu. |
| Buttons | Click to enable or disable |

You can also edit Track properties in the Track Inspector. To show or hide the Inspector, select **Views > Inspector** or press the I key.

Figure 72. *The Track Inspector.*



You can change the value of a track parameter for several tracks at once by using Quick Groups:

- ▶ To adjust the same control in all tracks, hold down the CTRL key and adjust a control in a non-selected track.
- ▶ To adjust the same control in all *selected* tracks of the same type, hold down the CTRL key and adjust a control in any selected channel strip.

For example, to assign a group of tracks to the same output, select the tracks you want to assign, then hold down the CTRL key and assign the Output control in any selected track. All selected tracks will be assigned to the same output.

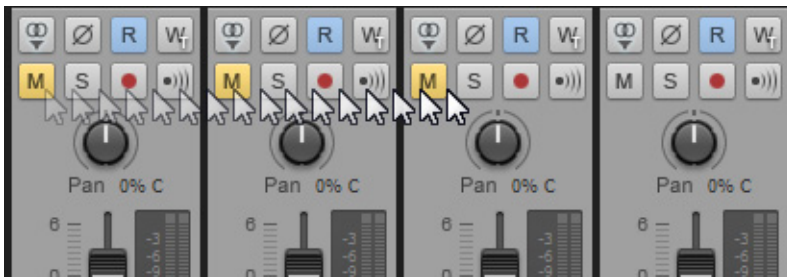
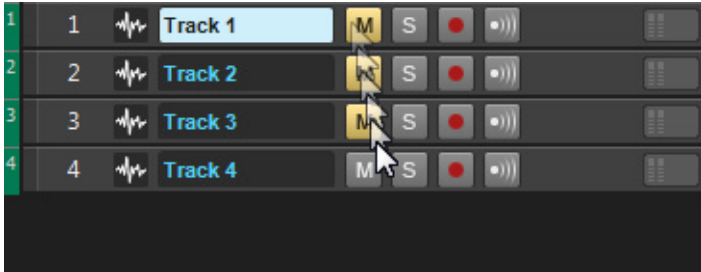
All track parameters are saved with a Sonar project. However, if you export a project to a standard MIDI File, several of the parameters (Key+, Vel+, Time+, and Chan) are applied to the MIDI data as the file is being exported. Other parameters, including Input, Output, Mute, Solo, and Archive, are lost when you export the project to a MIDI file. The following sections contain more information about many of the parameters in the Track view. For more information about the track inputs and the track **Arm** button, see [“Preparing to record”](#) on page 270.

Smart Swipe track controls

With a single click and swipe, you can engage or disengage the same track control across multiple tracks in one gesture, without having to click more than a single button. Simply click a button in one track, then drag across adjacent tracks without releasing the mouse button. While swiping, you only need to touch a track strip in order to engage its control—there is no need to carefully position the mouse cursor over the actual button. Only buttons that match the clicked button's state will change. Hidden tracks are ignored while swiping.

Smart Swipe toggles up if you release the mouse button on the same control the operation started with.

Smart Swipe also works with touch-enabled devices and screens.



The following controls can be swiped:

- ▶ Track view and Console view:
 - ▶ Mute
 - ▶ Solo
 - ▶ Arm for Recording
 - ▶ Input Echo
 - ▶ Automation Read
 - ▶ Automation Write
 - ▶ Archive
 - ▶ FX Bin Bypass
 - ▶ Send Enable
 - ▶ Send Pre/Post
 - ▶ Waveform Preview
 - ▶ Phase
 - ▶ Stereo/Mono Interleave
 - ▶ ProChannel Enable
 - ▶ ProChannel Bypass
 - ▶ Link Channels (Hardware Outputs)

- ▶ Piano Roll view:
 - ▶ Mute
 - ▶ Solo
 - ▶ Arm for Recording
 - ▶ Show/Hide Track
 - ▶ Enable/Disable Track Editing
- ▶ Staff view:
 - ▶ Mute
 - ▶ Solo
 - ▶ Arm for Recording
- ▶ Step Sequencer:
 - ▶ Mute
 - ▶ Solo

Setting up output devices

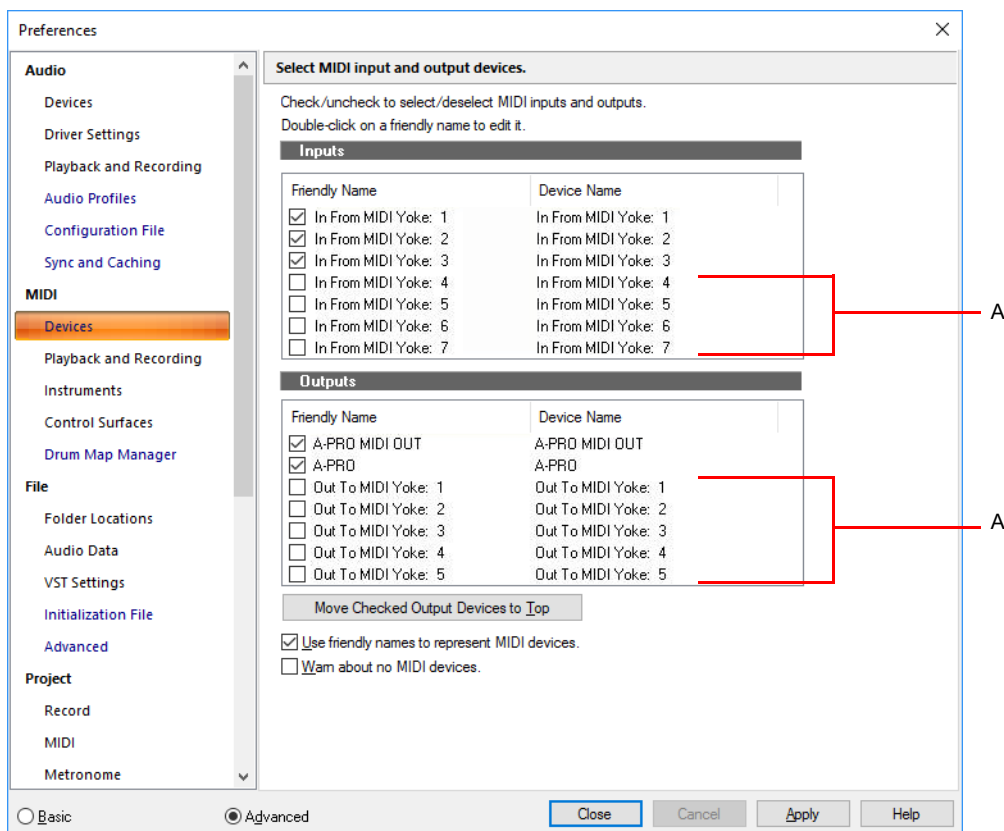
The output setting for a track determines which piece of hardware or software synthesizer will be used to produce the sound stored in your project. In a very simple equipment setup, you might have only a computer equipped with a basic sound card. In this case, you want to play all MIDI and audio output through the sound card on your computer.

If your equipment setup also includes a MIDI keyboard attached to the MIDI port on your sound card, you can choose to route MIDI data directly to the sound card or through the sound card MIDI port to the keyboard. If you choose the former, the music will play from your computer speakers. If you choose the latter, the sound will play from the speaker attached to your keyboard. You can even choose to send some MIDI information to each of these devices so that they both play at once.

You can purchase MIDI interfaces that plug into your parallel, serial, or USB port to add MIDI ports to your computer. For more information about complex system configurations, see the online Help topic [“Hardware setup”](#) on page 1411.

If your computer has several MIDI outs, select **Edit > Preferences > MIDI - Devices** and put them in the desired order. The order in which your MIDI devices appear in the **Output** menus in the Track and Console views is based solely on the order in which the selected outs appear in **Edit > Preferences > MIDI - Devices**. As a result, the order in which your devices appear in a track’s output control may not match the port numbers that appear on your external multiport MIDI device.

Figure 73. The MIDI - Devices section.



A. These devices are not selected

When you first run Sonar it asks you to select MIDI devices. You may want to change these selections in the future. You can do so by selecting different devices in **Edit > Preferences > MIDI - Devices**.

Your computer is usually equipped with at least one audio device—your computer sound card. Your setup may have several different audio output devices, or you may have a multichannel sound card that presents itself to your computer as though it were several different devices, one for each stereo pair. In Sonar, audio tracks are assigned to main outs or buses. Each main out represents a hardware device. You use the **Output** control to assign a track in a project to the main or bus you want to use. While you need to choose the MIDI output devices you want to use before you assign them to tracks, all of your audio devices can be assigned to tracks freely. You do not need to configure them the way you do MIDI devices. If you have a voice modem or speaker-phone in your computer, however, you might want to set up Sonar so that it won't use those devices. Also, note that some dedicated audio equipment has specific setup requirements. For more information, see ["Improving audio performance"](#) on page 1311.

To choose MIDI devices

1. Go to **Edit > Preferences > MIDI - Devices**.
2. Click on any MIDI device in the **Outputs** list.
3. To move any device to the top of the list, deselect all other devices and click **Move to Top** to move the selected device to the top of the list.
4. When all devices are selected in the order you want, click **OK**.

See:

["MIDI - Devices"](#) on page 1637

Creating friendly names for MIDI output and input devices

You may find that a name you make up yourself for a MIDI device is easier to remember or more descriptive than a device's original name. The friendly name for a MIDI device is the name you will see places such as MIDI track **Input** and **Output** menus, and the **Controllers/Surfaces** dialog box, if you enable the **Use Friendly Names To Represent MIDI Devices** check box at the bottom of the **MIDI Devices** dialog box.

To make up a friendly name:

1. Go to **Edit > Preferences > MIDI - Devices**.
2. Double-click the name of a device in the **Friendly Name** column, type a new name, and press ENTER.
3. Select the **Use Friendly Names To Represent MIDI Devices** check box.
4. Click **OK**.

Assigning Inputs & Outputs

You assign each track to a MIDI or an audio output using the **Output** drop-down in the Track view. From then on, material on that track will be sent to the appropriate output device.

Note: *If you rearrange your MIDI output devices after making output assignments, you may find MIDI information being sent to different instruments than you expect. Also, Sonar allows you to define instruments that are associated with certain outputs and channels. If you use this feature, the name of the output will change to reflect the instrument you have chosen.*

To assign a track to an output

1. Click the **Output** drop-down of the track you want to assign.
2. Select the output you want to use.

To assign a group of tracks to the same output, select the tracks you want to assign, then hold down the CTRL key and assign the Output control in any selected track. All selected tracks will be assigned to the same output.

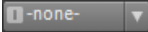
Note: *Outputs that are used by the External Insert plug-in (see “External Insert plug-in” on page 966) cannot be assigned to track and bus outputs. The only exceptions are master buses that have other instances of the External Insert plug-in routed to them.*

Notification when track/bus outputs are assigned to silent output

When you load a project, Sonar checks to see if the exact same output ports are assigned as when the project was saved. Sonar's port assignments can change if you load the project on a different hardware configuration or change driver models. If there is any discrepancy between the port assignments that were saved and the ports that are used in the current configuration, the ports are set to “None” and the **Silent Buses Detected** dialog box displays all track and bus outputs from the current project that have been assigned to a silent output.

The **Silent Buses Detected** dialog box also appears if any track or bus output is assigned to **None** as a result of changing the audio configuration. For more information, see “[Silent Buses Detected dialog](#)” on page 1722.

To assign the same audio input port to multiple tracks

1. In the Track view, select the tracks whose audio input port you want to assign.
2. Click the small drop-down arrow in any selected track's **Input** control .

The **Input Port** menu appears.

3. Choose **Selected Track Inputs** from the context menu.

The **Track Inputs** dialog box opens with the selected tracks initially highlighted. You can modify the track selection from within the **Track Inputs** dialog box. For more information, see “[Track Inputs dialog](#)” on page 1712.

4. Select the desired audio input port and click **OK**.

The audio input port is assigned to all selected audio tracks.

To assign different audio input ports to multiple tracks

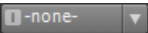
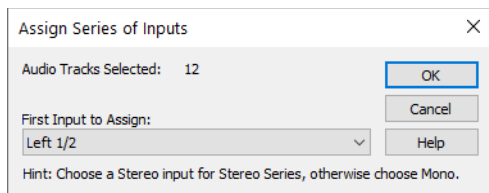
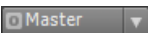
1. In the Track view, select the tracks whose audio input port you want to assign.
2. Click the small drop-down arrow in the first selected track's **Input** control . The **Input Port** menu appears.
3. Choose **Selected Track Input Series** from the context menu. The **Assign Series of Inputs** dialog box opens, which lets you choose the first input port in the series.

Figure 74. The *Assign Series of Inputs* dialog box.

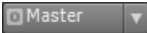



4. Select the audio input port that should be assigned to the first selected track and click **OK**.
Sonar will assign consecutive mono input ports to the selected audio tracks, beginning with the track that was clicked in step 2. If a left or right input is selected, then mono inputs will be assigned. If a stereo input is selected, then stereo inputs will be assigned.

To assign the same audio output port to multiple tracks

1. In the Track view, select the tracks whose audio output port you want to assign.
2. Click the small drop-down arrow in any selected track's **Output** control . The **Output Port** menu appears.
3. Choose **Selected Track Outputs** from the context menu. The **Track Outputs** dialog box opens.
4. Select the desired audio output port and click **OK**. The audio output port is assigned to all selected audio tracks.

To assign the same audio output port to all stereo buses

1. In the Track view, click the small drop-down arrow in any stereo bus' **Output** control . The **Output Port** menu appears.

 **Note:** *Surround buses are ignored.*

2. Choose **Set All Bus Outputs** from the context menu. The **Output port** submenu appears.
3. Select the desired audio output port. The audio output port is assigned to all stereo buses

 **Note:** *Only hardware main outputs may be assigned, not other buses.*

Assigning tracks to mono hardware outputs


Sonar lets you assign audio track and bus outputs to individual (mono) hardware outputs in addition to stereo pairs. This is very useful, for example, if you record in Sonar but want to use an external mixing console to mix.

To show mono hardware outputs

Sonar shows mono hardware outputs by default. To show/hide mono outputs, do the following:

1. Go to **Edit > Preferences > Audio - Devices**.
2. Select the **Show Mono Outputs** check box and click **OK**.

Mono hardware outputs are now available in all locations that display audio output ports, with the exception of the Media Browser view, Loop Construction view and **Import Audio** dialog box. Each available audio port exposes Left, Right and Stereo channels.

 **Note:** The **Show Mono Outputs** option only affects the display of mono hardware outputs in Sonar; it does not affect current output port assignments on tracks and buses. Existing mono output assignments are retained even if you disable the **Show Mono Outputs** option.

Assigning stereo tracks to mono outputs


When a stereo track is assigned to a mono hardware output, the left and right channels are downmixed to mono. All track/bus gain and pan settings are applied prior to mono conversion.


Backward compatibility

Loading a Sonar project with mono output assignments in an earlier version SONAR will cause the mono assignments to be lost.

Choosing the instrument sound (bank and patch)

Electronic keyboards and synthesizers often contain hundreds or thousands of different sounds. Each sound is known as a *patch*. The name comes from the early days of synthesizers, for which you physically rewired (using patch cords) the oscillators and modulators to produce different sounds. Patches are normally organized into groups of 128, called *banks*. Most instruments have between 1 and 8 banks, but MIDI supports up to 16,384 banks of 128 patches each (that's over 2 million patches). The Bank and Patch controls in the Console view and Track Inspector control the initial bank and patch of a track during playback. Every time Sonar starts playback at the beginning of a project, the bank and patch settings for the track are set to these initial values. Many instruments have descriptive names for their banks and patches. Sonar stores these names in an instrument definition. If you are using an instrument that supports General MIDI, your patch list will contain the 128 sounds that are defined by the General MIDI specification.

 **Note:** Different MIDI instruments use different types of commands to change banks. Sonar supports four common methods for changing banks. For information about the bank selection method you should use with your MIDI gear, see your MIDI equipment's documentation.

 **Tip:** If your bank name is too long to fit in the **Bank** field, hold your cursor over the bank name. A tooltip appears with the complete bank name.

Note that a single MIDI channel can only play one patch at a time on each instrument assigned to that channel. Therefore, if two or more MIDI tracks are set to the same output and channel but have different bank and patch settings, the patch of the highest-numbered track will be used for all the tracks. In some projects you want the sound played by a track to change while playback is in progress. You can accomplish this using the **Insert > Bank/Patch Change** command. When you start playback in the middle of a project, Sonar searches back through the track to find the correct patch to use—either the initial bank and patch or the most recent bank/patch change. Note that the Console view and Track Inspector only show the initial bank and patch, even while a different bank and patch are being played back. The only way to see and edit a bank/patch change is in the Event List view. For more information, see [“The Event List view”](#) on page 805.

To assign an initial bank and patch to a track

1. In the Track view or Console view, select the MIDI track or Simple Instrument track you want to configure. To select a track, click the track number.

On the left side of Sonar is the Inspector (see “[Inspectors](#)” on page 611), which shows information about the selected track. If the Inspector is not visible, it may be either collapsed or closed. To show the Inspector, click the **Views** menu at the very top of Sonar, and select **Inspector**. For details, see “[To show/hide the Inspector pane](#)” on page 612”.

2. Do *one* of the following:

- ▶ **For MIDI tracks.** In the Track Inspector’s IN / OUT section, click the Output control and select the desired synth or MIDI port from the drop-down menu.
- ▶ **For Simple Instrument tracks.** Simple Instrument tracks contain both audio and MIDI settings, so first click the **MIDI** tab in the bottom right of the Inspector to show MIDI settings. Next, click the Output control in the IN / OUT section and select the desired synth or MIDI port from the drop-down menu.

3. The MIDI Channel, Bank and Patch settings are located on the left side of the Track Inspector, between the FX Rack and Mute/Solo/Record buttons. The controls are labeled “C,” “B” and “P”, respectively. Click the Channel control (“C”) and select the desired MIDI channel. This will set all MIDI data on this track to output on the selected channel.

4. Click the Bank control (“B”) and select the desired bank.

Sonar can display a hardware synth’s banks and patches by name if you have assigned the corresponding instrument definition for your hardware synth. For details, see “[To assign instrument definitions to MIDI outputs and channels](#)” on page 1266”. Note that VST soft synths often do not expose this information to Sonar.

5. Click the Patch control (“P”) and select the desired patch (instrument).

To search for a patch containing specific text, click the **Patch Browser** button in the Track Inspector. You can also open the Patch Browser by right-clicking a Bank or Patch control in the Track Inspector or Console view. For details, see “[To choose patches with the Patch browser](#)” on page 232.

Figure 75. Track Inspector controls for MIDI tracks and Instrument tracks.



A. Channel B. Bank C. Patch D. Output E. Open Patch Browser F. MIDI tab (Simple Instrument tracks only)

To insert a bank/patch change

1. Highlight the track whose bank and patch you want to change by clicking on the track number.
2. Set the Now time to the time at which you want the change to occur.
3. Choose **Insert > Bank/Patch Change** to display the **Bank/Patch Change** dialog box.
4. Choose a bank and patch from the lists.
5. Click **OK**.

Sonar inserts a change in bank and patch. When you play back the project, the initial bank and patch shown in the Track view will be used to the point at which the bank/patch change takes place. You can remove a bank/patch change in the Event List view.

To choose patches with the Patch browser

1. Do *one* of the following:
 - ▶ In the Track Inspector or Console view, right-click the patch name in the track module you want to change patches in.
 - ▶ In the Track Inspector, click the **Patch Browser** button in the track you want to change patches in.

The **Patch browser** dialog box appears, displaying a list of all the Instrument patch names that have been installed.

2. Search for a patch name, if desired, by filling in text in the **Search** field at the top of the dialog box.
3. When you find the right patch, click its name and click **OK**.

Sonar changes the patch of the track you selected.

See:

[“Patch Browser dialog”](#) on page 1620

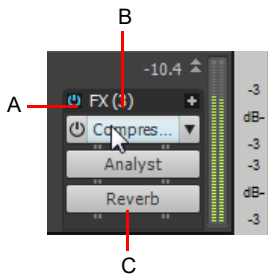
Adding effects

You can add both MIDI and audio effects directly from the Track view. Sonar adds these effects in real-time, preserving your track's original data.

To add an audio effect in the Track pane

Do *one* of the following:

- ▶ In an audio track, right-click in the FX Rack and choose a plug-in from the pop-up menu.
- ▶ Click the Insert Plug-in button at the top of the FX Rack and choose a plug-in from the pop-up menu. Use the FX Rack to add real-time effects



A. Enable/disable plug-in **B.** Plug-in name **C.** Right-click to insert new plug-in

You can also drag plug-ins from the Browser to an FX Rack. For details, see [“Adding effects and instruments to a project”](#) on page 653.

To replace an effect

To replace an effect with a different effect, right-click an effect and select **Replace Audio FX**, then select the desired effect.

You can use quick grouping to replace all instances of the same effect in all selected tracks or buses. To do so, select the desired tracks or buses containing the effects, then hold down the CTRL key while choosing the replacement effect. In order to also replace plugins found inside FX Chains, hold down CTRL+SHIFT.

i **Note:** To quick group replace effects in both tracks and buses you must perform the replace operation individually for tracks and buses.

See:

[“Audio effects \(audio plug-ins\)”](#) on page 880

Adjusting volume and pan

The Volume and Pan settings control the initial volume and pan of a track during playback. Every time Sonar starts playback, the Volume and Pan settings for the track are set to these initial levels. Sonar allows you to choose different panning laws if you want (see [“Configuring panning laws”](#) on page 234).

In some projects you want the volume or panning of a track to change while playback is in progress. You can accomplish this by drawing a volume or pan envelope in the Track view, or by recording automation. For more information, see [“Automation”](#) on page 1163.

i **Note:** For MIDI tracks, Sonar processes the volume and pan settings by transmitting MIDI volume and pan events (controllers 7 and 10, respectively) when playback starts. If two or more MIDI tracks are set to the same output and channel but have different volume or pan settings, the settings for the highest-numbered track will prevail.

Note also that not all keyboards and synthesizers respond to these events. Check your instrument’s manual for more information.

To set the initial volume setting

1. Move your cursor to the **Volume** control of the track you want to change.
2. Click and drag to the left to lower the volume or the right to raise the volume.

You can also change the volume settings in a variety of other ways, as described under [“Changing track settings in the Track pane”](#) on page 224.

To set the initial Pan setting

1. Move your cursor to the **Pan** control of the track you want to change.
2. Click and drag to the left to adjust the pan to the left or to the right to adjust the pan to the right. Hard left is 100% left. Hard right is 100% right. Pan is centered at C.

You can also change the pan and volume settings in a variety of other ways, as described under [“Changing track settings in the Track pane”](#) on page 224.

See also:

[“Configuring panning laws”](#) on page 234

Configuring panning laws

You can choose from six different panning laws. A panning law is the mathematical formula that a sequencer or mixer uses to control panning.

To change panning laws

1. Go to **Edit > Preferences > Audio - Driver Settings**.
2. In the **Stereo Panning Law** field, choose one of these options:
 - ▶ **(Default) 0dB center, sin/cos taper, constant power.** This choice causes a 3 dB boost in a signal that's panned hard left or right, and no dip in output level in either channel when the signal is center panned.
 - ▶ **-3dB center, sin/cos taper, constant power.** This choice causes no boost in a signal that's panned hard left or right, and 3 dB dip in output level in either channel when the signal is center panned.
 - ▶ **0dB center, square-root taper, constant power.** This choice causes a 3 dB boost in a signal that's panned hard left or right, and no dip in output level in either channel when the signal is center panned.
 - ▶ **-3dB center, square root taper, constant power.** This choice causes no boost in a signal that's panned hard left or right, and 3 dB dip in output level in either channel when the signal is center panned.
 - ▶ **-6dB center, linear taper.** This choice causes no boost in a signal that's panned hard left or right, and 6 dB dip in output level in either channel when the signal is center panned.
 - ▶ **0 dB center, balance control.** This choice causes no boost in a signal that's panned hard left or right, and no dip in output level in either channel when the signal is center panned.
3. Click **OK**.

Pan Law compatibility mode

When using a non-default pan law with floating point or 24-bit audio, Sonar would previously apply the pan law twice; once at the clip level and once more at the track level.

In SONAR 8.5.2 and later, pan laws are only applied once at the track level and only for mono tracks. Any clip pan envelopes will continue to work, but behave strictly as a balance control.

If you have existing projects that use a non-default pan law (i.e. other than **0dB center sin/cos taper**), the mix might sound louder in Sonar. To address backwards compatibility with projects that were mixed in previous versions of SONAR, the following Aud.ini variable is available to set the pan law compatibility mode:

PanLawCompatMode=<0 or 1> (default=0)

This variable should be set in the `[Wave]` section. For example:

```
[Wave]
```

```
PanLawCompatMode=1
```

When the value is 0 (default), non-default pan laws are not applied at the clip level. Clip pan envelopes always use the **0dB center sin/cos taper** law.

When the value is 1, pan laws are applied at the clip level. It is not recommended that you use this value unless you need to retain backwards compatibility with pre-SONAR projects that use a non-default pan law.

Adjusting volume trim

Volume Trim acts like the trim control on a mixer, raising or lower the level prior to the volume fader. Volume trim is useful for calibrating your faders to match a dB reference level or for aligning your faders for grouping. The **Volume Trim** control has a range of -18 dB to +18 dB. Raising or lowering the Volume Trim raises or lowers the apparent volume of the track by that amount without affecting the actual fader level.

To set the volume trim level

In the Track Inspector or Console view, adjust the Gain control at the top of the channel strip.

Assigning a MIDI channel (Chn)

MIDI transmits information on 16 channels, numbered 1 through 16. Every MIDI event is assigned to a particular channel. Some MIDI equipment can accept MIDI information on only a single channel. This channel may be preassigned, or you may be able to change it. Other MIDI equipment, including many electronic keyboards and synthesizers, can accept information on several different MIDI channels at once. Usually, these devices use a different instrument sound for each channel.

On playback, the channel number is used to direct the MIDI information to a particular piece of equipment.

The Chn control in the Track Inspector and Console view redirects all events in the track to the specified channel, ignoring the channel number stored with each event. If this parameter is left blank, all events in the track are sent to their original channels. This parameter does not affect the channel information that is stored with each MIDI event. When the track is displayed in other views, like the Piano Roll or Event List view, you will see the original channel that is stored in the file. You can edit the channel values in those views or use the **Process > Find/Change** command.

To set the channel for a track

In the Track Inspector or Console view, click the Chn control and select a MIDI channel.

Adjusting the Key/transposing a track (Key+)

Each MIDI note event has a key number, or pitch. On playback, the *key offset* (Key+) parameter transposes all notes in the track by the designated number of half-steps. The value can range from -127 to +127. A value of 12 indicates that notes will be played back one octave higher than they are written. This parameter does not affect the note number that is stored for each note event. When the clip is displayed in other views, like the Piano Roll, Staff, or Event List view, you will see the original notes as they are stored in the file. To permanently change the pitches, you can edit them individually or use the **Process > Transpose** command.

If the key offset value transposes the key number (MIDI note) outside the allowable MIDI range (0–127), the key number will be transposed to the lowest or highest octave within that range.

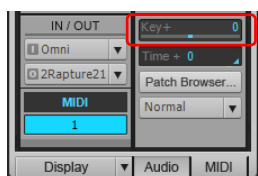
You can use the Key+ parameter to assist in preparing scores for instruments whose music is written in something other than “concert” key (such as Bb trumpet). For more information, see [“Music notation for non-concert-key instruments”](#) on page 1261.

When you edit the Key+ parameter, pressing [or] changes the value by 12 instead of by 10. This makes it easy to transpose by octaves.

To set the key offset for a track

1. Select the track and open the Track Inspector.
2. In the Track Inspector, click the **Key+** control.
3. Enter a value (1 = a semitone), or press the + or – key to change the key by a single semitone. Use the [or] key to change the key by 12 semitones (one octave).

Figure 76. *The Track Inspector contains advanced MIDI controls.*



Adjusting the note velocity (Vel+)

Each MIDI note event has a velocity, which represents how fast the key was struck when the track was recorded. On playback, the *velocity offset* parameter adjusts the velocity data for all notes in the track by the designated amount. The value can range from -127 to +127. The effect of changing velocities depends on the synthesizer. Some synthesizers do not respond to velocity information. For others, the effect varies depending on the sound or patch you have chosen. Normally, higher velocities result in louder and/or brighter-sounding notes. This parameter does not affect the velocity that is stored for each note event. When the clip is displayed in other views, like the Piano Roll view, Staff view, or Event List view, you will see the original velocities as they are stored in the file. You can edit the velocity values in those views, or use the **Process > Scale Velocity** or **Process > Find/Change** command. Velocity is different from volume in that it is an attribute of each event, rather than a controller that affects an entire MIDI channel. Here's an example of where this distinction might be important. Suppose you have several tracks containing different drum parts. All of these parts would probably be assigned to MIDI channel 10 (that's the default channel for percussion in General MIDI). If you change the volume setting for any track that uses channel 10, all the different drum parts—regardless of what track they're in—would be affected. If you change the note velocity for one drum track, it will be the only one whose volume is affected.

To set the velocity offset for a track

1. Open the Track Inspector or Console view.
2. Select the track you want to edit.
3. Adjust the Vel+ knob at the top of the channel strip.

Adjusting the time alignment of a MIDI track (Time+)

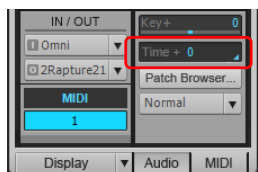
Each event takes place at a known point in the project. On playback, the *time offset* (Time+) parameter adjusts the times for MIDI events in the track by the designated amount. The value can be as small as a single clock tick or as large as you want. This parameter can be used to make a part play behind the beat or in front of it or to compensate for tracks that sound rushed or late. The time shift can be used to create a chorus or slap-back echo effect by making a copy of a track and then applying a small offset to the copy. You can use larger time offsets to shift a track earlier or later by several beats or measures. Note that you cannot shift any event earlier than 1:01:000. For example, if the first event in the track starts at 2:01:000, you cannot shift its start time earlier by more than one measure.

This parameter does not affect the time that is stored for each note event. When the clip is displayed in other views, like the Piano Roll, Staff, or Event List view, you will see the original times as they are stored in the file.

To set the time offset for a track

1. Select the track and open the Track Inspector.
2. In the Track Inspector, click the **Time+** control.
3. Enter a value, or press the + or – key until you reach the value you want.

Figure 77. The Track Inspector contains advanced MIDI controls.



To toggle between ticks and milliseconds, long press or right-click the **Time+** control and select the desired format on the popup menu. When using milliseconds, a “ms” suffix is used. When using ticks, no suffix is used.

The max values are as follows:

- ▶ Ticks: +/-61440 (equal to 16 measures in 4/4 time with 960 ticks per beat)
- ▶ Milliseconds: +/-1000ms

Note: During playback, any event that would be negatively delayed before 1:01:000 will be clamped to 1:01:000.

Other MIDI playback settings

Three other MIDI settings can affect what happens when you play back your project, as described in the following table.

| Option | How it works |
|----------------------------------|--|
| Zero Controllers When Play Stops | If this option is enabled, Sonar zeros (resets) the pitch wheel, the pedal Controller, and the modulation wheel Controller on all 16 MIDI channels whenever playback is stopped. It also sends a "Zero All Continuous Controllers" MIDI message, which turns off other continuous Controllers on newer synthesizers. If you experience frequent stuck notes when playback stops, try checking this option. |
| MIDI Event Chase on Play | If this option is enabled, Sonar searches for and sends the most recent patch change, wheel, and pedal events on each output and MIDI channel before starting playback. This ensures that all these settings are correct, even if you start playback at an arbitrary point in your project. |
| Include Note Events. | When MIDI Event Chase on Play is enabled, the Include Note Events option allows MIDI Note events to play even if they start earlier than the initial playback location. |

To set these options, go to **Edit > Preferences > Project - MIDI**. If you have set up a playback loop, enabling either of these options can cause an audible delay when the loop is restarted.

See:

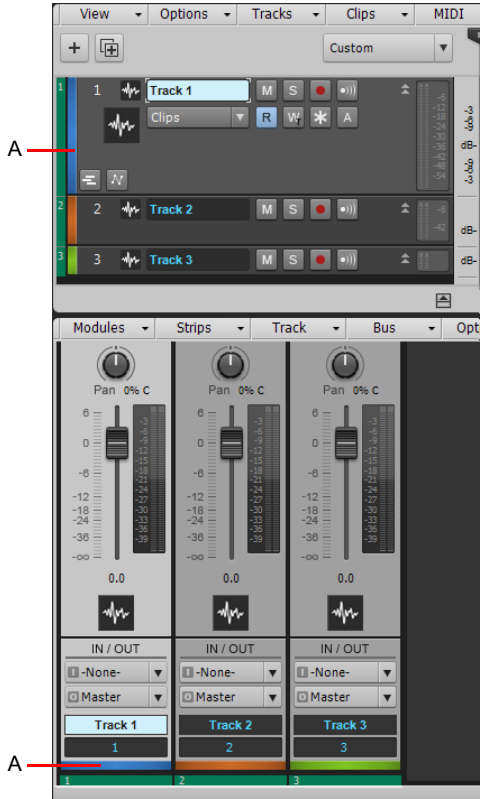
["Controlling live MIDI playback - MIDI echo"](#) on page 243

Customizing track/bus colors

Each channel strip in the Track view, Console view and Inspector can have a custom color tint, which allows you to color-code your tracks and clips for better project organization.

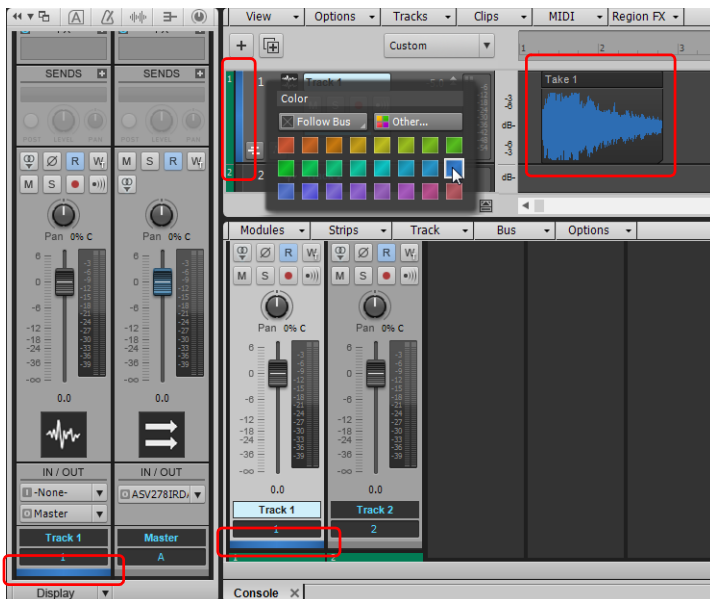
When you change the track color, it affects the track strip in the Track view, Console view, Inspector, and clip foreground color (waveform or MIDI data).

Figure 78. Click a track's Track Color bar to assign a custom track color.



A. Track Color bar

Figure 79. Track colors affect the Track view, Console view, Inspector and clip foreground color.

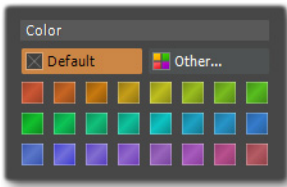



To select a track color

1. Click the track's Track Color bar, which is located at the far left in the Track view and the bottom of the Console view.



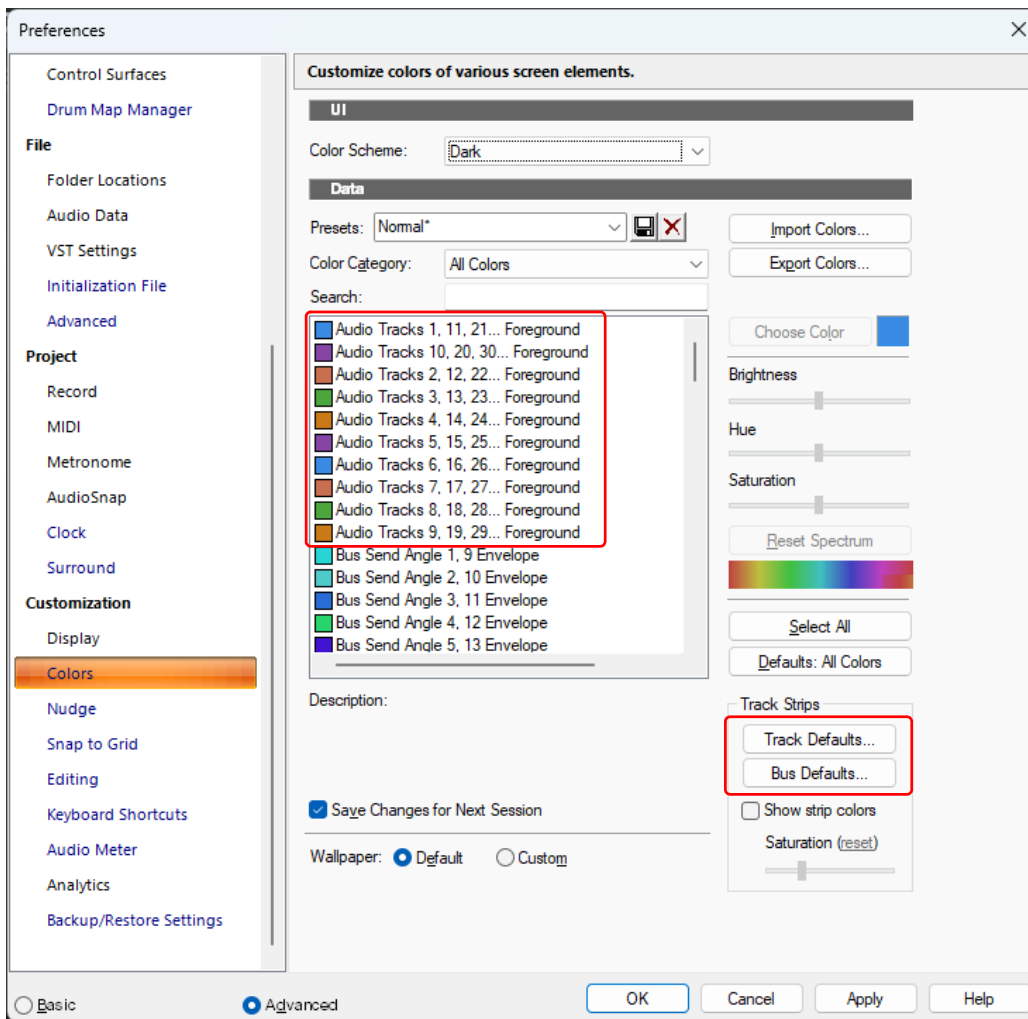
2. In the track color palette, select the desired color. You can preview colors in real-time as you point to different color swatches. To assign a custom color, click the **Other** button and select the desired color. By default, tracks follow the color of the bus they are assigned to. If you do not want to assign a custom color or follow the bus color, click and hold down the **Follow Bus** button, then select **Default** on the pop-up menu.



-  **Tip:** You can use a Quick Group to change the color of multiple tracks simultaneously. To do so, select the tracks you want to change, then hold down the CTRL key while you change any selected track's color. All selected tracks will be set to the same color settings. For more information, see "Quick Groups" on page 990.

When a track color is set to **Default**, the track strip will not be tinted, and clips will revert to using the track colors that are specified in the **Preferences** dialog box (**Edit > Preferences > Customization - Colors**).

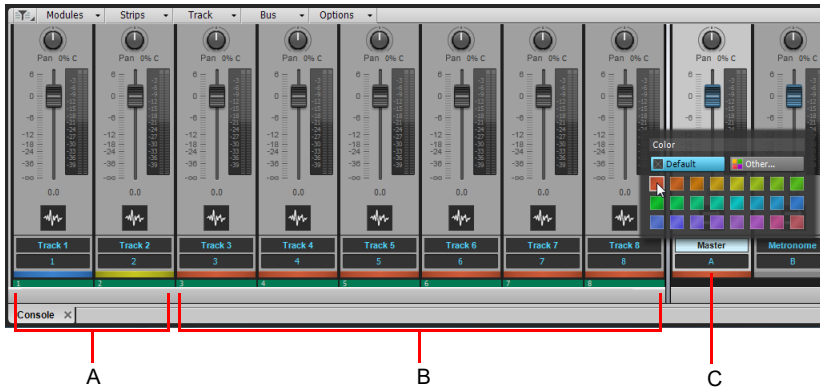
Figure 80. Default track colors are defined in the **Preferences** dialog box.



Bus strip colors


If you assign a color to a bus strip, all non-colored tracks that are routed to that bus automatically inherit the same color by default. For example, in the following figure, all tracks are routed to the Master bus. Tracks 1 and 2 have custom track colors, while tracks 3-8 use default track colors. If you assign a custom color to the Master bus, tracks 1 and 2 remain unchanged, while tracks 3-8 inherit the same color as the Master bus.

Figure 81. *The bus color also affects all non-colored tracks that are routed to that bus.*



A. Tracks with custom colors **B.** Non-colored tracks inherit the bus color **C.** Bus

If you do not want tracks to inherit bus colors, go to **Edit > Preferences > Customization - Colors** and click the **Track Defaults** button, then click and hold down the **Follow Bus** button and select **Default** on the pop-up menu. You can also configure individual tracks to ignore bus colors (see [“To select a track color”](#) on page 239).

 **Tip:** If you want to visually verify which tracks are routed to a particular bus, temporarily assign a custom color to a bus. All non-colored tracks that are routed to that bus automatically inherit the same color.

To remove a track color

Click the track's Track Color bar to open the color palette, then assign **Color** to **Default**.

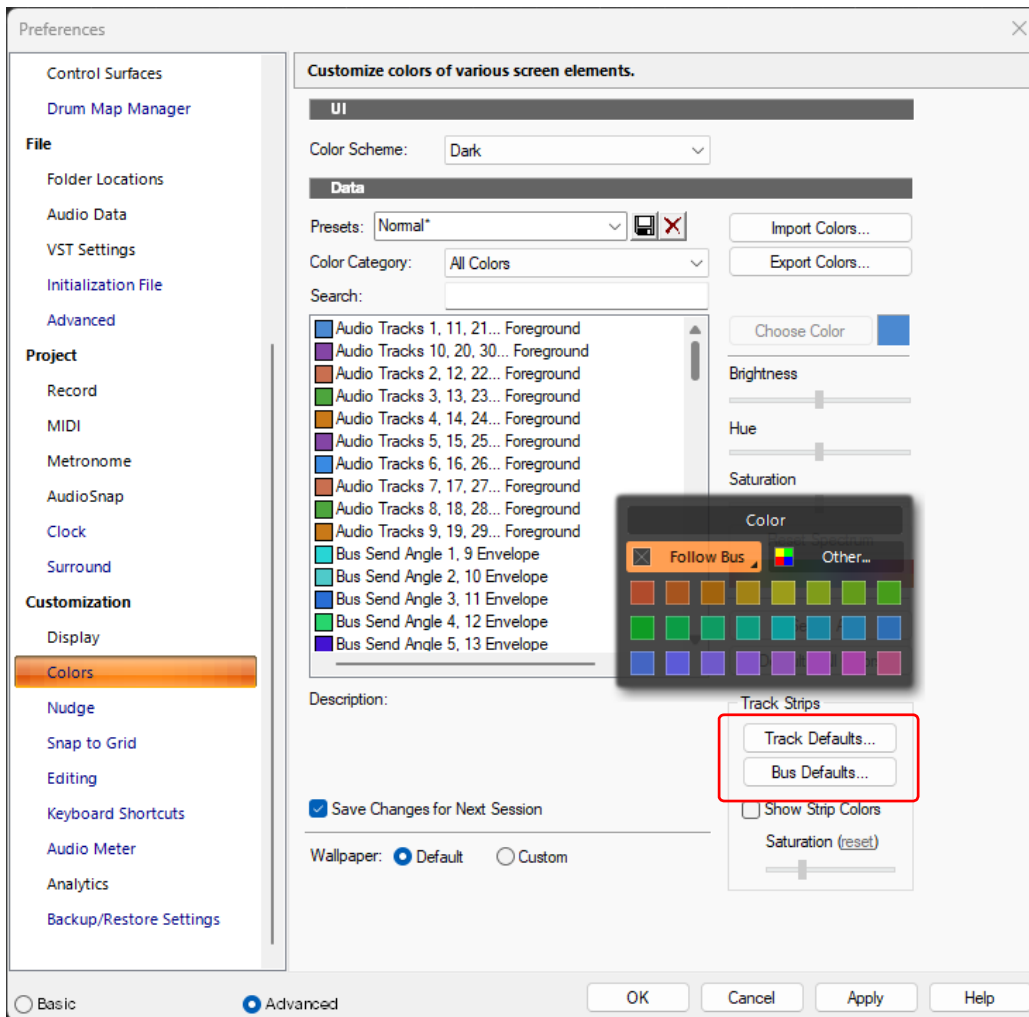
To use a custom color

Click the track's Track Color bar to open the color palette, then click **Other** and specify the desired color.

To specify the default track and bus colors

You can specify a default color for all new tracks and buses. To do so, go to **Edit > Preferences > Customization - Colors** and click the **Track Defaults** or **Bus Defaults** button.

Figure 82. Specify a default color for all new tracks and buses.



Tip: By default, clips share the same color as their parent track. However, you can use the *Clip Properties Inspector* to assign a custom color to selected clips, independent of the track color.

See:

[“Customization - Colors \(Advanced\)”](#) on page 1673

[“Changing track settings”](#) on page 218

[“Track view”](#) on page 1746

[“Console view”](#) on page 1787

[“Properties Inspector - Clip Properties”](#) on page 628

[“Properties Inspector - Track Properties”](#) on page 633




Controlling live MIDI playback - MIDI echo

When you play your MIDI keyboard or controller, the sound that Sonar produces is determined by what hardware or software synth Sonar sends the incoming MIDI data to after Sonar receives the data. This is called MIDI echo. By default, Sonar sends the data to the MIDI output or software synth listed in the **Output** field of the *current track*. The current track is the one whose track name background has the lighter color—press the up and down arrows on your computer keyboard and watch each track turn lighter in succession as you change different tracks into the current track (you can also click any of a track's controls to make it current).



However, you can echo MIDI data to much more than just the current track, or turn echoing off on the current track if you want. With a single keyboard or controller, you can echo MIDI data to as many MIDI tracks as you want, meaning that you can simultaneously play as many hardware and software synths as you can hook up to your MIDI interface or run on your computer. You can also have multiple performers on different controllers sending MIDI data to either the same synth or multiple synths. Each Sonar track allows you to select what MIDI input ports and channels the track will respond to. The **Output** field of the track determines what instrument will sound when the track receives the data. Each track's **Input Echo** button determines whether the track echoes MIDI data.

The Input Echo button

Each MIDI track has an **Input Echo** button, which controls whether the track will echo MIDI data or not. The button has three states:

On , Auto , and Off . When the button is on, the track echoes MIDI data. In Auto mode, the track echoes MIDI data because the track is the current track. When the button is off, the track does not echo any data, even if it is the current track. The Off position on a current MIDI track is only available if you disable the **Always Echo Current MIDI Track** option in **Edit > Preferences > MIDI - Playback and Recording**. The Auto position becomes unavailable with this setting.

There are several ways to turn Input Echoing on:

- ▶ Click a track's **Input Echo** button so that it is on.
- ▶ Click a track to make the track the current track (if the **Always Echo Current MIDI Track** option in **Edit > Preferences > MIDI - Playback and Recording** is enabled). In this situation (which is the default), if the track's **Input Echo** button is not on, the button appears as  to indicate that this track echoes data because it is the current track.
- ▶ If the **Always Echo Current MIDI Track** option in **Edit > Preferences > MIDI - Playback and Recording** is disabled, make a track the current track, and click the track's **Input Echo** button .


Storing favorite configurations

If you want a track to respond to more than one port or channel, you must create a preset input configuration. If you create some favorite configurations of MIDI input options, not only will they be stored with the project you created them in, but you can save each one as a preset to load in any MIDI track in any project you want. Clicking the drop-down arrow in a track's **Input** field displays the **Inputs** drop-down menu, which has the **Manage Presets** choice that allows you to create and store your favorite combinations of MIDI input choices.


To play one synth at a time from one or more MIDI keyboards

- ▶ Since this is Sonar's default behavior, simply use the UP ARROW or DOWN ARROW keys on your computer keyboard to choose the current track (the current track has a lighter track name background color), and use the Track Inspector or Console view to choose the synth you want to play by using the track's **Output**, **Bank**, **Patch**, and **Channel** fields. With the default behavior, all MIDI input from all ports and channels is merged and sent through the current track. Notice that the track's **Input** field says **Omni**.
- ▶ If you've disabled the default behavior (see next procedure), you must make sure that the current track's **Input Echo** button is lit up (on) before you can play the synth that the track is patched to.

To disable the default MIDI echo setting

- ▶ If you want to turn off the automatic MIDI echoing of the current track, disable the **Always Echo Current MIDI Track** in **Edit > Preferences > MIDI - Playback and Recording**. If you then turn off the current track's **Input Echo** button  and play your keyboard, Sonar will not produce sound.

To play multiple synths from a MIDI keyboard

1. Choose a synth for each track that you want to play by using each track's **Output**, **Channel**, **Bank**, and **Patch** fields in the Track Inspector or Console view.
2. In the **Input** field of each track that you want to play, click the drop-down arrow and choose the MIDI input port and channel that you want the track to respond to from the following options:
 - ▶ **None.** This option actually sets the **Input** field to **Omni**. With this setting the track will respond to any MIDI input coming in on any port (MIDI interface input driver) on any channel.
 - ▶ **(name of MIDI input driver) > MIDI Omni.** Choosing this option causes the track to respond to any MIDI channel coming from the named MIDI interface input driver.
 - ▶ **(name of MIDI input driver) > MIDI ch 1-16.** Choosing this option causes the track to respond ONLY to whatever MIDI channel you choose coming from the named MIDI interface input driver.
 - ▶ **Preset.** If you've created any preset collections of input ports and channels, you can select one here.
 - ▶ **Manage Presets.** If you want to create or edit any preset collections of input ports and channels, you can select this option (see following procedure).
3. Make sure that the **Input Echo** button  on each track that you want to play is turned on.


To create or edit a preset input configuration

1. In the **Input** field of a track that you want to select inputs for, click the drop-down arrow and choose **Manage Presets** from the drop-down menu.

The **MIDI Input Presets** dialog box appears.
2. In the **Input Port** column, find the input port that you want to use for this track (if you only use a single-port MIDI interface, you'll only see one choice).
3. To the right of the input port, select the MIDI channels that you want this track to respond to on this MIDI port.
4. Select channels for any other MIDI port that's listed, if you want to use channels on that port also.
5. If you want to save this configuration, type a name for it in the window at the top of the dialog box, and click the **Disk** icon to save it.

Now, when you choose inputs for other tracks, you can choose the preset you saved by clicking the **Presets** option in the track's **Input** drop-down menu. If you want to edit a preset, select it in the top window of the **MIDI Input Presets** dialog box, edit it, and click the **Disk** icon. If you want to delete a preset, select it in the same dialog box and click the **X** button to delete it.

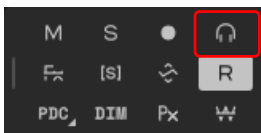
To use multiple performers on multiple tracks

1. For performer number 1, click the **Input** drop-down menu(s) of the track(s) you want that performer to play, and choose the port and MIDI channel that performer 1's keyboard is sending data to Sonar on.
2. Repeat step 1 for all other performers.
3. If there is any track that you want more than one performer to play, create a preset of the input ports and channels that you want that track to respond to (see previous procedure).
4. Make sure the **Input Echo** button  is on for each track you want to play.

To turn MIDI echo (and input monitoring) on or off for all tracks

Click the **Input Echo On/Off All Tracks** button  in the Control Bar's Mix module.

Figure 83. The Mix module.



See:

["Local control"](#) on page 245


Local control

You should normally disable the Local Control setting on your master keyboard to prevent notes from being doubled when you play your keyboard. If you disable Local Control, your keyboard sends notes that you play to Sonar, which echoes them to the synthesizer, which plays them only once.

When Sonar starts, you can have it send a special MIDI message that attempts to disable Local Control automatically. Most modern synthesizers respond to this message. If yours does not, you will need to disable Local Control every time you turn it on for use with Sonar.

To automatically disable all local control whenever you launch Sonar

1. Navigate to the Sonar app data directory (%appdata%\Cakewalk\Sonar) and double-click on the TTSseq.ini file to open it.
2. In the [Options] section, add the line:
`SendLocalOff=1`
3. Save the file and close it.
4. When you launch Sonar, it automatically sends a Local Off message to your keyboard.

 **Note:** *Not all keyboards respond to Local Off messages.*

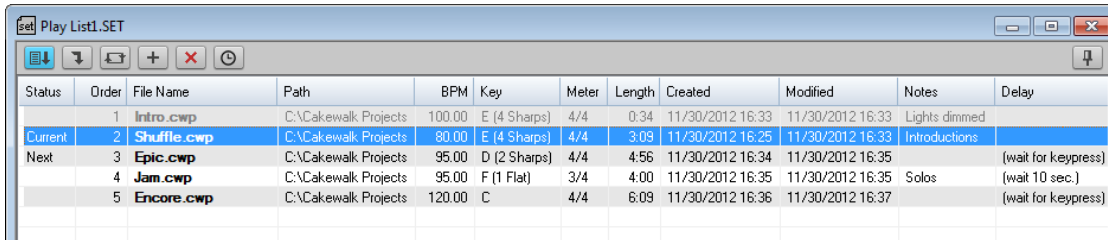
See:

[“Playing files in sequence with the Play List”](#) on page 246

Playing files in sequence with the Play List

The Play List view allows you to automatically play multiple files in sequence. A Play List is a list of projects arranged in the desired playback order, from top to bottom. You can use this feature in live performance applications or just for fun.

Figure 84. *The Play List.*



The Play List view lets you create and work with a series of project, MIDI, and bundle files. You can create, edit, and save a Play List (or set) of up to 999 Sonar projects. As each file plays, Sonar loads it and displays it in the Track view and other views like any other project file.

You can program the list to pause between songs for a fixed amount of time, or to wait for a keystroke before proceeding. You can start playback from any project in the Play List by simply double-clicking the desired project.

To create a new Play List, go to **File > New**, choose **Play List Set** from the list, and click **OK**.

See:

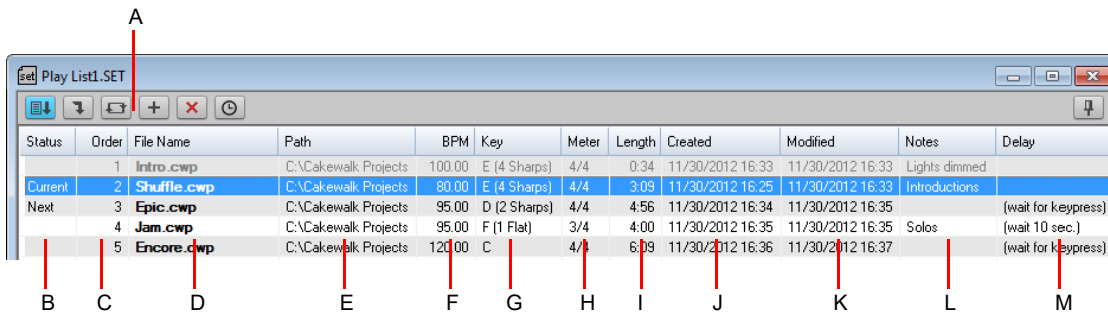
[“The Play List interface”](#) on page 246

[“Using the Play List”](#) on page 248

The Play List interface

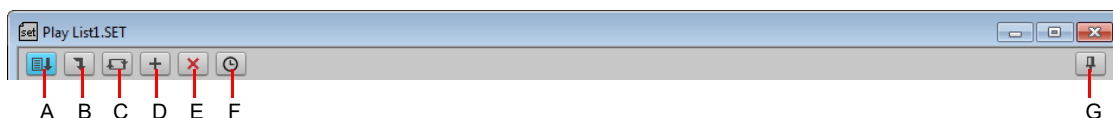
The Play List view contains a toolbar and a multi-column list. Each song occupies a single row in the list.

Figure 85. *Play List.*



A. Play List toolbar **B.** Status **C.** Play order **D.** Project name **E.** Path **F.** Tempo **G.** Key **H.** Meter **I.** Length **J.** Created date **K.** Modified date **L.** Delay **M.** Notes

Figure 86. *Play List toolbar.*



A. Enable Play List **B.** Next Song **C.** Repeat List **D.** Add Song **E.** Remove Song **F.** Delay **G.** Always on top

Toolbar

The Play List toolbar contains the following controls.








| Button | Command | Description | Shortcut |
|---|------------------|---|-------------|
|  | Enable Play List | Enable/disable the Play List. | E |
|  | Next Song | Skip to the next song. | N |
|  | Repeat List | Repeat the Play List continuously. | R |
|  | Add Song | Add one or more songs to the Play List. | A or INSERT |
|  | Remove Song | Remove the selected song from the Play List. | D or DELETE |
|  | Delay | Opens the Delay dialog box, which lets you specify a delay before the next song plays. The following options are available: <ul style="list-style-type: none">• No Delay. The song starts immediately following the previous song.• Wait for Key Press. The song starts only after you press a key on your computer keyboard.• Wait "N" Seconds. The song starts after the specified number of seconds. | W |
|  | Always on top | Keep the Play List on top of other views. | T |

Table 1. *Play List toolbar*

Columns

The Play List contains the following columns:

- ▶ **Status.** **Current** indicates which song is currently Open. **Next** indicates the next song to play.
- ▶ **Order.** The play order. Each song in the Play List gets a number representing when it will play. Clicking the Order column header presents the following options:
 - ▶ **Original Order.** Reorders the songs to the order in which they were originally added.
 - ▶ **Revert Last Sort.** Reverts to the previous sort order.
 - ▶ **Invert Order.** Inverts the current sort order.
- ▶ **File Name.** The song's name. If a song has already been played, it is dimmed in the list.
- ▶ **Path.** The location of the song file.
- ▶ **BPM.** The song's initial tempo.
- ▶ **Key.** The song's initial key.
- ▶ **Meter.** The song's initial meter.
- ▶ **Length.** The song's duration.
- ▶ **Created.** Date Created.
- ▶ **Modified.** Date Modified.
- ▶ **Delay.** The wait mode before the next song plays. The delay can be a fixed amount of time or to wait for a keystroke.
- ▶ **Notes.** Type an optional comment about the song.

You can resize and rearrange columns by dragging the column headers.



Tip: Click a column header to sort the Play List playback order. Click again to toggle between ascending or descending order.

See:

["Playing files in sequence with the Play List"](#) on page 246

["Using the Play List"](#) on page 248

Using the Play List


To create a new Play List

1. Choose **File > New**.
2. Choose **Play List Set** from the list.
3. Click **OK**.

To open an existing Play List


1. Choose **File > Open**.
2. Choose **Play List** from the **Files of type** list.
3. Choose the file you want and click **Open**.

To add a song to the Play List

1. Do *one* of the following:
 - ▶ Click the  button in the Play List view toolbar.
 - ▶ Press A.
 - ▶ Press INSERT.
2. Choose a file from the **Add Song to Play List** dialog box.
3. Click **Open**.

You can use the CTRL and SHIFT modifier keys to add multiple songs in the **Add Song to Play List** dialog box.

To specify a delay before playing the next song

1. Click on the song in the Play List.
2. Click the  button in the Play List view toolbar, or press W to open the **Delay** dialog box.
3. Specify the desired delay:
 - ▶ **No Delay.** The song starts immediately following the previous song.
 - ▶ **Wait for Key Press.** The song starts only after you press a key on your computer keyboard.
 - ▶ **Wait “N” Seconds.** The song starts after the specified number of seconds.
4. Click **OK**.

To change the order of songs

Do *one* of the following:

- ▶ **To reorder and individual song.** Drag the song to the desired location in the Play List.
- ▶ **To sort by columns.** Click the desired column header. Click again to toggle between ascending or descending order.
- ▶ Click the Order column header and select one of the following options on the pop-up menu:
 - ▶ **Original Order.** Reorders the songs to the order in which they were originally added.
 - ▶ **Revert Last Sort.** Reverts to the previous sort order.
 - ▶ **Invert Order.** Inverts the current sort order.

The sort order impacts the order in which projects are played.

To copy a song to another location in the Play List

Hold down the CTRL key and drag the file to a new location in the Play List.

To remove a song from the Play List


Select the song and click  or press the D or DELETE key.

To save the Play List

Choose **File > Save** or **File > Save As**, enter a file name, and click **Save**.

Play List files have the file extension .set.


To activate the Play List

Click  in the Play List view toolbar, or press E, so that the button is pressed. If this button is not pressed, only a single file will play when you start playback.

To specify the starting song

Double-click the file you want to start with. The project is opened and displayed as usual.

To start playback

Click  in the Control Bar or press the SPACEBAR.

If a song has already been played, it appears dimmed in the list.

To stop playback

Click  in the Control Bar or press the SPACEBAR.

To skip to the next song

Click  in the Play List view toolbar, or press N.

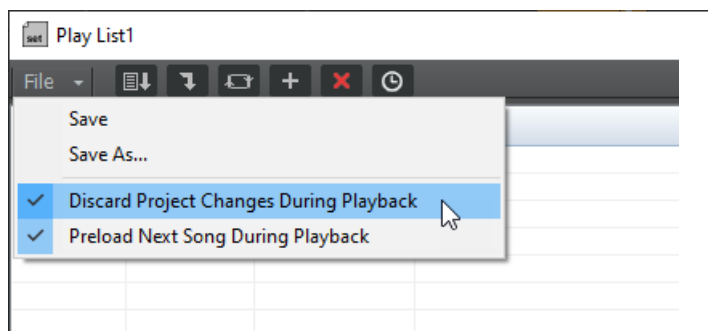
To repeat Play List continuously

Click the  button in the Play List view toolbar, or press R.

To close projects regardless of project changes

When using the Play List, the **File > Discard Project Changes During Playback** option allows the Play List to automatically discard any changes before loading the next song. This lets you make minor temporary changes during playback, such as adjusting levels, without being prompted to save the changes before loading the next song. During playback, the Play List will ignore a project's modified state and close without saving. This option is enabled by default.

Note: *The **Discard Project Changes During Playback** option is only active during (Play List) playback. Sonar will always prompt to save a modified project if playback is stopped.*



To defer loading the next song until playback of the current song has finished

By default, the Play List loads the next song while the current song is playing. While this can save time before the next project starts playing, it may cause glitches when loading large complex projects during playback.

To defer loading the next song until playback of the current song has finished, disable the **File > Preload Next Song During Playback** option.

See:

["Playing files in sequence with the Play List"](#) on page 246

["The Play List interface"](#) on page 246


Video playback, import, and export

Video files play in the Video view in real time as your project plays. You can also view your video on an external DV device connected to an IEEE 1394 port (“FireWire”).

The **File > Import > Video** command lets you include the following video file types in your project:

- ▶ AVI (also called Video for Windows).
- ▶ MPEG-2
- ▶ MPEG-4/H.264
- ▶ Windows Media Video.
- ▶ QuickTime (encoded as H.264/ .m4v or MPEG-4 only). Sonar supports QuickTime 7, including H.264 support and the ability to import AAC audio files.

The **File > Export > Video** command lets you export your audio tracks and your imported video as the following file types:

 **Note:** Some .mov and .avi files contain no video. You can't import these files with the **File > Import > Video** command. You must use the **File > Import > Audio** command instead, and set the **Files of type** field to **All Files**.

- ▶ AVI (also called Video for Windows)
- ▶ Windows Media Video
- ▶ QuickTime

Sonar also has a Video Thumbnails pane at the top of the Track view, which shows individual frames of your video at different places in your project (See “Using the Video Thumbnails pane” on page 257 for more information).

You open the Video view by using the **Views > Video** command. The Video view displays the Now time (as in the Big Time view) and the video itself. The display in the Video view is synchronized with the Now time, giving you convenient random access to the video stream. This makes it easy to align music and digitized sound to the video.

Commands in the Video view's right-click pop-up menu let you set the time display format, the size and stretch options for the video display, the video start and trim times, and other options.

QuickTime issues

In order to import/export QuickTime files in Sonar, you must install both the filters AND QuickTime. The following are some other known QuickTime issues:

- ▶ It is presently only possible to export QuickTime videos on a 32-bit system. This is a limitation of QuickTime, not Sonar.
- ▶ QuickTime Import/Export requires version 6.5.1 or higher of the QuickTime Player to be installed. The QuickTime Player is not included with Sonar, but can be downloaded separately from Apple's website (www.apple.com/quicktime/download/win.html).
- ▶ Audio mixdown to QuickTime must be set to 16 bits stereo or mono, or the resulting export will create a unusable file or abort with an error.
- ▶ Audio mixdown to QuickTime must be set to 48 KHz or less or the resulting export will create a file that plays back incorrectly.
- ▶ When exporting to QuickTime, the frame rate of the QuickTime video compressor will default to “best possible”. Since not all movies in a Sonar video project correctly report their frame rate, the best practice is manually enter the desired frame rate. This is done in the video settings of the QuickTime video compressor.
- ▶ Exports to QuickTime from a Sonar video project created from an AVI using the Indeo video compressor will create a movie with white frames.
- ▶ Exports to QuickTime may have an extra white frame on the last frame of the movie. This extra frame can be removed with the QuickTime Pro Player or another QuickTime editing application.

See:

“Importing and playing back videos” on page 251

“Optimizing video performance” on page 256

Importing and playing back videos

Here are step-by-step procedures for inserting and playing back videos:

To load a video file into a project


1. Choose **File > Import > Video**, or choose **Insert** from the Video view's pop-up menu.

The **Import Video** dialog box appears. In the **Files of type** field, select the kind of video file you're looking for.

 **Tip:** You can also drag a video file from the Browser and drop it on the Video Thumbnails pane.

2. Select a file.
3. Select the **Show File Info** check box to display information about the file in the **File Info** section of the dialog box.
4. Select the **Import Audio Stream** check box if you want to load the file's audio data.
5. Select the **Import As Mono Tracks** check box if you want to import the file's audio data as one or more mono tracks.
6. Click **Open**.


Sonar loads the video file and displays it in the Video view. If you choose to import audio data, Sonar inserts a new track above the currently selected track, and puts the audio data in a clip or clips on the new track.

 **Note 1:** When you save a project that contains video, Sonar saves the project's video file by reference only; the actual video data remains in the original file. Video data is not saved in bundle files, so it must be backed up on its own.

 **Note 2:** After you load a video file into a project, you can play it back either in the Video view, or on an external DV device through a FireWire port. See ["Video playback on a FireWire DV device"](#) on page 259 for more information.

To play a video file in the Video view

1. Open the Video view by choosing **Views > Video**.
2. Press the SPACEBAR to play or stop video playback.
3. To change the display size of the video, right-click in the Video view and choose **Stretch Options > [desired size]** from the pop-up menu.

 **Note:** When you play a video file that has high temporal compression, such as movies optimized for web delivery, playback may not be smooth unless you disable video thumbnails, (see ["Using the Video Thumbnails pane"](#) on page 257 for more information).

To delete the video from the project

1. Open the Video view by choosing **Views > Video**.
2. Right-click in the Video view and choose **Delete**.

Sonar removes the video from the project. Note that imported audio data is not deleted.

To enable or disable video playback

1. Open the Video view by choosing **Views > Video**.
2. Right-click in the Video view and choose **Animate**.

If your computer is not fast enough to play back video efficiently, you can get better performance by temporarily disabling video animation during playback.

To set the Time display format

- ▶ Click the time display to cycle between **MBT**, **SMPTE**, **Frames** and **None**

Or

- ▶ Right-click in the Video view and choose an option from the **Time Display Format** menu:

| To do this | Do this |
|---------------------------|---|
| Select a time format | Choose MBT , SMPTE , Frames or None |
| Change font | Choose Font and select new font characteristics |
| Turn off the time display | Choose None |

To adjust the SMPTE time

1. Move the Now time to the place where you want SMPTE time to be either 00:00:00:00, or a number you can enter.
2. Use the **Project > Set Timecode At Now** command to open the **Set Timecode At Now Time** dialog box.
3. If you want to set SMPTE time to 00:00:00:00 (the dialog's default value) at the current Now time, click **OK** to close the dialog box. If you want to set SMPTE time to some other value at the current Now time, type that value into the **SMPTE/MTC Time** field, and click **OK** to close the dialog box.

To choose a frame rate

Do *one* of the following:

- ▶ Go to **Edit > Preferences > Project - Clock** and choose the frame rate you want from the six choices, then click **OK**.
- ▶ In the Control Bar's Sync module, click the Timecode Format list and select the desired format.

For more information, see "[SMPTE/MIDI time code synchronization](#)" on page 1298).

To set the Video display format

Right-click in the Video view and choose an option from the **Stretch Options** menu:

| To do this | Do this |
|---|-------------------------------------|
| Display the video in its original size | Choose Original Size |
| Stretch the video to fill the Video view | Choose Stretch to Window |
| Stretch the video as much as possible while preserving the original aspect ratio | Choose Preserve Aspect Ratio |
| Make the video display as large as possible, but only enlarge by integral multiples | Choose Integral Stretch |
| Display the video in full screen mode | Choose Full Screen |


Sonar adjusts the video display according to the selected option. The stretch option is used to recalculate the video display size whenever you resize the Video view.

To set the Start and Trim times

1. Right-click in the Video view and choose **Video Properties**.
2. Set options as described in the table:

| Option | What it means |
|---------------|---|
| Start Time | The time in your Sonar project at which you want the video file to start playing. |
| Trim-in Time | The time in the video file at which you want video playback to start. |
| Trim-out Time | The time in the video file at which you want video playback to stop. |

Sonar synchronizes the video to the project according to the specified Start and Trim times.

 **Note:** *The project's video file is saved in the project by reference only, the actual video data remains in the original file. Video data is not saved in bundle files, so it must be backed up on its own.*

You can also edit the video clip directly in the Video Thumbnail pane:

- ▶ To move the video clip, drag the clip header.
- ▶ To adjust the Trim-in Time, drag the left edge of the video clip.
- ▶ To adjust the Trim-out Time, drag the right edge of the video clip.

See also:

[“Exporting video”](#) on page 254

[“Optimizing video performance”](#) on page 256

Exporting video

After you've mixed your audio tracks the way you want them, you can export the inserted video file together with your audio tracks to create a new video file.

When you export a video, any changes you've made to the Start, Trim-In, or Trim-Out times determine how long your new exported video is compared to the original video that you inserted into your Sonar project.

i **Note:** *If you're exporting an AVI file, the **No Compression** option in the **Video Codec** field of the **AVI Encoder Options** dialog box is a good choice. This choice does not change or compress your source video material. If you want your exported AVI file to be compressed, the **Cinepak** option will create an AVI file that plays back smoothly with decent quality. The **MJPEG** option will create an AVI file that does not play back as smoothly, but is a high quality format to archive a file in.*

To export a video

1. Make sure your audio tracks are completely mixed, and your video Start time, Trim-In time, and Trim-Out time are set the way you want them.
2. Use the **File > Export > Video** command.
The **Export Video** dialog box appears.
3. In the **File Name** field, type a name for your new video.
4. In the **Files of type** field, choose the kind of video file you want the exported file to be.
5. Click the **Encoding Options** button to open a dialog box of encoding options for the kind of file you're creating. *Some codecs do not work:* click the **Help** button in the dialog box for help choosing options.

i **Note:** *If you're exporting an AVI file to either a 24-bit audio format or to a multi-channel (surround sound) format, set the **Audio Codec** in the **AVI Encoding Options** dialog box to **No Compression**.*

6. Click the **Audio Mixdown Options** button to open a dialog box of audio mixdown options. Click the **Help** button in the dialog box for help choosing options.
7. Click **Save** to export your video.

See also:

["Uploading your songs to YouTube"](#) on page 255

Uploading your songs to YouTube

You can publish audio and video directly to YouTube from within Sonar.

You must have an existing YouTube account before you can use this feature. If you do not already have a YouTube account, you can sign up for a free account at www.youtube.com.

To publish audio to YouTube

1. Open the Sonar project you want to publish to YouTube.
2. Go to **File > Export > Audio**.
3. Under **Filename and Location**, enter a filename and select a destination folder.
4. Under **Format**, click **File Type** and select **YouTube Publish**.
5. Click **Export**.

Cakewalk YouTube Publisher opens. If you are not already signed in to your Google account, you will first be taken to the Google Account page to sign in or create an account.

6. Enter the required settings in Cakewalk YouTube Publisher (see “Cakewalk YouTube Publisher interface” on page 255), then click **Upload**.

To publish video to YouTube

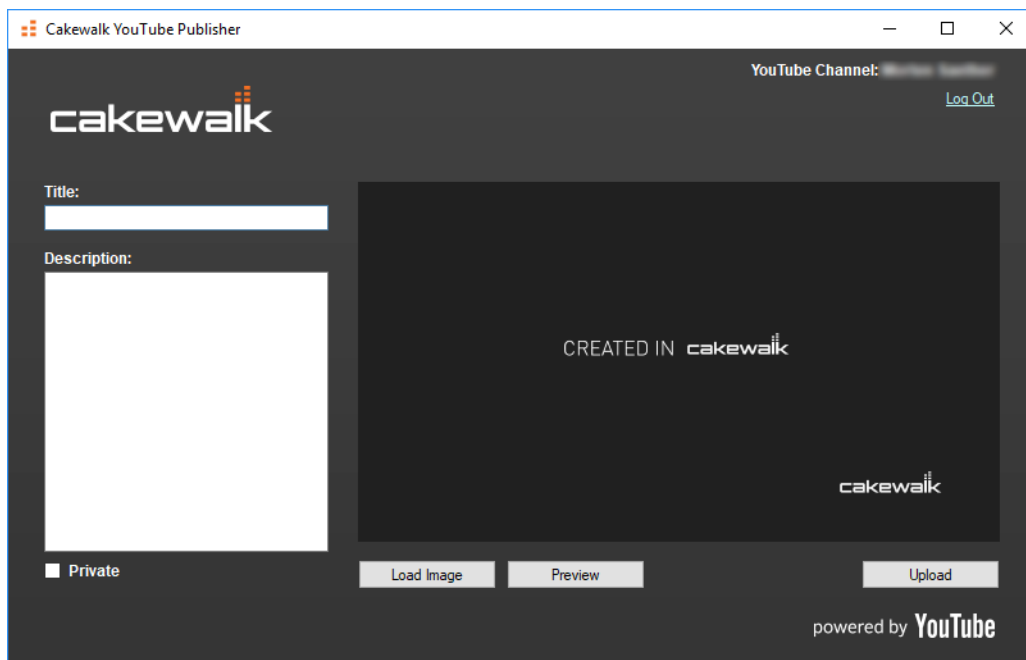
1. Open the Sonar project you want to publish to YouTube.
2. Go to **File > Export > Video**.
3. In the **Files of type** list, select **YouTube Publish**.
4. Enter a file name in the **File name** box.
5. Click **Export**.

Cakewalk YouTube Publisher opens. If you are not already signed in to your Google account, you will first be taken to the Google Account page to sign in or create an account.

6. Enter the required settings in Cakewalk YouTube Publisher (see “Cakewalk YouTube Publisher interface” on page 255), then click **Upload**.

Cakewalk YouTube Publisher interface

Figure 87. Cakewalk YouTube Publisher.



Cakewalk YouTube Publisher contains the following controls:

- ▶ **Title (required).** Enter a name for the video.
- ▶ **Description.** Type a description of the video.
- ▶ **Private.** Enable this option if you want your video to be private. A public video can be viewed by anybody, while a private video can only be seen by you and up to 50 other people who you invite to view the video. A private video will not appear on your channel, search results, or playlists and will be invisible to other users.
- ▶ **Video preview image.** The preview image shows a frame of the video. If you are uploading an audio-only project, you can drag an image to the preview display in order to load a new image.
- ▶ **Load Image (Only for audio export).** When uploading an audio-only project, you can load a static image to be used for video frames. This option is unavailable when uploading video projects.
- ▶ **Preview.** Click to show a preview of the video.
- ▶ **Upload.** Upload the video to YouTube.
- ▶ **Cancel.** Cancel the operation and close Cakewalk YouTube Publisher.
- ▶ **Log Out.** Log out of Cakewalk YouTube Publisher.

 **Note:** If you use Google two-step verification, you may need to assign Cakewalk YouTube Publisher an “Application Specific Password”. For details, see <https://support.google.com/mail/answer/1173270?hl=en>.

See:

“Exporting audio” on page 1085

Optimizing video performance

Here are a few tips to optimize video performance:

- ▶ Viewing your video in on an external DV device will significantly decrease the processor load on your computer if the video stream is a DV AVI file. See “Video playback on a FireWire DV device” on page 259 for more information.
- ▶ If you intend to do a lot of seeking around or looping and editing while a video file is loaded, make sure that your video file has sufficient keyframes. Since each frame has to be computed from the last keyframe encountered, if you have very few keyframes in the video, performance may be slow. To change the number of keyframes, you may recompress the file using the **File > Export > Video** command and specify more frequent keyframes. Choose a suitable video compressor such as Cinepak and change the KeyFrame Rate parameter to a number between 1-5. A value of 1 makes every frame a keyframe, and higher numbers insert a keyframe after that many frames.
- ▶ Changing the video properties of an AVI file, such as Trim and Start time, can make realtime performance slightly slower. You can make these changes permanent (and thereby reduce the load on your CPU) by using the **File > Export > Video** command, and then re-importing the file.
- ▶ Playing videos at a resolution (video size) of 320x240 is usually a high enough resolution to monitor the video while you’re composing a soundtrack. You can still choose to stretch the video to full screen at this resolution. You set the video size on the **Render Quality** tab of the **Video Properties** dialog box. Using a higher resolution can bog down your computer if you’re processing audio tracks at the same time.

See also:

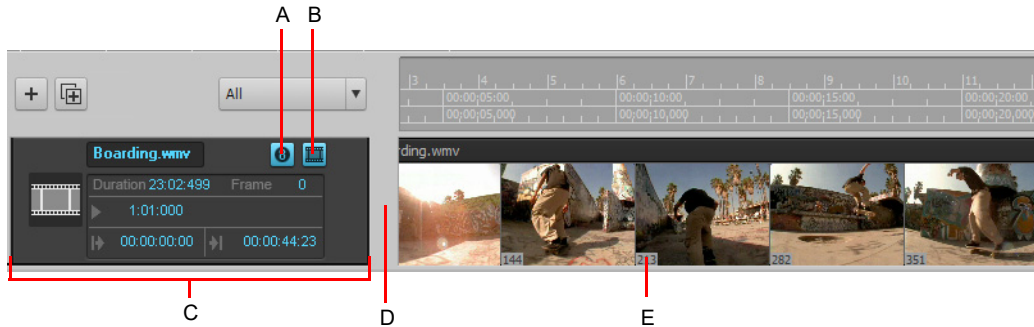
“Using the Video Thumbnails pane” on page 257

Using the Video Thumbnails pane

At the top of the Track view in Sonar is the Video Thumbnails pane, which displays individual frames of your video at certain time intervals of your project. The time interval between displayed frames is determined by the zoom level you choose. If you zoom in far enough, you can view each individual frame of your video.

- Note 1:** If you're playing back a highly compressed movie (not many keyframes in the file), it can take about a minute to redraw video thumbnails when you're playing the movie or resizing a window.
- Note 2:** Some Windows Media videos do not report their frame rate to Sonar. Sonar can play these files, but cannot create thumbnails from them, so no thumbnails appear in the Thumbnail pane.

Figure 88. The Video Thumbnails pane.



A. Show/hide frame numbers button B. Show/hide thumbnails button C. Video track strip D. Splitter bar E. Frame number

Here are the various commands and functions of the Video Thumbnails pane:

- ▶ You can show or hide the pane.
- ▶ You can show or hide the video thumbnails.
- ▶ You can display absolute frame numbers.
- ▶ You can resize the thumbnails while preserving the aspect ratio by dragging the splitter bar.
- ▶ The video track strip at the top of the Track pane has display fields for **Video File Name**, **Start Time**, **Trim-In Time**, **Trim-Out Time**, **Duration**, and **Current Frame**, as well as a toggle buttons to show/hide the thumbnails (without hiding the Video Thumbnails pane), and to show/hide frame numbers on individual frames. You can edit the **Start Time**, **Trim-in Time**, and **Trim-Out Time** fields.
- ▶ Sonar saves the size and state of the Video Thumbnails pane on a per/project basis.
- ▶ The Video Thumbnails pane zooms horizontally when you use the standard Track view commands for horizontal zooming. You control the height of the Video Thumbnails pane by dragging the splitter bar up or down that's at the bottom of the Video Thumbnails pane.

For step-by-step instructions, see the following procedures:


To hide or show the Video Thumbnails pane

Do *one* of the following:

- ▶ Drag the splitter bar that separates the Video Thumbnails pane from the Clips pane.
- ▶ Click the Track view **View** menu and choose **Video Thumbnail Show/Hide**.
- ▶ Press the V key.

To turn Video thumbnails On or Off

Do *one* of the following:

- ▶ Right-click the Video Thumbnails pane or the Video Thumbnails track strip and choose **Show/Hide Thumbnails** on the pop-up menu.
- ▶ Click the **Show/Hide Thumbnails** button  in the Video Thumbnail track strip.

To hide or show frame numbers on frames

- ▶ In the video track strip, click the **Show/Hide Frame Numbers** button .

To open the Video Properties dialog

- ▶ Double-click the video track strip.

To open the Video view

- ▶ Double-click the Video Thumbnails pane.

To move the Now time to a thumbnail

- ▶ Click the thumbnail.

To change the Start time

Do *one* of the following:

- ▶ Click the video clip header and drag the clip left or right to the desired position.
- ▶ In the video track strip, click the **Start** field, type a new number in Measure/Beat/Tick format, and press ENTER. The start time is the time in your Sonar project at which your video starts to play.

To change the Trim-In time

Do *one* of the following:

- ▶ Drag the left edge of the video clip.
- ▶ In the video track strip, click the **Trim-In** field, type a new number in SMPTE format, and press ENTER (you can press the SPACEBAR instead of typing colons, if you want, and you can type single zeros instead of double zeros). The **Trim-In** time is the time in your video file at which you want to start video playback.

To change the Trim-Out time

Do *one* of the following:

- ▶ Drag the right edge of the video clip.
- ▶ In the video track strip, click the **Trim-Out** field, type a new number in SMPTE format, and press ENTER (you can press the SPACEBAR instead of typing colons, if you want, and you can type single zeros instead of double zeros). The **Trim-Out** time is the time in your video file at which you want to stop video playback.


To use the Video Thumbnails context menu

1. Right-click the Video Thumbnails pane or the Video Thumbnails track strip.
2. Choose any of these options from the pop-up menu that appears:
 - ▶ Show/Hide Thumbnails
 - ▶ Display Absolute Frames
 - ▶ Open Video View
 - ▶ Insert Video
 - ▶ Delete Video
 - ▶ Export Video
 - ▶ Video Properties

Video playback on a FireWire DV device

You can view your video projects on an external FireWire DV device.

 **Note 1:** You can only view video projects on an external FireWire DV device when using Sonar's DirectShow video engine. The default Media Foundation engine does not support this feature.

 **Note 2:** This feature will decrease the processor load to your computer if the video stream is a DV AVI file. If the stream is not DV AVI, the CPU load will significantly increase, compared to playing back on-screen with Sonar's Video view.

To specify the default video engine

When importing a video file, Sonar will first attempt to use the default Media Foundation video engine. If the video format is not supported, Sonar will next attempt to use the legacy DirectShow video engine.

To specify the default video engine:

1. Go to **Edit > Preferences > Audio - Configuration File**.

2. Under **Configuration Settings**, click **Edit Config File**.

The `Aud.ini` file opens in the default Windows text editor.

3. In `Aud.ini`, create a new `[Video]` section and add a new entry called `VideoEngine` and set its value to 0. For example:

```
[Video]
```

```
VideoEngine=0
```


Valid values are as follows:

▶ 0 = DirectShow engine.

▶ 1 = Media Foundation engine (default).

4. Save `Aud.ini` and close the Windows text editor.

5. Click **Reload Config Settings** to reload the current audio configuration settings from `Aud.ini`.

 **Tip:** To confirm which video engine is currently used, right-click the Video view or video thumbnail and select **Video Properties** on the pop-up menu, then click the **Info** tab.

To convert a Video project to DV AVI format

1. Use the **File > Export > Video** command.

The **Export Video** dialog box appears.

2. In the **File Name** field, type a name for your new video.

3. In the **Save as Type** field, choose **Video for Windows**.

4. Click the **Encoding Options** button to open the **AVI Encoder options** dialog box, and choose **DV Video Encoder** in the **Video Codec** field. Click **OK**.

5. Click the **Audio Mixdown Options** button to open a dialog box of audio mixdown options. Choose the audio options you want, but remember that if you plan to save the project to DV tape, choose the following audio format:

▶ **Channel Format.** Choose **Stereo**.

▶ **Sample Rate.** Choose **48000**.

▶ **Bit Depth.** Choose **16**.

6. Click **Save** to export your video.

Once you save the video file, it can be re-inserted into a project (see [“Importing and playing back videos”](#) on page 251). If the project will ultimately be exported to tape, that project will need to have an audio sample rate of 48 KHz playing back at 16 bits.

To play video on an external DV device

1. Connect your external FireWire device. Make sure Windows recognizes the device, and displays the device's icon on the Windows taskbar.
2. Launch Sonar and open your video project.
3. In Sonar's video view (**Views > Video** command), right-click the Video view and choose **External DV Output > <name of external DV device>** from the pop-up menu.
4. Play your Sonar project.

The video disappears from the Video view and appears on your external monitor or camcorder. Leave the Video view open so that you can move the Now Time frame-by-frame with the Video view keyboard shortcuts.

If the Video view is the active window, you can use keyboard shortcuts to advance by a frame or a frame increment. The +/-, and left/right arrow keys move forward/backwards by a single frame. If you hold down the CTRL key, then the frame increment value is used (default = 5 frames). You can also use the [and] keys to seek by the frame increment.


If your video does not play back in sync with your audio, see [“Synchronizing external video playback to audio”](#) on page 261.

External DV output (IEEE 1394/FireWire)

Sonar relies on the Microsoft AV/C drivers to communicate with DV devices that are connected to a IEEE 1394 FireWire bus on your computer, in order to control and preview video to digital video devices.

If another software application overwrites or disables these drivers, the Preview to FireWire and Print to Tape feature may not function correctly. If you are going to install a software application that uses DV devices connected to the IEEE 1394 FireWire bus, please check with the software vendor about DV device drivers it may install. Also, please check with the manufacturer of your DV device for AV/C-compliance information. The following devices have been tested and known to work properly with Sonar:

- ▶ ADS Pyro A/V Link DV transcoder
- ▶ Canopus ADVC-100 DV transcoder
- ▶ Canon ZR-85 MiniDV camcorder

 **Note:** When using DV AVI movies, the transcoding unit must be set to the same format (NTSC or PAL) as the video file, or Preview to FireWire and Print to Tape will fail to work properly. Also, CPU consumption will be lower when the source material is in DV format, since the format is native to the FireWire device and doesn't incur a CPU hit for transcoding video.

Exporting a project to a FireWire DV device

Once your project sounds the way you want it to, you can export the video and audio together to an external FireWire DV device. This is called “printing to tape,” if your external device uses tape.

To export a project to an external DV device


1. Use the **File > Export > Video** command to open the **Export Video** dialog box.
2. In the **Save as Type** field, choose **AVC Compliant Device**. You might see a different name in the drop-down menu, depending on what type of external device you are using.
3. Click the **Audio Mixdown Options** button to open the **Audio Mixdown Options** dialog box.
4. In the **Audio Mixdown Options** dialog box, choose the following options, and then click **OK**:
 - ▶ **Channel Format.** Choose **Stereo**.
 - ▶ **Sample Rate.** Choose **48000**.
 - ▶ **Bit Depth.** Choose **16**.
5. In the **Export Video** dialog box, click the **Encoding Options** button to open the property page of your external device.
6. In the property page, use the transport controls to position the tape in your external device to a blank area for recording.
7. Close the property page, and click the **Save** button in the **Export Video** dialog box to start exporting. If you're printing to a device that uses tape, the tape stops rolling when the export process is finished.

Synchronizing external video playback to audio

Because there is more latency in FireWire video playback than in computer digital audio playback, video playback on an external device will probably be playing back later than the audio tracks in Sonar.

To sync external video to audio

1. Right-click the Video view and choose **Video Properties** from the pop-up menu to open the **Video Properties** dialog box.
2. On the **Render Quality** tab of the dialog box, under **External DV Output**, enter an offset number in the **Video Sync Offset** field. The number you enter here causes the Video to start playing sooner than the audio. It's helpful if your video has some pre-roll footage that contains a visual sync point.

 **Note:** *The offset is accurate to 3 decimal places, e.g. 1 ms (a thousandth of a second). One frame of video is approximately 33 ms long for NTSC and 40 ms for PAL; the offset will typically be less than 1 second.*

3. Click **OK** to close the dialog box. Play your video, and readjust the **Video Sync Offset** number as needed.

Locating missing audio

If you try to open a project and Sonar is unable to locate all the audio files that the project references, the **Find Missing Audio** dialog box appears. The **Find Missing Audio** dialog box helps you find any missing audio in your project.

See:

[“The Find Missing Audio dialog”](#) on page 261

[“Restoring missing audio files”](#) on page 262

[“Managing shared and external files”](#) on page 262

The Find Missing Audio dialog

Use the **Find Missing Audio** dialog box to find missing audio in your project. The following is a brief description of the options you have in this dialog:

- ▶ **Open.** Click this button once you have searched for and found the missing audio file.
- ▶ **Skip.** Click this button to move to the next missing file. When you skip an audio file your project opens without that piece of missing audio.
- ▶ **Skip All.** Click this button to skip all missing audio files. When you skip all missing audio files, your project opens without those pieces of missing audio.
- ▶ **Search.** Click this button to begin a search of all available hard drives for your missing audio file.
- ▶ **After locating the file Options.** You can choose to either move an audio file to the project's audio data folder, copy an audio file to the project's audio data folder, or leave an audio file in its current folder.

For more information, see [“Find Missing Audio dialog”](#) on page 1593.

Restoring missing audio files

When you open a project file that references audio files which Sonar can not find, the **Find Missing Audio** dialog box appears. Use the following procedure to restore the missing audio files to your project.

To restore missing audio files

1. In the **Find Missing Audio** dialog box, click the **Search** button.

The **Search for Missing Audio** dialog box appears and Sonar begins searching all available hard drives for the missing file or files.

2. When Sonar is finished searching, the files that it has found appear in the dialog box.

3. Select the file or files that Sonar has found and click **OK**.

The **Find Missing Audio** dialog box appears.

4. Select one of the following options:

- ▶ **Move file to Project Audio Folder.** Use this option if you are sure that no other projects are referencing this file in its present location.
- ▶ **Copy file to Project Audio Folder.** Use this option if the missing file is shared with another project and you want to keep all of your project's audio files together.
- ▶ **Reference file from present location.** Use this option if you want to leave the missing file in its current location now that Sonar knows where it is.

5. Click **Open**.

Sonar moves, copies or references the missing file or files as you instructed.

Managing shared and external files

You may want to share files between projects. The files you want to share may be frequently used sound effects or drum loops. Sonar allows you to choose whether to copy imported audio files to your project's audio data directory or to link to them in their current (external) location.

 **Note:** *External files are defined as any file not in the project's audio data folder (or a subfolder within the project's audio data folder).*

To configure Sonar to always copy files to the project Audio Data folder

If you want to keep all of your project's audio in one folder (your project's audio data directory), go to **Edit > Preferences > File - Audio Data** and select the **Always Copy Imported Audio Files** check box.

To configure Sonar to share external files

Sonar allows you to share external files (files not in the project's audio data directory). There are some exceptions, however. Files that have a different sampling rate or bit depth are always copied to the project's audio data directory. Also, if the **Always Copy Imported Audio Files** option is selected in **Edit > Preferences > File - Audio Data**, imported audio is always copied to your project's audio data directory.

Do the following to ensure that you are sharing files:

1. Go to **Edit > Preferences > File - Audio Data** and clear the **Always Copy Imported Audio Files** check box.
2. In the **Open** dialog box, when importing audio, make sure the **Copy Audio to Project Folder** option is unchecked.

Recording

You can add sound or music to a Sonar project in many different ways. You can record your own material using a MIDI-equipped instrument, use a microphone or another audio input to record digital audio information, or import sound or music data from an existing digital data file. With the Input monitoring feature, you can hear your audio instruments exactly how they sound in Sonar, including any plug-in effects (effects are not recorded, however). When you record audio or MIDI tracks, Sonar displays a wave preview of your recorded data as you record it.

You can also input new material using your computer keyboard or mouse using the Piano Roll view, the Staff view, or the Event List view. For more information about entering music using these views, see [“The Staff view”](#) on page 1230, [“The Piano Roll view”](#) on page 742, and [“The Event List view”](#) on page 805.

See:

- [“Creating a new project”](#) on page 264
- [“Preparing to record”](#) on page 270
- [“Recording modes”](#) on page 270
- [“Recording music from a MIDI instrument”](#) on page 274
- [“Input quantizing”](#) on page 275
- [“Arpeggiator”](#) on page 276
- [“Recording audio”](#) on page 280
- [“Confidence recording and waveform preview”](#) on page 281
- [“Input monitoring”](#) on page 282
- [“Loop recording”](#) on page 286
- [“Punch recording”](#) on page 289
- [“Step recording”](#) on page 292
- [“Recording specific ports and channels”](#) on page 298
- [“Importing music and sound”](#) on page 300
- [“Saving your work”](#) on page 305

See also:

- [“Soft synth audio recording”](#) on page 904
- [“Exporting”](#) on page 1083

Creating a new project

You can add music and sound to an existing project or to a new project. Just as in any Windows program, you open an existing project file using the **File > Open** command, and create a new project file using the **File > New** command.

When you create a new Sonar project, there are some additional parameters you can set to make it easier to work on your project. These include:

- ▶ Meter and key signature
- ▶ Metronome and tempo settings
- ▶ Audio sampling rate
- ▶ MIDI timing resolution

See:

“Creating a new project file” on page 264

“Setting the Meter and Key signatures” on page 265

“Setting the Metronome and Tempo settings” on page 266

“Setting the audio sampling rate and bit depth” on page 268

Creating a new project file

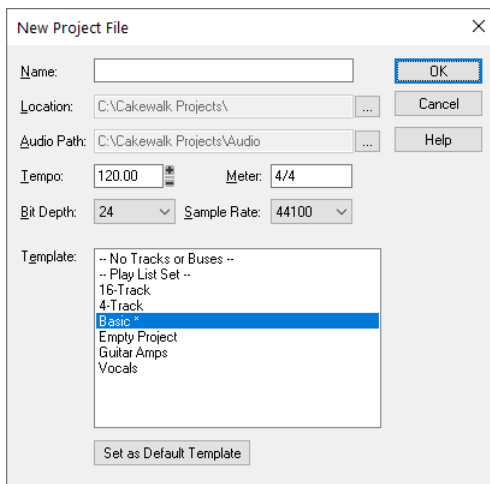
Sonar includes a set of templates you can use to create a new project. These templates include common types of ensembles, such as rock quartets, jazz trios, and classical full orchestras. When you create a new project using one of these templates, Sonar creates a project that has MIDI settings predefined so that one track is set up for each of the instruments in the ensemble. Sonar also includes a template with two MIDI and two audio tracks (called the Normal template). If you are creating a new project that will contain only audio material, use the Audio Only template. If you are creating a new project that will contain only MIDI material, use the MIDI Only template.

You can create your own template files and use them as the basis for other new projects. For more information, see “Templates” on page 1216.

To create a new project file

1. Choose **File > New** to display the **New Project File** dialog box.

Figure 89. The **New Project File** dialog box.



2. Enter a file name, set the folder where you want to store the new file, and set the folder where you want to store the new file's audio.
3. Choose a template from the list.
4. Click **OK**.

Sonar creates the new project file and displays it with the Track view open.

Setting the Meter and Key signatures

By default, a new Sonar project is in 4/4 time and the key of C major. You can change these settings to any desired “Meter” on page 1869 or key. These settings apply to all the tracks in a project. You cannot set different meter or key signatures for different tracks.

The meter or key signature of a project can change at any measure boundary. To insert changes in the meter or key signature, use the **Views > Meter/Key** command to display the Meter/Key view, or use the **Project > Insert Meter/Key Change** command. You can also click the Meter display in the Control Bar’s Transport module.

If you are creating a new project that will contain only audio material (no MIDI material), you do not need to set the meter and key signature.

Note: Groove clips do not follow your project’s key. Groove clips follow the project pitch that is specified in **Project > Set Default Groove Clip Pitch**, in addition to any pitch markers in the Time Ruler. For more information, see “Working with Groove Clip audio” on page 728.

The key signature controls how Sonar displays notes in the Staff view, the Event List view, and elsewhere. The meter tells Sonar the number of beats per measure and the note value of each beat. Common meters include:


- ▶ 2/4 (two beats per measure, each quarter note gets a beat)
- ▶ 4/4 (four beats per measure, each quarter note gets a beat)
- ▶ 3/4 (three beats per measure, each quarter note gets a beat)
- ▶ 6/8 (six beats per measure, each eighth note gets a beat)

The top number of a meter, the number of beats per measure, can be from 1 through 99. The bottom number of a meter is the value of each beat. You can pick from a list of values ranging from a whole note to a thirty-second note.

The meter determines the following:

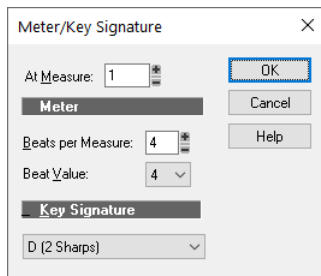
- ▶ Where the metronome accents are placed
- ▶ How the Now time is displayed
- ▶ How the Staff view is drawn
- ▶ How grid lines are displayed in the Piano Roll view

To Set the Meter and Key signature

1. Click the **Views** menu and choose **Meter/Key**.
2. Click  to open the **Meter/Key Signature** dialog box.

The **Meter/Key Signature** dialog box appears.

Figure 90. The **Meter/Key Signature** dialog box.



3. Enter the top and bottom meter values in the **Beats per Measure** and **Beat Value** fields.
4. Choose the key signature from the **Key Signature** list.
5. Click **OK**.

You can also set the meter and key signature in the Control Bar’s Transport module, or choose **Project > Insert Meter/Key Change**.

Setting the Metronome and Tempo settings

The metronome counts off each beat in a measure, so you can hear the tempo of your project. You can choose to have the metronome sound during recording, during playback, both, or turned off. When you start recording, Sonar can play any number of beats or measures of metronome clicks before recording begins. This can help you “get in the groove” before you start performing. These beats or measures are called the *count-in*. When you create a new project, you should set the metronome to play during the count-in and while recording. If you are adding material to an existing project, you might only need the metronome for the count-in. You can customize the metronome sound to use audio or any note on a MIDI instrument. By default, Sonar uses a hi-hat cymbal sound from a General MIDI drum kit for the MIDI metronome, but you can change this setting to anything you like by changing the MIDI output, MIDI channel, and duration. You can also choose the note and velocity (volume) to use for the first beat of each measure and for all other beats. The metronome settings are stored separately with each project, so you can use different settings for each one.



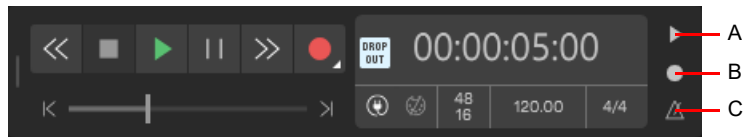



To enable or disable the metronome during playback or recording, click the **Playback Metronome on/off** button  or **Record Metronome on/off** button  in the Control Bar’s Transport module.

Figure 91. The Transport module.










A. Metronome during record B. Metronome during playback C. Click to open metronome settings

To configure metronome settings, click the metronome icon in the Control Bar, right-click the **Playback Metronome on/off** button  or **Record Metronome on/off** button , or go to **Edit > Preferences > Project - Metronome**.

 **Note:** If you are synchronized to an external clock source, you cannot use the count-in feature. For more information, see “Synchronizing your gear” on page 1291.




To set the tempo and metronome for a new project

1. In the Control Bar’s Transport module, click the **Playback Metronome on/off** button  and **Record Metronome on/off** button .
2. Right-click the **Playback Metronome on/off** button  or **Record Metronome on/off** button  to show metronome settings.
3. If you want to hear a count-in before recording begins, set the count-in to 1 or more. Select either **Measures** or **Beats** for the count-in.
4. Select **Use Audio Metronome** or **Use MIDI Metronome**.
5. Arm at least one track.
6. Press R or click  to start recording. The count-in will play, and the Now time will start to advance.
7. If necessary, stop playback and adjust the tempo using the tempo control in the Transport module, then restart playback. Repeat until the metronome plays the desired tempo.
8. Press the SPACEBAR or click  to stop recording.
9. Press W, or click  to rewind to the beginning of the piece.

Your tempo and metronome settings are now ready. When you save the project file, the metronome and tempo settings will be saved as well.

To change your Metronome settings

1. Do *one* of the following to access metronome settings:

- ▶ Click the metronome icon  in the Control Bar's Transport module.
- ▶ Press SHIFT+F3.
- ▶ Right-click the **Playback Metronome on/off** button  or **Record Metronome on/off** button  in the Control Bar's Transport module.
- ▶ Go to **Edit > Preferences > Project - Metronome**.



2. Change the metronome settings as indicated in the following table.

| To do this | Do this |
|---------------------------------------|--|
| Enable the metronome during playback | Select the Playback check box. |
| Enable the metronome during recording | Select the Recording check box. |
| Enable the count-in | Enter the number of clicks for the count-in in the Count-in box, and select Measures or Beats . Note: The Record count-in always applies if there is a specified value, even if Playback and Record are not selected. |
| Use the audio metronome | Select Use Audio Metronome . |
| Use a MIDI note as the sound | Select Use MIDI Note and choose the output, channel, and other settings. |
| Enable beat subdivisions | Select the desired subdivision value in the Beat Subdivision list. The selected value is the subdivision for non-accented audible clicks. |

3. Click **OK**.

Your metronome settings will be saved with the project file.

To set the MIDI metronome sounds from your MIDI instrument

1. Select a track in the Track view that is assigned to the MIDI device you want to use for the metronome sound.
2. Right-click the **Playback Metronome on/off** button  or **Record Metronome on/off** button  to show metronome settings.
3. Make sure that the settings in the **Port** and **Channel** fields match those for the track in the Track view.
4. Click on the **Key** box in the **First Beat** or the **Other Beats** section.
5. Play a note on your MIDI instrument. The note number is entered automatically. The velocity is not updated.
6. Click **OK**.

Your metronome settings will be saved with the project file.

For more information about the metronome, see "[Project - Metronome](#)" on page 1663.

See also:

["Metronome pendulum"](#) on page 1812

Setting the audio sampling rate and bit depth

Each Sonar project has an audio sample rate (see “[Sampling rate](#)” on page 1872) and an audio driver bit depth (see “[Bit depth](#)” on page 1865) that indicate the level of accuracy with which audio data are sampled and processed. The same parameters are used for all the digital audio in a project. When you create a new project, if you do not want to use the default setting, you must choose a sampling rate before you start recording audio.

Sonar lets you choose from several different sampling rates: 11025 Hz, 22050 Hz, 44100 Hz, 48000 Hz, 88200 Hz, 96000 Hz, 176400Hz, 192000 Hz, 352800 Hz, and 384000 Hz. The default used by Sonar is 44100 Hz, the same rate as audio CDs. However, you may choose a higher rate and later mixdown to 44100. You can also enter any hardware-supported value in the **Sampling Rate** field. Consult your hardware documentation for supported sampling rates.

A higher sampling rate produces better quality sound. However, a higher sampling rate also means that each audio clip takes up more memory and disk space and requires more intensive processing by your computer. If you have an older computer, or a slow hard drive, you might be better off with a lower sampling rate. For more information, see “[Improving performance with digital audio](#)” on page 1321.

By default, the audio driver bit depth of audio data is 16 bits. If your sound card supports 18, 20, 22, or 24 bit audio, you can choose to take advantage of these higher resolutions.

If you are creating a new project that will contain only MIDI material (no audio), you do not need to set the audio sampling rate or bit depth. If you import audio from a Wave file or another digital audio file, the sampling rate and audio driver bit depth of the wave file are converted to your default setting, if necessary.

To set the sampling rate and audio driver bit depth for new projects

i **Note:** *If you are planning to move your project to a Digital Audio Tape (DAT) or to some other media via a digital transfer, set your sampling rate and bit depth to match the target unit. For example, use 44,100Hz/16-bit for a project that will be mastered to a CD, so that no sample rate conversion is required.*

1. Go to **Edit > Preferences > Audio - Driver Settings**.
2. Select a value in the **Sampling Rate** drop-down menu, and a value from the **Audio Driver Bit Depth** drop-down menu.
3. Click **OK**.

The sampling rate and audio driver bit depth are saved with the project file.

Sony Wave-64 support

Sonar fully supports reading and writing to the Sony Wave-64 format, which has a limit of 8,388,608 terabytes!

Sonar only creates Wave-64 file when needed. The Wave-64 format allows an application to dynamically switch from classic RIFF WAVE to Wave-64 format even if the data was originally created as a RIFF wave file. Sonar detects when a file will exceed 2GB and will dynamically switch to the new Wave-64 format.

The following table shows the maximum duration for a stereo WAVE file before we hit the 2GB limit, as well as the max duration for a stereo Wave-64 file before we hit the 8,388,608 terabyte limit.

| Sample Rate | Bit Depth | RIFF-Wave | Sony Wave-64 |
|-------------|-----------|---------------|---------------------|
| 44,100 Hz | 16 | 3.38 hours | 14,524,080,431 days |
| 44,100 Hz | 32 | 1.69 hours | 7,262,040,215 days |
| 44,100 Hz | 64 | 50.7 minutes | 3,631,020,108 days |
| 192,000 Hz | 16 | 46 minutes | 3,335,999,724 days |
| 192,000 Hz | 32 | 23.3 minutes | 1,667,999,862 days |
| 192,000 Hz | 64 | 11.65 minutes | 833,999,931 days |

When Wave-64 Files are created

Wave-64 files are created behind the scenes automatically under the following usage scenarios:

- ▶ When the number of samples recorded exceeds the file size limit of a 32-bit RIFF WAV file (approximately 2GB file size).
- ▶ When you export, bounce or freeze tracks or clips and the resultant wave size exceeds 2GB.
- ▶ When you destructively process audio effects on a Sonar clip whose duration exceeds 2GB.
- ▶ When you import audio and choose a wave file that exceeds 2GB in size (this could be a Wave-64 file).
- ▶ When you save a CWB file and the size of any chunk in the CWB file exceeds 2GB, the entire CWB is saved in the new Wave-64 format.

 **Note:** 64-bit CWB files are incompatible with previous versions of Sonar.

64-bit CWB files

CWB files are RIFF files with multiple WAVE chunks. Therefore, CWB files in previous versions of Sonar were subject to the same file size limitations of normal RIFF Wav files. This could potentially result in a CWB file that failed to save because a chunk was too large.

Sonar will automatically use the Wave-64 format if a CWB file exceeds 2GB.


 **Note:** 64-bit CWB files are incompatible with previous versions of Sonar.

Wave-64 file extension

Wave-64 files have a .w64 extension associated with them. Whenever a Wave-64 file is written, Sonar saves it with an extension of w64.

CWP file persistence for 64-bit sample offsets

The Sonar project file format supports writing 64-bit sample offsets for regions and clips. When a project containing 64-bit sample times is detected, saving that project automatically rewrites it in this new format.

 **Note:** Projects that contain 64-bit sample times are incompatible with Sonar 6 and earlier.

Setting the MIDI timing resolution

Each Sonar project has a setting for the timing resolution, or *timebase*, that indicates the resolution of MIDI data. This resolution is measured in ticks or pulses per quarter note and is often abbreviated as PPQ. The default resolution is 960PPQ, which is accurate enough for most applications. In this timebase, each quarter note is represented by 960 ticks, each eighth note by 480 ticks, each eighth-note triplet by 320 ticks, and so on.

In some projects you may need a different timebase. For example, if you wanted to use eighth-note septuplets (7 eighth notes per quarter note) and represent them accurately, you would need to have a timebase that is divisible by 7, such as 168PPQ. Sonar uses the timebase you choose for a project to determine the range of tick values in the Now time.

To set the timebase for a project

1. Go to **Edit > Preferences > Project - Clock**.
2. Choose the timebase you want from the **Ticks per Quarter Note** list.
3. Click **OK**.

The timebase will be saved with the project file.

Preparing to record

To prepare for recording, you need to do the following:

- ▶ Set the recording mode.
- ▶ Specify how new Take lanes are created during recording.
- ▶ Choose your input(s).
- ▶ Arm one or more tracks for recording.
- ▶ Check your recording levels (audio only).
- ▶ Tune your instrument if necessary (audio only).
- ▶ Set the Now time to the point where recording should start.
- ▶ Start recording.

After you record, you can use the **Edit > Undo** command to erase the most recently recorded material. You can use the **Edit > Redo** command to restore the recording and toggle between **Undo** and **Redo** as many times as you like. If you are using MIDI Sync or time code sync for the clock source, Sonar waits to receive external timing data before it begins recording. For more information, see [“Synchronizing your gear”](#) on page 1291.

See:

[“Recording modes”](#) on page 270

[“Choosing an input”](#) on page 271

[“Arming tracks for recording”](#) on page 273

[“Auto arming”](#) on page 273



Recording modes

Any material you record is stored in a new clip. If you record into several tracks at once, one clip is created in each track. If you record into a track that already contains clips, you can choose one of three *recording modes* to determine what happens to those clips. When you save your project, you also save whatever recording mode you choose together with that project:

| Recording mode | How it works |
|----------------|---|
| Comping | When recording, previously recorded material on the track is not heard. When a recording is done, the newly recorded material is heard and all other takes are time-muted for the duration of the new material. Comp record mode will record all takes as independent Take lanes. At the end of a recording pass, only the most recently recorded takes will be audible. This is achieved by automatically comping, isolating the clips in the recording and muting other clips in existing Take lanes. Splits are created in all lanes at the start and end record times. All clips within the recorded region are automatically “healed”, removing any unnecessary splits from prior takes. All clips in Take lanes that are obscured by the latest record pass are muted. The comp splitting process follows the same logic as the Comping tool, and will mute all clips that are not part of the latest recording. |
| Overwrite | The new material replaces (overwrites) any existing material. This means that portions of existing clips may be “wiped clean” to make room for newly recorded material. While recording, you will not be able to hear material from existing clips. |
| Sound on Sound | The new material is merged with any existing material. This means that any existing clips on the track are left unchanged and all newly recorded material is stored in new clips. While recording, you will be able to hear material from existing clips. Note: When loop recording, you will not be able to hear the prior loop passes until you stop recording. This is because takes are only committed after recording is stopped. |
| Auto Punch | Recording only takes place between the punch-in and punch-out times. You can use Auto Punch in either Comping, Overwrite, or Sound on Sound mode. |

To choose a recording mode



Do *one* of the following:

- ▶ Right-click the Record button  to open recording settings, then choose the desired recording mode.
- ▶ Click the Record button  and keep the mouse button pressed for a brief moment, then choose the desired recording mode on the pop-up menu.
- ▶ Go to **Edit > Preferences > Project - Record**, then choose the desired recording mode.

Sonar saves your recording options with each project, so you can save a different recording mode with each of your projects.

To specify how Take lanes are created

Do *one* of the following:

- ▶ Right-click the Record button  to open recording settings, then choose the desired take behavior.
- ▶ Click the Record button  and keep the mouse button pressed for a brief moment, then choose the desired take behavior on the pop-up menu.
- ▶ Go to **Edit > Preferences > Project - Record**, then choose the desired take behavior.

The following take behaviors are available:

- ▶ **Create New Lane.** Always create a new lane for each take.
- ▶ **Reuse Existing Lane.** Reuse existing lanes for each take (this option is not available when using the Comping record mode).
- ▶ **Reuse Existing Lane, Unless Takes Overlap.** Reuse existing lanes for each take, and only create new lanes if takes overlap.

Choosing an input

To record into a track, you must choose an input for the music or sound to be recorded. Usually, you choose **All Inputs - Omni** to record material from a MIDI instrument, or the left or right channel of a digital audio device (such as a sound card) to record audio material, or stereo if you want to record stereo audio in a single track. The input for each track is displayed in the track's **Input** field and at the top of each module in the Console view.

When you choose **All Inputs > Omni** as the input for a track, Sonar merges material from all MIDI inputs and instruments. This means you don't have to worry about input, channel, or other MIDI settings. Sometimes, you may want to record different MIDI channels into different tracks. To learn how to do this, see ["Recording specific ports and channels"](#) on page 298.

While each track can have a different input, it is also possible for several tracks to have the same input.

To choose a MIDI input in the Track view

1. Click the drop-down arrow of an **Input** field of a MIDI track.

A drop-down menu of MIDI inputs appears.

2. Choose an input from the following:

- ▶ **None.** This option actually sets the **Input** field to **Omni** with this setting the track will record any MIDI input coming in on any enabled port (MIDI interface input driver) on any channel.
- ▶ **All Inputs > (MIDI Omni or MIDI ch 1-16).** With this setting the track will record any MIDI input coming in on any enabled port (MIDI interface input driver) on any channel (from both external (i.e. hardware) inputs and any soft synth outputs from other tracks.), unless you choose a particular MIDI channel instead of MIDI Omni. Then the track will only record input that's on the MIDI channel you chose.

Note: When inserting a soft synth, Sonar defaults to enabling MIDI output if it is supported by the synth. As a result, MIDI output from Instrument tracks may be inadvertently played/recorded on all other MIDI tracks if the tracks are armed for recording or have MIDI Input Echo enabled. To only record output from external ports, use the **All External Inputs** setting below instead.

- ▶ **All External Inputs > (MIDI Omni or MIDI ch 1-16).** This setting only appears when at least one soft synth with a MIDI output is present in the project. **All External Inputs** means any MIDI input that isn't an output from a soft synth, such as hardware MIDI ports and virtual controllers.
- ▶ **(name of MIDI input driver) > (MIDI Omni or MIDI ch 1-16).** Choosing this option causes the track to record any MIDI channel coming from the named MIDI interface input driver, unless you choose a particular MIDI channel instead of MIDI Omni. Then the track will only record input that's on the MIDI channel you chose, from the named input driver.

- ▶ **Preset.** If you want to record multiple data from multiple ports and/or channels, you need to select a preset collection of those ports and channels. You can select one here (to create presets, see next line).
- ▶ **Manage Presets.** If you want to create or edit any preset collections of input ports and channels, you can select this option (see “[To create or edit a preset input configuration](#)” on page 299).

To choose an audio input in the Track view

1. Click the drop-down arrow of the **Input** field of an audio track.
A drop-down menu of audio drivers appears.
2. Select the audio driver for the sound card you want to record with from these options:
 - ▶ **None.** This choice ensures that you do not record to the track in question.
 - ▶ **Left** (name of your sound card). Choose this if you want to record a mono signal on the left channel of your sound card.
 - ▶ **Right** (name of your sound card). Choose this if you want to record a mono signal on the right channel of your sound card.
 - ▶ **Stereo** (name of your sound card). Choose this if you want to record a stereo signal.

If your sound card has more than one pair of inputs, a pair of numbers appears after the name of each audio driver to indicate which pair of inputs the driver is attached to.

 **Note:** *Inputs that are used by the External Insert plug-in (see “[External Insert plug-in](#)” on page 966) cannot be assigned to track inputs.*

To choose an audio input in the Console view or Track Inspector



1. At the bottom of an audio channel strip, click the **Input** control. A pop-up menu of audio drivers appears.
2. Select the audio driver for the sound card you want to record with from these options:
 - ▶ **None.** This choice ensures that you do not record to the track in question. It also turns off input monitoring for this track.
 - ▶ **Left** (name of your sound card). Choose this if you want to record a mono signal on the left channel of your sound card.
 - ▶ **Right** (name of your sound card). Choose this if you want to record a mono signal on the right channel of your sound card.
 - ▶ **Stereo** (name of your sound card). Choose this if you want to record a stereo signal.

If your sound card has more than one pair of inputs, a pair of numbers appears after the name of each audio driver to indicate which pair of inputs the driver is attached to.

To choose a MIDI input in the Console view or Track Inspector

1. At the bottom of a MIDI channel strip, click the **Input** control. A pop-up menu of MIDI channels appears.
2. Choose an input from the following:
 - ▶ **None.** This option actually sets the **Input** field to **Omni**. With this setting the track will record any MIDI input coming in on any enabled port (MIDI interface input driver) on any channel.
 - ▶ **All Inputs > (MIDI Omni or MIDI ch 1-16).** With this setting the track will record any MIDI input coming in on any enabled port (MIDI interface input driver) on any channel, unless you choose a particular MIDI channel instead of MIDI Omni. Then the track will only record input that’s on the MIDI channel you chose.
 - ▶ **(name of MIDI input driver) > (MIDI Omni or MIDI ch 1-16).** Choosing this option causes the track to record any MIDI channel coming from the named MIDI interface input driver, unless you choose a particular MIDI channel instead of MIDI Omni. Then the track will only record input that’s on the MIDI channel you chose, from the named input driver.
 - ▶ **Preset.** If you want to record multiple data from multiple ports and/or channels, you need to select a preset collection of those ports and channels. You can select one here (to create presets, see next line).
 - ▶ **Manage Presets.** If you want to create or edit any preset collections of input ports and channels, you can select this option (see “[To create or edit a preset input configuration](#)” on page 299).


Arming tracks for recording

Sonar lets you record any number of tracks at one time. You indicate the tracks you want to record by *arming* the tracks. You can arm a single track or several tracks at one time. Each track records material received through its selected input. Whenever a track is armed, not only does the track's **Arm for Recording** button  turn red () , but the Clips pane that's to the right of that track's controls turns a reddish hue.



To arm one or more tracks for recording

Click the track's **Arm for Recording** button .

 **Note:** To see the *Arm for Recording* button in the *Track Inspector* and *Console* view, make sure the *MSR* module is visible.

To arm several tracks at the same time, select one or more tracks, then hold down the CTRL key and click any selected track's **Arm for Recording** button .

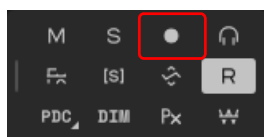
A track's **Arm** button turns red to indicate that the track is armed for recording.

 **Tip:** You can quickly enable/disable the **Arm for Recording** button  on multiple tracks by simply clicking a button in one track, then dragging across adjacent tracks without releasing the mouse button. Only buttons that match the clicked button's state will change.

To disarm all tracks at once

Click the **Arm / Disarm All Tracks** button  in the Control Bar's Mix module, or press CTRL+R.

Figure 92. The Mix module.



Auto arming

You must arm tracks in order to record. To safeguard your data, there is no automatic arming of any tracks.

If you want to record MIDI tracks without arming a track, go to **Edit > Preferences > MIDI - Playback and Recording** and select the **Allow MIDI Recording without an Armed Track** check box.

This feature lets you start recording a new track simply by making it the current track and pressing R or clicking the **Record** button in the Transport module. Auto-arming makes it possible to inadvertently record over existing material in the current track, however.

Arming tracks during playback/recording

Sonar is able to arm and disarm tracks during playback and recording. This allows you to record to different tracks while the transport is rolling, without first having to stop playback in order to arm a track for recording.

To allow arming during playback

Go to **Edit > Preferences > Project - Record** and select the (global) **Allow Arm Changes During Playback/Record** check box.

i **Note:** The **Allow Arm Changes During Playback/Record** option is disabled by default. When enabled, Sonar must keep all hardware input ports open so that it can dynamically arm tracks on the fly. With some drivers in WDM mode, this can add significant overhead if there are many input devices enabled in **Edit > Preferences > Audio - Devices**. This may lead to more frequent drop outs. When using this option in WDM mode, it is recommended that you disable all unused input drivers in **Edit > Preferences > Audio - Devices** to minimize this overhead. Disabling unused inputs is not required when using ASIO mode.

Sonar has an option that can reduce CPU overhead when the **Allow Arm Changes During Playback/Record** option is enabled.

When **Allow Arm Changes During Playback/Record** is enabled, Sonar must keep all hardware input ports open so that it can dynamically arm tracks on the fly. With some drivers in WDM mode, this can add significant overhead if there are many input devices enabled in **Edit > Preferences > Audio - Devices**.

The new **Only For Inputs in Project** option instructs Sonar to only open hardware input ports that are currently active in the project (i.e. assigned to a track).

To only open active hardware input ports



Go to **Edit > Preferences > Project - Record** and select the **Only For Inputs in Project** check box.


i **Note:** If this option is enabled, you will not be able to change inputs while recording.

Recording music from a MIDI instrument

Once you have set your tempo and metronome, and armed one or more tracks, you are ready to start recording.

To record MIDI

1. Set the Now time to the point in the project where you want to start recording.
2. Click  or press R. If your metronome count-in is turned on, it will play the count-in.
3. Play or perform the material you want to record. As you record, Sonar displays a clip containing the new material in the Clips pane (unless you have disabled the **Display Waveform Preview While Recording** option in **Edit > Preferences > Customization - Display**).
4. Click  or press the SPACEBAR key to stop recording.

To listen to the new material, set the Now time to the start of the clip and press the SPACEBAR or click . If you're not happy with the recording, use **Edit > Undo** or press CTRL+Z to erase the new material.

When you stop recording, if you do not see a new clip in the Clips pane, you may have a problem with MIDI input. See "[Frequently asked questions](#)" on page 1381 for more information.

See:

["Recording specific ports and channels"](#) on page 298

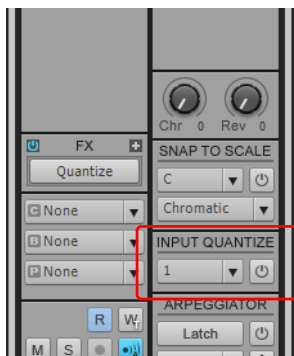
Input quantizing

Input quantizing allows you to automatically quantize MIDI input during recording. You can see the results immediately, and hear the results as soon as a track is looped.

Note: *Input quantizing does not destroy your original recording. If you press CTRL+Z after you finish recording with input quantizing enabled, the quantized clip is deleted, and the original unquantized clip appears, just as you recorded it. If you are using loop recording in Sound On Sound mode, all the quantized clips are deleted.*

You control input quantize settings in the Input Quantize section in the Track Inspector. For details, see “[Input Quantize section](#)” on page 623.

Figure 93. *Input Quantize controls are available in the Track Inspector.*



To turn Input quantizing on or off

Click the track's **Enable/Disable Input** button in the Track Inspector.

To set the resolution

Click the track's **Input Quantize resolution** control in the Track Inspector, then choose a resolution from the drop-down menu. You can also click **Quantize Settings** in the resolution menu to open the **Input Quantize** dialog box, and type a number of ticks in the **Resolution** field.

Note: *To quantize to a custom resolution value, open the **Input Quantize** dialog box, and type a custom number of ticks in the **Resolution** field.*


To set options

Click the track's **Input Quantize resolution** menu in the Track Inspector, choose **Quantize Settings** to open the **Input Quantize** dialog box, select the desired settings, then and click **OK**.

Note: *To get explanations of the options in the **Input Quantize** dialog box, press F1 when the dialog box is open.*

Visual indicators

You will see the following visual indicators when **Input Quantizing** is enabled:

- ▶ When the track is armed for recording, the track's **Arm** button  displays **Q** instead of a red circle.
- ▶ The red swath that appears in a track in the area where recording is taking place changes color. You can choose a color for this in **Edit > Preferences > Customization - Colors** by choosing Clips Pane in the **Color Category** menu, and changing the entry for **Input Quantize Record Preview Background**.

For more information, see “[Quantizing](#)” on page 788.

Arpeggiator

The arpeggiator lets you play intricate patterns of notes that would otherwise be extremely difficult or impossible to play manually and at speeds and octave ranges that exist beyond the physical limitations of the player or keyboard range.

Arpeggiated events are new events that are based on notes that you play on your controller keyboard. The new events are rhythmically and harmonically specified by the arpeggiator's preset, allowing you to "play" an endless variety sophisticated musical passages with simple key pressing.

The most significant capability of the arpeggiator is its ability to apply algorithmic variations on your input as well as MIDI-based patterns.

In addition to note events, the arpeggiator can send parameter automation such as pan, volume, and even effects automation for the current track.

Each MIDI and instrument track has its own integrated arpeggiator, visually located in the Track view. Running multiple arpeggiators across tracks can help realize exciting melodic and rhythmic textures.

The arpeggiator controls are accessed in the Track Inspector.

Figure 94. Arpeggiator controls are available in the Track Inspector.



Arpeggiator controls


The following table describes the controls in the Arpeggiator.

| Control | Description |
|----------------|--|
| Enable/Disable | Enables/disables the arpeggiator on a given track. This control can be assigned to MIDI remote control and modified in real-time during project playback. |
| Preset Control | You can create and edit arpeggiator presets; all user parameters are stored in the preset. <ul style="list-style-type: none"> Arpeggiator settings are included in track templates. Arpeggiator presets can be saved to a file and exchanged with other users. Arpeggiator files are stored in a shared directory. For details, see "Using patterns and presets" on page 278. |
| Rate | Adjusts the relative speed of the arpeggiator sequence by changing all the note durations by a factor of the current tempo. This control can be assigned to MIDI remote control and modified in real-time during project playback. |
| Lock Rate | Lock the current arpeggiator Rate value, thereby preventing the Rate value from changing when you select other arpeggiator presets. |

Table 2. Arpeggiator controls

| Control | Description |
|--------------|--|
| Octave Range | Sets the number of octaves through which the arpeggio will play. A value of 1 means that a held chord will only arpeggiate the notes that are being held within the octave from which the notes are being transmitted. A value of 2 means a held chord will arpeggiate for two octaves. The held chord always represents the bass octave, meaning that the other octaves sound in a higher register. If you specify a range higher than the standard MIDI specifications, the Arpeggiator will repeat the pattern in the highest available octave as necessary. This control can be assigned to MIDI remote control and modified in real-time during project playback. |
| Latch | Latch keeps the arpeggio playing after you let go of the keys. This control can be assigned to MIDI remote control and modified in real-time during project playback. |
| Swing | Sets the amount of swing applied to the selected pattern. You can make a pattern of 8th, 16th, or 32nd notes play back as swing notes instead of straight notes. The amount of swing ranges from 0 (no swing) to 100% (maximum swing). |
| Velocity | An offset control that scales the arpeggiated note's velocity to a percentage of the original note velocity. |
| Duration | Controls whether the notes in the pattern are held to their full value, or are held for shorter or longer durations. |
| Pitch Offset | A transposition control in half-steps, up or down a maximum of 2 octaves. |
| Flam Amount | If a pattern contains flams, this menu controls how big a difference there is between the attack time of the flam and the note it is attached to. |
| Source Mix | When 0, simultaneously held notes arpeggiate as single notes. At 50%, simultaneously held notes are heard as a chord in addition to the usual arpeggiated notes, both at equal levels. At 100%, only the held chord is audible. Control: Knob (0 – 100%); this control can be assigned to MIDI remote control and modified in real-time during project playback. |
| Ch | MIDI input and output menu—the Arpeggiator only affects input data that's on the MIDI channels listed on this menu. The arpeggiator always obeys the track's assigned output channel, plus any additional channels specified in the arpeggiators Ch menu. |
| Shapes | Choose a shape that specifies the direction in which currently held notes are to be sequenced. The following shapes are available: <ul style="list-style-type: none"> • Rhythm (implicit rhythm mode) • Forward • Reverse • Forward Circle 1 • Reverse Circle 1 • Forward Circle 2 • Reverse Circle 2 • Inward • Outward • Inward Circle • Outward Circle • As Played • As Played Circle • Random |

Table 2. *Arpeggiator controls (Continued)*

 **Note:** Most Arpeggiator parameters can be controlled via MIDI remote control, but automation data can not be recorded into tracks. For details, see *“To set up remote control for a knob, button, or fader”* on page 992.

See:

“Using the arpeggiator” on page 278

Using the arpeggiator

One arpeggiator device appears on every MIDI and instrument track, located in the Track Inspector.

To enable/disable the Arpeggiator

- ▶ Click the **Enable/Disable Arpeggiator** button in the Track Inspector.

Figure 95. Arpeggiator controls are available in the Track Inspector.



Using patterns and presets

Pre-authored patterns are used to apply rhythmic and melodic variations to the arpeggio. Sonar includes many professionally-authored pattern files for you to experiment with. Pattern files have a .ptn file extension.

An Arpeggiator preset stores a pattern along with the current Arpeggiator parameter settings. Preset files have a .arp file extension.

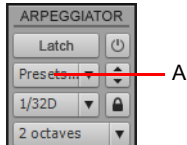
You use the Arpeggiator's **Preset** control to load patterns and load/save presets.

When playing back through the Arpeggiator, the first pitch in the pattern is moved to the lowest note currently played.

Note: If the pattern file is a Free Mode pattern, the steps are quantized to the nearest 128th note value in order to better preserve timing nuances.

To load an Arpeggiator pattern

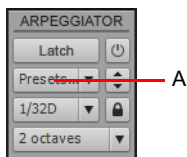
1. Click the **Preset** control in the Arpeggiator and select **Open Preset** from the drop-down menu.
2. Navigate to the folder that contains your Arpeggiator pattern files (.ptn) and select the desired pattern.



A. Click to load a pattern

To load an Arpeggiator preset

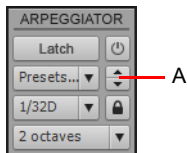
- ▶ Click the **Preset** control in the Arpeggiator, point to **Load Preset** and select the desired preset.



A. Click to load a preset

To load the next/previous Arpeggiator preset

- ▶ Click the **Next Preset** or **Previous Preset** button in the Arpeggiator.

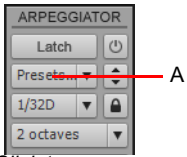


A. Click to load the next/previous preset

To save an Arpeggiator preset

- ▶ Click the **Preset** control in the Arpeggiator and select **Save Preset** from the drop-down menu.

The current pattern is saved with the current Arpeggiator parameter settings.



A. Click to save a new preset

Using automation

You can automate the following arpeggiator parameters:

- ▶ Source Mix
- ▶ Enable/Disable
- ▶ Flam Amount
- ▶ Duration
- ▶ Latch
- ▶ Octave Range
- ▶ Pitch Offset
- ▶ Rate
- ▶ Shape
- ▶ Swing
- ▶ Velocity

To record arpeggiator automation


1. Right-click the desired arpeggiator parameter in the Track Inspector, and select **Automation Write Enable** on the pop-up menu.
2. Click the **Play** button to start playback.
3. Adjust the arpeggiator control as desired. When you are finished recording automation, click the **Stop** button to stop playback.

Automation (envelope) data appears in the Track view.

To create arpeggiator automation

- ▶ In the Track pane, click the track's Edit Filter control, point to **Track Automation > Arpeggiator** and select the desired arpeggiator parameter.

Automation (envelope) data appears in the Track view.

 **Tip:** Existing envelopes can be reassigned to arpeggiator envelopes and vice versa. To do so, right-click an envelope and select **Assign Envelope** on the context menu.

To record automation with a MIDI controller

1. Right-click the desired arpeggiator parameter and select **Remote Control** on the context menu.
The **Remote Control** dialog box appears.
2. Specify the MIDI message you want to use for MIDI remote control, then click **OK** to close the **Remote Control** dialog box.
3. Right-click the desired arpeggiator parameter, and select **Automation Write Enable** on the context menu.
4. Click the **Play** button to start playback.
5. Move the assigned MIDI controller widget (knob/slider, etc.). When you are finished recording automation, click the **Stop** button to stop playback.

Automation (envelope) data appears in the Track view.

Recording and editing arpeggiator automation on an instrument track

You can not record or edit automation data on an instrument track. To use automation on an instrument track, you must first split the instrument track into separate audio and MIDI tracks, create or edit the automation data on the MIDI track, then recombine the tracks into an instrument track. For details, see [“Splitting an instrument track to separate audio and MIDI tracks”](#) on page 891 and [“Converting an audio and MIDI track to a single instrument track”](#) on page 891.

See:


[“Arpeggiator”](#) on page 276

Recording audio

Before you record audio, you should check your input levels. If the levels are too low, you may end up with too much hiss and background noise in your recording. If the levels are too high, your recording will be inaccurate or distorted. To check your audio levels, use the audio meters in either the Track view, Track Inspector or Console view. To adjust the input levels, you must use your sound card's software mixer program (or the Windows 7 mixer) or an external hardware mixer for certain sound cards.

The audio meters indicate the volume at which the audio will be recorded, in units called decibels (dB). The meter values range from -INF (silent) to 0 dB (maximum volume). You can change many options in the way Sonar's meters display data: see [“Metering”](#) on page 938. To maximize the dynamic range of your recording, you want to set the levels as high as possible without clipping.

When the audio level exceeds 0 dB, some of the audio information is lost. This is known as **overload**. Many sound cards use clipping to deal with an overloaded signal, but clipping can distort the audio signal. As a result, you should avoid letting the meter level exceed 0 dB.

 **Note:** *Because Sonar is a digital recorder, a level of 0 dB indicates digital zero. Digital distortion will occur at 0 dB. You will not get analog compression or warmth from pushing the input levels. If you are transferring data from a DAT or another device, you may want to calibrate the input levels of your sound card with the output levels of other devices in your studio. This will ensure that 0 dB on one unit will appear as 0 dB in Sonar.*

To check the Input levels



1. In the Track view, choose the inputs for the tracks you want to record, and arm the tracks for recording. The default meter range is from 0 dB to -60 dB. To change the range, right-click on the meter and choose a new range from the menu.
2. Perform at the loudest level at which you plan to record.
3. Watch the meters respond. Increase the input volume as high as possible without ever letting the meters move all the way to 0 dB, even for an instant, or letting the **Clipping** indicator turn red. If either of these things happen, reduce the input volume just enough to avoid them during the entire performance. Note that some kinds of audio, such as percussive or plucked musical instruments, can produce very short, high-level “transients” when struck or plucked aggressively, which can lead to clipping if the input volume is set too high. Consider the possibility of these transients when examining the meters and setting your record level.


 **Note:** *If the Clipping indicator is illuminated, click on it to reset.*

Once you have set your sampling rate and input levels, you are ready to start recording. If the meters do not move, check your sound card software's mixer program and make sure that you have the proper input enabled for recording.


When you record audio, Sonar stores each audio clip in a separate file. These files have the same format as a Wave (.wav) file, but they have special names and are stored in a separate directory on your hard disk. Sonar automatically manages these audio files for you, making it easier for you to manage your projects. If you want to work with these files directly, or to learn more about how Sonar stores audio data, see [“System configuration”](#) on page 1312.

To Record Audio

1. Choose the audio inputs for the track(s) you want to record.
2. Arm the tracks for recording. The Clips pane next to each armed track turns a reddish hue when the track is armed.
3. Set the Now time to the point in the project where you want to start recording.
4. Click  or press R. If your metronome count-in is turned on, it will play the count-in measures or beats.
5. Play or perform the material you want to record. As you record, Sonar displays a waveform preview of the new material in the Clips pane (unless you have disabled the **Display Waveform Preview While Recording** option in **Edit > Preferences > Customization - Display**). If you have turned off the option, Sonar displays a red swath along the area of the Clips pane where you are recording.
6. Click  or press the SPACEBAR to stop recording.

Sonar displays a clip containing the new material in the Clips pane. To listen to the new material, set the Now time to the start of the clip and press the SPACEBAR or click . If you're not happy with the recording, use **Edit > Undo** to erase the new material.


If you do not see a new clip in the Clips pane, you may have a problem with audio input. See "[Frequently asked questions](#)" on page 1381 for more information.

 **Important:** *Make sure you have enough space on your hard disk when recording digital audio. Running out of hard disk space when recording can lead to unpredictable results.*

Confidence recording and waveform preview

When you're recording audio or MIDI data, Sonar gives you many visual cues that tracks are armed and that Sonar is recording data.

When one or more tracks are armed:

- ▶ The **Arm** button in each armed track turns red.
- ▶ The Clips pane next to each armed track gets a reddish hue.
- ▶ The **Arm / Disarm All Tracks** button  the Control Bar's Mix module is lit.

While you're recording, Sonar displays these cues:

- ▶ Audio tracks display a waveform preview in the area in the Clips pane where you're recording. This is actually a visual record of the record meter's progress. When you stop recording, Sonar displays the actual waveform, which is slightly different from the preview. The preview is a snapshot taken at certain time intervals, while the actual waveform represents all the data that is recorded.
- ▶ MIDI tracks display the actual data that they record, both in the Clips pane and the Piano Roll view (not the Staff view).
- ▶ Automation envelopes and nodes are drawn in real time as the automation data is being recorded.

If you want to turn off the real-time display of audio clips, see the following procedure.

To turn off waveform preview for audio recording




Go to **Edit > Preferences > Customization - Display** and clear the **Display Waveform Preview While Recording** check box.

Now when you record audio tracks, a red swath appears in the Clips pane in the area you're recording.

Input monitoring

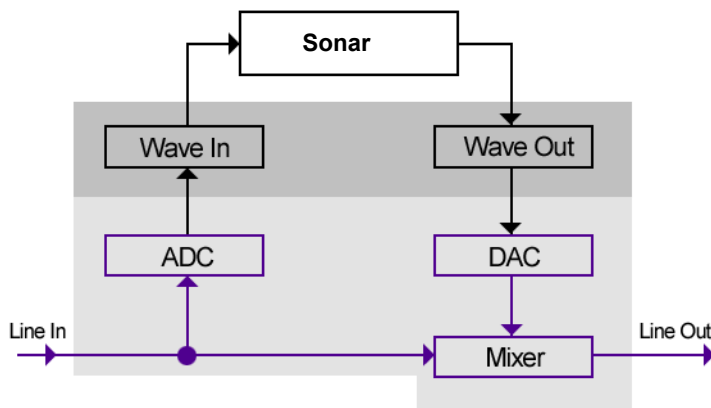
Being able to hear plug-in audio effects applied to a live signal is an exciting feature of Sonar. However, there are two issues that users commonly stumble upon when using the **input monitoring** feature. The first is that the monitored signal seems to have an echo associated with it. The second is that live input monitoring can lead to nasty feedback problems, particularly if you have an outboard audio mixer, or you record from a different audio device from the one you are playing back with.

Sonar has several buttons to control input monitoring:

- ▶ **Per-track Input Echo button.** Each audio track has an **Input Echo** button  that turns that track's input monitoring on or off.
- ▶ **Global Input Echo button.** The **Input Echo On/Off All Tracks** button  in the Control Bar's Mix module turns input monitoring on or off on all audio tracks with one click.
- ▶ **Audio Engine button.** To disable all audio activity in Sonar, including input monitoring, click the **Audio Engine on/off** button  in the Control Bar's Mix module so it dims.

Note: When you use input monitoring, make sure that the track you're playing through uses the same audio interface (sound card) for both input and output. Using different audio interfaces for a track's input and output can produce distortion during input monitoring.

To understand the echo and feedback problems, let's look at how audio signals travel through your sound card, the drivers, and Sonar. The following diagram depicts a simplified version of this signal flow.



The bottom block of the picture represents the sound card. The shaded area above it represents the audio drivers. The unshaded area at the top represents the main environment of the operating system.

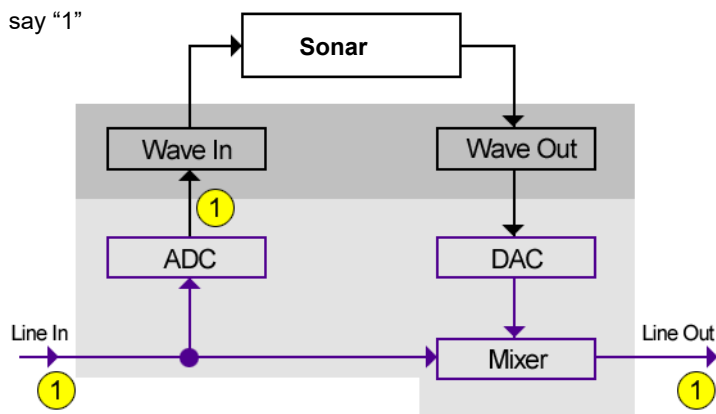
As the diagram shows, analog audio flows into the card's line input (on the left), and is immediately split in two. One branch goes up through the analog-to-digital converter (ADC), where the audio is digitized, buffered and fed to the driver (labeled Wave In in the diagram).

The digital audio data buffers are read by Sonar from the Wave In driver, processed, and then sent out to the Wave Out driver. The driver passes the digital audio buffers through a digital-to-analog converter (DAC), where the audio data is converted back to an analog signal.

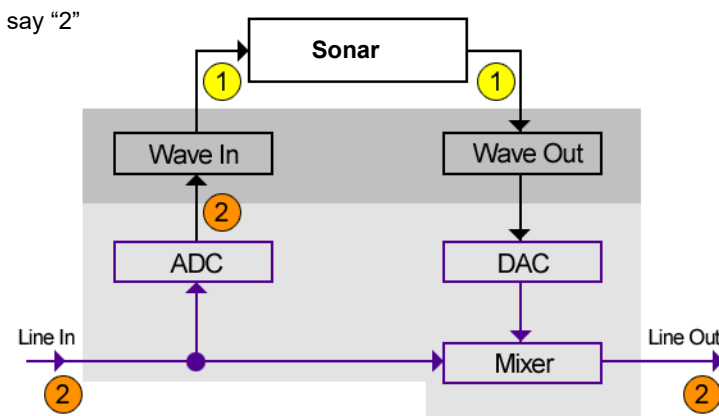
Finally, this analog output signal is mixed with the original branch of the input analog signal, and the summed result is presented to the sound card's line output.

With this information in hand, let's follow a simple audio signal through the system to understand how echoes get introduced into the input monitor path.

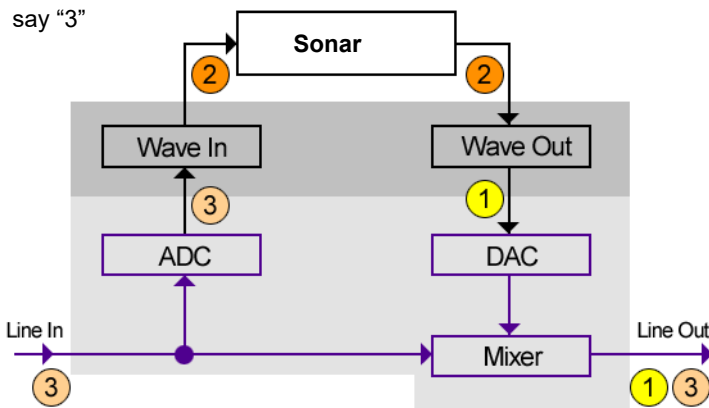
Suppose you are counting "1, 2, 3" into your sound card very quickly. When you say the first "1," this sound immediately appears in all the places indicated in the illustration above. In other words, the analog audio signal is pure electrical signal traveling at the speed of light, so it is immediately present across all analog audio paths inside the sound card.



Next, you say "2." In the time it takes you do that, the ADC has converted the "1" to digital form and the Wave In driver has fed it to Sonar for processing. Sonar processes the buffer right away and passes the processed data right back to the Wave Out driver.




Finally, you say "3." By this time the original "1" has been converted back to analog audio by the DAC, and that analog signal is mixed in with the "3" you have just said. The ultimate result is that you hear a "1" and "3" mixed together at the line output of card—seemingly sounding like an echo, but actually just an artifact of the signal flow through the system.




You can eliminate the echo by muting the line-in from playing back (see ["To eliminate the echo from input monitoring"](#) on page 284); you'll send only the processed signal to the sound card outputs. This technique introduces a little extra latency to what you hear coming out of your sound card, but if you use WDM or ASIO drivers with your sound cards, the latency is negligible.

The feedback problem results whenever you have a loop in your mixer path: the output of your mixer is patched into the input of your sound card. Feedback can happen with or without input monitoring, but since input monitoring can add several levels of gain to the signal flow, it's of greater concern when you have input monitoring enabled. Input monitoring is disabled by default when you install Sonar, and you enable it with the following procedure.

To enable input monitoring

- ▶ Turn your speakers down, and on an audio track that you want to monitor, click the **Input Echo** button so that it's lit up (on) . **To disable monitoring** for this track, click the button off.
Or

- ▶ Turn your speakers down, then click the **Input Echo On/Off All Tracks**  button in the Control Bar's Mix module. This enables input monitoring on all tracks. To disable monitoring for all tracks, click the button again.

Now you can hear your instrument in real time with any plug-in effects that you want to patch into the current track. You might also hear an echo, because the dry signal is coming out of your sound card slightly ahead of the processed signal. To eliminate the dry signal, see the next procedure.

To eliminate the echo from input monitoring


1. Open the Windows Volume Control window:

- ▶ Windows 7: Click the Windows **Start** button and go to **Control Panel > Hardware and Sound > Volume Control**.


The Volume Control window appears.


2. In the Play Control window of the mixer, select the **Mute** check box in the Line-In column, or in the column of whatever jack your instrument is plugged into, and close the mixer window.

Now you can hear only the processed sound when you use input monitoring. Using WDM or ASIO drivers for your sound card keeps latency to a negligible amount.

 **Note:** *This procedure does not eliminate feedback from your system, only the echo. If you experience feedback, you have a feedback loop somewhere in your mixer setup.*

To enable input monitoring when arming tracks

 **Warning:** *Be extremely careful when enabling input monitoring on an armed track if you are working in a room that contains both live microphones and studio monitors. In such a scenario, enabling input monitoring on an armed track can result in an extremely loud feedback loop between the microphones and monitors and can damage your ears and speakers.*

Sonar makes it possible to automatically enable input monitoring when arming a track for recording. To do so, hold down the SHIFT key while you click on a track's **Arm** button . Likewise, holding down the SHIFT key while disabling record during playback will disable input monitoring.

To automatically disable input monitoring during playback

Go to **Edit > Preferences > Audio - Playback and Recording** and clear the **Disable Input Monitoring During Playback** check box.

When this option is enabled, input monitoring will be disabled on all tracks during playback but not during recording.

See also:

["PDC override"](#) on page 284

["Arming tracks for recording"](#) on page 273

PDC override

While working with virtual instruments and live input monitored tracks, it is important for audio to be streamed at low latency in order to minimize delay.


Although Sonar supports streaming audio at very low latency, there are cases where internal buffering can cause additional latency. The most common scenario is when using look-ahead plug-ins that require Automatic Plug-in Delay Compensation (PDC). PDC is the process of delay compensating other normal tracks so they are synchronized with the delayed audio produced by the plug-ins.

Whenever delay compensation takes place on a track that has a live input (an input monitored track or synth track), it is delayed by the required amount to synchronize it with other tracks. In some cases, the delay can be noticeable and make live tracking difficult.

The **PDC Override** toggle lets you disable delay compensation on live tracks, thereby removing the latency during playback and recording of such tracks. Since it's a toggle, you can quickly turn it on to complete your tracking at low latency, and turn it off when finished to hear the track compensated as normal.

Regardless of whether **PDC Override** is enabled or disabled, recorded audio is placed on the timeline at the correct position as recorded.

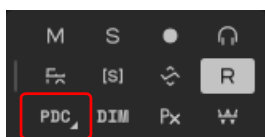
PDC Override is ignored during a bounce/export or freeze operations.

 **Tip:** You can control which tracks are delay overridden by enabling input monitoring only for those tracks. For more information, see [“Input monitoring”](#) on page 282.


To enable/disable PDC override


To enable/disable PDC override, click the **PDC Override** button  in the Control Bar's Mix module.

Figure 96. The Mix module.



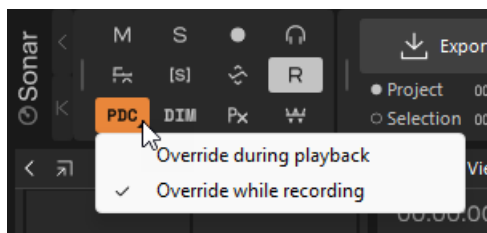
Delay compensation is enabled/disabled on all live input tracks in the project. All other tracks have normal delay compensation applied.

 **Note:** If the live track being monitored also contains track data (or MIDI data in the case of a synth track), the streamed track data will not be delay compensated. As a result the recorded track data will not be in sync with other tracks. You should either mute any clips on the live tracks, work with an empty region of the track, or use an entirely new track while recording.

To selectively override PDC for playback, recording, or both, long press or right-click the **PDC Override** button  and select the desired options:

- ▶ **Override during playback.** If this option is disabled, PDC Override will not affect tracks with input echo during playback.
- ▶ **Override during recording.** If this option is disabled, PDC Override will not affect tracks with input echo during recording.

Both are enabled by default. If both are disabled, PDC override is still in effect during idle input monitoring.



Some signal routings can cause tracks to be out of sync when **PDC Override** is enabled. To prevent any potential sync problems, follow these suggestions:

- ▶ Output the live input tracks directly to the final bus in the signal flow.
- ▶ Send live tracks directly to a hardware main.

PDC re-sync


Some plug-ins, such as iZotope Ozone 4 and various UAD plug-ins, change their internal delay (PDC) dynamically when certain parameters are modified, presets are changed or internal plug-in routing is changed. When a plug-in changes its internal delay, Sonar will detect this and re-sync all tracks in the project to this new delay value. While this is done you may hear a momentary interruption in playing audio. This is normal and required in order to keep tracks in sync and delay compensated.


See also:

[“Input monitoring”](#) on page 282

[“Arming tracks for recording”](#) on page 273

The Audio Engine button

Sonar has a button in the Control Bar's Transport module called the **Audio Engine** button . This button lets you turn Sonar's audio engine off if you're getting distortion or feedback and want to cut the sound off. When playback or recording are in progress, Sonar enables the button automatically—however, the button appears grayed-out during playback or recording because you can't control the button at that time.

If you experience feedback during input monitoring, you can click the **Audio Engine** button to turn off the audio engine. However, if playback or recording are in progress, the button is unavailable, and you should click the **Reset** button  that's just to the right of it instead, or else stop recording or playback first and then click the **Audio Engine** button.

You may experience slightly better playback and recording performance by turning the **Audio Engine** button off before you press the **Play** or **Record** buttons. This happens if your computer's resources are already stretched to the limit. When you start recording or playback with the audio engine already functioning, there is still some processing that Sonar has to do that's left over when you start the transport. This places an extra load on your system that can cause dropouts if your system is already stretched thin. A more effective solution than disabling the audio engine before starting the transport is to reduce the load on your system by hiding some meters, increasing latency slightly, reducing the number of plug-ins and/or tracks, etc.

See also:

["Input monitoring"](#) on page 282

Loop recording

When recording a vocal or an instrumental section, you might want to record several different takes so that you can choose the one you like best. You might even want to record several takes to double a part or merge the best parts of each.

Normally, to record each take you would have to arm a track, start recording, perform the take, and then stop recording. You can record multiple takes more easily using a feature called **loop recording**. Loop recording lets you start recording and record as many takes as you like, all in a single step.

Sonar loops between the loop start and loop end time, allowing you to record one take on each pass. Sonar creates a clip for each take. You have three choices for where these clips are stored:

- ▶ All clips can be recorded in Sound on Sound mode and stored in a single track, where they are stacked on top of one another. You can use Take lanes to display overlapping clips in separate lanes.

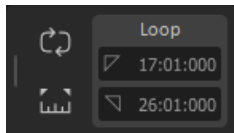
Note: When loop recording in Sound on Sound mode, you will not be able to hear the prior loop passes until you stop recording. This is because takes are only committed after recording is stopped.

- ▶ All clips can be recorded in Overwrite mode in a single track, where each take is successively muted except the last one.
- ▶ Each clip can be recorded to a different track. Sonar automatically places each take into a new, empty track. No existing tracks are changed in any way.

When you finish recording, you can use the **Edit > Undo** command or CTRL+Z to erase all your takes in a single step.

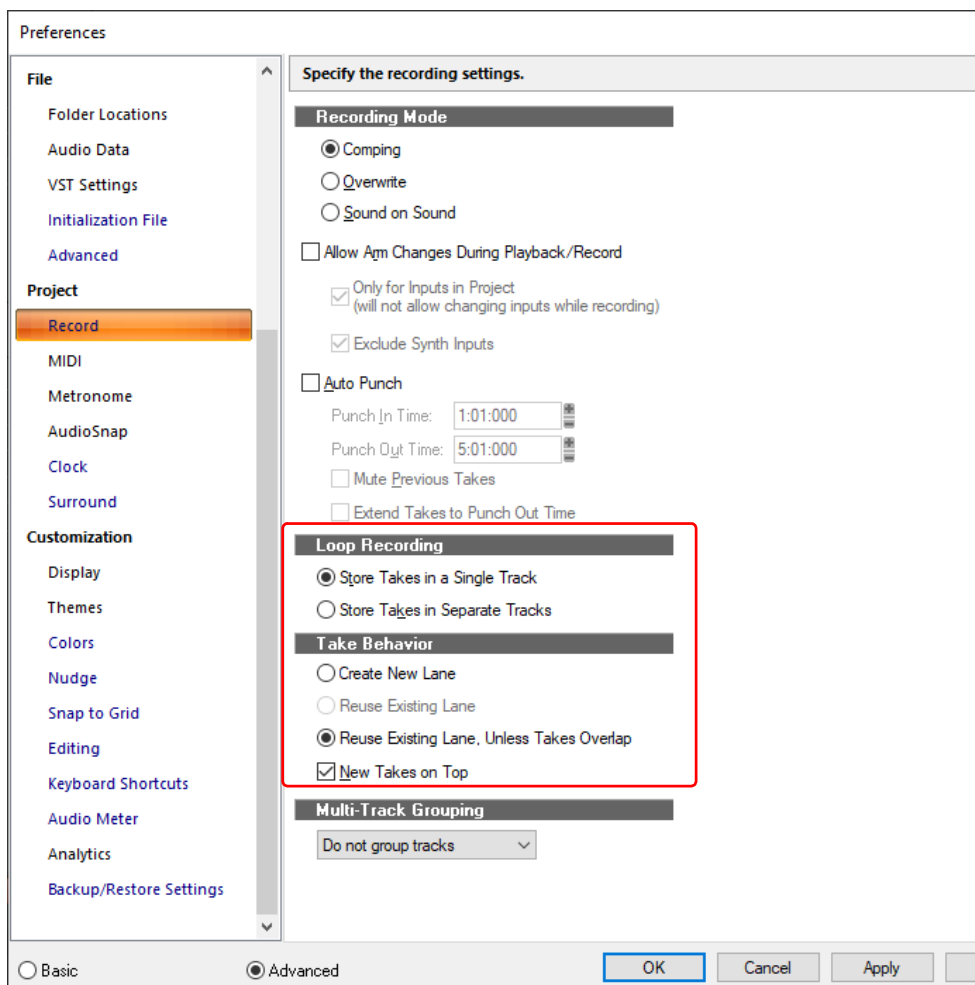
To use loop recording




1. Choose the input for the track(s) you want to record, and arm the track(s) for recording.
2. Set the loop start and end times in the Control Bar's Loop module.



3. Right-click the Record button  in the Transport module to access recording settings.

Figure 97. The Record section.



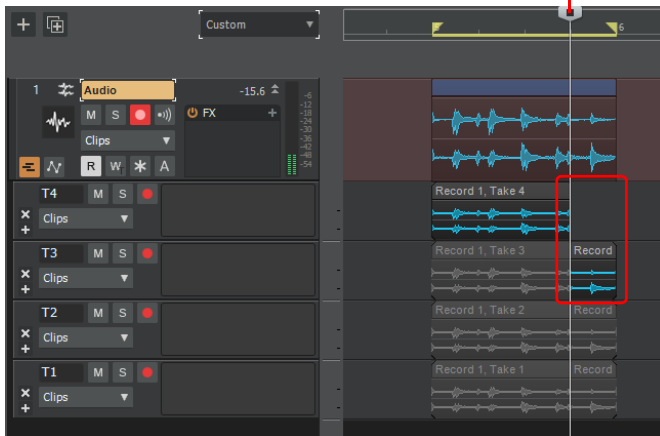
4. Choose to stack all takes in a single track or to store them in separate tracks.
5. If you choose to stack all takes in a single track, choose either Comping, Sound on Sound or Overwrite mode.
If you use single track and Comping or Sound on Sound with Track Lanes enabled, selecting the **Reuse Existing Lane, Unless Takes Overlap** radio button will create another Take lane if your new clip overlaps an existing clip.
6. If you stack all takes in a single track, you can audition them later by using the **Expand/collapse Take Lanes** button  in the bottom left corner of the Track pane (each take will have its own **Mute** and **Solo** buttons).
7. Click **OK** to close the **Preferences** dialog box, and set the Now time to the point in the project where you want to start recording.
8. Click  or press R. If your metronome count-in is turned on, it will play the count-in measure.
9. Play or perform the material you want to record. At the end of the loop, Sonar will return to the start of the loop and you can record the next take.
10. Click  or press the SPACEBAR when you want to stop recording.
The takes are stored in the manner you requested.

Automatically extend final take when loop recording in Comping mode

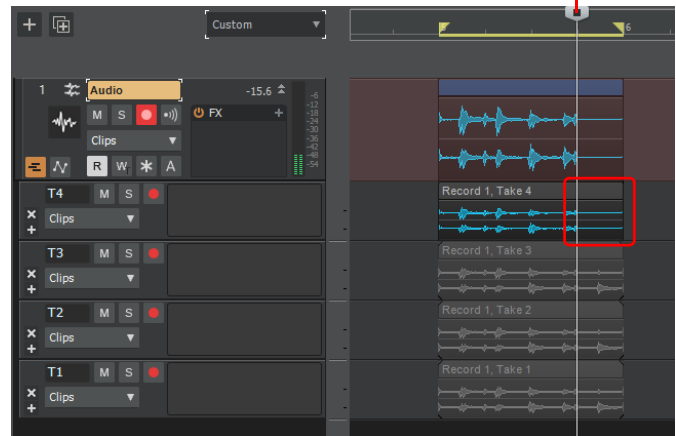
When loop recording in Comping mode, the last take now automatically extends to the loop end time if more than one loop iteration was recorded. This prevents previous takes from being split at the transport stop time, and makes comping much easier because each take is a complete clip.

Note: If you loop record in Comping mode and also have auto punch **Extend Takes to Punch Out Time** enabled, then the last take will be extended to whichever occurs first: loop end or punch out time.

Old behavior
(incomplete last take and split clips):



New behavior
(complete last take and no split clips):



A. Transport stop time

See:

[“Recording modes”](#) on page 270

[“Take lanes”](#) on page 439

[“Comping”](#) on page 449

[“Loop module”](#) on page 588


[“Looping”](#) on page 205

Punch recording

Suppose you are happy with most of a track but want to replace some sound or add new material in one small section—perhaps as small as a couple of notes. This is where punch recording comes in handy, because it lets you record new material only within a specified range of times.

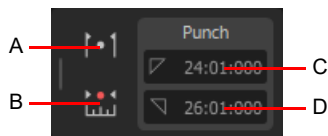
For example, suppose you recorded a 32-bar keyboard solo but made some mistakes in the 24th and 25th bars. With punch recording, you can play the entire solo again, so you make sure you can get the feel you want. However, only the bars you want to correct are actually recorded. That way, you don't have to worry about introducing new mistakes elsewhere in the recording.

To use punch recording, follow these steps:

- ▶ Enable punch recording.
- ▶ Set the start and end times of the punch.
- ▶ Choose Comping, Sound on Sound mode or Overwrite mode.
- ▶ Start recording by pressing R or clicking the  button on the Control Bar's Transport module.

The Control Bar's Punch module shows the punch settings, as shown here:

Figure 98. *The Punch module.*



A. Auto-Punch On/Off **B.** Set Punch Time to Select **C.** Punch In Time **D.** Punch Out Time

When punch recording is enabled, the punch times are indicated by special markers in the Time Ruler, which is at the top of the Clips pane:

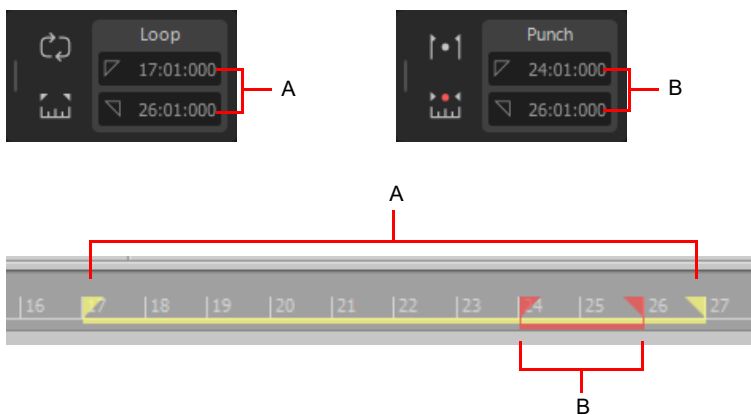


A. Punch In **B.** Punch Out

After you punch record, choosing **Edit > Undo** both discards any new material you recorded and restores the original material that had been deleted.

You can also combine loop and punch recording to record several takes of a punch. Say you are working on that perfect take of a guitar solo and you need to hear a couple of bars of the project as “pre-roll” before you punch in. By combining looping with punch, you can have each take begin before you start to play and still have the solo cut in at the appropriate instant.


In the example mentioned previously, you could loop from bar 17 to bar 27 but record only bars 24 and 25. Here's what this looks like:





A. The loop starts and ends here **B.** The punch starts and ends here



When punch recording, Sonar saves the entire recording while the transport is rolling, but the recorded clip is cropped to only expose the punch region. By also recording the pre-roll and post-roll, you have more flexibility later when it comes to slip-editing and cross-fading the clip because you have access to audio data before and after the punch region instead of only silence.


If loop recording and punch recording are used simultaneously, only the first and last takes can be slip-edited to expose hidden material.




 **Note:** *Although Sonar records while the transport is rolling, visual feedback (confidence recording) is only shown within the punch region. If recording is stopped before the punch in point is reached, Sonar discards the recorded data.*

 **Tip:** *When loop and punch recording, the final take will be incomplete if you stop recording before the punch out time. If you want to automatically extend the clip to the end of the punch region, right-click the Record  button to open the **Preferences** dialog box, then enable **Extend Takes to Punch Out Time**.*

To punch record



1. Choose the input(s) for the track(s) you want to record, and arm the track(s) for recording.
2. Enable the **Auto Punch on/off** button  in the Control Bar's Punch module.
3. Set the start and end times in one of the following ways:
 - ▶ Enter the times directly in the Punch module.
 - ▶ Select a range of time and click  in the Punch module.
 - ▶ Select a range of time, then right-click in the Time Ruler and choose **Set Punch Points**.


 **Note:** *The minimum punch duration is an 1/8th note.*

4. Right-click the Record button  to access recording settings, then choose the desired recording mode: **Comping**, **Sound on Sound** or **Overwrite**.
5. Set the Now time to a point where you want to start playback.
6. Click  or press R to start recording. If your metronome count-in is turned on, it will play the count-in measures or beats.
7. Play or perform the material you want to record.
8. Click  or press the SPACEBAR to stop recording.

The material you play during the punch time is recorded in the chosen track, either replacing any existing material (Comping or Overwrite mode) or blending with it (Sound on Sound mode).

To use punch while looping


1. Choose the input for the track(s) you want to record, and arm the track(s) for recording.
2. Set the loop start and end times.
3. Set the punch start and end times, as described previously.
4. Right-click the Record button  to access recording settings.
5. Choose to stack all takes in a single track or to store them in separate tracks.
6. Set the Now time to the beginning of the loop.
7. Click  or press R to start recording. If your metronome count-in is turned on, it will play the count-in measures.

8. Play or perform the material you want to record. At the end of the loop, Sonar will return to the start of the loop and you can record the next take.
9. Click  or press the SPACEBAR when you want to stop recording.
The takes are stored in the manner you requested.

Automatically extend final take when punch recording

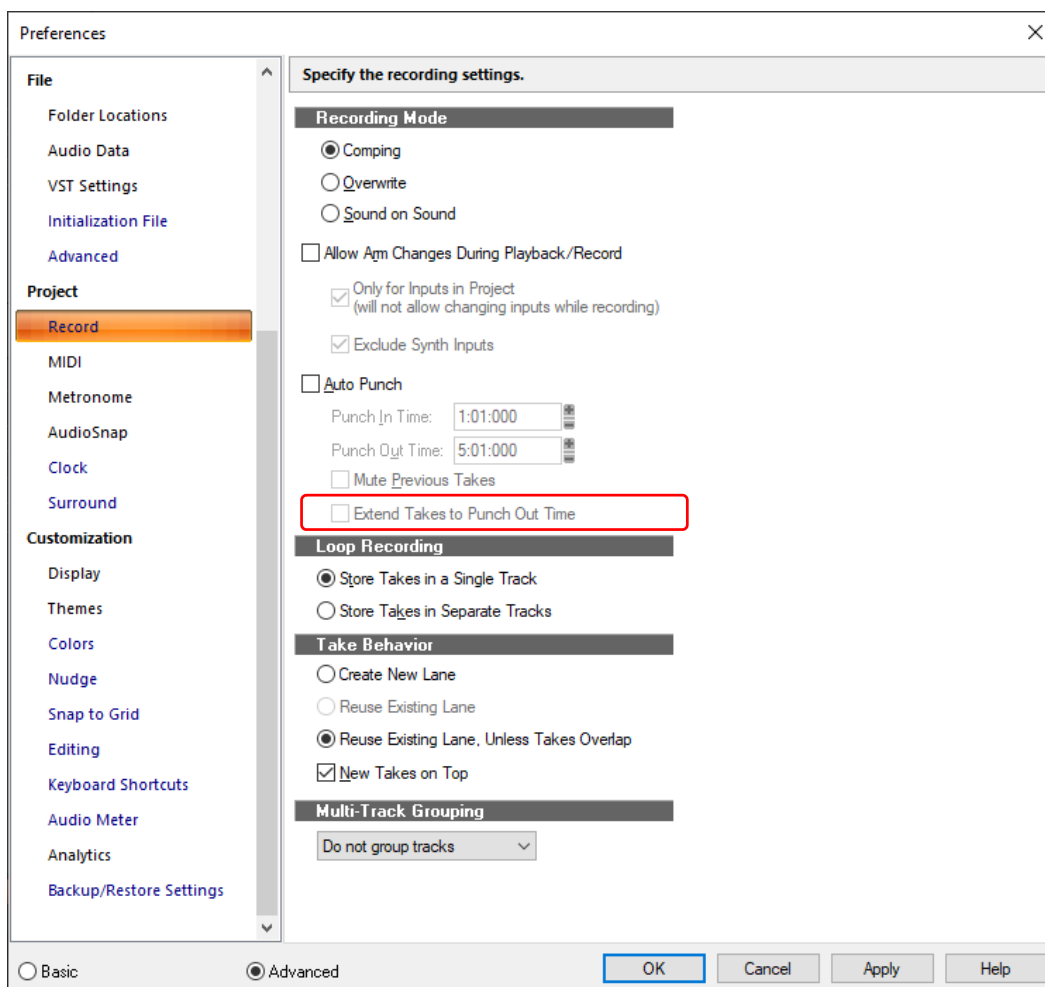
When Auto Punch recording, Sonar automatically splits all takes at the position where you stop recording. This happens if the transport is stopped before the punch out time.

This behavior may not be desirable in some cases, such as when speed comping (see “[Speed comping](#)” on page 459), where you want each take to be a complete clip.

To prevent this behavior, Sonar now provides an option to extend the final take to the Auto Punch end. Right-click the Record  button to open the **Preferences** dialog box, then enable **Extend Takes to Punch Out Time**.

 **Note:** The **Extend Takes to Punch Out Time** option also requires that **Auto Punch** is enabled.

Figure 99. The Record section.



See:

“[Punch module](#)” on page 595

“[Loop module](#)” on page 588

“[Looping](#)” on page 205

Step recording

Step recording is a method of recording MIDI notes one note or chord at a time. It's a very easy and precise way to record, but can sound mechanical if used in the wrong situation. You use step recording in its typical form by choosing a step size, such as a quarter note, and then playing a note on your MIDI keyboard. When you play the note, Sonar records the note, and moves the insertion point forward by the distance of the step size (moving the insertion point every time you press a note is the default behavior). You can then record more notes of the same duration by playing notes on your keyboard, or you can change the step size while you're recording and record different size notes. You can also choose how long the notes you play will sound, as a percentage of the step size. For example, even though you record some notes that have a step size of a quarter note, if you set the **Duration** field to **50%**, the notes will be recorded and displayed as a series of eighth notes, each followed by an eighth rest. The insertion point for each recorded note in this example moves by a quarter note (the step size) each time you record a note. If the duration is longer than the step size, the notes will overlap with the notes recorded at the next step.

Sonar displays your step-recorded notes in the Staff view, Piano Roll view, Event List, and Clips pane in real time as you step record them. Sonar also lets you:

- ▶ Use other commands while step recording



Note: Sonar doesn't respond to sync signals while the **Step Record** dialog box is open and enabled.

- ▶ Change tracks while recording
- ▶ Add two step sizes together by pressing the + key between each step size selection
- ▶ Delete as many step-recorded notes as you want, while moving the insertion point back through the steps you delete
- ▶ Configure step recording key bindings (see “[Step record keyboard Shortcuts](#)” on page 296)
- ▶ Make any kind of tuplet
- ▶ Create a custom step size lasting any number of ticks (ticks are divisions of a beat—Sonar uses 960 by default); Sonar will remember the custom step size until you change it
- ▶ Move the insertion point by beats, measures, or step size
- ▶ Link the position of the Now Time to the insertion point
- ▶ Offset the insertion point by the number of ticks that you specify
- ▶ Randomize duration
- ▶ Record notes with constant pitch, and/or velocity, and/or channel
- ▶ Hold notes across steps



Tip: By using keyboard shortcuts, you can leave your left hand on your MIDI keyboard to enter notes with, and control most step recording functions with your right hand on the NumPad.

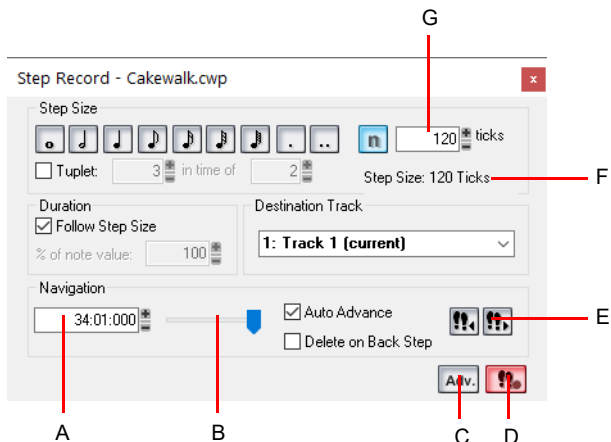
MIDI data is recorded using step record even if the track is not armed. Loop markers are ignored. And **step recording always uses the Sound on Sound (blend) record mode**, regardless of the current record mode.

With **Auto Advance** disabled, you must click **Advance** each time you want to advance to the next step. While this requires more effort, it also provides you with more flexibility. For example, with **Auto Advance** disabled, you do not even need to play the notes at a single step at the same time! You can play any number of notes one at a time, and they will all be recorded at the same step until you click the **Advance** button. You can even record notes of different durations at the same step—simply record the notes of one duration, change the duration, and play more notes, without clicking **Advance**.

The **Step Record** dialog box has two modes: Basic (smaller with fewer options), and Advanced (larger, more options). To use Basic mode, click the **Bas./Adv.** button so that the **Adv.** button is displayed. To use Advanced mode, click the **Bas./Adv.** button so that the **Bas.** button is displayed.

Here's a picture of Basic mode:

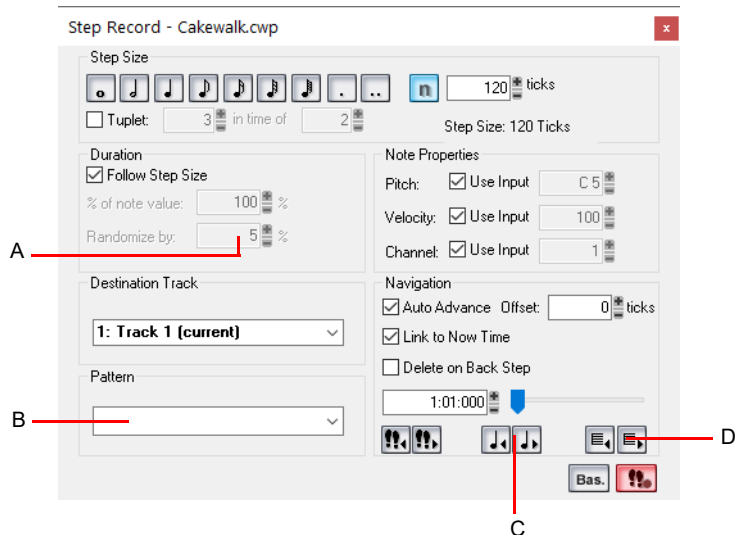
Figure 100. *The Step Record - Basic window.*



A. Insertion point location **B.** Position slider **C.** Basic/Advanced button **D.** Step Record Toggle button to enable/disable step recording **E.** Click to move insertion point by step size **F.** Total step size display **G.** Custom tick size field












Here's a picture of Advanced mode:


Figure 101. *The Step Record - Advanced window.*



A. Randomize durations field **B.** Step pattern recording field **C.** Click to move insertion point by single beat **D.** Click to move insertion point by single measure





To use basic step recording

1. Click the Record button  and keep the button pressed for a brief moment until the pop-up menu appears, then choose **Step Record**.
2. Click the Record button  to open the **Step Record** dialog box.
3. Make sure that the Basic mode of the **Step Record** dialog box is displayed (the **Adv.** button will be showing if the Basic mode is displayed; if the **Bas.** button is showing, click it).
4. Set the insertion point by doing one or more of the following:
 - ▶ Click the **Step Advance** button  to move the insertion point forward by the current step size, or click the **Step Backwards** button  to move the insertion point backward by the current step size. Sonar displays the insertion point location in the **Insertion point location** field (see Basic mode picture above).
 - ▶ Drag the position slider left or right to move the insertion point one measure at a time.
 - ▶ Type a location in MBT (Measure-Beat-Tick) format in the **Insertion point location** field.
5. Choose a step size by doing one of the following:
 - ▶ For common step sizes, click one of the notehead icons to choose a step size as large as a whole note  or as small as a 64th note . You can increase the step size you choose by 50% or 75% by clicking the dot icon , or double-dot icon , respectively. You can add different step sizes together by holding down the CTRL key while you click extra icons, or by pressing the + key on the NumPad.
 - ▶ For a tuplet step size, click a notehead icon to choose the “tuplet unit” (for example, for eighth-note triplets, choose an eighth note). Then enable the **Tuplet** check box and fill in the “n” in time of “n” fields. For example, if you want quarter-note triplets, click the quarter-note icon , enable the **Tuplet** check box, and fill in **3** in the time of **2**, which means 3 quarter notes in the time of 2 quarter notes. If you want eighth-note triplets, click the eighth-note icon , enable the **Tuplet** check box, and fill in **3** in the time of **2**. If you wanted 5 notes in one beat, click the quarter-note icon, enable the **Tuplet** check box, and fill in **5** in the time of **1**.
 - ▶ If you want to create a custom step size, click the **n** button , and fill in the number of ticks in the **Ticks** field.
6. Choose a duration by doing one of the following:
 - ▶ If you want duration and step size to be the same, enable the **Follow Step Size** check box.
 - ▶ If you want duration and step size to be different, disable the **Follow Step Size** check box and fill in a percentage value in the **% of Note Value** field.
7. Choose a destination track for your recording in the **Destination Track** field.
8. If you want the insertion point to advance automatically when you play your MIDI controller, enable the **Auto Advance** check box.
9. Play a note or chord on your MIDI controller. When you release the note(s), the insertion point moves by the step size, if the **Auto Advance** check box is enabled. If **Auto Advance** is not enabled, you can release the notes and record more notes, or you can use the Navigation controls to advance the insertion point. If you are still holding down a note or notes when you advance the insertion point, the step size of the held notes is extended by the current step size.
10. Continue recording notes of the same step size and duration to the same track, or change any of those parameters and continue recording. To create a rest, advance the insertion point without playing any notes. To delete notes on previous steps, you can press CTRL+Z for each recorded step. If you want to delete previous steps and move the insertion point back at the same time, select the **Delete on Back Step** check box, and click the **Step Backward** button.
11. When you're finished recording, close the dialog by clicking the **X** icon in the upper right corner, or by pressing SHIFT+R. You can press CTRL+Z during or after recording to undo your recording one step at a time.

 **Note:** Options that you choose in Advanced mode, such as **Link to Now Time**, are still in force when you use Basic mode.

To use advanced step recording

The procedure for Advanced step recording is the same as for Basic, but with these extra options, which become available when you click the **Bas./Adv.** button in the **Step Record** dialog box so that it displays **Bas.**:

| To do this | Do this |
|--|--|
| Randomize the note duration | Disable the Follow Step Size check box, enter a number into the % of Note Value field (leave it at 100 if you want to follow step size), and enter the maximum duration that the step size should be randomized in the Randomize By field. |
| Choose a constant pitch and/or velocity and/or MIDI channel for the recorded note(s) | To choose a constant value for pitch, velocity, or channel, disable the Use Input check box next to the desired field, and fill in the value you want to use for that particular parameter. |
| Add two step sizes together | See "To add two step sizes together" on page 295 |
| Link the insertion point to the Now Time | Enable the Link to Now Time check box. |
| Enter notes at an offset distance from the displayed insertion point. | Enter a positive or negative number of ticks in the Offset field. |
| Move the insertion point back or forward by one beat. | Click the Beat Backward button  or the Beat Advance  button. |
| Move the insertion point back or forward by one measure. | Click the Measure Backward button  or the Measure Advance  button. |
| Use step pattern recording. | See "Step pattern recording" on page 297. |


To add two step sizes together


1. Choose your first step size. If desired, use any combination of triplet and dotted values.
2. Press the + key on the Num Pad.
A plus sign appears after the value in the **Step Size "n" Ticks** field.
3. Choose your second step size. If desired, use any combination of triplet and dotted values.
The total step size appears in the **Step Size "n" Ticks** field.
4. Press the note on your MIDI keyboard that you want to enter.

The new note appears in your track, and the Now Time moves the distance of the two combined steps that you entered. To toggle the plus sign on or off in the **Step Size "n" Ticks** field, press the + key on the Num Pad. To clear a large value from the **Step Size "n" Ticks** field, click a smaller value, or use a keyboard shortcut for a smaller value.

To use other commands while step recording

- ▶ Use the mouse to click the command you want to use.
or

- ▶ Click the **Activate Step Recording** button  in the **Step Record** dialog box so that the button is not red. This disables step recording, allowing you to use both the mouse, and any keyboard shortcuts that the **Step Record** dialog box uses, for other commands.

By default, opening the Step Record window will automatically enable step recording. SHIFT+R is the default shortcut to open the **Step Record** dialog box. Once the **Step Record** window is open, you can enable/disable step recording at will without closing the Step Record window: just click the **Activate Step Recording** button  in the **Step Record** dialog box, or press SHIFT+R.

See also:

- ["Step record keyboard Shortcuts"](#) on page 296
- ["Step pattern recording"](#) on page 297

Step record keyboard Shortcuts

The default keyboard shortcuts for step recording are on the NumPad, so that you can keep one hand on your MIDI keyboard to play notes with, and use the other hand on the NumPad to use shortcuts.

You can use key bindings to configure your own shortcuts. Go to **Edit > Preferences > Keyboard Shortcuts**, choose **Step Record** in the **Area** field, select a key and a function you want to bind, and click the **Bind** button to bind them together. Bind additional keys and commands as needed.

| Default setting or option | Default shortcut |
|--|--|
| Whole note | NumPad 1 |
| Half note | NumPad 2 |
| Quarter note | NumPad 4 |
| Eighth note | NumPad 8 |
| 16th note | NumPad 6 |
| 32nd note | NumPad 3 |
| 64th note | NumPad 7 |
| Custom step size | NumPad 9 |
| Tuplet | NumPad / |
| Dot | NumPad * |
| Double dot | SHIFT+NumPad * |
| Add next step size to previous step size | NumPad PLUS key "+" |
| Toggle the Delete on Back Step option | NumPad MINUS key "-" |
| Follow step size | CTRL+Num Lock (does not change Num Lock state) |
| Step backward | NumPad 0 |
| Step advance | NumPad ENTER |
| Beat backward | SHIFT+NumPad 0 |
| Beat advance | SHIFT+NumPad ENTER |
| Measure backward | CTRL+NumPad 0 |
| Measure advance | CTRL+NumPad ENTER |
| Auto Advance | NumPad PERIOD "." |
| Toggle step recording | SHIFT+ R |

See:

["Step pattern recording"](#) on page 297

Step pattern recording

The **Pattern** option lets you define a repeating rhythmic pattern of notes and rests so that you can use step recording more efficiently. For example, suppose your project is in 4/4 time, and one track has a pattern that is two measures long: quarter notes in the first measure and on the first two beats of the second measure, followed by a half-note rest on the last two beats. This pattern has six quarter notes followed by two quarter-note rests.

When you use step recording with **Auto Advance**, you can play the six quarter notes and Sonar will automatically advance to the next step. However, to skip over the rests, you need to click the **Advance** button two times.

With pattern recording, you define a pattern that indicates where the rests appear in the pattern. Sonar will then skip over the rests automatically, so you don't need to click the **Advance** button at all.

Sonar displays patterns as a combination of digits (which represent beats that contain notes) and dots (which represent beats that contain rests). The pattern described previously looks like this:

1 2 3 4 5 6 . .

Here is another example:

1 2 . 4



This pattern automatically skips over every third beat; Sonar interprets this pattern as "one, two, rest, four."

Here is one final example based on 4/4 time, with a step size of eighth-note triplets (twelve steps per measure):

1 2 3 4 . 6 7 . 9 0 . 2

No matter how you enter a pattern, Sonar displays the digits in sequence, with periods replacing digits at each step where a rest would occur. You can create patterns with up to 64 steps.

To use pattern-based step recording


1. Click the Record button  and keep the button pressed for a brief moment until the pop-up menu appears, then choose **Step Record**.
2. Click the (Step) Record button  to open the **Step Record** dialog box.
3. Set the insertion point where you want to start recording.
4. Click in the **Pattern** field.
5. Press any number key to indicate a beat at which notes will be played.
6. Press the SPACEBAR, period, or the letter R to indicate a beat on which there is a rest.
7. When the pattern is complete, click elsewhere in the dialog box.
8. Step record as before.

From now on, after you record each step, Sonar automatically advances past all rests to the next step on which notes will be played. If you change step sizes while recording, the size of each rest changes also. To stop pattern-based step recording, simply delete the pattern from the **Pattern** box. Sonar stores up to 10 patterns in the **Pattern** field.

Recording specific ports and channels

Most MIDI instruments are capable of sending information on several different channels at once. By default, Sonar merges all incoming MIDI data and records it on whatever MIDI tracks are armed. However, Sonar also allows you to control which MIDI input ports and channels each track will record. Here are some examples of when this feature might be useful:

- ▶ There are several performers, each playing a different MIDI instrument. By setting each instrument to transmit MIDI on a different channel and/or port, you can record each player's performance into a separate track, even though they are all playing at the same time.
- ▶ You are using a MIDI guitar controller and want to record the notes played on each string on a separate track.
- ▶ Your electronic keyboard has a built-in auto accompaniment feature that plays a drum part and an accompaniment while you play lead. You want to record each of these three parts into a different track in a Sonar project.
- ▶ You have a MIDI sequence stored on your synthesizer's built-in sequencer, and you want to record each channel onto a different track.

 You can use external MIDI synchronization to automate the process of loading multichannel sequences from other MIDI devices. For more information, see ["Synchronizing your gear"](#) on page 1291.

You select MIDI inputs for a track by using the Input control in the Track view, Track Inspector or Console view.

Sonar allows you to filter MIDI input so that you can record only certain kinds of MIDI data (see ["Input filtering"](#) on page 299), and also allows you to automatically turn off the Local On setting of your master keyboard.

To assign input ports and channels to MIDI tracks

1. Click a track's Input control to display the **Input** drop-down menu. Choose track inputs from these choices:
 - ▶ **None.** This option actually sets the **Input** field to **Omni**. With this setting the track will record any MIDI input coming in on any enabled port (MIDI interface input driver) on any channel.
 - ▶ **All Inputs > (MIDI Omni or MIDI ch 1-16).** With this setting the track will record any MIDI input coming in on any enabled port (MIDI interface input driver) on any channel, unless you choose a particular MIDI channel instead of MIDI Omni. Then the track will only record input that's on the MIDI channel you chose.
 - ▶ **(name of MIDI input driver) > (MIDI Omni or MIDI ch 1-16).** Choosing this option causes the track to record any MIDI channel coming from the named MIDI interface input driver, unless you choose a particular MIDI channel instead of MIDI Omni. Then the track will only record input that's on the MIDI channel you chose, from the named input driver.
 - ▶ **Preset.** If you've created any preset collections of input ports and channels, you can select one here.
 - ▶ **Manage Presets.** If you want to create or edit any preset collections of input ports and channels, you can select this option (see following procedure).
2. Click **OK**.

Sonar shows new track inputs in the **Input** fields in the Track pane.

To create or edit a preset input configuration

1. In the **Input** field of a track that you want to select inputs for, click the drop-down arrow and choose **Manage Presets** from the drop-down menu (this menu is also available from the **MIDI Inputs** button in the **Track Inputs** dialog).
The **MIDI Input Presets** dialog box appears.
2. In the **Input Port** column, find the input port that you want to use for this track (if you only use a single-port MIDI interface, you'll only see one choice).
3. To the right of the input port, select the MIDI channels that you want this track to respond to on this MIDI port. Clicking the **OMNI** button in this row of MIDI channels clears or fills all the check boxes in this row.
4. Select channels for any other MIDI port that's listed, if you want to use channels on that port also.
5. If you want to save this configuration, type a name for it in the window at the top of the dialog box, and click the disk icon to save it.

Now, when you choose inputs for other tracks, you can choose the preset you saved by clicking the **Presets** option in the track's **Input** drop-down menu. If you want to edit a preset, select it in the top window of the **MIDI Input Presets** dialog box, edit it, and click the disk icon. If you want to delete a preset, select it in the same dialog box and click the **X** button to delete it.

Input filtering

Sonar lets you filter out specific types of MIDI messages or filter the MIDI input stream channel by channel. Any MIDI information that is filtered out is neither recorded nor echoed to any other MIDI devices.

You can use the message type filter to screen out resource-intensive MIDI messages like key and channel aftertouch. By default, Sonar records all types of events except these two.

You can use message-type filtering to record short System Exclusive (Sysx) messages in real-time. These will end up in the track as Sysx data events, which can hold System Exclusive messages up to 255 bytes. Leave the Buffers setting at 128 unless you experience data not being recorded. For more information about Sysx, see "[System exclusive data](#)" on page 1281.

To filter event types

1. Go to **Edit > Preferences > MIDI - Playback and Recording**.
2. Check the message types you want recorded.
3. Click **OK**.

From now on, Sonar records only the types of events you have chosen.

Importing music and sound

While recording is perhaps the most common way of adding material to a Sonar project, there are several other methods you can also use. Sonar lets you import music into a project from several different types of digital data files, including MIDI files; audio files in Wave, MP3, AIFF, and other formats; audio CD tracks and other Sonar project files.

See:

[“Importing audio files”](#) on page 300

[“Importing material from another Sonar project”](#) on page 302

[“Importing MIDI files”](#) on page 304

See also:

[“Adding Browser objects to your project”](#) on page 645

Importing audio files

Sonar lets you insert digital audio information into any track of a project. If the audio file you are importing is in stereo, then it can be imported into a single stereo track, a pair of mono tracks or a single mono track.

The **File > Import > Audio** command supports the following digital audio file types:

- ▶ Wave (extension .wav)
- ▶ Sony Wave64 (extension .w64)
- ▶ RIFF 64 (extension .rf64)
- ▶ Apple AIFF (extensions .aif, .aifc and .aiff)
- ▶ Apple Core Audio Format (extension .caf)
- ▶ MPEG (extensions mp2, .mp3, .mpg, .mpeg, and .m4a)
- ▶ Windows Media (extensions .asf, .wm, .wma and .wmv)
- ▶ NeXT/Sun (extensions .au and .snd)
- ▶ FLAC (extension .flac)
- ▶ OGG (extension .oga)
- ▶ Sound Designer II (extension .sd2)
- ▶ ReCycle (extensions .rcy, .rex and .rx2)
- ▶ DSD (Direct Stream Digital) (extensions .dsf and .dff)

 **Note:** You cannot preview DSD files from the **Import Audio** dialog box.

The sampling rate and bit depth for a project is set based on your default settings in **Edit > Preferences > Audio - Driver Settings**. If the sampling rate from the Wave file does not match the sampling rate in your project, then it will be converted to the current project's sampling rate and bit depth.

To import an audio file

1. Set the Now time and current track to indicate where the audio should be placed.
2. Choose **File > Import > Audio** to display the **Open** dialog box.
3. Choose the audio file you want to import. Sonar displays information about the file at the bottom of the dialog box.
4. Click **Play** to listen to the audio file before importing.
5. If the new file is stereo, select the **Import as mono tracks** check box if you want to insert the file into two separate tracks.
6. Click **Open**.

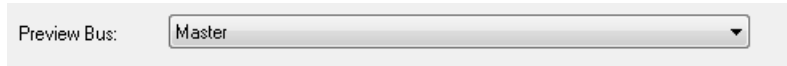
Sonar loads the audio data from the audio file and places it in the selected track at the Now time.

Preview bus

Files in the **Import Audio** dialog box may be selected and previewed in any existing bus in Sonar.

To preview a file

1. Select the desired output bus in the **Preview Bus** combo box.
2. Click on the file in the file explorer pane.
3. Click the **Play** button.
4. During playback, the **Play** button becomes a **Stop** button. Click **Stop** to stop playback.



Broadcast Wave files


Broadcast Wave files are wave files with some additional information stored in them. Broadcast Wave files have the following information:

- ▶ **Description.** A brief description of the contents of the Broadcast wave. Limited to 256 characters.
- ▶ **Originator.** The author of the Broadcast wave. This information is taken from the **Artist** field in the Notes Browser (see [“Using the Notes Browser”](#) on page 659).
- ▶ **Originator Reference.** A unique reference identifier created by Sonar.
- ▶ **Origination Date.** The date the file was created.
- ▶ **Origination Time.** The time the file was created.
- ▶ **Time Reference.** The SMPTE time stamp for the beginning of broadcast wave.

To import a Broadcast Wave file:

1. If you want Sonar to import Broadcast Wave files always at their timestamped location, go to **Edit > Preferences > File - Audio Data** and select the **Always Import Broadcast Waves at Their Timestamp** check box. Otherwise, set the Now Time and current track to indicate where the audio should be placed.
2. Choose **File > Import > Audio** to display the **Open** dialog box.
3. Choose the audio file you want to import. Sonar displays information about the file at the bottom of the dialog box.
4. Click **Play** to listen to the audio file before importing.
5. If the new file is stereo, select the **Import as mono tracks** check box if you want to insert the file into two separate tracks.
6. Click **Open**.

If the **Always Import Broadcast Waves at Their Timestamp** option is selected in **Edit > Preferences > File - Audio Data**, the imported Broadcast Wave file appears at its timestamp on the selected track. Otherwise, the file appears at the Now Time on the selected track.

 **Note:** When importing Broadcast Wave files, you can hold down the **SHIFT** key to temporarily toggle the behavior of the **Always Import Broadcast Waves at Their Timestamp** global option.

Importing audio CD Tracks

The **File > Import > Audio CD** command lets you import tracks from audio CDs into any track of a project.

Audio tracks on a CD always have a bit depth of 16, but you can choose to import the tracks at a higher bit depth if desired.

To import a track from an audio CD

1. Set the Now time and current track to indicate where the audio should be placed.
2. Insert an audio CD into the computer's CD drive.
3. Choose **File > Import > Audio CD** to display the "Import Audio CD Tracks dialog" on page 1601 box.
4. Make sure the correct CD drive is selected in the **Target Drive** drop-down list.
5. Choose the audio track you want to import. Sonar displays the length and size of all audio tracks.
6. Click **Play** to listen to the audio track before importing.
7. If you want to import the audio with a different bit depth than the original audio track, choose the desired bit depth from the **Import Bit Depth** drop-down list.
8. Click **OK**.

Sonar loads the audio data from the audio CD and places it in the selected track at the Now time.

Importing material from another Sonar project

You use the **Edit > Copy** and **Edit > Paste** commands to import material from one project to another using the Clipboard. The project that contains the material you want to import is the **source project**. The project into which the material is imported is the **target project**.

Normally, if you copy material from several different tracks to the Clipboard, the information will be pasted back into separate tracks. You can choose to paste all the material from the Clipboard into a single destination track in the target project.

You can also copy material from one project to another by displaying the Track view for both projects side by side, then using drag-and-drop editing.

To import material from another project

1. Open the source project, or click in the Track view for that project.
2. In the Track view, select the material you want to import.
3. Choose **Edit > Copy Special** to display the **Copy** dialog box.
4. Make sure that **Events in Tracks** is checked. If you don't want to import tempo changes, meter/key changes, or markers, uncheck those options. Click **OK**.
5. Open the target project, or click in the Track view for that project.
6. Set the Now time and current track to indicate where the material should be placed.
7. Choose **Edit > Paste Special** to display the **Paste** dialog box.
8. Check **Paste to One Track** if you want all material imported into the current track (not recommended if you're importing both MIDI and audio data).
9. Click **OK**.

Sonar imports the material and displays it in the Track view.

Importing OMF projects

With OMFI (Open Media Framework Interchange) support & Broadcast WAVE support Sonar lets you collaborate and exchange project files with users of other programs and platforms. Support for OMFI and Broadcast Wave files provides cross-platform compatibility with OMFI host applications such as Pro Tools, Avid and Logic systems. Sonar also exports projects as OMF files that you can open in Pro Tools and other audio software.

Sonar allows you to select sample rate and bit depth during OMF import.

A few general guidelines for preparing OMF files for import into Sonar:

- ▶ OMF version 2 is preferred.
- ▶ AIFC can take slightly longer to open, as the data must be converted to WAVE on read, so WAVE is the best choice.
- ▶ If exporting from Avid Xpress DV, select "embed" (not "link") when exporting the OMF file, and don't include any video.

OMF explained

The OMF format, or OMFI (Open Media Framework Interchange, means the same as OMF), is a file format that can be read by many professional-level audio programs. OMF files contain two basic types of information:

- ▶ Audio and/or video files, referred to as media
- ▶ Information needed to put the media data in sequence—known as the Composition

The OMF file supplies the following data and information:

- ▶ Tracks
- ▶ Clip positions—an OMF file's EDL edit resolution can be either frame accurate or sample accurate. Sonar can read either, but always writes sample accurate. The clip position is specified in absolute samples.
- ▶ Slip edits
- ▶ Fades and crossfades (as destructive edits)—Sonar renders any fades when it writes OMFs, creating separate clips for any fade-ins or fade-outs. Sonar slip-edits the original clip to make room for the fade-in and fade-out clips. If you export to an audio program that supports slip editing, the user can delete the fade clips and roll out the original clip to return to the original raw audio (without fades) if desired.
- ▶ Sample rate and audio bit depth, but only if the media are embedded in the OMF

The OMF file does NOT supply the following data and information:

- ▶ Volume and pan envelopes—OMF does actually support limited automation. However, as with Nuendo and most other OMF host programs, gains and pans are ignored (on both read and write) in Sonar as they are only supported on MONO tracks (OMF limitation).
- ▶ Plug-in effects.
- ▶ MIDI data
- ▶ Tempo

Whoever supplies the OMF file that you want to open in Sonar should also send along a text file containing all pertinent information about the project, especially tempo.

To open OMF files in Sonar

1. Use the **File > Open** command, which opens the **Open** dialog box.
2. In the **Files of type** field, select **OMF File**.
3. Navigate to the folder that contains your OMF files, select the OMF file you want to open, and then click the **Open** button, which opens the **Unpack OMF** dialog box.
4. If you know the exact tempo of the file, enter it into the **Initial Tempo** field. It is always preferable to know and enter the project tempo at this point. If you don't know the project tempo you can open the file at the default tempo and then change the file's tempo later, but this will cause the clips to move.
5. The **Sample Rate** field displays the sample rate of the imported audio (if the audio is embedded in the OMF). Use this field to change the sample rate, if you need to.
6. The **Bit Depth** field displays the bit depth of the imported audio if the audio is embedded. If the audio is external, the **Bit Depth** field defaults to the **Original** menu option, which will import the audio at the bit depth the audio is currently using. If you want to import the audio at a different bit depth, you can choose the bit depth in this field.
7. Click **OK**.

Sonar opens the OMF file.

You can also export Sonar projects as OMF files (**File > Export > OMF** command).

See [“Exporting OMF files”](#) on page 1098.

Importing MIDI files

You can create a new Sonar project from a MIDI file simply by opening the file. Sonar takes material from the file and places it into one or more tracks in the Track view.

To import data from a MIDI file into a project

1. Open the MIDI file as a new, separate project.
2. Choose **Edit > Select > All**.
3. Choose **Edit > Copy Special** to display the **Copy** dialog box.
4. Make sure that **Events in Tracks** is checked. If you don't want to import tempo changes, meter/key changes, or markers, uncheck those options. Click **OK**.
5. Open the target project, or click in the Track view for that project.
6. Set the Now time and current track to indicate where the material should be placed.
7. Choose **Edit > Paste Special** to display the **Paste** dialog box.
8. Check **Paste to One Track** if you want all material imported into the current track.
9. Click **OK**.

Sonar imports the material and displays it in the Track view.

Importing audio / MIDI files from the Clips pane

It is possible to import audio and MIDI files via the Clips pane context menu. Imported files are inserted at the Now time.

To import audio/MIDI files

1. In the Clips pane, right-click the track to which you want to import an audio or MIDI file.
The Clips pane context menu appears.
2. Do *one* of the following:
 - ▶ Select **Import Audio** to import an audio file.
 - ▶ Select **Import MIDI** to import a MIDI file.

See:

["Importing music and sound"](#) on page 300

Saving your work

Like most Windows programs, Sonar has a **File > Save** command and a **File > Save As** command to save your work. Normally, you save your projects in the standard project file format, with a file extension of `.cwp`. This file contains all your MIDI data and all your project settings. Any digital audio that is part of your project is stored in a separate file, as described in [“System configuration”](#) on page 1312. The **File > Save Copy As** command is similar to the **File > Save As** command, but lets you save a copy of the current project under a different file name without closing the original project.

Sonar also lets you save files in several other formats, as described in the table:

| File type | Format | Explanation |
|---------------|-------------------|--|
| Standard MIDI | <code>.mid</code> | Used to transfer MIDI-only projects to other software products that support Standard MIDI files. |
| Bundle | <code>.cwb</code> | A single file that includes all the material in your project: MIDI data, project settings, and audio data. This format is used for projects that contain digital audio, when you want to back up your work or transfer a project to a different computer. See “Backing up projects with digital audio” on page 1308 for more information. Note: Bundle files do not save video data. |
| Template | <code>.cwt</code> | A file that is used as a pattern to create another. Templates make it easy to create and configure new projects. See “Templates and key bindings” on page 1215 for more information. |

If you have made changes to a project and then attempt to close the project, either by closing the Track view or by choosing **File > Close**, Sonar asks if you want to save the changes you have made. This prevents you from accidentally losing your work. You can tell whether changes have been made to a project by looking for an asterisk (*) after the project name in the Sonar title bar.

Sonar has an Auto Save feature that periodically saves your work into a special backup file. You can request automatic backups at fixed time intervals or every time a certain number of changes have been made to the file. When the limit is reached, the file is saved automatically. If your original project is called `MyProject.cwp`, the Auto Save version is called `Auto Save Version of MyProject.cwp`.

If there is a power failure or if you make a significant mistake, you can recover the last-saved version of your project by opening this file. You should then save your project under a different name by using the **File > Save As** command.

To Save a project

1. Choose **File > Save As** to display the **Save As** dialog box.
2. Choose the type of file you want to save from the **Save as Type** list.
3. Enter a file name and click **Save**.

Sonar saves the file. You can also use File Versioning instead of using Save As. For more information, see [“To use File Versioning”](#) on page 306.

To change the Auto Save settings

1. Go to **Edit > Preferences > File - Advanced** to access Auto Save settings.
2. To enable Auto Save, set the number of minutes and/or the number of changes between saves.
3. To disable Auto Save, set both values to zero.
4. Click **OK**.

From now on, your projects are saved automatically according to the settings you entered.


Using File Versioning

Sonar can be enabled to keep previously saved versions of your project in a temporary file. You can revert to any of these saved versions or use the default of the most recently saved version.

When file versioning is enabled, Sonar retains a list of previously saved project files in your project folder. The most recent version retains the original name of the project. Previously saved versions are saved with a time stamp following the original project name in order of most recently saved.


To use File Versioning

1. Go to **Edit > Preferences > File - Advanced** to access File Versioning settings.
2. Select the **Enable Versioning of Project (.CWP) Files** check box.
3. Use the spinner to select the number of versions of your project you would like Sonar to keep.

 **Note:** *If you exceed the maximum number of saved file versions selected in Step 3, the oldest version is discarded.*

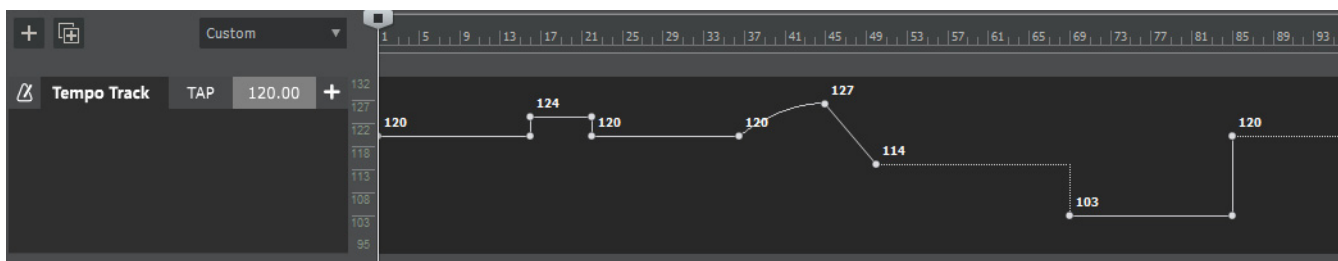
To revert to a previously saved file

1. Choose **File > Revert**.
A dialog box appears containing a list of dates and file sizes for all previously saved versions of the current project.
2. Select the file version you want to work on.
3. Click **OK**.

 **Note:** *If the current project is unsaved at the time you choose **File > Revert**, you will be prompted with a warning that reverting the project will cause all unsaved changes to be lost. When the reverted project is loaded, the timestamp is stripped off, and the reverted project assumes the project's original name.*

Tempo

Figure 102. Tempo track.



Your project can incorporate all kinds of tempo changes, including instant changes from one tempo to another, gradual increases (accelerandos) or decreases (ritardandos), and almost any other type of change you can imagine.

A recording can sometimes sound mechanical if the project has a single static tempo. The tempo in a natural human performances tends to drift slightly, which can produce more musical and interesting results.

You can add tempo changes to your project in the following ways:

- ▶ By drawing tempo changes graphically in the Tempo track. For details, see [“Using the Tempo track”](#) on page 318.
- ▶ Inserting tempo changes in the Tempo Inspector. For details, see [“Using the Tempo Inspector”](#) on page 328.
- ▶ Setting the project’s initial tempo by clicking the tempo display in the Control Bar’s Transport module. For details, see [“Using the Transport module”](#) on page 331.
- ▶ Using the **Project > Insert Tempo Change** and **Project > Insert Series of Tempos** commands. For details, see [“Using the Tempo commands”](#) on page 332.
- ▶ By extracting tempo information from audio clips. For details, see [“Setting the project tempo from an audio recording”](#) on page 335.
- ▶ By tapping along with the recording. For details, see [“Setting the project tempo from freely recorded MIDI or audio”](#) on page 337.
- ▶ By aligning measure and beat boundaries manually. For details, see [“Aligning measure/beat boundaries manually”](#) on page 338.

The **Process > Fit to Time** and **Process > Fit Improvisation** commands can also be used to introduce tempo changes. For more information, see [“Stretching and shrinking events”](#) on page 784 and [“Fit Improvisation”](#) on page 794.

Note: Tempo changes have no effect if the clock source is set to **MIDI Sync**, because Sonar follows the external tempo. For more information, see [“Synchronizing your gear”](#) on page 1291.

See:

- “How tempo changes affect audio clips” on page 308
- “How tempo changes affect automation” on page 311
- “Tempo track” on page 312
- “Tempo Inspector” on page 315
- “Changing tempos” on page 316
 - “Using the Tempo track” on page 318
 - “Using the Tempo Inspector” on page 328
 - “Using the Transport module” on page 331
 - “Using the Tempo commands” on page 332
- “Offsetting the tempo map” on page 334
- “Setting the project tempo from an audio recording” on page 335
- “Setting the project tempo from freely recorded MIDI or audio” on page 337
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Importing and exporting tempo map to/from MIDI files” on page 340
- “Backwards compatibility” on page 341

How tempo changes affect audio clips

When you change the tempo of a project that contains audio, Sonar allows you to automatically stretch or shrink audio clips to follow the changed tempo. Otherwise, the MIDI tracks will speed up or slow down while the audio tracks will play at the same speed.


When you change the tempo of your project, audio clips that have stretching enabled change tempo along with the project, while those that do not have stretching enabled do not. Audio clips that do not have stretching enabled change in size when moved to a part of your project that has a different tempo.

In some situations you may not want to adjust the speed of your audio:

- ▶ If your project contains background music and a voice-over, you might want to change the tempo of the background music without altering the voice-over.
- ▶ If you're trying to modify the speed of some MIDI tracks to match a sampled drum groove, you want to leave the audio unchanged.

An audio clip's **Time Base** property determines what happens to the clip's start time when you change the project tempo. You specify the time base in the Clip Properties Inspector's **Properties** section (see “[Properties Inspector - Clip Properties](#)” on page 628 and “[Properties section](#)” on page 629). The two **Time Base** options are as follows:

- ▶ **Musical (M:B:T).** If the clip is set to the Musical time base, the clip's M:B:T position stays constant, and its Absolute (SMPTE) position shifts.
- ▶ **Absolute (SMPTE).** If the clip is set to the Absolute (SMPTE) time base, its Absolute position stays constant, and its M:B:T position shifts.

 **Note:** *The length of a clip may also change when you change the tempo—audio clips maintain their absolute (SMPTE) length, while a MIDI clip will follow the value in the **Time Base** field.*

Syncing audio and the project tempo

If you record without a metronome or import an audio recording, the audio will most likely not align perfectly to the project's tempo (measure and beat grid). You can set the initial project tempo to match the recording as closely as possible, but the tempo will likely drift over time due to human performance variations and imperfections.


There are two ways to sync the audio recording and project tempo:


- ▶ **Conform the audio to the project tempo.** With this solution you stretch the audio so it follows the project tempo. For details, see “[Configuring audio clips to follow tempo changes](#)” on page 309.
- ▶ **Conform the project tempo to the audio.** With this solution you create a tempo map that matches the audio. The metronome click will perfectly follow along with the audio. Use this solution if you want to retain the recorded human performance variations. For details, see “[Setting the project tempo from an audio recording](#)” on page 335.

Configuring audio clips to follow tempo changes

If you want audio clips to follow tempo changes, configure the clips to follow tempo changes before you change the project tempo. An audio clip can use either AudioSnap or Groove Clip stretching to follow tempo changes:

Method 1 (AudioSnap):

1. Select the audio clip(s) that you want to follow the project tempo.
2. Press ALT+A to open the AudioSnap palette.
3. Click the **Clip Follows Project** button  on the AudioSnap palette.

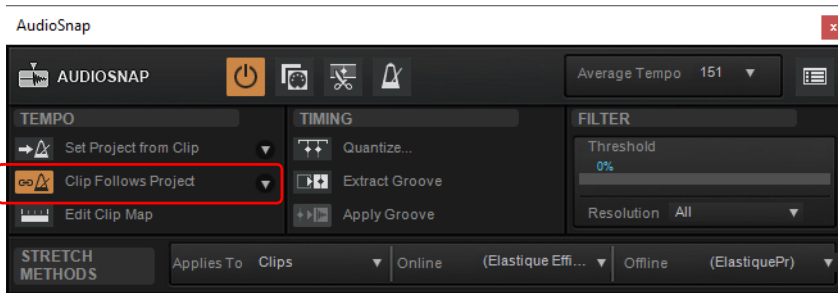
The clip(s) displays the **Auto Stretch** icon , and is synchronized to the project's tempo map (including future tempo changes). The drop-down list lets you specify at which resolution the clip should follow tempo changes. The options are as follows:

- ▶ Beats
- ▶ Measures
- ▶ Clip (default)
- ▶ Auto Stretch

Note: The **Clips follow project tempo** command only works on clips that are configured to use musical time (the **Time Base** property is set to **Musical** in the **Clip Properties Inspector**).

Note: If the audio clip does not play back at the expected tempo, the clip might not have an accurate internal tempo map. For details about editing a clip's tempo map, see ["Editing a clip's tempo map"](#) on page 691.

Figure 103. AudioSnap palette

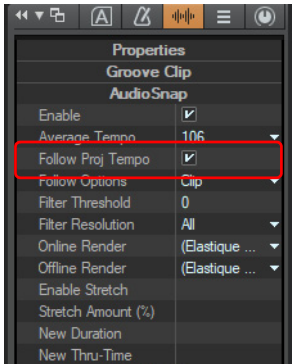


Alternatively, you can enable **Follow Project Tempo** in the Clip Properties Inspector:

1. Select the audio clip(s) that you want to follow the project tempo.
2. In the Clip Properties Inspector's **AudioSnap** section, select **Enable**, then select **Follow Project Tempo**.
3. Under **Follow Options**, specify at which resolution the clip should follow tempo changes:
 - ▶ Beats
 - ▶ Measures
 - ▶ Clip (default)
 - ▶ Auto Stretch

For details, see [“Synchronizing audio and the project tempo”](#) on page 688 and [“Changing a project's tempo”](#) on page 693.

Figure 104. *Clip Properties Inspector.*



For more information about AudioSnap, see [“AudioSnap”](#) on page 671.

Method 2 (Groove Clip):

1. Select the audio clip(s) that you want to follow the project tempo.
2. In the Clip Properties Inspector's **Groove Clip** section, select **Stretch to Tempo**.

The audio clips stretch or shrink to fit the project's tempo. Sonar uses the **Beats in Clip** and **Original Tempo** parameters to make the change.

Audio clips that do not have **Stretch to Tempo** enabled change in size when moved to a part of your project that has a different tempo.

For details, see [“Properties Inspector - Clip Properties”](#) on page 628 and [“Groove Clip section”](#) on page 630.

Figure 105. *Clip Properties Inspector.*



For more information about Groove clips, see [“Working with Groove Clip audio”](#) on page 728 and [“To set the tempo of a Groove Clip”](#) on page 730.

See:

[“How tempo changes affect automation”](#) on page 311

[“Tempo track”](#) on page 312

[“Tempo Inspector”](#) on page 315


- “Changing tempos” on page 316
- “Using the Tempo track” on page 318
- “Using the Tempo Inspector” on page 328
- “Using the Transport module” on page 331
- “Using the Tempo commands” on page 332
- “Setting the project tempo by tapping” on page 326
- “Offsetting the tempo map” on page 334
- “Setting the project tempo from an audio recording” on page 335
- “Setting the project tempo from freely recorded MIDI or audio” on page 337
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Backwards compatibility” on page 341
- “Tempo” on page 307

How tempo changes affect automation

A track’s automation **Time Base** property (see “Automation time base” on page 1167) determines what happens to automation envelopes when you change the project tempo. Automation can be locked to absolute time or musical time. You specify the time base in the Track Properties Inspector’s **Automation** section (see “Properties Inspector - Track Properties” on page 633 and “Automation section” on page 637). The two **Time Base** options are as follows:

- ▶ **Musical (M:B:T).** If the track is set to the **Musical** time base, the automation’s M:B:T position stays constant, and its absolute position shifts. Automation nodes move to match the changes in tempo.
- ▶ **Absolute (SMPTE).** If the track is set to the **Absolute** time base, its absolute position stays constant, and its M:B:T position shifts. The track’s automation is unaffected by changes in tempo, and existing automation will no longer be aligned with the audio after a tempo change.

In general, it when applying tempo changes to a project that contains MIDI tracks and stretch-enabled audio clips, it is recommended to set the automation **Time Base** to **Musical**.

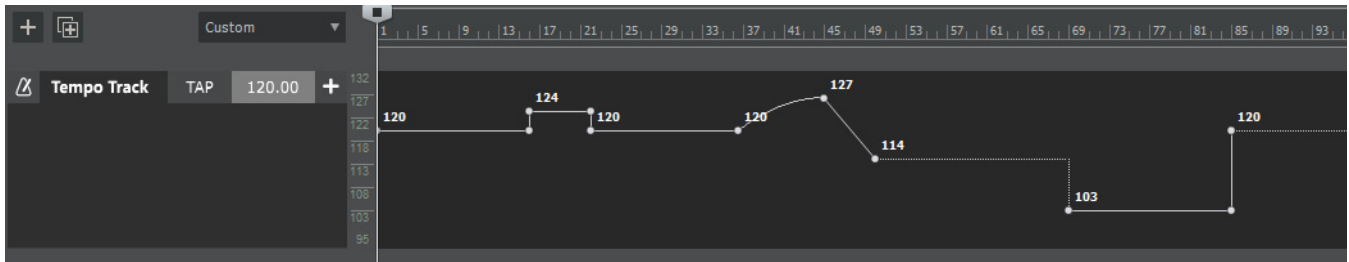
 **Note:** *If an audio clip’s **Time Base** is set to **Absolute**, the clip’s length is unaffected by changes in tempo. As a result, existing automation envelopes will no longer be aligned with the audio if the track’s automation **Time Base** is set to **Musical**.*

See:

- “How tempo changes affect audio clips” on page 308
- “Tempo track” on page 312
- “Tempo Inspector” on page 315
- “Changing tempos” on page 316
- “Using the Tempo track” on page 318
- “Using the Tempo Inspector” on page 328
- “Using the Transport module” on page 331
- “Using the Tempo commands” on page 332
- “Setting the project tempo by tapping” on page 326
- “Offsetting the tempo map” on page 334
- “Setting the project tempo from an audio recording” on page 335
- “Setting the project tempo from freely recorded MIDI or audio” on page 337
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Backwards compatibility” on page 341
- “Tempo” on page 307

Tempo track

Figure 106. Tempo track.



The Tempo track provides a graphic overview of the project tempo. It allows you to create and edit tempo changes within a project. Every project has a tempo, which is expressed in beats per minute (BPM). You can set the tempo in the Transport module, Tempo track, or Tempo inspector. A project can have a single static tempo, or a tempo map that changes over time.

A tempo map is simply the complete set of all tempo changes in a project. These changes are displayed as an envelope in the Tempo track, and as a list in the Tempo Inspector (see “Tempo Inspector” on page 315).

In the Tempo track, tempo changes are represented by envelope shapes. You edit the project’s tempo map the same way you edit automation envelopes (see “Creating and editing automation envelopes” on page 1177). If a project has a single fixed tempo, the Tempo track shows a straight horizontal line. You create tempo changes by adding envelope nodes and editing their values. You can expand the Tempo track to give yourself more room to work, and adjust the range of values for the Tempo track.

Showing the Tempo track

The Tempo track resides between the Clips pane and time ruler.

To show the Tempo track, do *one* of the following:

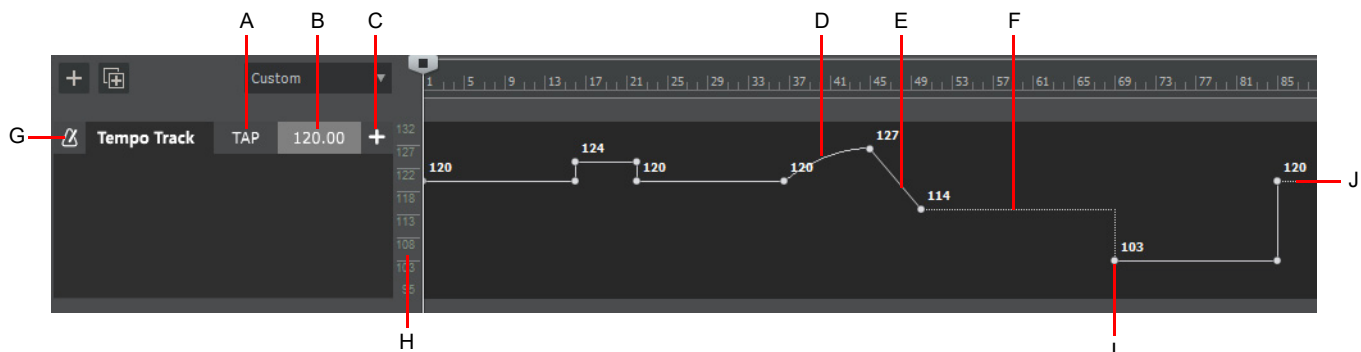
- ▶ Click the Track view **View** menu and select **Tempo Track Show/Hide**
- ▶ Press ALT+T
- ▶ Select **Views > Tempo** or press ALT+SHIFT+5 (this also opens the Tempo Inspector)

 **Tip:** You can show/hide the Tempo track with the assignable **Show/Hide Tempo Track** global key binding. For details, see “Key bindings” on page 1219.

Sonar also includes a workspace named **Tempo** that configures the layout for tempo editing. For details, see “Workspaces” on page 667.






Tempo track controls

Figure 107. Tempo track.



A. Tap tempo **B.** BPM value of new tempo change **C.** Insert new tempo change **D.** Curve shape **E.** Linear shape **F.** Jump shape **G.** Tempo track icon (click to open metronome settings) **H.** Tempo scale **I.** Envelope node **J.** Tempo envelope

The Tempo track consists of the following controls:

- ▶ **Icon** . Click Tempo track icon to open metronome settings
- ▶ **TAP** . When playback is stopped, use the TAP button to tap out a tempo. The Tempo BPM field changes as the tapped tempo varies. You can then click the **Insert tempo**  button to insert the tempo change at the current Now Time. If you want to use tap tempo during playback, first right-click the Tempo track and make sure **Update BPM Display During Playback** is disabled.
- ▶ **Tempo BPM value** . Allows you to change the tempo at the project cursor position. Type a new tempo or use the TAP button to tap out a tempo. The Tempo field changes as the tapped tempo varies. As tempo changes are encountered during playback, the project's current tempo is displayed. During playback or transport seeking, the current tempo value is shown, similar to the tempo display in the Transport module.
During playback or transport seeking, the current tempo value is shown, similar to the tempo display in the Transport module. To prevent the BPM display from updating during playback, right-click the Tempo track and disable **Update BPM Display During Playback**.
- ▶ **Insert tempo** . Insert the selected BPM value as a tempo change at the current Now Time.
- ▶ **Tempo scale.** Allows you to specify the display range. For details, see ["Zooming and scrolling in the Tempo track"](#) on page 314.
- ▶ **Tempo envelope.** The tempo map is represented as an automation envelope.

Right-click the Tempo track for additional options:

- ▶ **Snap Tempos To Whole Values.** Enabled by default. When editing tempo envelope nodes, or using tap tempo or the tempo value textbox, only use whole values without decimal points.
- ▶ **Show Tempo Values on Envelope.** Show/hide the numeric value adjacent to each node.
- ▶ **Show Grid Lines.** Show/hide grid lines in the Tempo track, The horizontal grid resolution is based on the Snap to Grid resolution.
- ▶ **Update BPM Display During Playback.** During playback or transport seeking, the current tempo value is shown, similar to the tempo display in the Transport module. To prevent the BPM display from updating during playback, disable **Update BPM Display During Playback**.
- ▶ **Arranger Exclude.** Prevent the tempo map from being affected when you edit arranger sections.
- ▶ **Insert Tempo Change.** Same as **Project > Insert Tempo Change**.
- ▶ **Insert Series of Tempos.** Same as **Project > Insert Series of Tempos**.
- ▶ **Reset Tempo Map.** Clear all tempo envelope nodes (same as selecting **Clear All** from the tempo envelope context menu).
- ▶ **Offset Tempo Map.** Specify a value to apply to all existing tempo nodes.
- ▶ **Import Tempo Map from MIDI File.** Import a tempo map from a MIDI file. Import replaces the current tempo track with any tempos in the MIDI file.
- ▶ **Export Tempo Map to MIDI File.** Export the project's tempo map to a MIDI file. Export saves the tempo track to a MIDI file, without saving any other tracks or events.

Zooming and scrolling in the Tempo track

The range in the Tempo track can be zoomed and scrolled for more precise tempo editing:

- ▶ To zoom vertically, click the tempo scale and drag up/down with the left mouse button
- ▶ To scroll vertically, click the tempo scale with the right mouse button and drag up/down
- ▶ To auto-zoom to fit the current tempo range, double-click the tempo scale
- ▶ To resize the entire Tempo track vertically, drag the splitter bar below the Tempo track

The Tempo track automatically zooms vertically to fit the tempo range each time the tempo envelope is modified.

See:

[“Using the Tempo track”](#) on page 318

[“Inserting tempo changes in the Tempo track”](#) on page 319

[“Drawing a tempo ramp in the Tempo track”](#) on page 320

[“Drawing a series of tempo changes in the Tempo track”](#) on page 321

[“Selecting tempo change events”](#) on page 321

[“Copying and pasting tempo change events”](#) on page 321

[“Adjusting an existing tempo change in the Tempo track”](#) on page 322

[“Snapping BPM values to whole values”](#) on page 323

[“Replacing a range of tempo changes with a single fixed tempo”](#) on page 323

[“Adjusting the shape of a tempo change”](#) on page 324

[“Raising/lowering the tempo envelope \(shelving\)”](#) on page 325

[“Raising/lowering an individual envelope shape \(shelving\)”](#) on page 326

[“Setting the project tempo by tapping”](#) on page 326

[“Deleting tempo changes in the Tempo track”](#) on page 327

[“Resetting a single tempo change”](#) on page 327

[“Resetting the entire tempo map”](#) on page 327

[“Creating and editing automation envelopes”](#) on page 1177

See also:

[“How tempo changes affect audio clips”](#) on page 308

[“How tempo changes affect automation”](#) on page 311

[“Tempo Inspector”](#) on page 315

[“Changing tempos”](#) on page 316

[“Using the Tempo Inspector”](#) on page 328

[“Using the Transport module”](#) on page 331

[“Using the Tempo commands”](#) on page 332

[“Offsetting the tempo map”](#) on page 334

[“Setting the project tempo from an audio recording”](#) on page 335

[“Setting the project tempo from freely recorded MIDI or audio”](#) on page 337

[“Aligning measure/beat boundaries manually”](#) on page 338

[“Setting the Metronome and Tempo settings”](#) on page 266

[“Backwards compatibility”](#) on page 341

[“Tempo”](#) on page 307

Tempo Inspector

The Tempo Inspector shows a list of all tempo envelope nodes and allows you to edit each tempo change BPM, time position, and curve type.

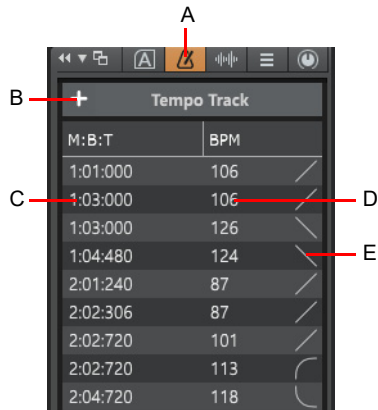
The Tempo Inspector can also be used for navigation purposes. When you click on a tempo change in the list, the Now Time moves to the tempo's position.

Showing the Tempo Inspector

To show/hide the Tempo Inspector, click the **Show/Hide Tempo Inspector** button  at the top of the Inspector pane.



To show both the Tempo Inspector and Tempo track, select **Views > Tempo** or press ALT+SHIFT+5.

Figure 108. Tempo Inspector.



A. Show/Hide Tempo Inspector B. Insert Tempo C. Tempo change position D. Tempo change beats per measure (BPM) E. Envelope shape curve type

The Tempo Inspector consists of the following controls:

- ▶ **Show/Hide Tempo Inspector**  Show/hide the Tempo Inspector.
- ▶ **Insert Tempo**  Open the **Insert Tempo** dialog box.
- ▶ **Time column.** Shows the tempo change time position. Double-click to edit. Respects global **Display All Times as SMPTE** display option in **Edit > Preferences > Customization - Display**. MBT or HMSF. By default, the time is displayed in M:B:T format, but shows H:M:S:F time if the **Display All Times as SMPTE** display option is enabled in **Edit > Preferences > Customization - Display**.
- ▶ **BPM column.** Shows the tempo change beats per measure value. Double-click to edit.
- ▶ **Envelope curve type.** Graphical display of the envelope shape type. Click to change the shape type:
 - ▶ **Jump.** This choice causes the envelope to make a ninety degree jump where the envelope reaches the second node. Sonar displays jumps with a dotted line, meaning that there is automation data at the nodes where the dotted line begins and ends, but not where the line itself is.
 - ▶ **Linear.** This choice draws a straight line between the two nodes.
 - ▶ **Fast.** This choice draws a curve between the two nodes that changes value rapidly at first, but more slowly toward the end of the curve.
 - ▶ **Slow.** This choice draws a curve between the two nodes that changes value slowly at first, but more rapidly toward the end of the curve.

See:

[“Using the Tempo Inspector”](#) on page 328

[“Inspectors”](#) on page 611

See also:

- “How tempo changes affect audio clips” on page 308
- “How tempo changes affect automation” on page 311
- “Tempo track” on page 312
- “Changing tempos” on page 316
 - “Using the Tempo track” on page 318
 - “Using the Transport module” on page 331
 - “Using the Tempo commands” on page 332
 - “Setting the project tempo by tapping” on page 326
- “Offsetting the tempo map” on page 334
- “Setting the project tempo from an audio recording” on page 335
- “Setting the project tempo from freely recorded MIDI or audio” on page 337
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Backwards compatibility” on page 341
- “Tempo” on page 307

Changing tempos

Sonar provides various ways to change the project tempo, including the Tempo track, Tempo Inspector, Control Bar Transport module, and various menu commands.

The most suitable method depends on the desired outcome. Although there may be multiple ways to achieve the same or similar result, below are some suggestions.

- ▶ If you only want to set a single fixed tempo for the duration of the project, use the Control Bar Transport module. For details, see “Using the Transport module” on page 331.
- ▶ If you want to set multiple tempo changes or draw tempo changes graphically, use the Tempo track. For details, see “Using the Tempo track” on page 318.
- ▶ If you don’t know the exact tempo BPM value and would like to tap the tempo, see “Setting the project tempo by tapping” on page 326.
- ▶ If you want to extract the tempo from an audio recording, see “Setting the project tempo from an audio recording” on page 335.
- ▶ If you want to extract the tempo from a freely recorded MIDI performance, see “Setting the project tempo from freely recorded MIDI or audio” on page 337.
- ▶ If you want to stretch audio to conform to the project tempo, see “Configuring audio clips to follow tempo changes” on page 309.
- ▶ If you want to manually align each measure or beat boundary, see “Aligning measure/beat boundaries manually” on page 338.
- ▶ If you want the selection to fit a specific time duration, see “To stretch or shrink to a specific length” on page 785.
- ▶ If you want to quickly navigate to tempo changes, use the Tempo Inspector. For details, see “Tempo Inspector” on page 315.
- ▶ To remove all tempo changes, see “Resetting the entire tempo map” on page 327.

See:

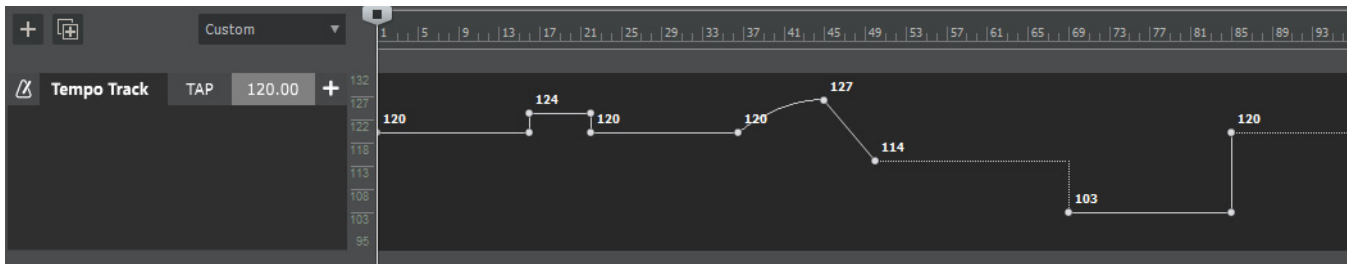
- “Using the Tempo track” on page 318
 - “Preventing edits to the tempo map when editing Arranger sections” on page 319
 - “Inserting tempo changes in the Tempo track” on page 319
 - “Drawing a tempo ramp in the Tempo track” on page 320
 - “Drawing a series of tempo changes in the Tempo track” on page 321
 - “Selecting tempo change events” on page 321
 - “Copying and pasting tempo change events” on page 321
 - “Adjusting an existing tempo change in the Tempo track” on page 322
 - “Snapping BPM values to whole values” on page 323
 - “Replacing a range of tempo changes with a single fixed tempo” on page 323
 - “Adjusting the shape of a tempo change” on page 324
 - “Raising/lowering the tempo envelope (shelving)” on page 325
 - “Raising/lowering an individual envelope shape (shelving)” on page 326
 - “Setting the project tempo by tapping” on page 326
 - “Deleting tempo changes in the Tempo track” on page 327
 - “Resetting a single tempo change” on page 327
 - “Resetting the entire tempo map” on page 327
 - “Sowing BPM values on the tempo envelope” on page 328
- “Using the Tempo Inspector” on page 328
 - “Inserting tempo changes in the Tempo Inspector” on page 329
 - “Modifying tempo properties in the Tempo Inspector” on page 329
 - “Deleting tempo changes in the Tempo Inspector” on page 330
- “Using the Transport module” on page 331
 - “To change the current tempo in the Transport module” on page 331
- “Using the Tempo commands” on page 332
 - “To insert a tempo change” on page 332
 - “To insert a series of tempos” on page 332
 - “To modify the most recent tempo change” on page 333
- “Offsetting the tempo map” on page 334

See also:

- “How tempo changes affect audio clips” on page 308
- “How tempo changes affect automation” on page 311
- “Tempo track” on page 312
- “Tempo Inspector” on page 315
- “Setting the project tempo from an audio recording” on page 335
- “Setting the project tempo from freely recorded MIDI or audio” on page 337
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Backwards compatibility” on page 341
- “Tempo” on page 307

Using the Tempo track

Figure 109. Tempo track.








In the Tempo track, tempo changes appear as envelope nodes. Use the global tools to edit the tempo envelope. You create tempo changes by adding envelope nodes, then editing their values. You can draw, move, cut, copy, and paste tempo changes, create tempo curves, and edit tempo points in other ways.

You edit the project's tempo map the same way you edit automation envelopes. For information on general automation envelope operations, see [“Creating and editing automation envelopes”](#) on page 1177.

If you make a mistake using any of these tools, you can use **Edit > Undo** to correct the error.

The Control Bar contains several tools (see [“Tools”](#) on page 483) you can use to add or modify tempo changes:

| Tool | Name | What it's for |
|---|----------|---|
|  | Smart | General editing (see “Using the Smart tool on automation” on page 500) |
|  | Select | Drag to select tempos to edit (see “Using the Select tool on automation” on page 504) |
|  | Freehand | Draw a custom curve indicating changes in tempo (see “Using the Freehand tool on automation” on page 522) |
|  | Line | Draw a straight line indicating a steady increase or decrease in tempo (see “Using the Line tool on automation” on page 529) |
|  | Erase | Eliminate tempo changes already in place for some portion of a project (see “Using the Erase tool on automation” on page 534) |

Preventing edits to the tempo map when editing Arranger sections

To prevent the tempo map from being affected when you edit arranger sections, right-click the Tempo track and select **Arranger Exclude**.

When enabled, the tempo envelope is not selected when selecting Arranger sections.

See:

- “Inserting tempo changes in the Tempo track” on page 319
- “Drawing a tempo ramp in the Tempo track” on page 320
- “Drawing a series of tempo changes in the Tempo track” on page 321
- “Selecting tempo change events” on page 321
- “Copying and pasting tempo change events” on page 321
- “Adjusting an existing tempo change in the Tempo track” on page 322
- “Snapping BPM values to whole values” on page 323
- “Replacing a range of tempo changes with a single fixed tempo” on page 323
- “Adjusting the shape of a tempo change” on page 324
- “Raising/lowering the tempo envelope (shelving)” on page 325
- “Raising/lowering an individual envelope shape (shelving)” on page 326
- “Setting the project tempo by tapping” on page 326
- “Deleting tempo changes in the Tempo track” on page 327
- “Resetting a single tempo change” on page 327
- “Resetting the entire tempo map” on page 327
- “Creating and editing automation envelopes” on page 1177






Inserting tempo changes in the Tempo track








Before inserting a tempo change, decide if you want the tempo change to latch until the next tempo change, or only span a specific time range:

- ▶ If there is no time selection, the tempo change will be inserted at the Now Time, and latch until the next tempo change event.
 - ▶ If there is a time selection, the new tempo will only span the selected range.
1. To insert a tempo change, do *one* of the following:
 - ▶ Position the Now Time where you want to insert the tempo change, or make a time selection in the Tempo track that spans the desired duration.
 - ▶ Double-click the numeric value box in the Tempo track and enter the BPM value for the tempo change, or click the TAP button repeatedly to tap out a tempo.

2. Click the **Insert Tempo Change**  button in the Tempo track.

or

- ▶ With the Smart tool , position the pointer over the envelope where you want to insert a new node, then click and drag the envelope node up/down to the desired BPM value, or left/right to the desired time position.
- ▶ With the Smart tool , make a time selection, then drag vertically from the top of the track to insert two nodes at the selection boundaries.
- ▶ With the Select tool , position the pointer over the envelope where you want to insert a new node, then double-click.
- ▶ With the Move tool , position the pointer over the envelope where you want to insert a new node, then double-click.
- ▶ With the Edit tool , position the pointer over the envelope where you want to insert a new node, then click.

- ▶ With the Line tool , drag to add nodes at the mousedown and mouseup points. Hold down the SHIFT key and drag to add nodes at the Snap to Grid value.
- ▶ With the Freehand tool , hold down the SHIFT key and drag to add nodes at the Snap to Grid value. Tempos are drawn freely according to the movement of the mouse. The shape is reproduced as a series of Jump shapes.
- ▶ With any pattern draw tools (Sine tool , Triangle tool , Square tool , Saw tool , or Random tool ) , hold down the SHIFT key and drag to add nodes at the Snap to Grid value.

By default, tempo changes are inserted as envelope “jump” shapes. To change the curve type, right-click the envelope shape or click the rightmost column in the Tempo inspector. For details, see [“Adjusting the shape of a tempo change”](#) on page 324.


Note: *Snap to Grid affects tempo editing. To make it easier to insert tempo changes on beat or measure boundaries, set the Snap to Grid resolution to 1/4 or Measure. For details, see [“Defining and using the Snap Grid”](#) on page 430.*

See also:

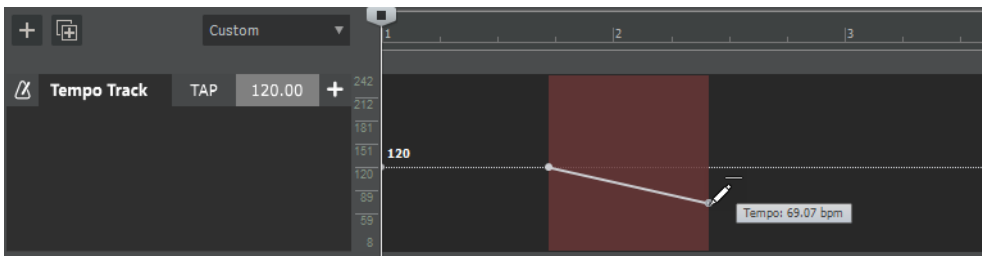
- “[Inserting tempo changes in the Tempo Inspector](#)” on page 329
- “[To change the current tempo in the Transport module](#)” on page 331
- “[To insert a tempo change](#)” on page 332
- “[Tools](#)” on page 483

Drawing a tempo ramp in the Tempo track

To create a smooth transition ramp between two tempo changes (accelerando or ritardando):

1. Select the Line tool  in the Control Bar.
2. Drag a line in the Tempo track from the starting time and tempo to the ending time and tempo.


Sonar introduces a smooth linear tempo change.



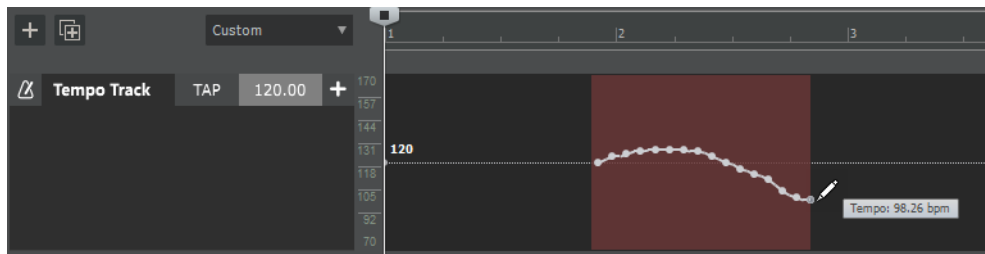
Tip: You can also use the **Project > Insert Series of Tempo** command to create a tempo ramp. For details, see [“To insert a series of tempos”](#) on page 332.

Drawing a series of tempo changes in the Tempo track

To draw automation freehand:







1. Select the Freehand tool  in the Control Bar.
2. Drag the cursor across the Tempo track timeline, adjusting the tempo level as you move left to right.

Sonar introduces a series of tempo changes.





Selecting tempo change events

To select tempo change events:

- ▶ With the Smart tool  or Select tool , drag left/right to make a time selection.
- ▶ With the Smart tool  or Select tool , drag with the right mouse button to lasso select.
- ▶ With the Select tool , click the node. Hold CTRL or SHIFT to extend the selection.
- ▶ With the Edit tool , click the node.




Copying and pasting tempo change events

To copy and paste several tempo events:

1. With the Smart tool  or Select tool , drag in the Tempo track to select the tempo changes you want to copy.
2. Select **Edit > Copy** or press CTRL+C.
3. Click in the Tempo track at the position where you want to paste the tempo events.
4. Select **Edit > Paste** or press CTRL+V. The contents of the Clipboard are pasted from the insertion point, replacing any existing tempo events.

You can also select **Tempo Changes** in the **Cut Special (Edit > Cut Special)**, **Copy Special (Edit > Copy Special)**, **Paste Special (Edit > Paste Special)**, and **Delete Special (Edit > Delete Special)** dialog boxes to include/exclude tempo change events.

Adjusting an existing tempo change in the Tempo track

To adjust an existing tempo change in the Tempo track, drag the envelope node or shape with the Smart tool , Move tool , or Edit tool .

To enter a specific tempo numerically, right-click the envelope node and select **Properties** to open the **Edit Node** dialog box, then specify the desired BPM value and time position.

To move multiple nodes, drag with the right mouse button to lasso select the desired nodes, then drag any of the selected nodes.

When dragging an envelope node, the tooltip shows the current value and the delta value for the change.

The mouse pointer informs you if you are moving a single node, multiple nodes, a line segment, or a time selection. The following table shows the various mouse cursors.





| Mouse cursor | Description |
|---|---|
|  | Move a single envelope node |
|  | Move multiple selected envelope nodes |
|  | Move an envelope line segment |
|  | Adjust selected envelope region up/down |

Table 3. Envelope mouse cursors

Note: The Tempo track respects the current Snap to Grid settings when dragging envelope nodes horizontally. To make it easier to insert tempo changes on beat or measure boundaries, set the Snap to Grid resolution to **1/4** or **Measure**. For details, see [“Defining and using the Snap Grid”](#) on page 430.

Tip: To restrict vertical or horizontal movement, hold down the **SHIFT** key before you drag a node. The movement will be restricted to the initial drag direction.

Tip: To snap a node vertically to the previous node or two previous flat line segments, hold down the **CTRL** key while dragging the node up or down. The global Snap to Grid settings are also active while the **CTRL** key is pressed. For details, see [“To snap nodes vertically”](#) on page 1180.

See also:

[“Raising/lowering an individual envelope shape \(shelving\)”](#) on page 326


Snapping BPM values to whole values

By default, when dragging tempo envelope nodes vertically, or using tap tempo or the BPM value field, tempos automatically snap to whole BPM values, without decimal points.

To enable/disable whole value snapping, right-click in the Tempo track and select **Snap Tempos To Whole Values**.

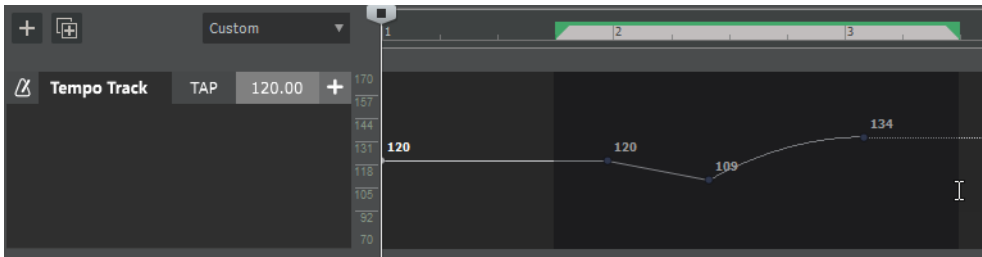
Replacing a range of tempo changes with a single fixed tempo

You can easily replace a range of tempo changes with a single fixed tempo.

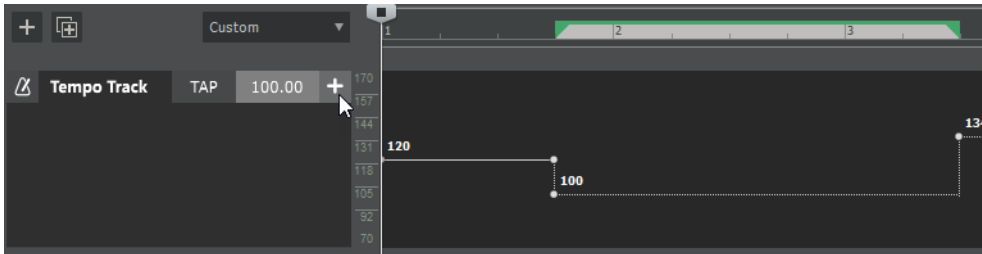
1. Make a time selection in the Tempo track that spans the tempo changes you want to replace with a single tempo.
2. Double-click the numeric value box in the Tempo track and enter the BPM value for the tempo change, or click the TAP button repeatedly to tap out a tempo.
3. Click the **Insert Tempo Change**  button in the Tempo track.

Sonar creates a constant tempo in the selected area.

1. Make a time selection:



2. Insert a new tempo change:



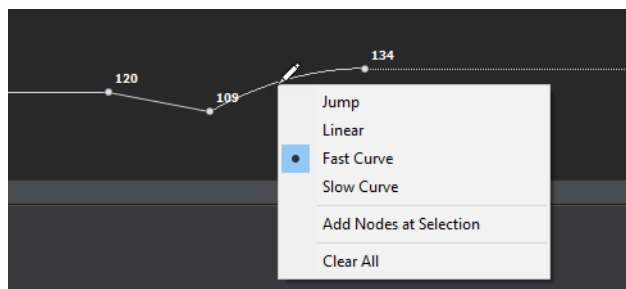
Adjusting the shape of a tempo change

By default, tempo changes are inserted as envelope “jump” shapes, which appear as a straight dotted envelope. Jump shapes produce an instant ninety degree jump where the envelope reaches the next tempo change.



You can also create a smooth continuous transition, or curve, between two different tempo values.

To change the tempo curve type, move the cursor over the segment of the envelope that lies between the two nodes until the Pencil cursor appears, then right-click the envelope and choose one of the following shapes on the pop-up menu:

- ▶ **Jump.** This choice causes the envelope to make a ninety degree jump where the envelope reaches the second node. The tempo value continues until the next tempo change. Sonar displays jumps with a dotted line, meaning that there is automation data at the nodes where the dotted line begins and ends, but not where the line itself is.
- ▶ **Linear.** This choice draws a straight line between the two nodes.
- ▶ **Fast Curve.** This choice draws a curve between the two nodes that changes value rapidly at first, but more slowly toward the end of the curve.
- ▶ **Slow Curve.** This choice draws a curve between the two nodes that changes value slowly at first, but more rapidly toward the end of the curve.



You can also change the shape by clicking the rightmost column in the Tempo Inspector (see “[Modifying tempo properties in the Tempo Inspector](#)” on page 329).




 **Tip:** You can also change an envelope segment’s shape with the Edit tool . To do so, select the envelope segment you want to change, then hold down the CTRL key and drag the selected envelope segment up/down.

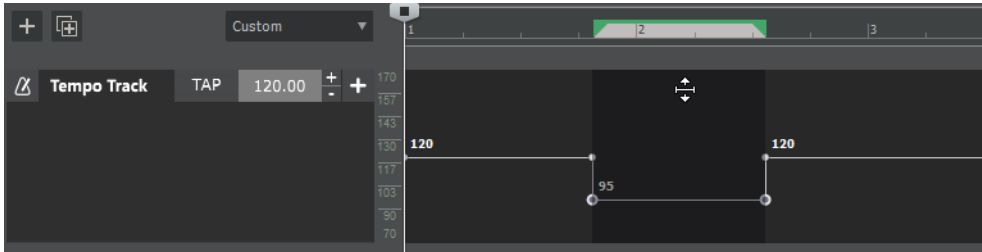
To create a ramp, insert a new tempo node and drag the node above or below its neighboring envelope node.


Raising/lowering the tempo envelope (shelving)

You can offset the tempo map, and thereby speed up or slow down the tempo, without losing the relationships between tempo changes. This is also referred to as “shelving” the envelope. You can raise/lower the entire tempo envelope, or only the selected time range.

To raise/lower the tempo envelope:

1. Drag in the Tempo track or time ruler to select the duration of the envelope that you want to raise/lower. To adjust the entire envelope, clear the selection.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer within the selection near the top of the Tempo track until the mouse pointer looks like this , then drag up/down.
 - ▶ With the Move tool , position the pointer within the selection, then drag up/down.






Note: If the selected duration only spans a dotted envelope (Jump shape), you cannot position the pointer within selection to drag up/down. However, you can position the pointer above any tempo envelope node until the mouse pointer looks like this , then drag up/down.

You can also quickly convert the selected dotted envelope range to a Linear shape. To do so, right-click the selected envelope region and select **Add Nodes at Selection**. This creates envelope nodes at the selection boundaries, and converts the region to a Linear shape.



To offset the entire tempo map numerically, right-click in the Tempo track and select **Offset Tempo Map**, then specify a value to apply to all existing tempo changes. For details, see “[Offsetting the tempo map](#)” on page 334.

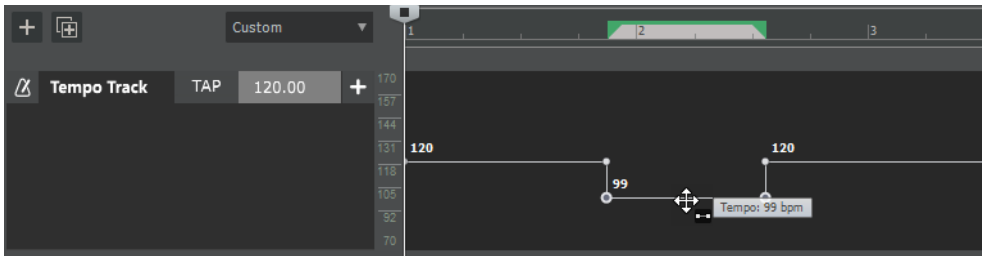
Raising/lowering an individual envelope shape (shelving)

To move an individual envelope shape vertically, including its start and end nodes, do *one* of the following:

1. With the Smart tool  or Move tool , position the pointer near the top of the Tempo track, within the tempo change you want to raise/lower, then click to select the duration of the tempo change.
2. Position the pointer within the selection near the top of the Tempo track until the mouse pointer looks like this , then drag up/down.

or



1. With the Smart tool , hold down the CTRL key to momentarily invoke the Move tool
2. Position the pointer over the envelope shape until the mouse pointer looks like this , then drag up/down.



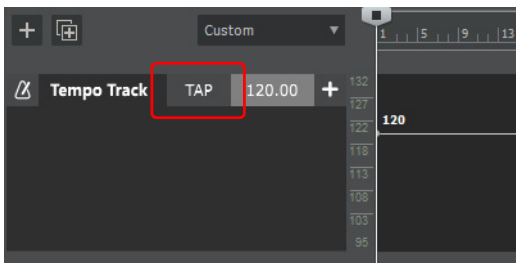
Setting the project tempo by tapping

In a new song, the tempo may not be defined yet. If you don't know the exact BPM value for your project, you can manually set the project tempo by tapping the mouse button.

To use tap tempo:

1. Position the Now Time where you want to insert the tempo change.
2. Click the TAP button  in the Tempo track repeatedly to tap out a tempo.
Sonar averages the last 16 taps (weighted in favor of the last 4) to determine the correct tempo. The computed BPM value appears in the BPM textbox.
3. Click the **Insert Tempo Change**  button in the Tempo track.

The project tempo is set to the tapped tempo.






 **Tip:** If you want to use the computer keyboard to tap, select **Project > Insert Tempo Change** to open the **Tempo** dialog box, then click the **Click here to tap tempo** button to give it focus, and tap with the SPACEBAR or ENTER key.

If you want to use tap tempo during playback, first right-click the Tempo track and make sure **Update BPM Display During Playback** is disabled.

Deleting tempo changes in the Tempo track

To delete a tempo change, do *one* of the following:

- ▶ With the Smart tool , click a node or drag with the right mouse button to lasso select multiple nodes, then press the DELETE key or select **Edit > Delete**.
- ▶ With the Erase tool , click a node to erase a single node, or drag over nodes to erase multiple nodes.
- ▶ With the Erase tool , click an envelope segment to erase the nodes to the left and right of the segment.
- ▶ Drag in the Tempo track to make a time selection, then press the DELETE key.
- ▶ Right-click an envelope node and select **Delete Node**.

The last tempo setting prior to the erased region is now in effect in that region.




 **Note:** You cannot delete the first tempo change.

See also:

[“Deleting tempo changes in the Tempo Inspector”](#) on page 330

Resetting a single tempo change

To reset a tempo envelope node to its default value, do *one* of the following:

- ▶ With the Smart tool , Move tool , or Edit tool , double-click the node.
- ▶ Right-click the node and select **Reset Node**.

Double-clicking the first node will set the tempo to 120 BPM. Double-clicking any other nodes will set it to the project tempo (i.e. the first tempo entry).

Resetting the entire tempo map

To reset the entire tempo map and clear all tempo changes, do *one* of the following:

- ▶ Right-click the tempo envelope and select **Clear All**.
- ▶ Right-click the Tempo track and select **Reset Tempo Map**.

Sowing BPM values on the tempo envelope

To show/hide BPM values on the tempo envelope, right-click the Tempo track and select **Show Tempo Values on Envelope**.

See:

“How tempo changes affect audio clips” on page 308

“How tempo changes affect automation” on page 311

“Tempo track” on page 312

“Tempo Inspector” on page 315

“Changing tempos” on page 316

 “Using the Tempo Inspector” on page 328

 “Using the Transport module” on page 331

 “Using the Tempo commands” on page 332

 “Setting the project tempo by tapping” on page 326

“Offsetting the tempo map” on page 334

“Setting the project tempo from an audio recording” on page 335

“Setting the project tempo from freely recorded MIDI or audio” on page 337

“Aligning measure/beat boundaries manually” on page 338

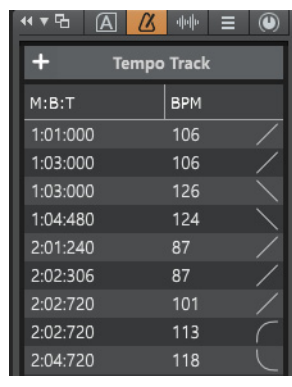
“Setting the Metronome and Tempo settings” on page 266

“Backwards compatibility” on page 341

“Tempo” on page 307

Using the Tempo Inspector

Figure 110. *Tempo Inspector*.



| M:B:T | BPM |
|----------|-----|
| 1:01:000 | 106 |
| 1:03:000 | 106 |
| 1:03:000 | 126 |
| 1:04:480 | 124 |
| 2:01:240 | 87 |
| 2:02:306 | 87 |
| 2:02:720 | 101 |
| 2:02:720 | 113 |
| 2:04:720 | 118 |

See:

“Tempo Inspector” on page 315

“Inserting tempo changes in the Tempo Inspector” on page 329


“Modifying tempo properties in the Tempo Inspector” on page 329

“Deleting tempo changes in the Tempo Inspector” on page 330

“Tempo” on page 307

Inserting tempo changes in the Tempo Inspector

To insert a tempo change in the Tempo Inspector:

1. Move the Now Time to the position where you want to add the tempo change.
2. Click the **Insert Tempo**  button to open the **Insert Tempo** dialog box.
3. Set the tempo and other properties.
4. Click **OK**.

Sonar inserts the new tempo into the list.

See also:


[“Inserting tempo changes in the Tempo track”](#) on page 319

[“To change the current tempo in the Transport module”](#) on page 331

[“To insert a tempo change”](#) on page 332

Modifying tempo properties in the Tempo Inspector

- ▶ To change the tempo position, double-click the **M:B:T** / **H:M:S:F** column and enter a new position.
- ▶ To change the tempo, double-click the **BPM** column and enter a new tempo in beats per minute.
- ▶ To change the envelope shape type, click the rightmost column and select one of the following shapes:
 - ▶ **Jump.** This choice causes the envelope to make a ninety degree jump where the envelope reaches the second node. Sonar displays jumps with a dotted line, meaning that there is automation data at the nodes where the dotted line begins and ends, but not where the line itself is.
 - ▶ **Linear.** This choice draws a straight line between the two nodes.
 - ▶ **Fast.** This choice draws a curve between the two nodes that changes value rapidly at first, but more slowly toward the end of the curve.
 - ▶ **Slow.** This choice draws a curve between the two nodes that changes value slowly at first, but more rapidly toward the end of the curve.


 **Note:** By default, the time column in the Tempo Inspector shows *M:B:T* time, but shows *H:M:S:F* time if the **Display All Times as SMPTE** display option is enabled in **Edit > Preferences > Customization - Display**.

Deleting tempo changes in the Tempo Inspector

To delete a tempo change, select the tempo change event(s) you want to delete, then do *one* of the following:

- ▶ Right-click the tempo change and select **Delete**
- ▶ Press the DELETE key
- ▶ Select **Edit > Delete**

Sonar deletes the selected tempo change. You cannot delete the first tempo in the list.

-  **Tip:** *You can select multiple tempo changes, then delete them simultaneously.*
 - To select discontinuous tempo changes, hold down the CTRL key and click the tempo changes you want to select/deselect.*
 - To select a range of adjacent tempo changes, click the first tempo change you want to select, then hold down the SHIFT key and click the last tempo change you want to select.*

See also:

[“Deleting tempo changes in the Tempo track”](#) on page 327

See:

[“How tempo changes affect audio clips”](#) on page 308

[“How tempo changes affect automation”](#) on page 311

[“Tempo track”](#) on page 312

[“Tempo Inspector”](#) on page 315

[“Changing tempos”](#) on page 316

[“Using the Tempo track”](#) on page 318

[“Using the Transport module”](#) on page 331

[“Using the Tempo commands”](#) on page 332

[“Setting the project tempo by tapping”](#) on page 326

[“Offsetting the tempo map”](#) on page 334

[“Setting the project tempo from an audio recording”](#) on page 335

[“Setting the project tempo from freely recorded MIDI or audio”](#) on page 337

[“Aligning measure/beat boundaries manually”](#) on page 338

[“Setting the Metronome and Tempo settings”](#) on page 266

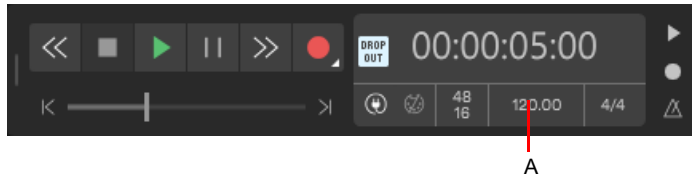
[“Backwards compatibility”](#) on page 341

[“Tempo”](#) on page 307

Using the Transport module

The Transport module displays the current tempo and lets you change the tempo as shown in the following figure.

Figure 111. *The Transport module.*



A. Click to enter a new tempo

When you enter a new tempo directly in the Transport module, you change the most recent tempo setting in the project.

To change the current tempo in the Transport module

1. Click the current tempo in the Transport module.
2. Type a new value and press ENTER, or use the spinners to change the tempo value.

Sonar changes the current tempo to the desired value.

See also:

- “Inserting tempo changes in the Tempo track” on page 319
- “Inserting tempo changes in the Tempo Inspector” on page 329
- “To insert a tempo change” on page 332
- “Transport module” on page 582

See:

- “How tempo changes affect audio clips” on page 308
- “How tempo changes affect automation” on page 311
- “Tempo track” on page 312
- “Tempo Inspector” on page 315
- “Changing tempos” on page 316
 - “Using the Tempo track” on page 318
 - “Using the Tempo Inspector” on page 328
 - “Using the Tempo commands” on page 332
 - “Setting the project tempo by tapping” on page 326
- “Offsetting the tempo map” on page 334
- “Setting the project tempo from an audio recording” on page 335
- “Setting the project tempo from freely recorded MIDI or audio” on page 337
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Backwards compatibility” on page 341
- “Tempo” on page 307

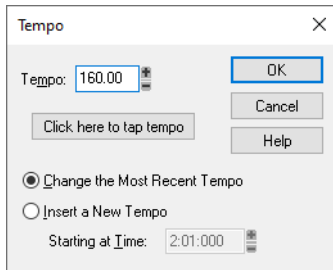
Using the Tempo commands

The **Project > Insert Tempo Change** and **Project > Insert Series of Tempos** commands can be used to change the existing tempo of a project or to introduce one or more tempo changes at various points in a project. You can enter tempo values directly, introduce smooth increase or decreases in tempo, or even use your mouse to tap out the tempo you want for some portion of a project.

To insert a tempo change

1. Choose **Project > Insert Tempo Change** to display the **Tempo** dialog box.

Figure 112. The **Tempo** dialog box.



2. Select the **Insert a New Tempo** check box.
3. Enter a new tempo in one of the following ways:
 - ▶ Type a value in the **Tempo** field.
 - ▶ Click the arrows to change the value.
 - ▶ Tap a new tempo in the space indicated in the dialog box.
4. Enter a starting time for the new tempo.
5. Click **OK**.

Sonar inserts a tempo change at the designated time.

See also:

[“Inserting tempo changes in the Tempo track”](#) on page 319

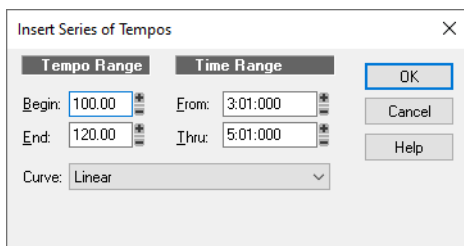
[“Inserting tempo changes in the Tempo Inspector”](#) on page 329

[“To change the current tempo in the Transport module”](#) on page 331

To insert a series of tempos

1. Choose **Project > Insert Series of Tempos** to display the **Insert Series of Tempos** dialog box.

Figure 113. The **Insert Series of Tempos** dialog box.



2. Enter a starting tempo, ending tempo, and curve type.
3. Enter a starting and ending time for the series of tempo changes.
4. Click **OK**.

Sonar erases any existing tempo changes between the starting and ending time, and inserts a series of tempo changes that change smoothly between the starting and ending time. This command never inserts more than one tempo change on the same clock tick. Audio clips which you want to follow tempo changes can also be converted to Groove clips in the Loop Construction view.

To modify the most recent tempo change

1. Choose **Project > Insert Tempo Change** to display the **Tempo** dialog box.
2. Select the **Change the Most Recent Tempo** check box.
3. Enter a new tempo in one of the following ways:
 - ▶ Type a value in the **Tempo** field.
 - ▶ Click the arrows to change the value.
 - ▶ Tap a new tempo in the space indicated in the dialog box.
4. Click **OK**.

Sonar changes the most recent tempo to the new value.

See:

[“How tempo changes affect audio clips”](#) on page 308

[“How tempo changes affect automation”](#) on page 311

[“Tempo track”](#) on page 312

[“Tempo Inspector”](#) on page 315

[“Changing tempos”](#) on page 316

[“Using the Tempo track”](#) on page 318

[“Using the Tempo Inspector”](#) on page 328

[“Using the Transport module”](#) on page 331

[“Setting the project tempo by tapping”](#) on page 326

[“Offsetting the tempo map”](#) on page 334

[“Setting the project tempo from an audio recording”](#) on page 335

[“Setting the project tempo from freely recorded MIDI or audio”](#) on page 337

[“Aligning measure/beat boundaries manually”](#) on page 338

[“Setting the Metronome and Tempo settings”](#) on page 266

[“Backwards compatibility”](#) on page 341

[“Tempo”](#) on page 307

Offsetting the tempo map

You can offset the entire tempo map by a BPM or percentage value, and thereby speed up or slow down the tempo, without losing the relationships between tempo changes.

To offset the tempo map:

1. Do *one* of the following to open the **Offset Tempo Map** dialog box:
 - ▶ Select **Project > Offset Tempo Map**.
 - ▶ Right-click in the Tempo track and select **Offset Tempo Map**.
2. Specify a value to apply to all existing tempo changes, then click **OK**.

See also:

[“Raising/lowering the tempo envelope \(shelving\)”](#) on page 325

[“Raising/lowering an individual envelope shape \(shelving\)”](#) on page 326

See:

[“How tempo changes affect audio clips”](#) on page 308

[“How tempo changes affect automation”](#) on page 311

[“Tempo track”](#) on page 312

[“Tempo Inspector”](#) on page 315

[“Changing tempos”](#) on page 316

[“Using the Tempo track”](#) on page 318

[“Using the Tempo Inspector”](#) on page 328

[“Using the Transport module”](#) on page 331

[“Using the Tempo commands”](#) on page 332

[“Setting the project tempo by tapping”](#) on page 326

[“Setting the project tempo from an audio recording”](#) on page 335

[“Setting the project tempo from freely recorded MIDI or audio”](#) on page 337

[“Aligning measure/beat boundaries manually”](#) on page 338

[“Setting the Metronome and Tempo settings”](#) on page 266

[“Backwards compatibility”](#) on page 341

[“Tempo”](#) on page 307

Setting the project tempo from an audio recording

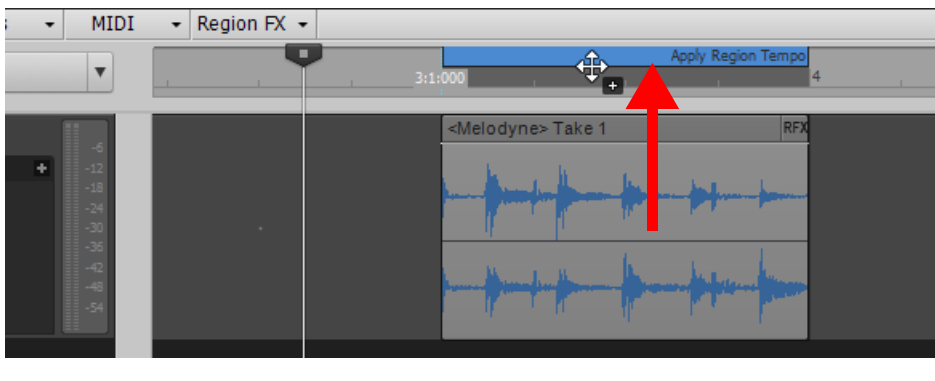
You can extract a tempo map from an audio recording as long as the audio contains discernible beats or rhythms, even if the audio was not recorded to a metronome or contains tempo drift. By adapting the project tempo to match the recorded audio, you retain the imperfections and human performance variations in the recorded audio.

Sonar uses Melodyne to extract tempo information from recorded audio. Melodyne features accurate tempo detection, and Sonar's ARA integration allows you to easily synchronize a project's tempo map to the tempo of any Melodyne Region FX clip or regular audio clip.

Method 1 (Melodyne)

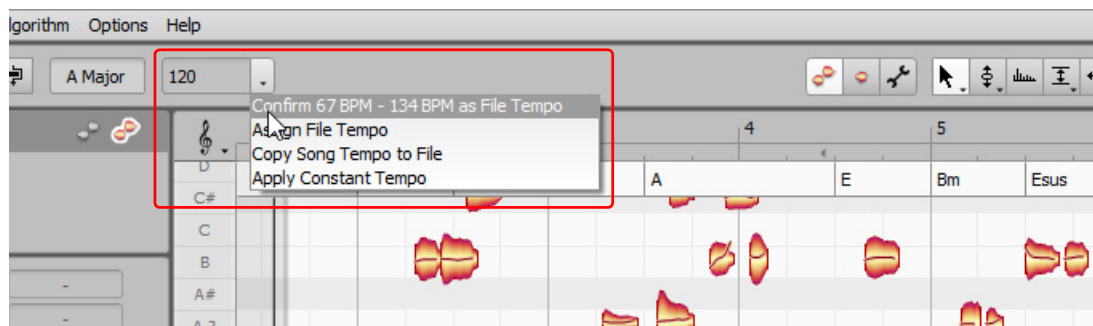
To add the tempo from an audio clip to the project's tempo map:

1. Do *one* of the following:
 - ▶ Drag the audio clip to Sonar's Tempo track or Time Ruler.



Note: In addition to dragging a Melodyne Region FX clip to the Time Ruler, you can also drag any audio clip to the Time Ruler and Sonar will extract the tempo information using Melodyne and ARA and set the global tempo map for that region. It is not necessary to first convert the audio clip to a Melodyne Region FX clip, but this approach will not allow you to edit the tempo in Melodyne before extracting the tempo. The only exclusions are Groove clips and REX files, since they already follow Sonar's tempo. If a clip has **Lock Position** enabled, hold down the CTRL key in order to drag it to the Time Ruler.


- ▶ [Melodyne Region FX clip only] Click the **Tempo Options** button in Melodyne, then select **Confirm as File Tempo**.



2. In the **Select Algorithm** dialog box, select the algorithm that best suits the audio material, then click **OK**.
The clip's tempo map is added to Sonar's tempo map.

Method 2 (AudioSnap)

You can also sync the project tempo to an audio clip with the following method:

1. Select the audio clip(s) that has the desired tempo map.
2. Press ALT+A to open the AudioSnap palette.
3. Click the **Set Project Tempo From Clip** button  on the AudioSnap palette.

The clip tempo map is copied to the project tempo map so the tempo maps are identical. This allows the project's measure boundaries to align with the audio clip(s).

Note 1: The **Set Project Tempo From Clip** drop-down list lets you specify at which resolution the clip's tempo map should be copied to the project tempo. The options are as follows:

- *Beats*
- *Measures (default)*
- *Clip*

Note 2: If multiple audio clips have their **Clip Timebase** property set to **Musical**, changing the project tempo will affect the relative positions of the audio clips. When using the **Set Project Tempo from Clip** command, Sonar will offer to convert the timebase to **Absolute**.

See also:

[“Synchronizing audio and the project tempo”](#) on page 688

[“To make a Melodyne clip follow tempo changes in Sonar”](#) on page 1130

[“To copy a Melodyne clip's tempo map to Cakewalk's tempo map”](#) on page 1131

See:

[“How tempo changes affect audio clips”](#) on page 308

[“How tempo changes affect automation”](#) on page 311

[“Tempo track”](#) on page 312

[“Tempo Inspector”](#) on page 315

[“Changing tempos”](#) on page 316

[“Using the Tempo track”](#) on page 318

[“Using the Tempo Inspector”](#) on page 328

[“Using the Transport module”](#) on page 331

[“Using the Tempo commands”](#) on page 332

[“Setting the project tempo by tapping”](#) on page 326

[“Offsetting the tempo map”](#) on page 334

[“Setting the project tempo from freely recorded MIDI or audio”](#) on page 337

[“Aligning measure/beat boundaries manually”](#) on page 338

[“Setting the Metronome and Tempo settings”](#) on page 266

[“Backwards compatibility”](#) on page 341

[“Tempo”](#) on page 307


Setting the project tempo from freely recorded MIDI or audio


You can record a performance without the metronome and have Sonar adapt the project tempo to match the tempo of the recording. The **Process > Fit Improvisation** command lets you take a recording and create a tempo map (with measure and beat boundaries) that fits what you played. Your performance is not changed in any way, even though MIDI note start times and durations are adjusted to fit the new tempo map. This is important if you later want to use any of Sonar's editing features that depend on a proper tempo map for best results, such as Snap to Grid and Quantize.

In order to create a tempo map, you must first record a MIDI reference track and tap in the beat (one note per beat). To do so:

1. Select **Insert > MIDI Track** to insert a new blank MIDI track, then arm it for recording.
2. Rewind to the start of the project, and start recording.
 - ▶ Use a MIDI controller to tap the tempo along to the beat of the freely recorded music.
 - ▶ **IMPORTANT:** You must record only a single MIDI note on each beat boundary. The reference track must contain one event for every single beat, with no extra beats or missing beats. Missing or extra MIDI events will cause the tempo matching to fail. The first beat of the reference track should be at 1:01:000.
 - ▶ The better the quality of your reference track, the better job the **Fit Improvisation** command can do. You want each of your reference track events to be as close as possible to the beat of the music.
3. Stop recording and play back the recorded MIDI notes together with the original recording to check if the timing is correct. Make any necessary corrections. You can use any editing command to adjust the reference track.
4. The reference track must only contain a single MIDI clip. If there are multiple clips, combine all clips in the reference track into a single clip using the Track view **Clips > Bounce to Clip(s)** command.
5. Select the reference MIDI clip, then select **Process > Fit Improvisation**.

Sonar adds tempo changes as necessary to fit the tempo grid to the reference track. When you're done, you should mute the reference track, since the reference track events are not rescaled.

 **Note:** If the resulting tempo grid exceeds 250 beats per minute, you will see an error message. If this happens, you can shorten the start times of each event using the **Process > Length** command, decrease the tempo to compensate for the change, and then try again.

 **Note:** If you want, you can use other types of events as markers on the reference track, such as a sustain pedal. Remember, however, that MIDI sustain pedals generate one event when the pedal is pressed and another when it is released. So if you want to use the sustain pedal for the reference track, keep this in mind. Click down, up, down, up, for one, two, three, four.

Some keyboards transmit aftertouch events when you record your reference track. These extra events will prevent **Process > Fit Improvisation** from working properly. Therefore, you should delete these events before using this command, or filter them out when recording the reference track (using **Edit > Preferences > MIDI - Playback and Recording**).

You can also use the **Project > Set/Measure Beat At Now** command to align a freely played MIDI performance with the Time Ruler. For details, see ["Aligning measure/beat boundaries manually"](#) on page 338.

See also:

["Fit Improvisation"](#) on page 794

["To fit tempos to an improvisation"](#) on page 794

["To sync the project tempo to freely played MIDI"](#) on page 794

See:

- “How tempo changes affect audio clips” on page 308
- “How tempo changes affect automation” on page 311
- “Tempo track” on page 312
- “Tempo Inspector” on page 315
- “Changing tempos” on page 316
 - “Using the Tempo track” on page 318
 - “Using the Tempo Inspector” on page 328
 - “Using the Transport module” on page 331
 - “Using the Tempo commands” on page 332
 - “Setting the project tempo by tapping” on page 326
- “Offsetting the tempo map” on page 334
- “Setting the project tempo from an audio recording” on page 335
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Backwards compatibility” on page 341
- “Tempo” on page 307

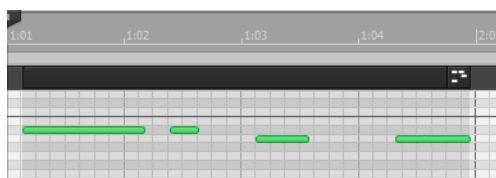
Aligning measure/beat boundaries manually

If you have recorded a MIDI track without a metronome, you may want to align the project’s tempo map with the MIDI performance. The **Set/Measure Beat At Now** command allows you to create new bar lines to fit your project. This command does not stretch audio. It works by adjusting tempo so that measure lines line up with audio transients or MIDI data. The tempo will ramp up/down from the previous tempo change in order to arrive at the required tempo.

To use the **Set Measure/Beat At Now** command, you need to be able to identify where you want to put the downbeats of each measure, and possibly where you want to place some other beats of the measure, if the tempo varies a lot.

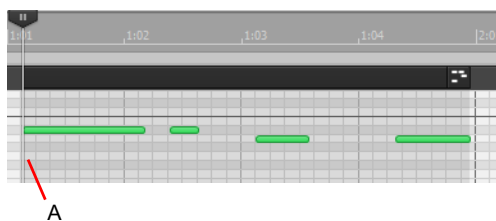
1. Display the MIDI clip that you want the measure/beats to align with in the Inline Piano Roll view: click the MIDI track’s Edit Filter control and choose **Notes**. Zoom in enough to see the MIDI data clearly (you can also use the regular Piano Roll view).

 **Tip:** To make it easier to visually align note events with the Time Ruler, drag the MIDI track to the top position so it appears right below the Time Ruler.



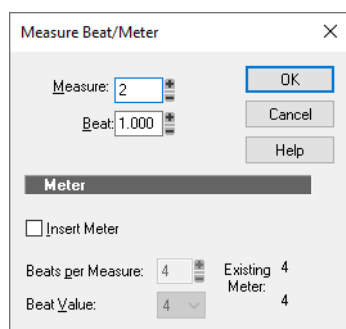
2. If you want other MIDI clips that exist in the project to retain their current M:B:T positions, select the clips, right-click one of them, and choose **Clip Lock > Lock Position** from the pop-up menu.

- Turn off the **Snap to Grid** button , and use the Select tool  to click the MIDI clip at the place where you want to set a measure or beat. The Now Time cursor moves to the place you clicked:




A. Now Time cursor


- Choose **Project > Set Measure/Beat at Now** to open the **Measure Beat/Meter** dialog box.



- Enter the desired measure and beat values, and click **OK**.

 **Note:** Sonar attempts to guess the correct measure/beat, so you usually can just click **OK** to accept the default values.

- Move the Now Time to the next desired beat (click the start of the next note).

 **Tip:** Press **TAB** to jump to the next note, or **SHIFT+TAB** to jump to the previous note.

- Choose **Project > Set Measure/Beat at Now** to open the **Measure Beat/Meter** dialog box, enter the desired values, and click **OK**.

- Repeat steps 6 and 7 until the Time Ruler is correctly aligned.

After you align the Time Ruler to your clip, you can smooth out the tempo changes in the Tempo view, and your clip will retain its M:B:T position.

See:

“How tempo changes affect audio clips” on page 308

“How tempo changes affect automation” on page 311

“Tempo track” on page 312

“Tempo Inspector” on page 315

“Changing tempos” on page 316

 “Using the Tempo track” on page 318

 “Using the Tempo Inspector” on page 328

 “Using the Transport module” on page 331

 “Using the Tempo commands” on page 332

 “Setting the project tempo by tapping” on page 326

“Offsetting the tempo map” on page 334

“Setting the project tempo from an audio recording” on page 335

“Setting the project tempo from freely recorded MIDI or audio” on page 337

“Setting the Metronome and Tempo settings” on page 266

“Importing and exporting tempo map to/from MIDI files” on page 340

“Backwards compatibility” on page 341

“Tempo” on page 307

Importing and exporting tempo map to/from MIDI files

To import a tempo map from a MIDI file, right-click the Tempo track and select **Import Tempo Map from MIDI File**. Import replaces the current tempo track with any tempos in the MIDI file.

To export a project's tempo map to a MIDI file, right-click the Tempo track and select **Export Tempo Map to MIDI File**. Export saves the tempo track to a MIDI file, without saving any other tracks or events.

See:

“MIDI files” on page 1415

“Tempo” on page 307

Backwards compatibility

When loading legacy Sonar and SONAR projects, the tempo map is automatically converted to a tempo envelope. The following `Cakewalk.ini` variables affect how tempo envelope shapes are preserved when opening Sonar 2021.04 (and later) projects in earlier versions.

| Variable | Type | Default value | What it does |
|--|---------|---------------------------|---|
| <code>TempoMapDecimationResolution=<0-3></code> | Integer | 1 (240 ticks / 16th note) | Setting the value to 2 or 3 will increase the number of decimation points, making the tempo changes more accurate, but will slow down calculations when drawing envelopes. The values are as follows: 1 = 240 ticks (16th Note) 2 = 120 ticks (32nd Note) 3 = 60 ticks (64th Note) 4 = 30 ticks (128th Note) 5 = 15 ticks (256th Note) 6 = 12 ticks (320th Note) 7 = 6 ticks (640th Note) 8 = 3 ticks (1280th Note) |
| <code>TempoImportDecimationResolution=<0-3></code> | Integer | 1 (240 ticks / 16th note) | This variable should be left at 1 in most cases in order to pick up most shapes. The values are as follows: 1 = 240 ticks (16th Note) 2 = 120 ticks (32nd Note) 3 = 60 ticks (64th Note) 4 = 30 ticks (128th Note) 5 = 15 ticks (256th Note) 6 = 12 ticks (320th Note) 7 = 6 ticks (640th Note) 8 = 3 ticks (1280th Note) |
| <code>TempoImportErrorThreshold=<0-250></code> | Integer | 10 | This variable controls how close the tempo entries have to match points on a candidate curve before this curve is chosen. The best fit curve will always be chosen first, but this threshold determines whether to go with that curve or continue with discrete points. Valid entries are 0 to 250 (0.00 to 0.25). The default is 10, which equates to a difference of 0.01 of four point differences added together. A value of 0 effectively means import everything as discrete jump values. |

Table 4. *Cakewalk.ini*

See also:

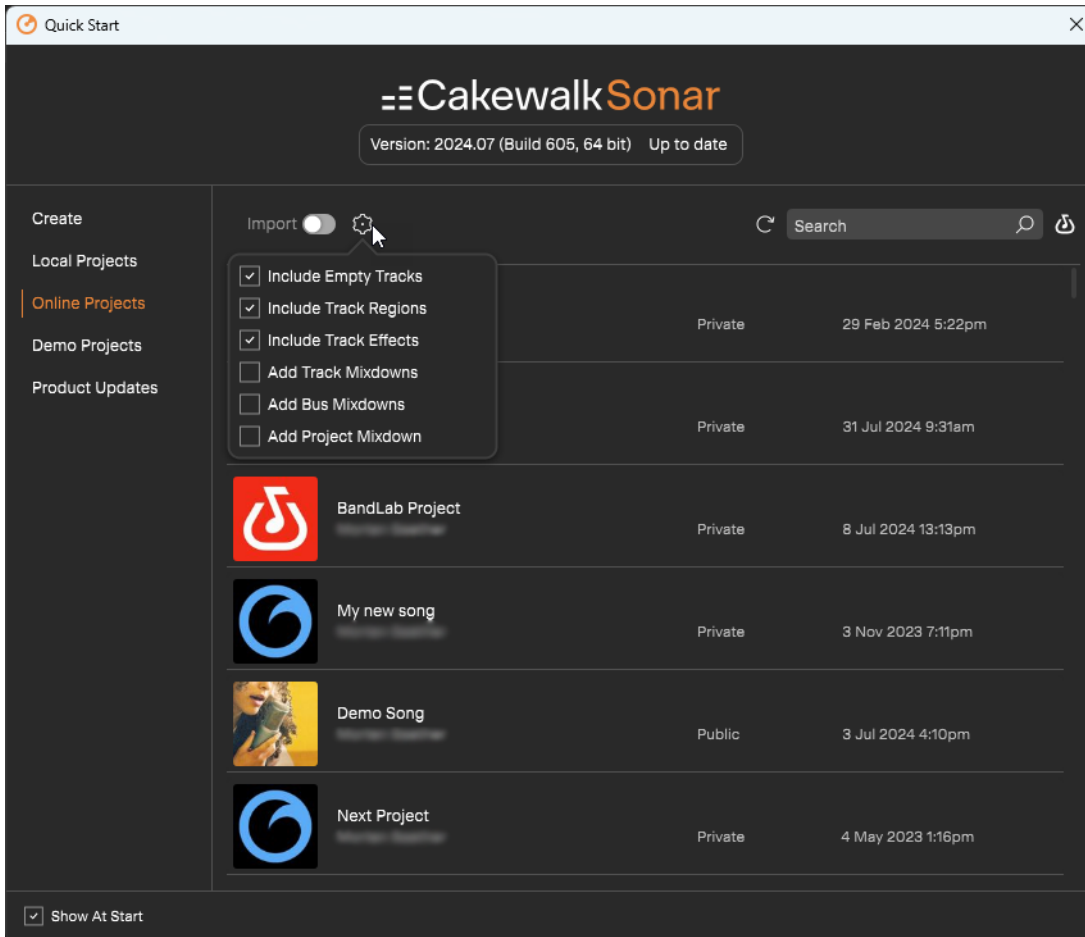
[“Initialization files”](#) on page 1419

[“Cakewalk.ini”](#) on page 1420

See:

- “How tempo changes affect audio clips” on page 308
- “How tempo changes affect automation” on page 311
- “Tempo track” on page 312
- “Tempo Inspector” on page 315
- “Changing tempos” on page 316
 - “Using the Tempo track” on page 318
 - “Using the Tempo Inspector” on page 328
 - “Using the Transport module” on page 331
 - “Using the Tempo commands” on page 332
 - “Setting the project tempo by tapping” on page 326
- “Offsetting the tempo map” on page 334
- “Setting the project tempo from an audio recording” on page 335
- “Setting the project tempo from freely recorded MIDI or audio” on page 337
- “Aligning measure/beat boundaries manually” on page 338
- “Setting the Metronome and Tempo settings” on page 266
- “Tempo” on page 307

BandLab library import/export



Sonar provides complete integration with your BandLab library, with support for downloads and uploads, tracking revision state, and setting song properties directly from within Sonar. You can export Sonar projects to BandLab as well as download projects from your BandLab library and open them in Sonar.

BandLab integration allows you to publish Cakewalk stems and mixes to the BandLab cloud, continue working on your songs using BandLab on mobile (iOS and Android) or web, and import your changes back to Sonar. This workflow presents many possibilities, including:

- ▶ Publish Sonar projects, stems and mixes to your BandLab library, and easily share audio on mobile and web
- ▶ Quickly open BandLab projects in Sonar
- ▶ Collaborate easily by sharing audio tracks via the BandLab cloud
- ▶ Bring projects started on mobile into Sonar for VST effects and advanced editing
- ▶ Fly in vocals or other parts for a Sonar project from iOS and Android
- ▶ Curate your music as playlists that you can play anywhere from your mobile device

- ▶ Quickly audition multiple mixes on different platforms (for example, check the mix in your car by connecting via Bluetooth to your car stereo)
- ▶ Publish your Sonar projects to BandLab, then embed the song on the Sonar User-submitted Songs forum at <https://discuss.cakewalk.com/index.php?/forum/30-songs> (this is much more powerful than posting a stereo mix to your song, because if you additionally provide stems others can offer more constructive advice on your mixes)


For more information about the free BandLab social music service, visit www.BandLab.com.

Publishing to your BandLab library

When publishing to BandLab, a project can be uploaded as a new project, or as a revision of the current BandLab project (see “[What is a revision?](#)” on page 344).

To publish the current project to your BandLab library, do *one* of the following:


- ▶ Select **File > Export > Publish to BandLab**
- ▶ Click the **Export** button in the Export Control Bar module and select **BandLab**

Click the **Publish** button drop-down menu  to specify the combination of project assets you wish to upload to the BandLab project. Tracks and buses are mixed down prior to uploading to BandLab.

For details, see “[Publishing to BandLab](#)” on page 346.

Importing from your BandLab library

To open a BandLab project, go to **File > Quick Start Screen** to open the Quick Start screen, then select the **Online Projects** page. You may open as a new Sonar project or import into an existing project. Note that revisions are only tracked if you open as a new

Sonar project. Click the **Song Download Options** button  to select the types of assets from the BandLab project you wish to download and open.

For details, see “[Importing from BandLab](#)” on page 348.

 **Important:** *Sonar is no longer compatible with projects downloaded via BandLab Assistant. As of version 2021.04, BandLab Assistant should no longer be used for BandLab project integration.*

What is a revision?

A **Revision** is a revised edit of your project with a unique date/timestamp. A new revision is created every time you make a new BandLab project or save an edit of your existing BandLab project.

Revisions ensure that nothing is overwritten. All revisions are saved, and you can go back to an older version of your project at any time.

Sonar projects opened from BandLab songs automatically inherit the song revision they were derived from. Subsequent uploads of the project by default are automatically linked to the last song revision.

Projects that originate from Sonar also follow the same rules. You may also create fresh BandLab songs from a revision by selecting **Upload as New Project** in the **Upload Project** dialog box (**File > Export > Publish to BandLab**).

Collaborate with others

You can invite other people to collaborate on a project via the BandLab cloud. For details, see [“Inviting collaborators”](#) on page 352.

Switching BandLab user accounts

If you have multiple BandLab user accounts and would like to sign in as a different user, select **Help > Sign Out from BandLab**, then select **Help > Sign In to BandLab** to sign in with a different account.

See:

[“Publishing to BandLab”](#) on page 346

[“Importing from BandLab”](#) on page 348

[“Inviting collaborators”](#) on page 352

See also:

[“Exporting”](#) on page 1083

Publishing to BandLab

Max duration and track limit

When publishing to BandLab, you can export a maximum duration of 15 minutes and up to 24 tracks or buses. If the project or selection exceeds these limits, adjust the selection before publishing to BandLab.

Note: An instrument track includes two tracks when uploading both audio and MIDI tracks.

Public vs private projects

A BandLab project can be either public or private. When a project is marked as **Public**, anyone will be able to listen, comment and share the project. Mark a project as **Public** when you want to share your song with the BandLab community.

By default, all content is set to “Private”, meaning that only you and any invited collaborators can access it, make adaptations of it and use it. When **Public** is enabled, other users can view your content or play it on BandLab by streaming, but they will not be able to download, adapt, synchronize or use that content.

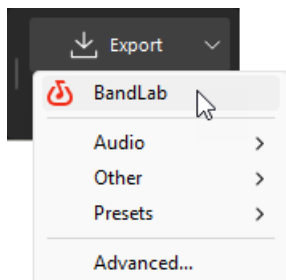
Publishing the current project to your BandLab library

After you have recorded and arranged your tracks, you can publish the project to your BandLab library.

To publish the current project:

1. Do one of the following:
 - ▶ Go to **File > Export > Publish to BandLab** to open the **Upload Project** dialog box.
 - ▶ In the Control Bar’s Export module, select either **Project** or **Selection** to specify if you want to publish the entire project, or only selected clips and tracks, then click the **Export** button and select **BandLab** to open the **Upload Project** dialog box.


Note: If you want to publish individual tracks or buses, and the project contains more than 16 tracks or buses, you must select **Selection** and manually select the tracks or buses you want to export.




2. In the **Upload Project** dialog box, you can modify the following project settings:
 - ▶ **Title.** Specify the name of the project as you want it to appear in BandLab. By default, the name is inherited from the *Sonar* project name.
 - ▶ **Description.** Enter a brief description for the project/revision (up to 250 characters).
 - ▶ **Upload as New Project.** [Only available if the current project has already been published] Instead of uploading as a revision of the current project, upload as a new project. Different edited versions of BandLab songs are linked together by a revision control system. For details, see “[What is a revision?](#)” on page 344.

Note: After the first export, subsequent exports from the same *Sonar* project will appear as revisions of the original BandLab project.

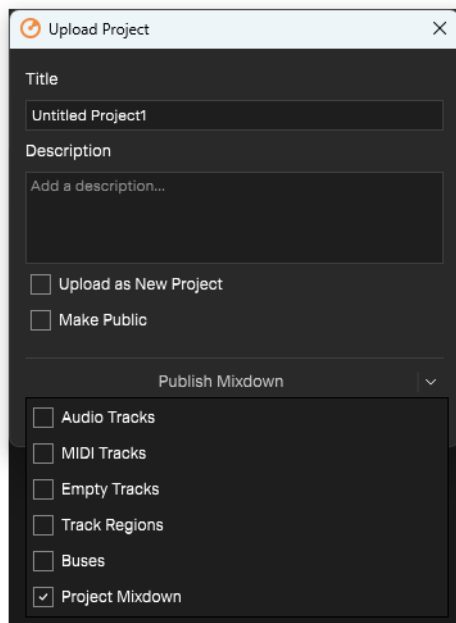
▶ **Make Public.** Share your song with the BandLab community. Anyone will be able to listen, comment and share this project. By default, all content is set to “Private”, meaning that only you and any invited collaborators can access it, make adaptations of it and use it. When **Make Public** is enabled, other users can view your content or play it on BandLab by streaming, but they will not be able to download, adapt, synchronize or use that content. For details, see [“Public vs private projects”](#) on page 346.

▶ **Publish options** . Select the project assets you want to upload:

- **Audio Tracks.** Publish individual audio tracks and Instrument track audio, up to a maximum of 16 tracks. All clips in a track are mixed down to a single region.
- **MIDI Tracks.** Publish individual MIDI and Instrument tracks. If **Audio Tracks** and **MIDI Tracks** are both selected, instrument track MIDI and audio are both uploaded, and the MIDI instrument track is muted in BandLab.
- **Empty Tracks.** Upload empty tracks. The project must contain at least one non-empty track.
- **Track Regions.** Upload individual clips instead of track mixdowns.
- **Buses.** Publish stereo bus outputs, up to a maximum of 24 buses (surround buses will downmix to stereo).

 **Note:** If your project contains more than 24 buses, you must manually select the buses you want to export, and also select the audio tracks that feed the buses. For details, see [“Bus selection”](#) on page 923 and [“Select tracks/buses that are assigned to a specific bus”](#) on page 923.

- **Project Mixdown.** Publish the entire mix as a single track. If you publish both individual tracks and a project mixdown, the project mixdown will be muted in order to prevent doubled audio.




3. Click **Publish Mixdown.**

The project is exported to your BandLab library.

4. Click **Publish Mixdown.**

The project is exported to your BandLab library.

A toast notification appears after the export has been uploaded to the BandLab cloud.

 **Note:** Projects will export as either 16-bit / 44.1kHz or 16-bit / 48kHz WAV files, depending on the project's settings. Higher settings will automatically downsample to the required format during export.

See:

[“Importing from BandLab”](#) on page 348

[“Inviting collaborators”](#) on page 352

[“BandLab library import/export”](#) on page 343

[“Exporting audio”](#) on page 1085

[“Export module”](#) on page 572

[“Upload Project dialog”](#) on page 1734

Importing from BandLab

You can open a BandLab project as a new Sonar project, or import a BandLab project into the current Sonar project.

- ▶ **To open or import a BandLab project that has not been downloaded yet.** See [“Opening or importing a project from your BandLab library”](#) on page 348.
- ▶ **To open a BandLab project that has already been downloaded.** See [“Opening a downloaded BandLab project”](#) on page 350.
- ▶ **To import a BandLab project that has already been downloaded.** See [“Importing a downloaded BandLab project”](#) on page 351.

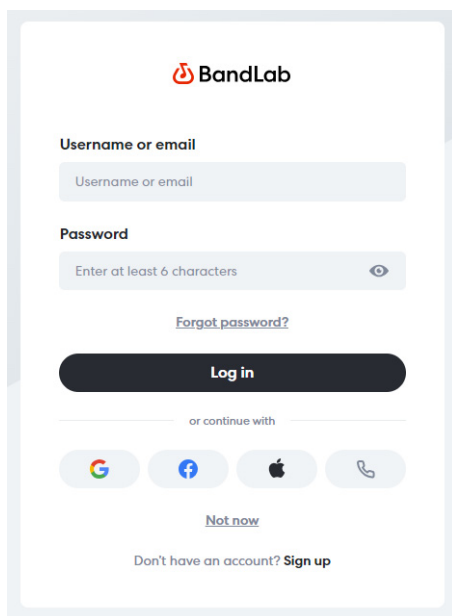
Opening or importing a project from your BandLab library

You can open a BandLab project as a new *Sonar* project, or import a BandLab project into the current *Sonar* project.


To open or import a project from your BandLab library:

1. Go to **File > Quick Start Screen** to open the Quick Start screen, then select the **Online Library** page.

If you are not already logged in to your BandLab account, you will be prompted to log in.



2. Select the project you want to open or import.

3. Click the **Song Download Options** button  and, specify which assets to include when opening/importing the selected project:

- **Include Empty Tracks.** Include tracks that contain no data.
- **Include Track Regions.** Include individual clips instead of track mixdowns.
- **Include Track Effects.** Include track effects.
- **Add Track Mixdown.** Include individual track stems.

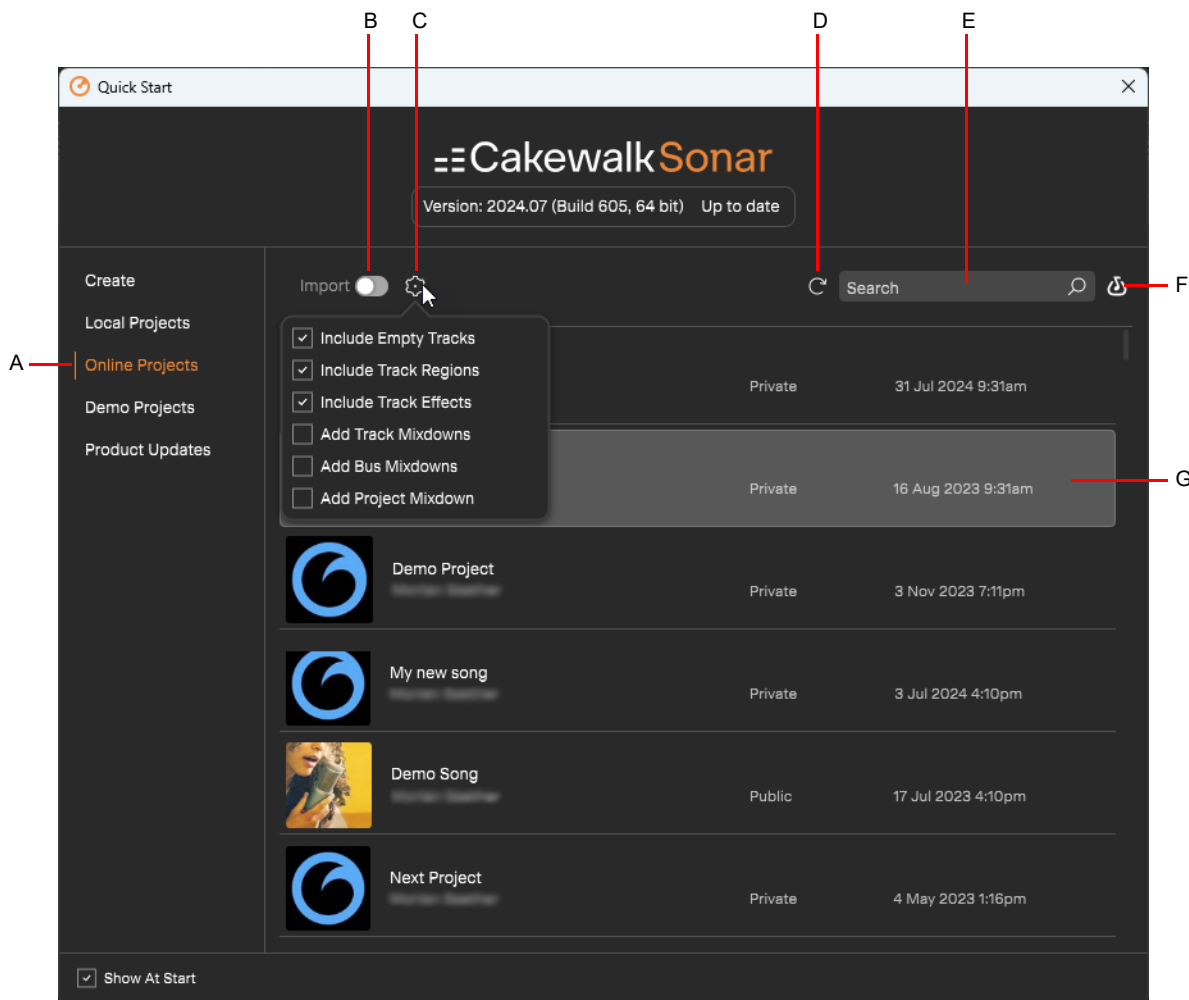
Note: *The BandLab server must generate individual track mixdowns. The timing for this is dependent on server availability. If the server is busy you may get a message notifying you that track mixdowns are not ready yet. You can choose to download without the mixdowns, or retry downloading the project again later.*

- **Add Bus Mixdown.** Include individual bus stems.
- **Add Project Mixdown.** Include a stereo mixdown of the project. If you import both individual tracks and a project mixdown, the project mixdown will be muted in order to prevent doubled audio.

4. Do *one* of the following:


- ▶ To open the project as a new *Sonar* project, double-click the project.
- ▶ To append the project to the current *Sonar* project, enable **Import**, then double-click the project.


Figure 114. Quick Start screen: Online Library page.





A. Show Online Library **B.** Import (enable to import; disable to load) **C.** Song Download Options **D.** Refresh project list **E.** Search **F.** View Selected Song Online **G.** Selected project is highlighted

The Quick Start Screen **Online Library** page contains the following settings:

- ▶ **Projects.** List of all projects in your BandLab library.
- ▶ **Import.** Enable to import and append the selected project to the current *Sonar* project instead of opening as a new project.
- ▶ **Song Download Options**  Specify which assets to include when opening/importing the selected project:
 - ▶ **Include Empty Tracks.** Include tracks that contain no data.
 - ▶ **Include Track Regions.** Include individual clips instead of track mixdowns.
 - ▶ **Include Track Effects.** Include track effects.
 - ▶ **Add Track Mixdown.** Include individual track stems.

 **Note:** *The BandLab server must generate individual track mixdowns. The timing for this is dependent on server availability. If the server is busy you may get a message notifying you that track mixdowns are not ready yet. You can choose to download without the mixdowns, or retry downloading the project again later.*

- ▶ **Add Bus Mixdown.** Include individual bus stems.
- ▶ **Add Project Mixdown.** Include a stereo mixdown of the project.
- ▶ **Refresh**  Refresh the project list.
- ▶ **Search.** Search the project list.
- ▶ **View Selected Song Online**  View the project on www.bandlab.com, where you can view project history, view and invite collaborators, and open the project in BandLab Mix Editor.

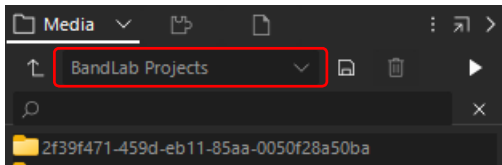
Opening a downloaded BandLab project

If you have already downloaded a BandLab project to your local file system (see “Opening or importing a project from your BandLab library” on page 348), you can open it as a new Sonar project without having to redownload the project.

To open a downloaded BandLab project as a new Sonar project, do *one* of the following:

- ▶ In the Media Browser, select the **BandLab Projects** content location preset to show all exported BandLab projects in the `C:\Users\\Documents\BandLab\Downloads` folder. Double-click the desired project folder, then double-click the BandLab Interchange file (.blx).

Figure 115. Media Browser.

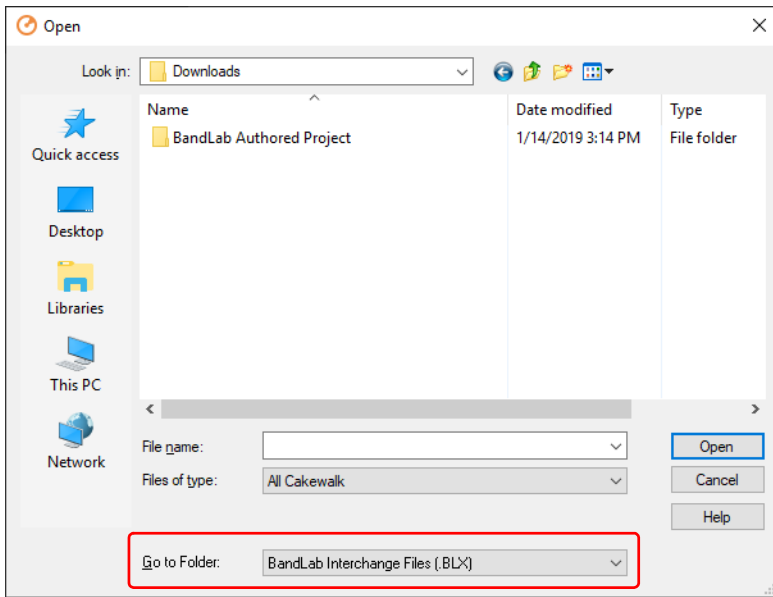


Or

1. Go to **File > Open** or press CTRL+O to open the **Open** dialog box.
2. In the **Go to Folder** drop-down list, select **BandLab Interchange File (.BLX)** to navigate to the `C:\Users\\Documents\BandLab\Downloads` folder.
3. Double-click the desired project folder.
4. Select the BandLab Interchange file (.blx) and click **Open**.

The BandLab Interchange file opens as a new untitled Sonar project that must be saved with a new file name.

Figure 116. File Open dialog box.



Importing a downloaded BandLab project

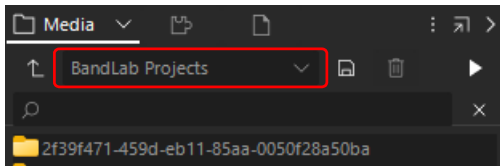
If you have already downloaded a BandLab project to your local file system (see “Opening or importing a project from your BandLab library” on page 348), you can import it into any Sonar project without having to redownload the project.

To import a downloaded BandLab project into the current Sonar project, do *one* of the following:

- ▶ Go to **File > Import > BandLab Project**.
- ▶ In the Media Browser, select the **BandLab Projects** content location preset to show all exported BandLab projects in the `C:\Users\<user name>\Documents\BandLab\Downloads` folder. Double-click the desired project folder, then drag the BandLab Interchange file (.blx) to the Track view.

Tracks from the BandLab project are inserted below the last track, color-coded to match their original track colors.

Figure 117. Media Browser.



 **Tip:** You can also drag individual tracks from the exported BandLab project’s `\Audio` folder.

See:


“Publishing to BandLab” on page 346

“Inviting collaborators” on page 352


“BandLab library import/export” on page 343

Inviting collaborators

You can invite other people to collaborate on a project. To do so:

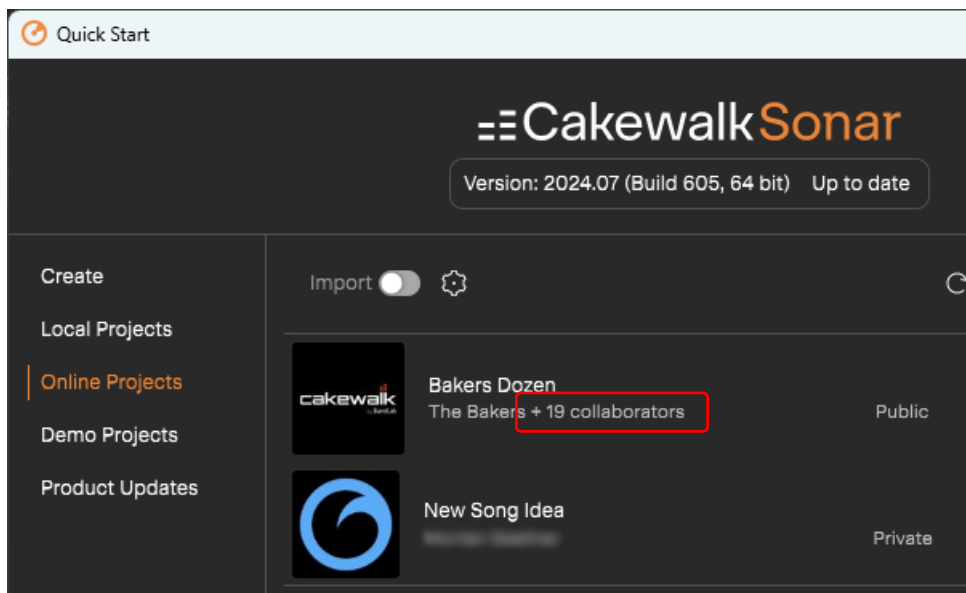
1. Go to **File > Quick Start Screen** to open the Quick Start screen, then select the **Online Library** page.
2. Select the project you would like to collaborate on, then click the **View Selected Song Online** button  to open the project in your web browser.
3. On the project web page, click **Project Details**.
4. Click the Options button ******* and select **Invite Collaborators**.
5. Enter the person's BandLab username or email address, provide an optional message, then click **Send**.

When a collaborator makes any changes to the project, it is uploaded as a revision, so your original project is not be modified directly.

 **Note:** *Collaborators can access your project even when it's set to **Private**.*

You can also share the project URL with others. Anyone who has access to the link can join and edit the project.

The number of collaborators is shown in the Quick Start screen **Online Library** page after the project author name.



See:

[“Publishing to BandLab”](#) on page 346

[“Importing from BandLab”](#) on page 348

[“BandLab library import/export”](#) on page 343

Arranging and editing

The Track view makes it easy to arrange and mix your projects from a single view. From one location, you can select, copy, move, mix, and rearrange the parts of your project, using menu commands or drag-and-drop tools.

You can add real-time audio and MIDI effects from the FX Rack and buses.

Arranger tracks allows you to create a color coded overview of the song structure, then edit sections of the entire project as one unit instead of moving individual clips. You can also create different arrangements in a non-destructive and non-linear manner.

Markers provide easy-to-use reference points and labels for the different parts of your project, and the snap grid makes it easy to align your clips to the desired time points.

Slip-editing allows you to non-destructively change the start and/or end time of a clip, just by dragging its borders.

With Groove clips, you can easily create repetitions of your clips using your mouse.

Both the Track view and Console view have a full set of record and playback meters, which you can configure in several ways. Sonar also has a variety of tools and commands for changing the tempo of your project.

Composite tracks allow you to keep all your takes in one track if you want, and selectively mute and solo the various clips in the track. Track folders let you edit multiple tracks at once and conserve screen space.

See:

[“Arranger tracks”](#) on page 354

[“Defining sections of your song”](#) on page 369

[“Creating arrangements”](#) on page 383

[“Navigating by Arranger sections”](#) on page 386

[“Exporting arrangements”](#) on page 387

[“Arranger templates”](#) on page 388

[“Arranging tracks”](#) on page 391

[“Inserting tracks”](#) on page 393

[“Working with track templates”](#) on page 401

[“Track icons”](#) on page 402

[“Arranging clips”](#) on page 404

[“Selecting clips”](#) on page 411

[“Duplicating clips”](#) on page 413

[“Moving and copying clips”](#) on page 414

[“Ripple editing”](#) on page 423

[“Clip selection groups”](#) on page 424

[“Nudge”](#) on page 427

[“Working with partial clips”](#) on page 429

[“Markers and the snap grid”](#) on page 430

[“Working with linked clips”](#) on page 436

[“Splitting and combining clips”](#) on page 437

[“Take lanes”](#) on page 439

[“Clip muting and isolating \(clip soloing\)”](#) on page 446

[“Comping”](#) on page 449
[“Track folders”](#) on page 467
[“Adding effects in the Track view”](#) on page 470
[“Undo, redo, and the undo history”](#) on page 471
[“Slip-editing \(non-destructive editing\)”](#) on page 472
[“Fades and crossfades”](#) on page 475
[“Enhanced editing with keyboard”](#) on page 478

See also:

[“Tempo”](#) on page 307
[“Changing tempos”](#) on page 316

Arranger tracks

Overview

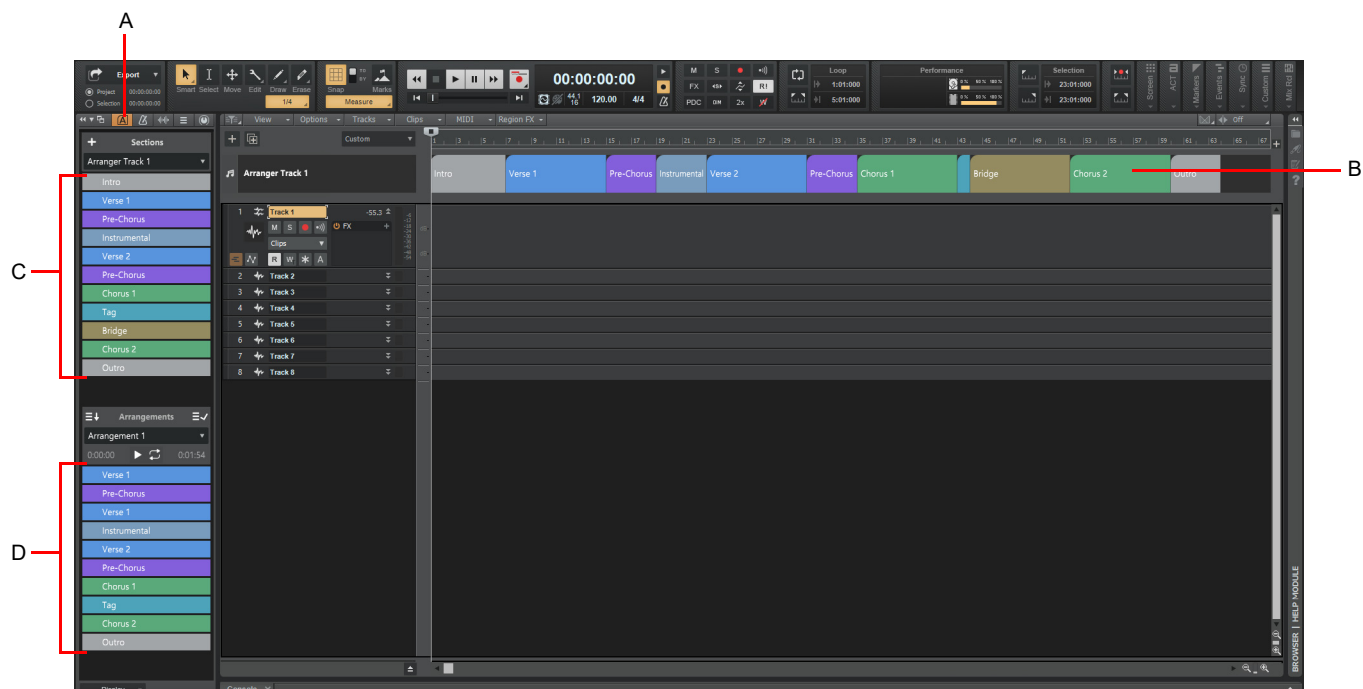
An Arranger track is an arrangement tool that provides several workflow benefits:

- ▶ Easily rearrange sections of the entire project as one unit instead of moving individual clips. For example, instantly swap the positions of the first and second chorus for all tracks, or copy the first verse in order to double its duration (see [“Arranger track drag operations”](#) on page 379).
- ▶ Experiment with different song structures in a non-destructive and non-linear manner. For example, does your song work best in AABA, ABAB, or ABAC song form? Define time range sections and sequence them in any order without destructively moving any clip data. You can even save multiple arrangements within each project (see [“Creating arrangements”](#) on page 383), and create Arranger templates that can be used in any project (see [“Arranger templates”](#) on page 388).
- ▶ Create a color coded overview of the song structure, and use the Arranger Inspector to quickly navigate around the project and jump to song sections (see [“Navigating by Arranger sections”](#) on page 386).
- ▶ Create arbitrary song sections anywhere on the project timeline, then later string them together for seamless playback (see [“Defining sections of your song”](#) on page 369 and [“Creating arrangements”](#) on page 383).
- ▶ Sections provide an additional way to perform time based selections and edits of the project.
- ▶ Create an unlimited number of arrangements per project, which can all be exported simultaneously (see [“Exporting arrangements”](#) on page 387).

Arranger functionality is distributed across two views:

- ▶ Arranger track (see [“Arranger tracks”](#) on page 357)
- ▶ Arranger Inspector (see [“Arranger Inspector”](#) on page 364)

Figure 118. Arranger track.



A. Arranger Inspector B. Arranger track(s)/timeline C. Sections D. Current arrangement

An arrangement is comprised of **Sections**, each spanning a unique time range. Other section properties include name and color, to clearly delineate regions of time and track content by musical function.

Important: By default, clicking an Arranger section also selects underlying track events. Clicking again deselects track events, while retaining selection of the section. This behavior allows you to easily determine whether or not track events are included in section edit operations. Note that the selection highlight in the Clips pane indicates selected track events.

To disable automatic selection of track events when selecting sections, right-click in the Arranger track timeline and disable **Select Events with Sections**.

Tip: You can prevent data on individual tracks from being selected when you select Arranger sections. For details, see [“Excluding tracks from following arrangements”](#) on page 382.

Basic workflow

1. Create and edit sections either within the Arranger Inspector or Arranger track timeline (see “[Defining sections of your song](#)” on page 369).
2. Move, add, delete, trim and reorder sections (see “[Editing sections](#)” on page 376).
3. [Optional] Create arrangements (see “[Creating arrangements](#)” on page 383):
 - a) Create alternate orders of sections, called *arrangements*, without affecting track events.
 - b) Arrangement sections can be edited and previewed independently of project sections.
 - c) An arrangement can subsequently be rendered to the project timeline and/or exported (see “[Exporting arrangements](#)” on page 387).

See:

“[Arranger tracks](#)” on page 357

“[Arranger Inspector](#)” on page 364

“[Defining sections of your song](#)” on page 369

“[Section types](#)” on page 372

“[Editing sections](#)” on page 376

“[Creating arrangements](#)” on page 383

“[Navigating by Arranger sections](#)” on page 386

“[Exporting arrangements](#)” on page 387

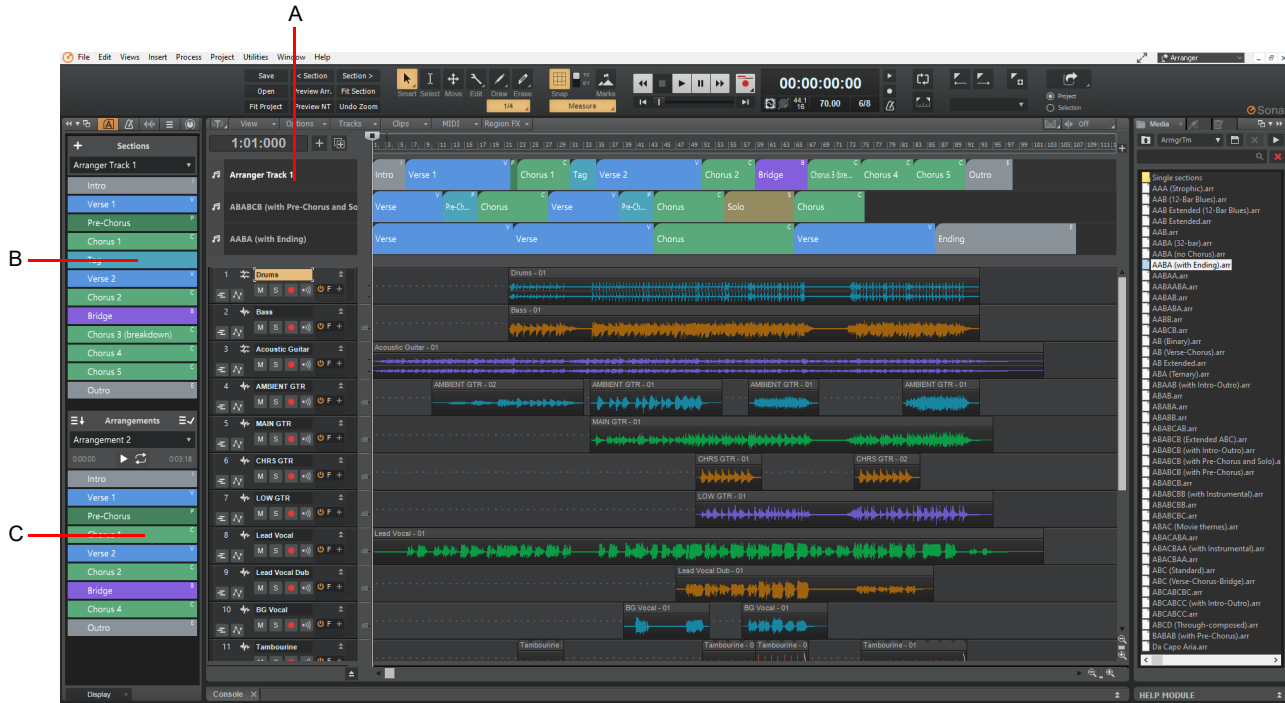
“[Arranger templates](#)” on page 388

Arranger tracks

A project can contain multiple Arranger tracks, with each track containing its own set of sections. Multiple Arranger tracks provides many benefits, including:

- ▶ Simultaneously declare multiple sections intersecting within a given range of time.
- ▶ Define and organize sub-sections within a larger section. For example, if you have a live recording of multiple songs, you can use one Arranger track to mark out each song, and another to mark out the verses and choruses within each song.
- ▶ Use multiple sections for generic annotation within a project.

Figure 119. Multiple Arranger tracks.

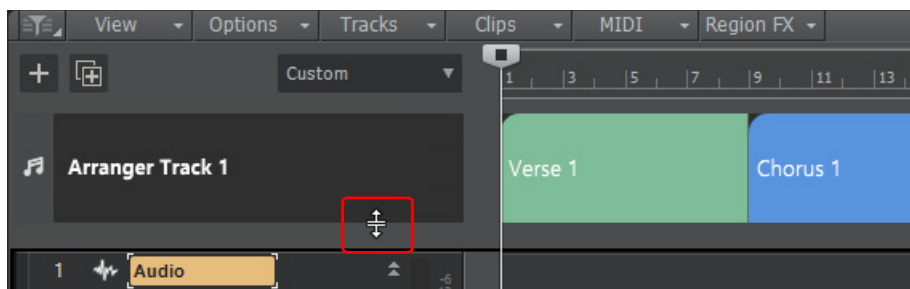


A. Multiple Arranger tracks (the active track is highlighted) B. Active Arranger track C. Current arrangement (can contain sections from any Arranger track)

To show/hide all Arranger tracks

To show or hide all Arranger tracks, click the Track view **View** menu and choose **Arranger Track Show/Hide**, or press A. To resize Arranger tracks, drag the splitter bar between the Arranger pane and the Track pane to change its height.

Figure 120. Drag the splitter bar vertically to resize the Arranger track.



Arranger tracks are empty until you define one or more sections (see “[Defining sections of your song](#)” on page 369).

There's no limit to the number of Arranger tracks you can create, but only 8 can be visible at once. To hide an Arranger track, right click on the Arranger track header and select **Hide** from the context menu. For details, see “[To hide individual Arranger tracks](#)” on page 360.


To make an arranger track visible again, select it from the context menu or from the Arranger Inspector's Sections drop-down menu. For details, see “[To show hidden Arranger tracks](#)” on page 360.

The active Arranger track is always shown in the Arranger Inspector. To select the active track, click on the Arranger track header, or select it from the Arranger Inspector's Sections drop-down menu. The active Arranger track is highlighted in the Arranger track header.

Arranger timeline

The Arranger track timeline shows all defined sections. You can drag to create and rearrange sections, then freely move them along the timeline.

Any changes in the Arranger timeline are immediately reflected in the Arranger Inspector's **Sections** list, and vice versa.

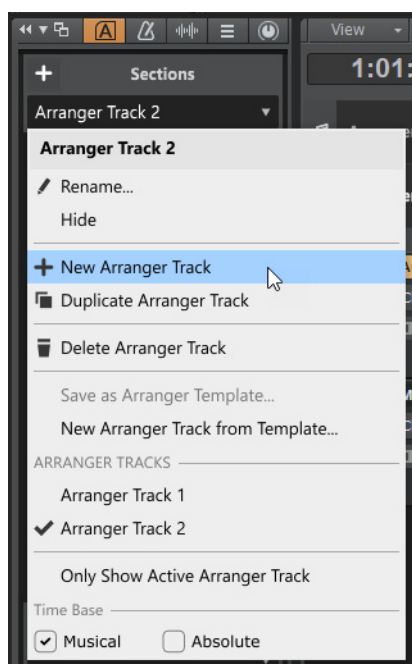
 **Tip:** To zoom the Clips pane so it shows the full width of a section plus a small portion of adjacent sections, hold down the **SHIFT** key and double-click a section. Repeat to return to the previous zoom level, or press **ALT+Z**.

To create a new Arranger track

To create a new Arranger track, do *one* of the following:

- ▶ In the Arranger Inspector, click the Sections menu and select **Add Arranger Track** to create a new empty track, or select **New Arranger Track from Template** to create a new track from an existing Arranger template.
- ▶ In the Track view, right-click any Arranger track name and select **New** to create a new empty track, or select **New Arranger Track from Template** to create a new track from an existing Arranger template.
- ▶ In the Media Browser, select the **Arranger Templates** content location preset, then drag a template (.arr file) to the Arranger Inspector's Sections area or to the Arranger Track header area in the Track view.

Note: Only 8 Arranger tracks can be shown simultaneously. If 8 Arranger tracks are already visible, you must first hide at least one track before you can create a new Arranger track (see *"To hide individual Arranger tracks"* on page 360).



To rename an Arranger track

To rename an Arranger track, do *one* of the following:

- ▶ Double-click the Arranger track name in the Track view or Arranger Inspector.
- ▶ Right-click the Arranger track header and select **Rename**.
- ▶ In the Arranger Inspector, select the Arranger track you want to rename, then click the Sections menu and select **Rename**.

To duplicate an Arranger track

To duplicate an Arranger track, do *one* of the following:

- ▶ Right-click the Arranger track header and select **Duplicate**.
- ▶ In the Arranger Inspector, select the Arranger track you want to duplicate, then click the Sections menu and select **Duplicate Arranger Track**.

To delete an Arranger track

To delete an Arranger track, do *one* of the following:

- ▶ In the Arranger Inspector, select the Arranger track you want to delete, then click the Sections menu and select **Delete Arranger Track**.
- ▶ In the Track view, right-click the Arranger track name and select **Delete**.

i Note: In order to delete a hidden Arranger track, first make the track visible, then select the **Delete** command.

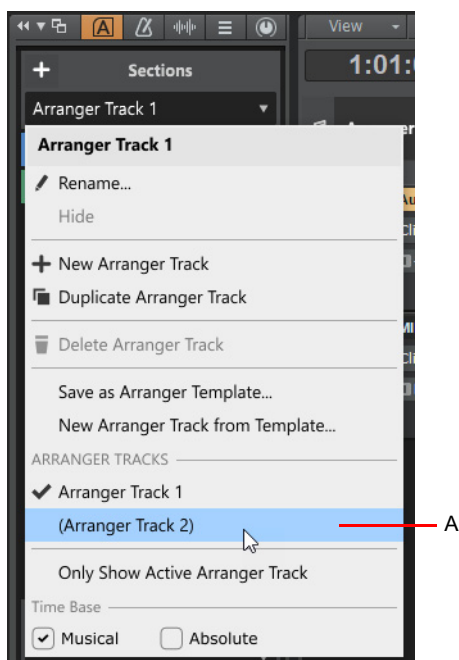
To hide individual Arranger tracks

The Track view can show up to 8 Arranger tracks simultaneously. If a project contains 8 visible Arranger tracks, you will not be able to create any additional tracks unless you first hide an existing track.

To hide an Arranger track, do *one* of the following:

- ▶ In the Arranger Inspector, click the Sections menu and select **Hide** to hide the active Arranger track.
- ▶ In the Track view, right-click the Arranger track name and select **Hide**.

Hidden Arranger tracks appear in parenthesis in menus.



A. Hidden track (name is shown in parenthesis)

To show hidden Arranger tracks

To show a hidden Arranger track, do *one* of the following:

- ▶ In the Arranger Inspector, click the Sections menu and select the hidden Arranger track.
- ▶ In the Track view, right-click any Arranger track name and select the hidden Arranger track from the context menu.

i Note: Only 8 Arranger tracks can be shown simultaneously. If 8 Arranger tracks are already visible, you must first hide at least one track before you can make another hidden track visible again.

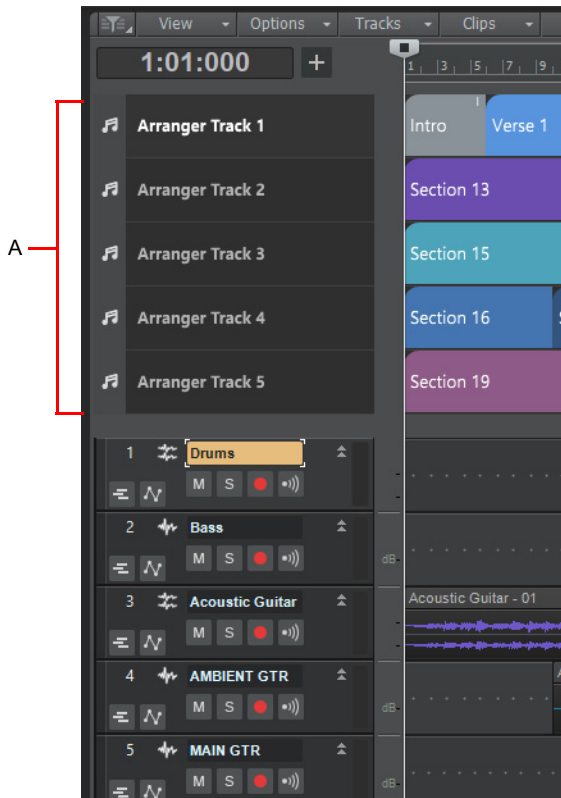
To only show the active Arranger track

Although a project can contain multiple Arranger tracks, you may want simplify the UI and only display the active Arranger track.

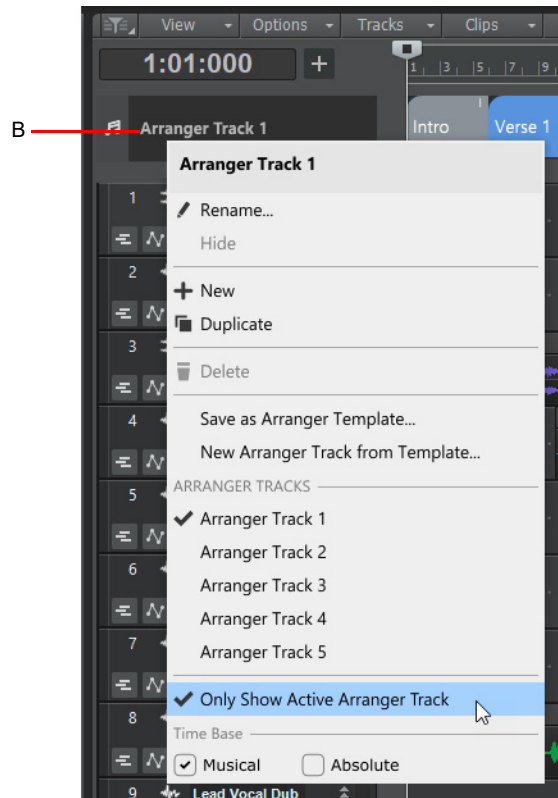
To only show the active Arranger track in the Track view, do *one* of the following:

- ▶ In the Arranger Inspector, click the Sections menu and select **Only Show Active Arranger Track**.
- ▶ In the Track view, right-click any Arranger track name and select **Only Show Active Arranger Track**.
- ▶ Click the Track view **View** menu and select **Display > Only Show Active Arranger Track**.

Only Show Active Arranger Track disabled:



Only Show Active Arranger Track enabled:



A. All Arranger tracks visible (up to 8 simultaneously) B. Only active Arranger track visible



To sort Arranger tracks

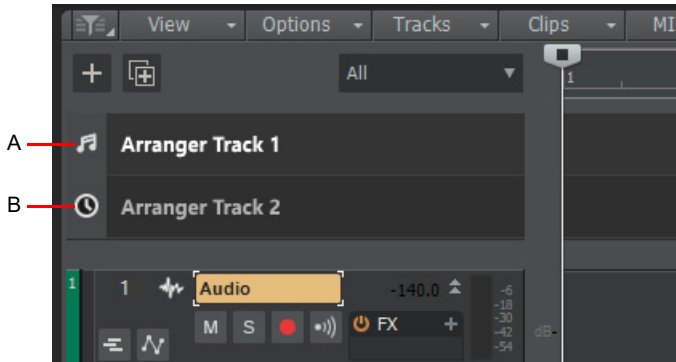
To change the order of Arranger tracks in the Track view, drag the track names up/down.

Arranger track time base

The time base format for each Arranger track can be set to either **Musical** or **Absolute**. The time base format determines what happens to sections when you change the project tempo.

To toggle between musical and absolute time, click the icon to the left of the Arranger track name in the Track view:

- ▶ **Musical** . A section's M:B:T position stays constant, and its absolute position shifts.
- ▶ **Absolute** . A section's absolute position stays constant, and its M:B:T position shifts. Absolute time is useful for scoring to film/video. The Arranger track tooltip shows time as H:M:S:F and samples.



A. Musical time B. Absolute time

When committing an arrangement, the following rules apply:

- ▶ If all the sections came from absolute time Arranger tracks, the committed arrangement track will be absolute.
- ▶ If the sections came from musical Arranger tracks (or a mixture of musical/absolute), the committed arrangement track will be musical.

Selection behaviors

- ▶ You can choose whether a time selection contains sections from only the active Arranger track, or from all Arranger tracks. This is done from the Track view **Options** menu:
 - ▶ **Select Sections with Time Ruler (Active Arranger Track).** Making a time selection in the time ruler will also select any overlapping Arranger sections in the active Arranger track.
 - ▶ **Select Sections with Time Ruler (All Arranger Tracks).** Making a time selection in the time ruler will also select any overlapping Arranger sections in all Arranger tracks.
- ▶ **Ripple Edit All** affects sections in all Arranger tracks.
- ▶ The **Cut Special**, **Copy Special**, and **Delete Special** commands provide the option to include sections from only the active Arranger track, or from all Arranger tracks.

Section operation behaviors

Each Arranger track acts completely separately from one another, so section operations in one Arranger track will not affect other Arranger tracks. For example:

- ▶ Section Move/Copy/Swap operations does not affect sections in other Arranger tracks
- ▶ Moving sections between tracks does not affect clips

There are three exceptions:

- ▶ Using **Delete** when **Ripple Edit All** is enabled
- ▶ Using **Project > Insert Time/Measures**
- ▶ Using Cut/Copy/Paste with all the sections range selected, or **Ripple Edit All** is enabled

See:

“Arranger tracks” on page 354

“Arranger Inspector” on page 364

“Defining sections of your song” on page 369

“Section types” on page 372

“Editing sections” on page 376

“Creating arrangements” on page 383

“Navigating by Arranger sections” on page 386

“Exporting arrangements” on page 387


“Arranger templates” on page 388

Arranger Inspector

The Arranger Inspector manages a list of project sections, and facilitates quick reordering of sections without having to drag or zoom horizontally within the Clips pane.

To show/hide the Arranger Inspector

To show/hide the Arranger Inspector, do *one* of the following:

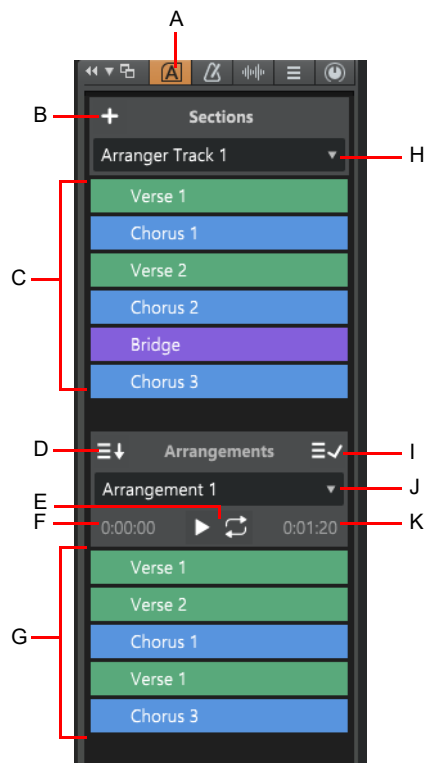
- ▶ Click the **Show/Hide Arranger** button  at the top of the Inspector pane
- ▶ Double-click a section in the Arranger track timeline
- ▶ Press ALT+SHIFT+I

The Arranger track will also be shown if it is hidden.

Figure 121. Inspector header.



Figure 122. Arranger Inspector.




A. Show/hide Arranger Inspector **B.** Add section **C.** Sections **D.** Add all sections to current arrangement **E.** Preview current arrangement **F.** Elapsed time **G.** Current arrangement **H.** Sections menu (select and create new Arranger tracks) **I.** Commit current arrangement to project **J.** Arrangements menu (select and create new arrangements) **K.** Remaining time

Sections

Sections are the building blocks that make up the song. Each section defines a time range in the project, such as Intro, Verse, Chorus, etc. An *arrangement* is an ordered set of sections. You can sort the sections in any order to define the playback order. To do so, drag the sections from the **Sections** area down to the **Arrangements** area.

The **Sections** area lists all the arranger sections defined in the project's timeline, from which a custom arrangement can be built. The order of the sections reflect the order in which they appear in the timeline.

The **Sections** list provides an additional way to edit time based selections of the project. Any operation performed in the **Sections** list is immediately reflected in the project/timeline, and vice versa.


To copy all sections to the current arrangement, click the **Add All Sections to Arrangement** button . If one or more sections are selected, only the selected sections will be copied.

Add Section button

The **Add Section** button  inserts a new section.

- ▶ The new section duration is inherited from the last clicked section, or defaults to 1 measure.
- ▶ If no sections are selected, the new section is added at the end.
- ▶ If at least one section is selected, the new section is added at the beginning of the selection, and downstream sections move to make room. Any selected track events also move.



Tip: Right-click the **Add Section** button  to insert a section of a specific type (see “*Section types*” on page 372).

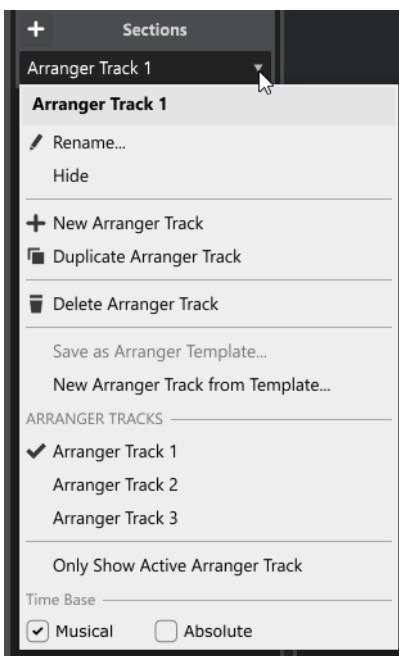
See also:

“*Defining sections of your song*” on page 369

Sections menu

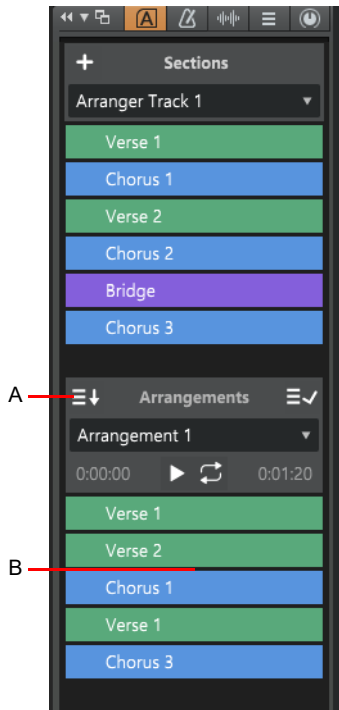
The Sections menu lets you create, select, hide, duplicate, rename, and delete Arranger tracks.

Figure 123. *Sections menu.*



Arrangements

Figure 124. Arranger Inspector.





A. Add all sections to the current arrangement B. Drag here


The **Arrangements** area allows you to sequence sections in a non-linear manner without destructively moving any clip data, regardless of which order they appear in the project's timeline.

The **Sections** list is a collection of project sections from which an arrangement can be built. To create an arrangement, drag sections from the **Sections** list or from the Arranger track. Any section can appear multiple times within an arrangement (or not at all).

To move sections in the list, drag them up or down.

To play the current arrangement, click the **Preview** button  or press ALT+SPACEBAR (see "To preview an arrangement" on page 384). The **Arrangements** list shows the order in which the sections are played back, from top to bottom.

To (destructively) render the current arrangement to the project's timeline, click the **Commit Arrangement to Project** button  (see "To commit an arrangement" on page 385).

Note: Operations performed in the **Arrangements** section have no effect on the linear project structure until you click the **Commit Arrangement to Project** button , at which time the Arranger track timeline and the **Sections** list in the Arranger Inspector inherit the structure of the arrangement.

Add All Sections to Arrangement button

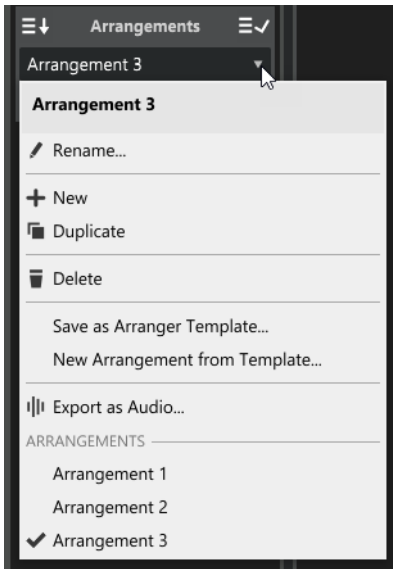
The **Add All Sections to Arrangement** button  copies all sections to the current arrangement.

If one or more sections are selected, only the selected sections will be copied.

Arrangement menu

The Arrangements menu lets you create, select, duplicate, rename, and delete arrangements.

Figure 125. Arrangements menu.



See also:


[“To create a new arrangement”](#) on page 383

[“To delete an arrangement”](#) on page 384

[“To rename an arrangement”](#) on page 384

[“To duplicate an arrangement”](#) on page 384

Preview button

The **Preview** button  plays back the current Arrangement.

During Arranger preview, the main transport **Play** button  shows a small “A” icon to indicate it is playing back an arrangement instead of following the project’s linear timeline, and the active section shows a progress indicator.

Arranger preview can only be started from the Arranger Inspector, not from the Control Bar’s Transport module.

To start preview from a specific section, click a section’s preview button in the Arranger Inspector.


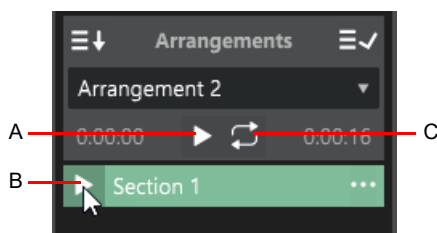
To enable/disable preview looping, click the **Loop Enable/Disable** button .

Figure 126. Arranger Preview buttons.




A. Arrangement preview B. Section preview C. Loop arrangement preview

Note: Arranger Preview is not supported in projects that contain video, ReWire synths, and active Region FX.

See also:


[“To preview an arrangement”](#) on page 384

Commit Arrangement to Project button

The **Commit Arrangement to Project** button  renders the arrangement to the project's timeline and updates track content accordingly.

If you would like to create linked clips when committing an arrangement, hold down the SHIFT key, then click the **Commit**

Arrangement to Project button .

To insert a committed arrangement into the existing project at the Now Time, right-click the **Commit Arrangement to Project** button  and select **Insert Committed Arrangement**.

See also:

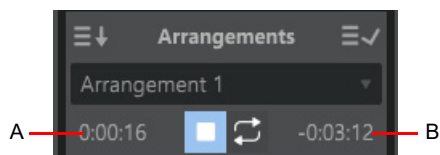
[“To commit an arrangement”](#) on page 385

Elapsed / remaining time

The elapsed and remaining time is displayed in H:M:S time format for the current arrangement.

During preview, the first time value increments to show elapsed time. The second time value decrements to show time remaining.

Figure 127. Arranger Inspector.



A. Elapsed time **B.** Remaining time

See:

[“Arranger tracks”](#) on page 354

[“Arranger tracks”](#) on page 357

[“Defining sections of your song”](#) on page 369

[“Section types”](#) on page 372

[“Editing sections”](#) on page 376

[“Creating arrangements”](#) on page 383


[“Navigating by Arranger sections”](#) on page 386

[“Exporting arrangements”](#) on page 387

[“Arranger templates”](#) on page 388

Defining sections of your song

To use the Arranger track, you must first define time range sections such as Intro, Verse, Chorus, etc. Sections can be of any duration, but it is common to start/end them at measure boundaries.

 **Tip:** When drawing section in the Arranger timeline, enable *Snap to Grid* and set the snap resolution to **Measure**.

Section behaviors


- ▶ Sections are presented above the Clips pane, immediately below the time ruler.
- ▶ Sections cannot overlap, but do not have to be contiguous.
- ▶ Changing the position of a section changes the relative positions of track content within the section, with ripple effect.
- ▶ Section position can also be changed without modifying track events.



To add a section

If the Arranger track is not visible, click the Track view **View** menu and select **Arranger Track Show/Hide**, or press A.

If the Arranger Inspector is not visible, click the **Show/Hide Arranger** button  at the top of the Inspector pane.

New sections can be created by any of the following means:

- ▶ Draw a range within the Arranger track timeline (below the time ruler).
 - ▶ Hold down the ALT key to overwrite any downstream sections you draw over.
 - ▶ Hold down the SHIFT key to move over any downstream sections.
- ▶ Double-click a blank area in the Arranger track. The new section duration is inherited from the last clicked section.
 - ▶ To insert a new section that spans the gap between two existing sections, hold down the ALT key and double-click the gap, or right-click the gap and select **Span Sections**.
- ▶ To insert a section at the mouse position, right-click the blank area in the Arranger track timeline and point to **Insert Section**, then select **Here** and select the desired section type.
- ▶ To insert a section at the Now Time, right-click the blank area in the Arranger track timeline and point to **Insert Section**, then select **At Now Time** and select the desired section type.
 - ▶ A new section appears at the Now Time position.
 - ▶ If there is space between the Now Time and the next section, the new section will be equal to the size of the previous selected section, or truncated to fit in the gap.
 - ▶ If there is no space between the Now Time and the next section, the new section will be equal to the size of the previous selected section, and downstream sections move to make room. Any selected track events also move.
 - ▶ If the Now Time position overlaps an existing section, the new section is added at the end.
- ▶ Click the **Add Section** button  in the Arranger Inspector.
 - ▶ The new section duration is inherited from the last clicked section, or defaults to 1 measure.
 - ▶ If no sections are selected, the new section is added at the end.
 - ▶ If at least one section is selected, the new section is added at the beginning of the selection, and downstream sections move to make room. Any selected track events also move.

 **Tip:** Right-click the **Add Section** button  to insert a section of a specific type (see “[Section types](#)” on page 372).

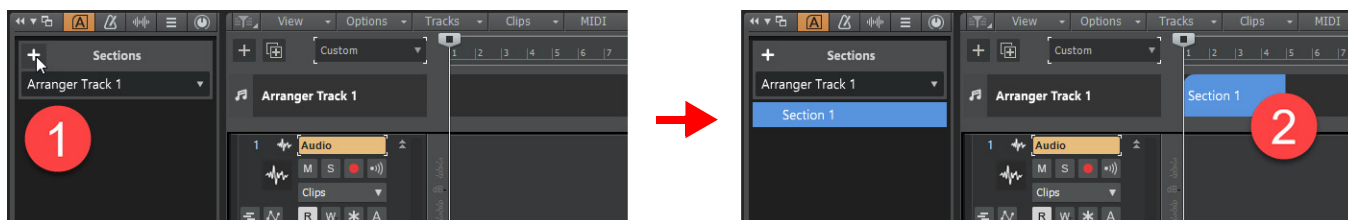
- ▶ Make a time selection, for example by selecting a range of track events, then right-click in the time ruler and select **Create Section from Selection**. A new Arranger section is created with start/end times defined by the selection.
- ▶ You can convert existing text markers to sections. For details, see “[Converting markers to sections and vice versa](#)” on page 371.

New sections are given a default name and color, which can be changed by right-clicking the section (see [“To rename a section”](#) on page 376 and [“To change the section color”](#) on page 377).

Figure 128. Adding a section in the Arranger track timeline adds it in the Arranger Inspector as well.



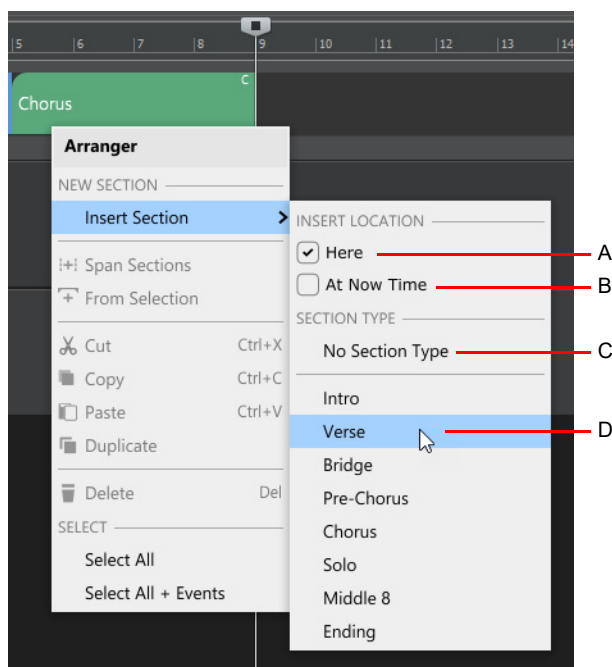
Figure 129. Adding a section in the Arranger Inspector adds it in the Arranger track timeline as well.



By default, drawing a section or clicking the **Add Section** button **+** creates a new unassigned section, which can then be assigned to a specific section type (see [“To assign a section type to a section”](#) on page 372). However, you can also directly insert a section of a specific type. This can be done in the following ways:

- ▶ Right-click in the Arranger track and point to **Insert Section**, then select the desired section type from the submenu.
- ▶ Right-click the **Add Section** button **+** in the Arranger Inspector and select the section type from the pop-up menu.
- ▶ In the Media Browser, select the **Arranger Templates** content location preset, then open the **Single sections** folder and drag the desired template to an Arranger track.

Figure 130. *Insert Section* menu.



A. Insert the section at the location you clicked **B.** Insert the section at the Now Time **C.** Insert an unassigned section **D.** Section type to insert

For more information about section types, see [“Section types”](#) on page 372.

Converting markers to sections and vice versa

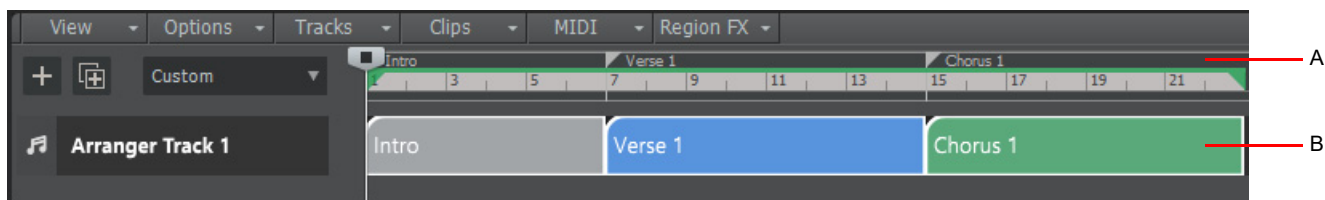
You can automatically create Arranger sections based on existing text markers (see “Creating and using markers” on page 432), and vice versa.

To convert markers to sections, make a time selection in the time ruler that spans the text markers, then right-click in the time ruler and select **Create Sections from Markers**.

The easiest way to use this is to use CTRL+A to select all before invoking this command. Sections are created, beginning at each text marker location, and ending at the location of the next marker in the timeline. Note that if you have markers beyond the last clip, you may have to extend your selection to encompass this marker.

The **Create Markers from Sections** command is similar, except it creates markers from sections. In both cases, any duplicates are skipped.


Figure 131. Convert markers to Arranger sections.

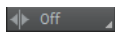


A. Markers B. Sections

To delete a hole between two sections

1. Drag in the time ruler to select the time range that spans the hole you want to delete.

 **Tip:** You can hold ALT and double-click the gap in the Arranger track timeline to create a temporary new sections that spans the gap, then select the new section.

2. Enable **Ripple Edit All** (click the **Ripple Edit On/Off** button  or click the Track view **Options** menu and select **Ripple Edit All** (see “Ripple editing” on page 423).
3. Go to **Edit > Delete**.

The hole is removed, and track events shift over to fill the gap.

Remember to disable **Ripple Edit All** if you no longer need to use ripple editing.

See:

“Arranger tracks” on page 354

“Arranger tracks” on page 357

“Arranger Inspector” on page 364

“Section types” on page 372

“Section types” on page 372

“Editing sections” on page 376

“Creating arrangements” on page 383

“Navigating by Arranger sections” on page 386

“Exporting arrangements” on page 387

“Arranger templates” on page 388

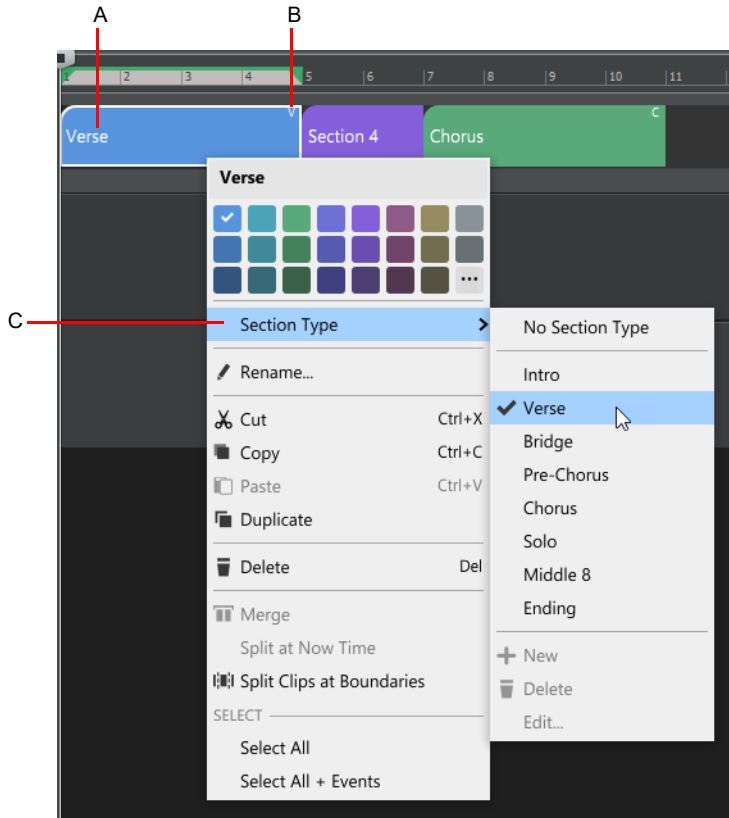
Section types

Arranger sections can be assigned to an optional section type attribute, such as **Verse**, **Chorus**, **Bridge**, etc. Sonar includes many common section types, and you can create your own custom section type presets (see “[To create a new section type preset](#)” on page 373).

Section types provide the following benefits:

- ▶ By tagging sections with type attributes, you can use Arranger templates (see “[Arranger templates](#)” on page 388) to instantly create new arrangements from your existing sections (see “[To create a new arrangement from an Arranger template](#)” on page 390).
- ▶ Quickly assign consistent names and colors to sections that serve specific musical functions in a song.
- ▶ Directly insert new sections that automatically use appropriate names and colors.

Figure 132. Section types.



A. Section type name **B.** Section type abbreviation (indicates that the section has been assigned to a type) **C.** Section Type menu

To assign a section type to a section

Right-click a section in the Arranger track or Arranger Inspector, point to **Section Type**, and select the desired section type.

The section inherits the name and color from the section type preset.

When a section is assigned to a type, the type abbreviation is shown in the top right corner of the section. This serves as a visual aide to help you identify which sections have been assigned to a type.

Note: If you have previously given the section a custom name, the original name is retained after assigning a section type. If you want to use the default style name, clear the current section name via the **Rename** command. A blank name will automatically use the stored style name. Should you want to use a blank section name, simply use a single space character as the name.

To create a new section type preset

1. Create a section that has the name, color, and default length that you want to save as a preset. The section name must be different than any existing factory or user section types.
2. Right-click the section and select **Section Type > New**.

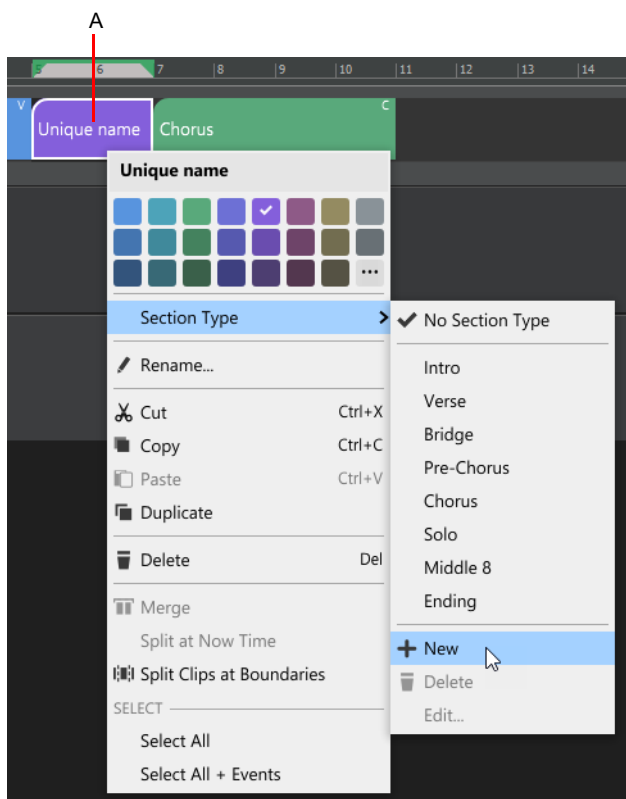
Note: In order to create a new section type, the selected section must have a unique name. The **New** command is disabled if:

- The selected section is assigned to a factory section type or an existing user section type
- The selected section has the same name as an existing section type. In order to create a new section type, the selected section must have a unique name.

A new section type preset is created and assigned to the section.

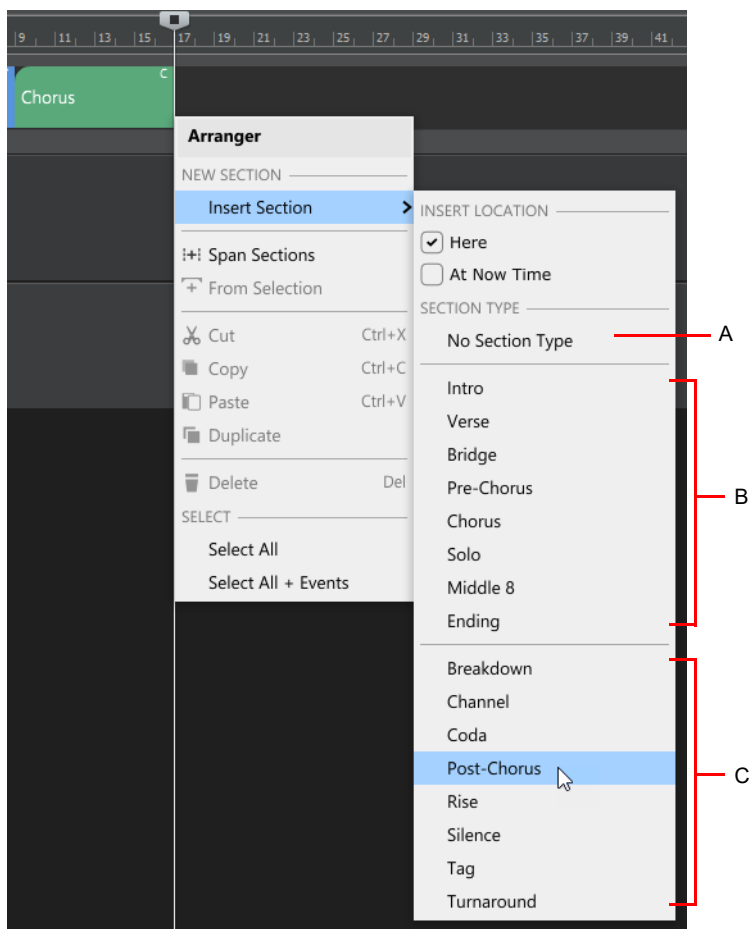
Section type presets are global, not per project.

Figure 133. Section Type menu.



A. Section that is used as the source for a new section type preset (the section name must be different than any existing section type presets)

Figure 134. Factory section types and user section types are listed separately in the Section Type submenu.



A. No section type (unassigned) B. Factory section types C. User section types

Tip: Custom user section types are stored in `userArrangerSectionTypes.json` in `%AppData%\Cakewalk\Sonar` in case you want to back up or copy your custom section presets to a different computer.

To delete a user section type preset

Note: Factory section types cannot be deleted, only user section types.

Right-click a section that is assigned to the user section type that you want to delete, then select **Section Type > Delete**.

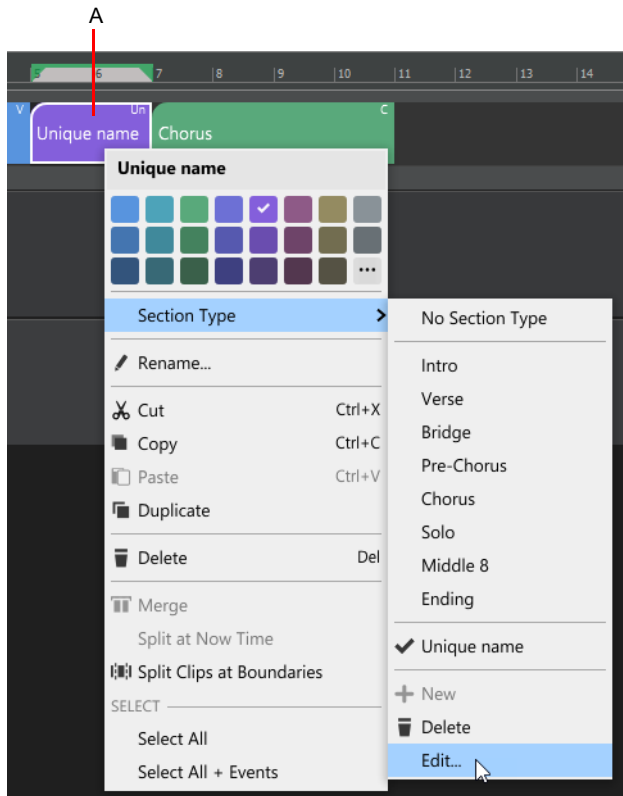
Section types are global. If a user section type is deleted, any sections that were assigned to the deleted type (in any project) will automatically be reassigned to **No Section Type**.

To edit a user section type preset

Note: Only user section type presets can be edited. Factory section types cannot be edited from the UI, but you can edit the `sectionTypes.json` file that lives in `C:\ProgramData\Cakewalk\Sonar\Arranger` (one file per language).

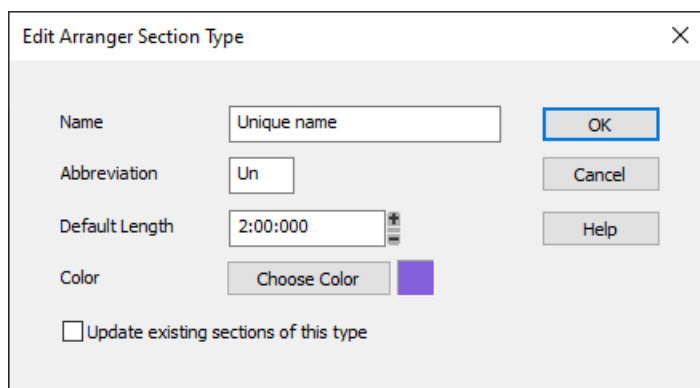
1. Right-click a section that is assigned to the user section type that you want to edit, then select **Section Type > Edit**.
2. In the **Edit Arranger Section Type** dialog box, specify the desired settings:
 - ▶ **Name.** The section name, as it appears in the Arranger track.
 - ▶ **Abbreviation.** The 1–3 character abbreviated section name, as shown in the top right corner of the section.
 - ▶ **Default Length.** The default section length (in M:B:T) that is used when inserting a new section of a specific type (see “To add a section” on page 369).
 - ▶ **Color.** The section type color.
 - ▶ **Update existing sections of this type.** Apply **Name**, **Abbreviation**, and **Color** changes to other existing sections of the same type in the current project.

Figure 135. Section Type menu.



A. Right-click a section that is assigned to the user section type you want to edit B. Edit

Figure 136. Edit Arranger Section Type dialog box.



To unassign a section

Right-click the section that you want to unassign, then select **Section Type > No Section Type**.

Unassigned sections do not display an abbreviated name in the top right corner.

See:


[“Arranger tracks”](#) on page 354

Editing sections

Arranger sections can be edited in the Arranger Inspectors **Sections** list, or in the Arranger track timeline.

If the Arranger track is not visible, click the Track view **View** menu and select **Arranger Track Show/Hide**, or press A.

If the Arranger Inspector is not visible, click the **Show/Hide Arranger** button  at the top of the Inspector pane.

 **Note:** Arranger sections can also be used by the following commands:

- **Edit > Cut Special**
- **Edit > Copy Special**
- **Edit > Paste Special**
- **Edit > Delete Special**
- **Project > Insert Time/Measures**
- **Snap to Grid Landmarks (Edit > Preferences > Customization - Snap to Grid)**

To rename a section

To rename a section, do *one* of the following:


- ▶ Right-click the section and select **Rename**.
- ▶ Double-click the section in the Arranger Inspector.
- ▶ Select the section and press F2.

See also:

[“Section types”](#) on page 372

To change the section color

Right-click the section and select a color on the pop-up menu.

 **Tip:** You can select multiple sections to change their color simultaneously. To select discontinuous sections, hold down the CTRL key and click the sections you want to select/deselect. To select a range of sections, click the first section, then hold down the SHIFT key and click the last section (see “[To select multiple sections](#)” on page 377).

To resize a section

Drag the left or right section edge.


Abutting sections will move over if extending the section duration.

To overwrite abutting sections, hold down the ALT key while resizing a section.

To move downstream sections when events are selected, hold down the SHIFT key while resizing a section.

To select a section

To select a single section, click the section in the Arranger track timeline or Arranger Inspector **Sections** list.

 **Important:** By default, clicking an Arranger section also selects underlying track events. Clicking again deselects track events, while retaining selection of the section. This behavior allows you to easily determine whether or not track events are included in section edit operations. Note that the selection highlight in the Clips pane indicates selected track events.

To disable automatic selection of track events when selecting sections, click the Track view **Options** menu and disable **Select Events with Sections**.

To select multiple sections

To select discontinuous sections, hold down the CTRL key and click the sections you want to select/deselect.

To select a range of sections, do *one* of the following:

- ▶ Drag with the right mouse button to lasso select in the Arranger track timeline.
- ▶ Click the first section, then hold down the SHIFT key and click the last section.
- ▶ Drag in the time ruler to make a selection (this behavior can be enabled/disabled with the Track view **Options > Select Sections with Time Ruler** option).

To select all sections

To select all sections, without selecting the underlying track events, right-click any blank area in the Arranger track and select **Select All**.

Only the sections themselves are selected. Track events associated with the sections are not selected.

To select all sections and underlying track events

To select all sections along with any underlying track events, right-click any blank area in the Arranger track and select **Select All + Events**.


Sonar selects all sections and track events across all tracks, within the bounds of the sections.


Excluded tracks (see “[Excluding tracks from following arrangements](#)” on page 382) and track events not associated with selected sections are not affected.

To delete a section

To delete a section, do *one* of the following:

- ▶ Right-click the section and select **Delete**.
- ▶ Click the section, then press the DELETE key.

 **Note:** *When deleting a section, you will also delete any selected track events. Click the section to toggle between selecting only the section or section+events.*


 **Caution:** *An arrangement section is an instance of a project section. Deleting a project section will also remove **all** instances of that section from **all** arrangements.*

To copy/duplicate a section

- ▶ Hold down the CTRL key and drag a section.
- ▶ Right-click the section and select **Duplicate**.

To split a section

Position the Now Time at the location where you want to split the section, then right-click the section and select **Split at Now Time**.

 **Note:** *You can also split clips at section boundaries. To do so, make a selection, then right-click and select **Split Clips at Boundaries**.*

*By default, MIDI notes that overlap section boundaries will also be split, and MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) are inserted at the split position. You can enable/disable this behavior with the **Split MIDI Notes** option in **Edit > Preferences > Customization - Editing** (see “[Customization - Editing \(Advanced\)](#)” on page 1684).*

To merge multiple sections


Select two or more contiguous sections you want to merge (or drag in the time ruler to make a time selection), then right-click a selected section and select **Merge**.

 **Note:** *You can use standard Windows CTRL and SHIFT modifiers to select multiple sections.*

 **Tip:** *When merging multiple sections, the merged section will inherit its name and color from the section you right-click.*

To move a section

Drag the section to the desired location (see “[Arranger track drag operations](#)” on page 379).

 **Note:** *When moving a section, you will also move any selected track events. Click the section to toggle between selecting only the section and section+track events.*

*To disable automatic selection of track events when selecting sections, click the Track view **Options** menu and disable **Select Events with Sections**.*

To swap two sections

Drag a section onto the middle of another section.

To move a section after another section

Drag the section onto the end of another section.

To copy instead of move, hold down the CTRL key.

To move a section before another section

Drag the section onto the beginning of another section.

To copy instead of move, hold down the CTRL key.

To overwrite an existing section

Hold down the ALT key and drag a section onto another section.

To replace an existing section

Hold down ALT+SHIFT and drag a section onto another section.

To move a section to the middle of another section (and split target section)

Hold down the SHIFT key and drag a section onto the middle of another section.

To copy instead of move, hold down CTRL+SHIFT.

Arranger track drag operations

You can arrange sections in a variety of ways by using modifier keys. Some operations behave differently depending on whether you drop at the start, middle, or end on an existing section. The tooltip shows the current operation.

| Default | CTRL | ALT | SHIFT | CTRL+SHIFT | ALT+SHIFT |
|---|---|--|--|--|-----------------------------|
| Move to the middle of existing section: Swap | Make a copy of section: | Disables ripple for operation; overwrites if dropping into an existing section | Split destination section at drop point and move everything over | Split destination section at drop point, insert copy at drop point and move everything else over | Replace an existing section |
| Move to end of existing section: insert after existing section | Drag to middle of existing section: insert copy at beginning or end | | | | |
| Move to beginning of existing section: insert before existing section | Drag to end of existing section: insert copy after existing section Drag to beginning of existing section: insert copy before existing section | | | | |

Table 5. Arranger track drag operations

| Default | CTRL | ALT | SHIFT | CTRL+SHIFT | ALT+SHIFT |
|-------------|--------------------|-----------|------------------|-----------------------|-----------|
| Move | Insert Copy Before | Overwrite | Split and Insert | Split and Insert Copy | Replace |
| Move Before | Insert Copy After | | | | |
| Swap | | | | | |
| Move After | | | | | |

Table 6. Arranger track drag operations

Arranger Inspector drag operations

| Default | CTRL | ALT |
|--|--|--|
| Move directly on top of existing section: Swap | Make a copy of section | Disables Ripple for operation (flips replace/ swap behavior) |
| Move above existing section: Insert before with ripple | Drag to middle of existing: insert copy at beginning or end | |
| Move below existing section: Insert after with ripple | Drag to end of existing: insert copy at end Drag to beginning: insert copy at beginning | |

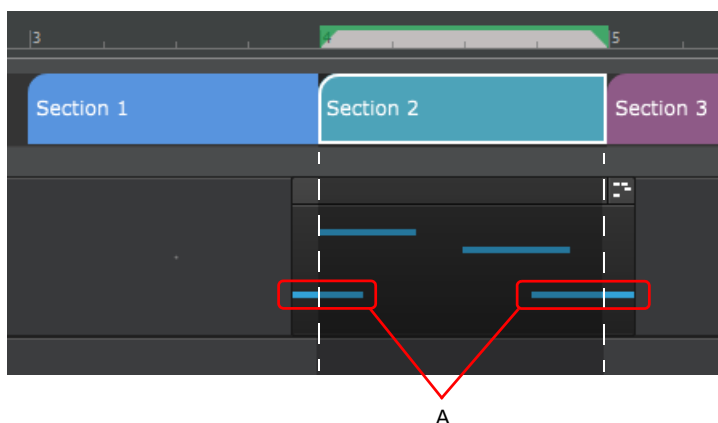
Table 7. Arranger Inspector drag operations

To cancel a drag operation, press the ESC key.

Dealing with leading/trailing MIDI notes that overlap section boundaries

When dragging sections or committing arrangements, Sonar has logic for dealing with leading/trailing MIDI notes that overlap section boundaries.

In the following example, section 2 is selected. The underlying MIDI clip contains note events that start slightly before section 2 and end slightly after section 2. By default, selecting section 2 will ignore the portions of overlapping note events that fall outside the section boundaries. Sonar now lets you optionally include the full duration of overlapping note events.



A. Notes that overlap section boundaries

Leading/trailing notes are often created in the following scenarios:

- ▶ The recorded performance is unquantized and notes appear slightly earlier than the section start.
- ▶ When using a sound with a slow attack, and the notes have to be played early to make up for the attack time.
- ▶ Leading notes as part of a lead-in phrase, or droned notes that overlap with the section boundaries.

You can specify the threshold that determines which overlapping note events are included when moving sections.

To do so, click the Track view **MIDI** menu and point to **Arranger Section Event Overlap Threshold**, then select one of the following options:

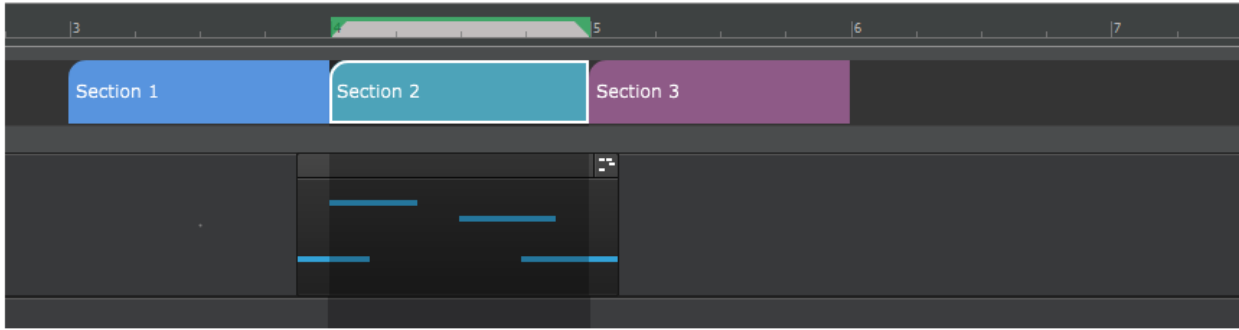
- ▶ **Off.** Ignore overlapping notes.
- ▶ **Note value (Whole – 1/256 Triplet).** Only include notes that overhang by a duration equal to or less than the selected value.
- ▶ **Any Overlap.** Include notes that overhang by any duration.

When overlapping notes fall within the threshold set, those notes are included in the section move/copy and the clip start/end is automatically resized (slip-edited) to accommodate the notes. The moved notes are also removed from the neighboring sections. This requires **Non-destructive Editing** to be enabled, and works best with **Split MIDI Note** enabled.

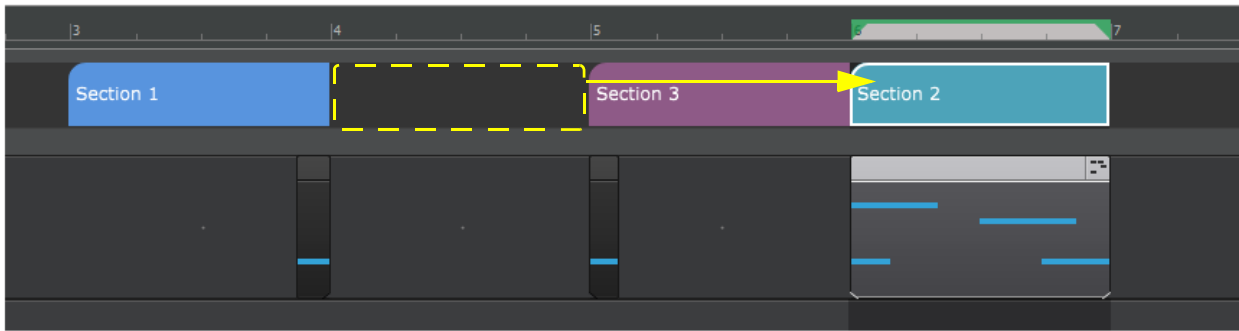
The **Arranger Section Event Overlap Threshold** setting affects all arranger drag operations, delete, commit arrangement, and **Duplicate** from the section context menu.

Figure 137. Result of moving section 2.

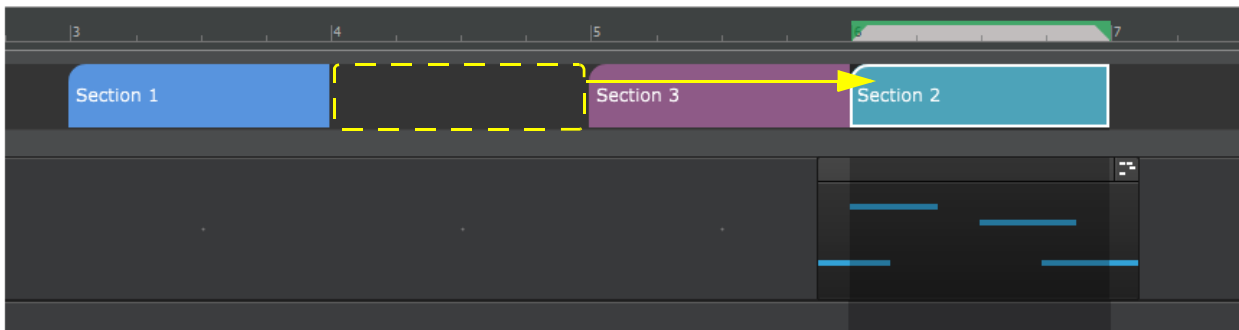
Original:



Arranger Section Event Overlap Threshold = Off




Arranger Section Event Overlap Threshold = 1/4:

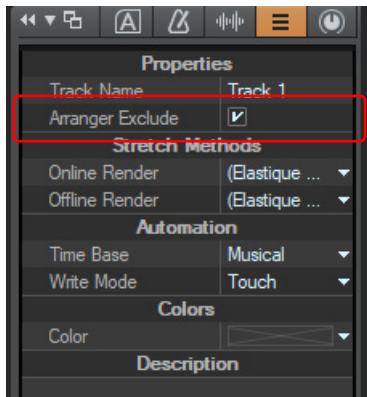


Excluding tracks from following arrangements

By default, clicking an Arranger section also selects underlying track events. Clicking again deselects track events, while retaining selection of the section. This behavior allows you to easily determine whether or not track events are included in section edit operations. Note that the selection highlight in the Clips pane indicates selected track events.

You can prevent data on individual tracks from being affected when you edit arranger sections. To do so, select **Arranger Exclude** in the Track Properties Inspector (see [“Properties Inspector - Track Properties”](#) on page 633).

 **Tip:** To exclude all track, press **CTRL+A** to select all tracks, then select **Arranger Exclude** in the Track Properties Inspector.



You can also lock individual clips to prevent them from being affected when editing sections. For details, see [“Locking Clips”](#) on page 422.

To disable automatic selection of track events when selecting sections, click the Track view **Options** menu and disable **Select Events with Sections**.

See:

[“Arranger tracks”](#) on page 354

[“Arranger tracks”](#) on page 357

[“Arranger Inspector”](#) on page 364

[“Defining sections of your song”](#) on page 369

[“Creating arrangements”](#) on page 383

[“Navigating by Arranger sections”](#) on page 386

[“Exporting arrangements”](#) on page 387

[“Arranger templates”](#) on page 388


Creating arrangements

An arrangement describes the overall structure of the song.

Sections can be sequenced in any order to create arrangements, without affecting project data. The sections don't have to live on the project timeline in any specific location or order, because the arrangement determines in which order they are played back.

The Arranger Inspector allows you to create unlimited different arrangements of the current project. Each arrangement can contain any combination of sections, in any order. All arrangements are saved within the project.

Arrangements are not tied to a specific Arranger track, and can contain sections from different Arranger tracks. In the Arranger Inspector, the tooltip indicates a section's parent Arranger track.

If the Arranger Inspector is not visible, click the **Show/Hide Arranger** button  at the top of the Inspector pane.

To create a new arrangement

1. Click the Arrangements menu and select **New**.
2. Drag sections from the **Sections** list down to the **Arrangements** list. You can also drag sections directly from the Arranger track.

See also:


[“To create a new arrangement from an Arranger template”](#) on page 390

To create new arrangement based on an existing arrangement

You can quickly create a new arrangement by selecting sections in an existing arrangement. To do so, select the desired sections in the Arranger Inspector's Arrangements pane, then right-click in the Arrangements pane and select **New Arrangement From Selection**.


To add a section to the current arrangement

Do *one* of the following:

- ▶ Drag the section(s) from the **Sections** area or from the Arranger track timeline down to the **Arrangements** area.
- ▶ In the **Sections** area, select the section(s) you want to add to the current arrangement, then click the **Add Selected Sections to Arrangement** button .

To move sections in the **Arrangements** list, drag them up or down.

To add all sections to the current arrangement

1. Make sure either no sections are selected, or all sections are selected.
2. Click the **Add All Sections to Arrangement** button .


If one or more sections are selected, only the selected sections will be copied.

To remove a section from the current arrangement

Select the section in the **Arrangements** list and press the DELETE key.

Right-click the section in the **Arrangements** list and select **Remove**.

The **Remove** command removes the section from the arrangement, but does not delete it from the **Sections** list or from the Arranger track timeline.

 **Tip:** To remove all instances of a specific section from the current arrangement, click the section in the Arranger Inspector's **Sections** list. This selects all the instances of the section in the current arrangement. Next, right-click any of the selected instances of the section in the **Arrangements** list and select **Remove**.

To remove all sections from the current arrangement

Right-click an empty area in the **Arrangements** list and select **Remove All Arrangement Sections**.

Only the sections themselves are removed. Track events associated with the sections are not affected.


To select all sections in the current arrangement

Right-click an empty area in the **Arrangements** list and select **Select All Arrangement Sections**.

Only the sections themselves are selected. Track events associated with the sections are not selected.

Note: Clicking a section in the **Arrangements** list only sets the Now Time. The sections is not selected in the Arranger track timeline, and no track events are selected.

To preview an arrangement

To preview the current arrangement, click the **Preview** button  in the Arranger Inspector, or press ALT+SPACEBAR. Sonar plays back the **Arrangements** list instead of the project's linear timeline.

During Arranger preview, the main transport Play button shows a small "A" icon .

To start preview from a specific section, click a section's preview button in the Arranger Inspector. Sonar plays the current section to the end, then jumps to the next section until the end of the arrangement is reached.


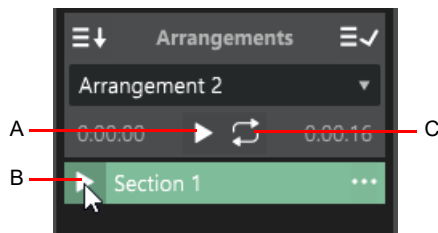
To enable/disable preview looping, click the **Loop Enable/Disable** button .

Figure 138. Arranger Preview buttons.



A. Arrangement preview B. Section preview C. Loop arrangement preview

To preview only a single section, click the section's preview button in the Arranger Inspector **Sections** list.

To start preview from somewhere within a section, position the Now Time where you would like preview to start from, then hold down the CTRL key and click a preview button, or press ALT+SHIFT+SPACEBAR. If the Now Time is within the section, then preview will start from the Now time. If the Now Time lies outside the preview section time region, preview will start from the beginning of the section as normal.

To delete an arrangement

1. Select the arrangement you want to delete.
2. Click the Arrangements menu and select **Delete**.

The arrangement is removed from the menu and all sections in the **Arrangements** list are removed. No track events or Arranger track sections are affected.

To rename an arrangement

1. Select the arrangement you want to rename.
2. Click the Arrangements menu and select **Rename**.

or

Double-click on the name displayed in the closed Arrangements menu.

To duplicate an arrangement

1. Select the arrangement you want to duplicate.
2. Click the Arrangements menu and select **Duplicate**.

To commit an arrangement

When you have configured an arrangement the way you like, and you are certain that you do not want to edit it any further, you can convert it to a linear project.


To commit an arrangement to the project's timeline, select the arrangement, then click the **Commit Arrangement to Project** button




The selected arrangement is converted into a linear project, updating track content and section display in the timeline accordingly.

If you would like to create linked clips when committing an arrangement, hold down the SHIFT key, then click the **Commit**

Arrangement to Project button

 **Caution:** *Rendering an arrangement may potentially remove events from the project, so only use **Commit Arrangement to Project** when you no longer need to edit the arrangement. If in doubt, save a backup copy of the project before rendering the arrangement.*

 **Note:** *Some generative VST instruments (EZkeys, EZdrummer, Jamstix, etc.) have their own internal timeline. If you sequence parts within the VSTi to play based on the original project timeline, the VSTi will play back using its internal timeline as a reference, and will not be aware of your new song structure after committing an arrangement.*

There are two ways to handle this:

- *Don't use the plug-in's internal timeline to sequence parts*
- *Freeze the plug-in before rendering an arrangement*

To insert an arrangement at the Now Time

You can insert a committed arrangement into the existing project at the Now Time. To do so, right-click the **Commit Arrangement to**

Project button

and select **Insert Committed Arrangement**. Sections for the inserted arrangement are added to a new Arranger track. Any other existing Arranger tracks, sections and arrangements remain unaffected.

Any existing events after the Now Time will be shifted over to make room for the inserted arrangement.

As with the **Commit Arrangement to Project** command, holding down the SHIFT key while selecting the command will cause the events under the arrangement sections to be copied as linked clips.

See:

[“Arranger tracks”](#) on page 354

[“Arranger tracks”](#) on page 357

[“Arranger Inspector”](#) on page 364

[“Defining sections of your song”](#) on page 369

[“Editing sections”](#) on page 376

[“Navigating by Arranger sections”](#) on page 386

[“Exporting arrangements”](#) on page 387

[“Arranger templates”](#) on page 388

Navigating by Arranger sections

There are several ways to navigate by sections:




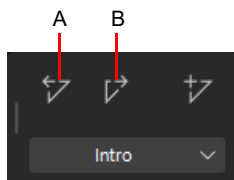
- ▶ To locate the Now Time to the start of a section, click the section in the Arranger Inspector, or right-click the **Show/Hide Arranger Inspector** button  and select a section from the menu.
- ▶ To jump to the previous or next section, do *one* of the following:
 - ▶ Assign the **Go to Previous Section** and **Go to Next Section** key bindings to any unused keyboard shortcuts. For details, see [“Key bindings”](#) on page 1219. All the Arranger key bindings are listed in the **Global Bindings** area in **Edit > Preferences > Customization - Keyboard Shortcuts**.
 - ▶ By default, Arranger sections are treated as markers for navigation purposes:
 - Click the **Previous Marker**  or **Next Marker**  marker button in the Control Bar’s Markers module.
 - Press CTRL+SHIFT+PAGE UP (previous section) or CTRL+SHIFT+PAGE DOWN (next section).

Figure 139. The Markers module.



A. Jump to previous marker or Arranger section B. Jump to next marker or Arranger section

Note: By default, the **Previous Marker**  and **Next Marker**  buttons also jump to the previous/next Arranger sections. You can change this behavior with the following *cakewalk.ini* variables:

```
UseArrSecStartForMarkerNavigation=1 (default 1 [on])
UseArrSecEndForMarkerNavigation=1 (default 0 [off])
```

For details, see [“Initialization files”](#) on page 1419 and [“Cakewalk.ini”](#) on page 1420.

See:

[“Arranger tracks”](#) on page 354

[“Arranger tracks”](#) on page 357

[“Arranger Inspector”](#) on page 364

[“Defining sections of your song”](#) on page 369

[“Editing sections”](#) on page 376

[“Creating arrangements”](#) on page 383

[“Exporting arrangements”](#) on page 387

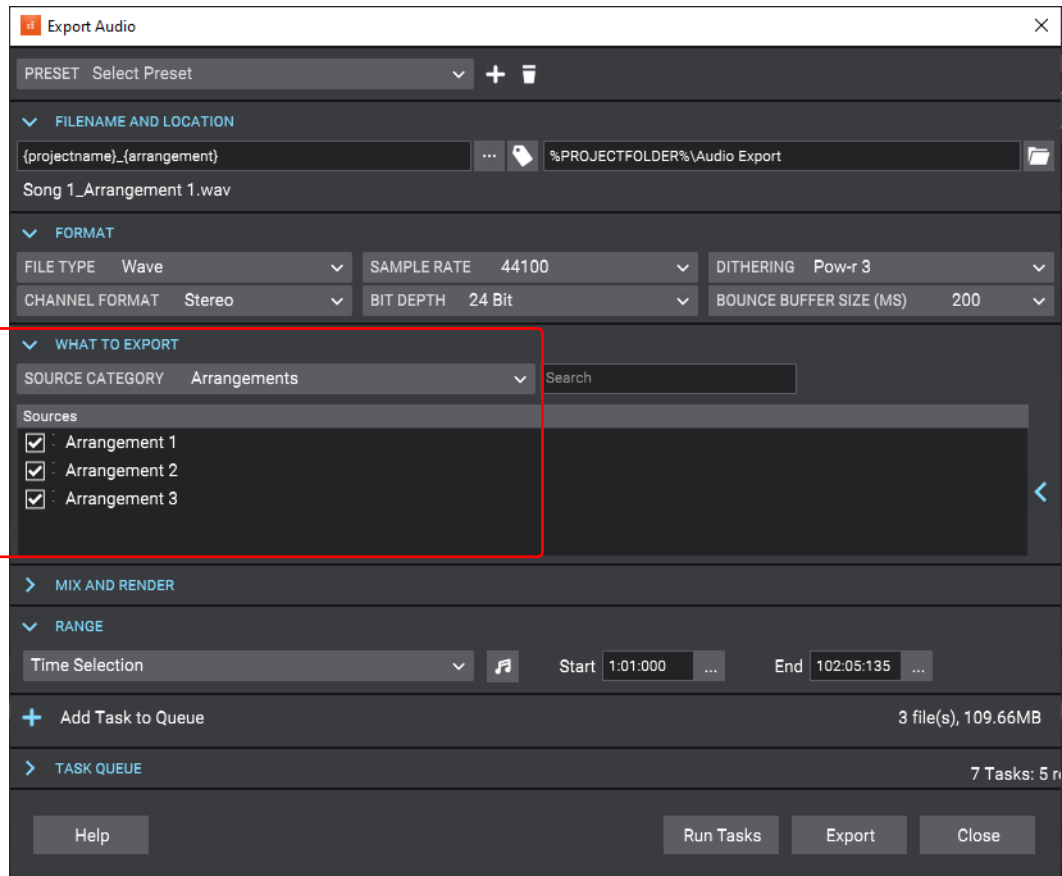
[“Arranger templates”](#) on page 388

Exporting arrangements

You can export one or more arrangements without first having to render it to the timeline.

1. Do *one* of the following:
 - ▶ Click the Arrangements menu and select **Export as Audio**.
 - ▶ Go to **File > Export > Audio** to open the **Export Audio** dialog box.
2. Under **Source Category**, select **Arrangements**.
3. Under **Sources**, select the arrangement(s) you want to export.
4. Click **Export**.

Figure 140. Export Audio dialog box.



See also:

[“Exporting audio”](#) on page 1085

[“Export Audio dialog”](#) on page 1578

See:

[“Arranger tracks”](#) on page 354

[“Arranger tracks”](#) on page 357

[“Arranger Inspector”](#) on page 364

[“Defining sections of your song”](#) on page 369

[“Editing sections”](#) on page 376

[“Creating arrangements”](#) on page 383

[“Navigating by Arranger sections”](#) on page 386

[“Arranging and editing”](#) on page 353

Arranger templates

Arranger templates are pre-defined song forms that store the order in which sections are arranged. You can think of an Arranger template as a map of an entire song.

Arranger templates are global and can be used in several ways:

- ▶ **Create a new Arranger track from a template.** The template is applied to the Arranger track, which creates new sections. This is useful when starting a new song and you want to quickly create all Arranger sections for a typical song form that you can fill in with music.
- ▶ **Insert sections in an existing Arranger track.** Drag Arranger templates from the Media Browser and drop them in existing Arranger tracks. Sections in the template are inserted into the target track.
- ▶ **Create a new arrangement.** If your project already contains existing sections, you can use Arranger templates to create new arrangements from the existing sections. This allows you to preview your existing sections with different song forms. Sections that exist in the template but not in the project can be optionally created at the end of the project in the active Arranger track.

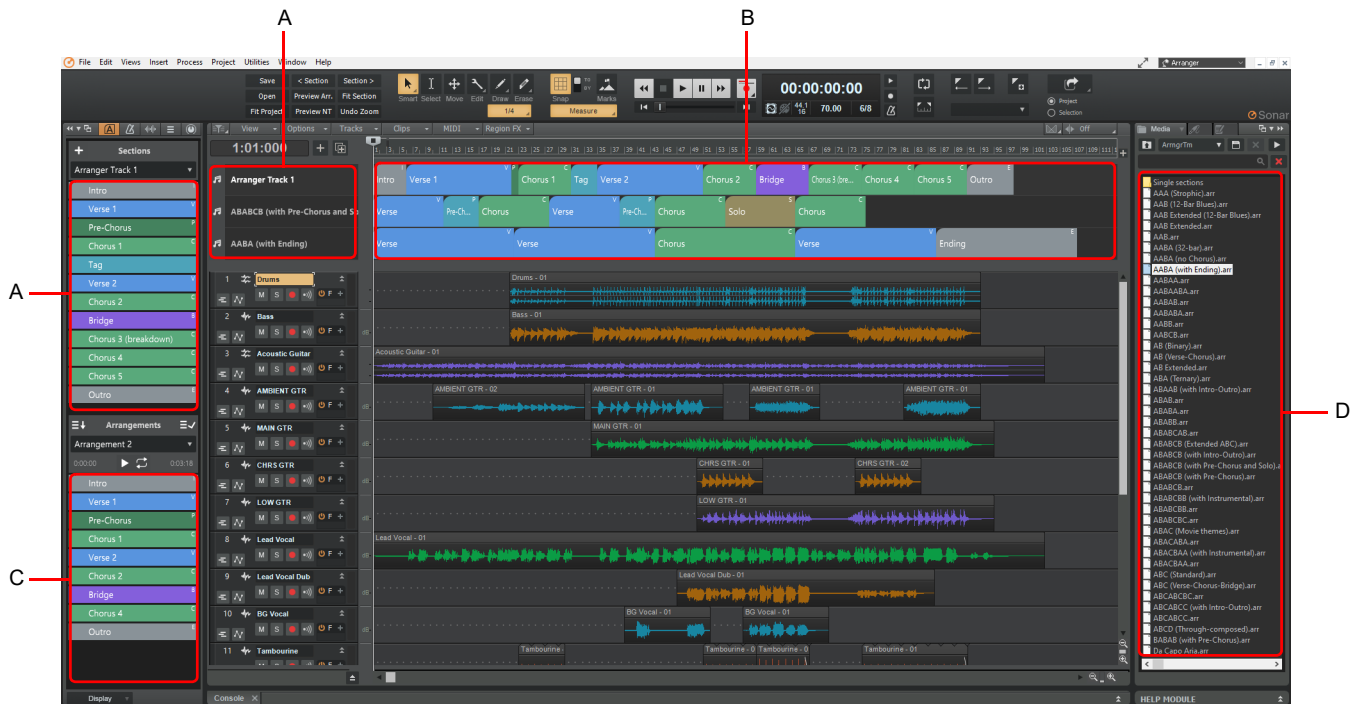
Arranger templates store the following information:

- ▶ Section order
- ▶ Section types
- ▶ Section names
- ▶ Section durations
- ▶ Section colors

Sonar includes many common Arranger templates, and you can create your own custom templates that can be used in any project. Arranger templates can be created from an existing Arranger track or from an existing arrangement.

Arranger templates can be found in the Media Browser under **Arranger Templates**.


Figure 141. Arranger templates.



A. Drag here to create a new Arranger track **B.** Drag here to insert sections into an existing Arranger track **C.** Drag here to create a new arrangement from existing sections **D.** Arranger templates

To save an Arranger track as a template

1. In the Arranger track timeline or Arranger Inspector's Section list, arrange sections in the desired order.
[Optional] To get the most benefit from Arranger templates, assign a section type to each section (see ["To assign a section type to a section"](#) on page 372). This will allow templates to map their saved sections to existing sections.
2. Do *one* of the following:
 - ▶ In the Arranger Inspector, click the Sections menu and select **Save as Arranger Template**.
 - ▶ In the Track view, right-click the Arranger track name and select **Save as Arranger Template**.

 **Note:** *Gaps between sections are not saved in Arranger templates.*

To save an arrangement as a template


1. In the Arranger Inspector's Arrangements list, arrange sections in the desired order.
2. Click the Arrangements menu and select **Save as Arranger Template**.


To create a new Arranger track from a template

To create a new Arranger track from an Arranger template, do *one* of the following:

- ▶ In the Arranger Inspector, click the Sections menu and select **New Arranger Track from Template**.
- ▶ In the Track view, right-click any Arranger track name and select **New Arranger Track from Template**.
- ▶ In the Media Browser, select the **Arranger Templates** content location preset, and do *one* of the following:
 - ▶ Drag a template (.arr file) to the Arranger Inspector's Sections area.
 - ▶ Drag a template (.arr file) to the Track view Arranger track header area.
 - ▶ Hold down the ALT key and double-click a template (.arr file).

Sonar creates a new Arranger track containing sections from the template.

 **Note:** *Only 8 Arranger tracks can be shown simultaneously. If 8 Arranger tracks are already visible, you must first hide at least one track before you can create a new Arranger track.*

 **Tip:** *The **Arranger** workspace is configured to show the Arranger Templates folder in the Media Browser. For details about using Workspaces, see ["Workspaces"](#) on page 667.*

To insert a template into an existing Arranger track

To insert an Arranger template into an existing Arranger track, open the Media Browser and select the **Arranger Templates** content location preset, then do *one* of the following:

- ▶ Drag a template (.arr file) to the target Arranger track timeline.
- ▶ Double-click a template (.arr file) to insert at the Now Time in the active Arranger track.

To create a new arrangement from an Arranger template

To create a new arrangement from an Arranger template, do *one* of the following:

- ▶ In the Arranger Inspector, click the Arrangements menu and select **New Arrangement from Template**.
- ▶ In the Media Browser, select the **Arranger Templates** content location preset, and do *one* of the following:
 - ▶ Drag a template (.arr file) to the Arranger Inspector's Arrangements area.
 - ▶ Hold down ALT+SHIFT and double-click a template (.arr file).

Sonar will try to match the sections in the project with the types specified within the template, and create a new arrangement from them.

i **Note:** *When creating a new arrangement from a template, Sonar attempts to automatically map sections that are stored in the template to sections that already exist in the project. The mapping is based on section names and types.*

If the template contains types that don't exist in the project, it will try to find a section with the same name as that type. If there is no match, you will have the option of creating new blank sections of that type in the active Arranger track, or simply skipping sections of that type.

Deleting Arranger templates

To delete an Arranger template, do *one* of the following:

- ▶ In the Media Browser, select the **Arranger Templates** content location preset, then right-click the template you want to delete and select **Delete**.
- ▶ In Windows Explorer, navigate to `C:\Cakewalk Content\Sonar\Arranger Templates` and delete the desired Arranger template (.arr) file.

Arranger template location and naming convention

Sonar includes many Arranger templates that are based on common song forms such as **AB**, **AABA**, **ABC**, etc., where **A** typically refers to the **Verse**, **B** refers to the **Chorus**, and **C** refers to the **Bridge**.

By default, Arranger templates are stored in `C:\Cakewalk Content\Sonar\Arranger Templates`. The folder location can be specified in **Edit > Preferences > File - Folder Locations** under **Arranger Templates**.

The Media Browser also has an **Arranger Templates** content location preset that points to `C:\Cakewalk Content\Sonar\Arranger Templates`.

See:

["Arranger tracks"](#) on page 354

["Using the Media Browser"](#) on page 643


Arranging tracks

Sonar provides a variety of commands that let you work with the tracks in your project. Here are some of the things you can do.

| You can | Here's why |
|---|--|
| Rearrange the tracks in the Track view so that they appear in a different order | This makes it easier to see and work with a subset of tracks, like the rhythm section, or the vocals and vocal backing tracks, or all muted tracks. |
| Hide individual tracks | This makes it easier to work in a large project. You can display only the tracks you want to see at a given time. |
| Move tracks into a track folder | Lets you group tracks by function, edit several tracks at once, hide groups of tracks easily, and mute, solo, archive, arm, or input monitor a group or tracks with one click. See "Track folders" on page 467 for more information. |
| Make copies of a track | Copying a track and then adding a time offset or changing the patch is an easy way to double a part. You can also copy and then transpose a track to add harmony. |
| Erase or delete a track | Tracks and clips that you are no longer using in your project are distracting and take up space in your project file. |

All the commands you use to arrange tracks work on selected tracks. The current track (the one with the lighter track name background color) is always selected. You can select additional tracks as shown in the following table.

| To do this | Do this |
|---|--|
| Select a track | Click the track number in the Track view. The track is selected, and all other tracks—except the current track—are deselected. When a track is selected, both the track number and all the data in the track appear highlighted. |
| Select several adjacent tracks | Click the track number for the first track in the group, drag the mouse to the last track number in the group, and release the mouse button. |
| Select/deselect all tracks | Double-click a track number. |
| Add or remove a single track from the selection | Hold the SHIFT key and click the track number to add it to the selection; hold the CTRL key and click the track number to toggle its selection status. |
| Select all buses that a track is routed to (via output or sends). | Hold down the ALT key and click the track number. |

 **Note:** Track selection gestures also apply to buses. For details, see ["Bus selection"](#) on page 923.

See:

["Changing the order of tracks"](#) on page 392

["Configuring the display of tracks in the Track view"](#) on page 399

["Inserting tracks"](#) on page 393

["Copying and duplicating tracks"](#) on page 400

["Erasing tracks"](#) on page 401


Changing the order of tracks

There are several ways you can change the order of tracks in the Track view:

- ▶ Drag a track to a new position in the Track view.
- ▶ Use the Track view **Tracks > Sort Tracks** command to rearrange the tracks in order based on the track name, status, or other setting.

To drag a track to a new position

1. Position the mouse just to the right of the track number, over the track icon of the track you want to move.
The cursor changes to an up/down arrow.
 2. Drag the track to its new location, and release the mouse button.
- Sonar rearranges and renumbers the tracks.

 **Tip:** You can reorder multiple tracks simultaneously by dragging in the Track pane. To do so, select the tracks that you want to reorder, then drag any selected track.

Restrictions:

- You can't move the selection on or before tracks within the selection (i.e. in effect trying to move it onto itself)
- You can't move a selection containing track folders into a track folder (nested folders are currently not supported)
- If a track folder is selected (whether or not all the tracks within the folder are selected or not), the whole track folder is moved, unless you are moving selected tracks from within a single track folder out of the track folder.

You can sort the tracks in a project based on several parameters, in either ascending or descending order:

| Sort by | What happens |
|---------------------------|---|
| Name | Ascending puts track in alphabetic order, descending puts them in reverse order |
| Size, output, or channel | Ascending puts them in increasing numeric order, descending puts them in decreasing numeric order |
| Muted, archived, selected | Ascending puts qualifying tracks at the end, descending puts them at the beginning |

No matter how you sort, blank tracks always go to the end of the list.

Note that track numbers are used for reference only. When you re-arrange the order of tracks, they are automatically assigned sequential numbers based on the order in which they are displayed in the Track view.

To sort the tracks

1. Click the Track view **Tracks** menu and choose **Sort Tracks** to open the **Sort Tracks** dialog box.
2. Choose the attribute by which to sort from the **Sort By** list:

| Attribute | How it works |
|-----------|--|
| Name | If you choose this attribute, Sonar puts the tracks into alphabetical order, either ascending or descending, depending on what you choose in the Order list. |
| Muted | If you choose this attribute, Sonar puts all the muted tracks at either the top or bottom of the Tracks window, depending on whether you choose descending (top) or ascending (bottom) in the Order list. |
| Archived | If you choose this attribute, Sonar puts all the archived tracks at either the top or bottom of the Tracks window, depending on whether you choose descending (top) or ascending (bottom) in the Order list. |
| Selected | If you choose this attribute, Sonar puts all the selected tracks at either the top or bottom of the Tracks window, depending on whether you choose descending (top) or ascending (bottom) in the Order list. |
| Size | If you choose this attribute, Sonar puts the tracks in order by size, either in descending or ascending order. |

| Attribute | How it works |
|-----------|--|
| Output | If you choose this attribute, Sonar sorts the tracks by output number, either in descending or ascending order. Sonar considers non-numbered outputs to have lower numbers than numbered outputs. |
| Channel | If you choose this attribute, Sonar sorts the tracks by channel number, either in descending or ascending order: <ul style="list-style-type: none"> • If you choose ascending order, Sonar puts all MIDI tracks at the bottom of the Tracks window, with the lower channel numbers first. • If you choose descending order, Sonar puts all MIDI tracks at the top of the Tracks window, with the higher channel numbers first. |

3. Choose the order in which to sort from the **Order** list.
 4. Click **OK**.
- Sonar sorts the tracks according to the settings you chose.


Inserting tracks

You can insert new tracks by a variety of methods. When you insert multiple tracks, you can set track output properties at the same time. If you want new audio tracks to always use the same output bus, you can set that bus as the default bus.

For step-by-step instructions, follow these procedures:

To insert a single track

Do *one* of the following:


- ▶ Click the **Insert** menu and choose **Audio Track** or **MIDI Track**. You can now quickly insert a new audio or MIDI track by using the following keyboard shortcuts:
 - ▶ CTRL+T = Insert Audio Track
 - ▶ CTRL+SHIFT+T = Insert MIDI Track
- ▶ Right-click in the Track pane at the place where you want to insert a track, and select **Insert Audio Track** to add an audio track or **Insert MIDI Track** to add a MIDI track.
- ▶ Press INSERT to add a track of the same type (audio or MIDI) as the current track.
- ▶ Click the **Add Track** button  in the Track view to open the **Add Track** menu.

Sonar shifts the current track and all tracks below it down by one, and inserts a blank, new track at the location of the highlight.

To insert multiple tracks

1. Use the **Insert > Multiple Tracks** command to open the **Insert Tracks** dialog box.
2. If you want to insert audio tracks, do the following:
 - ▶ Fill in the number of audio tracks you want to insert in the **Audio** section's **Track Count** field.
 - ▶ Pick a main audio output for the tracks in the **Main Destination** field.
 - ▶ If you want the main output that you chose to be the default output for new audio tracks, enable the **Set as Default Bus** check box. You can also choose the default bus by right-clicking a bus, and choosing **Set as Default Bus** from the pop-up menu.
 - ▶ If you want your new audio tracks to contain a Send module that outputs to a specific bus, choose the bus in the **Send** field. If you choose **None**, the new audio tracks will not contain a Send module.
3. If you want to insert MIDI tracks, do the following:
 - ▶ Fill in the number of MIDI tracks you want to insert in the **MIDI** section's **Track Count** field.
 - ▶ Pick a MIDI output for the tracks in the **Port** field.
 - ▶ Pick a MIDI output channel for the tracks in the **Channel** field.
4. Click **OK** to insert your tracks, or click **Cancel** to cancel the operation.

Your new tracks appear below any pre-existing tracks, with new audio tracks appearing above new MIDI tracks.

 **Note:** You can also choose the default output bus for new audio tracks by right-clicking a bus, and choosing **Set as Default Bus** from the pop-up menu.

To use the Add Track menu


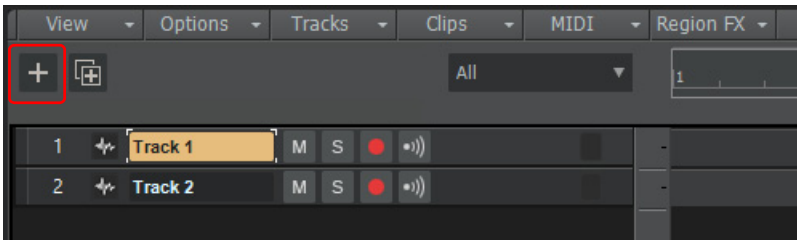
The **Add Track** button  opens the **Add Track** menu, which consists of an **Audio** tab and an **Instrument** tab, each with relevant settings for creating audio or instrument tracks. You can specify the track type, number of tracks, and settings such as record enable, input monitoring, input and output.

Figure 142. Add Track button.



The basic steps for creating new tracks are as follows:


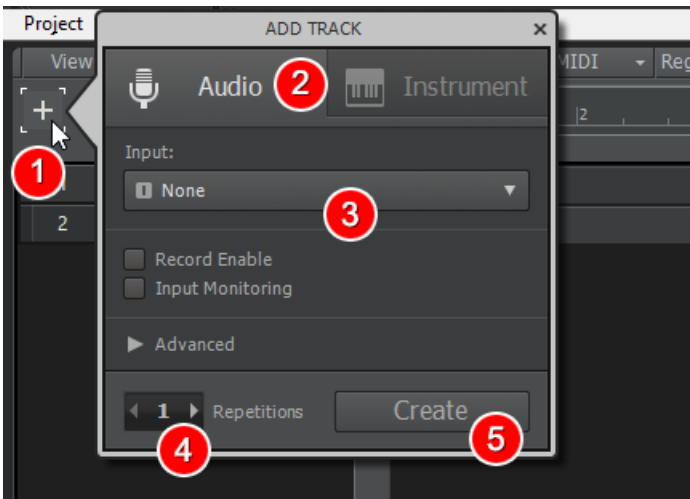
1. Click the **Add Track** button  to open the **Add Track** menu (or press SHIFT+INSERT).
2. Select the **Audio** tab or **Instrument** tab, depending on which track type you want to create. The **Instrument** tab is also used for creating regular MIDI tracks.
3. Select the desired settings.
4. In the **Track(s)** box, specify how many tracks you want to create.
5. Click **Create**.

Figure 143. Add Track workflow.



To create Audio tracks




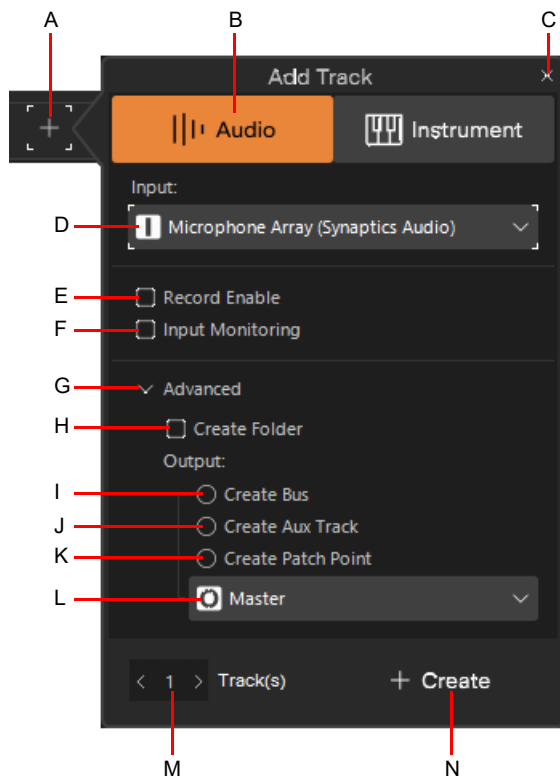

1. Click the **Add Track** button  to open the **Add Track** menu.
2. Click the **Audio** tab.
3. Select the desired settings:
 - ▶ **Input.** Select the audio input device you want to use for recording.
 - ▶ **Record Enable.** Activate the **Arm for Recording** button  on each new track (requires an input to also be selected).
 - ▶ **Input Monitoring.** Activate the **Input Echo** button  on each new track (requires an input to also be selected).
 - ▶ **Advanced.** Show/hide the following advanced settings:
 - **Create Folder.** Place the new track(s) inside a new track folder. For details, see “Track folders” on page 467.
 - **Create Bus.** Assign the new track output(s) to a new stereo bus. For details, see “Buses” on page 921.
 - **Create Aux Track.** Assign the new track output(s) to a new aux track. For details, see “Aux tracks” on page 928.
 - **Create Patch Point.** Assign the new track output(s) to a new patch point. For details, see “Patch points” on page 927.
 - **Output.** Select any available hardware output, bus, sidechain, or patch point you want to use for playback.
4. In the **Track(s)** box, specify how many tracks you want to create.
5. Click **Create**.



Figure 144. Audio track settings.



A. Add Track button B. Audio tab C. Close D. Input E. Record Enable F. Input Monitoring G. Advanced (expand/collapse) H. Create Folder I. Create Bus J. Create Aux Track K. Create Patch Point L. Output M. Number of tracks N. Create

 **Tip:** To insert a new empty Audio track, press CTRL+T.

To create Instrument tracks

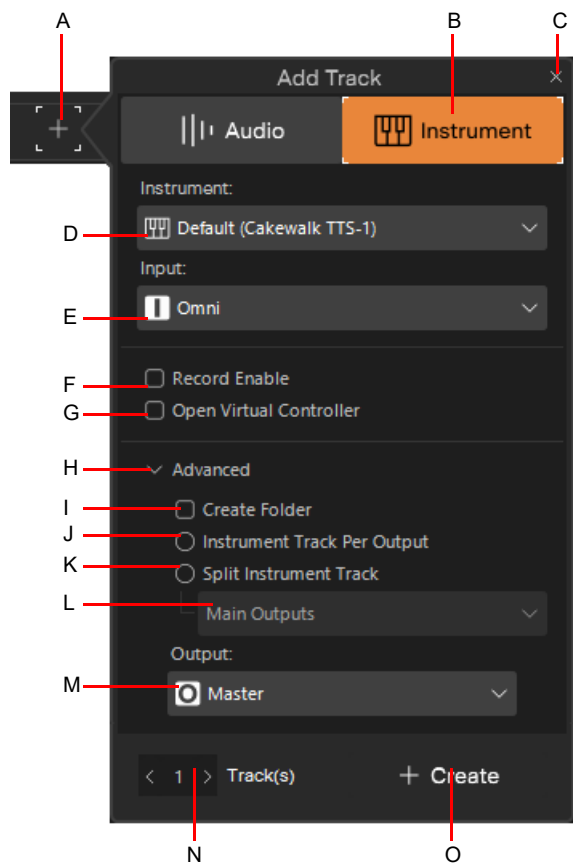
1. Click the **Add Track** button  to open the **Add Track** menu.
2. Click the **Instrument** tab.
3. Select the desired settings.
 - ▶ **Instrument.** Select the desired soft synth. The options are as follows:
 - **Default.** Select the default Cakewalk TTS-1 soft synth.
 - **List of available instruments.** Select any available VST3, VST2, or DirectX soft synth.
 - **MIDI Only.** Create regular MIDI tracks.
 - ▶ **Input.** Select the desired MIDI input device. The options include the on-screen Virtual Controller/Keyboard and all available MIDI input drivers.
 - ▶ **Record Enable.** Activate the **Arm for Recording** button  on each new track (requires an input to also be selected).
 - ▶ **Open Virtual Controller.** Opens the on-screen Virtual Controller/Keyboard after tracks have been created. For details, see [“Virtual Controller/Keyboard”](#) on page 1838.
 - ▶ **Advanced.** Show/hide the following advanced settings:
 - **Create Folder.** Place the new track(s) inside a new track folder. For details, see [“Track folders”](#) on page 467.
 - **Instrument Track Per Output.** This option pairs a MIDI track with a separate audio output track (mono or stereo) for each synth output, assigning sequential MIDI channels. This allows you to have multiple Instrument tracks for a single instance of a synth. **Note:** If you specify more output tracks than the synth supports, Sonar will create additional synth instances as required.
 - **Split Instrument Track.** Split the instrument track into separate audio and MIDI tracks. For details, see [“Splitting an instrument track to separate audio and MIDI tracks”](#) on page 891. Specify which instrument output(s) to use for the split audio track(s). The options are as follows:
 - Main Outputs.** A new audio track appears that uses the instrument’s first audio output as an audio input.
 - All Stereo.** One new stereo audio track appears for each stereo audio output that the instrument exposes. Each new track uses a different instrument output as an audio input.
 - All Mono.** Two new mono audio tracks (one Left and one Right) appear for each stereo audio output that the instrument exposes. Each pair of new audio tracks uses a different instrument output as an audio input.
 - **Output.** Specify the output. For Instrument tracks, select an audio port. For MIDI tracks, select an existing instrument or MIDI port.

4. In the **Track(s)** box, specify how many tracks you want to create.

Note: When **Instrument Track Per Output** or **Split Instrument Track** is selected, the **Track(s)** counter specifies how many **Instrument output tracks** to create instead of how many **unique instances of the synth** to create.

5. Click **Create**.

Figure 145. Instrument track settings.



A. Add Track button B. Instrument tab C. Close D. Instrument E. Input F. Record Enable G. Open Virtual Controller H. Advanced (expand/collapse) I. Create Folder J. Multiple Instrument Tracks K. Split Instrument Track L. Instrument Output for Split Instrument tracks M. Output N. Number of tracks O. Create

See also:

[“Using instrument tracks” on page 889](#)

[“Converting an audio and MIDI track to a single instrument track” on page 891](#)

[“Splitting an instrument track to separate audio and MIDI tracks” on page 891](#)

To create MIDI tracks


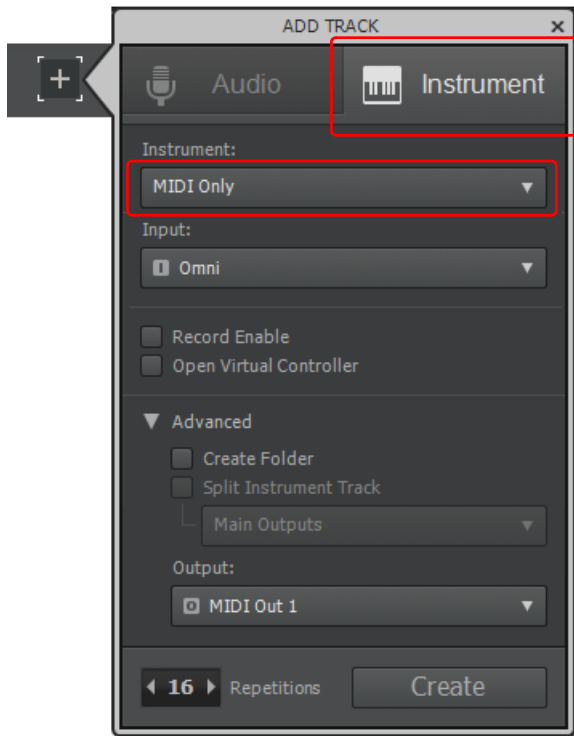

1. Click the **Add Track** button  to open the **Add Track** menu.
2. Click the **Instrument** tab.
3. Click the **Instrument** drop-down list and select **MIDI Only**.
4. Select any other the desired settings (see ["To create Instrument tracks"](#) on page 396).
5. In the **Track(s)** box, specify how many tracks you want to create.
6. Click **Create**.

Figure 146. MIDI track settings.





 **Tip:** To insert a new empty MIDI track, press **CTRL+SHIFT+T**.

To repeat the last Add Track command

To insert a new track with the same attributes as the last inserted track, hold down the **SHIFT** key and click the **Add Track** button . A track is inserted without opening the **Add Track** menu.

To close the Add Track menu

To close the **Add Track** menu without creating any new tracks, do *one* of the following:

- ▶ Click anywhere outside the **Add Track** menu.
- ▶ Click the close button  in the top right corner.
- ▶ Click the **Add Track** button .
- ▶ Press the **ESC** key.
- ▶ Press **SHIFT+INSERT**.

Configuring the display of tracks in the Track view

There are several commands in the Track view **View** menu and Track pane context menu that allow you to configure the appearance of your tracks in the Track view. You can use these commands to zoom in or out, show or hide any combination of tracks, and revert back to previous display settings. The following table lists each of these commands and provides an explanation of each.

| Command | Description | Shortcut |
|----------------------------------|--|--------------|
| Show and Fit Selection | This command hides all tracks which are not selected. The remaining tracks are adjusted in size vertically and horizontally to fit in the Track view, without scrolling if possible. All track selections are lost after this command is executed. | CTRL+ALT+H |
| Fit Tracks to Window | All currently displayed tracks are adjusted in size vertically to fit in the Track view, without scrolling if possible. | F |
| Fit Project to Window | This command resizes all tracks both vertically and horizontally to fit in the Tracks view. | SHIFT+F |
| Zoom to Fit Project Horizontally | This command resizes all tracks horizontally to fit in the Tracks view. | CTRL+ALT+F |
| Lock Height | This command maintains the track's height when you use a zoom or fit command. See "To lock or unlock the height of a track" on page 399. | n/a |
| Show Only Selected Tracks | This command hides all tracks which are not selected. The remaining tracks are adjusted in size vertically. | CTRL+SHIFT+H |
| Hide Selected Tracks | Hides all selected tracks. | CTRL+H |
| Show All Tracks | Shows all tracks in your project, including these hidden using the Track Manager. | SHIFT+H |
| Track Manager | Opens the Track Manager dialog box. For more information about the Track Manager dialog box, see "Track Manager dialog" on page 1713. | H |
| Undo View Change | This command restores the view to its previous state. There are up to 16 levels of undo. | ALT+Z |
| Redo View Change | This command restores the view to the state prior to the Undo View Change command. | ALT+SHIFT+Z |

To lock or unlock the height of a track

1. Right-click an empty area in one of the desired track's controls to display the Track pane context menu.
2. Choose **Lock Height** from the menu.

When you lock the height of a track, its height does not change when you use a Zoom or Fit command. When a track's height is locked, you can still drag the track strip's lower border to adjust the track's height. After you drag the border, the altered track height becomes the track's locked height.


Copying and duplicating tracks

Being able to quickly duplicate an existing track can be a time-saver in various mixing and recording situations. For example, you may want to double-track an instrument, or layer multiple copies of a track with slight panning and effect variations.




When you copy one or more tracks using the Track view **Tracks > Duplicate Track(s)** command, you can choose any of the following options:

- ▶ What to copy:
 - ▶ Events (clips and automation)
 - ▶ Properties (name, color, volume, output, etc.)
 - ▶ Effects
 - ▶ Sends
- ▶ Repetitions: how many copies of each selected track
- ▶ Starting track: where you want the first new track to appear


To copy tracks

1. Select the tracks that you want to copy.
2. Do *one* of the following to open the **Duplicate Track(s)** dialog box:
 - ▶ Right-click the **Duplicate Track** button .
 - ▶ Click the Track view **Tracks** menu and choose **Duplicate Track(s)** t
3. Select the **Events**, **Properties**, **Effects**, and/or **Sends** check boxes to indicate which items you want to copy.
4. If you want copied events to become linked clips, select the **Link to Original Clips** check box.
5. Select the number of repetitions of each selected track that you want to create.
6. Select the track number where you want the first new track to appear. The other new tracks appear right after it.
7. Click **OK**.


Sonar copies the tracks and pastes the selected tracks, with the first new track appearing at the track number you selected. All tracks appear consecutively.


 **Note:** You can also duplicate the selected track(s) by clicking the **Duplicate Track** button  in the Track view. To specify the default settings, right click the **Duplicate Track** button  to open the **Duplicate Track Settings** dialog box.

To duplicate a track

1. Select the track(s) that you want to duplicate. Sonar will use the focused track if no tracks are selected.
2. Click the **Duplicate Track** button .

All duplicated tracks appear consecutively.

 **Tip:** You can assign the **Duplicate Track(s)** command to a keyboard shortcut. To do so, go to **Edit > Preferences > Customization - Keyboard Shortcuts**, select **Track View** in the **Area** drop-down menu, then assign **Tracks | Duplicate Track(s)** to the desired shortcut. For details, see “[Key bindings](#)” on page 1219.

To specify which track settings you want to duplicate, right-click (or hold down the CTRL key and click) the **Duplicate Track** button  to open the **Duplicate Track Settings** dialog box.

Erasing tracks

You can easily delete an entire track, including all of the track properties and all of its clips and events. Sometimes, you only want to erase, or **wipe**, the contents of a track, leaving the track properties as they are. If you delete or wipe a track by mistake, you can use **Edit > Undo** to restore the deleted material.

When you delete or wipe a track, the track information is not placed on the Clipboard. To remove material from a track and place it on the Clipboard, use the **Edit > Cut** command instead.

To delete tracks

1. Select the tracks you want to delete.
2. Click the Track view **Tracks** menu and choose **Delete Track(s)**, or press CTRL+DELETE.

Sonar deletes the selected tracks. You can also right-click individual tracks and choose **Delete Track** from the pop-up menu.

To wipe tracks

1. Select the tracks you want to wipe.
2. Click the Track view **Tracks** menu and choose **Wipe Track(s)**.

Sonar deletes all clips and events from the selected tracks, but leaves the track properties intact.

Working with track templates


You can create an unlimited number of track templates for quickly recalling your most often used track settings including the following:

- ▶ Track type (MIDI or Audio)
- ▶ Mute, Solo and Record state
- ▶ Hardware input
- ▶ Output destination
- ▶ Bus send settings
- ▶ Track parameters
- ▶ Track icons
- ▶ Effects and their settings
- ▶ Instrument and Bank/Patch
- ▶ Track name
- ▶ Patch points

To create a track template

1. Select the track or tracks you want to save as a preset.
2. Do *one* of the following:
 - ▶ Select **File > Export > Track Template** from the main menu.
 - ▶ Right-click in the Tracks pane and select **Save as Track Template**.

The **Save As** dialog box appears.

 **Note:** The **Save as Track Template** context menu is only available on tracks, not on folders. If you want to save a track template with folders, you must right-click on one of the tracks within the folder. A track template cannot contain empty folders.

3. Enter a name for the template and click **Save**.

Track templates use the file extension **.cwx**.

To insert a track or tracks from a template

Do *one* of the following:

- ▶ Select **Insert > Track Template** to open the **Import Track Template** dialog box, then select the desired track template.
- ▶ Right-click in the Tracks pane and select **Insert From Track Template > [track template name]** or select **More Track Templates**.
- ▶ Double-click a track template in the Media Browser.

This inserts tracks that are exactly like the template.

To replace a track with a track template

You can apply settings from a track template to an existing track, without affecting the existing track's clip data or track automation. To do so, do *one* of the following:

- ▶ Right-click in the Tracks pane and select **Replace From Track Template > [track template name]** or select **More Track Templates** on the context menu.
- ▶ Drag a track template from the Media Browser onto the track you want to replace.

Track icons

Track icons allow you to quickly identify a track's contents by instrument. You can assign a new track icon, create your own track icons, and save an icon as part of a track template.

To show or hide track icons

- ▶ To show or hide Track Icons in all views, use the **Views > Icons > Show Icons** command.
 - ▶ To show or hide Track Icons in a specific view, use the **Views > Icons > [name of desired view] > Show Icons** command.
- Or
- ▶ To hide a track icon, right-click a track icon in the desired view, and choose **Show Icons** from the pop-up menu. This option is not available in Track view headers.

To configure Track view icons


- ▶ To show standard track icons in the header of each track in the Track view, use the **Views > Icons > Track View > Show in Header** command.
- ▶ To show custom track icons in the header of each track in the Track view, use the **Views > Icons > Track View > Show Custom In Header** command.
- ▶ To show track icons on the left side of the track controls of each track in the Track view, use the **Views > Icons > Track View > Show In Strip** command.

To change the size of track icons

- ▶ Right-click a track icon in the desired view, and choose **Small Icons** or **Large Icons** from the pop-up menu.
- Or
- ▶ Select **Views > Icons > [name of desired view] > Small Icons** or **Large Icons** from the main menu.

To change a track icon

1. Right-click on the icon you want to change.
2. Select **Load Track Icon** from the menu that appears.
The **Open** dialog box appears.
3. Select an icon and click **Open**.

 **Note:** *The right-click option is not available when you right-click a track icon in a track header in the Track view. However, you can load a new track icon into a track header by ALT-clicking the track icon to display the **Open** dialog box, and then choosing a new icon. You can ALT-click a track icon in any view to display the **Open** dialog box.*

To reset a track icon to its original icon

1. Right-click on the icon you want to reset.
2. Select **Reset Track Icon** from the menu that appears.

To create a track icon

1. Create or edit a graphics file in .bmp or .png format, preferably 192 by 192 pixels.
You can use any image as a track icon. You can use any size image, but for best results scale the image to 192 pixels square.
2. Save the image in the Track Icons directory in your Sonar program folder.

Track icon size(s) and transparency

You can configure the size of small and large icons in `Cakewalk.ini`. By default, small icons are 32x32 pixels and large icons are 48x48 pixels. Use the following INI variables to change the default size:

```
[WinCake]
SmallIconHeight=32
LargeIconHeight=48
```

If you want to create custom track icons, we recommend that you author them as 192×192 pixel 24-bit PNG files.


The top left pixel in the BMP determines the transparent color. If you prefer to not have transparent icons, add the following variable to `Cakewalk.ini`:

```
[WinCake]
IconTopLeftPixelTransparent=0
```

Configuring Track view controls

To configure track and bus control layouts

1. Click the Track Control button at the top of the Track pane and choose **Track Control Manager** to open the **Track Control Manager**.

 **Note:** If the Track Control button shows **[Workspace]**, it indicates that the track control configuration is inherited from the active Workspace. For details, see *“Workspaces”* on page 667.

2. In the **Preset Name** field, choose the control preset that you want to configure, or click **New**, and type a name to create a new preset.
3. In each of the Strip columns (Audio Strip, MIDI Strip, etc.), check all the controls you want to see for the current preset.
4. To select all available controls, click **Select All Controls**; to select the default controls, select **Restore Preset Defaults** (this will delete any new presets you' have created).
5. To configure a different preset, select it in the **Preset Name** field.
6. Click **OK** to implement your changes, or **Cancel** to delete them.

For more information about the Track Control Manager dialog box, see *“Track Control Manager”* on page 1719.

To configure track and bus control order

You can re-arrange track controls by holding down the ALT key while dragging a control to the desired position. While dragging, a red line indicates where the control will be dropped.

To restore the default layout of track controls in the Track view, right-click any track and select **Restore Default Control Order** on the pop-up menu.

To change the VU meter to horizontal or vertical display

- ▶ Click the Track view **Options** menu, point to **Meter Options** and choose **Horizontal Meters** or **Vertical Meters** on the submenu.

Arranging clips

The Track view provides many ways for you to rearrange, copy, and paste clips to arrange your music the way you want. The easiest is to select the clips or portions of clips you want to arrange and then drag and drop them wherever you want. You can drag and drop clips in the Track view even while playback is in progress. You can also arrange clips via the Clipboard using the **Edit > Cut**, **Edit > Copy**, and **Edit > Paste** commands, which work like those in almost all Windows programs.

The **snap grid** enables you to move clips to or by an exact amount of time, such as a quarter note or whole measure. See “[To change the snap options](#)” on page 431.

See:

“[Displaying clips](#)” on page 404

“[Opening views by double-clicking clips](#)” on page 411


“[Selecting clips](#)” on page 411

“[Moving and copying clips](#)” on page 414

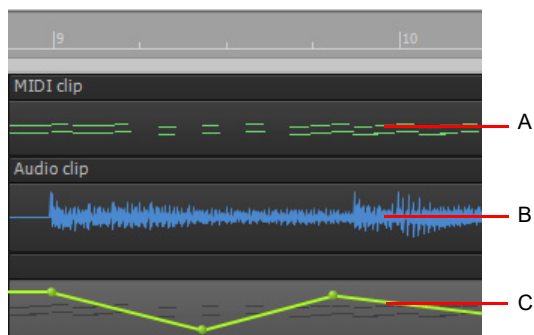
Displaying clips

Clips are displayed as rectangles in the Clips pane. Their position and length show you at a glance their starting times and lengths. You can control four aspects of their appearance:

- ▶ **Color.** By default, each track’s clips are drawn in a different color. The clip colors restart at the tenth track. You can customize the default colors of clips in **Edit > Preferences > Customization - Color**, or change the color of any individual clip in the Clip Properties Inspector.

 **Note:** *In audio clips, the waveform changes color, unless no clip contents are displayed. In MIDI clips, the clip background changes color.*

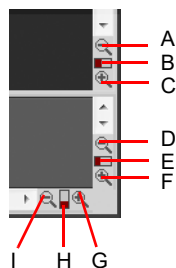
- ▶ **Name.** You can also assign each clip a descriptive name, which is displayed in the upper-left corner of the clip.
- ▶ **Contents.** At your option, clips can be displayed with a graphical representation of the events in the clip. The effect is slightly different for MIDI and audio information.



A. A MIDI clip shows each event; by looking at the clips, you can “see” the notes that are being played **B.** An audio clip shows the actual waveform **C.** Controller or automation data are also displayed

To inspect the clip contents more closely, use the zoom tools to increase the size in which clips are displayed. Note that displaying the contents of each clip makes your computer work a little harder. As a result, if your computer has an older, slower CPU you may want to turn off the display of clip contents.

Figure 147. Zoom controls.

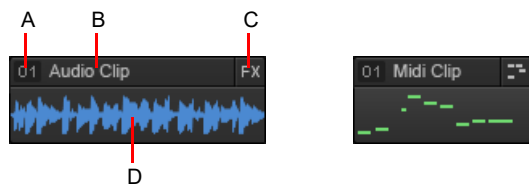


A. Zoom Clips pane out vertically **B.** Vertical Zoom fader for Clips pane **C.** Zoom Clips pane in vertically **D.** Zoom Bus pane out vertically **E.** Vertical Zoom fader for Bus pane **F.** Zoom Bus pane in vertically **G.** Zoom in horizontally **H.** Horizontal zoom fader **I.** Zoom out horizontally

Clip header indicators

Audio and MIDI clips show various information at the top of each clip. A standard clip shows only the clip name, while clips that have been modified in various ways show additional information.

Figure 148. Clip header indicators.



A. Clip group number **B.** Clip name **C.** Indicators (FX, AudioSnap, Follow Project Tempo, Stretch, V-Vocal, MIDI editor) **D.** Clip data (audio waveform or MIDI data)

Note: Clip headers automatically disappear if the track height is less than 36 pixels.

The following table describes the various clip header indicators.

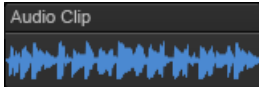
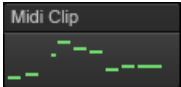
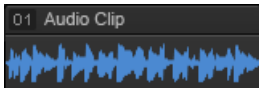
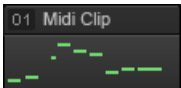
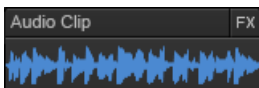
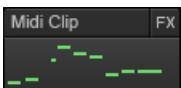
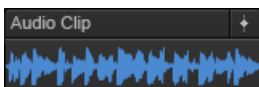
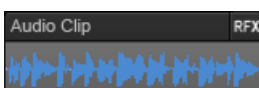
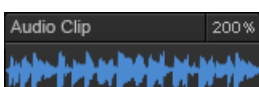
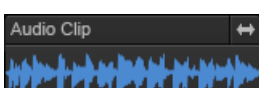
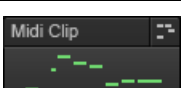
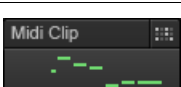
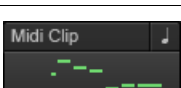
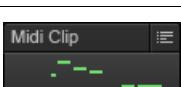
| Audio clip | MIDI clip | Description |
|--|---|---|
|  |  | The clip is a standard audio or MIDI clip. |
|  |  | The clip is assigned to a clip group. The number identifies the group. For details, see “Clip selection groups” on page 424. |
|  |  | The clip contains at least one clip effect. For details, see “To insert an effect on a clip” on page 959. |
|  | n/a | The clip has AudioSnap enabled, which gives you flexible rhythmic and tempo control over audio transients. For details, see “AudioSnap” on page 671. |
|  | n/a | The clip is a Region FX clip, which lets you perform pitch correction on notes and phrases, edit formants, and add vibrato to monophonic sounds. For details, see “Using Region FX” on page 1119. |
|  | n/a | The clip has been stretched from its original duration by the displayed percentage value. For details, see “Slip-stretching audio” on page 713. |
|  | n/a | The clip follows the global project tempo. For details, see “To sync an audio clip to the project tempo” on page 689 and “AudioSnap section” on page 631. |
| n/a |  | Double-click the clip to open the Piano Roll view. For details, see “The Piano Roll view” on page 742. |
| n/a |  | Double-click the clip to open the Step Sequencer view. For details, see “Step Sequencer view” on page 1760. |
| n/a |  | Double-click the clip to open the Staff view. For details, see “The Staff view” on page 1230. |
| n/a |  | Double-click the clip to open the Event List view. For details, see “The Event List view” on page 805. |

Table 8. *Clip header indicators*

To hide clip headers and maximize clip waveform display

To globally hide the clip headers, click the Track view **View** menu, point to **Display**, and select **Maximize Waveform Height**. When this options is enabled, the waveform display spans the full height of clips.

i **Note:** When **Maximize Waveform Height** is enabled, the top half of the clip is used for dragging it around instead of the header. The bottom half is used for time selection and for adjusting clip gain (while pressing the CTRL key).

To zoom horizontally

Do *one* of the following:

- ▶ Click the horizontal zoom buttons to zoom in or out by a fixed percentage each time you click.
- ▶ Drag the horizontal zoom fader to zoom in or out by the amount you drag.
- ▶ Hold down the CTRL key and press the right arrow key (to zoom in) or the LEFT ARROW key (to zoom out).
- ▶ Point the mouse pointer at the top half of the Clips pane or Piano Roll view Time Ruler (the mouse pointer should look like this:



), then drag up/down.

To zoom vertically

Do *one* of the following:

- ▶ Click the vertical zoom buttons to zoom in or out by a fixed percentage each time you click.
- ▶ Drag the vertical zoom fader to zoom in or out by the amount you drag.
- ▶ Hold down the CTRL key and press the UP ARROW key (to zoom out) or the DOWN ARROW key (to zoom in).
- ▶ Point the mouse pointer at the top half of the Clips pane or Piano Roll view Time Ruler (the mouse pointer should look like this:



), then click with the right mouse button and drag up/down.

To zoom into a selected area

- ▶ Use the Zoom tool to drag-select an area of a clip or clips that you want to zoom to. To activate the Zoom tool, hold down the Z key. When you release the mouse, the area you selected expands to fill the Clips pane window.

Zoom command keyboard shortcuts:

| To do this | Use this shortcut |
|---|-------------------|
| Zoom in vertically | CTRL+DOWN ARROW |
| Zoom in horizontally | CTRL+RIGHT ARROW |
| Zoom out vertically | CTRL+UP ARROW |
| Zoom out horizontally | CTRL+LEFT ARROW |
| Undo Zoom | ALT+Z |
| Redo Zoom | ALT+SHIFT+Z |
| Turn On Zoom tool (use the Zoom tool to select the area to zoom to) | Hold down Z |
| Fit project to window | SHIFT+F |
| Fit project horizontally | CTRL+ALT+F |
| Fit tracks and buses to window | F |
| Full Screen mode | F11 |

To zoom using the mouse wheel (Fast Zoom)

- ▶ Hold down the ALT key and roll the mouse wheel forward to zoom in, backward to zoom out.
- ▶ Hold down ALT+SHIFT to intensify mouse wheel zoom effect.
- ▶ Hold down ALT+CTRL to adjust track scale (Track View Clips Pane only)

To select Fast Zoom options

1. Click the Track view **Options** menu and choose **Mouse Wheel Zoom Options**.
2. Select the intensity of the Zoom effect in **Zoom Factor** by using the spinners or manually entering a value.
3. Select the vertical and horizontal Zoom focus.
4. Check or uncheck **Simultaneous Vertical and Horizontal Zoom**.

The default is for **Simultaneous Vertical and Horizontal Zoom** to be checked. If you uncheck it, **Fast Zoom** exhibits the following behaviors.

- ▶ ALT+Mouse Wheel zooms vertically
 - ▶ ALT+SHIFT+Mouse Wheel zooms faster vertically
 - ▶ CTRL+ALT+Mouse Wheel zooms horizontally
 - ▶ CTRL+ALT+SHIFT+Mouse Wheel zooms faster horizontally
5. Click **OK**.

To display clip names and contents

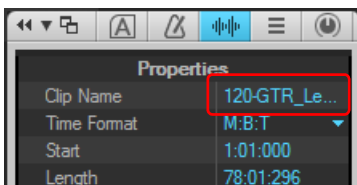
1. Click the Track view **View** menu, point to **Display** and choose **Display Clip Names** to show clip names, or leave it unchecked to hide clip names.
2. Click the Track view **View** menu, point to **Display** and choose **Display Clip Contents** to show clip contents, or leave it unchecked to hide clip content.

Sonar modifies the clips pane to show the information you want.

To change clip names

1. Select the clips you want to rename.
2. Open the Clip Properties Inspector and show the **Properties** section.


Figure 149. The Clip Properties Inspector.



3. Click the Clip Name field, type a name for the selected clips, then press ENTER

Sonar renames the selected clips.

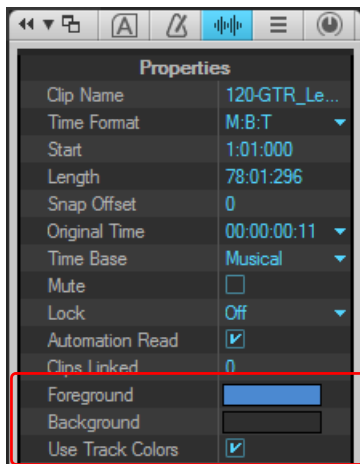
You can also rename a single clip by right-clicking the clip and selecting **Rename Clip** on the context menu.

 **Tip:** To copy track names to clips in corresponding tracks, select the clips you want to rename, then click the Track view **Tracks** menu and select **Copy Track Name(s) to Clip Name(s)**.

To change clip colors

1. Select the clips whose color you want to change.
2. Open the Clip Properties Inspector and show the **Properties** section.

Figure 150. The Clip Properties Inspector.



3. Choose a color as follows:

| To do this | Do this |
|-----------------------|--|
| Use the default color | Select the Use Track Colors check box. |
| Use a custom color | Click the Foreground or Background field and pick a color. |

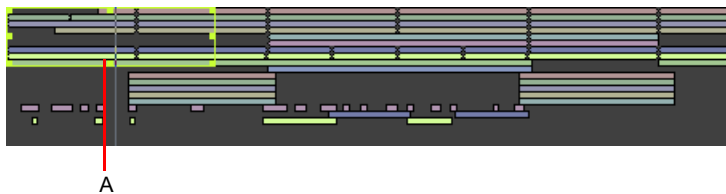
Sonar changes the color of the selected clips.

Using the Navigator view

The Navigator view displays a large part of your project so you can see an overview of your song. The Navigator view is a floating version of the Navigator pane found at the top of the Track view.

To open the Navigator view, click the **Views** menu and choose **Navigator**, or press ALT+SHIFT+8.

Figure 151. The Navigator view.




A. Track rectangle

Track rectangle

The Track Rectangle appears as a green rectangle within the Navigator view. The Track Rectangle indicates the section of your project which appears in the Clips pane of the Track view. You can move the Track Rectangle or change its size.

To move the track rectangle

1. Position your cursor inside the Track Rectangle until the icon changes to look like this: .
2. Click and drag the rectangle where you want and release.

To move the track rectangle when clicking

Right-click in the Navigator view and select the **Left Click Positions Rectangle** option.

To change the size of the track rectangle

1. Click one of the nodes on the rectangle border.
2. Drag to change the rectangle size.

To draw the track rectangle

Hold down the ALT key and drag.

To change the Now time in the Navigator view

1. Hold down the CTRL key.
2. Click where you want the Now Time to be.

To change the track height in the Navigator view

Right-click in the Navigator view and select one of the following options:

- ▶ Track Height Short
- ▶ Track Height Medium
- ▶ Track Height Tall

To zoom the Navigator view

Right-click in the Navigator view and select one of the following options:

- ▶ Horz Zoom Level 1
- ▶ Horz Zoom Level 2
- ▶ Horz Zoom Level 3
- ▶ Horz Zoom Level 4
- ▶ Horz Zoom Level 5
- ▶ Horz Zoom to Project

Opening views by double-clicking clips

By default, double-clicking a MIDI clip in the Clips pane opens a Piano Roll view for that track, and double-clicking an Audio clip opens the Clip Properties Inspector.

To specify which view should open when you double-click a clip, click the Track view **Options** menu, point to **Click Behavior > Double-Click** and choose the desired view.

To open a view from a clip

1. Right-click in the Clips pane, and choose **View** from the pop-up menu.
2. Choose the type of view you want to work with from the submenu.

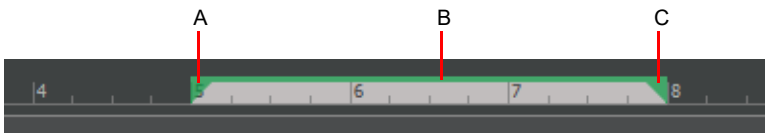
Selecting clips

Before you move, copy, edit, or delete clips you need to select them. There are several ways to select whole clips, as shown in the table:

| To do this | Do this |
|---|--|
| Select a single clip | Click on the clip in the Clips pane. |
| Select several clips at once | With the right mouse button, drag in a rectangular pattern that touches each clip. |
| Select all the clips in a track | Click on the track number in the Track view. |
| Select a portion of one or more clips | Use the Smart tool or Select tool and drag across the bottom part of the clip(s). The Snap to Grid setting determines the size portion you can select. |
| Add clips to the selection | Hold the SHIFT key and either click on the clips or drag a rectangle around the clips. |
| Add or remove clips from the selection | Hold the CTRL key and either click on the clips or drag a rectangle around the clips. |
| Add or remove all clips in a track from the selection | Hold the CTRL key and click on the track number. |

Whenever a selection exists, the selection range is displayed in the time ruler, with draggable markers at either end of the selection range.

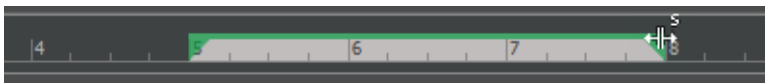
Figure 152. Selection markers in the time ruler.



A. Selection From (start) marker **B.** Drag to move selection range **C.** Selection Thru (end) marker


To extend or truncate the selection range

To extend or truncate the selection range, drag a selection marker.



The selection will be cleared if you drag the start handle onto the end handle (and vice versa).

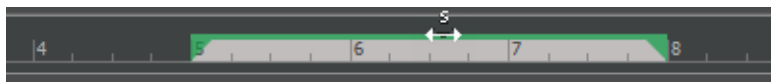
The Time ruler follows the Snap to Grid settings, if enabled.

 **Tip:** If multiple markers overlap, you can click any of the overlapping markers and keep the mouse button down, then press TAB to cycle through to the marker you want to move. For example, if a selection, loop, and punch marker are all at measure 5, pressing TAB (while holding down the left mouse button) cycles through S (selection), L (Loop), and P (Punch).




To move the existing selection range


To move the existing selection range, drag the green bar that connects the two selection markers



Using the Select tool

The Select tool  allows you to perform both time based selection and clip selection.

To enable the Select tool

- ▶ Do one of the following:
 - ▶ Click the Select tool  in the Control Bar.
 - ▶ Press F6.

To select by time or by clip

You can use either the Smart tool or Select tool to select by time or by clip.

When using the Smart tool or Select tool, a clip is divided into two vertical zones. The mouse pointer changes depending on which clip zone the pointer is over:

- ▶ **Smart tool:**
 - ▶ **Header.** Click to select the clip.
 - ▶ **Top/Bottom.** Drag to select by time.
 - ▶ **Top/Bottom.** Click to select the clip.
 - ▶ **Top/Bottom.** Drag with the right mouse button to lasso select.
- ▶ **Select tool:**
 - ▶ **Top/Bottom.** Click to select the clip.
 - ▶ **Top/Bottom.** Drag with the left mouse button to select by time. Drag with the right mouse button to lasso select.

The Smart tool and Select tool obey Snap to Grid.

To lasso select

Using the Smart tool  or Select tool , drag with the right mouse button.

Lasso selection works across tracks, and selects the data type that is specified in each track's Edit Filter.

Duplicating clips

To duplicate the selected clip(s), do *one* of the following:

- ▶ Press CTRL+D
 - ▶ To duplicate the selected clip(s) as linked clips, press CTRL+SHIFT+D
- ▶ Click the Track view **Clips** menu and select **Duplicate Selected Clip(s)**
- ▶ Right-click in the Clips pane and select **Duplicate Selected Clip(s)** on the pop-up menu

The following rules apply when duplicating clips:

- ▶ Only events and clip automation are copied.
- ▶ The new clip(s) will be pasted immediately after the existing clip(s), respecting the current Ripple Edit settings.
- ▶ To respect the current Snap to Grid settings, go to **Edit > Preferences > Customization - Editing** and select **Use Current Snap Settings on Duplicate Selected Clip(s)**.
- ▶ After duplication, the Now time is forwarded to the end of the duplicate (with the duplicate selected), so you can press CTRL+D again to make multiple duplicates
- ▶ Unlike a normal paste, the current track will have no bearing on where the duplicates are pasted. Duplicates will always appear on the same tracks/lanes as the source selection.



Tip: *If you want to quickly create many repetitions, use the **Edit > Copy** and **Edit > Paste Special** commands.*



Tip: ***Duplicate Selected Clip(s)** (CTRL+D) also works on Note events in the Piano Roll.*

Moving and copying clips

You can copy or move clips using drag-and-drop editing or the **Cut**, **Copy**, and **Paste** commands. If you copy or move clips into tracks that contain existing material, you need to let Sonar know how to combine the two.

You have these options:

| Option | How it works |
|----------------------|--|
| Blend Old and New | Events in the copied or moved clip are placed into a new clip that overlaps with the existing clip. This is the same effect as sound-on-sound recording. |
| Replace Old with New | Events in the copied or moved clip are placed into a new clip, and any overlapping events in the existing clip are erased. This is the same effect as overwrite recording. |

When you use the **Edit > Paste Special** command to add information to a track that contains existing material, there is one final option you can choose.

| Option | What it means |
|---|---|
| Paste as New Clips | New clips are created containing the events on the Clipboard, exactly as described in the preceding table. |
| Paste into Existing Clips (MIDI clips only) | The events on the Clipboard are merged into any existing clips that occupy the same region of time. This means you will never end up with clips that overlap. |

Note that if you copy or move clips to new, empty tracks, you don't have to worry about these settings. In this case, the track properties that go with the clips are automatically applied to the new track.

When you use drag-and-drop editing:

- ▶ You can set the above options every time you perform an edit, or you can set them once and have the same settings carry over automatically. Check or uncheck the **Ask This Every Time** box in the **Drag and Drop Options** dialog box to indicate your preference. To open the **Drag and Drop Options** dialog box, click the Track view **Options** menu and choose **Drag and Drop Options**.
- ▶ If you drag to the edge of the Clips pane, it will scroll automatically in the direction you drag.
- ▶ If you change your mind while dragging clips, press the ESC key to cancel the operation.

Sonar also lets you move and copy clips between projects.

To move clips using drag and drop



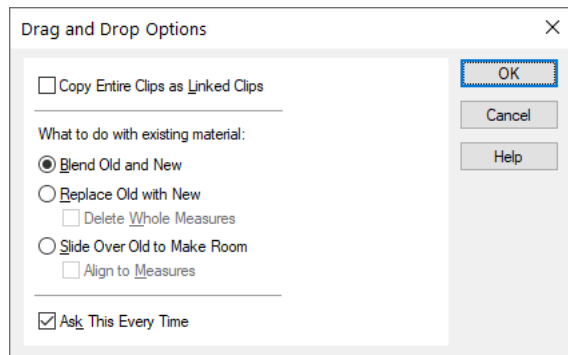

1. Select the clips you want to move.
2. If you want to move the clips by an exact amount of time, enable the snap grid (see “To change the snap options” on page 431 and “Aim Assist line” on page 419).
3. Select the Smart tool  or Move tool  in the Control Bar.
4. Position the mouse over one of the selected clips.
5. Press and hold down the left mouse button. A rectangle is displayed around the selected clips.
6. Drag the clips to their new location, and release the mouse button.
7. If necessary, choose the options you want from the **Drag and Drop Options** dialog box (go to **Edit > Preferences > Customization - Editing**, or click the Track view **Options** menu and select **Drag and Drop Options**), and click **OK**.

Figure 153. The **Drag and Drop Options** dialog box.



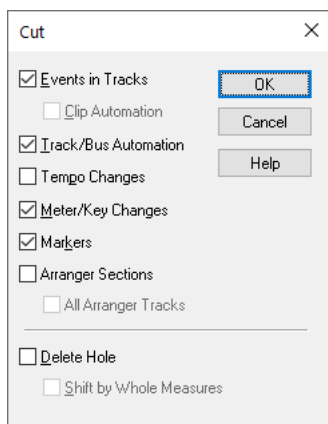
Sonar moves the clips to their new location.

 **Note:** Moving an audio clip (other than a Groove clip) to a part of your project that has a different tempo changes the size of the clip.

To move clips using cut and paste

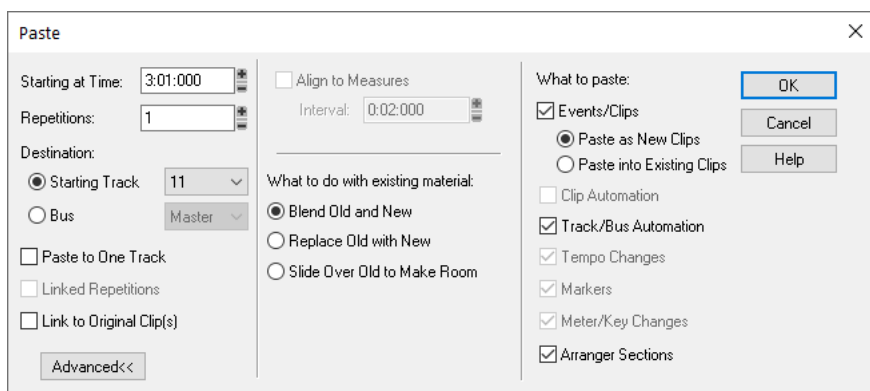
1. Select the clips you want to move.
2. Choose **Edit > Cut Special** to display the **Cut** dialog box.

Figure 154. The **Cut** dialog box.



3. Choose the options you want and click **OK**. Sonar cuts the clips from the project and places them on the Clipboard.
4. Click in the Track pane to set the current track to be the one where clips should be pasted.
5. Set the Now time to be the time at which the clips should be pasted.
6. Choose **Edit > Paste Special** to display the **Paste** dialog box.


Figure 155. The **Paste** dialog box.




7. Choose the options you want and click **OK**.
Sonar places the clips in their new location.

To choose a specific start time and/or length for a clip


1. Select the clip you want to edit.
2. Open the Clip Properties Inspector and select the **Properties** section.
3. In the **Time Format** field, choose the units you want to use for the new start time and/or length by clicking one of the radio buttons:
 - ▶ **M:B:T.** Click this if you want the clip to begin and end on a specific measure, beat, or tick.
 - ▶ **Samples.** Click this if you want the clip to begin and end on a specific sample.
 - ▶ **H:M:S:F.** Click this if you want the clip to begin and end on a specific hour, minute, second, or frame. This is also known as SMPTE time, and lets you start the clip at an absolute-time-based (as opposed to musical-time-based) point in your project.
 - ▶ **Seconds.** Click this if you want the clip to begin and end on a specific second.
4. In the **Start** and **Length** fields, enter a new start time and/or length, or use the spinners or keyboard to change values.
5. Choose a value in the **Time Base** field—choose one of the two options in this section to control what happens to the clip's start time when you change the tempo:
 - ▶ **Musical (M:B:T).** If the clip is set to the Musical time base, the clip's M:B:T position stays constant, and its Absolute (SMPTE) position shifts.
 - ▶ **Absolute (SMPTE).** If the clip is set to the Absolute (SMPTE) time base, its Absolute position stays constant, and its M:B:T position shifts.

 **Note:** *The length of a clip may also change when you change the tempo—audio clips maintain their absolute (SMPTE) length, while a MIDI clip will follow the value in the **Time Base** field.*

Sonar adjusts the clip to the values you chose.

 **Note:** *The **Snap Offset** field is for audio clips only. The value of this field is the snap offset of the selected clip, in samples. When you set a snap offset value for a clip, and then drag the clip, the left edge of the clip does not snap to the current snap resolution—the clip snaps to a point on the clip that is the distance from the left edge of the clip to the snap offset value. For example, if you set the snap resolution to move to a measure, and the snap offset of a clip to 1500 samples, when you drag the clip, instead of the left edge of the clip moving to a measure line, the spot on the clip that's 1500 samples right of the beginning of the clip moves to the measure line.*

To copy clips using drag and drop

1. Select the clips you want to copy.
 2. Enable the snap grid, if desired.
 3. Select the Smart tool  in the Control Bar.
 4. Position the mouse over one of the selected clips.
 5. Press and hold the CTRL key and click and hold the left mouse button. A rectangle is displayed around the selected clips.
 6. Drag the clips to the new location, and release the mouse button.
 7. If necessary, choose the options you want from the **Drag and Drop Options** dialog box, and click **OK**.
- Sonar copies the clips to their new location.

To copy clips using copy and paste

1. Select the clips you want to copy.
2. Choose **Edit > Copy Special** to display the **Copy** dialog box.
3. Choose the options you want and click **OK**. Sonar copies the clips to the Clipboard.
4. Click in the Track pane to set the current track to be the one where clips should be pasted.
5. Set the Now time to be the time the clips should be pasted.
6. Choose **Edit > Paste Special** to display the **Paste** dialog box.
7. Choose the options you want and click **OK**.

Sonar copies the clips to their new location.

To delete clips

1. Select the clips you want to delete.
2. Do one of the following:
 - ▶ Choose **Edit > Delete**, which brings up a dialog box—choose options and click **OK**.
 - ▶ Press the DELETE key.

Sonar deletes the selected clips.

See:

[“Splitting and combining clips”](#) on page 437

[“Working with partial clips”](#) on page 429

[“Working with linked clips”](#) on page 436

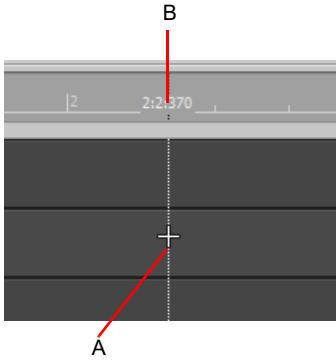
[“Aim Assist line”](#) on page 419

Aim Assist line

Aim Assist is a vertical white line that shows the mouse pointer's horizontal position in the Clips pane and Piano Roll. The mouse pointer's time position is also shown in the Time Ruler.

Aim Assist is a helpful guide when editing in the Clips pane and Piano Roll, making it easy to align the mouse pointer with events on different tracks or markers in the Time Ruler.

Figure 156. The Aim Assist line is a helpful guide when editing in the Clips pane.



A. Vertical Aim Assist line **B.** Time position

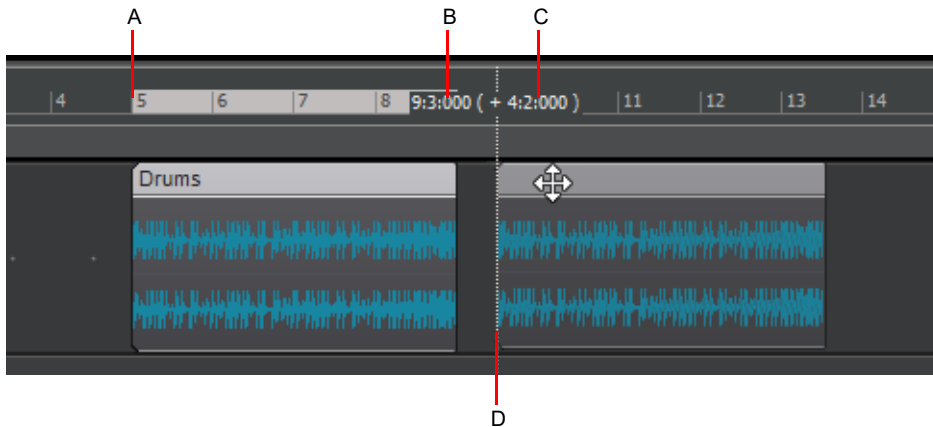
When Snap to Grid is enabled, the Aim Assist line follows the current Snap to Grid settings rather than the mouse pointer position.

The following rules apply when selecting and moving a clip with the Smart tool, Edit tool, Select tool or Move tool:

Click the front/left portion of a clip. The Aim Assist line snaps to the start of the clip boundary and travels with the clip as it is dragged.

Click the rear/right portion of a clip. The Aim Assist line snaps to the end of the clip boundary and snap operates on the clip's end. The Aim Assist line travels with the clip as it is dragged.

While dragging clips and automation, slip-editing clips, applying clip fades, moving AudioSnap transient markers, or making a time selection, the Aim Assist time position also shows the delta value (difference between the original position and current position) in parenthesis.




A. Original position (5:01:000) **B.** Current position (9:3:000) **C.** Delta value (+4:2:000) (difference between original and current position) **D.** Aim Assist line

To enable/disable Aim Assist

- ▶ Do one of the following:
 - ▶ Click the **Edit** menu and choose **Aim Assist > Aim Assist**.
 - ▶ Right-click in the Time Ruler and choose **Aim Assist > Aim Assist**.
 - ▶ Press X.

The vertical Aim Assist line is shown or hidden.

 **Tip:** You can also toggle Aim Assist on/off with a key binding. For information about assigning key bindings, see “[Key bindings](#)” on page 1219.

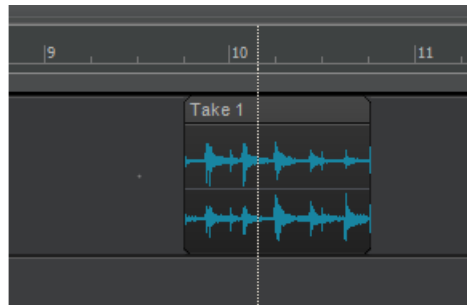
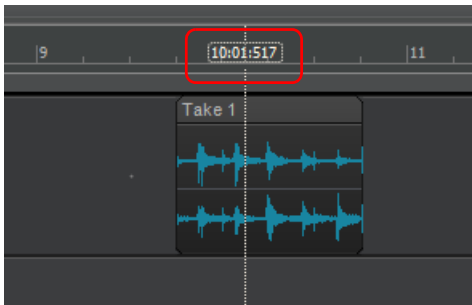
To customize the Aim Assist color

1. Go to **Edit > Preferences > Customization - Colors**.
2. In the **Color Category** list, select **Track View**.
3. In the **Screen Element** list, select **Aim Assist line**.
4. Specify the desired color and click **OK** to close the **Preferences** dialog box.

To show/hide Aim Assist text in the Time Ruler

To show/hide the Aim Assist text in the time ruler, do *one* of the following:

- ▶ Go to **Edit > Aim Assist** and select **Show Aim Assist Time**.
- ▶ Right-click in the time ruler and select **Aim Assist > Show Aim Assist Time**.
- ▶ Press ALT+X (can be reassigned to any other shortcut in **Edit > Preferences > Customization - Keyboard Shortcuts**).



See:

“[Splitting and combining clips](#)” on page 437

“[Working with partial clips](#)” on page 429

“[Working with linked clips](#)” on page 436

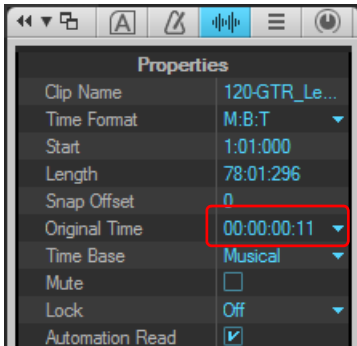
Reverting clip(s) to original time stamp

All audio and MIDI clips in Sonar have a **Original Time** property, which stores the original SMPTE time stamp associated with a clip. The Original Time clip property is based on absolute time, not tempo. This allows you to freely re-arrange clips and later revert them back to their original time.

Sonar automatically assigns the **Original Time** property during import or immediately after record. When an audio clip containing a SMPTE time stamp is imported into Sonar (such as a Broadcast Wave file), the **Original Time** field is populated with this time stamp. When opening previous Sonar projects, existing clips will be populated with their current time.

Note: The **Original Time** property can not be edited. If a clip is bounced to a new clip, the **Original Time** stamp will not propagate to the new clip.

Figure 157. The Clip Properties Inspector.



A. Original Time property; click to revert clip to the original time stamp

To revert clip(s) to original time stamp

To revert selected clips to their original SMPTE time stamp, do *one* of the following:

- ▶ Right-click a clip and choose **Revert Clip(s) to Original Time Stamp** from the context menu.
- ▶ In the Clip Properties Inspector, select the **Properties** section, click the Original Time field and choose **Revert to original time stamp** on the pop-up menu.

Locking Clips

You can lock a clip so that it can't be accidentally modified or deleted. You can lock the clip's position and/or its data.

To lock or unlock a clip's position and/or data




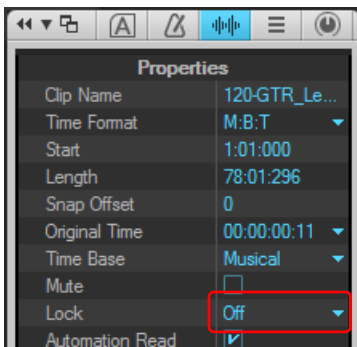
- ▶ In the Clip Properties Inspector, select the **Properties** section, click the Lock field and choose what clip attributes you want to lock:
 - ▶ **Position and Data.** This choice locks position and data, and causes a lock icon to appear on the clip .
 - ▶ **Position Only.** This choice locks position only, and causes a yellow lock icon with the clasp unlocked to appear on the clip .
 - ▶ **Data Only.** This choice locks data only, and causes a blue lock icon with the clasp unlocked to appear on the clip .

Figure 158. The Clip Properties Inspector.



Or

1. Right-click a clip.
2. From the pop-up menu, choose one of the following commands:
 - ▶ **Clip Lock > Lock Position.** In lock mode, this choice locks position only, and causes a yellow lock icon with the clasp unlocked to appear on the clip. If data is already locked, then both position and data become locked, and a "locked" lock icon appears on the clip. In unlock mode, if both position and data are locked, and you unlock position, then the blue "unlocked" lock icon appears on the clip, meaning that only data is locked.
 - ▶ **Clip Lock > Lock Data.** In lock mode, this choice locks data only, and causes a blue lock icon with the clasp unlocked to appear on the clip. If position is already locked, then both position and data become locked, and a "locked" lock icon appears on the clip. In unlock mode, if both position and data are locked, and you unlock data, then the yellow "unlocked" lock icon appears on the clip, meaning that only position is locked.

Note: If a clip's position is locked, and you change tempo, what happens to the clip's position depends on what option the Clip Properties **Time Base** field is set to: **Musical (M:B:T)**, or **Absolute (SMPTE)**. If the clip is set to the Musical time base, the clip's M:B:T position stays constant, and its Absolute position shifts. If the clip is set to the Absolute time base, its Absolute position does not move, but its M:B:T position shifts.

Auto scroll lock in Clips pane

While editing, you can prevent the Clips pane from scrolling horizontally during playback. This allows you to focus on the edit location without worrying that the screen will eventually scroll away from the edit location.

When the **Left Click Locks Scroll** option is enabled (default behavior), the Clips pane will not scroll if you click any object in the Clips pane. When you are done with the edit and want the Clips pane to scroll again during playback, click in the background of the Clips pane to clear auto scroll lock.

To enable/disable auto scroll lock

Click the Track view **Options** menu, point to **Click Behavior** and choose **Left Click Locks Scroll** on the submenu.

Ripple editing

Ripple editing means to adjust the position of a clip in the Track view, and automatically adjust the start position of all subsequent clips to compensate for the change.

Ripple editing is a convenient way to arrange clips and maintain sync relationships without leaving unintended gaps between the clips.

You can choose to ripple edit just the selection, or all tracks plus meter/key changes, tempo changes, and markers.

Caution: Use caution when ripple editing, and make sure you don't unintentionally move track data that is off screen. It is good practice to check the results often when editing multiple tracks.

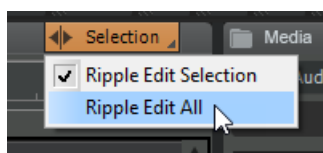
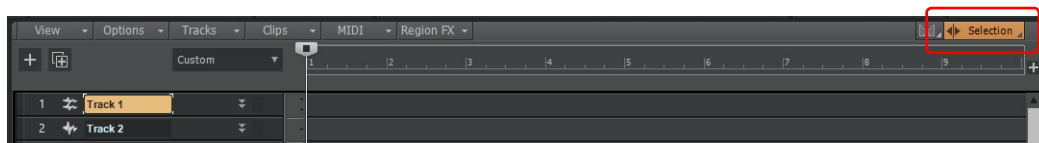
Tip: If you don't want a clip to be affected by ripple editing, lock its position before editing. For details, see [“Locking Clips”](#) on page 422.

To enable/disable ripple editing

Do one of the following:

- ▶ Click the **Ripple Edit On/Off** button . Long press or right-click the button to specify the ripple edit mode.
- ▶ Click the Track view **Options** menu and select one of the following options:
 - ▶ **Ripple Edit Selection.** Affects all clips that are downstream from the selected clip(s). Locked clips are ignored.
 - ▶ **Ripple Edit All.** In addition to downstream clips in all tracks, also affects meter/key changes, tempo changes, and markers. Locked markers are ignored.

Figure 159. Ripple Edit On/Off button.



Tip: Assign the **Ripple Edit Selection** and **Ripple Edit All** commands to keyboard shortcuts so you can quickly enable/disable ripple editing. For details, see [“Key bindings”](#) on page 1219.

What works with ripple editing?

The following operations in the Track view support ripple editing:

- ▶ Moving clips.
- ▶ Delete, cut, and paste.
- ▶ Nudge.
- ▶ Changing the clip **Start** time in the Clip Properties Inspector.
- ▶ **Process > Slide.**
- ▶ Import audio/MIDI.
- ▶ Delete empty space.

i **Note:** Automation envelopes follow when ripple editing clips.

To delete empty space (close a gap)

1. Click the Track view **Options** menu and select **Ripple Edit Selection** or **Ripple Edit All**.
2. Drag in the time ruler or Clips pane to select the time range you want to delete, then go to **Edit > Delete** or press the DELETE key.

Clip selection groups

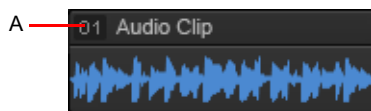
Sonar lets you treat multiple clips as a single unit. By grouping clips, you can select and edit an entire group of clips by simply selecting or editing any group member. A group can contain both audio and MIDI clips from a single track or from multiple tracks.

Clip groups are very useful, for example, when editing multitrack drums and you want to synchronize edits on all clips from the same recording take.

You can instruct Sonar to automatically group clips after recording multiple tracks simultaneously, or you can add and remove clips from a group after the clips have been recorded.

Grouped clips are indicated by a group number before the clip name.

Figure 160. Grouped clips.



A. The group number is displayed next to the clip name

To group clips during multitrack recording

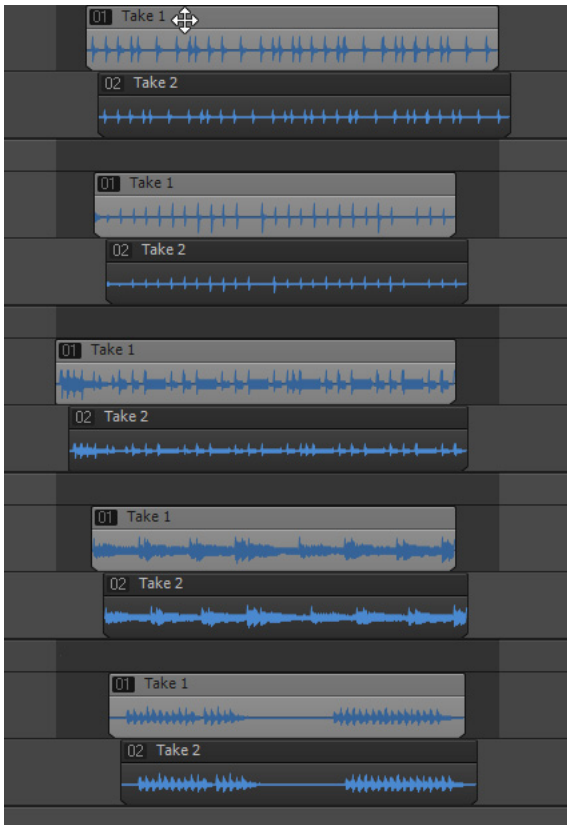
You can specify how clips should be grouped when recording multiple tracks simultaneously.

1. Go to **Edit > Preferences > Project - Record**, or right-click the Record button to access recording settings.
2. Under **Multi-Track Grouping**, select one of the following options:
 - ▶ **Group all clips.** All clips that are recorded at the same time are placed in a clip group.
 - ▶ **Group only clips in folders (default).** All clips in folders are grouped. Different folders have different groups. Tracks not in folders are not grouped.
 - ▶ **Do not group tracks.** Each new take will belong to a different clip group if loop recording is enabled.

After recording is complete, all new clips are grouped together. When loop recording, each pass of the loop gets placed in its own group.

Two discrete steps are placed in the Undo history. The first step is the actual recording and the second step is for Create Clip Group. This allows you to undo the clip group, if desired, without losing the recording.

The following example shows two takes of a five track loop recording. The first clip group is selected.



Note: The **Group Clips Across Tracks** setting is stored with each project.

To create a clip selection group

1. Select all the clips you want to group together.
2. Right-click any selected clip and choose **Create selection group from selected clips** from the pop-up menu.
A new selection group is created and the group number is displayed next to each clip name.

Note: A clip may only belong to one selection group at a time. If any of the selected clips already belong to another clip group, they will be removed from the other group and placed in the new group.

To add clips to an existing selection group

1. Click on any clip in the existing group.
All clips in the group are selected.
2. Hold down the CTRL key and click the clips that you want to add to the group.
3. Right-click any selected clip and choose **Create selection group from selected clips** from the pop-up menu.
All selected clips are placed in a new selection group.

Note: A clip may only belong to one selection group at a time. If any of the selected clips already belong to another clip group, they will be removed from the other group and placed in the new group.

To remove clips from a selection group

1. Select the clips you want to remove from the group.

 **Tip:** To select only a single clip in a group, hold down the **SHIFT** key and click the clip that you want to remove from the group.




2. Right-click any selected clip and choose **Remove selected clips from groups** from the pop-up menu.
The selected clips are no longer grouped.

To remove all clip groups

1. Do *one* of the following:
 - ▶ On the **Edit** menu, point to **Select** and choose **All**.
 - ▶ Press **CTRL+A**.All clips are selected.
2. Right-click any selected clip and choose **Remove selected clips from groups** from the pop-up menu.
The selected clips are no longer grouped.

Using editing tools on grouped clips

The Select, Mute and Split tools behave as follows when editing grouped clips:

- ▶ Select tool :
 - ▶ Clicking a clip in a group will also select all other clips in the same group.
 - ▶ Lasso-selecting will select clips that are touched by the lasso as well as other clips in the same group that intersect the lasso time range.
- ▶ Split tool :
 - ▶ Clicking an unselected clip will split that clip and all other clips in the same group that intersect the split time.
 - ▶ If a previous selection exists, clicking will split only the clips in the selection.
 - ▶ Selecting a range will split all clips in the group that intersect that range.
- ▶ Mute tool . The Mute tool has several modes of operation. The corresponding mode is indicated in square brackets.
 - ▶ [Mute Entire Clips mode] Clicking an unselected clip will mute that clip and all other clips in the same group.
 - ▶ [Mute Entire Clips mode] If a previous selection exists, clicking will mute only the clips in the selection.
 - ▶ [Mute Entire Clips mode] Lasso-selecting will mute clips that are touched by the lasso as well as other clips in the same group that intersect the lasso time range.
 - ▶ [Mute Time Ranges mode] Selecting a range will mute all clips in the group that intersect that time range.

 **Note:** Muting a time range is limited to one track or Take lane at a time.

- ▶ [Isolate mode] Isolate mode does not follow clip groups for clips that live in the same track.

Sonar can automatically create a new clip group when splitting clips in an existing clip group. To specify the split behavior, follow these steps:

1. Go to **Edit > Preferences > Customization - Editing**.
2. Under **Clips**, select the **When Splitting Clips in Groups, Create New Groups** check box.

For more information about splitting clips, see [“Splitting and combining clips”](#) on page 437.

Copying and pasting grouped clips

When you copy and paste clips that belong to a clip group, you can specify if the pasted clips should be placed in a new clip group or continue to be grouped with the original clip group. By default, a new clip group is created. You can change the behavior by adding the following line to the [WinCake] section of the `Cakewalk.ini` file:

```
[WinCake]
CreateNewGroupsOnPaste=1
```

The values are as follows:

0 = The pasted clips will belong to the same clip group as the clips that were copied.

1 = A new clip group is created for the pasted clips. This is the default behavior.

To view and edit the `Cakewalk.ini` file, go to **Edit > Preferences > File - Initialization File**.

For more information about the `Cakewalk.ini` file, see [“Initialization files”](#) on page 1419.

Nudge

Nudging is moving a clip or a MIDI note by a small amount to the left or right or up and down. There are three customizable settings for the Nudge feature. You can also nudge clips (in the Track view) or notes (in the Piano Roll view) up or down, and you can use keyboard shortcuts (see [“To Nudge a Clip Using Keyboard Shortcuts”](#) on page 428).

See:

[“Nudge settings”](#) on page 427

Nudge settings

To configure the three nudge settings, go to **Edit > Preferences > Customization - Nudge** or **Process > Nudge > Settings**.

To Nudge a Clip Left or Right

Use the following procedure to nudge a clip.

1. Select the clip you want to nudge.
2. Select **Process > Nudge Left(1-3)** from the menu to move the clip left or **Process > Nudge Right(1-3)** to move the clip right.

The amount the clip or note moves is determined by the settings in **Edit > Preferences > Customization - Nudge**.

To Nudge a Clip Up and Down

Use the following procedure to nudge a clip (in the Track view) or MIDI note (in the Piano Roll view) up or down.

1. Select the clip or note you want to nudge.
2. Select **Process > Nudge > Up** to move the clip or note up or **Process > Nudge > Down** to move a clip or note down.

Clips move up or down one track at a time. Notes move up or down one pitch at a time.

To Change Nudge Settings

1. Select **Process > Nudge > Settings** to access nudge settings.
2. In one of the three Nudge groups, select one of the following:
 - ▶ **Musical Time.** Select a note length setting.
 - ▶ **Absolute Time.** Select one of the following absolute time options and a number in the first field:

| Absolute time setting | Description |
|-----------------------|--|
| Seconds | Whole seconds. |
| Milliseconds | Thousands of a second. |
| Frames | Number of frames. The default frame count is 30 frames per second. The number of frames varies depending on the setting in Edit > Preferences > Project - Clock . |
| Samples | A very small amount of time. For CD-quality audio there are 44,100 samples per second, so a value of 1 here would not move a clip by a perceptible amount. |
| Ticks | The number of ticks per quarter note varies depending on the setting in Edit > Preferences > Project - Clock . The default setting is 960 . |

- ▶ **Follow Snap Settings.** Moves the clip or note by the current snap setting.

To Nudge a Clip Using Keyboard Shortcuts

1. Select the clip you want to nudge.
2. If necessary, turn on Num Lock (press the Num Lock key on your keyboard).
3. Press the appropriate Num Key.

| Nudge | Shortcut |
|---------|----------|
| Left 1 | NumPad 1 |
| Right 1 | NumPad 3 |
| Left 2 | NumPad 4 |
| Right 2 | NumPad 6 |
| Left 3 | NumPad 7 |
| Right 3 | NumPad 9 |
| Up | NumPad 8 |
| Down | NumPad 2 |

Working with partial clips

Sonar lets you select, copy, move, and delete portions of a project even if they do not match clip boundaries. There are two ways to do this:



- ▶ Directly select portions of one or more clips.
- ▶ Select a range of times and one or more tracks. Sonar automatically selects the portions of clips that are in both the selected time range and the selected tracks. You can then copy, move, or delete the material the same way you do with whole clips. When you select portions of a clip, Sonar may round off the start and end times of your selection based on the snap grid. For more information, see “Defining and using the Snap Grid” on page 430.

To select a portion of a clip

Select the Smart tool  or Select tool  in the Control Bar and drag across the bottom half of a clip.

Sonar highlights the selected portion of the clip. You can edit this portion of the clip using all the normal editing commands.

To select a portion of several clips

Select the Smart tool  or Select tool  in the Control Bar, then click in the bottom half of a clip and drag across several clips in adjacent tracks.

Sonar highlights the selected portions of all the clips. You can edit these portions of clips using all the normal editing commands.

To select partial clips using time ranges and tracks

1. Select a range of time in one of the following ways:
 - ▶ Drag the mouse in the Time Ruler.
 - ▶ Click between two markers to select the time between the markers.
 - ▶ Select a clip (Sonar selects the range of time covered by the clip).
 - ▶ Choose **Edit > Select > By Time**, enter the start and end time, and click **OK**.
2. Select one or more tracks by clicking, SHIFT-clicking, or CTRL-clicking on the track numbers in the Track view.
3. To adjust the start and end time of the selection, hold the SHIFT key while clicking on the Time Ruler.

The relevant portions of clips in the selected tracks are highlighted. You can edit these portions of clips using all the normal editing commands.

To clear the partial clip selection

You can clear the time-restricted selection in any of the following ways:

- ▶ Click in an empty area of the Clips pane to completely clear the selection.
- ▶ Choose **Edit > Select > None** or press CTRL+SHIFT+A to completely clear the selection.
- ▶ Click on a single clip in the Clips pane to clear the time selection and select the clip.

Markers and the snap grid

Sonar has a collection of features you can use to simplify and speed the work you do arranging your projects. Here are a few of the most important things you can do:

- ▶ Show grid lines on measure boundaries in the Track view.
- ▶ Define and use the snap grid to make drag-and-drop editing more accurate.
- ▶ Create markers to identify and work with key time points in your project.

See:

“Showing grid lines” on page 430

“Defining and using the Snap Grid” on page 430

“Snap offsets” on page 432

“Creating and using markers” on page 432

Showing grid lines

Displaying grid lines, or vertical rules, in the Clips pane of the Track view makes it easy to see at a glance how clips align with each other, how they align with measure boundaries, and when they start and end.


To show/hide vertical grid lines

1. Click the Track view **View** menu, point to **Display > Vertical Grid Lines** and select one of the following options:
 - ▶ **None.** No vertical grid lines are displayed
 - ▶ **Behind Clips.** Vertical grid lines are displayed, but clips will draw on top of them, so clip contents will not be obstructed.
 - ▶ **In Front of Clips.** Vertical grid lines are displayed and drawn on top of clips, always visible.

Sonar displays the Track view as you requested.

Defining and using the Snap Grid

Sonar lets you define a snap grid that makes it easier to arrange clips, select time ranges, and control envelope shape drawing. To

use the snap grid, enable the **Snap to Grid** button  in the Control Bar's Snap module (or press N) and set the grid resolution to an interval of musical time, such as a whole note, half note, or quarter note; a unit of absolute time: a number of frames, seconds or samples; an event; the start or end of a clip; a marker; or audio transients. The grid can use multiple resolutions at the same time, such as a whole note, and audio transients. When the **Snap to Grid** button is enabled, if you move or paste clips or markers, items will be snapped to the nearest point on the snap grid.

You can also use the snap grid to move clips **by** a certain interval, rather than snap them **to** the interval. Moving **by** an interval can be useful during drag-and-drop operations, if your data are not exactly aligned with measure or note boundaries. To set advanced Snap to Grid settings, go to **Edit > Preferences > Customization - Snap to Grid**.

Magnetic snap. Cakewalk's snap grid has an option called magnetic snap. This means that when you're dragging the boundary of an object, you can move the boundary freely until the boundary gets within a certain number of ticks from the snap target. The closer the object gets to the snap target, the more strongly the object is pulled to the target. You can set the strength of magnetic snap to low, medium, high, or off. Note that if you are zoomed out a certain amount, the time boundary around the snap target will appear to be quite small, and you might think that the snap grid is not functioning. If this is the case, zoom in closer to enhance your editing experience. If you're dragging a whole clip, magnetic snap is not in effect.

To enable or disable the Snap Grid


Do one of the following:


- ▶ Click the **Snap to Grid** button  in the Control Bar's Snap module.
- ▶ Press N.

To change the snap options

1. In the Control Bar's Snap module, select one or more of the following resolution options:

- ▶ **Time resolution.** Snap to the selected musical or absolute time resolution. Click and hold the mouse button pressed to select a different duration from the pop-up menu. For absolute time resolutions (samples, frames, seconds), type the desired number of units. When **Smart Grid** is selected, the snap resolution is dynamically determined by the horizontal zoom level, and the M:B:T Time Rulers in the Clips pane and Piano Roll view are optimized to show relevant snap locations.

 **Note:** To exit Smart Grid mode, clear the **Smart Grid** check mark. If you manually select a new resolution while **Smart Grid** is enabled, the new settings only apply until the focused view's zoom level changes.


- ▶ **Triplet** . Reduces the duration of the selected Musical time resolution by 2/3 of its original duration. When **Triplet** is enabled, three note events fit in the space of two.

- ▶ **Dotted** . Increase the duration of the selected Musical time resolution by half of its original value (150%).

- ▶ **Snap To.** Align data to the snap grid.

- ▶ **Snap By.** Move data by the grid resolution.

- ▶ **Snap to Landmark Events** . Snap to the selected landmarks, including markers, Now Time, clips, audio transients,

MIDI notes, and automation envelope nodes. To select the desired landmarks, right-click the **Snap to Grid** button  to open the **Preferences** dialog box, then select the desired check boxes in the **Landmarks** section. Sonar will snap to landmarks on tracks/lanes that are currently visible in the Clips pane. For details, see "[Customization - Snap to Grid \(Advanced\)](#)" on page 1682.

2. Go to **Edit > Preferences > Customization - Snap to Grid**.

3. If you want to change the magnetic snap strength, or turn off magnetic snap, adjust the **Snap Intensity** slider.

4. If you want to automatically snap edited audio clips to the nearest zero crossing of the waveform (the point at which there is no volume, to minimize the glitches that can happen when waveforms are spliced together) select the **Snap to Nearest Audio Zero Crossings** check box.

5. Click **OK** to close the dialog box.

All time selections and drag-and-drop editing operations use the new snap grid resolution(s).


To use a secondary Snap to Grid resolution


By default, Sonar uses the global Snap to Grid settings when snap is enabled. However, you can also specify a secondary Snap to Grid resolution that is in effect when holding down the N key.

To assign the secondary Snap to Grid settings, hold down the N key while selecting the desired snap settings in the Control Bar's Snap module.

To momentarily apply the secondary Snap to Grid resolution, hold down the N key while dragging or editing data that is snapping to the grid. When the N key is released, the main global snap settings are restored.

To swap the primary and secondary Snap to Grid settings, press CTRL+SHIFT+N.

 **Note:** To enable/disable Snap to Grid, press the N key quickly. To assign or use the secondary Snap to Grid resolution, keep the N key pressed.

 **Tip:** You can configure the secondary Snap to Grid resolution to effectively bypass snapping when holding down the N key. To do so, hold down the N key while disabling the snap resolution and snap landmarks in the Control Bar's Snap module. Snapping will now be temporarily disabled while you hold down the N key.

See also:

["Snap to Grid shortcuts"](#) on page 1853

["Snap module"](#) on page 579

Snap offsets

Snap offsets allow you to set a point other than the beginning of a clip as the “snap” point used by the Snap to Grid. A snap offset is the number of samples from the beginning of the clip. Snap offsets affect all edits that obey the Snap to Grid setting. Once the snap offset is added, you can set the Timer Ruler to SMPTE or MBT time.

Note: You cannot set a snap offset for a Groove clip.

Creating a snap offset

Use the following to add a snap offset to a clip:

1. Locate the place in the clip where you want to put the snap offset, and set the Now Time to that location. Use the Scrub tool if necessary.
2. Right-click on the clip and select **Set Snap Offset to Now Time** from the menu that appears.

Edits to that clip, when the **Snap to Grid** button is depressed, now snap to the snap offset rather than the beginning of the clip.

Deleting a snap offset

1. Select the clip.
2. Open the Clip Properties Inspector and select the **Properties** section.
3. Click the Snap Offset field and type **0**.

Creating and using markers

Markers are a way of associating a name with a time point in your project. You use markers to name sections of a project, to mark hit points in a film score, or simply to provide a shortcut for working with any time point in a project. Markers make it easy to:

- ▶ Jump to a specific time point in a project.
- ▶ Select a portion of a project.
- ▶ Enter a time in any dialog box, by pressing G and choosing the marker you want.

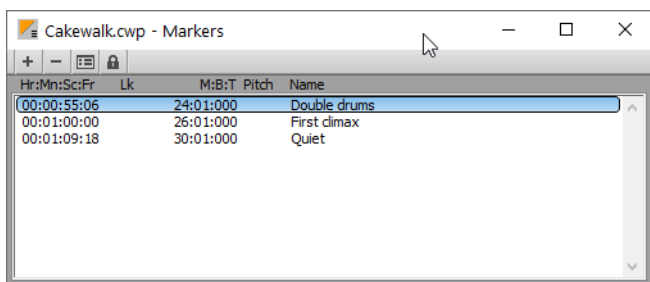
You can see and work with markers in four ways:

- ▶ They are displayed in the Time Ruler at the top of the Track, Staff, and Piano Roll view.
- ▶ The Markers module in the Control Bar lets you add markers and jump to specific marker locations.
- ▶ The Markers view displays all markers and lets you add, edit, and delete markers.
- ▶ You can press M while playback is in progress to add a marker on the fly.

The time associated with a marker can be expressed in musical time or as a locked SMPTE time. If a marker has a musical time (measures, beats, and ticks), the marker stays at that musical time regardless of changes in tempo. If a marker has a locked SMPTE time (hours, minutes, seconds, and frames), the marker stays at the same time even when the tempo is changed. Locked markers are useful for projects that require you to sync the music or sound with film scores or multimedia presentations. See [“To add a marker”](#) on page 433.

Sonar takes the current snap grid settings into account when you move or copy markers. For example, if the snap grid is set to even measure boundaries, any time you move or copy a marker, the marker will be snapped to the beginning of the nearest measure. You are allowed to have any number of markers at a single time point. To display the Markers view, choose **Views > Markers**. From the Markers view, you can use the **File > Print** and **File > Print Preview** commands to print a listing of markers.



Figure 161. The Markers view.



You can add markers while playback is stopped or while playback is in progress (on the fly). When you add a marker while playback is stopped, you can enter a name for the marker and either use the Now time or enter a different time. When you add a marker on the fly, the marker is named automatically and assigned the Now time. Using the Markers view, you can edit the names and times whenever you want.

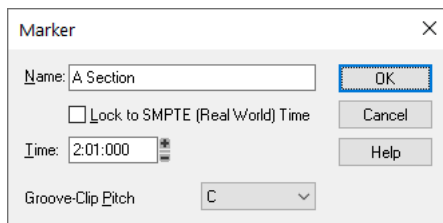
To add a marker

1. Open the **Markers** dialog box in one of the following ways:

- ▶ Click  in the Control Bar's Markers module.
- ▶ Press M.
- ▶ Choose **Project > Insert Marker**.
- ▶ Click  in the Markers view.
- ▶ Hold down the CTRL key and click the marker section of the Time Ruler.
- ▶ Right-click in the Time Ruler and select **Insert Marker**.

Sonar displays the **Marker** dialog box.


Figure 162. *The Marker dialog box.*



2. Enter a name for the marker in the **Name** box.
3. The time is set to the Now time. If you want, use the spinners to change the time or type in a new marker time.
4. Select the **Locked to SMPTE** check box if you want to lock the marker to the SMPTE time.
5. Click **OK**.


Sonar adds the marker and displays it in the Time Ruler, the Markers view, and the Control Bar's Markers module.

To add a marker on the fly

- ▶ Click  in the Control Bar's Markers module, or press M.

Sonar adds a marker at the Now time and displays it in the Time Ruler, the Markers view, and the Markers module.

To edit a marker

1. Either right-click on the marker in the Time Ruler, or choose a marker in the Markers view and click . Sonar displays the **Marker** dialog box.
2. Change the marker name, time, or other settings as desired.
3. Click **OK**.


Sonar updates the marker in the Time Ruler and the Markers view.

To copy a marker

1. Press and hold the CTRL key.
2. Drag a marker in the Time Ruler of the Track view, Staff view, Tempo view, or Piano Roll view. Sonar displays the **Marker** dialog box.
3. Enter the desired marker settings and click **OK**.

Sonar copies the marker and displays it in the Time Ruler and the Markers view. You can also cut and paste markers directly from the Markers view.

To lock or unlock several markers

1. In the Markers view, select one or more markers. Use the CTRL and SHIFT keys if necessary to modify the selection.
2. Select or deselect .

Sonar updates the markers.

To move a marker

- ▶ Drag the marker in the Time Ruler.


Sonar updates the marker time and shows it at the new location.

To delete a marker

1. Press and hold the left mouse button while pointing to a marker in the Time Ruler.
2. Press DELETE, and release the mouse button.

Sonar deletes the marker. You can use **Edit > Undo** if you make a mistake.



To delete markers from the Markers view

1. In the Markers view, select one or more markers. Use the CTRL and SHIFT keys if necessary to modify the selection.
2. Click  or press DELETE.

Sonar deletes the selected markers. You can use **Undo** if you make a mistake.

To jump to a marker


There are many different ways to jump to a specific marker:

- ▶ Choose a marker from the drop-down list in the Control Bar's Markers module.
- ▶ Press the G key to open the **Go** dialog box, then press F5 and select a marker from the list.
- ▶ Click on a marker in the Markers view to set the Now time to that marker.
- ▶ Click the **Next Marker** button  or **Previous Marker** button  in the Markers module.
- ▶ Press CTRL+SHIFT+PAGE DOWN to jump to the next marker, or press CTRL+SHIFT+PAGE UP to jump to the previous marker.

To select a time range using markers

You can select a range of times by clicking in the marker section of the Time Ruler:

- ▶ Click to the left of the first marker to select the time between the start of the project and the first marker.
- ▶ Click to the right of the last marker to select the time between the marker and the end of the project.
- ▶ Click between two markers to select the time between the markers.
- ▶ If looping is enabled, click to the right of the **Loop Start** marker to select the loop region.
- ▶ If punch recording is enabled, click to the right of the **Punch In** marker to select the punch region.

 **Tip:** If you press TAB or right-click while holding down the left mouse button over the markers, you can toggle through which of the overlaid markers you'd like to move.

For example, if the Now Time marker, a regular Marker, a Loop point, and a Punch point are all at measure 5, pressing Tab (while holding down the left mouse button) toggles through T (Now Time), M (regular), L (Loop), and P (Punch). If you want to change the regular marker, simply drag the mouse when M is displayed; if you want to adjust the position of the Loop point, tab through to L, and so on.

TAB to transients

i **Note:** As of Cakewalk version 2021.12, the TAB key is now longer assigned to “Tab to transients”. You can re-enable this function again in **Edit > Preferences > Customization - Keyboard Shortcuts**; bind the TAB key to **AudioSnap Go To Next Transient Marker** and bind SHIFT+TAB to **AudioSnap Go To Previous Transient Marker**. For details, see “[Key bindings](#)” on page 1219.

You can use the TAB and SHIFT+TAB keys to jump to audio transients, and MIDI Note events. Tabbing is only possible when the transport is not rolling.

TAB to transients is selection-based, which means tabbing will go to the next/previous transient amongst all selected clips. If there is no selection, tabbing operates on the current track.

To move the Now time to the next transient

- ▶ Press TAB.

To move the Now time to the previous transient

- ▶ Press SHIFT+TAB.

TAB to transients landmarks

The following table shows how TAB to transients applies to different Sonar clip types.

| Clip type | TAB target |
|---|--|
| Audio Groove clips. | Each slice. |
| “Stretch to tempo” clips (clips that are not groove clip looped but use groove clip for rendering). | Each slice. |
| Regular audio clips. | Each transient as detected by AudioSnap. |
| Slip stretched audio clips. | Each transient as detected by AudioSnap, scaled to the stretch amount so tabbing continues to line up perfectly. |
| MIDI clips. | Each Note event (MIDI Controller data is ignored). Note: If there are multiple Note events at the exact same tick position, only one of the notes will be tabbed to. |
| MIDI Groove clips. | Each Note event. |
| Step Sequencer clips. | Each step that contains a note. |

Table 9. TAB to transients landmarks

TAB to transients in the Piano Roll view

In addition to the Track view Inline Piano Roll, TAB to transients also works in the Piano Roll view. If multiple tracks are displayed in the Piano Roll view, tabbing only operates on the current track.

Working with linked clips

Sonar makes it easy to repeat a pattern over and over using a feature called **linked clips**. Linked clips always have the same contents, name, and display color. Any change you make to the internal contents of one of the clips, such as adding or editing notes or effects, automatically applies to all of them. Any number of clips may be linked with each other. To create linked clips, copy the clips and when pasting, check the **Linked Clips** option in the **Paste** dialog box or the **Drag and Drop Options** dialog box. Linked clips are displayed with a dotted border, so they are easy to spot. You can also identify linked clips from the Clip Properties Inspector or by using the **Select All Siblings** command in the Clips pane context menu. You can easily unlink linked clips, and then edit them individually. You have two options when unlinking linked clips:

| Option | How it works |
|------------------|---|
| New linked group | The clips you selected will still be linked to each other, but won't be linked to any clips that are not selected |
| Independent | Every selected clip will be completely independent |

Once you have unlinked linked clips, you cannot re-link them except by using **Edit > Undo**.

If you attempt to copy only a portion of a linked clip, the copy will not be linked to the original. Copies of a clip can be linked to the original only when you select and copy the entire clip.

To make linked copies of a clip using drag and drop

1. Click the Track view **Options** menu and choose **Drag & Drop Options** to display the **Drag and Drop Options** dialog box.
2. Select the option labeled **Copy Entire Clips as Linked Clips**.
3. Click **OK**.
4. Select the clips you want to copy.
5. Position the mouse over one of the selected clips.
6. Press and hold down the CTRL key.
7. Press and hold down the left mouse button. A rectangle is displayed around the selected clips.
8. Drag the clips to their new location, and release the mouse button.
9. If necessary, confirm the options in the **Drag and Drop Options** dialog box, and click **OK**.

Sonar creates copies of the selected clips that are linked to the originals. Any change you make to one of the clips is applied to all linked clips, including the original clip.

To make linked copies of a clip using copy and paste

1. Select the clips you want to copy.
2. Choose **Edit > Copy Special** to display the **Copy** dialog box.
3. Choose options as desired and click **OK**. Sonar copies the clips to the Clipboard.
4. Click in the Track pane to set the current track to be the one where clips should be pasted.
5. Set the Now time to be the time at which the clips should be pasted.
6. Choose **Edit > Paste Special** to display the **Paste** dialog box.
7. In the **Paste** dialog box, choose one of two options:
 - ▶ **Linked Repetitions**. If you choose this option, only the new copies of the original clip are linked together. Edits you make to the new copies do not affect the original, and vice versa.
 - ▶ **Link to Original Clip(s)**. If you choose this option, the new copies and the original clip are linked together. Edits you make to any of the linked clips, including the original, affect all other linked clips in the group.
8. Choose the other options you want and click **OK**.

Sonar creates copies of the selected clips that are linked in the way you chose.

To unlink linked clips

1. In the Clips pane, select the clips you want to unlink.
2. Right-click on any selected clip and choose **Unlink** from the pop-up menu. Sonar displays the **Unlink Clips** dialog box.
3. Choose the unlink option you want, and click **OK**.

Sonar unlinks the clips and updates the Clips pane accordingly. From now on, any changes you make to one of the clips are applied only to remaining linked clips, if any.

To select the clips that are linked to another clip

1. Select one or more clips in the Track view.
2. Right-click on any selected clip and choose **Select All Siblings** from the pop-up menu.

Sonar selects any clip that is linked to one of the currently selected clips.


Splitting and combining clips

Sonar provides several commands that are used to split and combine clips. Specifically, you can:

- ▶ Split a clip into several smaller clips
- ▶ Create a new clip from a selected portion of an existing clip
- ▶ Combine adjacent or overlapping clips into a single, longer clip

The following table summarizes the commands you can use.

| To do this | Use this command | Notes |
|--------------------------------|--|--|
| Split clips into parts | <ul style="list-style-type: none">• Right-click the clip and choose Split on the context menu• Press S | Works on all selected clips. By default, MIDI notes that overlap the split position will also be split, and MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) are inserted at the split position. You can enable/disable this behavior with the Split MIDI Notes option in Edit > Preferences > Customization - Editing (see “Customization - Editing (Advanced)” on page 1684). |
| Combine several clips into one | Click the Track view Clips menu and choose Bounce to Clip(s) | If the selected clips are in separate tracks, one clip is created for each track. All clip automation is applied destructively to the new clip. |

 **Note:** *Combining a stereo and mono clip always produces a stereo clip.*

The **Split** command lets you split clips four different ways.

| Option | How it works |
|-------------------|---|
| Split at Time | Splits selected clips at a specific point in time. By default, the split occurs at the Now time, but you can choose any time you want. |
| Split Repeatedly | Splits selected clips at regular intervals, beginning at a specified time, with a specified duration. For example, you could split a long clip into 4-bar clips starting at measure 5. |
| Split at Markers | Splits selected clips at any marker location. This option is available only if your project has markers. |
| Split when Silent | Removes “silent” stretches of one measure or more from selected clips. The presence in a measure of any event—including those that make no sound, such as a patch change or lyric event—will cause that measure to be retained. |

While the **Split** command works for both MIDI and audio clips, for audio clips, the **Split** command provides sample accurate editing and snap-to-zero capability. Note that the **Edit > Undo** and **Edit > Redo** commands work with all three of these editing commands.

Sonar allows you to specify what is selected after a clip is split into two parts:

- ▶ **Left portion (default).** Only the left portion is selected.
- ▶ **Right portion.** Only the right portion is selected.
- ▶ **Both portions.** Both the left and right portions are selected.
- ▶ **None.** Neither portion is selected.

To specify the default split behavior

1. Go to **Edit > Preferences > Customization - Editing**.
2. Under **Clips**, select the desired option in the **Selection after single split** list.

To split clips into smaller clips

1. Select the clips you want to split.
2. Right-click on any selected clip, and choose **Split** from the pop-up menu. Sonar shows the **Split** dialog box.
3. Choose the Split option you want to use, and enter the settings you want to use.
4. Click **OK**.

Or

1. Select the clips you want to split.
2. Set the Now Time to the time you want to split the clips.
3. Press the S key.

Sonar splits the selected clips according to your instructions.

To combine clips

1. Select the clips you want to combine (the clips must be on the same track).
2. Right-click on of the clips and select **Bounce to Clip(s)** from the pop-up menu.

Sonar combines the selected clips into a single, new clip.

Take lanes

Take lanes provide an alternative method of viewing and editing overlapping clips on tracks. Overlapping clips can occur when you record multiple takes on the same track. Take lanes can be expanded or collapsed on each track. When expanded, Take lanes are indented below the parent track. Take lanes can be created, hidden, and removed, and each track can have an unlimited number of lanes.

Take lanes provide many benefits, including:

- ▶ Better visibility of clip data.
- ▶ Less screen clutter on track strips.
- ▶ Ability to quickly mute and solo individual takes.
- ▶ Better workflow for creating a final composite take out of many separate takes.


To show a track's Take lanes, click the track's **Expand/collapse Take lanes** button .

Figure 163. Take lanes collapsed.

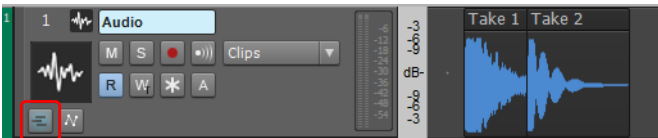
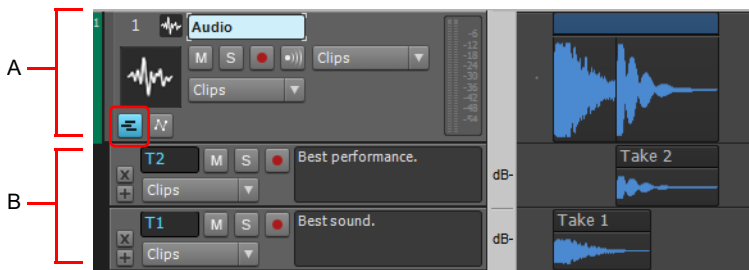



Figure 164. Take lanes expanded.






A. Parent track B. Take lanes

When you view clips in separate Take lanes, it's easy to mute and solo them individually and eventually come up with a composite take, with only the best clips playing back.

When you use loop recording, you can store all your takes in the same track, and then use the Mute tool or [“Audition \(selection playback\)”](#) on page 447 to hear only the ones you want.

If you enable a track's **Expand/collapse Take Lanes** button , Sonar moves the track's clips to separate lanes whenever any of the following happens:

- ▶ You use loop recording in Comping or Sound on Sound mode, and choose to store takes in a single track.
- ▶ You record over some pre-existing data while in Sound on Sound mode.
- ▶ The track contains at least one overlapping clip.

 **Note:** The Smart tool  is powerful, but may produce unintended results in certain situations, such as inadvertently isolating clips in Take lanes when clicking the bottom half of clips. If you are not strictly using Take lanes for comping, you may want to disable the Smart tool's comping behavior. To do so, long press or right-click the Smart tool button  to open the Smart tool menu, then clear the **Comp** option. For details, see [“To customize the Smart tool”](#) on page 495.

See:

“Take lane controls” on page 440

“Using Take lanes” on page 441

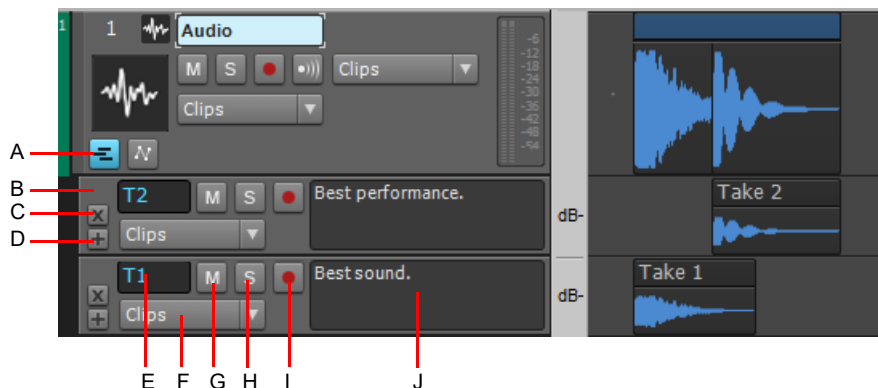
See also:

“Comping” on page 449

Take lane controls

Most of the controls in Take lanes are identical to the controls found in tracks.

Figure 165. Take lane controls.



A. Expand/collapse Take lanes B. Select lane C. Delete Take lane D. Add Take lane E. Lane name F. Edit Filter G. Mute H. Solo I. Arm for recording J. Comments

The following controls are shown in each Take lane:

- ▶ **Delete Take Lane** . Remove lane and all data in the lane.
- ▶ **Add Take Lane** . Add a new empty lane below the clicked lane. Each track can have an unlimited number of lanes. New Take lanes are automatically named **T1**, **T2**, **T3**, etc.
- ▶ **Select**. Click to select the lane and its parent track. Lanes support the same selection gestures as tracks.
- ▶ **Edit Filter**. Use a track's Edit Filter control to specify the type of data you want to edit.
 - ▶ **Clips**. The selected tool operates on clips.
 - ▶ **Audio Transients**. The selected tool operates on audio transients (only available for audio tracks).
 - ▶ **Notes**. The selected tool operates on MIDI Note events (only available for MIDI and Instrument tracks).
 - ▶ **Clip Automation**. The selected tool operates on clip automation envelopes. Select the desired automation parameter from the submenu. Created envelopes are displayed in bold text at the top of the menu.

Tip: To toggle between the last two Edit Filter settings, hold down the **SHIFT** key and right-click in the Clips pane.

- ▶ **Name**. Take lanes are automatically named with a sequential take number. You can rename Take lanes, just like regular tracks.
- ▶ **Solo**. Solo the Take lane and temporarily mute all other Take lanes within the same parent track.
- ▶ **Mute**. Mute the Take lane.
- ▶ **Record Arm**. Arms the Take lane for recording. New data will overwrite existing data, regardless of the global record mode.
- ▶ **Comments**. Type a comment or description of the selected take.

See:

“Using Take lanes” on page 441

“Take lanes” on page 439

See also:

“Comping” on page 449

Using Take lanes

To expand/collapse a track’s Take lanes

Click a track’s **Expand/collapse Take Lanes** button .

Any existing clips are moved from the parent track to separate Take lanes.


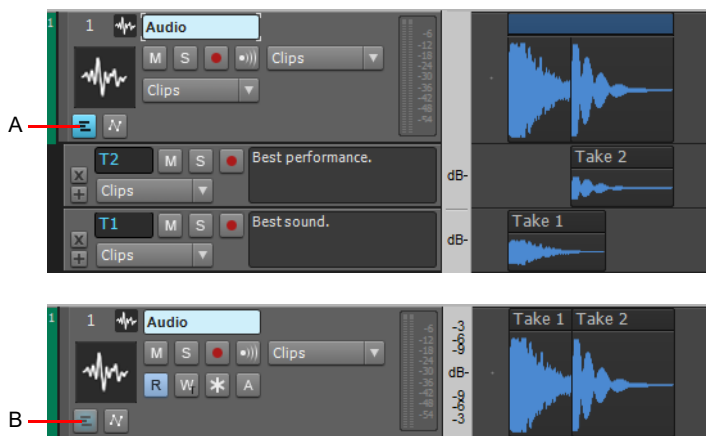

 **Tip:** To show/hide Take lanes in the current track, press **SHIFT+T**.


Figure 166. You can expand and collapse Take lanes on each track.



A. Take lanes expanded **B.** Take lanes collapsed


After Take lanes are expanded, you can move clips on top of each other without Sonar automatically creating new Take lanes.

 **Note 1:** If you want to move a clip to the exact same time placement in an adjacent lane, hold the **SHIFT** key down while you drag.



 **Note 2:** If the Track view **Options > Auto Crossfade** option is enabled, Sonar adds a crossfade between any newly overlapped clips that are on the same Take lane.

Take lanes and Automation lanes can be displayed simultaneously. Take lanes are always displayed immediately below the parent track, and Automation lanes are displayed below the Take lanes.

The **Expand/collapse Take Lanes** button has three states:


- ▶ **Collapsed, with no existing lanes.** The button is not highlighted .
- ▶ **Collapsed, with at least one existing lane.** The button has a soft blue glow .
- ▶ **Expanded.** The button is solid blue .

To insert a new Take lane


1. Click a track's **Expand/collapse Take Lanes**  button.
2. Click the **Add Take Lane** button  in an existing Take lane.

A new lane is created below the clicked lane. New Take lanes are automatically named **T1**, **T2**, **T3**, etc.

To remove a lane

Click the lane's **Delete Take Lane** button . The lane is removed, and any existing clips are deleted.


To remove all empty Take lanes in a track

1. Click a track's **Expand/collapse Take Lanes**  button.
2. Right-click the Comp clip (see **"Comp clips"** on page 463) and select **Remove Empty Take Lanes** on the pop-up menu.

To reorder lanes

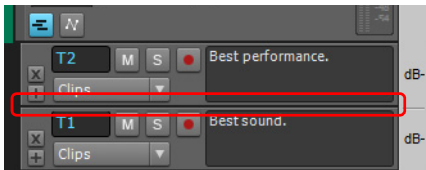
Click any empty space in a lane and drag the lane up or down to the desired location.

To resize lanes

Move the mouse pointer over the gap below a lane until the cursor looks like this , then drag up or down to resize the lane to your liking.

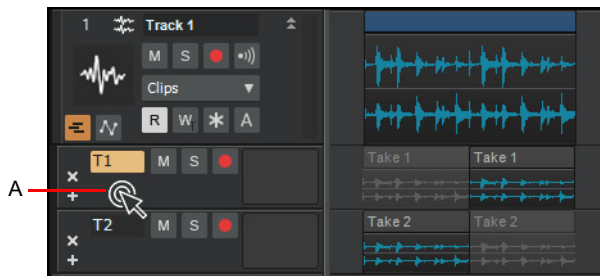
When you resize a lane, all other Take lanes and Automation lanes in the same track automatically inherit the same height.

Figure 167. Drag the splitter bar up/down to resize lanes.




To maximize/restore lanes

Double-click the empty strip background in the lane you want to maximize/restore.



A. Double-click empty lane background to maximize/restore the lane

To mute or unmute a Take lane

Click the Take lane's **Mute** button .

To show/hide muted takes in parent track

Click the Track view **View** menu and select **Display Muted Takes in Parent Track** to display muted takes in the parent track.

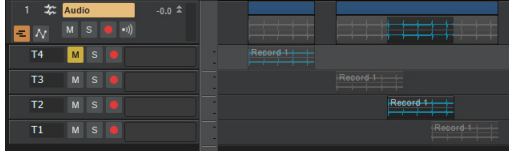
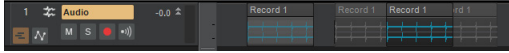
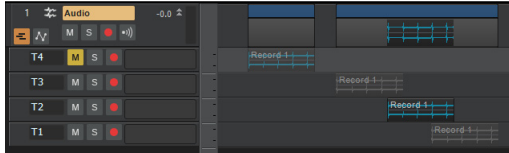

| Display Muted Takes in Parent Track | Take lanes expanded | Take lanes collapsed |
|-------------------------------------|--|--|
| Enabled | Parent track shows muted takes in gray.  | Parent track shows muted takes in gray. Muted clips can be edited. Clips muted due to lane mute are dimmed.  |
| Disabled | Parent track shows muted takes as an empty gradient filled area. The blue Comp clip header encompasses both the muted and unmuted areas.  | Parent track does not show muted takes.  |

Table 10. Sample table

To solo or unsolo a Take lane

Click the Take lane's **Solo** button .

You can only solo one Take lane at a time.

Note: When a Take lane is soloed, and clip mutes (partial clip mute) are ignored.


To arm a Take lane for recording

Click the Take lane's **Arm for Recording** button .

You can only arm one Take lane at a time.

Note: If a track's Take lanes are expanded while recording into the parent track, the recorded data will be moved to a new Take lane after recording is stopped.

To loop record multiple takes into separate Take lanes

1. Go to **Edit > Preferences > Project - Record**, or right-click the Record button to access recording settings.
2. Under the **Recording Mode** options, choose **Sound on Sound**.
3. Under **Loop Recording**, choose **Store Takes in a Single Track**, and click **OK**.
4. Click the target track's **Expand/collapse Take Lanes** button  so Take lanes are visible.
5. Click the parent track's **Arm for Recording** button. **Note:** It is important that you arm the parent track, not an existing Take lane.
6. Set your loop boundaries and start recording multiple passes through the looped area. **Note:** When loop recording in Sound on Sound mode, you will not be able to hear the prior loop passes until you stop recording. This is because takes are only committed after recording is stopped.
7. Stop recording.


To select a lane


Click the top left corner of the Take lane.

To select all Take lanes in a track, do one of the following:

- ▶ Double-click the top left corner in any Take lane.
- ▶ Click the parent track's track number.

To edit clip automation in a Take lane

1. Click a track's **Expand/collapse Take lanes** button .
2. Click the Take lane's Edit Filter, point to **Clip Automation**, and select the desired clip automation parameter. Created envelopes are displayed in bold text at the top of the menu.
3. Use the global tools to edit automation envelopes. For details see "Tools" on page 483.

 **Note:** When **Display Clip Fade/Envelope Attenuation** is enabled in **Edit > Preferences > Customization - Display**, Sonar dynamically updates the waveform amplitude when changing clip fades, clip gain automation and clip pan automation.

The waveform display is pre clip FX Rack and only applies to clip automation, not track automation. Additionally, clip gain and pan envelopes are not applied to active Region FX clips. i.e. If you have a clip gain envelope on a Region FX clip, it will be ignored unless the effect is bypassed.

*The **Display Clip Fade/Envelope Attenuation** option is also available as a key binding in **Edit > Preferences > Customization - Keyboard Shortcuts** (under **Area: Track View**).*

See:



"Automation" on page 1163


"Clip muting and isolating (clip soloing)" on page 446

To split clips in Take lanes



You can split individual clips or all clips across Take lanes.


To split a single clip:

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the top half of the clip where you want to split the clip, then hold down ALT and click (or lasso to split a region).
 - ▶ With the Split tool , position the pointer over the top half of the clip where you want to split the clip, then click (or drag to split one or more clips at the mousedown and mouseup points).

When splitting a single clip, the mouse cursors looks like .

To split clips across Take lanes:

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the bottom half of the clip where you want to split the clips, then hold down ALT and click (or lasso to split a region).
 - ▶ With the Split tool , position the pointer over the bottom half of the clip where you want to split the clips, then click (or drag to split one or more clips at the mousedown and mouseup points).

When splitting a multiple clips across Take lanes, the mouse cursors looks like . This cursor appears only if there are multiple lanes on the track.

To adjust split point on a single Take lane

If you have several clips in a track with a common split point, the Move Split Point tool always moves all the split points together. To move only the split point on a single lane, hold down the ALT key when using the Move Split Point tool.

See:

["Take lanes"](#) on page 439

["Take lane controls"](#) on page 440


See also:

["Clip muting and isolating \(clip soloing\)"](#) on page 446



["Comping"](#) on page 449

Clip muting and isolating (clip soloing)

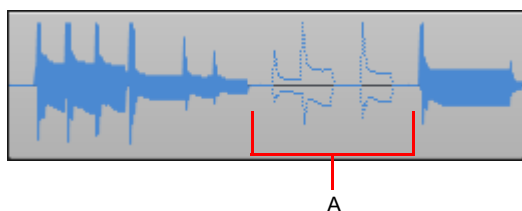
Together with Take lanes, clip muting and isolating (clip soloing) make it easy to build a composite take from multiple takes.

The Mute tool  lets you mute/unmute entire clips, or only regions within clips. Click a clip to mute/unmute the clip. Drag in the bottom half of the clip to mute a region, and drag in the top half to unmute a region. A clip that is completely muted appears dimmed. In addition, you can also play back only selected data if you want by pressing the SHIFT key and the SPACEBAR at the same time.

To mute a time range


1. Select the Mute tool  in the Control Bar.
2. If you want to mute a precise amount of time, enable the **Snap to Grid** button  and set its menu to an appropriate value.
3. Drag across the bottom half of the clip.

Sonar mutes the area you dragged through and displays the muted waveform or MIDI data as a dotted line.



A. Muted area of clip

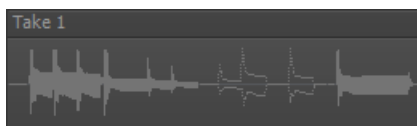
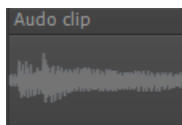
To unmute a time range

1. Select the Mute tool  in the Control Bar.
2. Drag across the top half of the clip.

To mute or unmute an entire clip

1. Select the Mute tool  in the Control Bar.
2. Click the clip.

A muted clip appears dimmed.



Toggling a clip's mute status

You can mute or unmute a clip without using the Mute tool if you want. Pressing K on your keyboard toggles the mute status of all selected clips. Any muted time ranges remain muted.


See:

[“Audition \(selection playback\)”](#) on page 447

[“Isolating \(clip soloing\)”](#) on page 448

Audition (selection playback)


To audition the current selection, press SHIFT+SPACEBAR. Only the selected data plays back.

 **Note:** *If you are auditioning a take in a Take lane, you can use the UP/DOWN/LEFT/RIGHT ARROW keys to audition adjacent takes. Press the ENTER key when you identify your favorite take, and Sonar will isolate the take and mute all other overlapping takes. For details, see [“Isolating \(clip soloing\)”](#) on page 448.*


See:

[“Isolating \(clip soloing\)”](#) on page 448


Isolating (clip soloing)

Isolating works by muting all the clips in a track in the same time region except the ones that you want to hear. To make it simpler to work with overlapping clips in the same track, click the track's **Expand/collapse Take Lanes** button  to show overlapping clips in separate lanes.




To isolate a region

1. Select the Mute tool  in the Control Bar.
2. Set the track's Edit Filter control to **Clips**.
3. Hold down the CTRL key and drag across the region you want to isolate.


To isolate a clip

1. Select the Mute tool  in the Control Bar.
2. Set the track's Edit Filter control to **Clips**.
3. Hold down the CTRL key and click the clip to isolate the entire clip/lane.

To isolate a take in a Take lane

1. Select the Smart tool  or Comping tool  in the Control Bar.
2. Set the track's Edit Filter control to **Clips**.
3. Click the track's **Expand/collapse Take Lanes** button  so Take lanes are visible.
4. Click the take to isolate the take and mute all other overlapping takes.






Note: The Smart tool  is powerful, but may produce unintended results in certain situations, such as inadvertently isolating clips in Take lanes when clicking the bottom half of clips. If you are not strictly using Take lanes for comping, you may want to

disable the Smart tool's comping behavior. To do so, long press or right-click the Smart tool button  to open the Smart tool menu, then clear the **Comp** option. For details, see ["To customize the Smart tool"](#) on page 495.



Tip: When isolating clips in Take lanes during playback, the Now time jumps to the clicked location by default. To automatically jump to the clip start instead, enable the Track view **Options > Click Behavior > Left Click Rewinds to Clip Start in Lanes** option. This option replaces the previous SHIFT-click behavior.

To isolate a take during audition

1. Select the Smart tool  or Comping tool  in the Control Bar.
2. Set the track's Edit Filter control to **Clips**.
3. Click the track's **Expand/collapse Take Lanes** button  so Take lanes are visible.
4. Select a take, then press SHIFT+SPACEBAR to audition the take.
5. Use the UP/DOWN/LEFT/RIGHT ARROW keys to navigate between takes, then press ENTER when you locate the take you want to isolate.

See:

["Take lanes"](#) on page 439

["Clip muting and isolating \(clip soloing\)"](#) on page 446

["Comping"](#) on page 449

["Speed comping"](#) on page 459

Comping



There are various methods you can use to record your best performance. *Comping* refers to the process of recording multiple takes, then assembling a final “composite” track by combining the best parts from each take.

While some musicians can perform a flawless performance in a single take, most people typically record several takes so they have a few alternative versions of the same performance in case there are any mistakes they want to fix later.

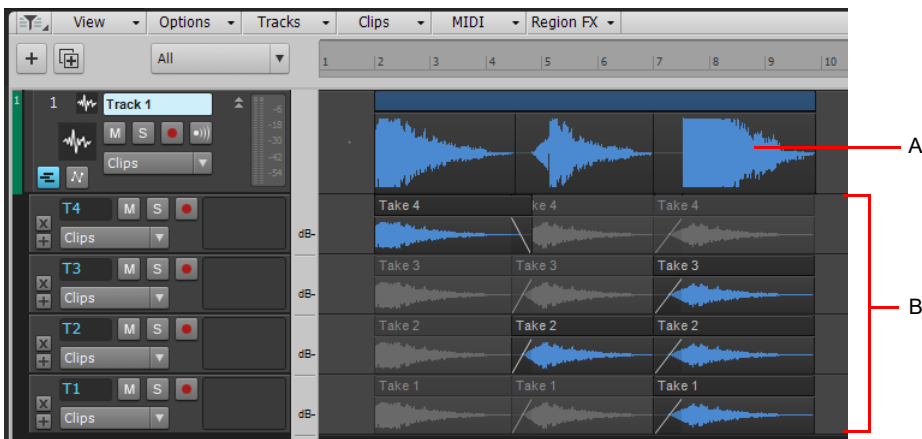
Instead of using punch recording to painstakingly record multiple short “perfect” takes, it is often a better approach to record multiple longer takes, even if they contain mistakes, then isolate the best parts from each take. This approach is usually more relaxed and allows you to capture a better performance.

Sonar makes comping very easy and transparent. You simply click or drag across the takes you want to keep, and Sonar automatically mutes all other overlapping takes on the same track.

There are three primary methods you can use to comp in Sonar:

- ▶ **Comping record mode.** The default recording mode in Sonar is called Comping. When recording, previously recorded material on the track is not heard. When a recording is done, the newly recorded material is unmuted and all other takes are muted for the duration of the new material. Each take appears on its own Take lane, with the newest take on top. For details, see “[Comping record mode](#)” on page 454 and “[Recording modes](#)” on page 270.
- ▶ **Manual comping.** When Take lanes are visible on a track, you can use the Smart tool  or Comping tool  to isolate overlapping takes. Simply click or drag across a take, and all other overlapping takes in the same track are muted. For details, see “[Comping with the Smart tool and Comping tool](#)” on page 456.
- ▶ **Speed comping.** After recording multiple takes, you can audition any individual take, use keyboard shortcut keys to audition other takes and then select which take you want to use. For details, see “[Speed comping](#)” on page 459.

You can use one or more of the different methods to create a perfect comp. Sonar will even apply configurable crossfades between takes automatically, and you can quickly “flatten” the final comp to a new Take lane and mute the original takes.



A. Comp clip B. Takes

See:

- “[Basic comping workflow](#)” on page 450
- “[Recording takes](#)” on page 451
- “[Auditioning takes](#)” on page 453
- “[Comping methods](#)” on page 454
- “[Comping with the Smart tool and Comping tool](#)” on page 456
- “[Speed comping](#)” on page 459
- “[Adjusting crossfades](#)” on page 461
- “[Comp clips](#)” on page 463

[“Finalizing the comp”](#) on page 464




[“Removing all unused takes and empty Take lanes”](#) on page 466


See also:

[“Take lanes”](#) on page 439

Basic comping workflow

When comping, you will typically use a workflow that looks similar to this:

1. Record multiple takes to separate Take lanes. You can manually record to one Take lane at a time, or set up loop recording to automatically create a new Take lane for each repetition. You can also import loops. For details, see [“Recording takes”](#) on page 451.
2. Click the track’s **Expand/collapse Take Lanes** button  (or press SHIFT+T) so Take lanes are visible.
3. Audition takes to identify which takes you want to keep or delete. You can mute and solo individual Take lanes, or audition only the selected clips or time region by pressing SHIFT+SPACEBAR. For details, see [“Auditioning takes”](#) on page 453.
4. Mute or delete any takes you are certain you don’t want to keep. When you are left with two or more good takes, it’s time to pick the best parts from each take and combine them into a final composite track.
5. Using the Smart tool  or Comping tool , click or drag across the takes you want to keep. Sonar automatically mutes all other overlapping takes on the same track. For details, see [“Comping with the Smart tool and Comping tool”](#) on page 456.
You can also use *speed comping* for even faster workflow (see [“Speed comping”](#) on page 459).
6. Fine-tune the comp, if necessary by adjusting clip start/end times and cross-fades. For details, see [“Adjusting crossfades”](#) on page 461.
7. Finalize the comp by right-clicking the Comp clip and selecting **Flatten Comp** on the pop-up menu. For details, see [“Finalizing the comp”](#) on page 464.

 **Note:** *The original takes are still available after you flatten a comp. This allows you to experiment freely and create unlimited alternative comps for each track.*

8. Delete any unused takes or empty Take lanes. For details, see [“Removing all unused takes and empty Take lanes”](#) on page 466.

See:

[“Recording takes”](#) on page 451

[“Auditioning takes”](#) on page 453

[“Comping methods”](#) on page 454

[“Comping with the Smart tool and Comping tool”](#) on page 456

[“Speed comping”](#) on page 459

[“Adjusting crossfades”](#) on page 461

[“Comp clips”](#) on page 463

[“Finalizing the comp”](#) on page 464

[“Removing all unused takes and empty Take lanes”](#) on page 466

[“Comping”](#) on page 449


See also:

[“Take lanes”](#) on page 439

Recording takes

Before comping, you need to record multiple takes on a track. You can manually record to one Take lane at a time, or set up loop recording to automatically create a new Take lane for each repetition.







A *take* is any new data brought into a track. It can be recorded audio or MIDI, dragged-in loops, or imported files. If a track has data on it, it has at least one Take lane. A new Take lane is created for each new take.

 **Note:** *In Overwrite record mode, a new Take lane is only created if there is no existing lane. Otherwise, the new data overwrites existing data on the existing lane.*

The following rules apply when recording new takes:

- ▶ Take lanes are named automatically. The first lane is named T1, the next lane is named T2, etc. The lane number always stays with a lane, even if you reorder, insert or delete lanes.
- ▶ The newest (chronologically youngest) take is shown on top when displayed in lanes.
- ▶ Clips cannot overlap on the same Take lane. If you wish to overlap two clips, place each clip in a separate Take lane. When a clip is moved, pasted or recorded to a lane, any clip data already in that area will be cropped or removed to accommodate the new data.






Loop recording multiple takes to a single track


1. Go to **Edit > Preferences > Project - Record**, or right-click the **Record** button  to access recording settings in the **Preferences** dialog box.
2. Under **Recording Mode**, select **Comping**.
3. Under **Loop Recording**, select **Store Takes in a Single Track**. Click **OK** to close the **Preferences** dialog box.
4. Insert a new track or choose an existing track you want to record to.
5. Click the target track's **Expand/collapse Take Lanes** button  so Take lanes are visible.
6. Click the track's **Record** button  to arm the track for recording. **Note:** It is important that you arm the parent track, not an existing Take lane.
7. Drag in the Track view Time Ruler to select the desired loop boundaries.
8. Right-click the Time Ruler and select **Set Loop Points** on the pop-up menu (or press SHIFT+L). You can also click the **Set Loop Points to Selection**  button in the Control Bar's Loop module.
9. Click the **Record** button  in Control Bar's Transport module.
10. When recording is complete, click the **Stop** button .

Each repetition appears in its own Take lane.

Take lanes are named automatically. The first lane is named T1, the next lane is named T2, etc. The newest (chronologically youngest) take is shown on top. The lane number always stays with a lane, even if you reorder, insert or delete lanes.

Recording to a single Take lane

1. Insert a new track or choose an existing track you want to record to.
2. Click the track's **Expand/collapse Take Lanes** button  (or press SHIFT+T) so Take lanes are visible.
3. Click the top lane's **Add Take Lane** button  to create a new empty Take lane.
4. Click the new Take lane's **Record** button  to arm the lane for recording.
5. Click the **Record** button  in Control Bar's Transport module.
6. When recording is complete, click the **Stop** button .

 **Note:** When recording on a Take lane, new data will overwrite existing data, regardless of the global record mode.

See:

[“Basic comping workflow”](#) on page 450

[“Auditioning takes”](#) on page 453

[“Comping methods”](#) on page 454

[“Comping with the Smart tool and Comping tool”](#) on page 456

[“Speed comping”](#) on page 459

[“Adjusting crossfades”](#) on page 461

[“Comp clips”](#) on page 463

[“Finalizing the comp”](#) on page 464

[“Removing all unused takes and empty Take lanes”](#) on page 466

[“Comping”](#) on page 449

See also:

[“Recording”](#) on page 263

[“Recording modes”](#) on page 270

[“Looping”](#) on page 205

[“Take lanes”](#) on page 439

Auditioning takes


There are several ways to audition takes in order to compare and find the best takes:

- ▶ Click the Take lane's Solo button .

Unlike track solo buttons, Take lane solo buttons are mutually exclusive, meaning you can only solo one Take lane on a track at a time. This allows you to quickly audition or solo a single take since there is no need to first unsolo other takes. When soloed, time mute (partial clip mute) regions are ignored. You might want to enable looping in order to repeat a specific time region while you audition different takes.

- ▶ Select the desired clip(s) or time region, then press SHIFT+SPACEBAR.

You can use the LEFT/RIGHT/UP/DOWN ARROW keys to audition adjacent takes, then press the ENTER key to isolate the selected take. This is referred to as *speed comping*. For details, see “[Speed comping](#)” on page 459.

 **Tip:** If you want to audition takes in context with other tracks, enable Dim Solo mode in the Control Bar's Mix module. For details, see “[Dim Solo mode](#)” on page 214.

- ▶ Hold down the J key to enter Scrub mode, then drag across a take.

See:

“[Basic comping workflow](#)” on page 450

“[Recording takes](#)” on page 451

“[Comping methods](#)” on page 454

“[Comping with the Smart tool and Comping tool](#)” on page 456

“[Speed comping](#)” on page 459

“[Adjusting crossfades](#)” on page 461

“[Comp clips](#)” on page 463

“[Finalizing the comp](#)” on page 464

“[Removing all unused takes and empty Take lanes](#)” on page 466

“[Comping](#)” on page 449

See also:

“[Take lanes](#)” on page 439

“[Audition \(selection playback\)](#)” on page 447



“[Scrubbing](#)” on page 873

“[To solo or unsolo a Take lane](#)” on page 443

“[Looping](#)” on page 205


Comping methods

There are three primary methods you can use to comp in Sonar:






- ▶ **Comping record mode.** The default recording mode in Sonar is called Comping. When recording, previously recorded material on the track is not heard. When a recording is done, the newly recorded material is unmuted and all other takes are muted for the duration of the new material. Each take appears on its own Take lane, with the newest take on top. For details, see “[Comping record mode](#)” on page 454 and “[Recording modes](#)” on page 270.
- ▶ **Manual comping.** When Take lanes are visible on a track, you can use the Smart tool  or Comping tool  to isolate overlapping takes. Simply click or drag across a take, and all other overlapping takes in the same track are muted. For details, see “[Comping with the Smart tool and Comping tool](#)” on page 456.
- ▶ **Speed comping.** After recording multiple takes, you can audition any individual take, use keyboard shortcut keys to audition other takes and then select which take you want to use. For details, see “[Speed comping](#)” on page 459.

Comping record mode

The default recording mode in Sonar is called Comping. When recording, previously recorded material on the track is not heard. When a recording is done, the newly recorded material is unmuted and all other takes are muted for the duration of the new material. Each take appears on its own Take lane, with the newest take on top.

1. Go to **Edit > Preferences > Project - Record**, or right-click the **Record** button  to access recording settings in the **Preferences** dialog box.
2. Under **Recording Mode**, select **Comping**.
3. If you want to loop record multiple alternative takes, select **Store Takes in a Single Track** under **Loop Recording**. Click **OK** to close the **Preferences** dialog box.

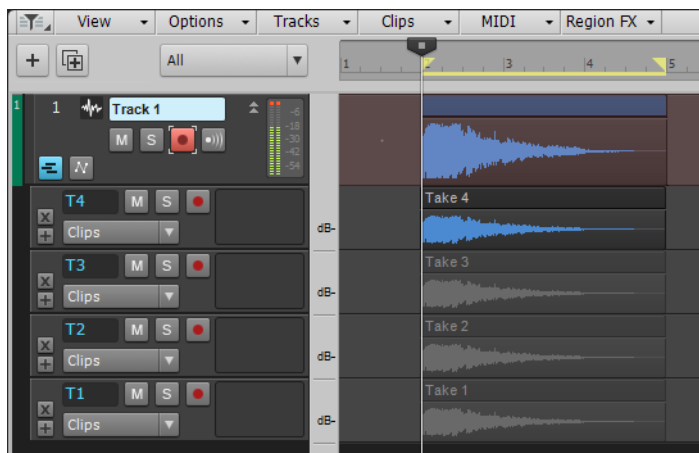
The Record button in the Control Bar's Transport module looks like  when Comping mode is enabled.

4. Insert a new track or choose an existing track you want to record to.
5. Click the target track's **Expand/collapse Take Lanes** button  so Take lanes are visible.
6. Click the track's **Record** button  to arm the track for recording. **Note:** It is important that you arm the parent track, not an existing Take lane.
7. If you are loop recording multiple takes:
 - a) Drag in the Track view Time Ruler to select the desired loop boundaries.
 - b) Right-click the Time Ruler and select **Set Loop Points** on the pop-up menu (or press SHIFT+L). You can also click the **Set Loop Points to Selection**  button in the Control Bar's Loop module.
8. Click the **Record** button  in Control Bar's Transport module.
9. When recording is complete, click the **Stop** button .

Each repetition appears in its own Take lane.

Take lanes are named automatically. The first lane is named T1, the next lane is named T2, etc. The newest (chronologically youngest) take is shown on top. The lane number always stays with a lane, even if you reorder, insert or delete lanes.

Figure 168. The most recent take is unmuted and on top.



The following table describes how the various record modes behave when recording new takes.

| Record mode | Hear existing material while recording? | Time-mute existing material? | Create new Take lane for each pass when loop recording? | How it works |
|-------------------|--|--|---|--|
| Comping (default) | No | Yes | Yes | When recording, previously recorded material on the track is not heard. When a recording is done, the newly recorded material is heard and all other takes are time-muted for the duration of the new material. Comp record mode will record all takes as independent Take lanes. At the end of a recording pass, only the most recently recorded takes will be audible. This is achieved by automatically comping, isolating the clips in the recording and muting other clips in existing Take lanes. Splits are created in all lanes at the start and end record times. All clips within the recorded region are automatically "healed", removing any unnecessary splits from prior takes. All clips in Take lanes that are obscured by the latest record pass are muted. The comp splitting process follows the same logic as the Comping tool, and will mute all clips that are not part of the latest recording. |
| Overwrite | No | No (new material overwrites existing material) | No (unless global Store Takes in Separate Tracks option is enabled in Edit > Preferences > Project - Record) | The new material replaces (overwrites) any existing material. This means that portions of existing clips may be "wiped clean" to make room for newly recorded material. While recording, you will not be able to hear material from existing clips. |
| Sound on Sound | Yes Note: When loop recording, you will not be able to hear the prior loop passes until you stop recording. This is because takes are only committed after recording is stopped. | No | Yes | The new material is merged with any existing material. This means that any existing clips on the track are left unchanged and all newly recorded material is stored in new clips. While recording, you will be able to hear material from existing clips. |

Table 11. Record modes

You can use any combination of looping and **Auto Punch** in either Comping, Overwrite, or Sound on Sound mode.

See also:



“Loop recording multiple takes to a single track” on page 451.


“Looping” on page 205


“Recording” on page 263

“Recording modes” on page 270

Comping with the Smart tool and Comping tool

Sonar’s Smart tool  or Comping tool  have an isolate function that allows you to select a region on one Take lane and automatically mute the same region in all other Take lanes on the same track.

The mouse pointer looks like  when comping operations are possible. Simply click a take to isolate the take, or drag to make a time selection, and Sonar automatically mutes all other overlapping takes in the same track. Clips are split, if necessary, in order to be isolated or muted.

 **Tip:** When comping, enable Aim Assist (**Edit > Aim Assist**, or press X) so you can clearly see which clips overlap at the position you click. When you click or drag to isolate a take, any other takes on the same track that intersect the Aim Assist line will be muted.




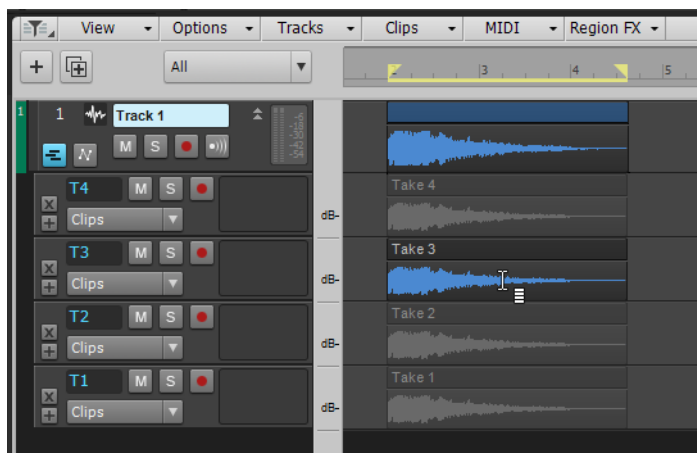
 **Note:** The Smart tool  is powerful, but may produce unintended results in certain situations, such as inadvertently isolating clips in Take lanes when clicking the bottom half of clips. If you are not strictly using Take lanes for comping, you may want to disable the Smart tool’s comping behavior. To do so, long press or right-click the Smart tool button  to open the Smart tool menu, then clear the **Comp** option. For details, see “To customize the Smart tool” on page 495.

Figure 169. Click the take you want to isolate.



When a clip is split, the two resulting clips contain identical data, but are cropped differently. Sonar will intelligently create as few clips as possible when comping. If a clip has been split, it can later be “healed” by removing the split. Sonar can heal split clips if two clips are abutting, and contain the identical audio data, as long as the clips have not been moved relative to each other.



When you use the Smart tool  or Comping tool  to isolate and mute/unmute, Sonar will automatically “heal” any split clips if possible in order to reduce the number of clips. You can simply focus on identifying the regions you want to hear (isolate), and Sonar will automatically split, mute/unmute, and heal clips.

Figure 170. Drag to select the region you want to isolate.

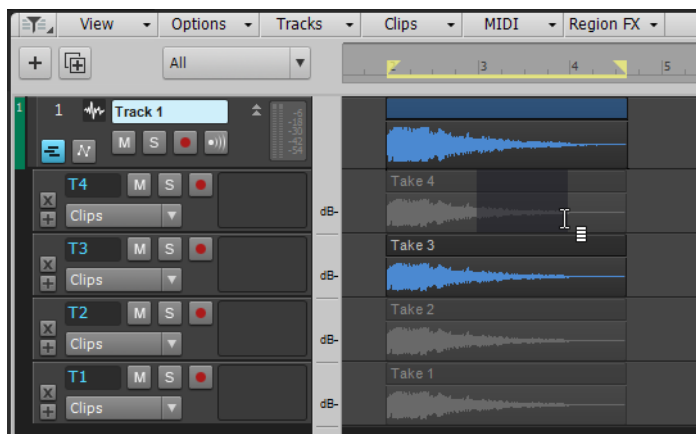


Figure 171. Sonar splits and mutes takes in order to define the isolate/mute regions.

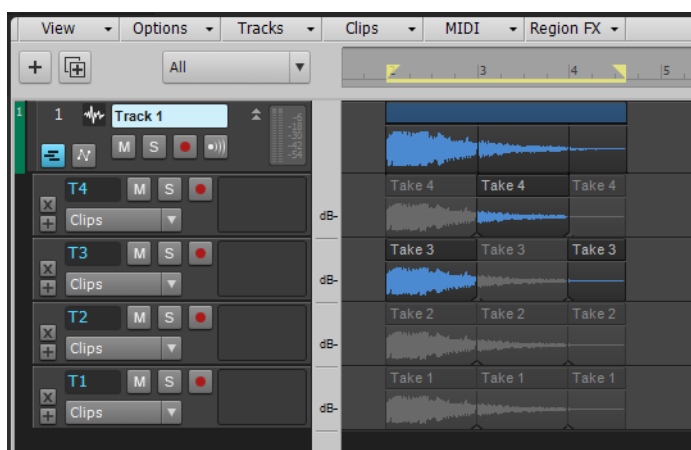
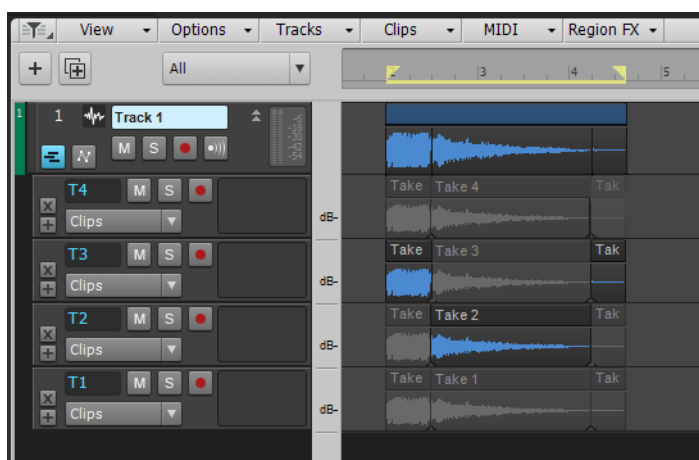



Figure 172. Drag to isolate another region, and Sonar automatically heals previous splits, if necessary.



You can also manually heal abutting healable clips. To do so, select the clips, then hold down the CTRL key and click one of the selected clips.













 **Tip:** You can mute/unmute individual clips if you want to have several overlapping takes unmuted. To do so, right-click and select **Clip Mute/Unmute** on the pop-up menu, or select the clip and press **K**.




Isolate gestures work on the surrounding “zone”, using the following order of priority:

- ▶ **Selection.** If the clicked spot is within a selection region anywhere on that track, the entire selection is isolated.
- ▶ **Mute/Isolate regions.** The boundaries of muted and unmuted regions are the zone boundaries. All mute/unmute regions across all Take lanes are used.
- ▶ **Clips.** The cropped points of the clicked clip are the zone boundaries.

All comping gestures work across clips in clip selection groups, including isolating and healing.

The mouse pointer shows you which edit operation is available at the current mouse position.

| Pointer | Edit operation | Smart tool | Comping tool |
|---|--|------------|--------------|
|  | Isolate a clip or region. | x | x |
|  | Crossfade abutting clips (drag up/down). | x | x |
|  | Crop clip start. | x | x |
|  | Crop clip end. | x | x |
|  | Crop abutting clips (drag left/right). | x | x |
|  | Stretch clip (press CTRL+SHIFT). | x | x |
|  | Move data within clip (press ALT+SHIFT). | x | x |
|  | Select by time. | x | |
|  | Move. | x | |
|  | Fade in. | x | |
|  | Fade out. | x | |
|  | Split (press the ALT key) | x | |

 **Note:** Only the Smart tool  changes its functionality when editing in a Take lane. The other tools function in the exact same way as when Take lanes are hidden. The Comping tool  only works when Take lanes are shown.

See also:

["Clip muting and isolating \(clip soloing\)"](#) on page 446

["Using the Smart tool in Take lanes"](#) on page 497

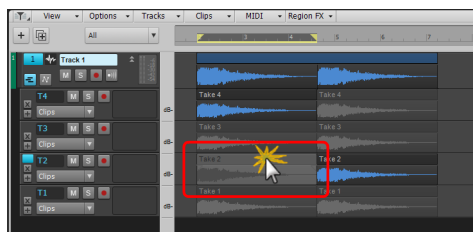
["Using the Comping tool in Take lanes"](#) on page 515

Speed comping

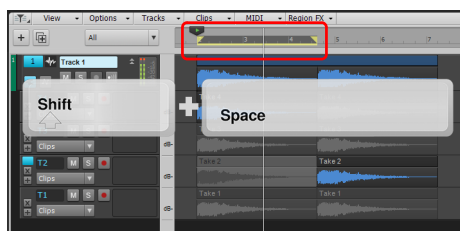
You can quickly audition each take by itself and select only the takes you want to keep.

To do so:

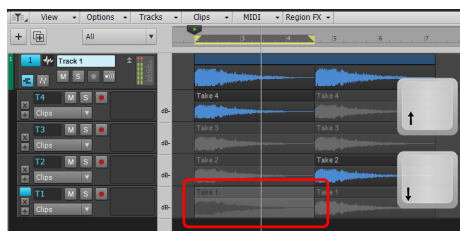
1. Select a take you want to audition.



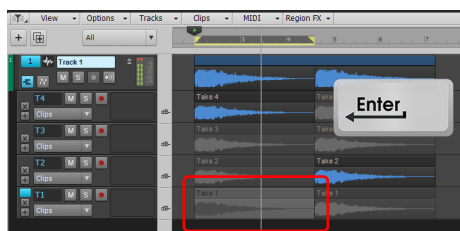
2. Press SHIFT+SPACEBAR to start audition playback. Audition will loop continuously. You will see temporary Loop markers in the Time Ruler.

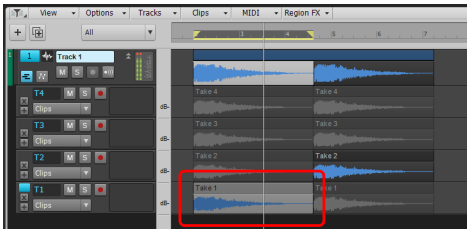


3. Press the UP ARROW or DOWN ARROW key to audition the next or previous take. Take lanes are numbered sequentially, with the most recent take on top.

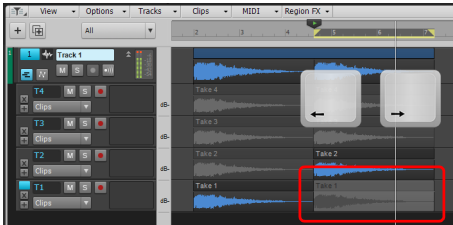


4. When you identify your favorite take, press the ENTER key to isolate the take and mute all other overlapping takes. Sonar will automatically split and mute other takes as necessary.







5. Press the LEFT ARROW or RIGHT ARROW key to move to other takes along the timeline.



6. Repeat steps 3-4 until you have completed the comping.

 **Tip:** If you want to audition takes in context with other tracks, enable Dim Solo mode in the Control Bar's Mix module. For details, see *"Dim Solo mode"* on page 214.

 **Tip:** Before speed comping, you may first want to use the Smart tool or Comping tool to drag across each musical phrase in order to split the takes into smaller phrases. This makes it easier to quickly mute/unmute shorter phrases while comping. For details, see *"Comping with the Smart tool and Comping tool"* on page 456. Also see *"Split tool"* on page 517 and *"Splitting and combining clips"* on page 437.

The following table shows speed comping keyboard shortcuts.

| Command | Shortcut |
|---|---------------------------|
| Audition the selected take | SHIFT+SPACEBAR |
| Audition the next or previous take | UP ARROW or DOWN ARROW |
| Isolate the currently auditioned take | ENTER |
| Audition the next or previous take along the timeline | RIGHT ARROW or LEFT ARROW |

Table 12. *Speed comping keyboard shortcuts*

See:

- ["Basic comping workflow"](#) on page 450
- ["Recording takes"](#) on page 451
- ["Auditioning takes"](#) on page 453
- ["Adjusting crossfades"](#) on page 461
- ["Comp clips"](#) on page 463
- ["Finalizing the comp"](#) on page 464
- ["Removing all unused takes and empty Take lanes"](#) on page 466
- ["Comping"](#) on page 449

See also:

“Take lanes” on page 439

“Clip muting and isolating (clip soloing)” on page 446


“Using the Smart tool in Take lanes” on page 497

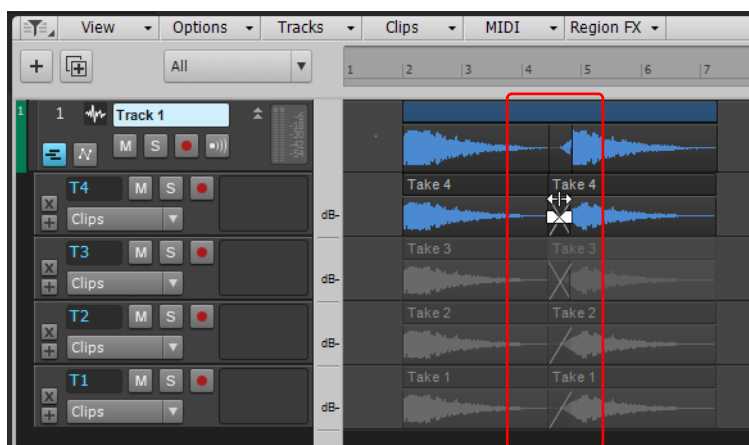
“Using the Comping tool in Take lanes” on page 515

Adjusting crossfades


When splitting clips as a result of comping, Sonar automatically adds a short crossfade between abutting takes. In order to create a crossfade, clip boundaries must occur at the exact same position on the time line. You can manually adjust the duration of each crossfade by dragging the crossfade up/down in a Take lane.

To adjust a crossfade duration across all lanes


To adjust a crossfade duration across all lanes, hold down the CTRL key and position the mouse pointer near the bottom where two clips abut. When the mouse pointer looks like , drag up or down to increase or decrease the crossfade duration.



To adjust a crossfade duration in a single lane


To adjust a crossfade duration in a single lane, hold down CTRL+ALT and position the mouse pointer near the bottom where two clips abut. When the mouse pointer looks like , drag up or down to increase or decrease the crossfade duration.

To move a crossfade position across all lanes

To move a crossfade position across all lanes, position the mouse pointer near the bottom where two clips abut. When the mouse pointer looks like , drag left or right to move the crossfade position.

Note: To move the crossfade position on a Comp track (lanes collapsed), hold down the SHIFT key and drag the crossfade left or right.

To move a crossfade position in a single lane

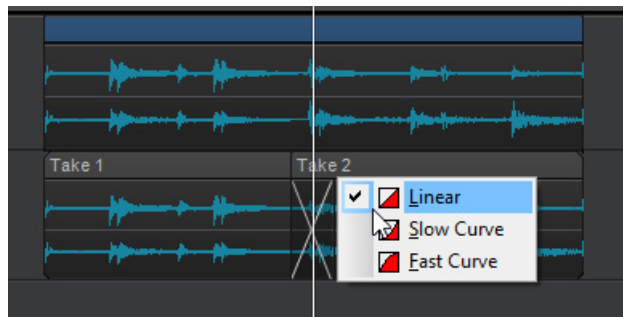
To move a crossfade position in a single lane, hold down the ALT key and position the mouse pointer near the bottom where two clips abut. When the mouse pointer looks like , drag left or right to move the crossfade position.

To specify the default auto crossfade duration

1. Go to **Edit > Preferences > Customization - Editing**.
2. Under **Clips**, specify the **Auto Crossfade Comps (0-25ms)** value.

To change the fade type on crossfaded clips in Take lanes

To change the fade type (Linear, Slow Curve, or Fast Curve) for clips in Take lanes, right-click the top part of a clip fade to show the curve type pop-up menu.



See:

- “Basic comping workflow” on page 450
- “Recording takes” on page 451
- “Auditioning takes” on page 453
- “Comping methods” on page 454
- “Comping with the Smart tool and Comping tool” on page 456
- “Speed comping” on page 459
- “Comp clips” on page 463
- “Finalizing the comp” on page 464
- “Removing all unused takes and empty Take lanes” on page 466
- “Comping” on page 449

See also:

- “Take lanes” on page 439
- “Fades and crossfades” on page 475

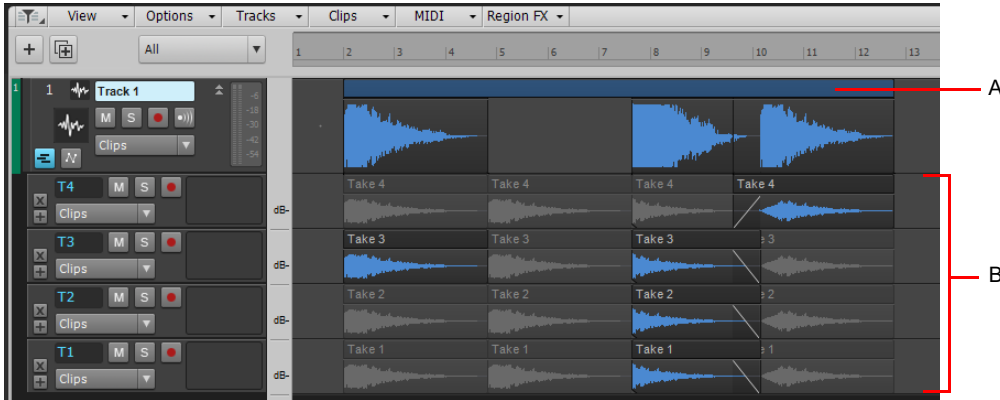
Comp clips

When showing multiple Take lanes, the parent track shows a Comp clip that is a visual representation of all overlapping unmuted takes in the track, but no audio or MIDI data actually exists in a Comp clip. A track can contain multiple Comp clips if there are time gaps between takes.

When you hide Take lanes, Comp clips are also hidden and the takes are shown as regular clips.

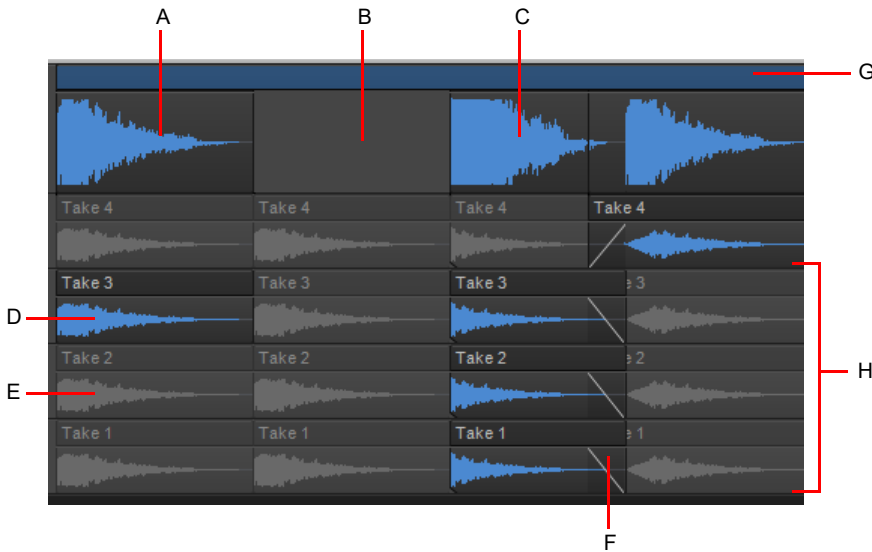
Each Comp clip has a blue unifying header bar, which allows you to select and move the takes as a group, and the clip background color is slightly darker than regular clips.

Figure 173. The Comp clip is a visual representation of the track's unmuted takes.



A. Comp clip **B.** Takes

Figure 174. A Comp clip can contain multiple regions.



A. Isolated take region **B.** Empty region (no unmuted takes) **C.** Multiclip region **D.** Isolated take **E.** Muted take **F.** Crossfade **G.** Comp clip unified header (click to select or move all takes as a group) **H.** Multiclip region (multiple overlapping unmuted takes)

A Comp clip contains the following sections:

- ▶ **Unified header.** The solid blue header makes it easy to identify Comp clips. Click the header to select all underlying takes, or drag to move all takes as a group.
- ▶ **Isolated take region.** Shows the clip data for a single isolated take. There are no other overlapping unmuted takes.
- ▶ **Multiclip region.** If multiple unmuted takes overlap, the Comp clip automatically shows a multiclip, which displays the combined waveform or MIDI data of the overlapping clips.

See:

- “Basic comping workflow” on page 450
- “Recording takes” on page 451
- “Auditioning takes” on page 453
- “Comping methods” on page 454
- “Comping with the Smart tool and Comping tool” on page 456
- “Speed comping” on page 459
- “Adjusting crossfades” on page 461
- “Finalizing the comp” on page 464
- “Removing all unused takes and empty Take lanes” on page 466
- “Comping” on page 449

See also:

- “Take lanes” on page 439

Finalizing the comp

After you have completed a comp, you might want to mix all the unmuted takes down to a new Take lane as a single continuous take.

To flatten all isolated clips in a track

1. Click the track’s **Expand/collapse Take Lanes** button to show Take lanes.
2. Right-click the Comp clip and select **Flatten Comp** on the pop-up menu.

The comp is mixed down to a new Take lane named **Comp**. The new take is locked to prevent further editing, and the new Take lane is soloed.

To unlock the clip, select the clip, show the Clip Properties Inspector, and set **Lock** to **Off**. For details, see “**Locking Clips**” on page 422.

Figure 175. Right-click a Comp clip and select **Flatten comp**.

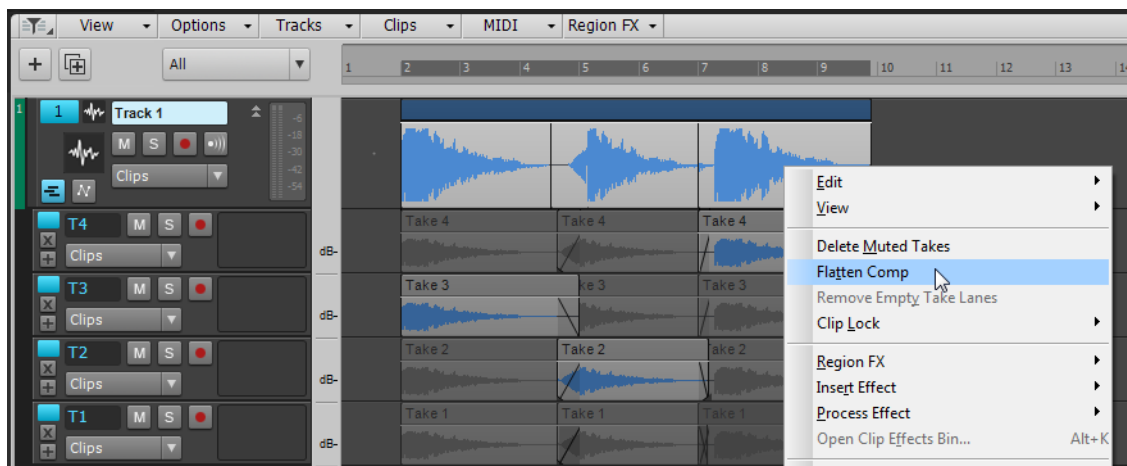
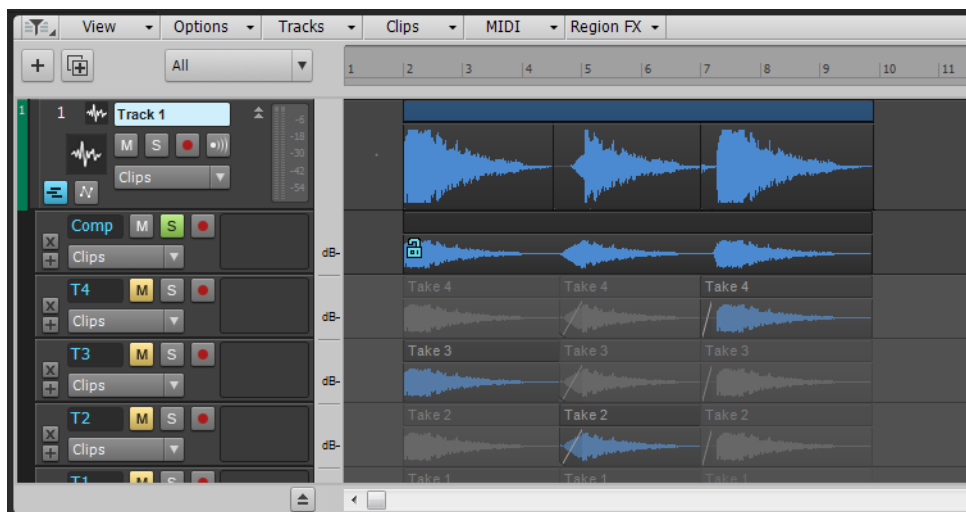


Figure 176. The flattened comp is mixed down to a new soloed Take lane.



See:

- “Basic comping workflow” on page 450
- “Recording takes” on page 451
- “Auditioning takes” on page 453
- “Comping methods” on page 454
- “Comping with the Smart tool and Comping tool” on page 456
- “Speed comping” on page 459
- “Adjusting crossfades” on page 461
- “Comp clips” on page 463
- “Removing all unused takes and empty Take lanes” on page 466
- “Comping” on page 449


See also:

- “Take lanes” on page 439
- “Bouncing tracks” on page 994
- “Bouncing to clips” on page 872
- “Splitting and combining clips” on page 437
- “Exporting audio” on page 1085
- “Locking Clips” on page 422

Removing all unused takes and empty Take lanes

During, or after finishing a comp, you might want to permanently remove all muted takes or empty Take lanes if you are certain that you will not need them. Sonar has several convenient commands to automate this process.

To delete all muted clips in a track

1. Click the track's **Expand/collapse Take Lanes**  button to show Take lanes.
2. Right-click the Comp clip and select **Delete Muted Clips** on the pop-up menu.
All muted clips in the current track that span the composite clip duration are deleted.

To remove all empty Take lanes in a track

1. Click the track's **Expand/collapse Take Lanes**  button to show Take lanes.
2. Right-click the Comp clip and select **Remove Empty Take Lanes** on the pop-up menu.

See:

[“Basic comping workflow”](#) on page 450

[“Recording takes”](#) on page 451

[“Auditioning takes”](#) on page 453

[“Comping methods”](#) on page 454

[“Comping with the Smart tool and Comping tool”](#) on page 456

[“Speed comping”](#) on page 459

[“Adjusting crossfades”](#) on page 461

[“Comp clips”](#) on page 463

[“Finalizing the comp”](#) on page 464

[“Removing all unused takes and empty Take lanes”](#) on page 466

[“Comping”](#) on page 449

See also:

[“Take lanes”](#) on page 439

[“To insert a new Take lane”](#) on page 442

[“To remove a lane”](#) on page 442

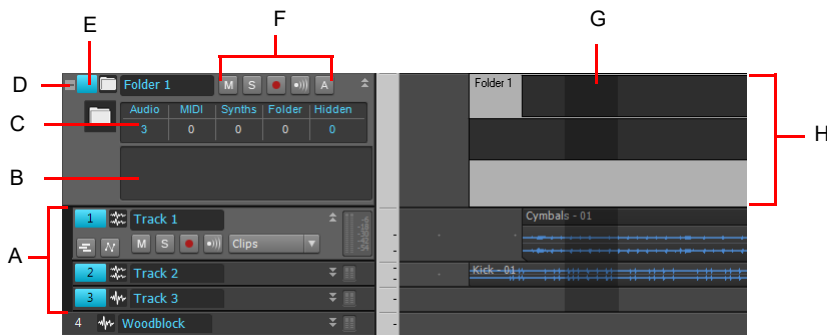
[“To reorder lanes”](#) on page 442

Track folders

A track folder contains tracks in the Track pane of the Track view. Track folders make larger projects much easier to manage—you can group different types of tracks in their own folder: vocals, soft synths, ReWire instruments, drums, etc.

The main characteristics of a track folder are:

- ▶ You can edit all the tracks in the folder as if you were editing a single track—especially valuable for drum tracks. The track folder displays a composite clip in the Clips pane of all the clips in the folder. Selecting a time range in the composite clip selects data in all the enclosed tracks in the same time range; now you can edit all the tracks in the folder by editing the selected area of the composite clip.
- ▶ You can hide tracks in a folder, freeing up space on your screen.
- ▶ A folder can contain any type of track—you can put MIDI, audio, and synth tracks, and subfolders in the same folder.
- ▶ You can archive, mute, solo, arm, or input monitor all the tracks in a folder with one click—just click the **Archive**, **Mute**, **Solo**, **Arm**, or **Input Echo** button on the track folder.



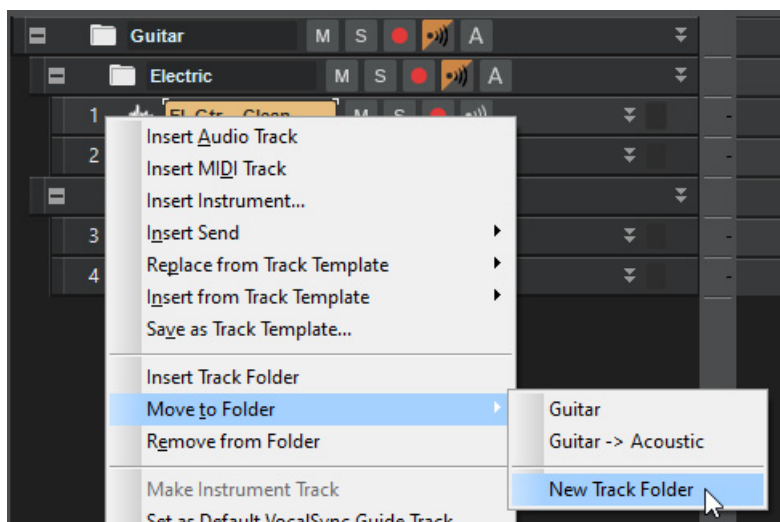
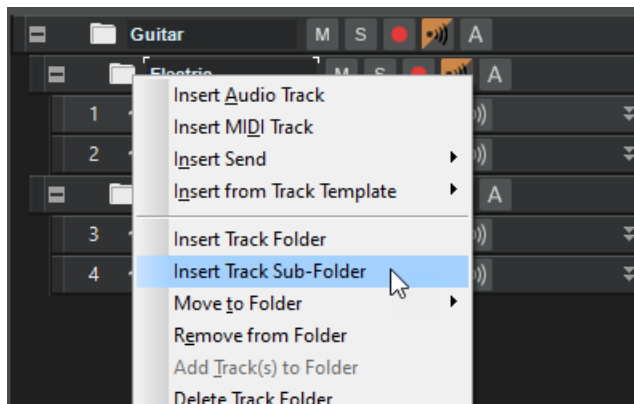
A. The tracks in a track folder are indented B. Description box C. Track folder info D. Open/Close folder E. Track folder—click here to select all data in track folder F. Archive, Mute, Solo, Arm, and Input Echo buttons G. Selected area of composite clip H. Composite clip

Nested track folders

A nested folder is a subfolder that is contained within another parent folder. Nested subfolders allow you to organize tracks more logically. For example, you can have a “Guitar” parent folder that contains “Electric” and “Acoustic” subfolders.



To only move tracks into another folder, drag one of the tracks or select **Move To...** from the context menu of one of the tracks. To move the entire folder, drag the folder itself onto another folder, or select **Move To...** from the context menu of the folder. If a track is in a folder, selecting **Move To Folder > New Track Folder** will create a new sub-folder at the same level of that track.



Note: As with the top level folders, any empty folders (i.e. specifically, folders containing no tracks) will ALWAYS appear below those containing tracks.

Tip: When changing the color of a track folder, hold down the CTRL key to apply the same color to all child tracks within the folder.

To create a track folder


- ▶ Right-click in the Track pane of the Track view, and choose **Insert Track Folder** from the pop-up menu.
Or
- ▶ Use the **Insert > Track Folder** menu command.
Or
- ▶ Right-click a track that's not in a track folder and select **Move to Folder > New Track Folder** from the pop-up menu.

A new track folder appears in the Track pane.

To add a track to a track folder

- ▶ In the Track view, move the mouse cursor just to the right of the track number of a pre-existing track until the cursor turns into a black, double-ended arrow, and then click and drag the track's title bar onto the track folder. Release the mouse.
Or
- ▶ Insert a track when a track within a track folder has focus.
Or
- ▶ Right-click a track that's not in a track folder and select **Move to Folder > Track Folder "n"** from the pop-up menu.
Or
- ▶ Select the tracks you want to add to the folder, right-click on the folder and select **Add Track(s) to Folder** from the menu that appears.

The added track appears in the track folder, and is indented a little to show that it's inside the track folder.

 **Tip:** When moving a track into a collapsed track folder, you can choose to automatically expand the folder. To do so, click the Track view **Options** menu and select **Expand Track Folder after Moving to Folder**.

To remove a track from a track folder

- ▶ In the Track view, move the cursor just to the right of the track number of a track until the cursor turns into a black, double-ended arrow, and then click and drag the track's title bar out of the Track Folder. Release the mouse.
Or
- ▶ Right-click the track and select **Remove From Folder** from the pop-up menu.

To add multiple tracks to a track folder

1. Select the tracks you want to add.
2. Right-click a selected track and choose **Move to Folder > Track Folder "n"** from the pop-up menu.

To remove multiple tracks from a track folder

1. Select the tracks you want to remove.
2. Right-click a selected track and choose **Remove From Folder** from the pop-up menu.

To delete a track folder

1. In the Track view, right-click and select **Delete Track Folder** from the menu that appears.
2. Sonar asks you if you want to delete all the tracks in the folder along with the track folder—click **Yes** or **No**.

Sonar deletes the track folder. If you didn't choose to delete the tracks in the track folders, Sonar moves these tracks to the top level.

To open or close a track folder

- ▶ Click the +/- button that's just left of the track folder's name.
- ▶ If a track folder contains nested subfolders, hold down the SHIFT key and click the +/- button to expand/collapse the entire folder hierarchy of the folder you clicked on.
- ▶ To expand/collapse all folders in the project, hold down CTRL+SHIFT and click the +/- button in any track folder.

To select or deselect all the tracks in a track folder

- ▶ Click just to the left of the folder icon.


To rename a track folder

- ▶ Double-click the track folder's name, type a new name, and press ENTER.

To add a description to a track folder

- ▶ Double-click the **Description** box, type a description, and press ENTER.

To select all clips in a time range

- ▶ With the Smart tool  or Select tool , drag across the bottom half of the composite clip.

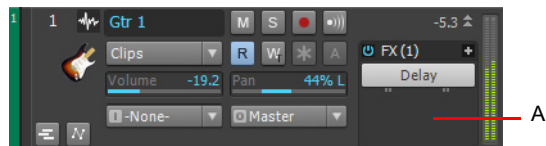
Now you can edit, move, cut and paste all the selected clips by editing the selected part of the composite clip.

Adding effects in the Track view

You can add both MIDI and audio effects directly from the Track view. Sonar adds these effects in real-time, preserving your track's original data.

To add effects in the Track view

1. Right-click in the FX Rack of the track you want to add effects to.



A. Right-click here to add an effect


An effects pop-up menu appears. Sonar displays MIDI effects if you are editing a MIDI track, and audio effects for an audio track.

2. Select an effect from the menu.

The name of the effect appears in the FX Rack and the effect's property page appears. To delete the effect, right-click the effect name and choose **Delete** from the pop-up menu.

3. Set the effects parameters or choose a preset.

Play your track and listen to the effect(s).

 **Note:** If you use the same effects for more than one track, it's more efficient to add the effects to an bus. See [“To patch a track through a bus”](#) on page 922.

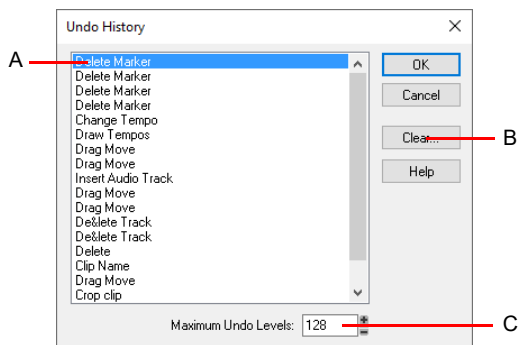
Undo, redo, and the undo history

Sonar provides very powerful **Undo** and **Redo** commands that let you move forward or backward through any portion of an editing session. Every project has its own independent undo history. This means you can return to any open project and use the **Undo** and **Redo** commands, even if you've spent the last hour working on a different project. The undo history of a project is lost when you close the project.

Remembering everything that is necessary to undo the changes you have made can use a lot of memory. If a change you are about to make requires too much memory and cannot be undone, you will be advised that the operation is too big to undo later and asked if you want to go ahead anyway. If you do choose to perform the operation, you will not be able to undo it. Therefore, you may want to save your project first.

The **Edit > History** command displays a complete history of the commands and actions you can undo for the current project. The **Undo History** dialog box looks like this:

Figure 177. The **Undo History** dialog box.



A. Most recent change **B.** Click to clear the undo history **C.** Adjust the number of steps you can undo

The **History** command is grayed out until you make a change to the current project that can be undone.

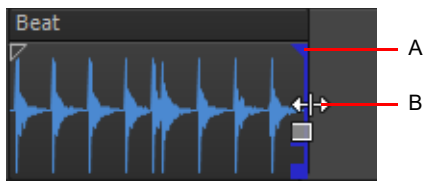
The History list is updated every time you make a change to a project. For example, if you insert a new note into a project using the Piano Roll view, that action is added to the History list. This entry remains on the list—even if you undo the change—so that you can redo the change later on. If you delete the note, this change is added to the **History** list.

You can click the **Clear** button in the **Undo History** dialog box to erase the undo history for the current project and free up some memory. If Sonar is low on memory, it may offer to erase the History list. To revert to an earlier version of a project, highlight the entry in the History list that represents the point to which you'd like to return, and click **OK**. Sonar performs the necessary undo or redo actions to take you to that point. Once you edit the project (for example, by inserting a note), the History list is truncated at that point. Then, as you do further work, the History list grows again. Any events occurring before the event you highlighted remain on the list.

By default, Sonar keeps a history of up to 128 editing actions for each open project. Once that limit is reached, each new action pushes out the oldest item from the History list. You can raise or lower that number in the **Undo History** dialog box.

Slip-editing (non-destructive editing)

Slip-editing allows you to non-destructively hide or reveal the beginning of a clip, the end of a clip, or both. The hidden material in a clip is not heard during playback. All hidden material remains intact and can be restored. All slip-editing movements correspond to the current snap to resolution. For more information about the snap to grid, see “Defining and using the Snap Grid” on page 430.



A. Clip handle B. Slip-edit cursor

⚠ Important: Like any clips, slip-edited clips can be combined with other clips using the Track view **Clips > Bounce to Clip(s)** command and slip-edited clips in a track can be mixed down to another track. When a slip-edited clip is combined with another clip or an effect is applied to a clip using the **Process > Apply Effect > Audio Effects** command, any slip-edited data (audio clips or MIDI events that are cropped from view) is **overwritten**.



See also:

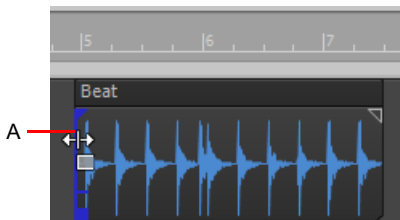
“Using slip-editing” on page 472

Using slip-editing

Sonar makes it easy to edit audio and MIDI clips by way of prominent clip handles that appear as your cursor comes close to the edges of clips. The clip handles are easy to see and are equipped with broad functionality for fade-ins, fade-outs, and crossfades, as well as non-destructive editing of the beginning and end of clips.

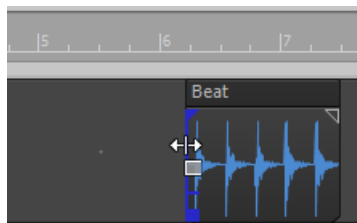
To slip-edit a clip

1. Set an appropriate snap resolution in the Control Bar's Snap module.
2. Select the Smart tool  or Edit tool  in the Control Bar.
3. If you are slip editing an audio clip, open the Clip Properties Inspector, select the **Groove Clip** section and make sure the **Looping** check box is unchecked.
4. Move the cursor over the beginning of the clip until the clip handle appears.



A. Clip handle



5. Click and drag the clip handle until the unwanted information has been removed.




The hidden information in the slip-edited clips remains intact but is not heard during playback.

To move data without moving its clip

1. Do *one* of the following:

- ▶ Using the Smart tool , hold ALT+SHIFT move the pointer over the middle of the clip you want to edit.
- ▶ Using the Edit tool , hold ALT+SHIFT move the pointer over the top third of the clip you want to edit.



The cursor changes to look like this .



2. Click and drag the clip to the left or right as desired.

As in the case of slip-editing, the hidden information in the clip remains intact but is not heard during playback.

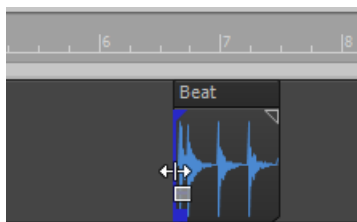
To move data and the clip edge

1. Select the Smart tool  or Edit tool  in the Control Bar.
2. Hold down ALT+SHIFT and move the cursor to the edge of the clip you want to edit.

A clip handle appears at the edge of the clip you are editing.



3. Click and drag the edge of the clip to the desired location.



The hidden information in the clip remains intact but is not heard during playback.

To permanently delete slip-edited data

1. Select the clips that contain the slip-edited data you want to delete.
2. Select the Track view **Clips > Apply Trimming** command.

Sonar permanently deletes the slip-edited data from the clips you selected.

Slip-editing multiple clips

You can slip-edit multiple clips at the same time.

To slip-edit multiple clips at once

1. Make sure all clips are not loop-enabled.
2. Select the clips you want to slip-edit.
3. Move your cursor over the beginning or end range of the selected clips until the blue clip handle appears.
4. Drag the boundary to the desired location and release.

Fades and crossfades

Fades are a gradual increase or decrease in volume at the beginning (fade-in) or end (fade-out) of a clip. A crossfade is when one clip fades out while another fades in. There are two ways to create fades and crossfades in Sonar: offline (destructive) and real-time (non-destructive). To create fades and crossfades offline, see [“Applying fades and crossfades offline”](#) on page 878.

See:

[“Using fades and crossfades in real-time”](#) on page 475

Using fades and crossfades in real-time




You can create real-time fades and crossfades in the Track view's Clips pane. Real-time fades and crossfades do not change the data in the clip. Sonar reads the fade-in, fade-out, or crossfade in the clip and adjusts the gain accordingly. You can edit the crossfade's start time and end times. You can set the type of fade-in or fade-out you want to use as a default:

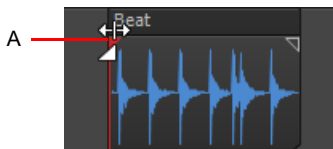
- ▶ **Linear.** A straight line, raising or lowering the volume at a steady rate.
- ▶ **Slow Curve.** A curved fade which starts to change the volume slowly at first and then rapidly increasing (fade-in) or decreasing (fade-out) the volume.
- ▶ **Fast Curve.** A curved fade which starts to change the volume quickly at first and then rapidly decreasing (fade-out) or increasing (fade-in) the volume.

To choose the fade type

Click the Track view **Options** menu, point to **Crossfade Type** and select the desired default Fade-In, Fade-Out and Crossfade curve types.

To create a real-time fade-in in a Clip

1. Select the Smart tool  or Edit tool  in the Control Bar.
2. In the Track view's Clips pane, move your mouse over the top part of the beginning of a clip until the cursor looks like this: , and a red line appears at the edge of the clip.
A filled red triangle appears at the top of the red line indicating the fade marker is ready to be dragged.



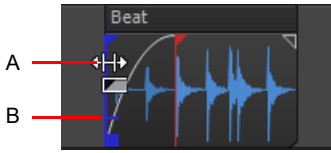
A. Filled red triangle

3. When your cursor changes and the filled red triangle appears, click and drag to the right until you reach your desired fade-in length.
As you drag your mouse, a fade-in appears on your clip, and the red line moves with the mouse to mark the end of the fade-in.



To edit a fade-in in a Clip


- ▶ To move the entire fade-in to a later point in the clip, drag above the blue horizontal line located a quarter of the way up the blue vertical line



A. Cursor above horizontal blue line B. Horizontal blue line

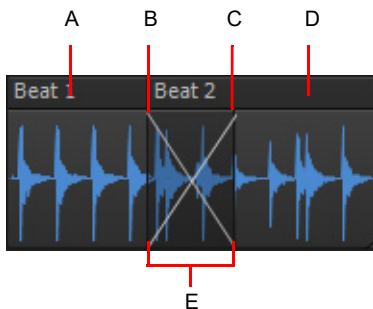
- ▶ To move only the starting point of the fade-in, drag below the horizontal blue line.



- ▶ To delete a fade-in from an audio clip, simply drag the triangular fade handle  to the front edge of the clip. The filled blue triangle at the top of the clip handle indicates that dragging the top edge of the clip handle will move the fade along with the crop. The filled blue rectangle at the bottom of the clip handle indicates that dragging the bottom of the clip handle will slip edit the edge, but leave the end of the fade-in where it is.

To create an automatic crossfade (real-time)

1. Click the Track view **Options** menu and choose **Auto Crossfade**.
2. Click the Track view **Options** menu, point to **Crossfade Type > Default Crossfade Curves** and select the desired default crossfade curve types.
3. Select and drag an audio clip so that it overlaps another audio clip. You should overlap the clips by the length you want the crossfade.
4. When you have the clip positioned where you want it, release the mouse button to drop the clip. The **Drag and Drop Options** dialog box appears.
5. In the **Drag and Drop Options** dialog box, select the **Blend Old With New** check box and click **OK**.
6. The two clips now overlap with a crossfade, looking something like this:




A. First clip B. Fade-out C. Fade-in D. Second clip E. Crossfade

You can edit fade-ins and fade-outs. You can change the start, end and position of a fade. The following procedures all demonstrate edits to a fade-in, but fade-outs work exactly the same.

To remove crossfades

To remove all crossfades in the current selection, click the Track view **Clips** menu and select **Remove Selected Crossfades**.

To change an existing fade

1. Move your cursor over the beginning of a fade-out or the end of a fade-in, until your cursor looks like this: .
2. Right-click to and select the desired fade type from the menu that appears.

To change an existing crossfade

1. Move your cursor over the region where the crossfade is.
2. Right-click and select the desired crossfade from the menu that appears.

To edit or create fades from the Process menu

1. Select the clip or clips in which you want to create or edit fade-ins and/or fade-outs.
2. Select **Process > Fade Selected Clips**.
3. Click the Track view **Clips** menu and choose **Fade Clips** to open the **Fade Selected Clips** dialog box.
4. Adjust parameters according to the following table.

| Parameter | Description |
|-----------------------------|---|
| Fade In (mS) | Select the number of milliseconds you want the fade-in to last. |
| Fade Out (mS) | Select the number of milliseconds you want the fade-out to last. |
| Fade In Curve | Choose a fade-in type. Options are linear, slow or fast curve. |
| Fade Out Curve | Choose a fade-out type. Options are linear, slow or fast curve. |
| Alter Existing Times | Select this option if you want to change the existing fade lengths. You don't need to check this option if you're creating new fades. |
| Alter Existing Curves | Select this option if you want to change the existing fade types. You don't need to check this option if you're creating new fades. |
| Only Show if Pressing Shift | Select if you want to apply previous dialog box settings without opening the dialog box. Hold shift when selecting command to override this option. |

5. Click **OK** to close the dialog box.

Sonar creates or edits the fade(s) according to the options you chose in the dialog box.


Enhanced editing with keyboard

Sonar supports advanced editing via the numeric keypad on standard QWERTY keyboards, which allows you to edit clips without a mouse and from control surfaces such as the Mackie Control. It's also very useful if you're doing a lot of repetitive operations on clips, as it can save you from constantly jumping back and forth from keyboard to mouse.

You can perform the following operations:

- ▶ Navigate (see “[Navigating with a keyboard](#)” on page 480):
 - ▶ Scroll
 - ▶ Zoom
- ▶ Select (see “[Selecting with a keyboard](#)” on page 481):
 - ▶ Clip select
 - ▶ Time select
- ▶ Edit (see “[Editing with a keyboard](#)” on page 482):
 - ▶ Trim/crop
 - ▶ Fade

First time setup

 **Note:** As of Sonar 2020.03, the default keyboard shortcut (0 on the numeric keypad) to enable/disable Enhanced Keyboard Editing Mode has been removed. In order to use enhanced keyboard editing, you must first assign **Enable/Disable Enhanced Keyboard Editing** to any unused keyboard shortcut. For details, see “[Key bindings](#)” on page 1219.

1. Go to **Edit > Preferences > Customization - Keyboard Shortcuts**.
2. Under **Area**, select **Global Bindings**.
3. In the key list, select the shortcut that you want to use to enable enhanced keyboard editing.
4. In the Function list, select **Enable/Disable Enhanced Keyboard Editing**, then click **Bind**.
5. Click **OK** to close the **Preferences** dialog box.

To enable/disable editing with a QWERTY keyboard

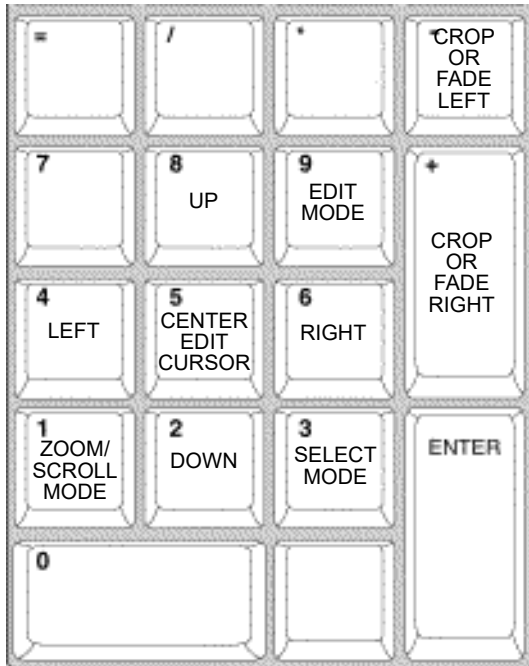
1. On your QWERTY keyboard, press the NumLock key to enable NumLock mode.
2. Press the keyboard shortcut that you previously assigned to **Enable/Disable Enhanced Keyboard Editing** (see “[First time setup](#)” on page 478).

When Enhanced Keyboard Editing mode is enabled, a white cursor appears at the edit location. You can reposition the cursor with the numeric keypad arrow keys.

3. Select the desired mode:
 - ▶ **Zoom/Scroll mode.** Press 1.
 - ▶ **Select mode.** Press 3.
 - ▶ **Edit mode.** Press 9.

The keys on the numeric keypad are mapped as follows:

Figure 178. Numeric keypad (NumLock mode).



| Key | Function |
|--|---|
| 1 | Enable Zoom/Scroll mode |
| 2 | Down |
| 3 | Enable Select mode |
| 4 | Left |
| 5 | Center edit cursor |
| 6 | Right |
| 7 | -- |
| 8 | Up |
| 9 | Enable Edit mode |
| Volume knob (if keyboard has a rotary encoder) | Zoom/scroll/trim/crop depending on current mode |
| PLUS (+) | Crop or fade right in Edit mode |
| MINUS (-) | Crop or fade left in Edit mode |

See:

[“Navigating with a keyboard”](#) on page 480

[“Selecting with a keyboard”](#) on page 481

[“Editing with a keyboard”](#) on page 482

Navigating with a keyboard

Scroll and Zoom are part of the same mode, which makes it fast to navigate around a project.

You can zoom both horizontally and vertically, in small or large steps.

You can scroll fast or slow in any direction, in small or large steps.

To zoom and scroll with a keyboard

1. On your QWERTY keyboard, press the NumLock key to enable NumLock mode.
2. Press the keyboard shortcut that you previously assigned to **Enable/Disable Enhanced Keyboard Editing** (see “[First time setup](#)” on page 478).
3. On the numeric keypad, press 1 to enable Zoom/Scroll mode.

The numeric keypad is mapped as follows:

| Key | Function | CTRL+ | ALT+ | SHIFT+ |
|--|-----------------------------|---|-----------------------|---------------------------|
| 1 | Enable Zoom/Scroll mode | -- | -- | -- |
| 2 | Scroll down in large steps | Zoom out vertically in large steps (based on selection) | -- | -- |
| 3 | Enable Select mode | -- | -- | -- |
| 4 | Scroll left in large steps | Zoom in horizontally in large steps (based on selection) | -- | -- |
| 5 | Center edit cursor | -- | -- | -- |
| 6 | Scroll right in large steps | Zoom out horizontally in large steps (based on selection) | -- | -- |
| 8 | Scroll up in large steps | Zoom in vertically in large steps (based on selection) | -- | -- |
| 9 | Enable Edit mode | -- | -- | -- |
| Volume knob (if keyboard has a rotary encoder) | Scroll horizontally | Scroll vertically | Scroll in small steps | Zoom (based on selection) |

The zooming behavior depends on the current Edit or Select mode:

- ▶ **Zoom around the selection.** Will center and zoom on the mid-point of the selection.
- ▶ **Zoom around the edit cursor.** Will center and zoom around the cursor.

The most appropriate zoom method is used automatically based on the following logic:

- ▶ The default zoom method is **Zoom around the selection**.
- ▶ If there is no selection, the next zoom method is **Zoom around the edit cursor**.

Selecting with a keyboard

In Select mode, you can select either clips or time.

To enable selecting with a keyboard

1. On your QWERTY keyboard, press the NumLock key to enable NumLock mode.
2. Press the keyboard shortcut that you previously assigned to **Enable/Disable Enhanced Keyboard Editing** (see “First time setup” on page 478).
3. On the numeric keypad, press 3 to enable Select mode.

The numeric keypad is mapped as follows:

| Key | Function | CTRL+ | ALT+ |
|-----|------------------------|--|--------------|
| 2 | Move edit cursor down | Move to closest clip on next track | Select down |
| 4 | Move edit cursor left | Move to previous clip | Select left |
| 5 | Center edit cursor | -- | -- |
| 6 | Move edit cursor right | Move to next clip | Select right |
| 8 | Move edit cursor up | Move to closest clip on previous track | Select up |

To move the edit cursor

- ▶ In Select mode, do one of the following:
 - ▶ **To move to the left.** Press 4.
 - ▶ **To move to the right.** Press 6.
 - ▶ **To move to the previous lane or track.** Press 8.
 - ▶ **To move to the next lane or track.** Press 2.
 - ▶ **To center the edit cursor.** Press 5.
 - ▶ **To move to the previous clip.** Press CTRL+4.
 - ▶ **To move to the next clip.** Press CTRL+6.
 - ▶ **To move to the closest clip on the previous track.** Press CTRL+8.
 - ▶ **To move to the closest clip on the next track.** Press CTRL+2.

To select time with a keyboard

1. Move the Now Time to where you want to start the selection.
2. In Select mode, hold down ALT and move the edit cursor left/right/up/down to make a time selection.

To select clips with a keyboard

- ▶ In Select mode, do one of the following:
 - ▶ **To select and edit clip under the edit cursor.** Press 9 to select clip and enable Edit mode.
 - ▶ **To extend the current selection.** Hold down SHIFT+ALT and press 2, 4, 6 or 8.

Editing with a keyboard

Edit mode lets you fade and crop all selected clips. If no clips are selected when you enter Edit mode, Sonar will automatically select the clip that is under the edit cursor.

To enable clip editing with a keyboard


1. On your QWERTY keyboard, press the NumLock key to enable NumLock mode.
2. Press the keyboard shortcut that you previously assigned to **Enable/Disable Enhanced Keyboard Editing** (see “[First time setup](#)” on page 478).
3. On the numeric keypad, press 9 to enable Edit mode.

The numeric keypad is mapped as follows:

| Function | Key |
|-------------------------------------|--|
| Select fade out for editing | 2 |
| Select left clip edge for cropping | 4 |
| Select right clip edge for cropping | 6 |
| Select fade in for editing | 8 |
| Fade or crop selected clips | Volume knob (if keyboard has a rotary encoder) |
| Crop or fade right in Edit mode | PLUS (+) |
| Crop or fade left in Edit mode | MINUS (-) |


To fade clips with a keyboard

1. In Select mode, select the clips that you want to fade.
2. Press 9 to enable Edit mode.
3. Specify the clip property that you want to edit:
 - ▶ **Fade in.** Press 8.
 - ▶ **Fade out.** Press 2.
4. Do one of the following to adjust the selected fade:
 - ▶ Turn the rotary encoder.
 - ▶ Press PLUS (+) or MINUS (-).

 **Note:** *Fades do not obey Snap to Grid.*

To crop clips with a keyboard

1. In Select mode, select the clips that you want to crop.
2. Press 9 to enable Edit mode.
3. Specify the clip edge that you want to crop:
 - ▶ **Left clip edge.** Press 4.
 - ▶ **Right clip edge.** Press 6.
4. Do one of the following to adjust the selected clip edge:
 - ▶ Turn the rotary encoder.
 - ▶ Press PLUS (+) or MINUS (-).

 **Note:** *Crop obeys Snap to Grid.*

Tools

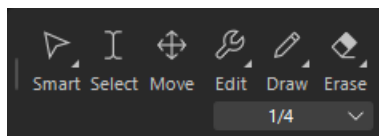
Sonar has several different global tools that allow you to edit content in your projects. The global tools live in the Tools module in the Control Bar, and allow you to edit content in the following views:

- ▶ Track view
- ▶ Piano Roll view
- ▶ Staff view
- ▶ Tempo view

The selected tool applies to whichever editing view has focus. There are several ways to select tools:

- ▶ From the Tools module in the Control Bar. For details, see [“Using the Control Bar to select tools”](#) on page 486.
- ▶ From the Tools HUD (Heads Up Display). For details, see [“Using the Tools HUD to select tools”](#) on page 488.
- ▶ By pressing the tool’s keyboard shortcut. For details, see [“Using keyboard shortcuts to select tools”](#) on page 489.

Figure 179. Global tools are accessed from the Tools module in the Control Bar.



Each tool serves a specific purpose, and the most suitable tool depends on the editing task you want to accomplish. The default Smart tool can be used for most tasks, but there may be times when a specific tool is either required or makes the editing task easier. For instructions about common editing tasks, see [“Using tools to perform common tasks”](#) on page 546.

To use a tool in the Track view, first select the desired tool, then select the data type you want to edit (clips, track automation, clip automation, audio transients, or notes). You can specify the desired data type independently for each track. For details, see [“Selecting the data type to edit”](#) on page 490.

Sonar provides the following global tools.







| Tool | Button | Shortcut | Description | How to use |
|-----------------------------|---|-----------------------------------|---|---|
| "Smart tool" on page 495 |  | F5 | The Smart tool is the default tool in Sonar. The Smart tool is a multi-function tool that combines functions from several other tools. The function is determined by where you click. | Using the Smart tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • Take lanes • PRV notes • Automation • AudioSnap transients |
| "Select tool" on page 502 |  | F6 | The Select tool lets you select data. You can select a time range, or select entire clips, MIDI notes, envelope nodes and transients. | Using the Select tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • PRV notes • Automation • AudioSnap transients |
| "Move tool" on page 506 |  | F7 | The Move tool lets you move selected data. You can move entire clips, partial clips, MIDI notes, envelope nodes, transient markers and clip tempo map markers. | Using the Move tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • PRV notes • Automation • AudioSnap transients |
| "Edit tool" on page 509 |  | F8 (cycle through Edit tools) | The Edit tool lets you adjust data. You can slip-edit clips, adjust note start/end times, adjust fades, and raise/lower note velocity and automation envelopes. | Using the Edit tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • PRV notes • Automation |
| "Stretch tool" on page 512 |  | F8 (cycle through all Edit tools) | The Stretch tool lets you slip-stretch audio and MIDI clips, drag-quantize MIDI notes, and stretch audio using transient markers. | Using the Stretch tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • PRV notes • AudioSnap transients |
| "Comping tool" on page 515 |  | F8 (cycle through all Edit tools) | The Comping tool lets you isolate clips in Take lanes. | "Using the Comping tool in Take lanes" on page 515 |
| "Split tool" on page 517 |  | F8 (cycle through all Edit tools) | The Split tool lets you split clips, cut clips, split MIDI notes, and split clips at transients. | Using the Split tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • Take lanes • PRV notes • AudioSnap transients |
| "Freehand tool" on page 520 |  | F9 (cycle through all Draw tools) | The Freehand tool lets you draw MIDI notes and freehand automation envelopes. You can also create and promote transient markers. | Using the Freehand tool on: <ul style="list-style-type: none"> • PRV notes • Automation • AudioSnap transients |
| "Pattern tool" on page 524 |  | F9 (cycle through all Draw tools) | The Pattern tool lets you select MIDI data, and "paint" it elsewhere in your projects as if it were a brush. | Using the Pattern tool on: <ul style="list-style-type: none"> • MIDI clips • PRV notes <p>"To paint a pattern with the Pattern tool" on page 525</p> |
| "Line tool" on page 528 |  | F9 (cycle through all Draw tools) | The Line tool lets you draw straight automation envelopes and "paint" MIDI notes. | Using the Line tool on: <ul style="list-style-type: none"> • PRV notes • Automation |
| "Sine tool" on page 530 |  | F9 (cycle through all Draw tools) | The Sine Pattern tool lets you edit automation envelopes by drawing sine shapes. | "Using the Pattern tools on automation" on page 531 |

Table 13. Tools







| Tool | Button | Shortcut | Description | How to use |
|---|---|-------------------------------------|---|---|
| “Triangle tool” on page 530 |  | F9 (cycle through all Draw tools) | The Triangle Pattern tool lets you edit automation envelopes by drawing triangle shapes. | “Using the Pattern tools on automation” on page 531 |
| “Square tool” on page 530 |  | F9 (cycle through all Draw tools) | The Square Pattern tool lets you edit automation envelopes by drawing square shapes. | “Using the Pattern tools on automation” on page 531 |
| “Saw tool” on page 530 |  | F9 (cycle through all Draw tools) | The Saw Pattern tool lets you edit automation envelopes by drawing sawtooth shapes. | “Using the Pattern tools on automation” on page 531 |
| “Random tool” on page 530 |  | F9 (cycle through all Draw tools) | The Random Pattern tool lets you edit automation envelopes by drawing random shapes. | “Using the Pattern tools on automation” on page 531 |
| “Erase tool” on page 532 |  | F10 (cycle through all Erase tools) | The Erase tool lets you delete clips, partial clips, MIDI notes, automation envelope nodes, and transient markers. | Using the Erase tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • PRV notes • Automation • AudioSnap transients |
| “Mute tool” on page 535 |  | F10 (cycle through all Erase tools) | The Mute tool lets you mute clips, mute partial clips, mute MIDI notes, and disable transient markers. | Using the Mute tool on: <ul style="list-style-type: none"> • Audio clips • MIDI clips • PRV notes • AudioSnap transients |
| “Scrub tool” on page 538 | None | J | The Scrub tool lets you play all displayed tracks as you drag the mouse pointer forward or backward at the desired speed. | To scrub: <ul style="list-style-type: none"> • A single track • All displayed tracks |
| “Zoom tool” on page 539 | None | Z | The Zoom tool lets you change the vertical and horizontal scale of a view. You can lasso select a specific area to zoom into. | “Using the Zoom tool” on page 539 |

Table 13. *Tools (Continued)*

See:

[“Selecting tools”](#) on page 486

[“Selecting the data type to edit”](#) on page 490

[“Snap to Grid settings”](#) on page 540

[“Specifying note durations”](#) on page 542

[“Mouse cursors”](#) on page 543

[“Using tools to perform common tasks”](#) on page 546

[“Tools”](#) on page 483

See also:

[“MIDI Transform tool”](#) on page 767

Selecting tools

To select and use a tool

1. Do *one* of the following:

- ▶ Click the desired tool in the Control Bar's Tools module. For details, see [“Using the Control Bar to select tools”](#) on page 486.
- ▶ Press T on your computer keyboard to display the Tools HUD, then select the desired tool. For details, see [“Using the Tools HUD to select tools”](#) on page 488.
- ▶ Press the tool's keyboard shortcut. A tool's keyboard shortcut is displayed in its tooltip. For details, see [“Using keyboard shortcuts to select tools”](#) on page 489.

The selected tool is highlighted, and the mouse pointer changes to reflect the active tool. For details, see [“Mouse cursors”](#) on page 543.

2. Click the desired track's Edit Filter control and select the data type you want to edit:

- ▶ Clips
- ▶ Audio Transients (audio tracks only)
- ▶ Notes (MIDI tracks only)
- ▶ Track Automation (including ProChannel, Arpeggiator, plug-in parameters, and MIDI continuous controllers)
- ▶ Clip Automation


 **Tip:** To set all similar tracks to the same Edit Filter setting, hold down the CTRL key when you change any track's Edit Filter setting. To set all selected tracks to the same Edit Filter setting, first select the tracks, then hold down CTRL when you change any track's Edit Filter setting.


Figure 180. Use the Edit Filter control to specify what type of data the global tools should operate on.



A. Edit Filter

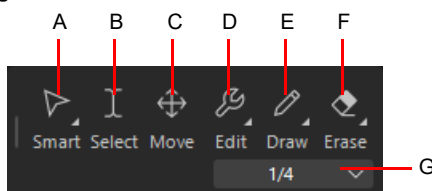
For details, see [“Selecting the data type to edit”](#) on page 490.

For instructions about performing common tasks, see [“Using tools to perform common tasks”](#) on page 546.

 **Note:** Some tools can only be used on certain types of data. The mouse pointer indicates if the selected tool can be used at the current position. For details, see [“Mouse cursors”](#) on page 543.

Using the Control Bar to select tools

Figure 181. Global tools are accessed from the Tools module in the Control Bar.



A. Smart tool B. Select tool C. Move tool D. Edit tools (Edit/Stretch/Comping/Split) E. Draw tools (Freehand/Pattern/Line/Sine/Triangle/Square/Saw/Random) F. Erase tools (Erase/Mute) G. Note draw duration

To show/hide the Tools module

Right-click the Control Bar and select **Tools Module**.

For more information about the Tools module, see “Tools module” on page 576.

Accessing grouped tools

Related tools are grouped together in the Tools module. Several buttons in the Tools module display a small triangle in the bottom right corner. The triangle indicates that you can click and keep the mouse button pressed for a brief moment to access additional tools or options from a pop-up menu. You can also right-click the button and choose an option on the pop-up menu.

The following groups are available:

▶ Edit tools:

- ▶ Edit tool
- ▶ Stretch tool
- ▶ Split tool

▶ Draw tools:

- ▶ Freehand tool
- ▶ Pattern tool
- ▶ Line tool
- ▶ Sine tool
- ▶ Triangle tool
- ▶ Square tool
- ▶ Saw tool
- ▶ Random tool

▶ Erase tools:

- ▶ Erase tool
- ▶ Mute tool

If the tool you are looking for isn't visible in the Tools module, chances are that another tool in the same group is selected. To access the hidden tool, click the group the tool belongs to, then select the tool from the pop-up menu. Figure 183 on page 488 shows an expanded view of all tool groups.

Figure 182. If a button displays a small triangle in the bottom right corner, click and keep the mouse button pressed to access additional tools or options.

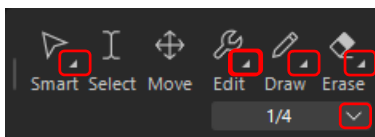
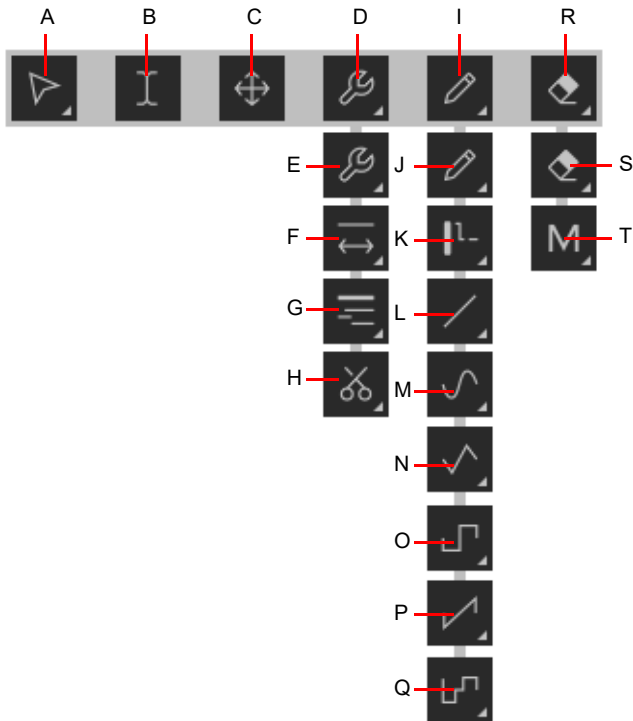


Figure 183. Tools module expanded view.



A. Smart tool **B.** Select tool **C.** Move tool **D.** Edit tools **E.** Edit tool **F.** Stretch tool **G.** Comping tool **H.** Split tool **I.** Draw tools **J.** Freehand tool **K.** Pattern Tool **L.** Line Tool **M.** Sine Pattern tool **N.** Triangle Pattern tool **O.** Square Pattern tool **P.** Saw Pattern tool **Q.** Random Pattern tool **R.** Erase tools **S.** Erase tool **T.** Mute tool

Using the Tools HUD to select tools

Press T to open the Tools HUD (Heads Up Display) at the current pointer position, then select the desired tool.


 **Tip:** You can press the middle mouse button to open the Tools HUD. While the Tools HUD is open, use the mouse wheel to open the **Edit Filter** menu.

Figure 184. Press T to show the Tools HUD.



In the Track view, the Tools HUD also shows the Edit Filter control for whichever track is behind the mouse pointer when the Tools HUD is opened.

Using keyboard shortcuts to select tools

Use the following keyboard shortcuts to select tools. Tools that belong to the same group share the same shortcut. Press a shortcut repeatedly to cycle through all tools in a group.


















| Tool | Button | Shortcut |
|--|---|----------|
| Show Tools HUD | --- | T |
| "Smart tool" on page 495 |  | F5 |
| "Select tool" on page 502 |  | F6 |
| "Move tool" on page 506 |  | F7 |
| Cycle through Edit tools (Edit/Stretch/Comping/Split) | --- | F8 |
| "Edit tool" on page 509 |  | F8 |
| "Stretch tool" on page 512 |  | F8 |
| "Comping tool" on page 515 |  | F8 |
| "Split tool" on page 517 |  | F8 |
| Cycle through Draw tools (Freehand/Line/Sine/Triangle/Square/Saw/Random) | --- | F9 |
| "Freehand tool" on page 520 |  | F9 |
| "Pattern tool" on page 524 |  | F9 |
| "Line tool" on page 528 |  | F9 |
| "Sine tool" on page 530 |  | F9 |
| "Triangle tool" on page 530 |  | F9 |
| "Square tool" on page 530 |  | F9 |
| "Saw tool" on page 530 |  | F9 |
| "Random tool" on page 530 |  | F9 |
| Cycle through Erase tools (Erase/Mute) | --- | F10 |
| "Erase tool" on page 532 |  | F10 |
| "Mute tool" on page 535 |  | F10 |
| Snap on/off | --- | N |

Table 14. Tool keyboard shortcuts

| Tool | Button | Shortcut |
|--------------------------|--------|-----------------|
| "Scrub tool" on page 538 | --- | J (hold to use) |
| "Zoom tool" on page 539 | --- | Z (hold to use) |

Table 14. *Tool keyboard shortcuts (Continued)*

To temporarily invoke a tool

While using a specific tool, you can temporarily invoke another tool by holding down the new tool's keyboard shortcut. Release the shortcut to switch back to the previously selected tool.

For example, if you are using the Move tool and need to select some notes, press and hold down the F6 key (shortcut for the Select tool), make a selection, then release the F6 key to return to the Move tool.

For a list of tool shortcuts, see ["Using keyboard shortcuts to select tools"](#) on page 489.

Hotspots and modifier keys

Clips, note events, envelopes and AudioSnap transients have different "hotspots". That is, a tool may do something different depending on where you click. As you move the mouse pointer, the current hotspot is shown as a shaded rectangle.

A modifier key, such as CTRL, ALT or SHIFT, may also be used in some cases to extend a tool's function.

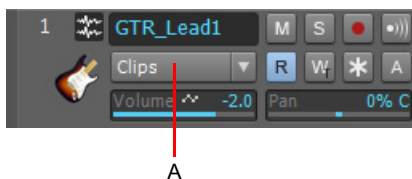
See:

["Selecting the data type to edit"](#) on page 490

Selecting the data type to edit

Use a track's Edit Filter control to specify the type of data you want to edit.

Figure 185. *Use the Edit Filter control to specify what type of data the global tools should operate on.*



A. *Edit Filter*


The following data types can be selected:


- ▶ **Clips.** The selected tool operates on clips.
- ▶ **Audio Transients.** The selected tool operates on audio transients (only available for audio tracks).
- ▶ **Notes.** The selected tool operates on MIDI Note events (only available for MIDI and Instrument tracks).
- ▶ **Track Automation.** The selected tool operates on track automation envelopes, including ProChannel, Arpeggiator, plug-in parameters and MIDI continuous controllers (CCs). Select the desired automation parameter from the submenu. Color-coded squares and bold text are used to indicate existing envelopes.
- ▶ **Clip Automation.** The selected tool operates on clip automation envelopes. Select the desired automation parameter from the submenu. Color-coded squares and bold text are used to indicate existing envelopes.

To change the current Edit Filter setting

Do one of the following:

- ▶ Click the Edit Filter control and select the desired data type. The Edit Filter control is available in each track strip in the Track view and in the Tools HUD (see “Using the Tools HUD to select tools” on page 488).
- ▶ Hold down the SHIFT key and click the clip or envelope you want to edit.
- ▶ Hold down the SHIFT key and right-click to toggle between the two most recently selected data types.
- ▶ Click the middle mouse button to show the Tools HUD, then scroll the mouse wheel to cycle through the available data types.

 **Tip:** To set all tracks to the same Edit Filter setting, hold down the CTRL key when you change any non-selected track's Edit Filter setting. To set all selected tracks to the same Edit Filter setting, hold down the CTRL when you change any selected track's Edit Filter setting.

 **Tip:** You can quickly toggle between Track Volume and the last/previously shown data type on the current track. To do so, press the PLUS (+/=) key. This only works on the current parent track, not in Automation lanes.

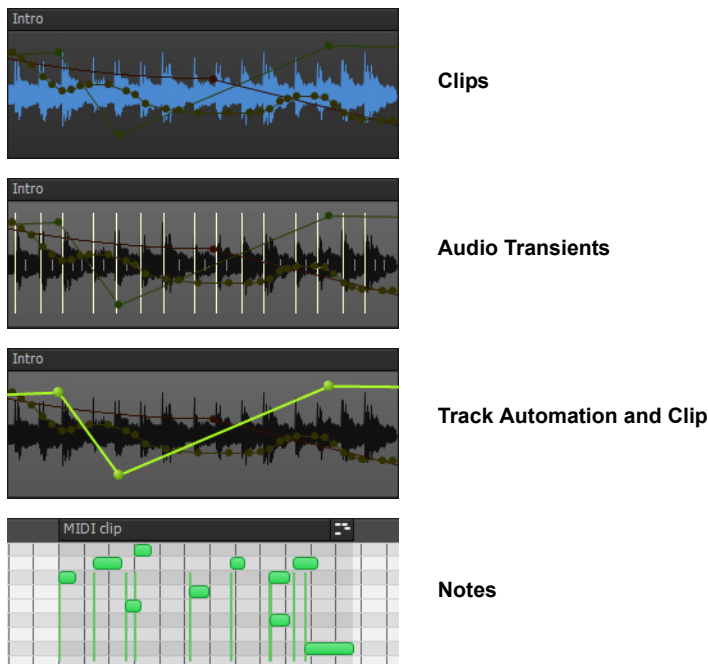
To toggle between the two most recent Edit Filter settings, hold down the SHIFT key and right-click in the Clips pane.

Data type ghosting

Although you can only edit one data type at a time, you can choose to always show clips and automation envelopes simultaneously. All but the selected data type will be shaded, or “ghosted”. This allows you to see all data types in context while editing a specific data type.

You can also hold down the SHIFT key and click any ghosted object to switch a track's current Edit Filter setting. This is a quick way to toggle between editing clips and automation envelopes.

Figure 186. Use the Edit Filter control to specify what type of data the global tools should operate on.



To enable/disable data type ghosting

Click the Track view **Views** menu, point to **Display** and choose **Display Ghosted Data** on the submenu.

To switch between editing clips and automation envelopes

Hold down the SHIFT key and click the clip or envelope you want to edit.

Editing audio clips

- ▶ “Working with audio clips” on page 548
- ▶ “Using the Smart tool on audio clips” on page 496
- ▶ “Using the Select tool on audio clips” on page 502
- ▶ “Using the Move tool on audio clips” on page 506
- ▶ “Using the Edit tool on audio clips” on page 509
- ▶ “Using the Stretch tool on audio clips” on page 512
- ▶ “Using the Erase tool on audio clips” on page 532
- ▶ “Using the Split tool on audio clips” on page 517
- ▶ “Using the Mute tool on audio clips” on page 535
- ▶ “To split a clip” on page 551
- ▶ “To scrub an audio clip” on page 549
- ▶ “To fade in/out an audio clip” on page 548
- ▶ “To crop a clip’s start/end” on page 548
- ▶ “To select audio clips” on page 549
- ▶ “To mute/unmute a clip” on page 549
- ▶ “To move a clip” on page 550
- ▶ “To stretch an audio clip” on page 550
- ▶ “To erase a clip” on page 551

Editing MIDI clips

- ▶ “Working with MIDI clips” on page 552
- ▶ “Using the Smart tool on MIDI clips” on page 498
- ▶ “Using the Select tool on MIDI clips” on page 503
- ▶ “Using the Move tool on MIDI clips” on page 506
- ▶ “Using the Edit tool on MIDI clips” on page 510
- ▶ “Using the Erase tool on MIDI clips” on page 533
- ▶ “Using the Split tool on MIDI clips” on page 518
- ▶ “Using the Mute tool on MIDI clips” on page 536
- ▶ “To split a clip” on page 554
- ▶ “To scrub a MIDI clip” on page 553
- ▶ “To crop a clip’s start/end” on page 552
- ▶ “To select MIDI clips” on page 552
- ▶ “To mute/unmute a clip” on page 553
- ▶ “To move a clip” on page 553
- ▶ “To erase a clip” on page 554
- ▶ “To stretch a MIDI clip” on page 553
- ▶ “To raise/lower a MIDI Clip Velocity envelope” on page 554

Editing notes in the Piano Roll

- ▶ “Working with MIDI notes” on page 555
- ▶ “Using the Smart tool on PRV notes” on page 499
- ▶ “Using the Select tool on PRV notes” on page 503
- ▶ “Using the Move tool on PRV notes” on page 507
- ▶ “Using the Edit tool on PRV notes” on page 510
- ▶ “Using the Stretch tool on PRV notes” on page 513
- ▶ “Using the Freehand tool on PRV notes” on page 521
- ▶ “Using the Line tool on PRV notes” on page 528
- ▶ “Using the Erase tool on PRV notes” on page 533
- ▶ “Using the Split tool on PRV notes” on page 519
- ▶ “Using the Mute tool on PRV notes” on page 536
- ▶ “To split a MIDI note” on page 558
- ▶ “To scrub MIDI notes” on page 556
- ▶ “To adjust a MIDI note’s velocity” on page 555
- ▶ “To adjust a MIDI note’s start/end” on page 556
- ▶ “To select MIDI notes” on page 556
- ▶ “To mute/unmute a MIDI note” on page 556
- ▶ “To move a MIDI note” on page 556
- ▶ “To draw a MIDI note” on page 557
- ▶ “To drag-quantize MIDI notes” on page 557
- ▶ “To glue MIDI notes together” on page 557
- ▶ “To paint MIDI notes” on page 557
- ▶ “To erase a MIDI note” on page 558
- ▶ “To move all selected MIDI notes to the active track” on page 559
- ▶ “To copy all selected MIDI notes to the active track” on page 559

Editing automation envelopes

- ▶ “Working with automation envelopes” on page 560
- ▶ “Using the Smart tool on automation” on page 500
- ▶ “Using the Select tool on automation” on page 504
- ▶ “Using the Move tool on automation” on page 507
- ▶ “Using the Edit tool on automation” on page 511
- ▶ “Using the Freehand tool on automation” on page 522
- ▶ “Using the Line tool on automation” on page 529
- ▶ “Using the Pattern tools on automation” on page 531
- ▶ “Using the Erase tool on automation” on page 534
- ▶ “To select automation” on page 560
- ▶ “To move automation” on page 560
- ▶ “To draw automation freehand” on page 561
- ▶ “To draw a straight line” on page 561
- ▶ “To draw automation shapes” on page 561
- ▶ “To erase automation” on page 561
- ▶ “To add envelope nodes” on page 562
- ▶ “To draw MIDI continuous controller envelopes” on page 562

Editing AudioSnap transients

- ▶ “Working with AudioSnap transients” on page 563
- ▶ “Using the Smart tool on AudioSnap transients” on page 501
- ▶ “Using the Select tool on AudioSnap transients” on page 504
- ▶ “Using the Move tool on AudioSnap transients” on page 508
- ▶ “Using the Stretch tool on AudioSnap transients” on page 514
- ▶ “Using the Freehand tool on AudioSnap transients” on page 523
- ▶ “Using the Erase tool on AudioSnap transients” on page 534
- ▶ “Using the Mute tool on AudioSnap transients” on page 537
- ▶ “Using the Mute tool on AudioSnap transients” on page 537
- ▶ “To split an audio clip at transient markers” on page 564
- ▶ “To select transient markers” on page 563
- ▶ “To move transient markers (without stretching audio)” on page 563
- ▶ “To stretch transients” on page 563
- ▶ “To promote transient markers” on page 563
- ▶ “To erase transient markers” on page 564
- ▶ “To add transient” on page 564

See:


- “Smart tool” on page 495
- “Select tool” on page 502
- “Move tool” on page 506
- “Edit tool” on page 509
- “Stretch tool” on page 512
- “Comping tool” on page 515
- “Split tool” on page 517
- “Freehand tool” on page 520
- “Pattern tool” on page 524
- “Line tool” on page 528
- “Pattern tools” on page 530
- “Erase tool” on page 532
- “Mute tool” on page 535
- “Scrub tool” on page 538
- “Zoom tool” on page 539

Smart tool

The Smart tool is the default tool in Sonar. The Smart tool is a multi-function tool that combines functions from several other tools. The function is determined by where you click.

To select the Smart tool

Do *one* of the following:

- ▶ Click the Smart tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Smart tool.
- ▶ Press F5.

Clip headers and the Smart tool

Clips are drawn with a header, which can be clicked with the Smart tool to select and move the clip. Clip headers automatically disappear if the track height is less than 36 pixels.

Figure 187. Clip headers are visible when clips are higher than 36 pixels.




See also [“To hide clip headers and maximize clip waveform display”](#) on page 407.


Note: *The Smart tool behaves differently when editing takes in Take lanes. For details, see [“Using the Smart tool in Take lanes”](#) on page 497 and [“Comping with the Smart tool and Comping tool”](#) on page 456.*

To customize the Smart tool

The Smart tool can be customized in order to disable specific functions and simplify the Smart tool behavior.

To customize the Smart tool, long press or right-click the Smart tool button  to open the Smart tool menu, then enable/disable the desired behaviors:

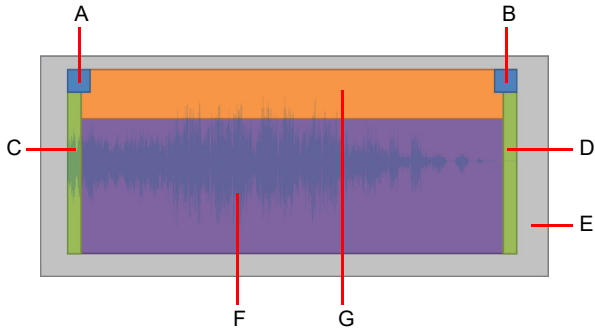
- ▶ **Move.** Enable/disable move behavior.
- ▶ **Crop.** Enable/disable crop behavior, which affects clips and Note events in the Piano Roll.
- ▶ **Fade.** Enable/disable fade behavior, which affects clip fade in/out and note velocity in the Piano Roll.
- ▶ **Draw.** Enable/disable draw/insert behavior, which affects envelope nodes and Note events in the Piano Roll.
- ▶ **Comp.** Enable/disable comping behavior for the Smart tool when clicking the bottom half of clips in Take lanes.
- ▶ **Enable All.** Enable all Smart tool behaviors, including Move, Crop, Fade, Draw, and Comp.

If any Smart tool behaviors have been disabled, the Smart tool icon changes to a smaller hollow arrow  to indicate that the tool has been customized:

Smart tool settings are global and persist across projects and sessions.

Using the Smart tool on audio clips

Figure 188. Smart tool hotspots on audio clips.

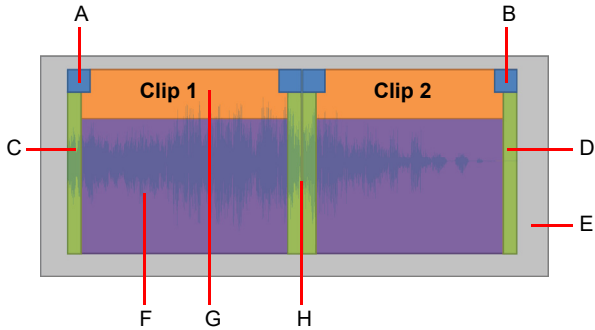


| Hotspot | Default action | +ALT | +CTRL | +CTRL+SHIFT | +ALT+SHIFT | Right-click |
|---------|---|------------|------------------|--------------|---|----------------------|
| A | Adjust fade in | | | | | |
| B | Adjust fade out | | | | | |
| C | Crop clip start Note: If the clip contains a fade in, drag the top half to crop clip start and move the fade in, or drag the bottom half to only crop the clip without moving the fade in (does not apply when editing in Take lanes). | | | Stretch clip | Crop clip start and also move clip data Note: If the clip contains a fade in, drag the top half to crop clip start and move the fade in, or drag the bottom half to only crop the clip without moving the fade in. | |
| D | Crop clip end Note: If the clip contains a fade out, drag the top half to crop clip end and move the fade out, or drag the bottom half to only crop the clip without moving the fade out (does not apply when editing in Take lanes). | | | Stretch clip | Crop clip end and also move clip data Note: If the clip contains a fade out, drag the top half to crop clip end and move the fade out, or drag the bottom half to only crop the clip without moving the fade out. | |
| E | Select by time | | | | | Drag to lasso select |
| F | Click to set the Now time and clear the selection; drag to select by time | Split clip | Adjust clip gain | | Move data within clip | Drag to lasso select |
| G | Click to set the Now time and clear the selection; drag to select by time Note: Click the clip header to select the clip, or drag the header to move the clip. | Split clip | | | Move data within clip | Drag to lasso select |

Table 15. Using the Smart tool on audio clips

Using the Smart tool in Take lanes

Figure 189. Smart tool hotspots in Take lanes (two split clips shown).





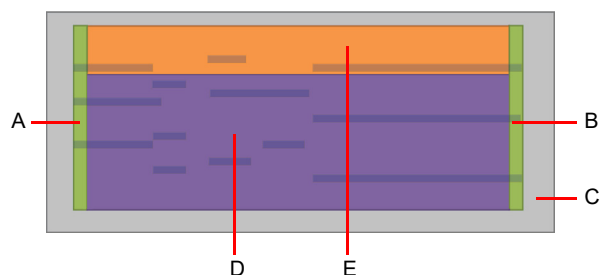
| Hotspot | Default action | +ALT | +CTRL | +SHIFT | +CTRL+ALT | +CTRL+SHIFT | +ALT+SHIFT | Right-click |
|-----------------|--|---|---|-------------------------|---------------------------|--------------|---|----------------------|
| A | Adjust fade in | | | | | | | |
| B | Adjust fade out | | | | | | | |
| C | Crop clip start | | | Crop an individual clip | | Stretch clip | Crop clip start and also move clip data | |
| D | Crop clip end | | | Crop an individual clip | | Stretch clip | Crop clip end and also move clip data | |
| E | Drag the top half to select by time. Drag the bottom half to isolate. | | | | | | | Drag to lasso select |
| F | Click the bottom half to isolate clip. Drag the bottom half to split across lanes and Isolate clip. Click the top half to select clip or drag to select by time. | Click top half to split current clip  Click bottom half to split clips in all lanes  | Click to toggle clip mute status; drag top half vertically to adjust clip gain. To heal splits, select multiple clips on the lane and CTRL-click the lower half of the clip. | | | | Move data within clip | Drag to lasso select |
| G | Click the clip header to select the clip, or drag the header to move the clip. | Split clip | Click to toggle clip selection status | | Adjust a single crossfade | | Move data within clip | Drag to lasso select |
| H (split point) | Drag left/right to move split point on all Take lanes; if crossfade exists, move the crossfade. | | Drag the top half to crop a single clip. Drag the bottom half up/down to extend overlaps with crossfades | | | | | Drag to lasso select |

Table 16. Using the Smart tool in Take lanes

Using the Smart tool on MIDI clips

Figure 190. Smart tool hotspots on MIDI clip.

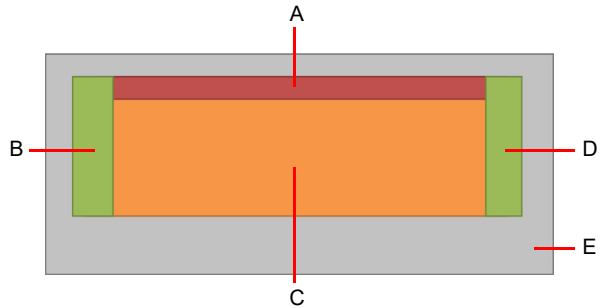


| Hotspot | Default action | +ALT | +CTRL | +CTRL+SHIFT | +ALT+SHIFT | Right-click |
|---------|---|------------|--|--------------|---|----------------------|
| A | Crop clip start | | | Stretch clip | Crop clip start and also move clip data | |
| B | Crop clip end | | | Stretch clip | Crop clip end and also move clip data | |
| C | Select by time | | | | | Drag to lasso select |
| D | Click to set the Now time and clear the selection; drag to select by time | Split clip | Drag top half vertically to adjust clip velocity | | Move data within clip | Drag to lasso select |
| E | Click to set the Now time and clear the selection; drag to select by time Note: Click the clip header to select the clip, or drag the header to move the clip. | Split clip | | | Move data within clip | Drag to lasso select |

Table 17. Using the Smart tool on MIDI clips

Using the Smart tool on PRV notes

Figure 191. Smart tool hotspots on PRV notes.

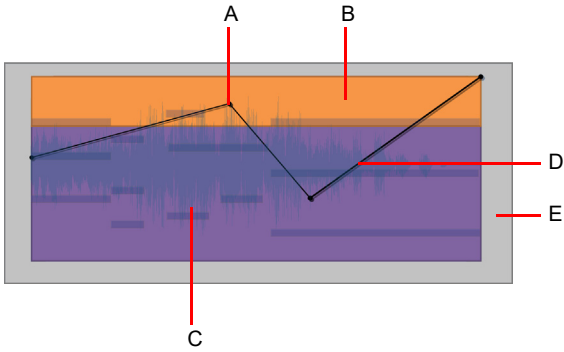


| Hotspot | Default action | Double-click | Right-click | +CTRL | +ALT | +SHIFT | CTRL+Right-click | ALT+Right-click | SHIFT+Right-click | CTRL+ALT+T+Right-click | CTRL+ALT+SHIFT |
|---------|--|-----------------------------|---|---------------------------------|--|----------------------------------|------------------|--|-------------------|---------------------------|-----------------|
| A | Drag up/down to adjust note velocity | | | Stretch all selected velocities | | Scale all selected velocities | | | | | |
| B | Adjust note start | | | | | | | | | | |
| C | Click to select note; drag to move note | Open Note Properties dialog | Erase note | | Split note | Add note to selection | Toggle selection | Move note to active track | Mute note | Copy note to active track | |
| D | Adjust note end | | | | | | | | | | |
| E | Insert a new note (before releasing mouse button, drag left/right to change duration, and up/down to change pitch) | Insert a new note | Click to deselect Drag to lasso select | | Insert a new note with the selected duration | Change the Event Filter to Clips | | Drag to perform the alternate mode of the selected Erase tool (either lasso Erase or Mute) | | | Draw notes line |

Table 18. Using the Smart tool on PRV notes

Using the Smart tool on automation

Figure 192. Smart tool hotspots on automation.

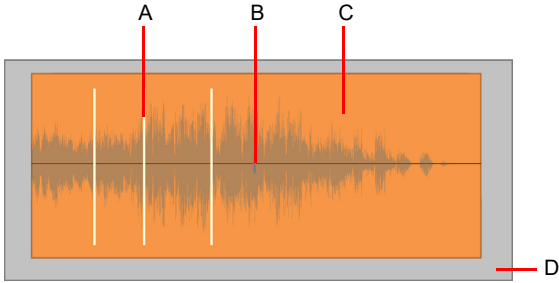


| Hotspot | Default action | Double-click | +CTRL | +ALT | Right-click |
|---------|---------------------------------------|--------------|--------------------------------------|--|----------------------|
| A | Move node | Reset node | | | |
| B | Drag up/down to adjust selected nodes | | Insert nodes at the selection points | | |
| C | Drag left/right to select nodes | | | | Drag to lasso select |
| D | Insert a node | Add new node | Select segment | | |
| E | Time select nodes | | | Click or drag to insert new events (Piano Roll Controller Pane only) | Drag to lasso select |

Table 19. Using the Smart tool on automation

Using the Smart tool on AudioSnap transients

Figure 193. Smart tool hotspots on AudioSnap transients.



| Hotspot | Default action | Double-click | +ALT | +CTRL |
|---------|--|---|-----------------------------|--|
| A | Drag transient marker line to stretch selected transients (non-proportional stretch) | Select all adjacent transient markers in other tracks | | Drag transient marker line to stretch selected transients proportionally |
| B | Drag transient marker handle (diamond) to move transient marker (non-stretch) | | | |
| C | Lasso select transients | | Insert new transient marker | |
| D | Lasso select transients across clips and tracks | | | |

Table 20. Using the Smart tool on AudioSnap transients clips

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Move tool” on page 506

“Edit tool” on page 509

“Stretch tool” on page 512

“Comping tool” on page 515

“Split tool” on page 517

“Freehand tool” on page 520

“Pattern tool” on page 524

“Line tool” on page 528

“Pattern tools” on page 530

“Erase tool” on page 532

“Mute tool” on page 535

“Scrub tool” on page 538


“Zoom tool” on page 539

Select tool

The Select tool lets you select data. You can select a time range, or select entire clips, MIDI notes, envelope nodes and transients.

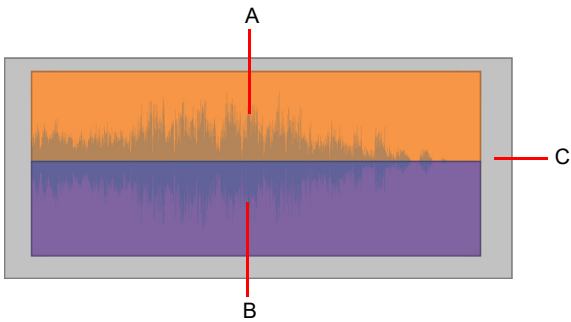
To select the Select tool

Do *one* of the following:

- ▶ Click the Select tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Select tool.
- ▶ Press F6.

Using the Select tool on audio clips

Figure 194. Select tool hotspots on audio clip.

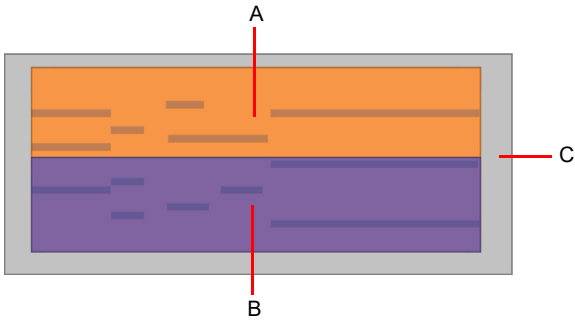


| Hotspot | Default action | Right-click |
|---------|-------------------------------|----------------------|
| A | Select by time | Drag to lasso select |
| B | Click to select clip | |
| B | Drag to select multiple clips | |
| C | Select by time | Drag to lasso select |

Table 21. Using the Select tool on audio clips

Using the Select tool on MIDI clips

Figure 195. Select tool hotspots on MIDI clip.

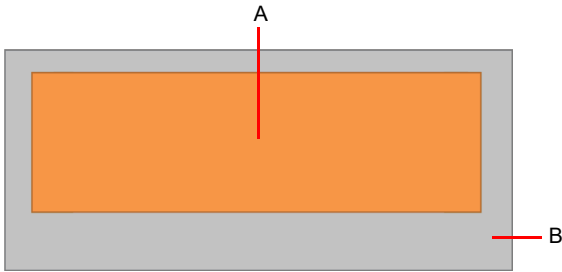


| Hotspot | Default action | Right-click |
|---------|-------------------------------|----------------------|
| A | Select by time | Drag to lasso select |
| B | Click to select clip | |
| B | Drag to select multiple clips | |
| C | Select by time | Drag to lasso select |

Table 22. Using the Select tool on MIDI clips

Using the Select tool on PRV notes

Figure 196. Select tool hotspots on PRV notes.

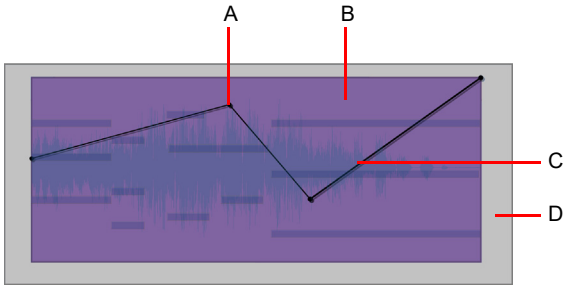


| Hotspot | Default action |
|---------|----------------------|
| A | Click to select note |
| A | Drag to lasso select |
| B | Lasso select |

Table 23. Using the Select tool on PRV notes

Using the Select tool on automation

Figure 197. Select tool hotspots on automation.

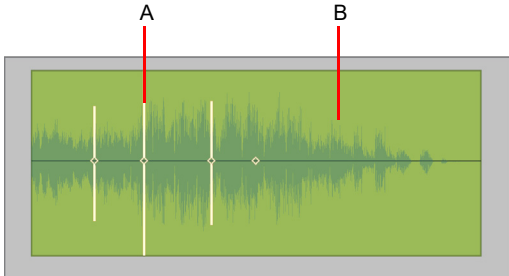


| Hotspot | Default action | Double-click | +CTRL | +SHIFT | Right-click |
|---------|-------------------|--------------|-------------------------|------------------|--|
| A | Select node | | Extend/toggle selection | Extend selection | Drag to lasso select |
| B | Time select nodes | | Extend/toggle selection | Extend selection | Drag to lasso select nodes across tracks |
| C | Select segment | | | | |
| D | Time select nodes | | | | Drag to lasso select nodes across tracks |

Table 24. Using the Select tool on automation

Using the Select tool on AudioSnap transients

Figure 198. Select tool hotspots on AudioSnap transients.



| Hotspot | Default action | Double-click | +CTRL | +SHIFT |
|---------|---|---|-------------------------|------------------|
| A | Select transient marker | Select adjacent transient markers in other tracks | Extend/toggle selection | Extend selection |
| B | Drag left/right to select transient markers | | | |

Table 25. Using the Select tool on AudioSnap transients

See also:

[“Tools”](#) on page 483

[“Smart tool”](#) on page 495

[“Move tool”](#) on page 506

[“Edit tool”](#) on page 509

[“Stretch tool”](#) on page 512

[“Comping tool”](#) on page 515

[“Split tool”](#) on page 517

[“Freehand tool”](#) on page 520

[“Pattern tool”](#) on page 524

[“Line tool”](#) on page 528

[“Pattern tools”](#) on page 530

[“Erase tool”](#) on page 532

[“Mute tool”](#) on page 535

[“Scrub tool”](#) on page 538


[“Zoom tool”](#) on page 539

Move tool

The Move tool lets you move selected data. You can move entire clips, partial clips, MIDI notes, envelope nodes, transient markers and clip tempo map markers.

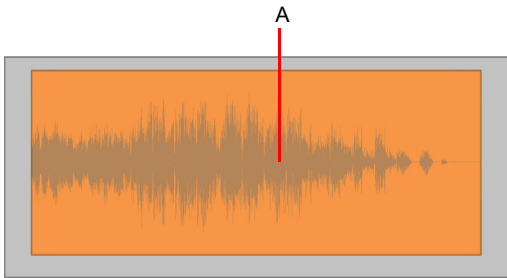
To select the Move tool

Do *one* of the following:

- ▶ Click the Move tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Move tool.
- ▶ Press F7.

Using the Move tool on audio clips

Figure 199. Move tool hotspots on audio clip.

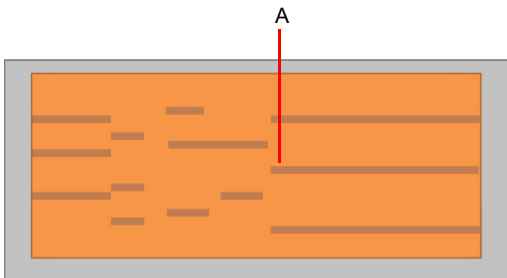


| Hotspot | Default action | +ALT |
|---------|----------------------------------|------|
| A | Drag clip to move clip | |
| A | Drag selection to move selection | |

Table 26. Using the Move tool on audio clips

Using the Move tool on MIDI clips

Figure 200. Move tool hotspots on MIDI clip.

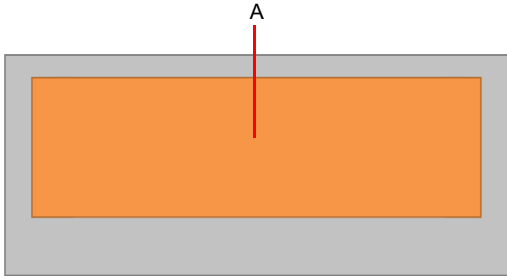


| Hotspot | Default action | +ALT |
|---------|----------------------------------|------|
| A | Drag clip to move clip | |
| A | Drag selection to move selection | |

Table 27. Using the Move tool on MIDI clips

Using the Move tool on PRV notes

Figure 201. Move tool hotspots on PRV notes.

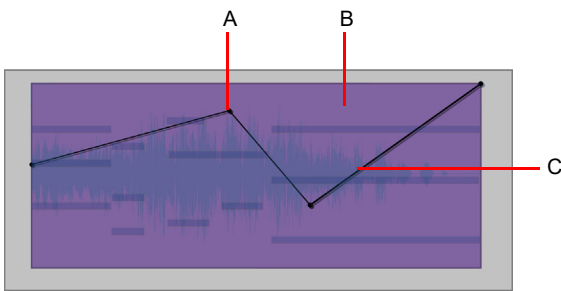


| Hotspot | Default action | +SHIFT |
|---------|------------------|---|
| A | Move note freely | Constrain movement vertically or horizontally |

Table 28. Using the Move tool on PRV notes

Using the Move tool on automation

Figure 202. Move tool hotspots on automation.

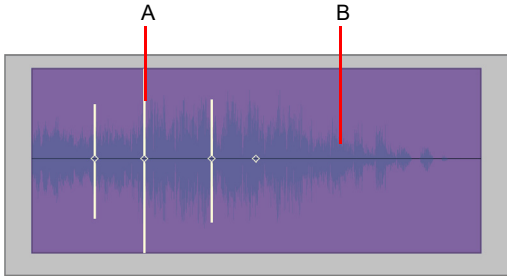


| Hotspot | Default action | Double-click | +CTRL | +SHIFT |
|---------|------------------------------|--------------|-------------------------|------------------|
| A | Move node | Reset node | Extend/toggle selection | Extend selection |
| B | Move selected segments/nodes | | | |
| C | Move segment | Add new node | Extend/toggle selection | Extend selection |

Table 29. Using the Move tool on automation

Using the Move tool on AudioSnap transients

Figure 203. Move tool hotspots on AudioSnap transients.



| Hotspot | Default action | Double-click |
|---------|---|------------------------|
| A | If no selection exists, move clicked transient marker; if selection exists, move selected transient markers | Reset transient marker |
| B | Move selected transient markers | |

Table 30. Using the Move tool on AudioSnap transients

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Edit tool” on page 509

“Stretch tool” on page 512

“Comping tool” on page 515

“Split tool” on page 517

“Freehand tool” on page 520

“Pattern tool” on page 524

“Line tool” on page 528

“Pattern tools” on page 530

“Erase tool” on page 532

“Mute tool” on page 535

“Scrub tool” on page 538

“Zoom tool” on page 539


Edit tool

The Edit tool lets you adjust data. You can slip-edit (trim/crop) clips, adjust note start/end times, adjust fades, and raise/lower note velocity and automation envelopes.

Note: *The Edit tool does not work on AudioSnap transients.*

To select the Edit tool

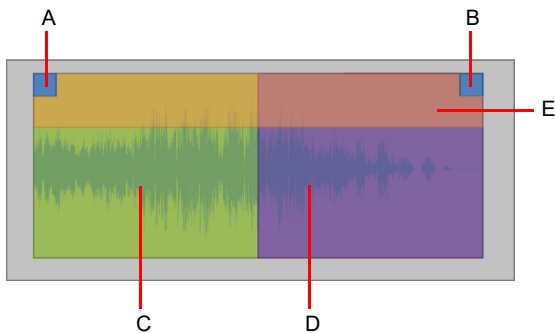
Do *one* of the following:

- ▶ Click the Edit tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Edit tool.
- ▶ Press F8.

Note: *The F8 shortcut key cycles through all Edit tools (Edit/Stretch/Comping/Split). If another Edit tool is selected, press F8 again until the Edit tool is selected.*

Using the Edit tool on audio clips

Figure 204. Edit tool hotspots on audio clip.

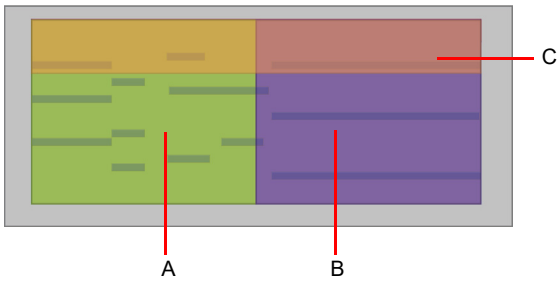


| Hotspot | Default action | +CTRL+SHIFT | +ALT+SHIFT |
|---------|---|--------------|---|
| A | Adjust fade in | | |
| B | Adjust fade out | | |
| C | Crop clip start Note: If the clip contains a fade in, drag the top 75% to crop clip start and move the fade in, or drag the bottom 25% to only crop the clip without moving the fade in. | Stretch clip | Crop clip start and also move clip data |
| D | Crop clip end Note: If the clip contains a fade out, drag the top 75% to crop clip end and move the fade out, or drag the bottom 25% to only crop the clip without moving the fade out. | Stretch clip | Crop clip end and also move clip data |
| E | | Stretch clip | Move data within clip |

Table 31. Using the Edit tool on audio clips

Using the Edit tool on MIDI clips

Figure 205. Edit tool hotspots on MIDI clip.

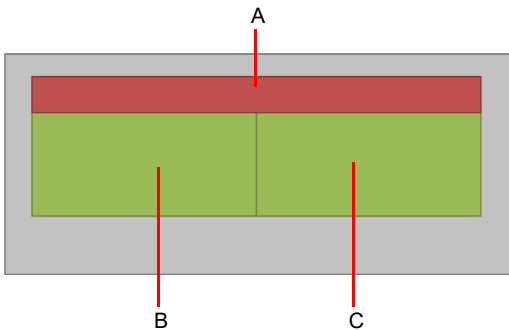


| Hotspot | Default action | +CTRL+SHIFT | +ALT+SHIFT |
|---------|---|--------------|---|
| A | Crop clip start Note: If the clip contains a fade in, drag the top 75% to crop clip start and move the fade in, or drag the bottom 25% to only crop the clip without moving the fade in. | Stretch clip | Crop clip start and also move clip data |
| B | Crop clip end Note: If the clip contains a fade out, drag the top 75% to crop clip end and move the fade out, or drag the bottom 25% to only crop the clip without moving the fade out. | Stretch clip | Crop clip end and also move clip data |
| C | | | Move data within clip |

Table 32. Using the Edit tool on MIDI clips

Using the Edit tool on PRV notes

Figure 206. Edit tool hotspots on PRV notes.

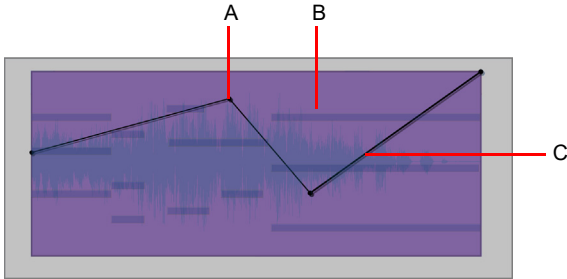


| Hotspot | Default action |
|---------|--------------------------------------|
| A | Drag up/down to adjust note velocity |
| B | Adjust note start |
| C | Adjust note end |

Table 33. Using the Edit tool on PRV notes

Using the Edit tool on automation

Figure 207. Edit tool hotspots on automation.



| Hotspot | Default action | Double-click | +CTRL | +SHIFT |
|---------|--|--------------|---|------------------|
| A | Drag to move node Click to select node | Reset node | Extend selection | Extend selection |
| B | Drag up/down to adjust selected nodes | | | |
| C | Drag to move line segment Double-click to add new node | | Drag up/down to cycle through the line's available curve types (Fast, Current, Slow, Jump). | |

Table 34. Using the Edit tool on automation

See also:

[“Tools”](#) on page 483

[“Smart tool”](#) on page 495

[“Select tool”](#) on page 502

[“Move tool”](#) on page 506

[“Stretch tool”](#) on page 512

[“Comping tool”](#) on page 515

[“Split tool”](#) on page 517

[“Freehand tool”](#) on page 520

[“Pattern tool”](#) on page 524

[“Line tool”](#) on page 528

[“Pattern tools”](#) on page 530

[“Erase tool”](#) on page 532

[“Mute tool”](#) on page 535

[“Scrub tool”](#) on page 538

[“Zoom tool”](#) on page 539


Stretch tool

The Stretch tool lets you slip-stretch audio and MIDI clips, drag-quantize MIDI notes, and stretch audio using transient markers.

Note: *The Stretch tool does not work on automation.*

To select the Stretch tool

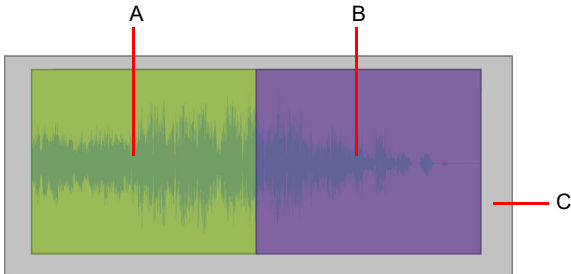
Do *one* of the following:

- ▶ Click the Stretch tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Stretch tool.
- ▶ Press F8.

Note: *The F8 shortcut key cycles through all Edit tools (Edit/Stretch/Comping/Split). If another Edit tool is selected, press F8 again until the Stretch tool is selected.*

Using the Stretch tool on audio clips

Figure 208. *Stretch tool hotspots on audio clip.*

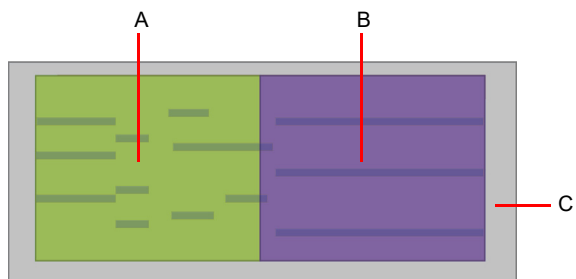


| Hotspot | Default action | Right-click |
|---------|------------------------|----------------------|
| A | Stretch clip start | |
| B | Stretch clip end | |
| C | Drag to select by time | Drag to lasso select |

Table 35. *Using the Stretch tool on audio clips*

Using the Stretch tool on MIDI clips

Figure 209. Stretch tool hotspots on MIDI clip.

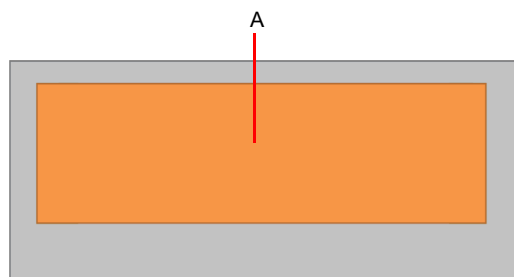


| Hotspot | Default action | Right-click |
|---------|------------------------|----------------------|
| A | Stretch clip start | |
| B | Stretch clip end | |
| C | Drag to select by time | Drag to lasso select |

Table 36. Using the Stretch tool on MIDI clips

Using the Stretch tool on PRV notes

Figure 210. Stretch tool hotspots on PRV notes.

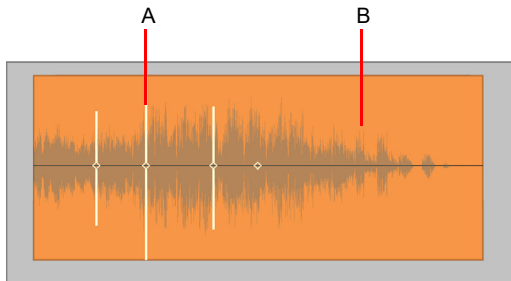


| Hotspot | Default action |
|---------|--|
| A | Drag up/down to drag quantize selected notes |

Table 37. Using the Stretch tool on PRV notes

Using the Stretch tool on AudioSnap transients

Figure 211. Stretch tool hotspots on AudioSnap transients.



| Hotspot | Default action | Double-click | +CTRL |
|---------|---|-----------------|--------------------------------|
| A | Drag left/right to stretch audio at selected transients | Reset transient | Drag to stretch proportionally |
| B | Drag left/right to stretch audio at selected transients | | |

Table 38. Using the Stretch tool on AudioSnap transients

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Move tool” on page 506

“Edit tool” on page 509

“Comping tool” on page 515

“Split tool” on page 517

“Freehand tool” on page 520

“Pattern tool” on page 524

“Line tool” on page 528

“Pattern tools” on page 530

“Erase tool” on page 532

“Mute tool” on page 535

“Scrub tool” on page 538

“Zoom tool” on page 539


Comping tool

The Comping tool lets you isolate clips in Take lanes.

Note: The Comping tool does not work on AudioSnap transients.

To select the Comping tool

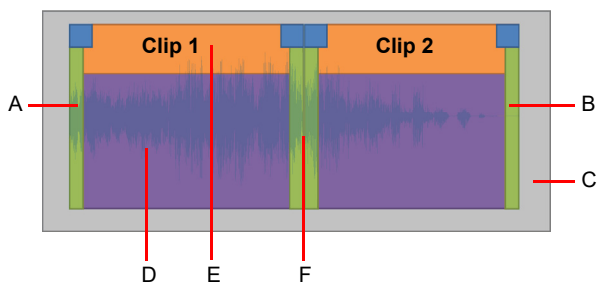
Do *one* of the following:

- ▶ Click the Comping tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Comping tool.
- ▶ Press F8.

Note: The F8 shortcut key cycles through all Edit tools (Edit/Stretch/Comping/Split). If another Edit tool is selected, press F8 again until the Comping tool is selected.

Using the Comping tool in Take lanes

Figure 212. Comping tool hotspots in Take lanes (two split clips shown).



| Hotspot | Default action | +CTRL | +SHIFT | +CTRL+SHIFT | +ALT+SHIFT |
|---------|---|---|-------------------------|--------------|---|
| A | Crop clip start Note: If the clip contains a fade in, drag the top half to crop clip start and move the fade in, or drag the bottom half to only crop the clip without moving the fade in. | | Crop an individual clip | Stretch clip | Crop clip start and also move clip data Note: If the clip contains a fade in, drag the top half to crop clip start and move the fade in, or drag the bottom half to only crop the clip without moving the fade in. |
| B | Crop clip end Note: If the clip contains a fade out, drag the top half to crop clip end and move the fade out, or drag the bottom half to only crop the clip without moving the fade out. | | Crop an individual clip | Stretch clip | Crop clip end and also move clip data Note: If the clip contains a fade out, drag the top half to crop clip end and move the fade out, or drag the bottom half to only crop the clip without moving the fade out. |
| C | Drag to isolate | | | | |
| D | Click or drag to isolate | Click to heal splits between selected clips | | | Move data within clip |

Table 39. Using the Comping tool in Take lanes

| Hotspot | Default action | +CTRL | +SHIFT | +CTRL+SHIFT | +ALT+SHIFT |
|---------|---|---|--------|--------------|-----------------------|
| E | | | | Stretch clip | Move data within clip |
| F | Drag left/right to move split point on all Take lanes; if crossfade exists, move the crossfade. | Drag the top half to crop a single clip. Drag the bottom half up/down to extend overlaps with crossfades | | | |

Table 39. *Using the Comping tool in Take lanes (Continued)*

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Move tool” on page 506

“Stretch tool” on page 512

“Split tool” on page 517

“Freehand tool” on page 520

“Pattern tool” on page 524

“Line tool” on page 528

“Pattern tools” on page 530

“Erase tool” on page 532

“Mute tool” on page 535

“Scrub tool” on page 538


“Zoom tool” on page 539

Split tool

The Split tool lets you split clips, cut clips, split MIDI notes, and split clips at transients. By splitting clips, you can copy, move, and delete individual sections.

To select the Split tool

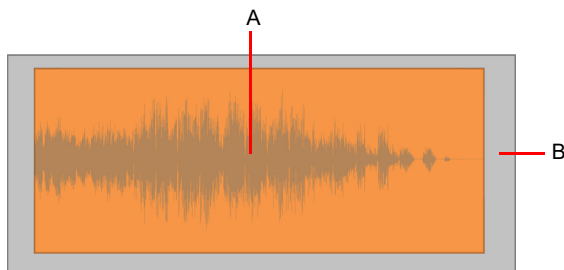
Do *one* of the following:

- ▶ Click the Split tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Split tool.
- ▶ Press F8

i **Note:** The F8 shortcut key cycles through all Edit tools (Edit/Stretch/Comping/Split). If another Edit tool is selected, press F8 again until the Split tool is selected.

Using the Split tool on audio clips

Figure 213. Split tool hotspots on audio clip.

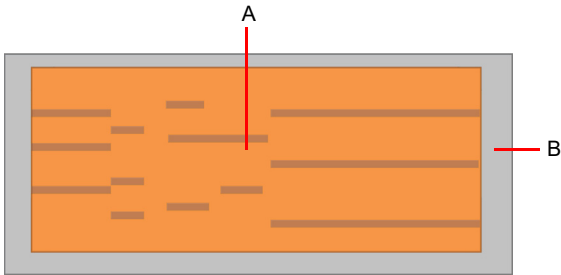


| Hotspot | Default action |
|---------|--|
| A | Click to split clip. In Take lanes, click the top half to split the current clip, or click the bottom half to split clips in all lanes. |
| A | Drag to split selection |
| B | Lasso to split at lasso edges |

Table 40. Using the Split tool on audio clips

Using the Split tool on MIDI clips

Figure 214. Split tool hotspots on MIDI clip.



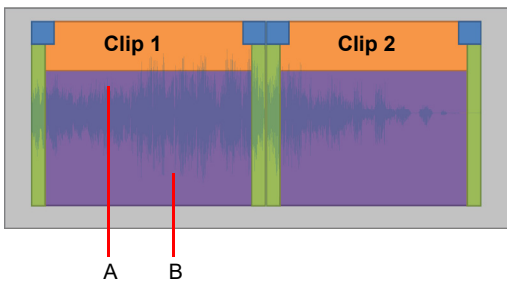
| Hotspot | Default action |
|---------|---|
| A | Click to split clip In Take lanes, click the top half to split the current clip, or click the bottom half to split clips in all lanes. |
| A | Drag to split selection |
| B | Lasso to split at lasso edges |

Table 41. Using the Split tool on MIDI clips

Note: By default, MIDI notes that overlap the split position will also be split, and MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) are inserted at the split position. You can enable/disable this behavior with the **Split MIDI Notes** option in **Edit > Preferences > Customization - Editing** (see “[Customization - Editing \(Advanced\)](#)” on page 1684).

Using the Split tool in Take lanes

Figure 215. Split tool hotspots in Take lanes (two split clips shown).





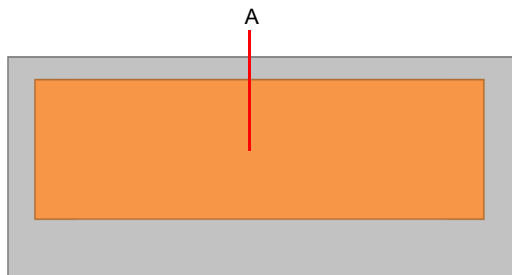
| Hotspot | Default action |
|---------|---|
| A | Click top half to split current clip  . |
| B | Click bottom half to split clips in all lanes  . |

Table 42. Using the Split tool in Take lanes

Using the Split tool on PRV notes

Figure 216. Split tool hotspots on PRV notes.

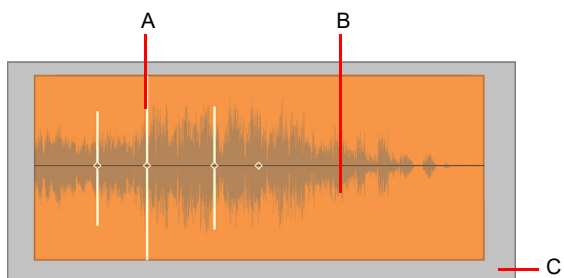


| Hotspot | Default action |
|---------|----------------|
| A | Split note |

Table 43. Using the Split tool on PRV notes

Using the Split tool on AudioSnap transients

Figure 217. Split tool hotspots on AudioSnap transients.



| Hotspot | Default action |
|---------|--|
| A | Split audio at transient marker |
| B | Drag over transient markers to split audio at transients |
| C | Lasso split at transient markers across clips and tracks |

Table 44. Using the Split tool on AudioSnap transients

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Move tool” on page 506

“Edit tool” on page 509

“Stretch tool” on page 512

“Comping tool” on page 515

“Freehand tool” on page 520

“Pattern tool” on page 524

“Line tool” on page 528

“Pattern tools” on page 530

“Erase tool” on page 532

“Mute tool” on page 535

“Scrub tool” on page 538

“Zoom tool” on page 539

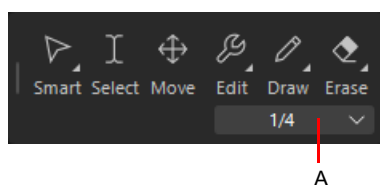
Freehand tool

The Freehand tool lets you draw MIDI notes and freehand automation envelopes. You can also create and promote transient markers.

Note: *The Freehand tool does not work on audio clips or MIDI clips.*

When using the Draw tools to draw note events, use the Value control to specify the duration (whole, half, etc.) of new note events. For details, see “Specifying note durations” on page 542.


Figure 218. Use the Value control to specify the duration of new note events.



A. Note draw duration (note value)

To select the Freehand tool

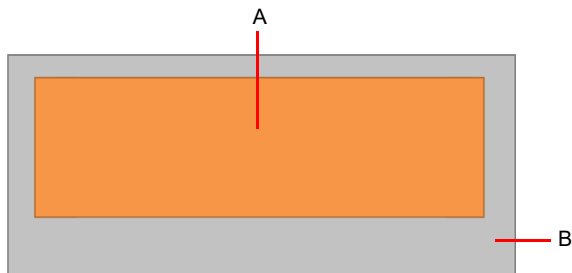
Do *one* of the following:

- ▶ Click the Freehand tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Freehand tool.
- ▶ Press F9.

Note: *The F9 shortcut key cycles through all Draw tools (Freehand/Line/Sine/Triangle/Square/Saw/Random). If another Draw tool is selected, press F9 again until the Freehand tool is selected.*

Using the Freehand tool on PRV notes

Figure 219. Freehand tool hotspots on PRV notes.



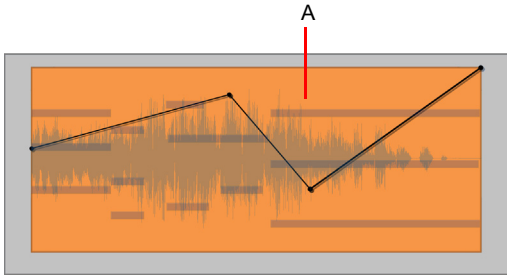
| Hotspot | Default action | +CTRL | +ALT | +CTRL+SHIFT | Right-click |
|---------|---------------------|--|-------------------|---|--|
| A | Glue notes together | Modify velocity (only when velocity is not shown in the Controller pane) | | Draw velocity linearly (only when velocity is not shown in the Controller pane) | Click to delete note Drag to delete all touched notes |
| B | Draw a new note | | Insert a new note | | Lasso delete notes |

Table 45. Using the Freehand tool on PRV notes

- Note 1:** To glue notes together, click one note, drag to another note of the same pitch, then release the mouse button.
- Note 2:** To specify the duration for new note events., use the Note Draw Duration buttons in the Piano Roll view, or use the Note Draw Duration control in the Tools module. You can also click an existing Note event to inherit its duration and apply it to new Note events. For details, see [“Use note duration value from last touched note”](#) on page 542.

Using the Freehand tool on automation

Figure 220. Freehand tool hotspots on automation.



| Hotspot | Default action |
|---------|---------------------|
| A | Draw nodes/segments |

Table 46. Using the Freehand tool on automation

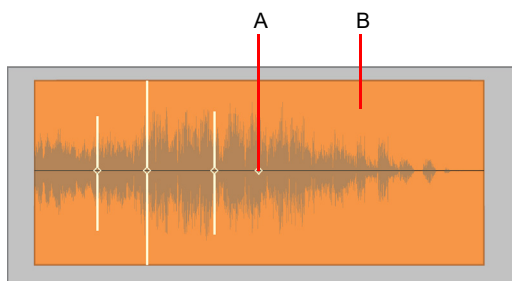
i **Note:** You can specify how shape smoothing works when using the Freehand tool on envelope shapes. To do so, click the Track view **Options** menu, point to **Automation Smoothing**, then select one of the following options:

- **Smooth.** Uses the existing fit-to-curve functionality. This is the default setting.
- **As Drawn/Recorded (Linear).** Joins the nodes up with linear shapes.
- **As Drawn/Recorded (Jumps).** Leaves the nodes as is, making them jump shapes.

You can specify how shape smoothing works when using the Freehand tool on envelope shapes. When **Smooth** is selected, shape smoothing uses the default fit-to-curve functionality.

Using the Freehand tool on AudioSnap transients

Figure 221. Freehand tool hotspots on AudioSnap transients.



| Hotspot | Default action |
|---------|--------------------------|
| A | Promote transient marker |
| B | Insert transient marker |

Table 47. Using the Freehand tool on AudioSnap transients

See also:

[“Tools”](#) on page 483

[“Smart tool”](#) on page 495

[“Select tool”](#) on page 502

[“Move tool”](#) on page 506

[“Edit tool”](#) on page 509

[“Stretch tool”](#) on page 512

[“Comping tool”](#) on page 515

[“Split tool”](#) on page 517

[“Pattern tool”](#) on page 524

[“Line tool”](#) on page 528

[“Pattern tools”](#) on page 530


[“Erase tool”](#) on page 532

[“Mute tool”](#) on page 535

[“Scrub tool”](#) on page 538

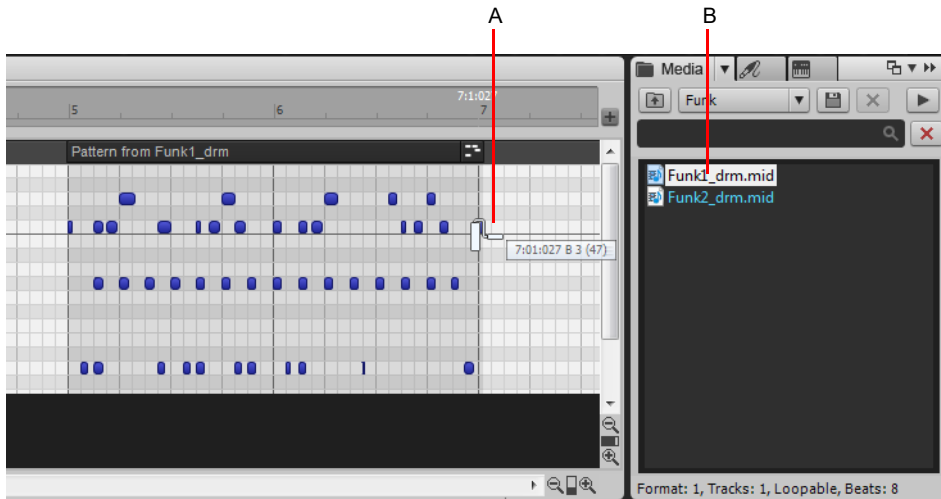
[“Zoom tool”](#) on page 539

Pattern tool

The Pattern tool  lets you paint with a pre-selected MIDI pattern. To define a pattern, simply select any existing MIDI data that you want to use. The selection can be a clip, a portion of a clip, MIDI events in the Piano Roll view, or a MIDI file in the Media Browser.

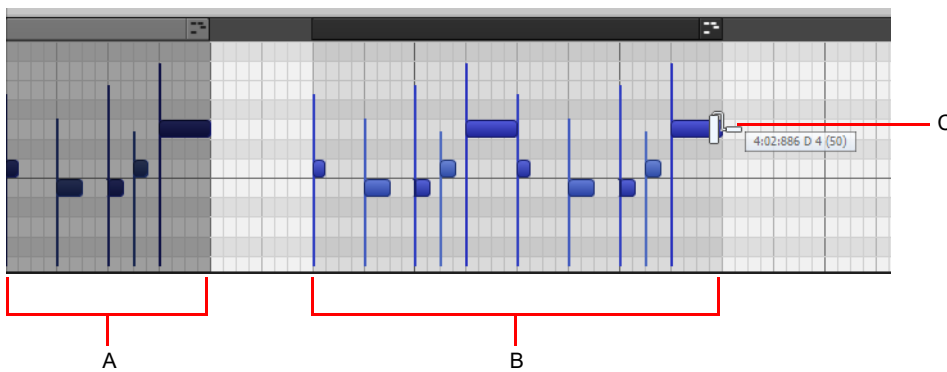
The Pattern tool makes it very easy to clone existing data and paint frequently-used patterns.

Figure 222. Use a MIDI file in the Media Browser as a pattern.



A. Drag to the right to paint the selected MIDI file **B.** Select a MIDI file in the Media Browser


Figure 223. Use existing MIDI notes as a pattern.



A. Selected pattern **B.** Two repetitions drawn **C.** Drag to the right to paint the selected pattern

To select the Pattern tool

Do *one* of the following:

- ▶ Click the Pattern tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Pattern tool.
- ▶ Press F9.

 **Note:** The F9 shortcut key cycles through all Draw tools (Freehand/Pattern/Line/Sine/Triangle/Square/Saw/Random). If another Draw tool is selected, press F9 again until the Pattern tool is selected.

To paint a pattern with the Pattern tool


1. Select the Pattern tool .

2. Locate and select the pattern you want to paint.

In order to use the Pattern tool, you must first define a selection. The selection can be a clip, a portion of a clip, MIDI events in the Piano Roll view, or a MIDI loop in the Media Browser. The most recent selection always defines the current pattern.

To select MIDI notes in the Piano Roll, drag with the right mouse button over the notes you want to select.

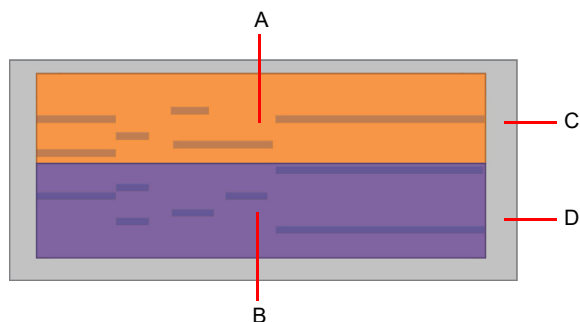
3. Drag from left to right in the Piano Roll view or Track view to “paint” the selected data. When painting with the Pattern tool, the

mouse pointer looks like a paint roller: .

The location you initially click to drag defines the first note in the pattern. After the last event end time is reached, the pattern repeats until the mouse button is released.

Using the Pattern tool on MIDI clips

Figure 224. Pattern tool hotspots on MIDI clip.

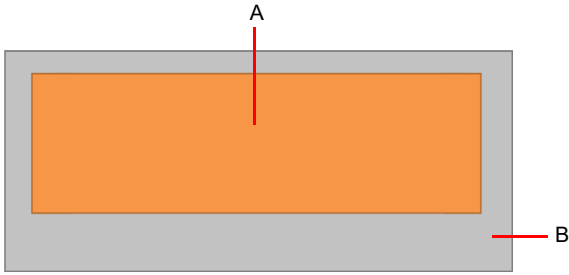


| Hotspot | Default action | Right-click |
|---------|--|----------------------|
| A | Click to select clip Drag to select by time | Drag to lasso select |
| B | Drag right to paint selected pattern | Drag to lasso select |
| C | Drag to select by time | Drag to lasso select |
| D | Drag right to paint selected pattern | Drag to lasso select |

Table 48. Using the Pattern tool on MIDI clips

Using the Pattern tool on PRV notes

Figure 225. Pattern tool hotspots on PRV notes.



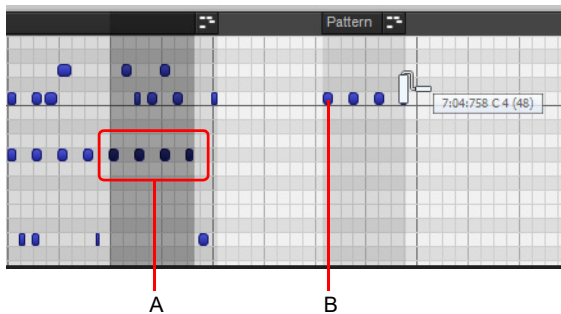
| Hotspot | Default action | Right-click | +SHIFT |
|---------|--------------------------------------|----------------------|---|
| A | Drag right to paint selected pattern | Drag to lasso select | Transpose and paint a pattern based on the earliest/lowest note |
| B | Drag right to paint selected pattern | Drag to lasso select | Transpose and paint a pattern based on the earliest/lowest note |

Table 49. Using the Pattern tool on PRV notes

To transpose MIDI patterns

When painting melodic MIDI patterns in the Piano Roll view, you may want to transpose the pattern while painting. To do so, hold down the SHIFT key while painting. The pitch you click to start the painting gesture defines the first note in the pattern. If the pattern starts with multiple overlapping notes, the pitch you click defines the lowest note.

Figure 226. Hold down the SHIFT key to transpose the pattern while painting.



A. Selected notes B. Hold down the SHIFT key and click where you want the first note to appear, then drag to paint and transpose the selected pattern

Tip: You don't have to select an entire clip when painting a pattern. You can select specific notes within a clip, or, for example, all notes of a specific pitch (click the corresponding key on the Piano Roll view keyboard). You can easily build chords or double percussion instruments by transposing specific notes.

To save MIDI patterns to the Media Browser

If you frequently use specific MIDI patterns, save each pattern as a separate MIDI file that can be accessed from the Media Browser. You can very quickly create your own custom library of favorite and common patterns.

1. Create a new folder on your hard disk named `\My Patterns`, then open the folder in Sonar's Media Browser and save the folder as a Content Location preset (see ["To save a Content Location preset"](#) on page 649).
2. In the Piano Roll view, select or draw the pattern you want to save.
3. Drag the note selection to the Media Browser.
4. Rename the MIDI file with a descriptive name, if necessary (see ["To rename media files in the Media Browser"](#) on page 648).

The MIDI pattern is saved to the Media Browser and available for future use. Simply select the saved MIDI file in the Media Browser the next time you want to paint that specific pattern.

See:

["Smart tool"](#) on page 495

["Select tool"](#) on page 502

["Move tool"](#) on page 506

["Edit tool"](#) on page 509

["Stretch tool"](#) on page 512

["Comping tool"](#) on page 515

["Split tool"](#) on page 517

["Freehand tool"](#) on page 520

["Line tool"](#) on page 528

["Pattern tools"](#) on page 530

["Erase tool"](#) on page 532

["Mute tool"](#) on page 535

["Scrub tool"](#) on page 538

["Zoom tool"](#) on page 539

Line tool


The Line tool lets you draw straight automation envelopes and “paint” MIDI notes at defined resolutions and intervals.

Note: *The Line tool does not work on audio clips, MIDI clips or AudioSnap transients.*

For additional draw settings, see “[Specifying note durations](#)” on page 542.

To select the Line tool

Do *one* of the following:

- ▶ Click the Line tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Line tool.
- ▶ Press F9.

Note: *The F9 shortcut key cycles through all Draw tools (Freehand/Line/Sine/Triangle/Square/Saw/Random). If another Draw tool is selected, press F9 again until the Line tool is selected.*

Using the Line tool on PRV notes

Figure 227. Line tool hotspots on PRV notes.



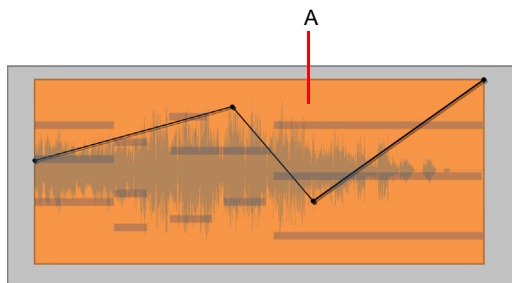
| Hotspot | Default action | +CTRL | +CTRL+SHIFT |
|---------|-------------------------------|--|---|
| A | Drag to paint multiple notes. | Modify velocity (only when velocity is not shown in the Controller pane) | Draw velocity linearly (only when velocity is not shown in the Controller pane) |

Table 50. Using the Line tool on PRV notes

Note: *Use the Value control to specify the duration of each note, and use the Snap resolution to specify the interval between each note.*

Using the Line tool on automation

Figure 228. Line tool hotspots on automation.



| Hotspot | Default action | +SHIFT |
|---------|---|---|
| A | Drag to add nodes at mousedown and mouseup points | Insert nodes at the Snap to Grid value without changing the value of the envelope segments (limited to the track the gesture is started on) |

Table 51. Using the Line tool on automation

Note: To draw a line, click anywhere to set the line start point, move the mouse, then release the mouse button to set the line end point.

See also:

- “Tools” on page 483
- “Smart tool” on page 495
- “Select tool” on page 502
- “Move tool” on page 506
- “Edit tool” on page 509
- “Stretch tool” on page 512
- “Comping tool” on page 515
- “Split tool” on page 517
- “Freehand tool” on page 520
- “Pattern tool” on page 524
- “Pattern tools” on page 530
- “Erase tool” on page 532
- “Mute tool” on page 535
- “Scrub tool” on page 538
- “Zoom tool” on page 539

Pattern tools

The various pattern tools let you draw automation envelopes that have a specific shape.

For additional draw settings, see “[Specifying note durations](#)” on page 542.


To select a pattern tool

Do *one* of the following:

- ▶ Click the desired pattern tool button in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the desired pattern tool.
- ▶ Press F9.

i **Note:** *The F9 shortcut key cycles through all Draw tools (Freehand/Line/Sine/Triangle/Square/Saw/Random). If another Draw tool is selected, press F9 again until the desired pattern tool is selected.*


Sine tool

The Sine Pattern tool  lets you edit automation envelopes by drawing sine shapes.


Triangle tool

The Triangle Pattern tool  lets you edit automation envelopes by drawing triangle shapes.


Square tool

The Square Pattern tool  lets you edit automation envelopes by drawing square shapes.

Saw tool

The Saw Pattern tool  lets you edit automation envelopes by drawing sawtooth shapes.

Random tool

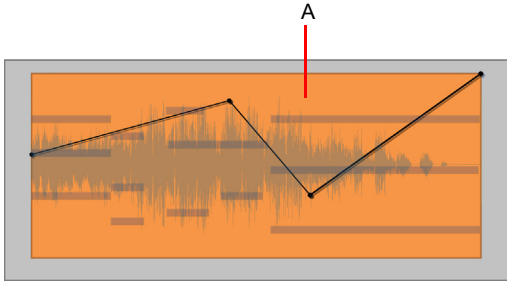
The Random Pattern tool  lets you edit automation envelopes by drawing random shapes.

i **Note:** *The pattern tools do not work on audio clips, MIDI clips, PRV notes or AudioSnap transients.*

For information about drawing shapes, see “[To draw automation shapes](#)” on page 561.

Using the Pattern tools on automation

Figure 229. Pattern tool hotspots on automation.



| Hotspot | Default action | +SHIFT |
|---------|------------------------|---|
| A | Draw automation shapes | Insert nodes at the Snap to Grid value without changing the value of the envelope segments (limited to the track the gesture is started on) |

Table 52. Using Pattern tools on automation

Note: To draw automation shapes, set the Snap to Grid resolution to the desired length of each pattern cycle, then perform the following steps in one gesture:

1. Click to set the center position of the shape.
2. Drag up/down to set the vertical range of the shape.
3. Drag left/right to set the duration of the shape.

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Move tool” on page 506

“Edit tool” on page 509

“Stretch tool” on page 512

“Comping tool” on page 515

“Split tool” on page 517

“Freehand tool” on page 520

“Pattern tool” on page 524

“Line tool” on page 528

“Erase tool” on page 532

“Mute tool” on page 535

“Scrub tool” on page 538


“Zoom tool” on page 539

Erase tool

The Erase tool lets you delete clips, partial clips, MIDI notes, automation envelope nodes, and transient markers.

To select the Erase tool

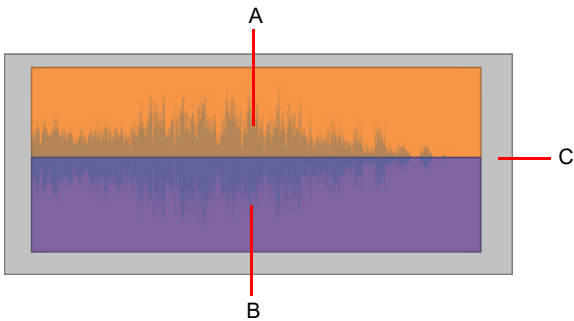
Do *one* of the following:

- ▶ Click the Erase tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Erase tool.
- ▶ Press F10.

i **Note:** The F10 shortcut key cycles through all Erase tools (Erase/Mute). If another Erase tool is selected, press F10 again until the Erase tool is selected.

Using the Erase tool on audio clips

Figure 230. Erase tool hotspots on audio clip.

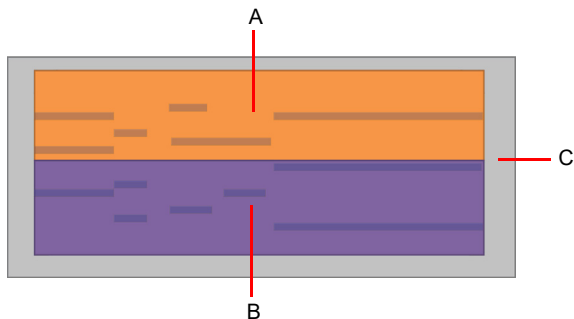


| Hotspot | Default action | +ALT |
|---------|---|----------------|
| A | Drag to delete a time selection | |
| B | Click clip to delete clip | |
| B | Click a selection to delete the selection | |
| C | Lasso to delete clips | Delete by time |

Table 53. Using the Erase tool on audio clips

Using the Erase tool on MIDI clips

Figure 231. Erase tool hotspots on MIDI clip.

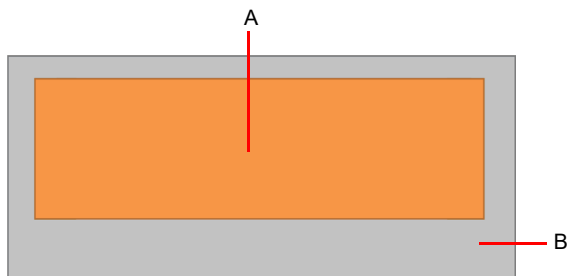


| Hotspot | Default action | +ALT |
|---------|---|----------------|
| A | Drag to delete a time selection | |
| B | Click clip to delete clip | |
| B | Click a selection to delete the selection | |
| C | Lasso to delete clips | Delete by time |

Table 54. Using the Erase tool on MIDI clips

Using the Erase tool on PRV notes

Figure 232. Erase tool hotspots on PRV notes.

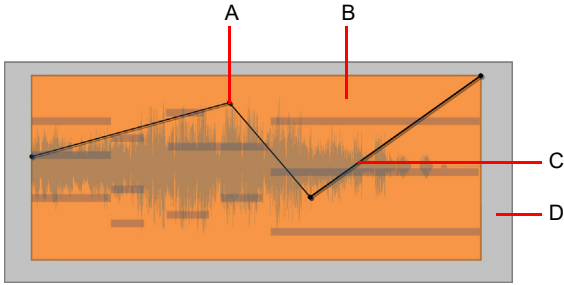


| Hotspot | Default action |
|---------|-------------------------------|
| A | Click to delete note |
| A | Drag to delete multiple notes |
| B | Lasso delete notes |

Table 55. Using the Erase tool on PRV notes

Using the Erase tool on automation

Figure 233. Erase tool hotspots on automation.

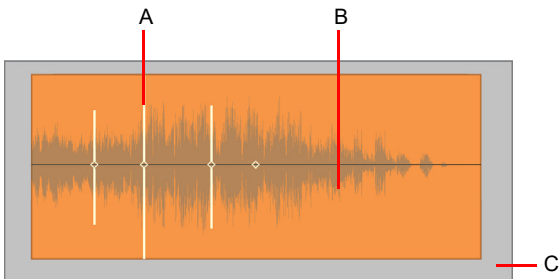


| Hotspot | Default action |
|---------|--|
| A | Delete node |
| B | Drag to lasso delete nodes across tracks |
| C | Delete envelope segment |
| D | Lasso delete nodes across tracks |

Table 56. Using the Erase tool on automation

Using the Erase tool on AudioSnap transients

Figure 234. Erase tool hotspots on AudioSnap transients.



| Hotspot | Default action |
|---------|--|
| A | Delete clicked transient marker |
| B | Drag to delete multiple transient markers |
| C | Lasso delete transient markers across clips and tracks |

Table 57. Using the Erase tool on AudioSnap transients

Note: You can only erase user created transient markers.

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Move tool” on page 506

“Edit tool” on page 509

- “Stretch tool” on page 512
- “Comping tool” on page 515
- “Split tool” on page 517
- “Freehand tool” on page 520
- “Pattern tool” on page 524
- “Line tool” on page 528
- “Pattern tools” on page 530
- “Mute tool” on page 535
- “Scrub tool” on page 538
- “Zoom tool” on page 539


Mute tool

The Mute tool lets you mute clips, mute partial clips, mute MIDI notes, and disable transient markers. Mute events to prevent them from playing back.

Note: *The Mute tool does not work on automation.*

To select the Mute tool

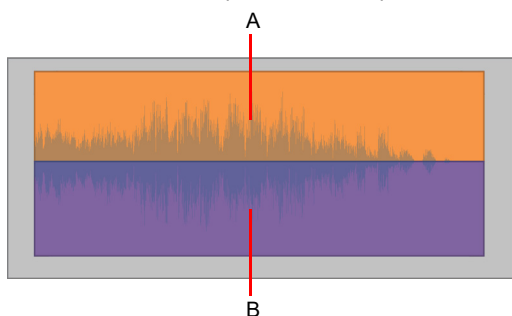
Do one of the following:

- ▶ Click the Mute tool button  in the Control Bar.
- ▶ Press T to display the Tools HUD, then select the Mute tool.
- ▶ Press F10.

Note: *The F10 shortcut key cycles through all Erase tools (Erase/Mute). If another Erase tool is selected, press F10 again until the Erase tool is selected.*

Using the Mute tool on audio clips

Figure 235. Mute tool hotspots on audio clip.

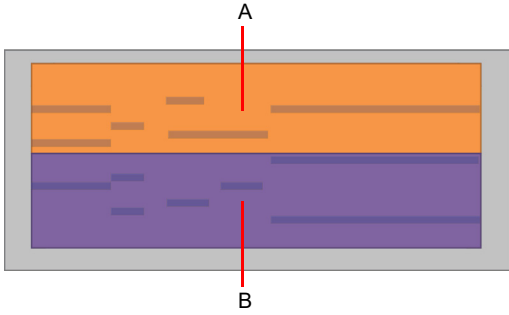


| Hotspot | Default action | +ALT | +CTRL |
|---------|------------------------|------|----------------------------|
| A | Click to unmute clip | | Click to isolate Take lane |
| A | Drag to unmute by time | | Drag to isolate by time |
| B | Click to mute clip | | Click to isolate Take lane |
| B | Drag to mute by time | | Drag to isolate by time |

Table 58. Using the Mute tool on audio clips

Using the Mute tool on MIDI clips

Figure 236. Mute tool hotspots on MIDI clip.



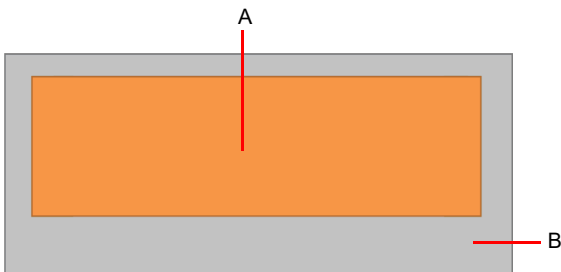
| Hotspot | Default action | +ALT | +CTRL |
|---------|------------------------|------|----------------------------|
| A | Click to unmute clip | | Click to isolate Take lane |
| A | Drag to unmute by time | | Drag to isolate by time |
| B | Click to mute clip | | Click to isolate Take lane |
| B | Drag to mute by time | | Drag to isolate by time |

Table 59. Using the Mute tool on MIDI clips

Using the Mute tool on PRV notes

On PRV notes, the Mute tool functions as a toggle. Click once to mute and click again to unmute.

Figure 237. Mute tool hotspots on PRV notes.

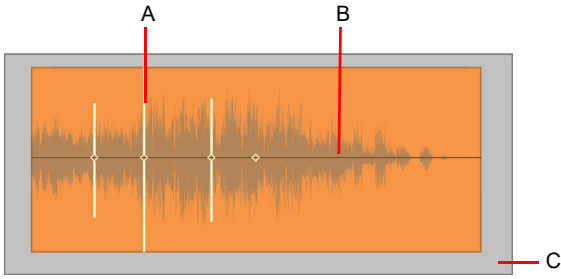


| Hotspot | Default action |
|---------|------------------------------------|
| A | Click to mute/unmute |
| A | Drag to mute/unmute multiple notes |
| B | Lasso mute/unmute notes |

Table 60. Using the Mute tool on PRV notes

Using the Mute tool on AudioSnap transients

Figure 238. Mute tool hotspots on AudioSnap transients.



| Hotspot | Default action |
|---------|---|
| A | Disable transient marker |
| B | Disable transient markers |
| C | Lasso disable transient markers across clips and tracks |

Table 61. Using the Mute tool on AudioSnap transients

See also:

“Tools” on page 483

“Smart tool” on page 495

“Select tool” on page 502

“Move tool” on page 506

“Edit tool” on page 509

“Stretch tool” on page 512

“Comping tool” on page 515

“Split tool” on page 517

“Freehand tool” on page 520

“Pattern tool” on page 524

“Line tool” on page 528

“Pattern tools” on page 530


“Erase tool” on page 532

“Scrub tool” on page 538

“Zoom tool” on page 539

Scrub tool

The Scrub tool lets you audition all displayed tracks as you drag the mouse cursor forward or backward at the desired speed. You can scrub a single track by dragging over the track, or all displayed tracks by dragging in the Time Ruler.

 **Note:** *The Scrub tool does not work on automation.*

To scrub a single track

Hold down the J key to temporarily enable Scrub mode and drag over the track.

To scrub all displayed tracks

Hold down the J key to temporarily enable Scrub mode and drag in the Time Ruler.

 **Note:** *The Scrub tool is invoked by pressing the J key. There is no Scrub tool button in the Control Bar or Tools HUD.*

See also:

[“Scrubbing”](#) on page 873

[“Tools”](#) on page 483

[“Smart tool”](#) on page 495

[“Select tool”](#) on page 502

[“Move tool”](#) on page 506

[“Edit tool”](#) on page 509

[“Stretch tool”](#) on page 512

[“Comping tool”](#) on page 515

[“Split tool”](#) on page 517

[“Freehand tool”](#) on page 520

[“Pattern tool”](#) on page 524

[“Line tool”](#) on page 528

[“Pattern tools”](#) on page 530

[“Erase tool”](#) on page 532

[“Mute tool”](#) on page 535

[“Zoom tool”](#) on page 539


Zoom tool

The Zoom tool lets you change the vertical and horizontal scale of a view. You can use lasso to select a specific area to zoom into.

Using the Zoom tool

Hold down the Z key to temporarily enable Zoom mode, then lasso to select the region you want to zoom into.

To revert to the previous zoom level, press ALT+Z.

 **Note:** *The Zoom tool is invoked by pressing the Z key. There is no Zoom tool button in the Control Bar or Tools HUD.*

See also:

[“Zoom controls”](#) on page 170

[“To undo/redo zoom with mouse buttons”](#) on page 171

[“Configuring the display of tracks in the Track view”](#) on page 399

[“Tools”](#) on page 483

[“Smart tool”](#) on page 495

[“Select tool”](#) on page 502

[“Move tool”](#) on page 506

[“Edit tool”](#) on page 509

[“Stretch tool”](#) on page 512

[“Comping tool”](#) on page 515

[“Split tool”](#) on page 517

[“Freehand tool”](#) on page 520

[“Pattern tool”](#) on page 524

[“Line tool”](#) on page 528

[“Pattern tools”](#) on page 530

[“Erase tool”](#) on page 532

[“Mute tool”](#) on page 535

[“Scrub tool”](#) on page 538

Snap to Grid settings


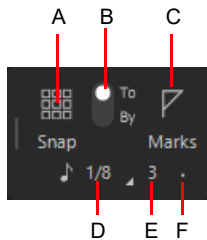





Sonar lets you define a snap grid that makes it easier to arrange clips, select time ranges, and control envelope shape drawing. To use the snap grid, enable the **Snap to Grid** button  in the Snap module and set the grid resolution to an interval of musical time, such as a whole note, half note, or quarter note; a unit of absolute time: a number of frames, seconds or samples; an event; the start or end of a clip; a marker; or audio transients. The grid can use multiple resolutions at the same time, such as a whole note, and audio transients. When the **Snap to Grid** button is enabled, if you move or paste clips or markers, items will be snapped to the nearest point on the snap grid.

Figure 239. Snap to Grid settings are available in the Snap module in the Control Bar.



A. Snap on/off **B.** Snap To / Snap By **C.** Snap to landmarks **D.** Snap resolution (musical time or absolute time) **E.** Triplet **F.** Dotted


The Snap module contains the following settings:

- ▶ **Snap enable/disable** . Enable/disable snapping.
- ▶ **Snap To.** Align data *to* the snap grid.
- ▶ **Snap By.** Move data *by* the grid resolution.
- ▶ **Time resolution.** Snap to the selected musical or absolute time resolution. Click and hold the mouse button pressed to select a different duration from the pop-up menu. For absolute time resolutions (samples, frames, seconds), type the desired number of units. When **Smart Grid** is selected, the snap resolution is dynamically determined by the horizontal zoom level. When **Smart Grid** is enabled, the M:B:T Time Rulers in the Clips pane and Piano Roll view are optimized to show relevant snap locations.
- ▶ **Triplet** . Reduces the duration of the selected Musical time resolution by 2/3 of its original duration. When Triplet is enabled, three note events fit in the space of two.
- ▶ **Dotted** . Increase the duration of the selected Musical time resolution by half of its original value (150%).
- ▶ **Landmark Events** . Snap to the selected landmarks, including markers, Now Time, clips, audio transients, MIDI notes, and automation envelope nodes. To select the desired landmarks, right-click the **Snap to Grid** button  to open the **Preferences** dialog box, then select the desired check boxes in the **Landmarks** section. Sonar will snap to landmarks on tracks/lanes that are currently visible in the Clips pane.

Additional Snap to Grid settings

To access additional snap settings, go to **Edit > Preferences > Customization - Snap to Grid** (or right-click the **Snap to Grid** button ).

The **Snap** section contains the following settings:

- ▶ **Snap Intensity.** Specify the magnetic strength when snapping, which determines how quickly moved events are pulled towards the snap grid.
- ▶ **Magnetic Test.** Drag the event to test the current Snap Intensity setting.
- ▶ **Snap to Nearest Audio Zero Crossings.** Automatically snap edited audio clips to the nearest zero crossing of the waveform (the point at which there is no volume) to minimize glitches that can happen when waveforms are spliced together.
- ▶ **Landmarks.** Snap to the selected landmarks when the **Snap to Landmark Events** button  is enabled in the Control Bar's Snap module:
 - ▶ **Markers.** Snap to any marker.
 - ▶ **Now Time.** Snap to the current Now Time.
 - ▶ **Clips.** Snap to the start or end of any clip.
 - ▶ **Arranger Section Start Time.** Snap to the start of any Arranger section.
 - ▶ **Project Start Marker.** Snap to the Project Start marker.
 - ▶ **Audio Transients.** Snap to transient markers in audio clips.
 - ▶ **MIDI Notes.** Snap to note events in MIDI clips.
 - ▶ **Automation Nodes.** Snap to automation envelope nodes.
 - ▶ **Arranger Section End Time.** Snap to the end of any Arranger section.
 - ▶ **Project End Marker.** Snap to the Project End marker.

See also:

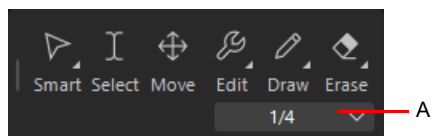
[“Defining and using the Snap Grid”](#) on page 430

[“Tools”](#) on page 483

Specifying note durations

When using the Smart tool or Freehand tool to draw new note events, use the Value control in the Tools module to specify the note duration of new note events (whole, half, etc.).

Figure 240. Use the Value control to specify the duration of new note events.



A. Note draw duration (note value)

You can also use the following shortcuts to set the desired note duration.

| Duration | Shortcut |
|---------------------------------|--------------|
| Set whole note duration | CTRL+SHIFT+1 |
| Set half note duration | CTRL+SHIFT+2 |
| Set quarter note duration | CTRL+SHIFT+4 |
| Set eighth note duration | CTRL+SHIFT+8 |
| Set sixteenth note duration | CTRL+SHIFT+6 |
| Set thirty-second note duration | CTRL+SHIFT+3 |

Table 62. Global note duration shortcuts

Use note duration value from last touched note

When inserting new Note events, you can choose to always apply the note duration from the last touched Note event. To do so, select **Last Touched** in the Value control drop-down menu. Before inserting a new Note event, select an existing Note event that already uses the duration you want to apply to the new note, then insert the new note.

See also:

[“Freehand tool”](#) on page 520

[“Line tool”](#) on page 528

[“Pattern tools”](#) on page 530

[“Tools”](#) on page 483

Mouse cursors

When using global tools, the mouse cursor indicates which operation will be performed when you click or drag. Valid operations depend on the selected tool, the Edit Filter setting, and where the pointer is positioned.

The following table describes each cursor.
















| Cursor | Description |
|---|---|
|  | Select clip. |
|  | Lasso select. |
|  | Select by time. |
|  | Move. |
|  | Fade in. |
|  | Fade out. |
|  | Crop clip start. |
|  | Crop clip start, but don't move fade in position. |
|  | Crop clip start and move fade in position. |
|  | Crop clip end. |
|  | Crop clip end, but don't move fade out position. |
|  | Crop clip end and move fade out position. |
|  | Stretch clip. |
|  | Mute event. |
|  | Mute by time. |

Table 63. Tool cursors



















| Cursor | Description |
|---|--|
|  | Unmute by time. |
|  | Isolate Take lane (mute all other overlapping Take lanes in same track). |
|  | Erase clip. |
|  | Lasso erase. |
|  | Erase by time. |
|  | Split. |
|  | Scrub. |
|  | Move a single envelope node. |
|  | Move multiple selected envelope nodes. |
|  | Move an envelope line segment. |
|  | Adjust selected envelope region up/down. |
|  | Paint pattern. |
|  | Draw. |
|  | Draw line/pattern. |
|  | Draw automation line. |
|  | Draw automation sine pattern. |
|  | Draw automation triangle pattern. |
|  | Draw automation square pattern. |

Table 63. *Tool cursors (Continued)*


















| Cursor | Description |
|---|---|
|  | Draw automation sawtooth pattern. |
|  | Draw automation random pattern. |
|  | Move selected automation. |
|  | Lasso select automation. |
|  | Split automation (add node). |
|  | Erase automation. |
|  | Insert transient marker. |
|  | Lasso select transient markers. |
|  | Stretch transient marker. |
|  | Move transient marker. |
|  | Erase transient marker. |
|  | Disable transient marker. |
|  | Split audio at transient marker. |
|  | Glue MIDI note events together. |
|  | Move MIDI note events. |
|  | Adjust MIDI note velocity. |
|  | Stretch or scale selected MIDI note velocities. |
|  | Trim MIDI note event. |

Table 63. *Tool cursors (Continued)*






| Cursor | Description |
|---|--|
|  | Drag quantize selected MIDI note events. |
|  | Move data within clip (ALT+SHIFT). |
|  | Isolate a clip or region when comping in Take lanes. |
|  | Crossfade abutting clips in Take lanes. |
|  | Crop abutting clips. |

Table 63. *Tool cursors (Continued)*

See:

“Tools” on page 483

Using tools to perform common tasks

This section explains how to perform many common editing tasks.

See:

Working with audio clips

- ▶ “To fade in/out an audio clip” on page 548
- ▶ “To crop a clip’s start/end” on page 548
- ▶ “To select audio clips” on page 549
- ▶ “To scrub an audio clip” on page 549
- ▶ “To mute/unmute a clip” on page 549
- ▶ “To move a clip” on page 550
- ▶ “To stretch an audio clip” on page 550
- ▶ “To slip stretch multiple clips” on page 550
- ▶ “To erase a clip” on page 551
- ▶ “To split a clip” on page 551
- ▶ “To raise/lower an audio Clip Gain envelope” on page 551

Working with MIDI clips

- ▶ “To crop a clip’s start/end” on page 552
- ▶ “To select MIDI clips” on page 552
- ▶ “To scrub a MIDI clip” on page 553
- ▶ “To mute/unmute a clip” on page 553
- ▶ “To move a clip” on page 553

- ▶ “To stretch a MIDI clip” on page 553
- ▶ “To erase a clip” on page 554
- ▶ “To split a clip” on page 554
- ▶ “To raise/lower a MIDI Clip Velocity envelope” on page 554

Working with MIDI notes

- ▶ “To adjust a MIDI note’s velocity” on page 555
- ▶ “To scale all selected MIDI note velocities” on page 555
- ▶ “To anchor stretch all selected MIDI note velocities” on page 555
- ▶ “To adjust a MIDI note’s start/end” on page 556
- ▶ “To select MIDI notes” on page 556
- ▶ “To scrub MIDI notes” on page 556
- ▶ “To mute/unmute a MIDI note” on page 556
- ▶ “To move a MIDI note” on page 556
- ▶ “To draw a MIDI note” on page 557
- ▶ “To drag-quantize MIDI notes” on page 557
- ▶ “To glue MIDI notes together” on page 557
- ▶ “To paint MIDI notes” on page 557
- ▶ “To erase a MIDI note” on page 558
- ▶ “To split a MIDI note” on page 558
- ▶ “To stretch all selected MIDI notes” on page 558
- ▶ “To move all selected MIDI notes to the active track” on page 559
- ▶ “To copy all selected MIDI notes to the active track” on page 559

Working with automation envelopes



- ▶ “To select automation” on page 560
- ▶ “To move automation” on page 560
- ▶ “To draw automation freehand” on page 561
- ▶ “To draw a straight line” on page 561
- ▶ “To draw automation shapes” on page 561
- ▶ “To erase automation” on page 561
- ▶ “To add envelope nodes” on page 562
- ▶ “To draw MIDI continuous controller envelopes” on page 562

Working with AudioSnap transients



- ▶ “To select transient markers” on page 563
- ▶ “To move transient markers (without stretching audio)” on page 563
- ▶ “To stretch transients” on page 563
- ▶ “To promote transient markers” on page 563
- ▶ “To erase transient markers” on page 564
- ▶ “To split an audio clip at transient markers” on page 564
- ▶ “To add transient” on page 564


Working with audio clips

To fade in/out an audio clip



1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer in the top left (fade in) or top right (fade out) corner of the clip, then drag to adjust the fade duration.
 - ▶ With the Edit tool , position the pointer in the top left (fade in) or top right (fade out) corner of the clip, then drag to adjust the fade duration.

To crop a clip's start/end



1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip's start or end point, then drag to adjust the start/end position.
 - ▶ With the Edit tool , position the pointer over the clip's start or end point, then drag to adjust the start/end position.

 **Tip:** When cropping clips, you can choose to also move clip fades proportionally, or retain the original fade position. To move the fade position, click the top three quarters of the clip edge when cropping. To retain the clip fade position, click the bottom quarter of the clip edge when cropping.









To move data and the clip edge

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip's start or end point, then hold ALT+SHIFT and drag to adjust the start/end position.
 - ▶ With the Edit tool , position the pointer over the clip's start or end point, then hold ALT+SHIFT and drag to adjust the start/end position.

To move data without moving its clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer within the clip, then hold ALT+SHIFT and drag left/right to move the data within the clip boundaries.
 - ▶ With the Edit tool , position the pointer within the clip, then hold ALT+SHIFT and drag left/right to move the data within the clip boundaries.

To select audio clips

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip, then click to select the clip.
 - ▶ With the Smart tool , position the pointer below the clip header, then drag to make a time selection.
 - ▶ With the Smart tool , position the pointer outside any clips, then drag to make a time selection.
 - ▶ With the Smart tool , drag with the right mouse button to lasso the clips you want to select. It is sufficient to simply touch the clips you want to select; there is no need to fully enclose the clips.
 - ▶ With the Select tool , position the pointer outside any clips, then drag over the clips you want to select.
 - ▶ With the Select tool , position the pointer over the clip, then click to select the clip.
 - ▶ With the Select tool , position the pointer over the clip, then drag to make a time selection.
 - ▶ With the Select tool , drag with the right mouse button to lasso the clips you want to select. It is sufficient to simply touch the clips you want to select; there is no need to fully enclose the clips.






Tip: To modify a selection, hold down the CTRL key and click clips to toggle their selection state.



To scrub an audio clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ To scrub a single track, hold down the J key and drag across the track.
 - ▶ To scrub all visible tracks, hold down the J key and drag in the Time Ruler.

To mute/unmute a clip



1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Mute tool , drag across the bottom half of the clip to mute a time region, and drag across the top half to unmute a time region.
 - ▶ With the Mute tool , click the bottom half of the clip to mute the entire clip, and click the top half of the clip to unmute the clip.
 - ▶ With the Mute tool , position the pointer outside any clips and drag over the clips you want to mute/unmute.

To isolate a Take lane




1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Mute tool , hold down the CTRL key and drag across the region you want to isolate.
 - ▶ With the Mute tool , hold down the CTRL key and click the clip to isolate the entire clip/lane.

All other Take lanes in the same track are muted.

To move a clip




1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip header, then drag the clip or selection to the desired location.
 - ▶ With the Move tool , drag the clip or selection to the desired location.

To stretch an audio clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.
 - ▶ With the Stretch tool , position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.
 - ▶ With the Edit tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.

A clip icon in the top right corner of the clip indicates the clip is stretched and shows the stretch percentage.

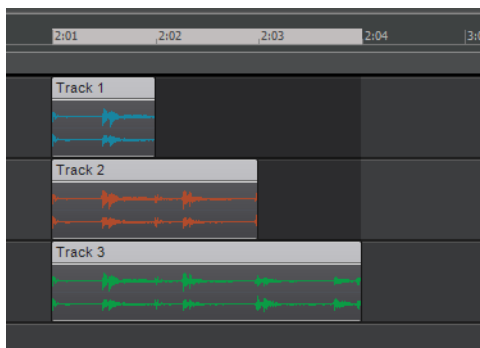
To slip stretch multiple clips

1. Set the track's Edit Filter control to **Clips**.
2. Select the clips you want to stretch. **Note:** Slip stretching is not allowed on Groove clips, and only available for ARA Region FX clips that explicitly support slip stretching (including Melodyne).
3. Do *one* of the following on any selected clip:
 - ▶ With the Smart tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.
 - ▶ With the Stretch tool , position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end. **Tip:** The Stretch tool now supports lasso selection and time selection.
 - ▶ With the Edit tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.

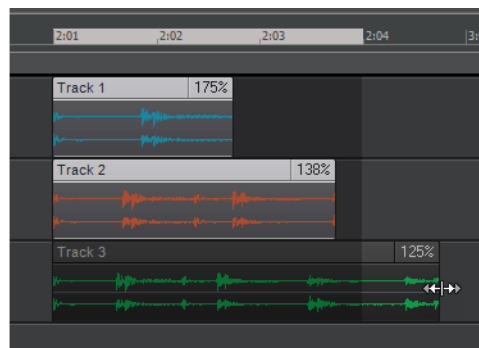
The selected clips are stretched or compressed by the same absolute duration, gated by a stretch range of 25–400%.

Figure 241. Multi-clip slip stretching.




Multi-clip selection:





Slip stretching all selected clips:




To erase a clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Erase tool , position the pointer over the top half of the clip, then drag to erase a time selection.
 - ▶ With the Erase tool , position the pointer over the bottom half of the clip, then click to erase the entire clip.
 - ▶ With the Erase tool , position the pointer outside any clips, then drag over the clips you want to erase. Hold down the ALT key and drag to erase by time.

To split a clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer where you want to split the clip, then hold down ALT and click (or lasso to split a region).
 - ▶ With the Split tool , position the pointer where you want to split the clip, then click (or drag to split one or more clips at the mousedown and mouseup points).

To raise/lower an audio Clip Gain envelope

1. Set the track's Edit Filter control to **Clips**.
2. Select the Smart tool .
3. Hold down the CTRL key and drag the bottom part of the clip up/down.

 **Tip:** For greater control over clip gain envelopes, set the Event Filter to **Clip Automation > Gain**.

 **Note:** Clip envelopes can be adjusted in the parent track or in a Take lane.

See:

["Working with MIDI clips"](#) on page 552

["Working with MIDI notes"](#) on page 555



["Working with automation envelopes"](#) on page 560

["Working with AudioSnap transients"](#) on page 563



["Tools"](#) on page 483

Working with MIDI clips



To crop a clip's start/end

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip's start or end point, then drag to adjust the start/end position.
 - ▶ With the Edit tool , position the pointer over the clip's start or end point, then drag to adjust the start/end position.









To move data and the clip edge

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip's start or end point, then hold ALT+SHIFT and drag to adjust the start/end position.
 - ▶ With the Edit tool , position the pointer over the clip's start or end point, then hold ALT+SHIFT and drag to adjust the start/end position.

To move data without moving its clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer within the clip, then hold ALT+SHIFT and drag left/right to move the data within the clip boundaries.
 - ▶ With the Edit tool , position the pointer within the clip, then hold ALT+SHIFT and drag left/right to move the data within the clip boundaries.




To select MIDI clips

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip, then click to select the clip.
 - ▶ With the Smart tool , position the pointer below the clip header, then drag to make a time selection.
 - ▶ With the Smart tool , position the pointer outside any clips, then drag to make a time selection.
 - ▶ With the Smart tool , drag with the right mouse button to lasso the clips you want to select. It is sufficient to simply touch the clips you want to select; there is no need to fully enclose the clips.
 - ▶ With the Select tool , position the pointer over the bottom half of the clip, then click to select the clip.
 - ▶ With the Select tool , position the pointer over the top half of the clip, then drag to make a time selection.
 - ▶ With the Select tool , position the pointer outside any clips, then drag to make a time selection.
 - ▶ With the Select tool , drag with the right mouse button to lasso the clips you want to select. It is sufficient to simply touch the clips you want to select; there is no need to fully enclose the clips.



To scrub a MIDI clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ To scrub a single track, hold down the J key and drag across the track.
 - ▶ To scrub all visible tracks, hold down the J key and drag in the Time Ruler.



To mute/unmute a clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Mute tool , drag across the bottom half of the clip to mute a time region, and drag across the top half to unmute a time region.
 - ▶ With the Mute tool , click the bottom half of the clip to mute the entire clip, and click the top half of the clip to unmute the clip.
 - ▶ With the Mute tool , position the pointer outside any clips and drag over the clips you want to mute/unmute.




To isolate a Take lane

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Mute tool , hold down the CTRL key and drag across the region you want to isolate.
 - ▶ With the Mute tool , hold down the CTRL key and click the clip to isolate the entire clip/lane.All other Take lanes in the same track are muted.

To move a clip




1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the clip header, then drag the clip or selection to the desired location.
 - ▶ With the Move tool , drag the clip or selection to the desired location.

To stretch a MIDI clip



1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.
 - ▶ With the Stretch tool , position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.
 - ▶ With the Edit tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.


While dragging, a clip icon in the top right corner of the clip shows the stretch percentage (25% to 400%).

To erase a clip



1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Erase tool , position the pointer over the top half of the clip, then drag to erase a time selection.
 - ▶ With the Erase tool , position the pointer over the bottom half of the clip, then click to erase the entire clip.
 - ▶ With the Erase tool , position the pointer outside any clips, then drag over the clips you want to erase. Hold down the ALT key and drag to erase by time.

To split a clip

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer where you want to split the clip, then hold down ALT and click (or lasso to split a region).
 - ▶ With the Split tool , position the pointer where you want to split the clip, then click (or drag to split one or more clips at the mousedown and mouseup points).

 **Note:** To split any underlying MIDI notes when you split clips, and insert MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) at the split position, go to **Edit > Preferences > Customization -Editing** and select **Split MIDI Notes**.

To raise/lower a MIDI Clip Velocity envelope

1. Set the track's Edit Filter control to **Clips**.
2. Select the Smart tool .
3. Position the mouse pointer over the bottom half of the clip until the pointer looks like this , hold down the CTRL key and drag up/down.

 **Tip:** For greater control over clip velocity envelopes, set the Event Filter to **Clip Automation > Velocity**.

 **Note:** Clip envelopes can be adjusted in the parent track or in a Take lane.

See:

[“Working with audio clips”](#) on page 548

[“Working with MIDI notes”](#) on page 555



[“Working with automation envelopes”](#) on page 560

[“Working with AudioSnap transients”](#) on page 563



[“Tools”](#) on page 483

Working with MIDI notes

To adjust a MIDI note's velocity



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer near the top center of the note, then drag up/down.
 - ▶ With the Edit tool , position the pointer near the top center of the note, then drag up/down.

To scale all selected MIDI note velocities

1. Set the track's Edit Filter control to **Notes**.
2. Select all the Note velocities you want to scale.
3. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer near the top center of any selected note, then hold down the SHIFT key and drag up/down.
 - ▶ With the Edit tool , position the pointer near the top center of the note, then hold down the SHIFT key and drag up/down.

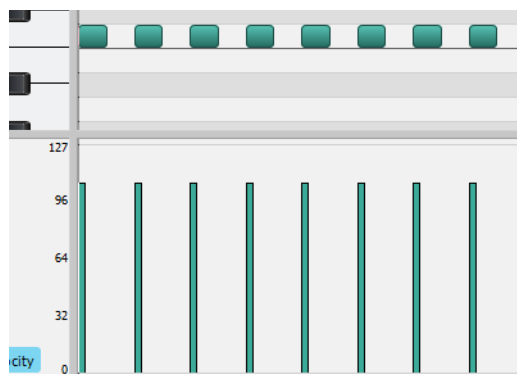
All other selected velocities scale accordingly.

To anchor stretch all selected MIDI note velocities

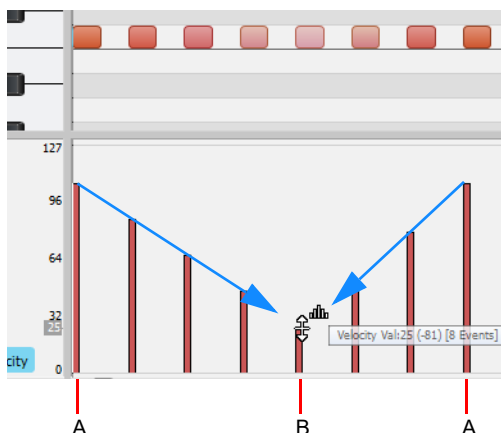
1. Set the track's Edit Filter control to **Notes**.
2. Select all the Note velocities you want to scale.
3. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer near the top center of any selected note, then hold down the CTRL key and drag up/down.
 - ▶ With the Edit tool , position the pointer near the top center of the note, then hold down the CTRL key and drag up/down.

The first and last selected velocities remain stationary, while all other selected velocities ramp toward the dragged velocity line. The result typically resembles the letter "V", or an inverted "V", depending on which direction the velocities are dragged.

Original:





Anchored stretch:







A. First and last selected velocity lines remain stationary **B.** Hold down the CTRL key and drag any selected velocity; all other selected velocities ramp toward the dragged velocity line

To adjust a MIDI note's start/end

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the note's start or end point, then drag left/right to adjust the start/end position.
 - ▶ With the Edit tool , position the pointer over the note's start or end point, then drag left/right to adjust the start/end position.



To select MIDI notes

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , drag with the right mouse button over the notes you want to select.
 - ▶ With the Smart tool , position the pointer over the bottom half center of the note, then click to select the note.
 - ▶ With the Select tool , click the note.
 - ▶ With the Select tool , drag over the notes you want to select.



To scrub MIDI notes


1. Set the track's Edit Filter control to **Notes**.
2. Hold down the J key and drag across the notes.

To mute/unmute a MIDI note



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down the SHIFT key and right-click the note.
 - ▶ With the Mute tool , click the note to mute/unmute a single note, or drag over notes to mute/unmute multiple notes.


To move a MIDI note

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the bottom half center of the note, then drag the note to the desired location.
 - ▶ With the Move tool , drag the note or selection to the desired location.


 **Tip:** When moving a note, hold down the SHIFT key to constrain vertical or horizontal movement, depending on the direction you first move.

To draw a MIDI note



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , click where you want to insert a new note. Before releasing mouse button, drag left/right to change duration, and up/down to change pitch.
 - ▶ With the Freehand tool , click where you want to insert a new note.

 **Note:** Use the Value control in the Tools module to specify the duration for new note events.

To drag-quantize MIDI notes





1. Set the track's Edit Filter control to **Notes**.
2. Select the notes you want to quantize.
3. With the Stretch tool , position the pointer over a selected note and drag up/down to quantize all selected notes.

To glue MIDI notes together



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down ALT+CTRL and drag across two or more notes of the same pitch (click on the first note, drag to the second note and release the mouse button).
 - ▶ With the Freehand tool , drag across two or more notes of the same pitch (click on the first note, drag to the second note and release the mouse button).

All touched note events of the same pitch are merged into a single note event.



To paint MIDI notes



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down ALT+CTRL and drag to insert multiple notes. Use the Value control to specify the duration of each note, and use the Snap resolution to specify the interval between each note.
 - ▶ With the Line tool , drag to insert multiple notes. Use the Value control to specify the duration of each note, and use the Snap resolution to specify the interval between each note.
 - ▶ With the Pattern tool , locate and select the pattern you want to paint. The selection can be a clip, a portion of a clip, MIDI events in the Piano Roll view, or a MIDI loop in the Media Browser. To select MIDI notes in the Piano Roll, drag with the right mouse button over the notes you want to select. Drag from left to right in the Piano Roll view or Track view to "paint" the selected data. When painting with the Pattern tool, the mouse pointer looks like a paint roller: . For details, see "Pattern tool" on page 524.

To erase a MIDI note

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , right-click a note to erase a single note, or keep the right mouse button pressed and drag over notes to erase multiple notes.
 - ▶ With the Erase tool , click a note to erase a single note, or drag over notes to erase multiple notes.


To split a MIDI note

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer where you want to split the note, then hold down ALT and click (or lasso to split a region).
 - ▶ With the Split tool , position the pointer where you want to split the note, then click (or lasso to split a region).



 **Note:** By default, when splitting clips with the Split tool , or S keyboard shortcut, MIDI notes that overlap the split position will also be split, and MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) are inserted at the split position. You can enable/disable this behavior with the **Split MIDI Notes** option in **Edit > Preferences > Customization - Editing** (see “[Customization - Editing \(Advanced\)](#)” on page 1684).


There is also a **Split MIDI Notes** option in the **Split Clips** dialog box (see “[Split Clips dialog](#)” on page 1707).

To open the Note Properties dialog


1. Set the track's Edit Filter control to **Notes**.
2. With the Smart tool , double-click the note.

To stretch all selected MIDI notes


1. Set the track's Edit Filter control to **Notes**.
2. Select the Note events you want to stretch. For details, see “[To select MIDI notes](#)” on page 556.
3. Do *one* of the following:
 - ▶ **To stretch all notes proportionally.** With the Smart tool , hold down the CTRL key and drag the end of any selected note.
 - ▶ **To stretch all notes to the same absolute duration.** With the Smart tool , hold down the SHIFT key and drag the end of any selected note.

 **Tip:** You can easily create tuplets by stretching note events. First draw the desired number of notes, then select them and hold down the CTRL key while you drag the end of any selected note. For example, draw 5 quarter notes, then stretch them to fit in the space of 4 quarter notes.

To move all selected MIDI notes to the active track

1. In the Piano Roll view Track pane, disable **Auto Focus** and **Auto Lock**, select the tracks you want to show, and give focus to the target track you want to move/copy notes to
2. Select the notes you want to move to the active track. For details, see [“To select MIDI notes”](#) on page 556.
3. With the Smart tool , hold down the ALT key and right-click any selected note.

To copy all selected MIDI notes to the active track

1. In the Piano Roll view Track pane, disable **Auto Focus** and **Auto Lock**, select the tracks you want to show, and give focus to the target track you want to move/copy notes to
2. Select the notes you want to copy to the active track. For details, see [“To select MIDI notes”](#) on page 556.
3. With the Smart tool , hold down CTRL+ALT and right-click any selected note.

See:

[“Working with audio clips”](#) on page 548

[“Working with MIDI clips”](#) on page 552







[“Working with automation envelopes”](#) on page 560

[“Working with AudioSnap transients”](#) on page 563



[“Tools”](#) on page 483

Working with automation envelopes




To select automation

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool  or Select tool , drag left/right to make a time selection.
 - ▶ With the Smart tool  or Select tool , drag with the right mouse button to lasso select.
 - ▶ With the Select tool , click the node. Hold CTRL or SHIFT to extend the selection.
 - ▶ With the Edit tool , click the node.

To move automation




1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Move tool , position the pointer over the envelope segment you want to move, then drag the segment to the desired location.
 - ▶ With the Edit tool , position the pointer over the envelope segment you want to move, then drag the segment to the desired location.

To move envelope nodes



1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , drag the node to the desired location.
 - ▶ With the Move tool , drag the node to the desired location.
 - ▶ With the Edit tool , drag the node to the desired location.

When dragging an envelope node, the tooltip shows the current value and the delta value for the change.


To reset envelope nodes

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , double-click the node.
 - ▶ With the Move tool , double-click the node.
 - ▶ With the Edit tool , double-click the node.


To raise/lower selected envelope nodes

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer near the top center of the track/clip, then drag up/down.
 - ▶ With the Edit tool , position the pointer near the top center of the track/clip, then drag up/down.






To draw automation freehand

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. With the Freehand tool , drag to insert envelope nodes and segments.

To draw a straight line

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. With the Line tool , click to set the line start point, move the mouse, then release the mouse button to set the line end point.




To draw automation shapes

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Select the desired pattern tool: Sine Pattern tool , Triangle Pattern tool , Square Pattern tool , Saw Pattern tool , or Random Pattern tool .
3. Set the Snap to Grid to the desired length of each cycle of the shape you want to draw. For example, if you want to draw sine curves, and you want each complete sine curve to last one beat, set the Snap to Grid to a value of Quarter. If the Snap to Grid is disabled, the default cycle is one measure.
4. Click and hold the mouse button in the Clips pane at the place where you want to draw the envelope shape. The place where you click also sets the vertical midpoint of the shape.
5. Drag up or down to set the vertical range of the envelope, then drag to the right or left to set the length of your edit. As you drag, the cursor's vertical distance from the midpoint (the point where you originally clicked) determines the amplitude of the shape. To create a series of identical shapes, hold the SHIFT key down while you drag. To gradually increase or decrease the amplitude, gradually move the pointer farther from or closer to the midpoint.
6. Release the mouse button when done. The shape you selected appears, repeating according to the Snap to Grid setting.













Tip:

- To halve the cycle frequency (for example, if snap resolution = quarter note, make each cycle a half note), hold down the ALT key while you draw.
- To double the cycle frequency (for example, if snap resolution = quarter note, make each cycle an eighth note), hold down the CTRL key while you draw.
- To invert the phase of the pattern, drag the cursor below the zero-line/center (where you initially clicked to start the pattern).


To erase automation

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Erase tool , click a node to erase a single node, or drag over nodes to erase multiple nodes.
 - ▶ With the Erase tool , click an envelope segment to erase the nodes to the left and right of the segment.
 - ▶ With the Erase tool , position the pointer outside the clip, then drag to lasso erase nodes across clips or tracks.

To add envelope nodes

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the envelope where you want to insert a new node, then click.
 - ▶ With the Smart tool , make a time selection, then drag vertically from the top of the track to insert two nodes at the selection boundaries.
 - ▶ With the Select tool , position the pointer over the envelope where you want to insert a new node, then double-click.
 - ▶ With the Move tool , position the pointer over the envelope where you want to insert a new node, then double-click.
 - ▶ With the Edit tool , position the pointer over the envelope where you want to insert a new node, then click.
 - ▶ With the Line tool , drag to add nodes at the mousedown and mouseup points. Hold down the SHIFT key and drag to add nodes at the Snap to Grid value.
 - ▶ With the Freehand tool , hold down the SHIFT key and drag to add nodes at the Snap to Grid value.
 - ▶ With any pattern draw tools (Sine tool , Triangle tool , Square tool , Saw tool , or Random tool ), hold down the SHIFT key and drag to add nodes at the Snap to Grid value.

To draw MIDI continuous controller envelopes

1. Click the track's Edit Filter control, point to **Track Automation** and choose **MIDI** to open the **MIDI Envelope** dialog box.
2. Specify the desired MIDI envelope parameter settings (Type, Value, and Channel).
3. With the Freehand tool , drag to insert envelope nodes and segments.

See:

[“Working with audio clips”](#) on page 548

[“Working with MIDI clips”](#) on page 552







[“Working with MIDI notes”](#) on page 555

[“Working with AudioSnap transients”](#) on page 563



[“Tools”](#) on page 483

Working with AudioSnap transients



To select transient markers

1. Set the track's Edit Filter control to **Audio Transients**.
2. Do *one* of the following:
 - ▶ With the Smart tool , click the transient marker or drag left/right to make a time selection.
 - ▶ With the Smart tool , position the pointer outside the clip, then drag to lasso select transients across clips or tracks.
 - ▶ With the Smart tool , double-click a transient marker to select all adjacent transient markers in other tracks.
 - ▶ With the Select tool , click the transient marker. Hold CTRL or SHIFT to extend the selection.
 - ▶ With the Select tool , drag left/right to select multiple transient markers.
 - ▶ With the Select tool , double-click a transient marker to select all adjacent transient markers in other tracks.


To move transient markers (without stretching audio)

1. Set the track's Edit Filter control to **Audio Transients**.
2. Do *one* of the following:
 - ▶ With the Smart tool , drag the transient marker handle (diamond) to the desired location.
 - ▶ With the Move tool , drag the transient marker handle (diamond) to the desired location.


To stretch transients

1. Set the track's Edit Filter control to **Audio Transients**.
2. Do *one* of the following:
 - ▶ With the Smart tool , then drag the transient marker line to the desired location.
 - ▶ With the Stretch tool , drag the transient marker line to the desired location. To stretch all selected transients proportionally, hold down the CTRL key while you drag any selected transient marker.


To promote transient markers


1. Set the track's Edit Filter control to **Audio Transients**.
2. With the Freehand tool , click the transient marker handle (diamond).

To disable transient markers


1. Set the track's Edit Filter control to **Audio Transients**.
2. With the Mute tool , click a transient marker handle (diamond) to disable a single transient marker, or drag across transient markers to disable multiple transient markers.

To erase transient markers


1. Set the track's Edit Filter control to **Audio Transients**.
2. With the Erase tool , click the transient marker to erase a single transient marker, or drag over transient markers to erase multiple transient markers.

 **Note:** *You can only erase user created transient markers.*

To reset transients

1. Set the track's Edit Filter control to **Audio Transients**.
2. With the Move tool , double-click the transient marker.

To split an audio clip at transient markers

1. Set the track's Edit Filter control to **Audio Transients**.
2. With the Split tool , click the transient marker where you want to split the clip. Drag to split at multiple transient markers.

To add transient

1. Set the track's Edit Filter control to **Audio Transients**.
2. With the Freehand tool , click on a clip where you want to add a new transient marker.

See:

[“Working with audio clips”](#) on page 548

[“Working with MIDI clips”](#) on page 552

[“Working with MIDI notes”](#) on page 555

[“Working with automation envelopes”](#) on page 560

[“Working with AudioSnap transients”](#) on page 563

[“Tools”](#) on page 483

See also:

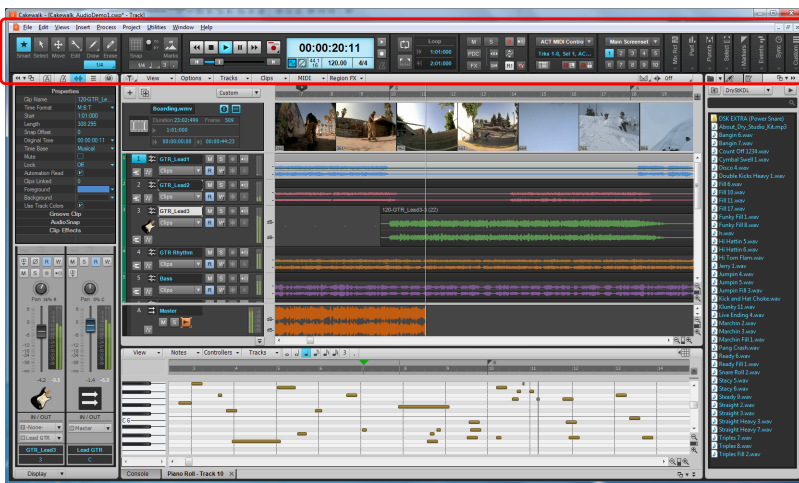
[“Comping”](#) on page 449

Control Bar overview

Much of your time in Sonar is spent recording and listening to your project as it develops. The Control Bar contains the most important tools and other pieces of information you will need to record, edit and play back your project.

The Control Bar consists of several modules that each contain various related controls. You can re-arrange and show/hide each individual module, which allows you to only show the functions you need most often. By default, the Control Bar is docked at the top of Sonar's screen, but can also be undocked or docked at the bottom.

Figure 242. The Control Bar.



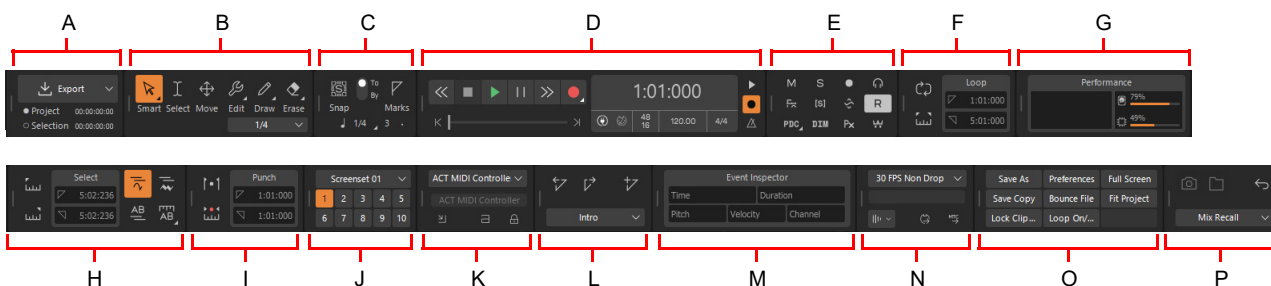
To show/hide the Control Bar

Do one of the following:

- ▶ On the **Views** menu, click **Control Bar**.
- ▶ Press **C** on your computer keyboard.

Control Bar modules

Figure 243. Control Bar modules.



A. Export module **B.** Tools module **C.** Snap module **D.** Transport module **E.** Mix module **F.** Loop module **G.** Performance module **H.** Select module **I.** Punch module **J.** Screenset module **K.** ACT module **L.** Markers module **M.** Event Inspector module **N.** Sync module **O.** Custom module **P.** Mix Recall module

The Control Bar contains the following modules:

- ▶ **Export module.** The Export module lets you to export and share projects. For details, see “Export module” on page 572.
- ▶ **Tools module.** The Tools module lets you select a global tool and note draw duration. For details, see “Tools module” on page 576.
- ▶ **Snap module.** The Snap module lets you configure Snap to Grid settings. For details, see “Snap module” on page 579.
- ▶ **Transport module.** The Transport section contains standard controls for Record, Return to Zero, Rewind, Stop, Play, and Fast Forward. For details, see “Transport module” on page 582.
- ▶ **Mix module.** The Mix module lets you configure Mute, Solo, Arm for recording, effects bypass and automation playback/recording settings. For details, see “Mix module” on page 586.
- ▶ **Loop module.** The Loop module lets you configure loop settings. For details, see “Loop module” on page 588.
- ▶ **Performance module.** The Performance module lets you monitor CPU, disk and memory activity. For details, see “Performance module” on page 590.
- ▶ **Select module.** The Select module lets you configure selection settings. For details, see “Select module” on page 593.
- ▶ **Punch module.** The Punch module lets you configure punch record settings. For details, see “Punch module” on page 595.
- ▶ **Screenset module.** The Screenset module lets you save and recall screenset presets (window layouts). For details, see “Screenset module” on page 597.
- ▶ **ACT module.** The ACT module lets you configure how control surfaces interact with effect and soft synth plug-ins. For details, see “ACT module” on page 599.
- ▶ **Markers module.** The Markers module lets you navigate by markers. For details, see “Markers module” on page 601.
- ▶ **Event Inspector module.** The Event Inspector module lets you modify selected clips and events. For details, see “Event Inspector module” on page 603.
- ▶ **Sync module.** The Sync module lets you configure synchronization settings. For details, see “Sync Module” on page 605.
- ▶ **Custom module.** The Custom module lets you assign various Sonar commands to buttons. For details, see “Custom module” on page 607.
- ▶ **Mix Recall module.** The Mix Recall module lets you save and recall multiple mixes for the current project. For details, see “Mix Recall module” on page 609.

To show/hide modules

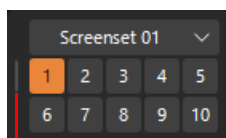
Do *one* of the following:

- ▶ **To show/hide a specific module.** Right-click the Control Bar and select **Modules > <name>**.
- ▶ **To hide a module.** Right-click the module and select **Close <name> Module**.
- ▶ **To show all modules.** Right-click the Control Bar and select **Set all Modules visible**.

To re-arrange modules

Drag a module’s gripper to the desired location within the Control Bar.

Figure 244. Drag a module’s gripper to move the module.



A

A. Gripper

Note: The Control Bar configuration is saved with workspaces by default (see “Workspaces” on page 667). If you use a workspace, be sure to resave the workspace after changing the Control Bar configuration. Otherwise, the next time you load a project or reload the workspace, the Control Bar configuration will revert to the saved workspace configuration.

To resize modules


Individual Control Bar modules can be resized in order to conserve screen real-estate and only show controls that are important to you.

- ▶ **To resize a single module.** Right-click the module, point to **Resize [module name] Module**, then select the desired size.
- ▶ **To resize all modules simultaneously.** Right-click the Control Bar, point to **Resize All Modules**, then select the desired size.
- ▶ **To expand/collapse a single module.** Double-click the module.

 **Tip:** To quickly collapse/expand the entire Control Bar, press **SHIFT+C**. For details, see [“To collapse the Control Bar”](#) on page 570.

The following sizes are available:

- ▶ **Auto.** The Control Bar automatically shrinks and collapses modules in an attempt to keep all modules visible on-screen at once. It prioritizes modules on the left of the Control Bar, trying to keep them full size, while collapsing and shrinking modules further to the right, as necessary. Auto-sizing occurs whenever the Control Bar is resized. This is the default size setting.
- ▶ **Collapsed.** Collapse the module and only show the module name. Point to, or click, the collapsed module to temporarily show a pop-up module (see [“To temporarily show controls in a collapsed module”](#) on page 569). The pop-up module is always the full Large size. Use this size if you don’t always need to see the module’s controls, but you still want quick access to the module. Collapsing modules helps to avoid screen clutter, and lets you focus on only the controls that are important for the task you are working on. To expand a collapsed module, double-click the module.
- ▶ **Small.** Shows the minimum number of controls, or a smaller control layout.
- ▶ **Medium.** Shows a subset of all available controls, or a smaller control layout.
- ▶ **Large.** This is the largest size, with all available controls visible in full size.

 **Note:** Not all modules support small or medium sizes.

The following table shows the available sizes for each module.


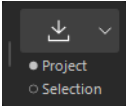
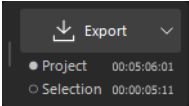


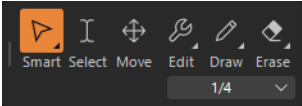


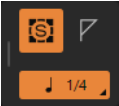
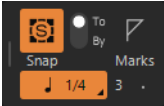

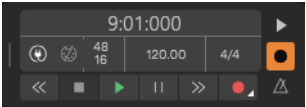
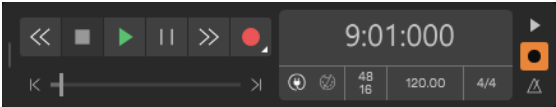
| Module | Collapsed | Small | Medium | Large |
|-----------|---|---|---|--|
| Export |  |  | |  |
| Tools |  |  | |  |
| Snap |  |  |  |  |
| Transport |  |  | |  |

Table 64. Module sizes

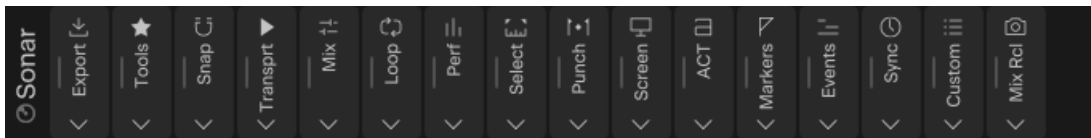
| Module | Collapsed | Small | Medium | Large |
|-----------------|-----------|-------|--------|-------|
| Mix | | | | |
| Loop | | | | |
| Performance | | | | |
| Select | | | | |
| Punch | | | | |
| Screenset | | | | |
| ACT | | | | |
| Markers | | | | |
| Event Inspector | | | | |
| Sync | | | | |
| Custom | | | | |
| Mix Recall | | | | |

Table 64. Module sizes

To temporarily show controls in a collapsed module

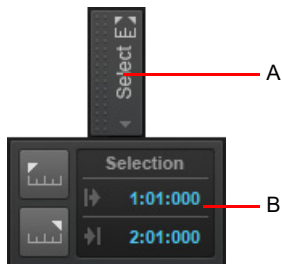
When collapsed, a module shrinks in size, but is still visible in the Control Bar.

Figure 245. Collapsed Control Bar modules.



To temporarily show controls in a collapsed module, point to the collapsed module, or click the collapsed module. A pop-up module appears. To close the pop-up module, click the collapsed module again.

Figure 246. Point to, or click, a collapsed module to temporarily show a pop-up module.



A. Collapsed module B. Pop-up module

Note 1: Pop-up modules always show the Large size, even if a module has been resized.

Note 2: If you do not want pop-up modules to automatically appear when you point to collapsed modules, right-click the Control Bar, point to **Options**, and clear the **Auto Open Collapsed Modules** option. When this option is disabled, you must click a collapsed module to open its pop-up module.

To prevent a pop-up module from closing automatically when you move the mouse pointer away from the module, clear the **Auto Close Collapsed Modules** option.

Tip: To expand/collapse a module, double-click the module.

To scroll the Control Bar

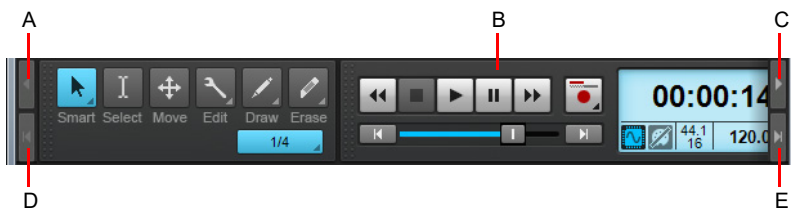
If you manually resize modules, it is possible that not all modules will fit on-screen simultaneously. If this happens, the Control Bar becomes scrollable so you can quickly access all open modules.

There are several methods you can use to scroll:

- ▶ Click the scroll buttons on the right side and left side of the Control Bar. You can quickly jump to the first, last, next, and previous module.
- ▶ Click an empty space in any module and drag left/right.
- ▶ Point to the Control Bar and use the mouse wheel.
- ▶ If you have a touch screen monitor, swipe the Control Bar left/right.

Note: If you drag a module's gripper when reordering modules, the Control Bar will automatically scroll when you reach the right or left edge.

Figure 247. Scroll the Control Bar to access off-screen modules.



A. Scroll left **B.** Drag left/right **C.** Scroll right **D.** Scroll to the first module **E.** Scroll to the last module

Tip: You can hide the gripper in each module and make more horizontal space available to show controls. To do so, right-click the Control bar and select **Lock Module Order** on the pop-up menu. For details, see [“To lock the module order”](#) on page 571.

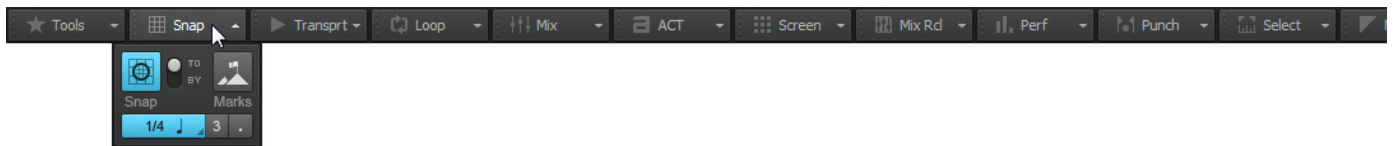
To collapse the Control Bar

In addition to collapsing individual modules, you can also collapse the entire Control Bar. This shrinks the Control Bar both vertically and horizontally, listing modules in a horizontal row.

Do *one* of the following:

- ▶ Right-click the Control Bar and select **Collapse Control Bar** on the pop-up menu.
- ▶ Press SHIFT+C.

Figure 248. Collapsed Control Bar.



To temporarily show controls in a collapsed module, point to the collapsed module, or click the collapsed module. For details, see [“To temporarily show controls in a collapsed module”](#) on page 569.

To expand the Control Bar, do *one* of the following:

- ▶ Right-click the Control Bar and select **Expand Control Bar** on the pop-up menu.
- ▶ Press SHIFT+C.

To lock the module order

If you have arranged the Control Bar modules the way you want, you can lock the current order to prevent moving modules accidentally. When locked, the vertical gripper is removed from each module, thereby increasing the screen real-estate that is available to show Control Bar controls. By locking the module order, you might be able to reclaim enough space to show one or more additional modules.

To lock the module order, right-click the Control bar and select **Lock Module Order** on the pop-up menu.

The gripper is removed from each module, and you can no longer drag modules to sort them.

Figure 249. Lock the module order to save space and prevent moving modules accidentally.

Unlocked



Locked



To lock the module order and justify

You can space modules evenly across the Control Bar. To do so, arrange the Control Bar modules the way you want, then right-click the Control bar and select **Lock Module Order and Justify** on the pop-up menu.

When locked, the vertical gripper is removed from each module, thereby increasing the screen real-estate that is available to show Control Bar controls, and the visible modules are distributed evenly across the Control Bar.

Figure 250. Lock and justify modules across the Control Bar.



To lock the module order and center

You can center modules in the Control Bar. To do so, arrange the Control Bar modules the way you want, then right-click the Control bar and select **Lock Module Order and Center** on the pop-up menu.

Figure 251. Lock and center modules.



To dock/undock the Control Bar

Right-click the Control Bar and select one of the following commands:

- ▶ **Dock Control Bar at Top.** Select this option to dock the Control Bar above the Track view.
- ▶ **Dock Control Bar at Bottom.** Select this option to dock the Control Bar below the Track view.
- ▶ **Float Control Bar.** Select this option to undock the Control Bar.



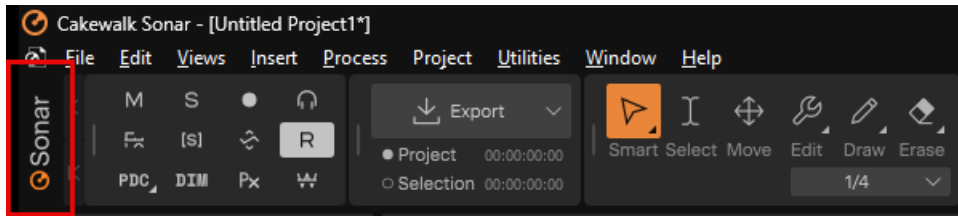
Tip: You can click any blank area in the Control Bar and drag the Control Bar to the desired position.

To reset the Control Bar to its default settings

Right-click the Control Bar, point to **Options**, then select **Reset Control Bar** on the pop-up menu.

Click Sonar logo in Control Bar to open Quick Start Screen

Clicking the Sonar logo in the Control Bar opens the Quick Start Screen.



See:

["Quick Start Screen"](#) on page 1740

See:

["Export module"](#) on page 572

["Tools module"](#) on page 576

["Snap module"](#) on page 579

["Transport module"](#) on page 582

["Mix module"](#) on page 586

["Loop module"](#) on page 588

["Performance module"](#) on page 590

["Select module"](#) on page 593

["Punch module"](#) on page 595

["Screenset module"](#) on page 597

["ACT module"](#) on page 599

["Markers module"](#) on page 601

["Event Inspector module"](#) on page 603

["Sync Module"](#) on page 605

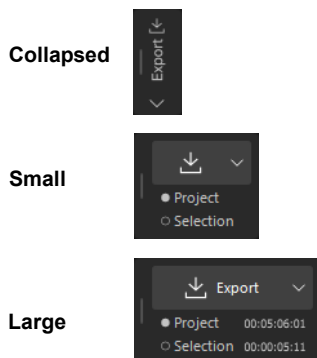
["Custom module"](#) on page 607

["Mix Recall module"](#) on page 609

Export module

The Export module provides a fast and simple way to publish the current project as one or more audio files to your BandLab library. It also provides a convenient way to export the entire project or only the selected clips and tracks in various audio formats.

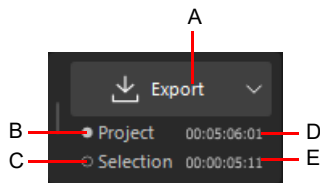
Figure 252. *Export module sizes.*



To show/hide the Export module

Right-click the Control Bar and select **Modules > Export**.

Figure 253. The Export module.



A. Export button B. Export the entire project C. Export only selected clips and tracks/buses D. Duration of project E. Duration of selection

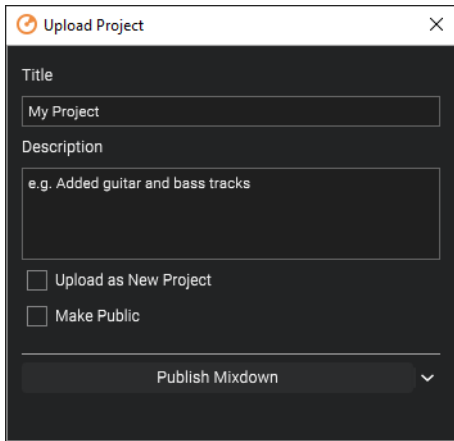
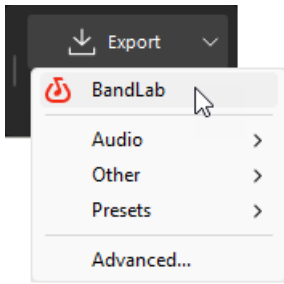
The Export module contains the following controls:

- ▶ **Export.** Click to open the Export menu, which contains the following export options:
 - ▶ **BandLab.** Publish the current project to your BandLab library. This command opens the **Upload Project** dialog box, which lets you specify a project name and whether to export a full mix, individual tracks, or individual bus outputs. For details, see [“To publish to BandLab”](#) on page 573 and [“Upload Project dialog”](#) on page 1734.
 - ▶ **Audio.** Use this submenu to export to any of the following audio formats:
 - **AIFF (Audio Interchange File Format).** Export the entire mix in AIFF format, with the file extension .aiff.
 - **FLAC (Free Lossless Audio Codec).** Export the entire mix in FLAC format, with the file extension .flac.
 - **MP3 (MPEG-2 Audio Layer III).** Export the entire mix in MP3 format, with the file extension .mp3.
 - **OGG (Ogg Vorbis).** Export the entire mix in OGG format, with the file extension .ogg.
 - **WAV (Waveform Audio File Format).** Export the entire mix in WAV format, with the file extension .wav.
 - **WMA (Windows Media Audio).** Export the entire mix in WMA format, with the file extension .wma.
 - ▶ **Other.** Use this submenu to export to any of the following formats:
 - **MID (MIDI Groove Clip).** Export any single selected MIDI Groove Clip. For details, see [“MIDI Groove Clips”](#) on page 735.
 - **OMF (Open Media Framework).** Export the project in OMF format. For details, see [“Exporting OMF files”](#) on page 1098.
 - **CXF (Cakewalk Interchange).** Export the project in CXF format. For details, see [“Transferring projects between Cakewalk Sonar and Next”](#) on page 1116.
 - ▶ **Presets.** This submenu lists all available audio export presets. You can create your own custom presets in the **Export Audio** dialog box, which can be accessed from **File > Export > Audio**), or by selecting **Advanced** in the Export module menu. A preset contains all the settings within the **Bounce Settings** and **File Type** fields in the **Export Audio** dialog box. For details, see [“Export Audio dialog”](#) on page 1578.
 - ▶ **Advanced.** Opens the **Export Audio** dialog box (**File > Export > Audio**), which lets you configure export settings and create new export presets. For details, see [“Export Audio dialog”](#) on page 1578.
- ▶ **Project.** Export the entire project. The large Export module shows the full project duration.
- ▶ **Selection.** Export only the selected clips and tracks or buses. The large Export module shows the duration of the current selection.

To publish to BandLab

Note: When publishing to BandLab, you can export a maximum duration of 15 minutes and up to 16 tracks or buses.


1. In the Control Bar’s Export module, select either **Project** or **Selection** to specify if you want to publish the entire project, or only selected clips and tracks.
If you want to publish individual tracks or buses, and the project contains more than 12 tracks or buses, you must select **Selection** and manually select the tracks or buses you want to export.
2. Click the **Export** button, then select **BandLab** to open the **Upload Project** dialog box.

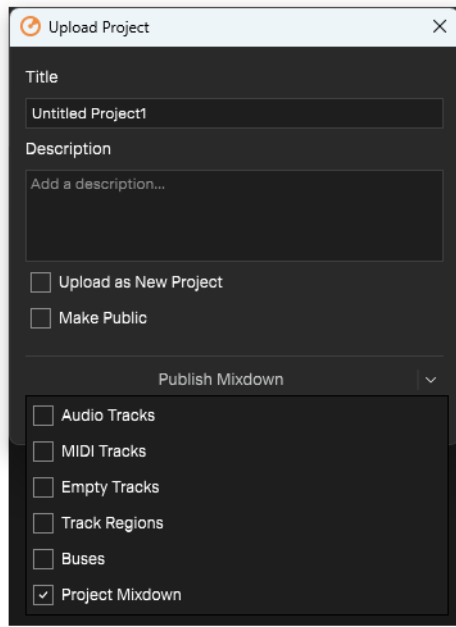


3. Select the desired publish options:

- ▶ **Title.** Specify the name of the project as you want it to appear in BandLab. By default, the name is inherited from the *Sonar* project name.
- ▶ **Description.** Enter a brief description for the project/revision (up to 250 characters).
- ▶ **Upload as New Project.** [Only available if the current project has already been published] Instead of uploading as a revision of the current project, upload as a new project. Different edited versions of BandLab songs are linked together by a revision control system. For details, see [“What is a revision?”](#) on page 344.

Note: After the first export, subsequent exports from the same Sonar project will appear as revisions of the original BandLab project.

- ▶ **Make Public.** Share your song with the BandLab community. Anyone will be able to listen, comment and share this project. By default, all content is set to “Private”, meaning that only you and any invited collaborators can access it, make adaptations of it and use it. When **Make Public** is enabled, other users can view your content or play it on BandLab by streaming, but they will not be able to download, adapt, synchronize or use that content. For details, see [“Public vs private projects”](#) on page 346.
- ▶ **Options**  Select the project assets you want to upload:
 - **Audio Tracks.** Publish individual audio tracks and Instrument track audio, up to a maximum of 16 tracks. If the project contains more than 16 tracks, you must select **Selection** in the Export module and manually select the tracks you want to export.
 - **MIDI Tracks.** Publish individual MIDI tracks, up to a maximum of 16 tracks.
 - **Empty Tracks.** Upload empty tracks. The project must contain at least one non-empty track.
 - **Track Regions.** Upload individual clips instead of track mixdowns.
 - **Buses.** Publish stereo bus outputs, up to a maximum of 16 buses. If the project contains more than 16 buses, you must select **Selection** in the Export module and manually select the buses you want to export, along with the audio tracks that feed the buses. For details, see [“Bus selection”](#) on page 923 and [“Select tracks/buses that are assigned to a specific bus”](#) on page 923.
 - **Project Mixdown.** Publish the entire mix as a single track. If you publish both individual tracks and a project mixdown, the project mixdown will be muted in order to prevent doubled audio.



4. Click **Publish Mixdown**.

The project is exported to your BandLab library.

A toast notification appears after the export has been uploaded to the BandLab cloud.

Note: Projects will export as either 16-bit / 44.1kHz or 16-bit / 48kHz WAV files, depending on the project's settings. Higher settings will automatically downsample to the required format during export.

See:

[“Exporting audio”](#) on page 1085

[“Publishing to BandLab”](#) on page 346

See also:

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

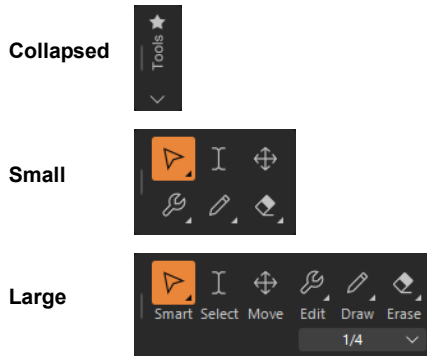
[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Tools module

The Tools module contains various tools that allow you to edit content in your projects. The current tool applies to whichever editing view has focus.

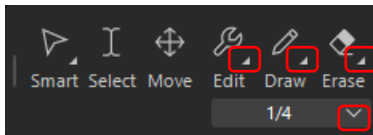
Figure 254. Tools module.



Using menu buttons

Several buttons in the Tools module display a small triangle in the bottom right corner. The triangle indicates that you can click and keep the mouse button pressed for a brief moment to access additional tools or options. You can also right-click the button and choose an option on the pop-up menu.

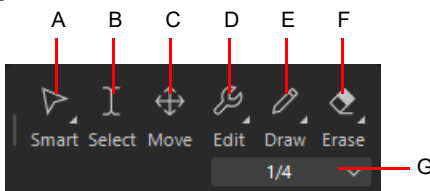
Figure 255. If a button displays a small triangle in the bottom right corner, click and keep the mouse button pressed to access additional tools or options.



To show/hide the Tools module




Right-click the Control Bar and select **Modules > Tools**.















Figure 256. Global tools are accessed from the Tools module in the Control Bar.



A. Smart tool B. Select tool C. Move tool D. Edit tools (Edit/Stretch/Comping/Split) E. Draw tools (Freehand/Line/Sine/Triangle/Square/Saw/Random) F. Erase tools (Erase/Mute) G. Note draw duration

The Tools module contains the following controls:

- ▶ **Smart tool** . The Smart tool is the default tool in Sonar. The Smart tool is a multi-function tool that combines functions from several other tools. For audio clips, automation and transients, the Smart Tool is a combination of the Edit, Select and Move tools. For MIDI notes, the Smart Tool is a combination of the Edit, Select, Move, Draw and Erase Tools. The function is determined by where you click. You can customize the Smart tool by enabling/disabling specific behaviors. For details, see [“Smart tool”](#) on page 495.
- ▶ **Select tool** . The Select tool lets you select data. You can select a time range, or select entire clips, MIDI notes, envelope nodes and transients. For details, see [“Select tool”](#) on page 502.
- ▶ **Move tool** . The Move tool lets you move selected data. You can move entire clips, partial clips, MIDI notes, envelope nodes, transient markers and clip tempo map markers. For details, see [“Move tool”](#) on page 506.

- ▶ **Edit tool** . The Edit tool lets you adjust data. You can slip-edit clips, adjust note start/end times, adjust fades, raise/lower clip volume envelope, and raise/lower note velocity and automation envelopes. For details, see [“Edit tool”](#) on page 509.
- ▶ **Stretch tool** . Select the Stretch tool. The Stretch tool lets you slip-stretch audio clips, drag-quantize MIDI notes, and stretch audio using transient markers. For details, see [“Stretch tool”](#) on page 512.
- ▶ **Comping tool** . Select the Comping tool. The Comping tool lets you isolate clips in Take lanes. For details, see [“Comping tool”](#) on page 515.
- ▶ **Split tool** . The Split tool lets you split clips, cut clips, split MIDI notes, split clips at transients, and add envelope nodes. For details, see [“Split tool”](#) on page 517.
- ▶ **Freehand tool** . The Freehand tool lets you draw MIDI notes and freehand automation envelopes. You can also create and promote transient markers. For details, see [“Freehand tool”](#) on page 520.
- ▶ **Pattern tool** . The Pattern tool lets you select MIDI data, and “paint” it elsewhere in your projects as if it were a brush. For details, see [“Pattern tool”](#) on page 524.
- ▶ **Line Draw** . The Line tool lets you draw straight automation envelopes and “paint” MIDI notes. For details, see [“Line tool”](#) on page 528.
- ▶ **Sine tool** . The Sine Pattern tool lets you edit automation envelopes by drawing sine shapes. For details, see [“Sine tool”](#) on page 530.
- ▶ **Triangle tool** . The Triangle Pattern tool lets you edit automation envelopes by drawing triangle shapes. For details, see [“Triangle tool”](#) on page 530.
- ▶ **Square tool** . The Square Pattern tool lets you edit automation envelopes by drawing square shapes. For details, see [“Square tool”](#) on page 530.
- ▶ **Saw tool** . The Saw Pattern tool lets you edit automation envelopes by drawing triangle shapes. For details, see [“Saw tool”](#) on page 530.
- ▶ **Random tool** . The Random Pattern tool lets you edit automation envelopes by drawing random shapes. For details, see [“Random tool”](#) on page 530.
- ▶ **Erase tool** . The Erase tool lets you delete clips, partial clips, MIDI notes, automation envelope nodes, and transient markers. For details, see [“Erase tool”](#) on page 532.
- ▶ **Mute tool** . The Mute tool lets you mute clips, mute partial clips, mute MIDI notes, and disable transient markers. For details, see [“Mute tool”](#) on page 535.
- ▶ **Note draw duration.** The note duration that is used when drawing new Note events with the Smart tool or Freehand tool. Click the button and keep the mouse button pressed for a brief moment to access the note value menu. For details, see [“Specifying note durations”](#) on page 542.



Tip: You can quickly access the various tools from the Tools HUD by pressing *T* on your computer keyboard.

See:

- “Tools” on page 483
- “Nudge” on page 427
- “Zoom controls” on page 170
- “Editing audio” on page 861
- “Editing MIDI events and continuous controllers (CC)” on page 739
- “Automation” on page 1163
- “AudioSnap” on page 671
- “Selecting clips” on page 411
- “Moving and copying clips” on page 414
- “Splitting and combining clips” on page 437
- “Slip-editing (non-destructive editing)” on page 472
- “Fades and crossfades” on page 475
- “Clip muting and isolating (clip soloing)” on page 446
- “Scrubbing” on page 873
- “MIDI Transform tool” on page 767

See also:

- “Export module” on page 572
- “Snap module” on page 579
- “Transport module” on page 582
- “Mix module” on page 586
- “Loop module” on page 588
- “Performance module” on page 590
- “Select module” on page 593
- “Punch module” on page 595
- “Screensets module” on page 597
- “ACT module” on page 599
- “Markers module” on page 601
- “Event Inspector module” on page 603
- “Sync Module” on page 605
- “Custom module” on page 607
- “Mix Recall module” on page 609

Snap module


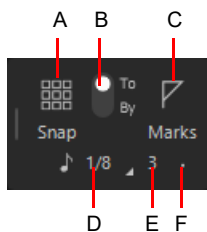
Sonar lets you define a snap grid that makes it easier to arrange clips and note events, select time ranges, and control envelope shape drawing. To use the snap grid, enable the **Snap to Grid** button  in the Snap module and set the grid resolution to an interval of musical time, such as a whole note, half note, or quarter note; a unit of absolute time: a number of frames, seconds or samples; an event; the start or end of a clip; a marker; or audio transients. The grid can use multiple resolutions at the same time, such as a whole note, and audio transients. When the **Snap to Grid** button is enabled, if you move or paste clips or markers, items will be snapped to the nearest point on the snap grid.

Figure 257. Snap module sizes.





Figure 258. Snap to Grid settings are available in the Snap module in the Control Bar.







A. Snap on/off B. Snap To / Snap By C. Snap to landmarks D. Snap resolution (musical time or absolute time) E. Triplet F. Dotted

The Snap module contains the following settings:

- ▶ **Snap enable/disable** . Enable/disable snapping.
- ▶ **Time resolution.** Snap to the selected musical or absolute time resolution. Click and hold the mouse button pressed to select a different duration from the pop-up menu. For absolute time resolutions (samples, frames, seconds), type the desired number of units. When **Smart Grid** is selected (the **Snap to Grid** button changes to ) , the snap resolution is dynamically determined by the horizontal zoom level, and the M:B:T Time Rulers in the Clips pane and Piano Roll view are optimized to show relevant snap locations.

Note 1: To exit **Smart Grid** mode, clear the **Smart Grid** check mark. If you manually select a new resolution while **Smart Grid** is enabled, the new settings only apply until the focused view's zoom level changes.


Note 2: The **Piano Roll** view can use its own independent snap resolution. For details, see [“Piano Roll view snap resolution”](#) on page 759.

- ▶ **Triplet** . Reduces the duration of the selected Musical time resolution by 2/3 of its original duration. When Triplet is enabled, three note events fit in the space of two.
- ▶ **Dotted** . Increase the duration of the selected Musical time resolution by half of its original value (150%).
- ▶ **Snap To.** Align data *to* the snap grid.
- ▶ **Snap By.** Move data *by* the grid resolution.
- ▶ **Snap to Landmark Events** . Snap to the selected landmarks, including markers, Now Time, clips, audio transients, MIDI notes, and automation envelope nodes. To select the desired landmarks, right-click the **Snap to Grid** button  to open the **Preferences** dialog box, then select the desired check boxes in the **Landmarks** section. Sonar will snap to landmarks on tracks/lanes that are currently visible in the Clips pane.

Additional Snap to Grid settings

To access additional snap settings, go to **Edit > Preferences > Customization - Snap to Grid** (or right-click the **Snap to Grid** button ).

The **Snap** section contains the following settings:

- ▶ **Snap Intensity.** Specify the magnetic strength when snapping, which determines how quickly moved events are pulled towards the snap grid.
- ▶ **Magnetic Test.** Drag the event to test the current Snap Intensity setting.
- ▶ **Snap to Nearest Audio Zero Crossings.** Automatically snap edited audio clips to the nearest zero crossing of the waveform (the point at which there is no volume) to minimize glitches that can happen when waveforms are spliced together.
- ▶ **Landmarks.** Snap to the selected landmarks when the **Snap to Landmark Events** button  is enabled in the Control Bar's Snap module:
 - ▶ **Markers.** Snap to any marker.
 - ▶ **Now Time.** Snap to the current Now Time.
 - ▶ **Clips.** Snap to the start or end of any clip.
 - ▶ **Arranger Section Start Time.** Snap to the start of any Arranger section.
 - ▶ **Project Start Marker.** Snap to the Project Start marker.
 - ▶ **Audio Transients.** Snap to transient markers in audio clips.
 - ▶ **MIDI Notes.** Snap to note events in MIDI clips.
 - ▶ **Automation Nodes.** Snap to automation envelope nodes.
 - ▶ **Arranger Section End Time.** Snap to the end of any Arranger section.
 - ▶ **Project End Marker.** Snap to the Project End marker.

See:

[“Defining and using the Snap Grid”](#) on page 430

[“Tools”](#) on page 483

[“Nudge”](#) on page 427

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Transport module







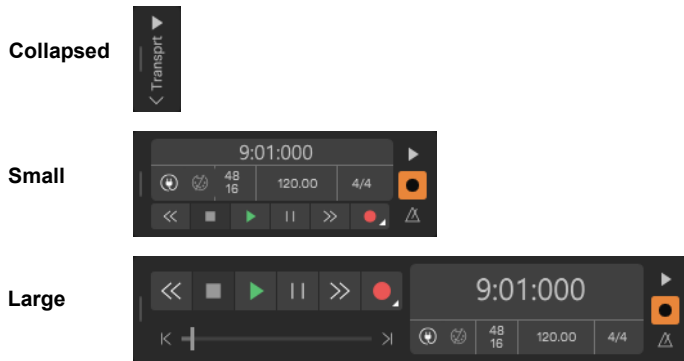
The Transport module lets you control the transport and transport-related functions, such as Record , Return to Zero , Rewind , Stop , Play , and Fast Forward .

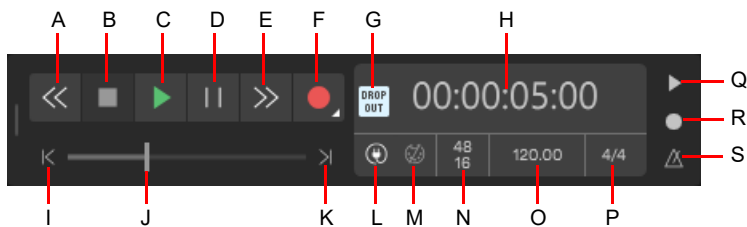
Figure 259. Transport module sizes.



To show/hide the Transport module






Right-click the Control Bar and select **Modules > Transport**.


Figure 260. The Transport module.



A. Rewind B. Stop C. Play D. Pause E. Fast Forward F. Record G. Dropout indicator H. Current Now time (this space is also used for progress bars and "Waiting for sync" messages) I. Go to Start (RTZ) J. Position K. Jump to project end L. Audio Engine on/off M. Reset/Panic N. Sample rate and bit depth O. Tempo P. Meter Q. Metronome during record R. Metronome during playback S. Click to open metronome settings

The Transport module contains the following controls:

- ▶ **Rewind** . Gradually rewind the project.
- ▶ **Stop** . Stop playback.
- ▶ **Play** . Start/stop playback.
- ▶ **Pause** . Pause/resume playback.
- ▶ **Fast Forward** . Gradually fast forward the project.

▶ **Record** . Start recording (requires at least one track to be armed for recording). Right-click to access global record options. Click and keep the mouse button pressed for a brief moment to choose the desired record mode and how new Take lanes are created during recording. For details, see [“Recording modes”](#) on page 270.

▶ **Comping**. When recording, previously recorded material on the track is not heard. When a recording is done, the newly recorded material is heard and all other takes are time-muted for the duration of the new material.

Comp record mode will record all takes as independent Take lanes. At the end of a recording pass, only the most recently recorded takes will be audible. This is achieved by automatically comping, isolating the clips in the recording and muting other clips in existing Take lanes.

Splits are created in all lanes at the start and end record times.

All clips within the recorded region are automatically "healed", removing any unnecessary splits from prior takes.

All clips in Take lanes that are obscured by the latest record pass are muted.

The comp splitting process follows the same logic as the Comping tool, and will mute all clips that are not part of the latest recording.

▶ **Overwrite**. The new material replaces (overwrites) any existing material. This means that portions of existing clips may be "wiped clean" to make room for newly recorded material. While recording, you will not be able to hear material from existing clips.


▶ **Sound on Sound**. The new material is merged with any existing material. This means that any existing clips on the track are left unchanged and all newly recorded material is stored in new clips. While recording, you will be able to hear material from existing clips. **Note:** When loop recording, you will not be able to hear the prior loop passes until you stop recording. This is because takes are only committed after recording is stopped.


▶ **Step Record**. Open the Step Record window. For details, see [“Step recording”](#) on page 292.


▶ **Takes Create New Lane**. Always create a new lane for each take.

▶ **Takes Reuse Existing Lane**. Reuse existing lanes for each take (this option is not available when using the Comping record mode).

▶ **Takes Reuse Existing Lane, Unless Takes Overlap**. Reuse existing lanes for each take, and only create new lanes if takes overlap.

▶ **Go to Start (RTZ)** . Rewind to the start of the project (or Project Start marker, if present).


▶ **Progress Bar** . Current position in the project. Drag to skip around in the project.


▶ **Go to End** . Skip to the end of the project (or Project End marker, if present).


▶ **Time Display**. The time display section shows useful information about the current project, including the Now time, sample rate and bit depth, tempo and meter. The following information is shown:

▶ **Current Now Time**. The Now time shows your current location in the project. For details, see [“The Now time and how to use it”](#) on page 194. Click the time display to toggle between the following time formats:

- **MBT**. Display time as Measure:Beat:Tick.
- **HMSF**. Display time as Hour:Minute:Second:Frame. This format is also referred to as SMPTE time.
- **Milliseconds**. Display time in milliseconds.
- **Samples**. Display time in samples.

▶ **Dropout Indicator** . Appears whenever the audio engine is stopped as a result of a dropout. For details, see [“Dropouts and other audio problems”](#) on page 1328.

▶ **Audio Engine on/off** . Enable/disable the audio engine. The **Audio Engine** button lights up if the audio engine stops running. To restart the audio engine, click the **Audio Engine** button.

▶ **Reset / Panic (Reset MIDI and Audio)** . Reset any stuck MIDI notes. The **Reset** button flashes if a MIDI note is stuck. To force a restart of the audio and MIDI engine (only if the transport is not playing/recording), including a reset of ASIO, hold down the CTRL key and click the **Reset** button. The **Reset** button sends both controller 123 and individual note off messages to soft synths. For hardware MIDI outs, if necessary you can use the `PanicStrength` Cakewalk.ini variable to specify the default behavior:

```
PanicStrength=0 (controller 123; default)
```

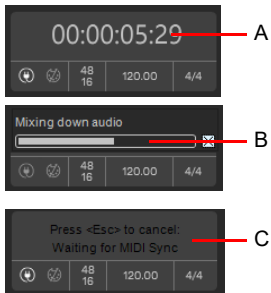
```
PanicStrength=1 (individual note off; slower)
```

- ▶ **Sample Rate / Bit Depth.** The project's sample rate and recording bit depth. Click to open audio preferences (**Edit > Preferences > Audio - Driver Settings**).
- ▶ **Current Tempo.** The current tempo at the Now time. Double-click to change the current tempo.
- ▶ **Current Meter.** The number of beats per measure and the note value of each beat at the current Now time. Click to change the meter. For details, see [“Setting the Meter and Key signatures”](#) on page 265.




The Time Display section also shows the following information:

- ▶ Horizontal progress bar when Sonar is performing certain operations.
- ▶ “Waiting for Sync” message when synchronizing Sonar to an external clock source. When synchronized to an external clock source, the Time Display shows both the current Now time and the SMPTE source time.

Figure 261. The display shows the current Now time, a progress bar or “Waiting for sync” message.



A. Now time **B.** Progress bar **C.** “Waiting for sync” message

- ▶ **Metronome Record on/off** . Enable/disable the metronome during recording. Right-click to access Metronome settings.
- ▶ **Metronome Playback on/off** . Enable/disable the metronome during playback. Right-click to access Metronome settings.
- ▶ **Metronome settings** . Click the metronome icon to open the metronome preferences.

See:

- “The Now time and how to use it” on page 194
- “Controlling playback” on page 193
- “The Now time marker” on page 196
- “The Project Start and Project End markers” on page 197
- “The Project Start and Project End markers” on page 197
- “Audition (selection playback)” on page 447
- “Changing tempos” on page 316
- “Setting the Meter and Key signatures” on page 265
- “The Audio Engine button” on page 286
- “Handling stuck notes” on page 204
- “Dropouts and other audio problems” on page 1328
- “Setting the audio sampling rate and bit depth” on page 268
- “Step recording” on page 292
- “Setting the Metronome and Tempo settings” on page 266

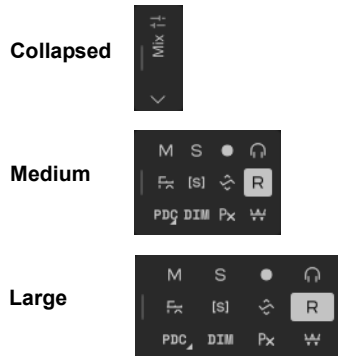
See also:

- “Export module” on page 572
- “Tools module” on page 576
- “Snap module” on page 579
- “Mix module” on page 586
- “Loop module” on page 588
- “Performance module” on page 590
- “Select module” on page 593
- “Punch module” on page 595
- “Screensets module” on page 597
- “ACT module” on page 599
- “Markers module” on page 601
- “Event Inspector module” on page 603
- “Sync Module” on page 605
- “Custom module” on page 607
- “Mix Recall module” on page 609

Mix module

The Mix module lets you configure various playback settings. You can quickly mute/unmute, solo/unsolo and arm/disarm all tracks. You can also configure automation settings and specify the solo behavior.

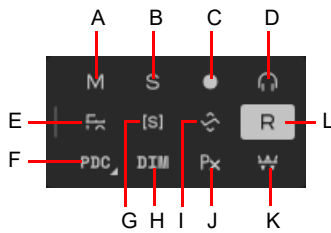
Figure 262. Mix module sizes.



To show/hide the Mix module

Right-click the Control Bar and select **Modules > Mix**.



Figure 263. The Mix module.



A. Mute B. Solo C. Arm D. Input Echo E. Bypass All Effects F. PDC Override G. Exclusive Solo H. Dim Solo I. Offset mode J. Enable/Bypass Plugin Oversampling K. Clear All Automation Write Enables L. Automation Read (playback)

The Mix module contains the following controls:

- ▶ **Mute / Unmute All Tracks** . Click to mute/unmute all tracks. The button is lit if at least one track is muted.
- ▶ **Solo / Unsolo All Tracks** . Click to solo/unsolo all tracks. The button is lit if at least one track is soloed.
 - ▶ **Dim Solo enable/disable** . Enable/disable Dim Solo mode. Dim Solo is a mode in which non-soloed audio tracks/buses are still audible but at a reduced level. For details, see “[Dim Solo mode](#)” on page 214.
 - ▶ **Exclusive Solo enable/disable** . Enable/disable Exclusive Solo mode. With Exclusive Solo mode, you can only solo one track and one bus at a time. For details, see “[Exclusive Solo mode](#)” on page 215.
- ▶ **Arm / Disarm All Tracks** . Click to arm/disarm all tracks. The button is lit if at least one track is armed.
- ▶ **Input Echo On/Off All Tracks** . Enable/disable Input Monitoring on all tracks.
- ▶ **Bypass all Effects** . Bypass all effects globally. For details, see “[Bypassing effects globally](#)” on page 958.
- ▶ **PDC Override** . Enable/disable delay compensation on live tracks, thereby removing the latency during playback and recording of such tracks. Because it's a toggle, you can quickly turn it on to complete your tracking at low latency, and turn it off when finished to hear the track compensated as normal. For details, see “[PDC override](#)” on page 284.
- ▶ **Offset mode** . Enable/disable Offset mode. In Offset mode, you “offset” the current automation in a track using a parameter’s controls. For details, see “[Envelope mode and Offset mode](#)” on page 1187.
- ▶ **Enable/Bypass Plugin Oversampling** . Globally enable/disable plug-in oversampling for plug-ins that already have oversampling enabled. For details, see “[Plug-in oversampling on bounce/freeze/export](#)” on page 949.

- ▶ **Global Automation Playback** . Globally enable/disable all automation playback.
- ▶ **Clear All Automation Write Enables** . Globally disable **Automation Write Enable** for all armed parameters.

See:

- “Silencing tracks” on page 212
- “To mute or solo a bus” on page 922
- “Muting and soloing soft synth tracks” on page 894
- “Soloing tracks” on page 213
- “Dim Solo mode” on page 214
- “Exclusive Solo mode” on page 215
- “Arming tracks for recording” on page 273
- “Input monitoring” on page 282
- “To globally bypass all effects in a project” on page 958
- “To globally bypass all track, bus or clip effects” on page 958
- “PDC override” on page 284
- “Automation Read and Automation Write buttons” on page 1168
- “Recording individual fader or knob movements” on page 1169
- “Creating and editing automation envelopes” on page 1177
- “Automating individual effects parameters” on page 1191
- “Recording automation data from an external controller” on page 1192

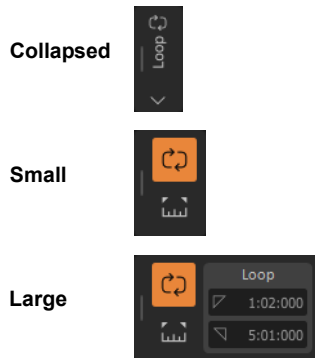
See also:

- “Export module” on page 572
- “Tools module” on page 576
- “Snap module” on page 579
- “Transport module” on page 582
- “Loop module” on page 588
- “Performance module” on page 590
- “Select module” on page 593
- “Punch module” on page 595
- “Screenset module” on page 597
- “ACT module” on page 599
- “Markers module” on page 601
- “Event Inspector module” on page 603
- “Sync Module” on page 605
- “Custom module” on page 607
- “Mix Recall module” on page 609

Loop module

The Loop module lets you control loop settings.

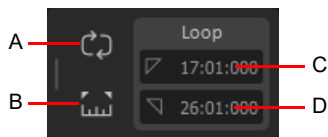
Figure 264. Loop module sizes.



To show/hide the Loop module



Right-click the Control Bar and select **Modules > Loop**.


Figure 265. The Loop module.



A. Loop On/Off B. Set Loop Time to Selection C. Loop Start Time D. Loop End Time

The Loop module contains the following controls:

- ▶ **Loop on/off** . Enable/disable playback looping.
- ▶ **Set Loop Points to Selection** . Set the Loop Start time to the start (From) time of the selection, and the Loop End time to the end (Thru) time of the selection.
- ▶ **Loop Start Time.** The current Loop Start time. Click to modify.
- ▶ **Loop End Time.** The current Loop End time. Click to modify.

 **Tip:** If a numeric time field has focus, you can press the G key to access a list of marker positions.

See:

[“Loop recording”](#) on page 286

[“Looping”](#) on page 205

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

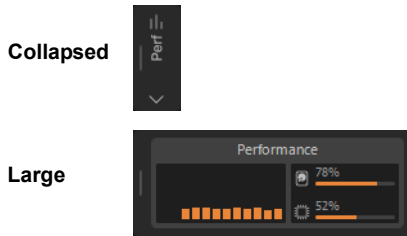
[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Performance module

The Performance module lets you monitor your computer's performance, including CPU, disk and memory activity.

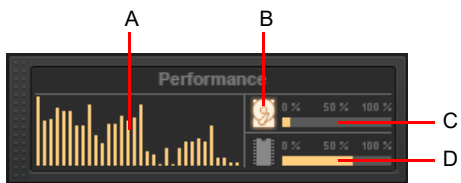
Figure 266. Performance module sizes.



To show/hide the Performance module

Right-click the Control Bar and select **Modules > Performance**.

Figure 267. The Performance module.



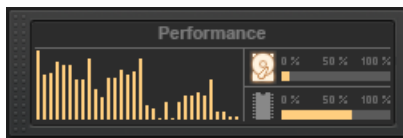
A. CPU meters (one per core) B. Disk Activity indicator C. Disk Space meter D. Memory Usage meter

The Performance module contains the following controls:

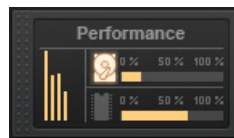
- ▶ **CPU meters.** The CPU meters let you monitor your computer's CPU activity. Right-click the CPU meters to specify the global CPU meter mode:
 - ▶ **Audio Processing.** Measures Sonar's audio processing load, which is the time it takes to process a buffer full of audio data as a percentage of the maximum time available to process that data and maintain uninterrupted playback. There is one CPU meter for each core in your computer, up to 128 cores. There is some tolerance built into the meter, so it is possible that it will exceed 100% at times (more so during recording than playback).
 - ▶ **System Performance.** Displays the global system-wide load across all cores, as reported by the operating system rather than by measuring Sonar's audio processing load.
 - ▶ **Overall App Performance.** Displays a single CPU meter for the entire Sonar process CPU utilization across all cores.




Note: The width of the Performance module depends on the number of CPU cores available.



32 cores



4 cores

- ▶ **Disk Activity indicator**  Measures how much of the available time Sonar is using to perform input/output functions on your hard disk. The size of your setup's I/O buffer size (listed under **File System** in **Edit > Preferences > Audio - Sync and Caching**) determines how much time is allowed to perform disk operations and maintain uninterrupted playback. When Sonar performs disk operations, the Disk Activity indicator changes color from yellow to red to indicate the time Sonar is taking to complete each cycle of disk input/output. A red icon indicates very high data activity.
- ▶ **Disk Space meter.** Shows the amount of available space on the drive where your wave data directory is located. The tooltip shows the actual remaining disk space on your audio disk.
- ▶ **Memory Usage (RAM) meter.** Shows the total memory (RAM) usage by your computer, not just by Sonar.

i **Note:** *If you experience a dropout or your CPU or Disk meters are reading high, there are steps you can take to improve your audio performance. For more information, see “Audio dropouts or crashes during playback” on page 1392.*

CPU metrics

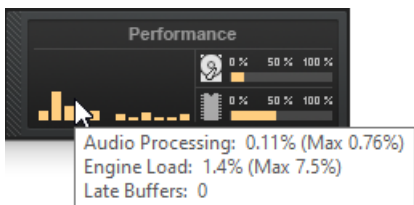
Diagnosing glitches in audio playback is easy with the **Engine Load** and **Late Buffers** metrics in the Performance module tooltip. To view these new metrics, hover the mouse over the Performance module. **Note:** you must have **Show Tooltips** enabled in **Preferences > Customization - Display** to see this.

The **Engine Load** value is a percentage of the total time the engine took to process an audio buffer. If it takes 100% or more of the allotted time, the buffer is processed too late and it will result in audio glitches/distortion. The value in parenthesis represents the max engine load since the time the engine started.

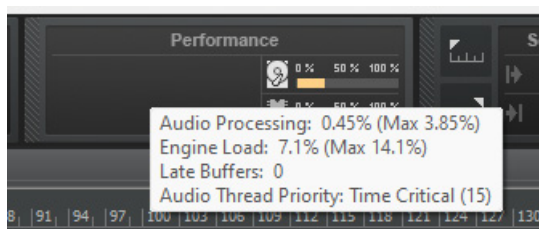
Engine load is a better metric to help troubleshoot audio glitches during playback since it accounts for other delays in synchronizing and processing audio workloads beyond what the CPU meters report. It's normal for engine load to be higher than the average CPU meter value shown.

The **Late Buffers** count indicates the total number of buffers that took too long to process since the time the engine started. Too many late buffers will result in audible glitches or distortion in playback due to the audio device not receiving buffers in time.

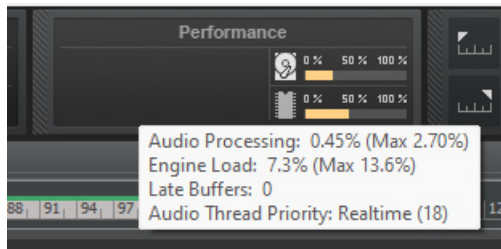
i **Note:** *It's OK to have a few sporadic late buffers during playback since it will not result in audible glitches.*



The **Audio Thread Priority** can be useful for troubleshooting purposes.



If the main audio thread is running in MMCSS mode, the tooltip should read like this:



Note: *If the tooltip shows “Time Critical” when MMCSS is enabled in ASIO mode, it’s possible that the driver is not using MMCSS, or has set up MMCSS incorrectly. In Realtime mode, priority may be higher than 18.*

See:

- “CPU meter/Disk meter/Dropout indicator” on page 1324
- “Improving audio performance” on page 1311
- “Getting the most out of your computer” on page 1321
- “Reduce GUI updates to improve playback performance” on page 1326
- “Improving recording performance” on page 1336

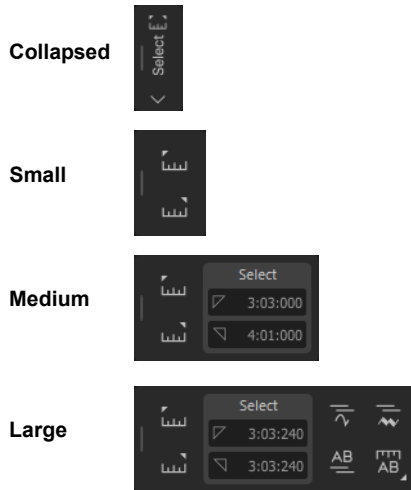
See also:

- “Export module” on page 572
- “Tools module” on page 576
- “Snap module” on page 579
- “Transport module” on page 582
- “Mix module” on page 586
- “Loop module” on page 588
- “Select module” on page 593
- “Punch module” on page 595
- “Screenset module” on page 597
- “ACT module” on page 599
- “Markers module” on page 601
- “Event Inspector module” on page 603
- “Sync Module” on page 605
- “Custom module” on page 607
- “Mix Recall module” on page 609

Select module

The Select module lets you control the selection From and Thru times.

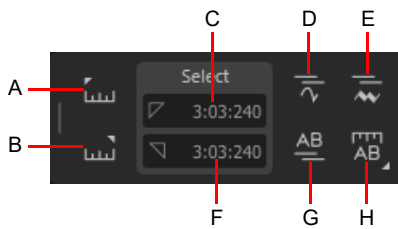
Figure 268. Select module sizes.



To show/hide the Select module






Right-click the Control Bar and select **Modules > Select**.


Figure 269. The Select module.




A. Set Select From = Now **B.** Set Select Thru = Now **C.** Select From Time **D.** Select Track Envelopes with Clips **E.** Select Track Articulations with Clips **F.** Select Thru Time **G.** Select Events with Sections **H.** Select Sections with Time Ruler

The Select module contains the following controls:

- ▶ **Set Selection From = Now** . Specify the Now time as the time from which a selection extends.
- ▶ **Set Selection Thru = Now** . Specify the Now time as the time through which a selection extends.
- ▶ **Select From Time.** The current From time. Click to modify.
- ▶ **Select Thru Time.** The current Thru time. Click to modify.
- ▶ **Select Track Envelopes with Clips** . When enabled, selecting a clip will also select any overlapping track envelopes.
- ▶ **Select Track Articulations with Clips** . When enabled, selecting a clip will also select any overlapping track articulations.
- ▶ **Select Events with Sections** . Enable/disable automatic selection of track events when selecting Arranger sections. By default, clicking an Arranger section also selects underlying track events. Clicking again de-selects track events, while retaining selection of the section.

- ▶ **Select Sections with Time Ruler** . When enabled, making a time selection in the time ruler will also select any overlapping Arranger sections. Right-click or keep the mouse button pressed for a brief moment specify if sections should be selected in all Arranger tracks, or only the active Arranger track:
 - ▶ **Select Sections with Time Ruler (Active Arranger Track)**. Making a time selection in the time ruler will also select any overlapping Arranger sections in the active Arranger track.
 - ▶ **Select Sections with Time Ruler (All Arranger Tracks)**. Making a time selection in the time ruler will also select any overlapping Arranger sections in all Arranger tracks.

 **Tip:** *If a numeric time field has focus, you can press G to access a list of marker positions.*

See:

[“Selecting clips”](#) on page 411

[“Selecting and editing events”](#) on page 779

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

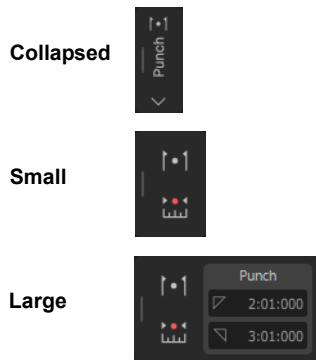
[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Punch module

The Punch module lets you control auto-punch settings.

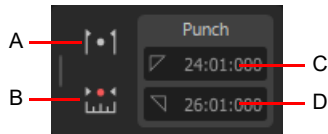
Figure 270. *Punch module sizes.*



To show/hide the Punch module



Right-click the Control Bar and select **Modules > Punch**.


Figure 271. *The Punch module.*



A. Auto-Punch On/Off B. Set Punch Time to Select C. Punch In Time D. Punch Out Time

The Punch module contains the following controls:

- ▶ **Auto-Punch on/off** . Enable/disable punch recording.
- ▶ **Set Punch Time to Selection** . Set the Punch In time to the start (From) time of the selection, and the Punch Out time to the end (Thru) time of the selection.
- ▶ **Punch In Time.** The current Punch In time. Click to modify.
- ▶ **Punch Out Time.** The current Punch Out time. Click to modify.

 **Tip:** If a numeric time field has focus, you can press G to access a list of marker positions.

See:

[“Punch recording”](#) on page 289

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Screenset module

A *screenset* is a snapshot of the current layout of various views and windows in a project, including which windows are open, their size, position, zoom level and whether they are docked or floating. You can create up to 10 screensets per project and freely switch between screensets at any time.

Screensets can be selected and edited from the Screenset module in the Control Bar, or with number keys 1-0 on your computer keyboard.

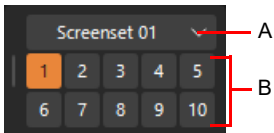
Figure 272. Screenset module sizes.



To show/hide the Screenset module

Right-click the Control Bar and select **Modules > Screenset**.

Figure 273. The Screenset module.



A. Screenset list B. Screenset buttons 1-10

The Screenset module in the Control Bar contains the following controls:

- ▶ **Screenset menu.** The **Screenset** menu lets you select, revert, lock, rename, duplicate and import screensets. The name of the current screenset is shown in the menu. The menu contains the following commands:
 - ▶ **1 [screenset 1 name] - 0 [screenset 10 name].** Select screenset 1 through 10.
 - ▶ **Revert Current Screenset.** Revert the current screenset to its last saved state before the project was saved. See [“To revert the current screenset to its last saved state”](#) on page 1208.
 - ▶ **Lock/Unlock Current Screenset.** Lock the current screenset to prevent any modifications. See [“To prevent the current screenset from being modified”](#) on page 1207.
 - ▶ **Rename Current Screenset.** Rename the current screenset. See [“To name or rename the current screenset”](#) on page 1207.
 - ▶ **Duplicate Current Screenset to.** Copy the current screenset to another screenset location (1 to 0). Select the target screenset location from the submenu. The selected target screenset becomes the current screenset. See [“To duplicate the current screenset”](#) on page 1207.
 - **1 [screenset 1 name] - 0 [screenset 10 name].** Duplicate the current screenset to screenset 1 through 10.
 - ▶ **Import Screensets from <source file name>.cwp.** Import screensets from another open project. Any locked screensets in the current project are not overwritten. See [“To import screensets from another project”](#) on page 1207.
- ▶ **1-10 buttons** **1** - **10**. Select screensets 1 through 10. You can also press the 1-0 keys on the computer keyboard to select screensets 1 through 10. The active screenset button is highlighted.

See:

[“Screensets”](#) on page 1205

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

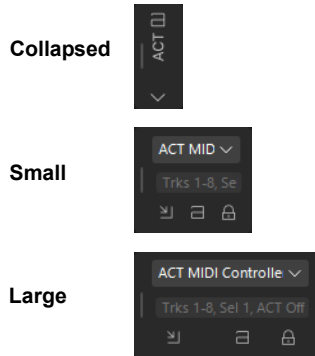
[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

ACT module

Active Controller Technology (ACT) allows you to use a control surface or MIDI controller to control the plug-in effect or soft synth that has focus. Sonar communicates with control surfaces via special control surface plug-ins (see “External devices” on page 1341). The ACT module lets you configure ACT settings for a specific control surface plug-in.

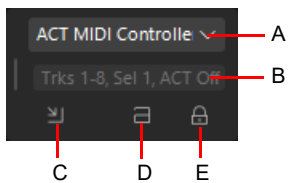
Figure 274. ACT module sizes.



To show/hide the ACT module




Right-click the Control Bar and select **Modules > ACT**.

Figure 275. The ACT module.



A. Controller/surface name B. Status display C. Open property page D. ACT Learn E. ACT Lock

The ACT module contains the following controls:

- ▶ **Controller / Surface Name.** Select the control surface plug-in to control.
- ▶ **Controller / Surface Status Display.** Status display for the selected control surface plug-in.
- ▶ **Open Control Surface Plug-in** . Open the property page for the selected control surface plug-in.
- ▶ **ACT Learn** . Enable/disable ACT Learn. ACT Learn allows you to assign a specific effect/synth parameter to a specific hardware control on your control surface. For more information, see “To edit the default ACT mappings” on page 1365.
- ▶ **ACT Lock** . Lock/unlock the current ACT context (the effect/synth that has focus). For more information, see “ACT” on page 1364.

See:

[“ACT”](#) on page 1364

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

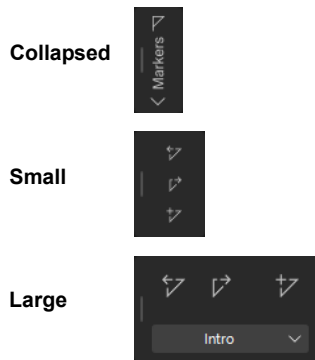
[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Markers module

The Markers module lets you navigate by markers and insert new markers.

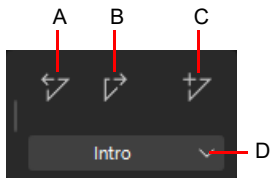
Figure 276. Markers module sizes.



To show/hide the Markers module




Right-click the Control Bar and select **Modules > Markers**.

Figure 277. The Markers module.



A. Jump to previous marker B. Jump to next marker C. Insert marker D. Current marker

The Markers module contains the following controls:

- ▶ **Previous Marker** . Jump to the previous marker.
- ▶ **Next Marker** . Jump to the next marker.
- ▶ **Insert Marker** . Insert a new marker.
- ▶ **Current Marker Display**. This list shows the current marker and lets you instantly jump to any marker in the project.

Note: By default, the **Previous Marker**  and **Next Marker**  buttons also jump to the previous/next Arranger sections. You can change this behavior with the following `cakewalk.ini` variables:

```
UseArrSecStartForMarkerNavigation=1 (default 1 [on])
UseArrSecEndForMarkerNavigation=1 (default 0 [off])
```

For details, see [“Initialization files”](#) on page 1419 and [“Cakewalk.ini”](#) on page 1420.

See:

[“Creating and using markers”](#) on page 432

[“Navigating by Arranger sections”](#) on page 386

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Event Inspector module”](#) on page 603

[“Sync Module”](#) on page 605

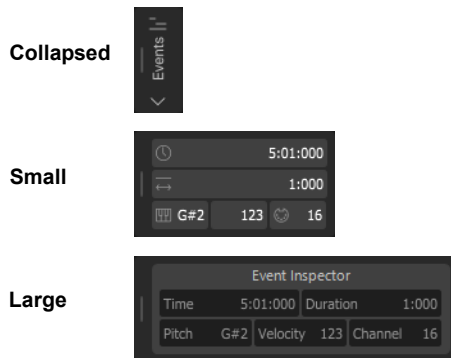
[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Event Inspector module

The Event Inspector module lets you view and modify settings for selected clips and MIDI Note events. If you select multiple notes, the **Event Inspector** module displays the note value if all selected note values are the same. If the note values are different, the Event Inspector does not display anything.

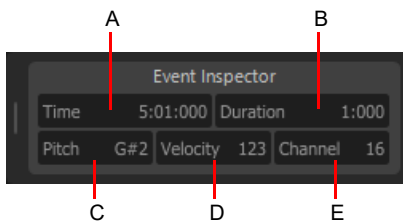
Figure 278. Event Inspector module sizes.



To show/hide the Event Inspector module

Right-click the Control Bar and select **Modules > Event Inspector**.

Figure 279. The Event Inspector module.



A. Time B. Duration C. Pitch D. Velocity E. Channel

The Event Inspector module contains the following controls:

- ▶ **Time.** Start time of the selected event(s), specified as a valid M:B:T time value. Separate values with a colon or a space. For example, measure 2, Beat 3, Tick 720 would be written as 2:3:720.
- ▶ **Duration.** Duration of the selected event(s), specified as a PPQ value. You can also specify a percentage of the current duration value. For example, to double the duration, type **200%** and press ENTER.
- ▶ **Pitch.** Pitch of the selected event(s), specified as note names (C0 through G10) or note numbers (0 through 127). You can also use a modifier to raise or lower the value by a number of half-steps. To raise the pitch by 2 half-steps, type **+2** and press ENTER. To lower the pitch by 2 half-steps, type **-2** and press ENTER.
- ▶ **Vel.** Velocity value of the selected event(s), specified as a value between 0 and 127. You can also use a modifier to raise or lower the current velocity value (+/- 0 through 127). You can also specify a percentage of the current velocity value. For example, to double the velocity, type **200%** and press ENTER.
- ▶ **Channel.** MIDI channel assigned to the selected events, specified as a value between 1 through 16.

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Sync Module”](#) on page 605

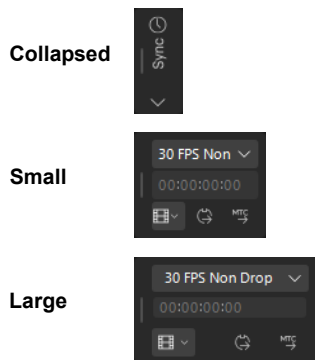
[“Custom module”](#) on page 607

[“Mix Recall module”](#) on page 609

Sync Module

The Sync module lets you configure synchronization settings.

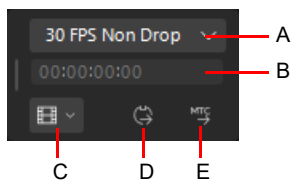
Figure 280. Sync module sizes.



To show/hide the Sync module

Right-click the Control Bar and select **Modules > Sync**.

Figure 281. The Sync module.









A. SMPTE/MTC format B. Incoming timecode C. Sync type D. Transmit MIDI Sync E. Transmit MTC Sync

The Sync module contains the following controls:

- ▶ **SMPTE/MTC format.** Select the time code format. The following frame rates are supported:
 - ▶ **23.976 frames per second (FPS).** Typically used with H.264/MPEG-4 AVC video.
 - ▶ **24 frames per second (FPS).** Used for theatrical film worldwide. Any film in North America or Japan uses this setting.
 - ▶ **25 FPS.** Used for PAL/SECAM video and some film in countries that use 50 Hz wall electricity. This is the setting to use when synchronizing to any European video format.
 - ▶ **29.97 FPS Drop.** NTSC broadcast and long format video in North America and Japan. This setting synchronizes the video perfectly with Sonar, but the sequencer position displayed in the Now Time and Big Time displays will gradually drift and become incorrect over long periods of time. The audio and MIDI synchronization to the external device will not be affected by this discrepancy.
 - ▶ **29.97 FPS Non Drop.** NTSC non-broadcast and short length video in North America and Japan. Used for some music projects. This setting synchronizes the video perfectly with Sonar, but the sequencer position displayed in the Now Time and Big Time displays will gradually drift and become incorrect over long periods of time. The audio and MIDI synchronization to the external device will not be affected by this discrepancy.
 - ▶ **30 FPS Drop.** Not a standard type of timecode, used rarely for speed correction and transfer problems in tape based systems.
 - ▶ **30 FPS Non Drop.** Most music projects and some film in North America. This is the best choice for any music project and should be used unless the situation dictates otherwise.
- ▶ **Incoming timecode.** Shows the current time of incoming time code when synchronizing to an external device.

► **Sync type.** Select the sync type. The following sync types are supported:

- **Internal Sync** . Timing is determined by the clock on the computer motherboard.
- **MIDI Sync** . Timing is determined by the clock on an external MIDI device.
- **SMPTE/MTC Sync** . Timing is determined by a time code signal (in SMPTE or some other format) recorded on some external medium or generated and sent by Sonar.
- **Audio Sync** . Timing is determined by the clock on the computer's audio interface.
- **Transmit MIDI Sync** . Transmit MIDI Sync to external MIDI devices, such as drum machines, stand-alone MIDI hardware sequencers, and sequencers built into MIDI keyboards (only available when using the Internal or Audio clock). Sonar sends messages to all other devices to start and stop playback and to keep all the devices in sync. Sonar can send MIDI Sync on multiple MIDI output ports. For details, see ["MIDI synchronization"](#) on page 1295.
- **Transmit MTC Sync** . Transmit MIDI Time Code (MTC) to external devices that can receive MTC. SMPTE/MTC is a position and timing reference that indicates the current location in the project and how quickly the project should be playing. SMPTE/MTC time code labels the position in a project in hours, minutes, seconds, and frames. The speed of playback is indicated by a frame rate. Sonar can send MTC on multiple output ports simultaneously. For details, see ["SMPTE/MIDI time code synchronization"](#) on page 1298.

See:

- ["Synchronizing your gear"](#) on page 1291
- ["MIDI synchronization"](#) on page 1295
- ["SMPTE/MIDI time code synchronization"](#) on page 1298
- ["Audio - Sync and Caching \(Advanced\)"](#) on page 1635

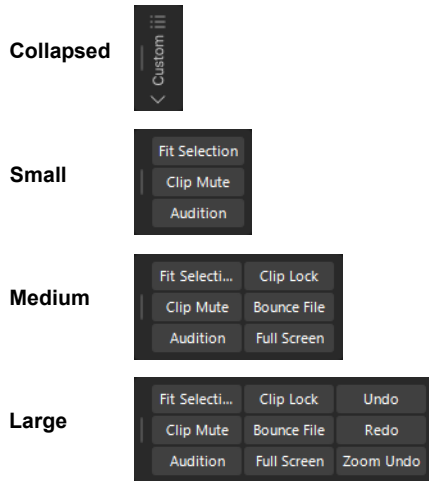
See also:

- ["Export module"](#) on page 572
- ["Tools module"](#) on page 576
- ["Snap module"](#) on page 579
- ["Transport module"](#) on page 582
- ["Mix module"](#) on page 586
- ["Loop module"](#) on page 588
- ["Performance module"](#) on page 590
- ["Select module"](#) on page 593
- ["Punch module"](#) on page 595
- ["Screensets module"](#) on page 597
- ["ACT module"](#) on page 599
- ["Markers module"](#) on page 601
- ["Event Inspector module"](#) on page 603
- ["Custom module"](#) on page 607
- ["Mix Recall module"](#) on page 609

Custom module

The Custom module lets you assign various Sonar commands and actions to buttons. You can assign up to 9 buttons depending on the module size: small shows 3 buttons, medium shows 6 buttons, and large shows all 9 buttons.

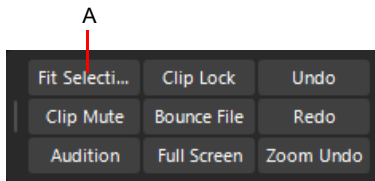
Figure 282. Custom module sizes.



To show/hide the Custom module

Right-click the Control Bar and select **Modules > Custom**.

Figure 283. The Custom module.



A. Assignable button (right-click to assign)

Right-click a button to assign a command. The following options are available:

- ▶ **None.** Clear the button assignment.
- ▶ **Menu Items.** Assign any of Sonar's main menu commands.
- ▶ **Commands.** Assign any Sonar command that is exposed as a key binding. For details, see ["Key bindings"](#) on page 1219.
- ▶ **Rename.** Rename the button.

To assign a button

Right-click a button, point to **Menu Items** or **Commands**, then select the desired command.

To rename a button

Right-click a button and select **Rename** on the pop-up menu.

To clear a button assignment

Right-click a button and select **None** on the pop-up menu.

Note: Button assignments are saved with workspaces by default (see ["Workspaces"](#) on page 667). If you use a workspace, be sure to resave the workspace after making button assignments. Otherwise, the next time you load a project or reload the workspace, the button assignments will revert to the saved workspace assignments.

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

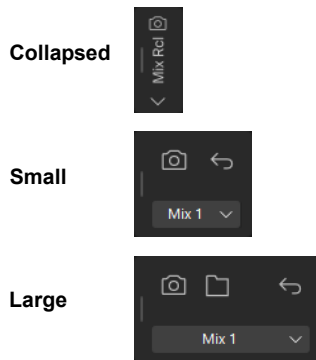
[“Sync Module”](#) on page 605

[“Mix Recall module”](#) on page 609

Mix Recall module

The Mix Recall module lets you save and recall multiple mixes for the current project.

Figure 284. Mix Recall module sizes.



To show/hide the Mix Recall module

Right-click the Control Bar and select **Modules > Mix Recall**.




Figure 285. The Mix Recall module.



A. Save Scene B. Save As New Scene C. Recall Previous Scene D. Mix Recall menu

The Mix Recall module contains the following controls:

- ▶ **Mix Recall menu.** The **Mix Recall** menu lets you select, save, load, rename, and delete Mix Scenes. The name of the current Mix Scene is shown in the menu. The menu contains the following commands:
 - ▶ **List of Mix Scenes.** List of saved Mix Scenes. Select a Mix Scene to load its mix. If the project contains more than 10 Mix Scenes, the list is shown in a **Recall Scene** submenu.
 - ▶ **Recall Previous Scene.** Load the previous Mix Scene. This allows you to quickly compare two different mixes by toggling between the two most recent Mix Scenes. The name of the previous Mix Scene is shown in parenthesis.
 - ▶ **Reset Mix.** Reset all mix parameters to their default values and clear any automation envelopes. This command only applies to the settings that are selected in the **Mix Recall Settings** dialog box (see [“To configure Mix Recall settings”](#) on page 1004 and [“Mix Recall Settings dialog”](#) on page 1729).
 - ▶ **Save Scene.** Save the current mix to the selected Mix Scene. If no Mix Scene is selected, a new Mix Scene (and `.cwm` file) is created.
 - ▶ **Save As New Scene.** Save the current mix to a new Mix Scene.
 - ▶ **Rename Scene.** Rename the selected Mix Scene. Note: this command only creates a friendly name for the current project; it does not rename the actual `.cwm` file that is stored on your computer's hard disk since the Mix Scene might also be used by other projects.
 - ▶ **Delete Scene.** Delete the selected Mix Scene. Note: this command only removes the project's reference to the Mix Scene, it does not delete the underlying `.cwm` file from your computer's hard disk since the Mix Scene might also be used by other projects.

- ▶ **Delete All Scenes.** Delete all listed Mix Scenes for the project. Note: this command only removes the project's reference to the Mix Scenes, it does not delete the underlying `.cwm` files from your computer's hard disk since the Mix Scenes might also be used by other projects.
- ▶ **Mix Recall Settings.** Open the **Mix Recall Settings** dialog box, which lets you specify the type of data that is applied when you load a Mix Scene or use the **Recall Previous Scene** and **Reset Mix** commands. You can choose to restore all the mix data (default) or just a subset of the data. You can also specify if the operation should apply to all tracks and buses, or only to selected tracks or buses. For details, see [“To configure Mix Recall settings”](#) on page 1004.
- ▶ **Save Scene** . Save the current mix to the selected Mix Scene. If no Mix Scene is selected, a new Mix Scene (and `.cwm` file) is created.
- ▶ **Save As New Scene** . Save the current mix to a new Mix Scene.
- ▶ **Recall Previous Scene** . Load the previous Mix Scene. This allows you to quickly compare two different mixes. Right click the **Recall Previous Scene** button to open the **Mix Recall Settings** dialog box.

See:

[“Mix Recall”](#) on page 998

See also:

[“Export module”](#) on page 572

[“Tools module”](#) on page 576

[“Snap module”](#) on page 579

[“Transport module”](#) on page 582

[“Mix module”](#) on page 586

[“Loop module”](#) on page 588

[“Performance module”](#) on page 590

[“Select module”](#) on page 593

[“Punch module”](#) on page 595

[“Screenset module”](#) on page 597

[“ACT module”](#) on page 599

[“Markers module”](#) on page 601

[“Event Inspector module”](#) on page 603

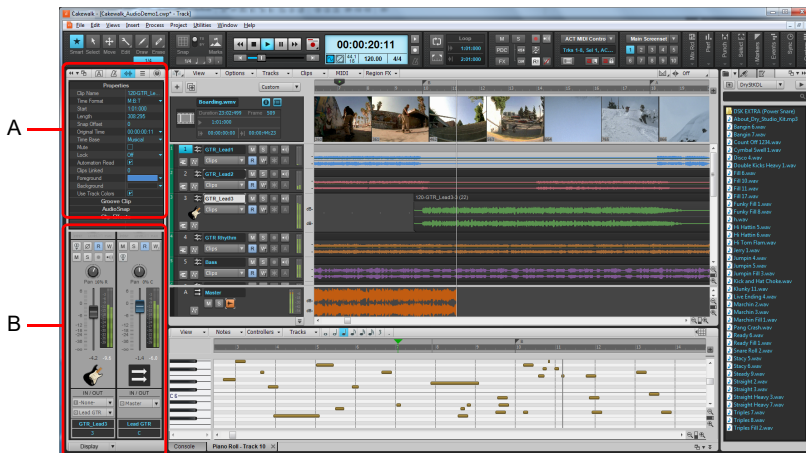
[“Sync Module”](#) on page 605

[“Custom module”](#) on page 607

Inspectors

When working on a project, you will frequently need to access track and clip parameters and mix controls. The Track Inspector and Properties Inspector provide easy access to relevant settings for the selected track(s) or clip(s).

Figure 286. Use the Track Inspector and Properties Inspector to configure track and clip settings.



A. Properties Inspector B. Track Inspector

The Inspector pane appears to the left of the Track view, but can also be moved to the right side. There are five separate inspectors:

- ▶ **Arranger Inspector.** The Arranger Inspector shows all the arranger sections defined in the project's timeline, and allows you to create unlimited different arrangements of the current project. Each arrangement can contain any combination of sections, in any order. For details, see ["Arranger tracks"](#) on page 354.
- ▶ **Tempo Inspector.** The Tempo Inspector shows a list of all tempo envelope nodes and allows you to edit each tempo change BPM, time position, and curve type. For details, see ["Tempo Inspector"](#) on page 315 and ["Using the Tempo Inspector"](#) on page 328.
- ▶ **Track Inspector.** The Track Inspector shows mix settings for the *current* track, bus, or hardware output, and is essentially identical to a channel strip in the Console view. Advanced MIDI settings are also available for MIDI tracks and Instrument tracks. For details, see ["Track Inspector overview"](#) on page 615.
- ▶ **Properties Inspector.** The Properties Inspector shows properties for the *selected* clip(s), track(s), or bus(es). For details, see ["Properties Inspector overview"](#) on page 627. The Properties Inspector has several modes:
 - ▶ **Clip.** The Clip Properties Inspector displays settings for the currently selected clip(s). For details, see ["Properties Inspector - Clip Properties"](#) on page 628.
 - ▶ **Track.** The Track Properties Inspector lets you type a track name, specify the automation write mode and time base, specify an audio track's stretch methods, specify the default clip colors, and enter a text description. For details, see ["Properties Inspector - Track Properties"](#) on page 633.
 - ▶ **Bus.** The Bus Properties Inspector lets you type a bus name, specify the automation write mode and time base, and enter a text description. For details, see ["Properties Inspector - Bus Properties"](#) on page 636.

Note: Settings in the inspectors are non-destructive, and therefore do not destructively process data in any way. Feel free to experiment with different settings without worrying that changes are permanent.

- ▶ **ProChannel.** ProChannel combines compression, equalization, and tube saturation modeling in one convenient processor. ProChannel is available on each audio track, Instrument track and bus. For details, see “ProChannel” on page 1023.

Note: Due to technical limitations of the VST plug-in format, it is not possible to show more than one instance of a ProChannel module. As a result, the same ProChannel instance can not be displayed in the Inspector and Console view at the same time. If you open ProChannel in the Inspector, the same ProChannel will close in the Console view, and vice versa.

Figure 287. The Track Inspector extends the full height of the Inspector pane, while the Properties Inspector is shown in the top half when visible.



A. Dock/undock Inspector **B.** Show/hide Arranger Inspector **C.** Show/hide Tempo Inspector **D.** Show/hide Clip Properties Inspector **E.** Show/hide Track Properties Inspector **F.** Show/hide ProChannel **G.** Display area for Properties Inspector **H.** Display area for Track Inspectors **I.** Show/hide/configure Track Inspector modules **J.** Section header bars (click to show controls) **K.** Show audio output or MIDI settings (Instrument tracks only)

To show/hide the Inspector pane

Do one of the following:

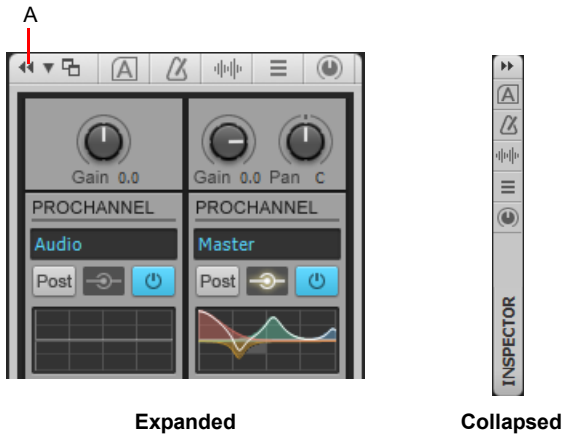
- ▶ On the **Views** menu, click **Inspector**.
- ▶ Press **I** on your computer keyboard.
- ▶ Click the **Docking Options** button in the top right corner of the Inspector pane and select **Collapse**.

To expand/collapse the Inspector pane

When the Inspector is docked, do *one* of the following:

- ▶ Click the **Expand/Collapse** button at the top of the Inspector pane.
- ▶ Press I on your computer keyboard.

Figure 288. Use the **Expand/collapse** button to expand/collapse the Inspector.



A. Expand/Collapse

To dock/undock the Inspector

Do *one* of the following:

- ▶ **To dock the Inspector on the right side.** Click the **Docking Options** button and select **Dock Right**.
- ▶ **To dock the Inspector on the left side.** Click the **Docking Options** button and select **Dock Left**.
- ▶ **To undock the Inspector.** Click the **Docking Options** button and select **Undock**, or click to the left of the **Dock/Undock** button and drag the Inspector to the desired location.


 **Tip:** You can click any blank space at the top of the Inspector pane and drag the Inspector to the desired position.

Figure 289. Use the **Dock/Undock** and **Docking Options** controls to change the position of the Inspector.



A. Docking Options B. Dock/Undock

To enter values in inspectors

Do *one* of the following:

- ▶ Type a value in the text box and press ENTER.
- ▶ Drag the slider or use the mouse wheel.
- ▶ Select/clear the check box.
- ▶ Click the arrow buttons in the inspector to increase or decrease the value.
- ▶ Click the text box and then use the UP ARROW and DOWN ARROW keys to increase or decrease the value.
- ▶ Select a value from the drop-down menu associated with the text box.
- ▶ Put focus on a slider or knob, press F2, then a value in the text box and press ENTER.

To edit multiple tracks/clips simultaneously

You can use the Track Properties and Clip Properties inspectors to modify multiple selected tracks or clips simultaneously. The following rules apply when modifying multiple tracks/clips:

- ▶ If the selected tracks or clips share the same value for a parameter, that parameter will display normally.
- ▶ If the selected tracks or clips have different values for a parameter, that parameter will display as **(Multi)**.
- ▶ If the selected Tracks or Clips are of a different type and it would not be appropriate or possible to modify a parameter, that parameter will be unavailable.

See:

[“Track Inspector overview”](#) on page 615

[“Properties Inspector overview”](#) on page 627:

[“Properties Inspector - Clip Properties”](#) on page 628

[“Properties Inspector - Track Properties”](#) on page 633

[“Properties Inspector - Bus Properties”](#) on page 636

[“Arranger tracks”](#) on page 354

[“ProChannel”](#) on page 1023

Track Inspector overview

The Track Inspector provides mixing controls for the currently selected audio track, MIDI track, Instrument track, bus or hardware output. The Track Inspector is essentially identical to a channel strip in the Console view. Any changes you make in the Track Inspector are reflected in the corresponding Console view channel strip, and vice versa. The Track Inspector modules can be shown/hidden independently from the corresponding Console view modules.

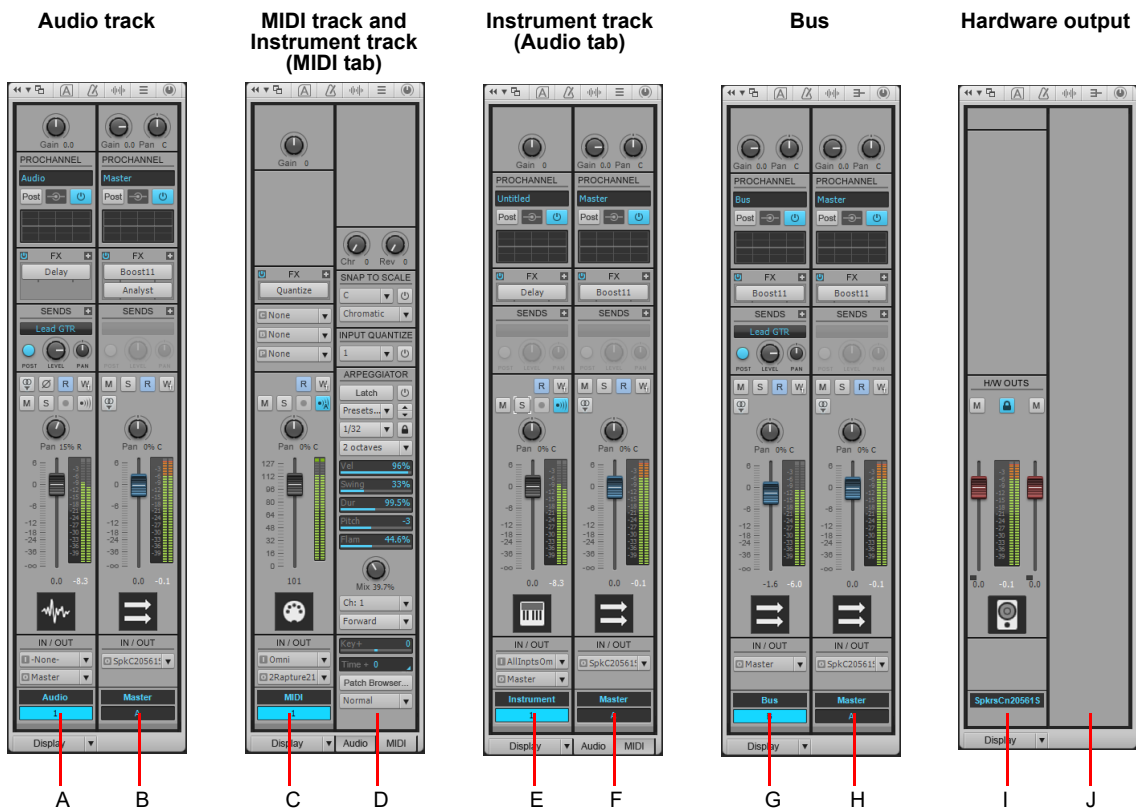
The Track Inspector is divided in two. The left strip shows mix controls for the current track/bus/hardware output. The right strip varies depending on the current track type, as shown in the following table.

| Current track type | Left strip | Right strip |
|--------------------|---------------------------|---|
| Audio | Selected audio track | Output of selected track or send |
| MIDI | Selected MIDI track | Arpeggiator, Input Quantize, Snap to Scale settings, MIDI chorus, MIDI reverb, Bank Select Method, Key+ and Time+ for selected MIDI track |
| Instrument | Selected Instrument track | Audio tab: Output of selected track or send MIDI tab: Arpeggiator, Input Quantize and Snap to Scale settings for selected Instrument track |
| Bus | Selected bus | Output of selected bus or send |
| Hardware Output | Selected hardware output | Blank |

Table 65. Track inspector controls

Showing both the current track and its output destination side-by-side makes it fast and easy to configure the desired audio routing.

Figure 290. The content displayed in the Track Inspector depends on the current track type.



A. Current audio track **B.** Output of current audio track **C.** Current MIDI track or Instrument track **D.** Advanced MIDI settings for current MIDI track or Instrument track (MIDI tab) **E.** Current Instrument track **F.** Output of current Instrument track (Audio tab) **G.** Selected bus **H.** Output of selected bus **I.** Selected hardware output **J.** The right strip is blank when showing hardware outputs

Note: When the current track is an Instrument track, you can show either audio output controls or advanced MIDI settings in the right strip by selecting the **Audio** tab or **MIDI** tab at the bottom of the Track Inspector.

To show a track/bus/hardware output in the Track Inspector

Do one of the following:

- ▶ Click the desired track, bus or hardware output in the Track view or Console view.
- ▶ Click the Track Name control in the Track Inspector to select any available track, bus or hardware output.

To lock the Track Inspector to a specific track or bus

By default, the Track Inspector dynamically updates to show the current track. However, you can choose to always show a specific track or bus regardless of which track is current.

1. Click the track or bus you want to show in the Track Inspector.
2. Click the Track Name control in the Track Inspector and select **Lock the current track or bus** from the drop-down menu.
To unlock the track or bus, select **Lock the current track or bus** from the menu again.

See:

“Track Inspector controls” on page 616:

“Audio track controls” on page 619

“Bus controls” on page 620

“MIDI track and Instrument track controls” on page 621

“Hardware Output controls” on page 625

“Properties Inspector overview” on page 627

“Inspectors” on page 611

Track Inspector controls

The controls in the Track Inspector vary depending on the current track type.

| Control | Description | Audio track | MIDI track | Instrument track | Bus | Hardware output |
|-----------------|---|-------------|------------|------------------|-----|-----------------|
| Clip | Show/hide the Clip Properties Inspector. | -- | -- | -- | -- | -- |
| Track | Show/hide the Track Properties Inspector. | -- | -- | -- | -- | -- |
| Dock/Undock | Dock/undock the Inspector pane. | -- | -- | -- | -- | -- |
| Docking Options | The Docking Options menu lets you dock/undock/float/collapse the Inspector pane. | -- | -- | -- | -- | -- |
| Gain | Pre-fader input gain for fine tuning a track’s volume or input level to a bus. | x | | | x | |
| Velocity offset | The change in velocity (volume) that will be applied to notes in the track on playback; ranges from –127 to +127. | | x | x | | |
| Input pan | Sets the pan of the audio data sent to the bus. | | | | x | |
| ProChannel | ProChannel is an extended channel strip that provides high-quality Compressor, Equalizer, and Tube saturation processing for each channel. See “ProChannel” on page 1023. | x | | x | x | |

Table 66. Track Inspector controls

| Control | Description | Audio track | MIDI track | Instrument track | Bus | Hardware output |
|----------------------|---|-------------|------------|------------------|-----|-----------------|
| FX Rack | The insert location for a track's plug-ins or soft synths. | x | x | x | x | |
| Send Enable | Activates a send module, which sends a copy of the track signal to a bus. | x | | x | x | |
| Send Level | Controls volume of audio data sent by the send module. | x | | x | x | |
| Send Pan | Adjusts the send pan setting. | x | | x | x | |
| Send Pre/Post switch | Pre (pre-fader) means that the Send signal goes to the bus prior to the track's volume fader; post means the Send signal goes to the bus after the volume fader. | x | | x | x | |
| Send destination | Displays name of bus that the Send is sending data to. | x | | x | x | |
| Channel | The MIDI channel through which the notes will be played. | | x | x | | |
| Bank | The set of patch names available for the track. | | x | x | | |
| Patch | The instrument sound that will be used for playback. | | x | x | | |
| Phase Invert | A switch that inverts the phase of the track. | x | | | | |
| Mono/Stereo | A switch that determines whether a track's signal enters an effect or chain of effects as mono or stereo, regardless of the nature of the track. | x | | | x | |
| Read Automation | Enable/disable automation playback. | x | x | x | x | |
| Write Automation | Enable/disable automation writing. | x | x | x | x | |
| Mute | When enabled, mutes the track. | x | x | x | x | x |
| Solo | When enabled, solos the track. | x | x | x | x | |
| Arm for recording | When enabled, arms the track for audio recording. | x | x | x | | |
| Input echo | Turns input monitoring on or off. | x | x | x | | |
| Waveform Preview | Display the waveform of the audio that's flowing through the bus. | | | | x | |
| Pan | The stereo distribution of the output, ranging from 100% left (hard left) to 100% right (hard right); a value of "C" indicates sound that is centered left-to-right. On stereo tracks, pan acts as balance. | x | x | x | x | |
| Volume | The current volume level for the track, ranging from -INF (silent) to +6 dB (maximum volume). The recording and playback levels are displayed in the Playback and Record meters. | x | x | x | x | x |
| Meter | The recording and playback levels are displayed in the Playback and Record meters. For MIDI tracks, the meter shows MIDI activity and velocity. | x | x | x | x | x |
| Track icon | Track icons allow you to quickly identify a track's contents by instrument. You can assign a new track icon, create your own track icons, and save an icon as part of a track template. | x | x | x | x | x |
| Track number | A sequential track number used for reference. | x | x | x | x | |

Table 66. *Track Inspector controls (Continued)*


| Control | Description | Audio track | MIDI track | Instrument track | Bus | Hardware output |
|--------------------|--|-------------|------------|------------------|-----|-----------------|
| Track name | A name that you assign the track for easy reference. Note that if you do not assign a name to a track, the default name is the track number. This track number will change if you change the order of your tracks. You can click the Track Name control to select any available track, bus or hardware output to display in the Track Inspector. | x | x | x | x | x |
| Track color | Apply a color tint to the channel strip. For details, see “Customizing track/bus colors” on page 238. | x | x | x | x | |
| Input | The input source for the track, used in recording. | x | x | | | |
| Output | The output bus through which the track is played. | x | x | x | x | |
| Link | Hardware out faders can be linked using the Link button  . This allows you to adjust both the left and right channel at the same time. | | | | | x |
| Chorus | Adds MIDI chorus effect to the track. | | x | x | | |
| Reverb | Adds MIDI reverb effect to the track. | | x | x | | |
| Bank Select Method | The Bank Select Method used by your sound module to switch back and forth between banks of sounds. See “Assigning the Bank Select method” on page 1272. | | x | x | | |
| Patch Browser | Opens the “Patch Browser dialog” on page 1620 dialog box, which lets you search for patches by name. | | x | x | | |
| Key+ | The number of half steps by which the notes in the track are transposed on playback (e.g., 12 to transpose up one octave). | | | | | |
| Time+ | An offset applied to the start time of the events in the track. | | x | x | | |
| Arpeggiator | The Arpeggiator lets you play intricate patterns of notes that would otherwise be extremely difficult or impossible to play manually and at speeds and octave ranges that exist beyond the physical limitations of the player or keyboard range. See “Arpeggiator section” on page 624. | | x | x | | |
| Input quantize | Input quantizing allows you to automatically quantize MIDI input during recording. See “Input Quantize section” on page 623. | | x | x | | |
| Snap to scale | When Snap to Scale is enabled, any notes that you draw or move in the Piano Roll view stay within the selected scale. See “Snap to Scale section” on page 623. | | x | x | | |
| Display | The Display menu lets you show/hide modules in the Track Inspector. | x | x | x | x | x |
| Module Options | The Module Options menu lets you configure settings for various modules. | x | x | x | x | x |
| Audio tab | Show audio output controls in the right side strip. | | | x | | |
| MIDI tab | Show advanced MIDI controls in the right side strip. | | | x | | |

Table 66. *Track Inspector controls (Continued)*

To specify the maximum number of visible Sends

Click the **Display** control at the bottom of the Track Inspector, point to **Module Options > Sends** and choose one of the following options:

- ▶ Maximum Visible Sends: 1
- ▶ Maximum Visible Sends: 2
- ▶ Maximum Visible Sends: 4
- ▶ Maximum Visible Sends: 8
- ▶ Maximum Visible Sends: Unlimited

See also:

[“Audio track controls”](#) on page 619

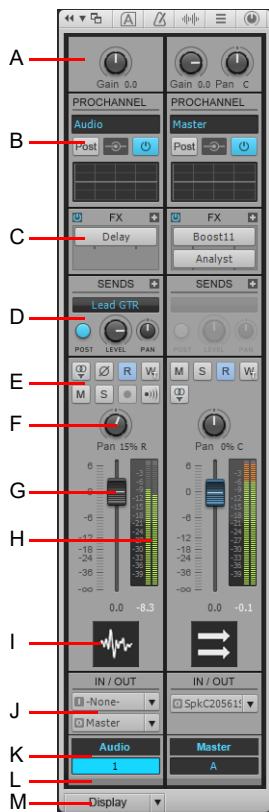
[“Bus controls”](#) on page 620

[“MIDI track and Instrument track controls”](#) on page 621

[“Hardware Output controls”](#) on page 625

Audio track controls

Figure 291. Track Inspector controls for audio tracks.



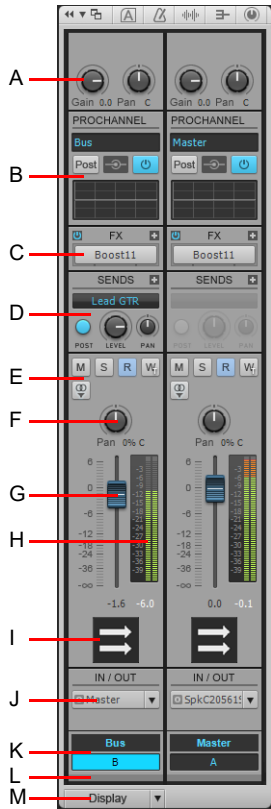
A. Input gain **B.** ProChannel **C.** FX Rack **D.** Sends **E.** Mute, Solo, Arm, Input Echo, Phase Invert, Stereo Interleave, Read Automation, Write Automation **F.** Pan **G.** Volume **H.** Meter **I.** Track icon **J.** Input and output **K.** Track name and number **L.** Track color **M.** Display menu

See also:

[“Track Inspector controls”](#) on page 616

Bus controls

Figure 292. Track Inspector controls for buses.



A. Input gain and pan B. ProChannel C. FX Rack D. Sends E. Mute, Solo, Waveform preview, Read Automation, Write Automation F. Pan G. Volume H. Meter I. Bus Icon J. Output K. Bus name L. Bus color M. Display menu

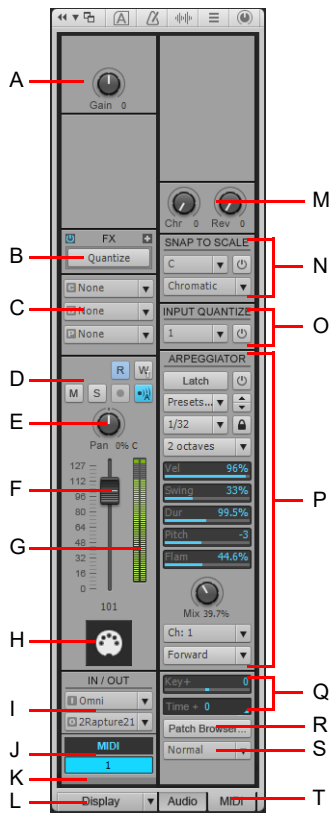
See also:

["Track Inspector controls"](#) on page 616

MIDI track and Instrument track controls

When the current track is a MIDI track, the left strip shows mix controls and the right strip shows Snap to Scale, Input Quantize, Arpeggiator and other advanced MIDI settings. Instrument tracks can show either audio or MIDI controls in the right strip, depending on whether the **Audio** or **MIDI** tab is selected.

Figure 293. Track Inspector controls for MIDI tracks and Instrument tracks.



A. Velocity trim (MIDI tracks) / Input gain (Instrument tracks) **B.** FX Rack **C.** Channel/Bank/Patch **D.** Mute, Solo, Arm, Input Echo, Read Automation, Write Automation **E.** Pan **F.** Volume **G.** Meter **H.** Track icon and number **I.** Input and output **J.** Track name **K.** Track color **L.** Display menu **M.** Chorus and Reverb **N.** Snap to Scale **O.** Input Quantize **P.** Arpeggiator **Q.** MIDI offset controls (Key+ and Time+) **R.** Open Patch Browser **S.** Bank Select Method **T.** Audio and MIDI tabs (Instrument tracks only)

See also:

[“Track Inspector controls”](#) on page 616

Figure 294. Instrument tracks can show audio output or MIDI controls by selecting the **Audio tab** or **MIDI tab**.



A. Audio output B. MIDI controls

Advanced MIDI Controls section

- ▶ **Chorus.** Adds MIDI chorus effect to the track.
- ▶ **Reverb.** Adds MIDI reverb effect to the track.
- ▶ **Key+.** The number of half steps by which the notes in the track are transposed on playback (e.g., 12 to transpose up one octave)
- ▶ **Time+.** The number of "Ticks" on page 1873 that the track's playback timing is offset from the other tracks.
- ▶ **Patch Browser.** Opens the "Patch Browser dialog" on page 1620 dialog box, which lets you search for patches by name.
- ▶ **Bank Select Method.** Your synthesizer uses one of four bank select methods to switch back and forth between banks of sounds. To find the method used for your instrument, check the instrument's User's Guide or the manufacturer's website. The four methods are as follows:
 - ▶ **Normal.** Use for instruments that respond to Controller 0 or Controller 32 bank select messages.
 - ▶ **Controller 0 only.** Use for instruments that only respond to Controller 0 bank select messages.
 - ▶ **Controller 32 only.** Use for instruments that only respond to Controller 32 bank select messages.
 - ▶ **Patch 100...127.** Use for instruments that let you change banks by sending patch changes between 100 and 127.

For more information about Bank Select Methods, see "Assigning the Bank Select method" on page 1272.

Snap to Scale section

- ▶ **Snap to Scale On/Off.** Enables/disables Snap to Scale on the selected track.
 - ▶ **Scale.** Displays current scale for Snap to Scale feature. The drop-down menu contains the following options:
 - ▶ **<scale categories>.** The pre-installed scales are organized into categories such as Diatonic, Pentatonic, Exotic, etc. Point to the desired category and select a scale from the submenu.
 - ▶ **Custom User Scales.** This submenu lists all custom scales you have created.
 - ▶ **Scale Manager.** Select **Scale Manager** to create new scales or edit existing scales. See [“To create a scale”](#) on page 797 and [“To edit or delete a scale”](#) on page 798.
 - ▶ **Root Note.** Use this field to specify the root note of the selected scale.
 - ▶ **Settings.** Use this field to specify how you want Sonar to handle non-scale notes in the Piano Roll view when Snap to Scale is enabled.
 - ▶ **Next, Higher Note.** Sonar moves any non-scale note that you move to the next higher note in the selected scale.
 - ▶ **Previous, Lower Note.** Sonar moves any non-scale note that you move to the previous, lower note in the selected scale.
 - ▶ **Nearest Note.** Sonar moves any non-scale note that you move to the note that is closest in pitch in the selected scale.
- For more information about Snap to Scale, see [“Snap to Scale”](#) on page 796.

Input Quantize section

- ▶ **Input Quantize On/Off.** Enables/disables Input Quantize on the selected track.
 - ▶ **Preset.** Save or select settings that you use often in the drop-down menu. To save a new group of settings, click the Preset list and choose **Quantize Settings** to open the **Input Quantize** dialog box, then type a name in the Preset field and click the **Save** button. To delete a group, select it and click the **Delete** button. The **Input Quantize** dialog box contains the following settings:
 - ▶ **Resolution.** Set the note resolution in either standard note duration or tick value. The resolution determines the size note or time value that you want your MIDI data to conform to.
 - ▶ **MIDI Event Start Times.** Select this option to quantize MIDI event start times.
 - ▶ **Note Durations.** Select this option to quantize Note Event durations to the size of the **Resolution** value.
 - ▶ **Only Quantize Notes.** If selected, Sonar will not modify other events, such as controllers.
 - ▶ **Strength.** This value determines how closely Sonar moves the selected notes to the resolution value, or “grid”. See [“Strength”](#) on page 789.
 - ▶ **Swing.** Use this value to make groups of even eighth notes (or whatever note you want to enter in the **Resolution** field) “swing”, instead of playing with exact eighth note rhythm. A value of **50** percent, or “50-50”, produces equal durations for both notes—no swing. A larger value makes the first note longer, and vice versa. See [“Swing”](#) on page 789.
 - ▶ **Window.** This value determines whether Sonar quantizes notes that are far from the quantization points, or leaves them alone. A value of 100 percent quantizes every note. See [“Window”](#) on page 790.
 - ▶ **Randomize.** This value randomizes the three previous fields to introduce a more human feel to the rhythm. The value you enter is the maximum amount of difference from the entered values that the randomize feature can add.
- For more information about Input Quantize, see [“Input quantizing”](#) on page 275.

Arpeggiator section

- ▶ **Arpeggiator On/Off.** Enables/disables the Arpeggiator on the selected track. This control can be assigned to MIDI remote control and modified in real-time during project playback.
- ▶ **Preset.** You can create and edit Arpeggiator presets; all user parameters are stored in the preset. Arpeggiator settings are included in track templates.
- ▶ **Rate.** Adjusts the relative speed of the Arpeggiator sequence by changing all the note durations by a factor of the current tempo. This control can be assigned to MIDI remote control and modified in real-time during project playback.
- ▶ **Lock Rate.** Lock the current arpeggiator Rate value, thereby preventing the Rate value from changing when you select other arpeggiator presets.
- ▶ **Octave Range.** Sets the number of octaves through which the arpeggio will play. A value of 1 means that a held chord will only arpeggiate the notes that are being held within the octave from which the notes are being transmitted. A value of 2 means a held chord will arpeggiate for two octaves. The held chord always represents the bass octave, meaning that the other octaves sound in a higher register.

If you specify a range higher than the standard MIDI specifications, the Arpeggiator will repeat the pattern in the highest available octave as necessary.

This control can be assigned to MIDI remote control and modified in real-time during project playback.

- ▶ **Latch.** Latch keeps the arpeggio playing after you let go of the keys.
This control can be assigned to MIDI remote control and modified in real-time during project playback.
- ▶ **Swing.** Sets the amount of swing applied to the selected pattern. You can make a pattern of 8th, 16th, or 32nd notes play back as swing notes instead of straight notes. The amount of swing ranges from 0 (no swing) to 100% (maximum swing).
- ▶ **Velocity.** An offset control that scales the arpeggiated note's velocity to a percentage of the original note velocity.
- ▶ **Duration.** Controls whether the notes in the pattern are held to their full value, or are held for shorter or longer durations.
- ▶ **Pitch.** A transposition control in half-steps, up or down a maximum of 2 octaves.
 - ▶ **Flam.** If a pattern contains flams, this menu controls how big a difference there is between the attack time of the flam and the note it is attached to.
- ▶ **Mix.** When 0, simultaneously held notes arpeggiate as single notes. At 50%, simultaneously held notes are heard as a chord in addition to the usual arpeggiated notes, both at equal levels. At 100%, only the held chord is audible.

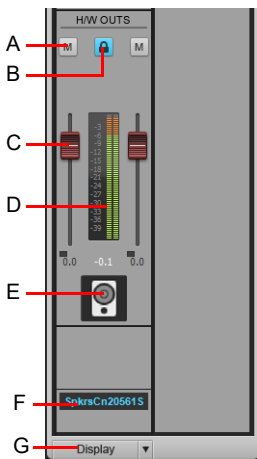
Control: Knob (0 – 100%); this control can be assigned to MIDI remote control and modified in real-time during project playback.

- ▶ **Channel.** MIDI input and output menu—the Arpeggiator only affects input data that’s on the MIDI channels listed on this menu. The Arpeggiator always obeys the track’s assigned output channel, plus any additional channels specified in the Arpeggiator’s **Ch** menu.
- ▶ **Shape.** Choose a shape that specifies the direction in which currently held notes are to be sequenced. The following shapes are available:
 - ▶ Rhythm (implicit rhythm mode)
 - ▶ Forward
 - ▶ Reverse
 - ▶ Forward Circle 1
 - ▶ Reverse Circle 1
 - ▶ Forward Circle 2
 - ▶ Reverse Circle 2
 - ▶ Inward
 - ▶ Outward
 - ▶ Inward Circle
 - ▶ Outward Circle
 - ▶ As Played
 - ▶ As Played Circle
 - ▶ Random

For more information about the Arpeggiator, see “Arpeggiator” on page 276.

Hardware Output controls

Figure 295. Track Inspector controls for hardware outputs.



A. Mute **B.** Link channels **C.** Volume **D.** Meter **E.** Icon **F.** Hardware Output name **G.** Display menu

See also:

“Track Inspector controls” on page 616

To show/hide modules

Click the **Display** control at the bottom of the Track Inspector and select the modules you want to show/hide.

The following modules are available:

- ▶ **Input Gain.** Show/hide Input Trim/Gain/Pan controls.
- ▶ **ProChannel.** Show/hide ProChannel controls, which includes Equalizer, Compressor and Tube Saturation.
- ▶ **FX Rack.** Show/hide FX Racks.
- ▶ **Sends/Bank/Patch.** Show/hide Send controls for audio tracks and buses, or Bank/Patch/Channel controls for MIDI tracks and Instrument tracks.
- ▶ **MSR.** Show/hide Mute, Solo, Arm for Recording, Input Echo, Phase Invert, Mono/Stereo, Read Automation, Write Automation and Waveform Preview controls.
- ▶ **Pan Control.** Show/hide Pan controls.
- ▶ **Volume.** Show/hide Volume controls and meters (and Link controls for hardware outputs).
- ▶ **Icon.** Show/hide track icons.
- ▶ **In/Out.** Show/hide Input and Output controls



Figure 296. Use the **Display** menu to configure modules in the Track Inspector.






See:

- “Track Inspector overview” on page 615
- “Properties Inspector overview” on page 627
- “Properties Inspector - Clip Properties” on page 628
- “Properties Inspector - Track Properties” on page 633
- “ProChannel” on page 1023
- “Inspectors” on page 611
- “Arpeggiator” on page 276
- “Input quantizing” on page 275
- “Track-by-track playback” on page 210
- “Changing track settings” on page 218
- “Routing and mixing digital audio” on page 920

Properties Inspector overview

The Properties Inspector shows properties for the selected clip(s) or track(s), depending on whether the **Clip**  or **Track**  button is pressed:

- ▶ **Clip** . The Clip Properties Inspector displays settings for the currently selected clip(s). For details, see “[Properties Inspector - Clip Properties](#)” on page 628.
- ▶ **Track** . The Track Properties Inspector lets you type a track name, specify the automation write mode and time base, specify an audio track’s stretch methods, specify the default clip colors, and enter a text description for the selected track(s). For details, see “[Properties Inspector - Track Properties](#)” on page 633.
- ▶ **Bus** . The Bus Properties Inspector lets you type a bus name, specify the automation write mode and time base, and enter a text description. For details, see “[Properties Inspector - Bus Properties](#)” on page 636.

The Properties Inspector contains multiple sections that you can show/hide by clicking the section’s header bar. By default, the Clip Properties Inspector and Track Properties Inspector are collapsed. Only one section can be visible at a time.

Figure 297. The Track Inspector extends the full height of the Inspector pane, while the Properties Inspector is shown in the top half when visible.



A. Dock/undock and expand/collapse Inspector **B.** Show/hide Arranger Inspector **C.** Show/hide Tempo Inspector **D.** Show/hide Clip Properties Inspector **E.** Show/hide Track/Bus Properties Inspector **F.** Show/hide ProChannel

See:

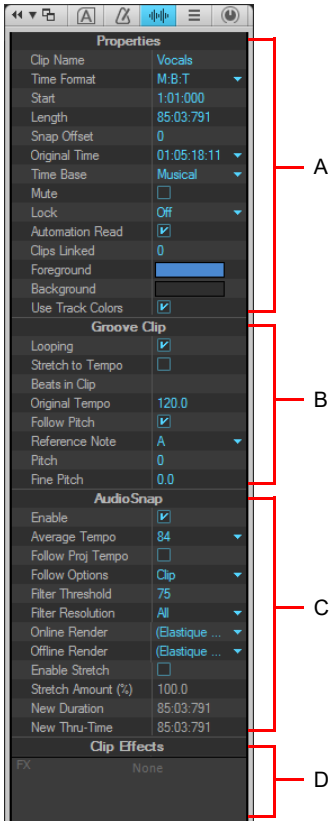
- “[Properties Inspector - Clip Properties](#)” on page 628
- “[Properties Inspector - Track Properties](#)” on page 633
- “[Arranger tracks](#)” on page 354
- “[ProChannel](#)” on page 1023

Properties Inspector - Clip Properties

The Clip Properties Inspector displays settings for the currently selected clip(s). The Clip Properties Inspector contains the following sections:

- ▶ “Properties section” on page 629
- ▶ “Groove Clip section” on page 630
- ▶ “AudioSnap section” on page 631
- ▶ “Clip Effects section” on page 632

Figure 298. The Clip Properties Inspector displays settings for the currently selected clip(s).



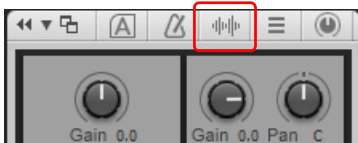
A. Clip Properties section B. Groove Clip Looping section C. AudioSnap section D. Clip Effects section

Note: The preceding image shows all sections in the Clip Properties Inspector expanded for illustration purposes only. You can only show one section at a time.

To show/hide the Clip Properties Inspector

Click the **Show/Hide Clip Properties** button  at the top of the Inspector pane, or press SHIFT+I.

Figure 299. Click the **Show/Hide Clip Properties** button to show/hide the Clip Properties Inspector.

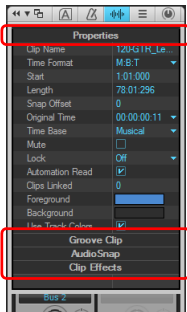


To show/hide a section in the Clip Properties Inspector

Click the section's header bar in the inspector.

The section expands and the previously-displayed section collapses.

Figure 300. Click a section's header bar to expand the section and show its controls.






Properties section


- ▶ **Properties header bar.** Click to show/hide the **Properties** section.
- ▶ **Clip Name.** Use this field to assign a name to the selected clip. The name of a clip is used in the Track view and Event List view. You can assign any name to help you remember the contents of the clip.
- ▶ **Time Format.** Use the list to specify in which format to display the selected clip's Start time and Length. The options are as follows:
 - ▶ **MBT.** Display the clip's **Start** and **Length** properties in M:B:T (Measure:Beat:Tick) format.
 - ▶ **Samples.** Display the clip's **Start** and **Length** properties in number of samples format.
 - ▶ **HMSF.** Display the clip's **Start** and **Length** properties in H:M:S:F (Hour: Minute:Second:Frame) format.
 - ▶ **Seconds.** Display the clip's **Start** and **Length** properties in number of seconds format.
- ▶ **Start.** Use this field to move the selected clip forward or backward in the track by setting a new start time.
- ▶ **Length.** This field displays the length of the selected clip.
- ▶ **Snap Offset (audio clips only).** The **Snap Offset** field is for audio clips only. Snap offsets allow you to set a point other than the beginning of a clip as the "snap" point used by the Snap to Grid. A snap offset is the number of samples from the beginning of the clip. Snap offsets affect all edits that obey the Snap to Grid setting. Clips without a snap offset always align at the very beginning of a clip. For more information, see "[Snap offsets](#)" on page 432.

Note: You cannot set a snap offset for a Groove clip.

- ▶ **Original Time.** The Original Time property stores and shows the original SMPTE time stamp associated with the clip. This is the SMPTE time stamp at which the clip was recorded or imported into the project. The Original Time property can not be edited. See "[To revert clip\(s\) to original time stamp](#)" on page 421.
- ▶ **Time Base.** Choose one of the two options in this section to control what happens to a locked clip when you change the tempo:
 - ▶ **Musical (M:B:T).** If the clip is set to the Musical time base, the clip's M:B:T position stays constant, and its absolute position shifts.
 - ▶ **Absolute.** If the clip is set to the Absolute time base, its absolute position stays constant, and its M:B:T position shifts.
- ▶ **Mute.** Mutes the clip.

▶ **Lock.** Locks the clip's data and/or position. The Lock drop-down menu contains the following options:


- ▶ **Position and Data.** Locks position and data, and adds a lock icon on the clip .
- ▶ **Position Only.** Locks position only, and adds a yellow lock icon (with the clasp unlocked) on the clip .
- ▶ **Data Only.** Locks data only, and adds a blue lock icon (with the clasp unlocked) on the clip .
- ▶ **Automation Read.** Allows the clip to respond to clip automation envelopes.

 **Note:** *Clip envelopes are only visible/editable when the parent track's Edit Filter control is set to **Clip Automation**. For details, see ["Selecting the data type to edit"](#) on page 490.*

- ▶ **Clips Linked.** Shows how many clips are linked to the selected clip.
- ▶ **Foreground.** Specifies the waveform or note color of the selected clip.
- ▶ **Background.** Specifies the clip background color of the selected clip.
- ▶ **Use Track Colors.** Returns the selected clip's color to the default, as defined in **Edit > Preferences > Customization - Color**.
For more information about clip properties, see ["Editing clip properties"](#) on page 868 and ["Arranging clips"](#) on page 404.

Groove Clip section

- ▶ **Groove Clip header bar.** Click to show/hide the **Groove Clip** section.
- ▶ **Looping.** Convert the selected clip to a Groove Clip. You can drag the right edge of a Groove Clip to create loop repetitions. Groove Clips can also obey pitch markers. For more information about Groove Clips, see ["Working with Groove Clip audio"](#) on page 728 and ["MIDI Groove Clips"](#) on page 735.


 **Note:** *If this control is not available, the selected clip is most likely an AudioSnap clip. A clip can not have Groove Clip looping and AudioSnap enabled at the same time.*

- ▶ **Stretch to Tempo (audio clips only).** Stretch or shrink the selected clip to fit the project's tempo. Sonar uses the **Beats in Clip** and **Original Tempo** parameters to make the change.
- ▶ **Beats in Clips.** The number of beats (quarter notes) in the clip.
- ▶ **Original Tempo (audio clips only).** The tempo at which the clip was recorded.
- ▶ **Follow Pitch.** Transposes the loop, if necessary, to the key of the project. A loop recorded in the key of A, used in a project in the key of C, will be transposed up three semitones if the **Follow Pitch** option is selected. You can also insert markers in the Time Ruler which change the project pitch. These markers, called pitch markers affect only Groove clips with **Follow Pitch** enabled.
- ▶ **Reference Note.** Represents the key in which the loop was originally recorded. The Follow Pitch feature uses this information, when checked, to transpose the loop to match the project's default project pitch and pitch markers.
- ▶ **Pitch (semitones).** Allows you to set the transposition of a clip independently from the project pitch. A positive number transposes the clip up by that number of semitones. A negative number transposes the clip down by that number of semitones. Remember, if **Follow Pitch** is enabled, the clip follows the project's pitch, so any transposition changes you make using this option are changes to the project pitch, not the clip pitch.
- ▶ **Fine Pitch (cents).** Allows you to make tuning adjustments or to transpose the pitch of a clip up to 50 cents. There are 100 cents in one semitone. A **Fine Pitch** setting of **1** adjusts the pitch up one hundredth of a semitone. The **Fine Pitch** option can "fine tune" a slightly out of tune clip so that it is in pitch with the remaining clips in a project.


For more information about Groove Clips, see ["Working with loops and Groove Clips"](#) on page 721.

AudioSnap section


- ▶ **AudioSnap header bar.** Click to show/hide the **AudioSnap** section.
- ▶ **Enable.** Enables or disables AudioSnap on selected audio clips.

 **Note:** *AudioSnap is automatically enabled on a clip if you stretch a transient marker on the clip.*

- ▶ **Average Tempo.** Shows the average tempo candidates: original, 0.5x and 2x. Sonar will do its best to detect the correct average tempo, but a clip can often have multiple potential tempos (60 BPM, 120 BPM, 240 BPM, etc.). If Sonar is unable to detect a tempo, **Average Tempo** will be set to **Original**, which is the project's tempo at the location the clip was recorded or imported. If you change the **Average Tempo** setting, all clip tempo changes are adjusted to scale.
- ▶ **Follow Project Tempo.** Forces the clip to follow the project's global tempo map.
- ▶ **Follow Options.** Specifies at which resolution the clip should follow tempo changes when **Follow Project Tempo** is selected. The options are as follows:
 - ▶ Beats
 - ▶ Measures
 - ▶ Clip (default)
 - ▶ Auto-Stretch

 **Note:** *The **Follow Project Tempo** option only works on clips that are configured to use musical time (the **Time Base** property is set to **Musical (M:B:T)** in the **Clip Properties Inspector**).*

- ▶ **Filter Threshold.** Disables AudioSnap transient markers based on their volume. This clears out unwanted markers to make editing easier. Higher values create a bigger volume threshold, which disables markers that are fall below that threshold.
- ▶ **Filter Resolution.** The selected **Filter Resolution** value lets you disable markers based on their time location. This clears out unwanted markers to make editing easier. Larger values create a bigger time window, based on musical time values, which preserves markers that are closest to the displayed musical time value, and disables others.
- ▶ **Online Render.** This choice determines what stretch algorithm is used during real-time playback. For more information about render modes, see "[Algorithms and rendering](#)" on page 717. The options are as follows:
 - ▶ **Default.** This uses the default algorithm listed in the default **Online Render** field in **Edit > Preferences > Audio - Playback and Recording**.
 - ▶ **Groove.** This mode works faster than Percussion render mode, using less processing power.
 - ▶ **Percussion.** This mode works better than the Groove render mode on percussive material, especially if the stretching is by more than a few beats per minute.
 - ▶ **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - ▶ **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.

 **Note:** *The **Online** render mode is for preview purposes only during playback. The final audio quality will be greatly improved after the **Offline** render mode is applied during mixdown/export.*

- ▶ **Offline Render.** This drop-down menu lets you choose the algorithm that is used when you export or freeze stretched audio. The choices in the drop-down menu are as follows:
 - ▶ **Default.** This uses the default algorithm listed in the default **Offline Render** field in **Edit > Preferences > Audio - Playback and Recording**.
 - ▶ **Radius Mix.** Better for clips containing polyphonic, stereo data.
 - ▶ **Radius Mix Advanced.** Similar to **Radius Mix**, but exposes **Radius Pitch Coherence** and **Radius Phase Coherence** sliders in **Edit > Preferences > Audio - Playback and Recording**.
 - ▶ **Radius Solo.** Better for clips containing monophonic, solo instruments.
 - ▶ **Radius Solo (Bass).** Better for clips containing solo bass instruments.
 - ▶ **Radius Solo (Vocal).** Better for clips containing solo vocals.
 - ▶ **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - ▶ **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.
 - ▶ **Same as Online.** Uses the same choice as the **Online Render** field.
 - ▶ **Enable Stretch.** Allows a clip to follow a project's tempo as it changes. It instructs Sonar to stretch or shrink the clip to fit the project's tempo. Sonar uses the Original BPM parameters to make the change.
 - ▶ **Stretch Amount (%).** Specify by what percentage to stretch the clip.
 - ▶ **New Duration.** Specify what duration to stretch the clip to.
 - ▶ **New Thru-Time.** Specify the Thru Time to stretch the clip to.
- For more information about AudioSnap, see ["AudioSnap"](#) on page 671.

Clip Effects section

- ▶ **Clip Effects header bar.** Click to show/hide the **Clip Effects** section. This sections lets you add real-time effects to the selected clip.
 - ▶ **FX Rack.** Right-click to insert a plug-in, or drag a plug-in from the Browser.
- For more information about clip effects, see ["Effects on clips"](#) on page 958 and ["Adding effects in the Track view"](#) on page 470.

See:

- ["Properties Inspector overview"](#) on page 627
- ["Properties Inspector - Clip Properties"](#) on page 628
- ["Properties Inspector - Track Properties"](#) on page 633
- ["Inspectors"](#) on page 611

See also:

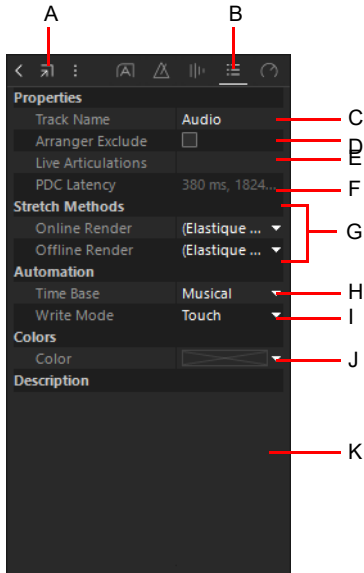
- ["Editing clip properties"](#) on page 868
- ["Arranging clips"](#) on page 404
- ["Effects on clips"](#) on page 958
- ["Adding effects in the Track view"](#) on page 470
- ["Working with loops and Groove Clips"](#) on page 721
- ["AudioSnap"](#) on page 671
- ["MIDI effects \(MIDI plug-ins\)"](#) on page 827
- ["Snap to Scale"](#) on page 796

Properties Inspector - Track Properties

The Track Properties Inspector lets you type a name, enter a text description, specify the stretch method for audio tracks, and specify the default clip colors for the selected track(s).

Note: If the active channel strip is a bus, the Track Properties tab label shows **Bus** instead of **Track**.

Figure 301. The Track Properties Inspector lets you specify settings for the selected track(s).



A. Dock/undock Inspector B. Show/hide Track Properties Inspector C. Track name D. Arranger exclude E. Live Articulations F. PDC Latency G. Stretch methods H. Automation Time Base I. Automation Write Mode J. Track strip color K. Text description

To show/hide the Track Properties Inspector


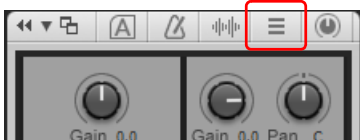
Click the **Show/Hide Track Properties** button  at the top of the Inspector pane, or press CTRL+SHIFT+I.

Figure 302. Click the **Show/Hide Track Properties** button to show/hide the Track Properties Inspector.




The Track Properties Inspector contains the following sections:

Properties section

- ▶ **Track Name.** Assign a name to the selected track.
- ▶ **Arranger Exclude.** Prevent the track's data from being selected when you select an Arranger section.
- ▶ **Live Articulations.** For live MIDI input, echo any transform articulations that are active at the now time. For details, see ["Articulation maps"](#) on page 810.
- ▶ **PDC Latency.** Shows the track's total plugin delay compensation latency in milliseconds and samples. For details, see [LINK](#).

Stretch Methods section (audio tracks only)

- ▶ **Online Render.** Specify the algorithm to use during real-time playback. For more information about render modes, see “Algorithms and rendering” on page 717. The options are as follows:
 - ▶ **Default.** This uses the algorithm listed in the default **Online Render** field in **Edit > Preferences > Audio - Playback and Recording**.
 - ▶ **Groove.** Works faster than Percussion render mode, using less processing power.
 - ▶ **Percussion.** Works better than the Groove render mode on percussive material, especially if the stretching is by more than a few beats per minute.
 - ▶ **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - ▶ **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.

 **Note:** The **Online** render mode is for preview purposes only during playback. The final audio quality will be greatly improved after the **Offline** render mode is applied during mixdown/export.

- ▶ **Offline Render.** This drop-down menu lets you choose the algorithm that is used when you export, bounce, or freeze stretched audio. The choices in the drop-down menu are as follows:
 - ▶ **Default.** This uses the algorithm listed in the default **Offline Render** field in **Edit > Preferences > Audio - Playback and Recording**.
 - ▶ **Radius Mix.** Better for clips containing polyphonic, stereo data.
 - ▶ **Radius Mix Advanced.** Similar to **Radius Mix**, but exposes **Radius Pitch Coherence** and **Radius Phase Coherence** sliders in **Edit > Preferences > Audio - Playback and Recording**.
 - ▶ **Radius Solo.** Better for clips containing monophonic, solo instruments.
 - ▶ **Radius Solo (Bass).** Better for clips containing solo bass instruments.
 - ▶ **Radius Solo (Vocal).** Better for clips containing solo vocals.
 - ▶ **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - ▶ **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.
 - ▶ **Same as Online.** Uses the same choice as the **Online Render** field.

Automation section

- ▶ **Time Base.** Choose one of the two options in this section to control what happens to automation when you change the tempo:
 - ▶ **Musical (M:B:T).** If the track is set to the Musical time base, the automation’s M:B:T position stays constant, and its absolute position shifts.
 - ▶ **Absolute.** If the track is set to the Absolute time base, its absolute position stays constant, and its M:B:T position shifts.
- ▶ **Write Mode.** This drop-down menu lets you choose the automation write mode:
 - ▶ **Touch.** Touch mode overwrites any existing automation data for the currently armed parameter only when the parameter is moved with the mouse or a MIDI controller. Automation writing stops when the parameter is released, and the parameter returns to any previously automated position.
 - ▶ **Overwrite.** Overwrite mode overwrites any existing automation data for the currently armed parameter while the transport is rolling, even if you don’t touch the parameter.
 - ▶ **Latch.** Latch Mode is similar to Touch mode; new automation data overwrites existing automation data when you move a control. However, when you release the parameter, it will remain “latched” into its current position and continue to overwrite any existing automation data until playback stops.

Colors section

- ▶ **Color.** Specify the default channel strip color and the default waveform or note color of the selected track. The color palette has two additional options, which can be accessed by holding down the **Follow Bus/Default** button for a brief moment:
 - ▶ **Default.** The track strip is not colored and does not inherit the color of the bus it is assigned to.
 - ▶ **Follow Bus.** The track inherits the color of the bus it is assigned to.

Description section

- ▶ **Description.** Type a comment or description of the selected track.

See:

[“Properties Inspector - Clip Properties”](#) on page 628

[“Properties Inspector - Bus Properties”](#) on page 636

[“Inspectors”](#) on page 611

See also:

[“To change a track name”](#) on page 223

[“AudioSnap”](#) on page 671

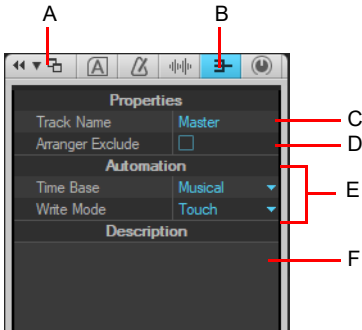
[“Screen colors and wallpaper”](#) on page 178

[“Customization - Colors \(Advanced\)”](#) on page 1673

Properties Inspector - Bus Properties

The Bus Properties Inspector lets you type a name, specify the automation time base and write mode, and enter a text description for the bus(es).

Figure 303. The Bus Properties Inspector lets you specify settings for the selected bus(es).



A. Dock/undock Inspector **B.** Show/hide Bus Properties Inspector **C.** Bus name **D.** Arranger exclude **E.** Automation Time Base and write mode **F.** Text description

To show/hide the Bus Properties Inspector

Click a bus in the Track view, then click the **Show/Hide Bus Properties** button  at the top of the Inspector pane, or press CTRL+SHIFT+I.

Figure 304. Click the **Show/Hide Bus Properties** button to show/hide the Bus Properties Inspector.



Note: If the active channel strip is a track, the Track Properties tab label shows **Track**  instead of **Bus** .

The Bus Properties Inspector contains the following sections:

Properties section

- ▶ **Track Name.** Assign a name to the selected bus.
- ▶ **Arranger Exclude.** Prevent the bus data from being selected when you select an Arranger section.

Automation section

- ▶ **Time Base.** Choose one of the two options in this section to control what happens to automation when you change the tempo:
 - ▶ **Musical (M:B:T).** If the bus is set to the Musical time base, the automation's M:B:T position stays constant, and its absolute position shifts.
 - ▶ **Absolute.** If the bus is set to the Absolute time base, its absolute position stays constant, and its M:B:T position shifts.
- ▶ **Write Mode.** This drop-down menu lets you choose the automation write mode:
 - ▶ **Touch.** Touch mode overwrites any existing automation data for the currently armed parameter only when the parameter is moved with the mouse or a MIDI controller. Automation writing stops when the parameter is released, and the parameter returns to any previously automated position.
 - ▶ **Overwrite.** Overwrite mode overwrites any existing automation data for the currently armed parameter while the transport is rolling, even if you don't touch the parameter.
 - ▶ **Latch.** Latch Mode is similar to Touch mode; new automation data overwrites existing automation data when you move a control. However, when you release the parameter, it will remain "latched" into its current position and continue to overwrite any existing automation data until playback stops.

Description section

- ▶ **Description.** Type a comment or description of the selected bus.

See:

["Properties Inspector - Clip Properties"](#) on page 628

["Properties Inspector - Track Properties"](#) on page 633

["Inspectors"](#) on page 611

Browser

The Browser lets you find and import various types of content into your projects, including audio and MIDI files, track and project templates, track icons, Effects Chain presets, effect plug-ins and instruments. You can drag content and plug-ins directly into tracks. The Browser consists of several sections:

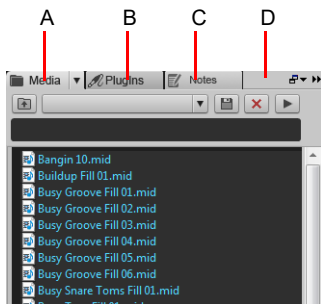
- ▶ **Media Browser.** Find audio, MIDI, video, projects, project templates, track templates, Effects Chain presets and track icons that you want to import into a project. For more information, see [“Using the Media Browser”](#) on page 643.
- ▶ **Plug-in Browser.** Organize plug-ins and drag effects to tracks and clips. You can access audio effects (DirectX and VST), MIDI effects (MFX), instruments (DXi and VSTi) and ReWire devices. For more information, see [“Using the Plug-in Browser”](#) on page 651.
- ▶ **Notes Browser.** The Notes Browser is a place where you can store information about a project, such as song title, artist name, album title, and lyrics or other information you want to keep track of. You can even add custom artwork that will be displayed in the start screen. For more information, see [“Using the Notes Browser”](#) on page 659.
- ▶ **Synth Rack.** Manage all active instruments in a project. For more information, see [“Using the Synth Rack”](#) on page 660.

Objects in the Browser can be added to your project in two ways:

- ▶ Drag the object to an appropriate location.
- ▶ Double-click the object in the Browser.

By default, the Browser is docked on the right side of the screen. More detailed information is shown in the Media Browser and Synth Rack when the Sonar Browser is floating or docked in the MultiDock. For more information, see [“Docking/undocking and resizing the Browser window”](#) on page 641.

Figure 305. The Browser lets you import content into a project and manage effects and instruments.



A. Media Browser B. Plug-in Browser C. Notes Browser D. Header bar

To show audio/MIDI content

Click the **Browse Media** button .

To show plug-ins

Click the **Browse Plug-ins** button .

To show the Notes Browser

Click the **Browse Notes** button .

To show the Synth Rack

Click the **Views** menu and select **Synth Rack View**.

See:

- “Adding Browser objects to your project” on page 645
- “Docking/undocking and resizing the Browser window” on page 641
- “Using the Media Browser” on page 643
 - “Adding Browser objects to your project” on page 645
 - “To import an audio or MIDI file” on page 645
 - “To export audio or MIDI clips” on page 645
 - “To import a track template” on page 646
 - “To import a project template” on page 646
 - “To open or import a project file” on page 646
 - “To import a video file” on page 647
 - “To assign a track/bus icon” on page 647
- “Using the Plug-in Browser” on page 651
 - “Adding effects and instruments to a project” on page 653
 - “To insert an effect in a track or bus” on page 653
 - “To insert an effect into a clip’s FX Rack” on page 654
 - “To insert an instrument” on page 654
 - “To insert a ReWire device” on page 655
- “Using the Notes Browser” on page 659
 - “To show/hide file statistics” on page 660
 - “To add notes” on page 660
 - “To assign an image” on page 660
- “Using the Synth Rack” on page 660
 - “Managing instruments in a project” on page 664
- “Keyboard navigation” on page 650

See also:

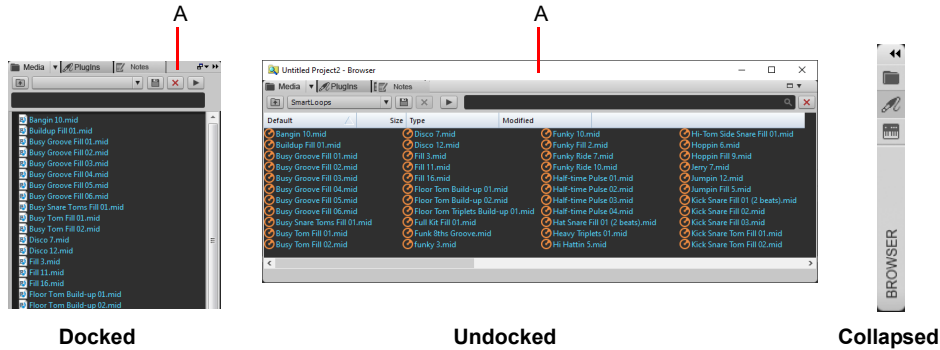
- “Help module” on page 1840

Docking/undocking and resizing the Browser window

By default, the Browser is docked on the right side of the screen. You can undock the Browser, or dock it on the left side or in the MultiDock. You can also resize the width of the Browser.

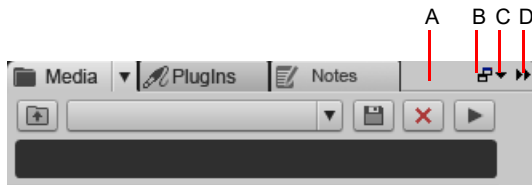
More detailed information is shown in the Media Browser and Synth Rack when the Sonar Browser is floating or docked in the MultiDock.

Figure 306. Browser.



A. Header bar

Figure 307. Use the docking controls to change the position of the Browser.



A. Click here to drag the Browser B. Dock/Undock C. Docking Options D. Expand/Collapse

To dock the Browser

When the Browser is undocked, do *one* of the following:

- ▶ Double-click the Browser header bar.
- ▶ Click the **Dock/Undock** button in the Browser.
- ▶ Click the **Docking Options** button, and select one of the following menu commands:
 - ▶ **Dock at Left.** Dock the Browser to the left of the Track view.
 - ▶ **Dock at Right.** Dock the Browser to the right of the Track view.
 - ▶ **Dock in MultiDock.** Dock the Browser in the MultiDock, which appears below the Track view by default.
 - ▶ **Dock at Top.** Dock the Browser above the Help module.
 - ▶ **Dock at Bottom.** Dock the Browser below the Help module.

To undock the Browser

When the Browser is docked, do *one* of the following:

- ▶ Double-click the Browser header bar.
- ▶ Click the Browser header and drag the Browser to the middle of the screen.
- ▶ Click the **Dock/Undock** button in the Browser.

More detailed information is shown in the Media Browser and Synth Rack when the Sonar Browser is floating or docked in the MultiDock.

To float the Browser or move it to a different monitor

Click the **Docking Options** button, and select **Float**.

To move the Browser to the left side

Do *one* of the following:

- ▶ Click the **Docking Options** button, and select **Dock at Left**.
- ▶ Click the Browser header and drag the Browser to the left side of the screen.

To dock the Browser in the MultiDock

Do *one* of the following:

- ▶ Click the Browser header and drag the Browser to the MultiDock.
- ▶ Click the **Docking Options** button, and select **Dock in MultiDock**.

To expand/collapse the Browser

Click the **Expand/Collapse** button in the Browser.

To resize the width of the Browser

Drag the Browser's sidebar left/right.

To show the Browser

Select **Views > Browser**.

See:

["Using the Media Browser"](#) on page 643

["Using the Plug-in Browser"](#) on page 651

["Using the Notes Browser"](#) on page 659

["Using the Synth Rack"](#) on page 660

["To import an audio or MIDI file"](#) on page 645

["To import a video file"](#) on page 647

["To import a track template"](#) on page 646

["To insert an instrument"](#) on page 654

["Keyboard navigation"](#) on page 650

["Browser"](#) on page 639

Using the Media Browser

The Media Browser allows you to browse and import various file types that can be used in Sonar, including:

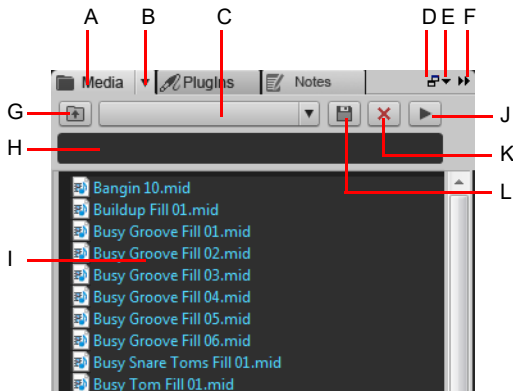
- ▶ Audio files (.wav, .mp3, .wma, .aif, etc.)
- ▶ MIDI files (.mid)
- ▶ Project5 patterns (.ptn)
- ▶ Step sequencer patterns (.ssp)
- ▶ REX loops (.rex)
- ▶ Video files (.avi, .mpg, .wmv, .asf, .mov)
- ▶ Track icons (.bmp)
- ▶ Track templates (.cwx)
- ▶ Project templates (.cwt, .tpl)
- ▶ Projects (.cwp, .cwb, .bun, .wrk)
- ▶ Effects Chain presets (.fxc)

You can preview audio and MIDI files before you import them into your project. If you preview a Groove clip, it plays back at the tempo and in the key of your current project. Audio files can be auditioned through any bus and MIDI files can be auditioned through any soft synth. You can preview audio from a video file, but not the video itself.

You can save presets for your favorite content folders, which allows you to instantly jump to specific folders on your hard disk.

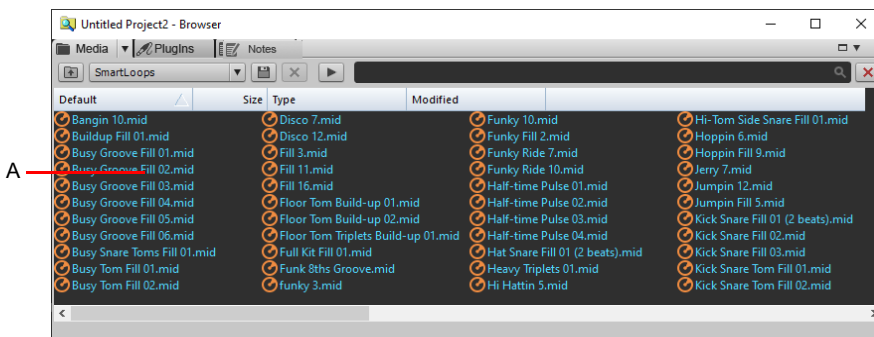
Media Browser interface

Figure 308. Media Browser.








A. Show Media Browser B. Browser menu C. Content Location menu D. Dock/undock E. Docking options F. Expand/collapse G. Move up one level to the parent directory H. Search filter I. File list J. Play/Stop K. Delete content preset L. Save content preset

Figure 309. Media Browser (undocked).



A. Folder pane

- ▶ **Show Media Browser** . Show the Media Browser.
- ▶ **Browser menu.** The **Browser** menu lets you choose how content files are displayed and specify options for previewing audio and MIDI files. The menu contains the following commands:
 - ▶ **Views.** The **Views** submenu lets you specify how files are displayed in the file list view. The options are as follows:
 - **Icons.** Icons view displays your files and folders as icons. The file name is displayed under the icon.
 - **List.** List view displays the contents of a folder as a list of file or folder names preceded by small icons.
 - **Details.** Details view displays the file size, type and when the file was last modified.
 - **Folders.** This option lets you show/hide the Folders pane.
 - **Show All Files And Folders.** This option lets you show all files and folders, not just media files.
 - ▶ **Auto-Preview.** When **Auto Preview** is selected, you can automatically previews loops and files when you click on them in the Media Browser view. If the selected file is a Groove clip, it plays back in the project tempo and key.
 - ▶ **Preview at Host Tempo.** When **Preview at Host Tempo** is selected, audio and MIDI groove clips follow the project's tempo at the current Now time.
 - ▶ **Loop Preview.** Select **Loop Preview** to continuously loop the selected file(s) during preview. When **Loop Preview** is enabled, all previewed loops are synchronized. When **Loop Preview** is disabled, all previewed loops always start from the beginning.
 - ▶ **Search filter.** The search filter allows you to only show content that includes a specific text string in the file name. Searching is recursive, and the search results include the following:
 - ▶ All files contained in directories whose folder name includes the search term(s).
 - ▶ All files whose name includes the search terms, including files in subfolders.
 - ▶ **Content Location menu.** The **Content Location** menu allows you to quickly jump to favorite content locations on your hard disk. You can save and recall your own Content Location presets.
 - ▶ **Save Content Location Preset** . Save the current folder as a Content Location preset. By default, the folder name is used as the preset name, but you can type any desired name before you click the **Save Content Location Preset** button.
 - ▶ **Delete Content Location Preset** . Delete the selected Content Location preset.
 - ▶ **Move Up One Level** . Open the folder one level above the active folder.
 - ▶ **Play** . Play the currently selected media file.
 - ▶ **Content List pane.** The Content List pane shows all supported files in the active folder. Icons to the left of file names indicate the file type, including if it is a Groove Clip. When pointing to a file, the tooltip shows the full file name.

See:


- “Adding Browser objects to your project” on page 645
- “To import an audio or MIDI file” on page 645
- “To export audio or MIDI clips” on page 645
- “To import a track template” on page 646
- “To import a project template” on page 646
- “To open or import a project file” on page 646
- “To import a video file” on page 647
- “To assign a track/bus icon” on page 647
- “Keyboard navigation” on page 650
- “Browser” on page 639


Adding Browser objects to your project

To show audio/MIDI content

Click the **Browse Media** button .

To import an audio or MIDI file

1. In the Browser, click the **Browse Media** button .
2. Navigate to the folder that contains the file you want to import.
3. Do *one* of the following:
 - ▶ **To insert into an existing track as a new clip.** Double-click the file to add it to the selected track at the current Now time, or drag the file to the desired location.

 **Note:** A new track is created if the file type is not compatible with the selected track.

- ▶ **To insert into a new track.** Drag the file to an empty space in the Track view, below the last track.
- ▶ **To insert into a cell in the Matrix view.** Make sure the Matrix view is visible, then drag the file to the desired Matrix cell.

Valid destinations for audio files

You can drag audio files to the following locations:

- ▶ Audio track
- ▶ Audio clip
- ▶ MIDI track
- ▶ MIDI clip
- ▶ Audio clip inspector
- ▶ Empty Track view
- ▶ Empty Console view
- ▶ Instrument track

Valid destinations for MIDI files

You can drag MIDI files to the following locations:

- ▶ Audio track
- ▶ Audio clip
- ▶ MIDI track
- ▶ MIDI clip
- ▶ MIDI clip inspector
- ▶ Empty Track view
- ▶ Empty Console view
- ▶ Instrument track

To export audio or MIDI clips


Drag the clip(s) to the desired location in the Media Browser.

By default, audio clips are exported with the following settings:

- ▶ Format: Wave
- ▶ Bit depth: same as original clip.
- ▶ Sample rate: same as current project.
- ▶ Dithering: off

If you want to specify various options when exporting audio, you can use the **File > Export > Audio** command instead.

To import a track template

1. In the Browser, click the **Browse Media** button .
2. Navigate to the folder that contains the track template you want to import.
3. Do *one* of the following:
 - ▶ **To add tracks to the end.** Drag the track template to an empty space below the last track, or double-click the track template.
 - ▶ **To replace an existing track.** Drag the track template onto the track you want to replace.

Valid destinations for track templates


You can drag track templates to the following locations:

- ▶ Audio track
- ▶ Audio clip
- ▶ MIDI track
- ▶ MIDI clip
- ▶ Audio track inspector
- ▶ MIDI track inspector
- ▶ Audio track FX Rack
- ▶ MIDI Track FX Rack
- ▶ Audio Console strip
- ▶ Audio Console FX Rack
- ▶ MIDI Console strip
- ▶ MIDI Console FX Rack
- ▶ Empty Track view
- ▶ Empty Console view
- ▶ Instrument track
- ▶ Instrument track inspector
- ▶ Instrument Console strip


To import a project template

1. In the Browser, click the **Browse Media** button .
2. Navigate to the folder that contains the project template you want to import.
3. Do *one* of the following:
 - ▶ **To add tracks at the end of the current project.** Drag the project template to the Track view.
 - ▶ **To open the template as a new project.** Double-click the project template.


To open or import a project file

1. In the Browser, click the **Browse Media** button .
2. Navigate to the folder that contains the project you want to import tracks from.
3. Do *one* of the following:
 - ▶ **To open a project.** Double-click the desired cwp/cwb/wrk/bun file.
 - ▶ **To import the project into existing tracks.** Drag the desired cwp/cwb/wrk/bun file into an existing track.
 - ▶ **To import the project as new tracks.** Drag the desired cwp/cwb/wrk/bun file to an empty space in the Track view, below the last track.


To import a video file

1. In the Browser, click the **Browse Media** button .
2. Navigate to the folder that contains the video file you want to import.
3. Do *one* of the following:
 - ▶ Drag the video file to the Video Thumbnail pane or anywhere in the Track view.
 - ▶ Double-click the video file.



To assign a track/bus icon

1. In the Browser, click the **Browse Media** button .
2. Navigate to the folder that contains the icon you want to import.
3. Drag the icon to the desired track/bus in the Track view.

To preview audio content

1. In the Browser, click the **Browse Media** button .
2. On the **Browser** menu, select **Auto-Preview**.
3. Select the **Project** menu, point to **Set Audio Preview Bus**, then select the bus you want to preview audio through.
4. Navigate to the folder that contains the audio content you want to preview, then click the file you want to preview.

 **Note:** *Auto-Preview* is enabled by default. If you disable **Auto-Preview**, you must click the **Play** button each time you want to preview the selected audio file.

 **Tip:** To preview an audio file as a Groove Clip, hold down the ALT key and click the file. To preview all selected files as Groove Clips, hold down the ALT and click the **Play** button .

The **Play** button changes to a **Stop** button during preview.

To specify the max preview duration

The default max Media Browser preview duration is 5 minutes (300,000 milliseconds). You can specify the max preview duration with the `MaxPreviewMsec` variable in `Aud.ini`.

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. Under **Configuration Settings**, click **Edit Config File**.


The `Aud.ini` file opens in the default Windows text editor.

3. In `Aud.ini`, add a new entry called `MaxPreviewMsec` in the `[Wave]` section, and set its value to the max desired preview duration (in milliseconds). For example:

```
[Wave]
MaxPreviewMsec=60000
```


4. Save `Aud.ini` and close the Windows text editor.
5. Click **Reload Config Settings** to reload the current audio configuration settings from `Aud.ini`.


To preview MIDI content

1. In the Browser, click the **Browse Media** button .
2. On the **Browser** menu, select **Auto-Preview**.
3. Select the **Project** menu, point to **Set Synth Preview Output**, then select the soft synth you want to preview MIDI through.

 **Note:** *If there are no synths in the project, go to **Insert > Soft Synths** and insert the desired soft synth.*


4. Navigate to the folder that contains the MIDI content you want to preview, then click the file you want to preview.

 **Note 1:** ***Auto-Preview** is enabled by default. If you disable **Auto-Preview**, you must click the **Play** button each time you want to preview the selected audio file.*


 **Note 2:** *MIDI Groove Clips loop indefinitely, but standard MIDI files play only once and do not repeat.*

The **Play** button changes to a **Stop** button during preview.


To rename media files in the Media Browser

1. In the Browser, click the **Browse Media** button .
2. Do one of the following:
 - ▶ Click the file you want to rename and press F2.
 - ▶ Right-click the file you want to rename, and choose **Rename** on the pop-up menu.

To delete media files in the Media Browser

1. In the Browser, click the **Browse Media** button .
2. Do *one* of the following:
 - ▶ Right-click the file you want to delete, and choose **Delete** on the pop-up menu.
 - ▶ Select the file you want to delete, and press the DELETE key.

To enable/disable Auto-Preview

1. In the Browser, click the **Browse Media** button .
2. On the **Browser** menu, click **Auto-Preview**.

See:

[“Using the Media Browser”](#) on page 643

[“Using the Plug-in Browser”](#) on page 651

[“Using the Notes Browser”](#) on page 659

[“Using the Synth Rack”](#) on page 660

[“Using Content Location presets”](#) on page 649

[“Keyboard navigation”](#) on page 650

[“Browser”](#) on page 639

See also:

[“To load an FX Chain preset”](#) on page 658



Using Content Location presets

The Media Browser allows you to save and recall presets to quickly access your favorite folders.


Any folder that you can navigate to in the Media Browser can be saved as a Content Location preset, which allows you to instantly return to a specific folder by simply selecting a preset from the **Content Location** list.

As you navigate in the Media Browser, the **Content Location** box automatically displays the current folder name or the first preset that matches the selected folder location.



To save a Content Location preset

1. In the Browser, click the **Browse Media** button .
 2. Navigate to the folder that you would like to save as a preset.
The selected folder name is displayed in the **Content Location** box.
 3. If you want to specify a new friendly preset name, type the desired name in the **Content Location** box.
 4. Click the **Save Content Location Preset** button .
- The selected folder name is displayed in the **Content Location** box.

To select a Content Location preset

1. In the Browser, click the **Browse Media** button .
2. In the **Content Location** box, select the desired preset.
The Media Browser automatically navigates to the appropriate folder location.

To delete a Content Location preset

1. In the Browser, click the **Browse Media** button .
2. In the **Content Location** box, select the preset you want to delete.
3. Click the **Delete Content Location Preset** button .

To jump to a specific folder

In addition to navigating the Media Browser folder tree to go to a specific folder, you can also type in any arbitrary folder path to instantly jump to a folder. To do so, double-click the **Content Location** box and type a folder name, including the full path (for example, **C:\Cakewalk Content**).

See:

[“Using the Media Browser”](#) on page 643

[“Using the Plug-in Browser”](#) on page 651

[“Using the Notes Browser”](#) on page 659

[“Using the Synth Rack”](#) on page 660

[“Browser”](#) on page 639

[“Keyboard navigation”](#) on page 650

Keyboard navigation

Standard key commands for navigating Windows Explorer also work in the Sonar Browser. The following table lists keys for navigating the Sonar Browser.

| Action | Shortcut key |
|--|------------------|
| Navigate between files | UP/DOWN ARROW |
| Navigate between directories | LEFT/RIGHT ARROW |
| Move to parent directory | BACKSPACE |
| Move to the selected directory or open the selected file | ENTER |
| Move to the first file in a directory | HOME |
| Move to the last file in a directory | END |
| Open a shortcut menu for the selected item | SHIFT+F10 |
| Expand everything under the current selection (folder pane only) | Numeric Keypad * |
| Expand the current selection (folder pane only) | Numeric Keypad + |
| Collapse the current selection (folder pane only) | Numeric Keypad - |

Table 67. *Shortcut keys for navigating the Sonar Browser*

See:

[“Browser shortcuts”](#) on page 1856

[“Using the Media Browser”](#) on page 643

[“Using the Plug-in Browser”](#) on page 651

[“Using the Notes Browser”](#) on page 659

[“Using the Synth Rack”](#) on page 660

[“To import an audio or MIDI file”](#) on page 645

[“To import a video file”](#) on page 647

[“To import a track template”](#) on page 646

[“To insert an instrument”](#) on page 654

[“Browser”](#) on page 639

Using the Plug-in Browser

Note: The core Sonar installer does not include all available plug-ins. If the plug-ins listed in this section are not available in Sonar, please download and install the optional plug-ins via the Quick Start Screen's Product Updates page (see "Checking for product updates" on page 1745).

The Plug-in Browser lets you insert effects, instruments and ReWire devices into your projects. The following plug-in types are supported:

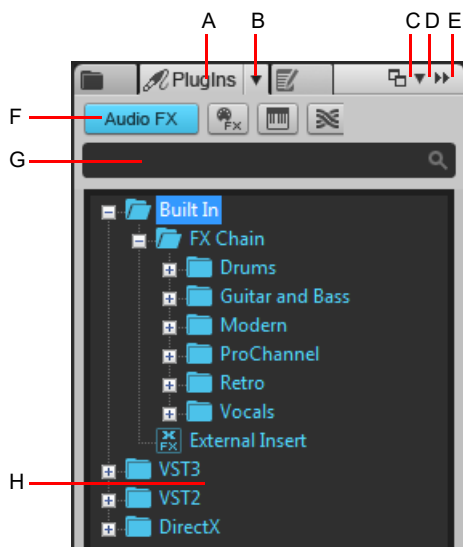
- ▶ DirectX and VST audio effects.
- ▶ MFX MIDI effects
- ▶ DXi and VSTi instruments
- ▶ ReWire devices

Plug-ins are displayed according to their organization in the selected Plug-in Layout. Custom plug-in layouts let you organize plug-ins any way you want: alphabetically, by vendor name, by effect type, etc.


Effects can be added to tracks, buses and clips. Instruments can be added to audio tracks, Instrument tracks and the Synth Rack.

Plug-in Browser interface

Figure 310. Plug-in Browser.



A. Show Plug-in Browser B. Plug-in Layout menu button C. Dock/undock D. Docking options E. Expand/collapse F. Plug-in Type buttons G. Search filter H. Plug-in list

- ▶ **Show Plug-in Browser** . Show the Plug-in Browser.
- ▶ **Audio.** Show available DX and VST audio effect plug-ins.
- ▶ **MIDI.** Show available MFX MIDI effect plug-ins.
- ▶ **Synth.** Show available DXi and VSTi soft synths.
- ▶ **ReWire.** Show available ReWire devices.


- ▶ **Plug-in Layout menu.** The **Plug-in Layout** menu lets you specify how plug-ins are organized. The menu contains the following commands:
 - ▶ **Manage Layouts.** Opens Cakewalk Plug-in Manager, which lets you create, delete, and edit plug-in layouts. For more information about Cakewalk Plug-in Manager, see the Cakewalk Plug-in Manager online Help.
 - ▶ **Sort by Category.** The default layout, which organizes plug-ins into category subfolders such as EQ, Dynamics, Reverb, etc. If a plug-in has more than one category, it will be listed in each category subfolder. For information about assigning and creating categories, see [“To assign a plug-in to an existing category”](#) on page 656 and [“To create a new custom plug-in category”](#) on page 657.
 - ▶ **Sort by Manufacturer.** Sort plug-ins alphabetically by manufacturer name.
 - ▶ **Sort by Type.** Sort plug-ins by their native format (VST3, VST2, and DirectX) and manufacturer.
 - ▶ **Scan VST Folders.** Scan to detect if any VST plug-ins have been added or removed.
 - ▶ **<list of layouts>.** The **Plug-in Layout** menu lists all layouts stored by Cakewalk Plug-in Manager. Select a layout to change the plug-in list.
- ▶ **Search filter.** The search filter allows you to only show plug-in names that includes a specific text string.
- ▶ **Plug-in list.** The Plug-Ins list is populated from the currently-selected layout from the **Plug-in Layout** menu and the plug-in type selected from the **Plug-in Type** menu.

See:

- [“Adding effects and instruments to a project”](#) on page 653
- [“To insert an effect in a track or bus”](#) on page 653
- [“To insert an effect into a clip’s FX Rack”](#) on page 654
- [“To insert an instrument”](#) on page 654
- [“To insert a ReWire device”](#) on page 655
- [“To assign a plug-in to an existing category”](#) on page 656
- [“To create a new custom plug-in category”](#) on page 657
- [“Using the Media Browser”](#) on page 643
- [“Using the Notes Browser”](#) on page 659
- [“Using the Synth Rack”](#) on page 660
- [“Keyboard navigation”](#) on page 650
- [“Browser”](#) on page 639

Adding effects and instruments to a project

To show a specific plug-in type

1. In the Browser, click the **PlugIns** button  to show the Plug-in Browser.
2. Click the button that corresponds to the plug-in type you want to show:


▶ **Audio FX** 

▶ **MIDI FX** 


▶ **Instruments** 

▶ **ReWire** 

To select a plug-in layout

Click the **PlugIns** menu button  and select the desired layout. Click **Manage Layouts** if you want to modify an existing layout or create a new layout.

To insert an effect in a track or bus

1. In the Browser, click the **PlugIns** button  to show the Plug-in Browser.
2. Click the button that corresponds to the plug-in type you want to show:

▶ **Audio FX** 

▶ **MIDI FX** 

3. Do *one* of the following:

- ▶ **To insert the effect in a specific location in the FX Rack.** Drag the effect to the desired position in a track/bus FX Rack.
- ▶ **To insert the effect at the end of the FX Rack.** Drag the effect to an empty track space in the Clips pane, or double-click the effect (only if the selected track type matches the effect type).

Valid destinations for audio effects

You can drag audio effects to the following locations:


- ▶ Audio track
- ▶ Audio clip
- ▶ Audio track inspector
- ▶ Audio clip inspector
- ▶ Audio track FX Rack
- ▶ Audio Clip FX Rack
- ▶ Audio Console strip
- ▶ Audio Console FX Rack
- ▶ Audio track Sends section
- ▶ Instrument track
- ▶ Instrument track inspector
- ▶ Instrument track FX Rack
- ▶ Instrument Console strip
- ▶ Instrument Console FX Rack
- ▶ Instrument track Sends section
- ▶ Buses

Valid destinations for MIDI effects

You can drag MIDI effects to the following locations:

- ▶ MIDI track
- ▶ MIDI clip
- ▶ MIDI track inspector
- ▶ MIDI clip inspector
- ▶ MIDI Track FX Rack
- ▶ MIDI Clip FX Rack
- ▶ MIDI Console strip
- ▶ MIDI Console FX Rack
- ▶ Instrument track
- ▶ Instrument track inspector
- ▶ Instrument track FX Rack
- ▶ Instrument Console strip
- ▶ Instrument Console FX Rack



To insert an effect into a clip's FX Rack

1. In the Browser, click the **PlugIns** button  to show the Plug-in Browser.
2. Click the button that corresponds to the plug-in type you want to show:

- ▶ **Audio FX** 
- ▶ **MIDI FX** 

3. Drag the desired effect to a clip in the Clips pane.

To insert an instrument

1. In the Browser, click the **PlugIns** button  to show the Plug-in Browser.
2. Click the **Instruments** button .
3. Do *one* of the following:
 - ▶ **To insert an instrument as a new Instrument track.** Drag the desired instrument to an empty space in the Track view or Clips pane, or double-click the instrument.
 - ▶ **To insert an instrument as a track effect.** Drag the instrument to the desired track's FX Rack, or drag the instrument to the desired track in the Clips pane.



Note: When you drag an instrument to an audio track or MIDI track, the following happens automatically:



- If dropped on an audio track or inspector: add to Synth Rack, set audio track input and Synth automation accordingly.
- If dropped on a MIDI track or inspector: add to Synth Rack, set MIDI track output and Synth automation accordingly.

Valid destinations for instruments

You can drag instruments to the following locations:

- ▶ Audio track
- ▶ MIDI track
- ▶ Audio track inspector
- ▶ MIDI track inspector
- ▶ Audio Console strip
- ▶ MIDI Console strip
- ▶ Empty Track view
- ▶ Empty Console view
- ▶ Instrument track
- ▶ Instrument track inspector
- ▶ Instrument Console strip

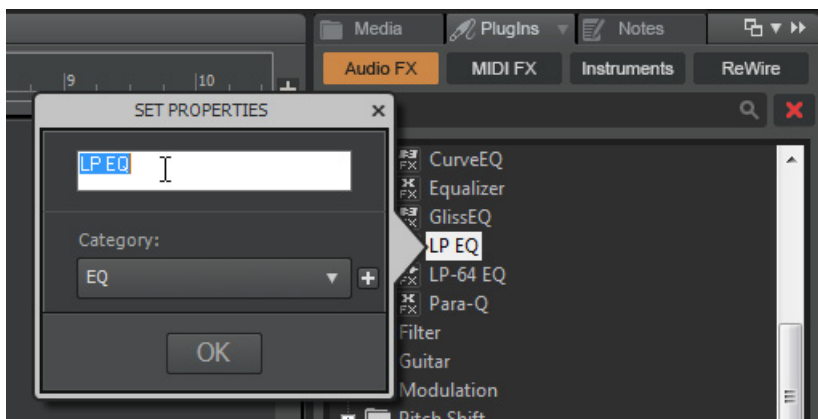
To insert a ReWire device


1. In the Browser, click the **PlugIns** button  to show the Plug-in Browser.
2. Click the **ReWire** button .
3. Drag the ReWire device to the Track view or Clips pane.

The ReWire device is added to the Synth Rack and a new Instrument track is created.

To rename a plug-in

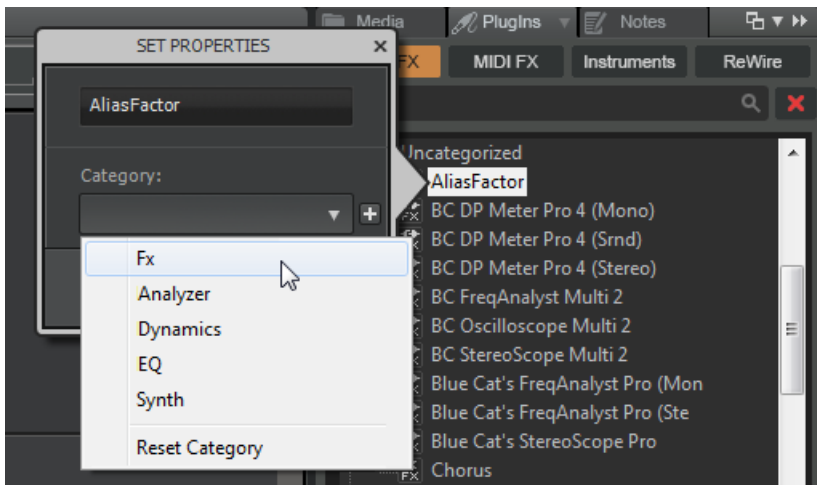
1. In the Plug-in Browser, right-click the plug-in you want to rename.
2. In the **Set Properties** dialog box, click the plug-in name, then type the new name.
3. Click **OK** to close the **Set Properties** dialog box.



 **Tip:** To rename a plug-in, you can also select the plug-in in the Plug-in Browser, then press F2 and type a name.

To assign a plug-in to an existing category

1. In the Plug-in Browser, right-click the plug-in you want to assign to a category.
2. In the **Set Properties** dialog box, click the small down arrow to open the drop-down list and select a category.
3. Click **OK** to close the **Set Properties** dialog box.

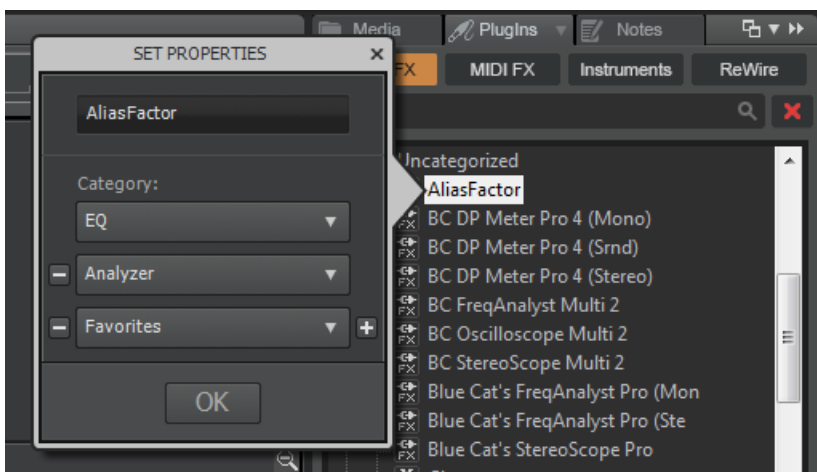


To assign a plug-in to multiple categories

1. In the Plug-in Browser, right-click the plug-in you want to assign to multiple categories.
2. In the **Set Properties** dialog box, click the small down arrow to open the drop-down list and select a category.
3. Click the **+** button to add another category drop-down list, then select the next category. To remove the plug-in from an assigned category, click the **-** button next to the category drop-down list. To remove the first category, clear the name from the drop-down list.

You can assign a plug-in to up to 5 different categories. For example, if your favorite equalizer plug-in has a spectrum analyzer, you could assign it to categories named EQ, Analyzer, and Favorites.

4. Click **OK** to close the **Set Properties** dialog box.

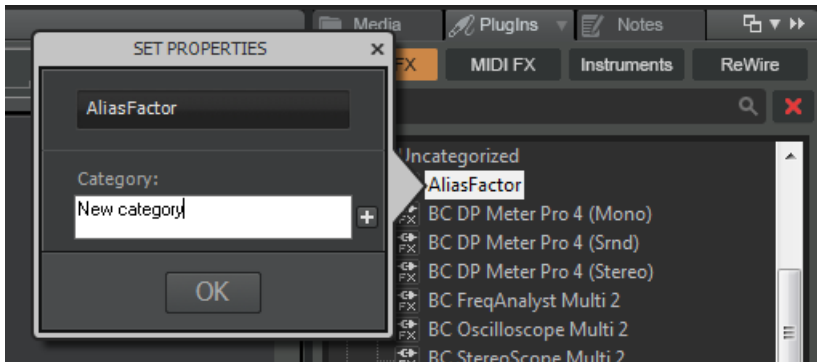


To assign multiple plug-ins to the same category

1. In the Plug-in Browser, select the plug-ins you want to assign to the same category. To select a range of adjacent plug-ins, click the first plug-in, then hold down the SHIFT key and click the last plug-in.
2. Right-click any of the selected plug-ins.
3. In the **Set Properties** dialog box, click the small down arrow to open the drop-down list and select a category.
4. Click **OK** to close the **Set Properties** dialog box.

To create a new custom plug-in category

1. In the Plug-in Browser, right-click the plug-in you want to assign to a new custom category.
2. In the **Set Properties** dialog box, click the left side of the list control, then type a name for the new custom category.
3. Click **OK** to close the **Set Properties** dialog box.



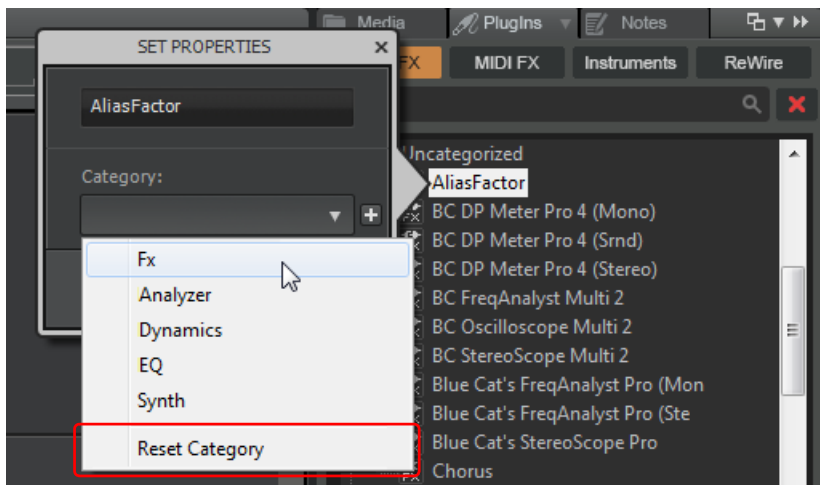
To delete a plug-in category

A category exists as long as at least one plug-in is assigned to the category.

To delete a category, re-assign its plug-ins to another category. Empty categories are automatically removed.

To revert a plug-in to its original stored category

1. In the Plug-in Browser, right-click the plug-in you want to revert to its original category.
2. In the **Set Properties** dialog box, click the small down arrow to open the drop-down list and select **Reset Category**.
3. Click **OK** to close the **Set Properties** dialog box.



See:


- “Using the Media Browser” on page 643
- “Using the Plug-in Browser” on page 651
- “Using the Notes Browser” on page 659
- “Using the Synth Rack” on page 660
- “Using FX Chain presets (.fxc)” on page 658
- “Keyboard navigation” on page 650
- “Browser” on page 639


Using FX Chain presets (.fxc)

You can save effect chains in Sonar, which can be used in any project. An FX Chain preset stores all the settings of a specific FX Rack. This allows you to effortlessly duplicate favorite effect combinations and settings without having to manually insert one effect at a time. FX Chain presets are saved as .fxc files that can be imported from the Plug-in Browser.

To save an FX Chain preset

1. Do *one* of the following:


- ▶ To save an FX Rack as an FX Chain preset, right-click any blank space in the FX Rack and choose **Save Rack as FX Chain Preset** on the pop-up menu. Specify a preset name and location in the **Save FX Chain Preset** dialog box. All plug-ins in the FX Rack are consolidated into a single new FX Chain.
- ▶ To save an FX Chain container as a new FX Chain preset, right-click the FX Chain container in an FX Rack and choose **Save Rack as FX Chain Preset** on the pop-up menu. Specify a preset name and location in the **Save FX Chain Preset** dialog box.
- ▶ Click the **Browse Plug-ins** button  in the Browser, then drag the FX Chain container from the Track view to the Audio FX section in the Browser. The FX Chain is added to the FX Chain folder.


 **Note:** FX Chain presets are stored as FX Chain Preset files (*.fxc). For track and bus FX Racks, the default name for the FX Chain preset is the track/bus name. For clip FX Racks, the default name is the clip name.

To load an FX Chain preset


Do *one* of the following:

- ▶ Right-click an FX Rack and choose **Load FX Chain Preset** on the pop-up menu. Select the desired FX Chain Preset file (*.fxc) in the **Load FX Chain Preset** dialog box and click **Open**.
- ▶ From the **Plug-ins** tab of the Browser, under **Audio FX**, expand the **FX Chain** branch and drag the preset to an FX Rack.

 **Note:** You can automatically extract plug-ins when loading an FX Chain preset. To do so, hold down the **SHIFT** key while loading the preset. For more information about extracting plug-ins from an FX Chain container, see [“To extract plug-ins from an FX Chain container”](#) on page 976.

 **Caution:** If you load a Sonar project in an older version of SONAR, SONAR will report the FX Chain as a missing plug-in and the contents of the FX Chain will be unavailable. Resaving the project will permanently remove the FX Chain.

To rename an FX Chain preset

1. In the Browser, click the **Plug-ins** button  to show the Plug-in Browser.
2. Under **Audio FX**, expand the **FX Chain** branch.
3. Select the FX Chain, then click the FX Chain name again and type a name.

See:

[“Effects chains”](#) on page 972

[“FX Chain module”](#) on page 1057

[“Using the Media Browser”](#) on page 643

[“Using the Plug-in Browser”](#) on page 651

[“Using the Notes Browser”](#) on page 659

[“Using the Synth Rack”](#) on page 660

[“Keyboard navigation”](#) on page 650

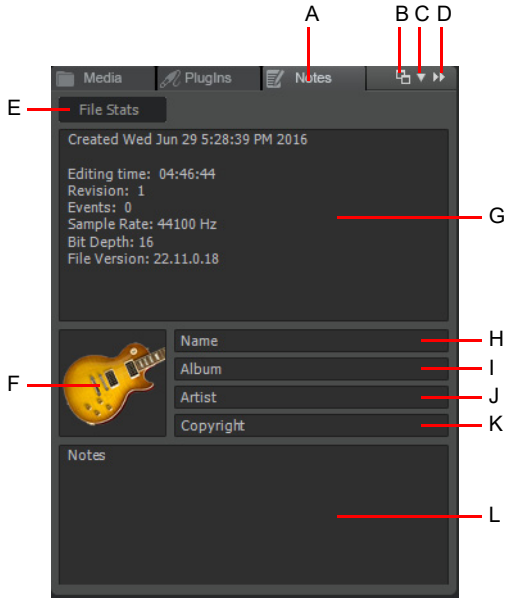
[“Browser”](#) on page 639

Using the Notes Browser




The Notes Browser is a place where you can store information about a project, such as song title, artist name, album title, and lyrics or other information you want to keep track of. You can even add custom artwork that will be displayed in the start screen.

Notes Browser interface

Figure 311. Notes Browser.



A. Show Notes Browser B. Dock/undock C. Docking options D. Expand/collapse E. Show/Hide File Stats F. Artwork G. File Stats H. Name I. Album J. Artist K. Copyright L. Notes

- ▶ **Show Notes Browser** . Show the Notes Browser.
- ▶ **Show File Stats.** Click to show/hide the following information about the contents of the project file:
 - ▶ **Created.** The date the project was first saved.
 - ▶ **Editing time.** The total time you've had the project open, from the time it was created to the last time it was saved. This does not include time spent editing the project since you last saved it. If you want to update this value, save the project.
 - ▶ **Revision.** Each time you save a file that has been changed, this number is incremented. If you open a project, make no changes, then save it, the revision number is not changed.
 - ▶ **Events.** The total number of events in the project.
 - ▶ **Sample rate.** The sample rate for digital audio.
 - ▶ **Bit depth.** The bit depth of digital audio.
 - ▶ **File version.** The Cakewalk version number.
- ▶ **Artwork.** Add a BMP, PNG, or JPEG image to be shown in the Start Screen. The recommended image dimensions are 600×600 pixels. Larger images will be automatically scaled to 600×600.
 - ▶ To assign a project image, point to the Artwork control and click the  button, then select **Load Image**.
 - ▶ To clear the image, point to the Artwork control and click the  button, then select **Remove Image**.
- ▶ **Name.** Your song's title. Click to edit.
- ▶ **Album.** The album title the project belongs to. Click to edit.
- ▶ **Artist.** The author or performer of the song. Click to edit.
- ▶ **Copyright.** The copyright notice. Click to edit.
- ▶ **Notes.** Project description or other information, such as lyrics. Click to edit, and click **OK** to apply any changes.

To show/hide file statistics


Click the **File Stats** button.

To reset the file stats, right-click in the File Stats window and select **Reset File Stats**.

To add notes

Click the **Notes** field and type your notes. Click **OK** to accept the changes, or **Cancel** to ignore any changes.

To assign an image

To assign a project image, point to the Artwork control and click the  button, then select **Load Image**.

To clear the image, point to the Artwork control and click the  button, then select **Remove Image**.

To save the assigned image as a PNG file, point to the Artwork control and click the  button, then select **Save Image**.

See:

[“Using the Media Browser”](#) on page 643

[“Using the Plug-in Browser”](#) on page 651

[“Using the Synth Rack”](#) on page 660

[“Keyboard navigation”](#) on page 650

[“Browser”](#) on page 639

Using the Synth Rack

Note: *The core Sonar installer does not include all available software instruments. Please download and install the optional instruments via the Quick Start Screen’s Product Updates page (see [“Checking for product updates”](#) on page 1745).*

The Synth Rack view lets you view, insert, delete, and configure your soft synths. You can also mute, solo, and freeze any active instruments in your projects. Each time you insert a soft synth into your project, a new row appears in the Synth Rack view with the name of the soft synth and its current preset. You can select different presets directly from the Synth Rack.

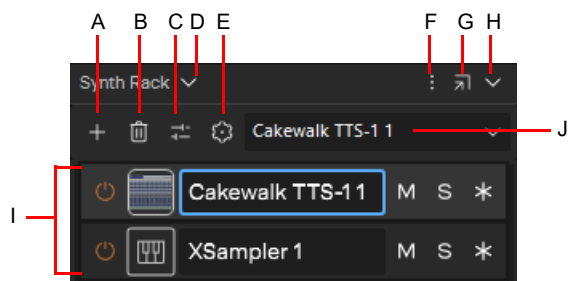
When a synth is highlighted in the Synth Rack, the corresponding tracks in the Track View and Console View are also highlighted.

You can insert as many copies of the same soft synth as you like; each new copy appears in a new row and has the same name, but has a higher number after the name (ReWire soft synths can only have one copy open). The new higher-numbered name also appears on the menus of Instrument track inputs and MIDI track outputs.

When the Synth Rack is undocked, or docked in the MultiDock, additional controls become available. These include synth icons and control knobs to control and/or automate parameters.

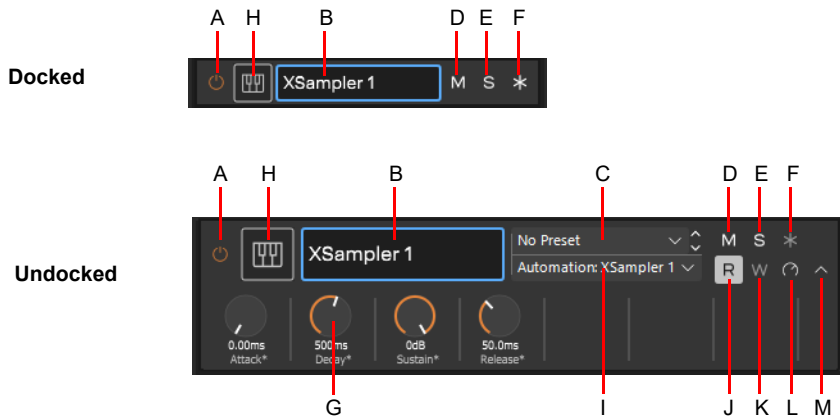
Synth Rack interface

Figure 312. Synth Rack.



A. Insert Synth **B.** Delete Synth **C.** Synth Properties **D.** Synth Settings menu **E.** Insert Synth **F.** Dock/undock **G.** Docking options **H.** Expand/collapse **I.** Instrument list **J.** Synth Automation menu

Figure 313. Synth control bar.



A. Bypass/unbypass B. Synth name C. Preset picker (only when floating or docked at top or in the MultiDock) D. Mute E. Solo F. Freeze/unfreeze G. Automated knobs H. Synth icon I. Automation track J. Automation Read K. Automation Write L. Assign Controls M. Show/Hide Assigned Controls

▶ **Synth Settings menu.** The **Synth Settings** menu lets you insert, delete and freeze the selected soft synth, and specify other related options. The menu contains the following commands:

- ▶ **Open Synth.** Opens the user interface for the selected soft synth. You can also double-click an empty space in the synth's Synth Rack row to open the synth's user interface.
- ▶ **Replace Synth.** This submenu lets you replace the selected synth with any other available synth.
- ▶ **Delete Synth.** Deletes the selected soft synth or ReWire device from the current project.





Note 1: Always close any ReWire applications in their own interfaces before deleting them from Sonar.


Note 2: Deleting a soft synth from the Synth Rack view does not delete the tracks associated with the soft synth, but does change the associated MIDI track's output to the next lower-numbered output.

- ▶ **Synth Bypassed.** Bypass/unbypass the selected synth, mute all tracks associated with it, and free up memory and CPU cycles.
- ▶ **Bypass All Synths.** Bypass all synths in the Synth Rack.


Note: Bypass/unbypass can take a while on projects with large numbers of synths if they are big. The progress is shown in the Control Bar Transport module. You may cancel a long bypass/unbypass operation by pressing the ESC key.

- ▶ **Unbypass All Synths.** Unbypass all synths in the Synth Rack.
- ▶ **Set As Default Synth.** Set the default synth for use in the Add Track menu.
- ▶ **Enable MIDI Output.** If the selected soft synth can create MIDI data from built-in arpeggiators or other components, select **Enable MIDI Output** if you want to record or redirect this new MIDI data.
- ▶ **Unload Synths When Bypassed.** When this option is selected, you can freeze a soft synth or disconnect the synth in the Synth Rack view and free up the memory that the synth was using. With some synths this can be a lot of memory, especially with synths that use samples. Of course, if you remove the synth from your computer's memory, reconnecting or unfreezing the synth will take the same amount of time that it did when you originally loaded the synth.
- ▶ **Archive Tracks When Bypassed.** When a synth is bypassed, archive any source tracks that are routed to the synth.

- ▶ **Always Echo Current MIDI Track.** Select this option to force incoming MIDI data to always echo through the current track, even if the current track's **Input Echo** button is in the Off position, and regardless of which synth has focus in the Synth Rack.
- ▶ **Show Synth Icons.** Show/hide synth icons in the Synth Rack.
- ▶ **Enable Smart Mute.** When this option is disabled, you can individually mute individual split MIDI/audio tracks for soft synths.
- ▶ **Synchronize Track and Synth Rack Views.** When this option is disabled, clicking on an Instrument track will also focus the corresponding synth in the Synth Rack.
- ▶ **Insert Synth** . Insert a new soft synth.
 - ▶ **Insert Synths.** This submenu lists all available soft synths. Click the desired soft synth to insert it in the current project and add an Instrument track. You can also preview MIDI files through any active soft synth in the Media Browser.
 - **Insert Synths > Plug-in Layouts > Manage Layouts.** Opens Cakewalk Plug-in Manager, which lets you create, delete, and edit plug-in layouts.
 - **Insert Synths > Plug-in Layouts > <list of layouts>.** The **Plug-in Layout** menu lists all layouts stored by Cakewalk Plug-in Manager. Select a layout to change the plug-in list.
 - ▶ **Insert ReWire Devices.** This submenu lists all available ReWire devices. Click the desired ReWire device to insert it in the current project and add an Instrument track. You can also preview MIDI files through any active ReWire device in the Media Browser.
- ▶ **Delete Synth** . Delete the selected soft synth.
- ▶ **Properties** . Opens the user interface for the selected soft synth. You can also double-click an empty space in the synth's Synth Rack row to open the synth's user interface.
- ▶ **Insert Synth Options** . Open the **Insert Soft Synth Options** dialog box, which lets you specify options for new soft synths.
- ▶ **Synth Automation menu.** The **Synth Automation** menu lets you specify on which track to display and record automation data for the selected soft synth.
- ▶ **<name of track synth was created with>.** By default, automation data is displayed and recorded on the track the soft synth was created with.
 - ▶ **Audio Tracks.** This submenu lets you choose any available track in the project to record and display the selected synth's automation data on.
- ▶ **Instrument list.** Each inserted instrument in a project appears in the Instrument list, and shows the following controls:

 **Note:** *Certain controls in the Instrument list are only available when the Synth Rack is undocked or docked in the MultiDock.*

- ▶ **Bypass/unbypass.** Bypass a synth, mute all tracks associated with it, and free up memory and CPU cycles.
- ▶ **Synth icon.** The synth icon provides a graphic representation of the soft synth. You can right-click the icon to manage the assigned icon. This control is only available when the Synth Rack is undocked or docked in the MultiDock.
- ▶ **Synth name.** The default name of the soft synth. To rename the synth, double-click the name, type the desired name and press ENTER.
- ▶ **Preset picker.** The preset picker lets you select any available preset for the soft synth when the Synth Rack is undocked or docked in the MultiDock. Click the up/down arrows to step through the available presets.
- ▶ **Automation.** The **Automation** list lets you specify on which track to display and record automation data for the soft synth. This list is identical to the **Synth Automation** menu at the top of the Synth Rack. This control is only available when the Synth Rack is undocked or docked in the MultiDock.
- ▶ **Mute.** Mute/unmute the synth, and all tracks associated with this instance of the synth.
- ▶ **Solo.** Solo/unsolo the synth, and all tracks associated with this instance of the synth.

- ▶ **Freeze/unfreeze** . Right-click the **Freeze Synth** button to access various freeze options on a pop-up menu.
 - **Freeze Synth.** Freeze the soft synth.
 - **Unfreeze Synth.** Unfreeze the soft synth.
 - **Quick Unfreeze Synth.** Quick unfreeze the soft synth.
 - **Freeze Options.** Open the **Freeze Options** dialog box, which lets you specify what happens when you freeze a synth.
- ▶ **Quick unfreeze / refreeze synth.** Quick unfreeze/refreeze the soft synth. This control is only available when the Synth Rack is undocked or docked in the MultiDock. You can also hold down the SHIFT key and click the **Freeze Synth** button to perform Quick unfreeze / refreeze.
- ▶ **Read.** Enable/disable automation read for the soft synth. This control is only available when the Synth Rack is undocked or docked in the MultiDock.
- ▶ **Write.** Enable/disable automation write for the soft synth. This control is only available when the Synth Rack is undocked or docked in the MultiDock.
- ▶ **Assign Controls.** Lets you choose which parameters in the synth's interface to create control knobs for. This control is only available when the Synth Rack is undocked or docked in the MultiDock.
- ▶ **Show/Hide Assign Controls.** Show/hide any automated knobs you have created with the **Assign Controls** command. This control is only available when the Synth Rack is undocked or docked in the MultiDock.
- ▶ **Automated knobs.** These are knobs you create by using the **Assigned Controls** button. The knobs are displayed below the synth's control bar in the Synth Rack. Automated knobs are only available when the Synth Rack is undocked or docked in the MultiDock.

See:

[“Managing instruments in a project”](#) on page 664

[“Using the Media Browser”](#) on page 643

[“Using the Plug-in Browser”](#) on page 651

[“Using the Notes Browser”](#) on page 659

[“Keyboard navigation”](#) on page 650

[“Browser”](#) on page 639

[“Software instruments”](#) on page 881

[“Using instrument tracks”](#) on page 889

[“ReWire”](#) on page 900

See also:

[“To create Instrument tracks”](#) on page 396

Managing instruments in a project

To insert an instrument

1. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack (or press ALT+9).
2. Click the **Synth Settings** button menu, point to **Insert Synths** and select the desired soft synth.

To remove an instrument

1. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack.
2. In the Synth Rack, click the soft synth you want to remove.
3. Do *one* of the following:

- ▶ Click the **Delete Synth** button .
- ▶ Click the **Synth Settings** button menu, then click **Delete Synth**.

A dialog box appears, asking you to confirm deletion of the instrument. You can also specify if Sonar should delete any associated tracks.

To open an instrument's property sheet

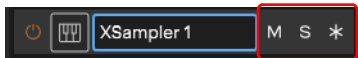
1. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack.
2. Click on the desired synth in the Synth Rack to give it focus.
3. Click the **Synth Settings** button menu, then click **Open Synth**.



Tip: You can also double-click an empty space in the synth's control bar to open its user interface.

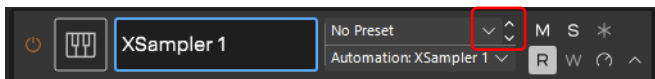
To mute/solo/freeze an instrument

1. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack.
2. Click the desired synths **Mute**, **Solo**, or **Freeze** button.



To select an instrument preset

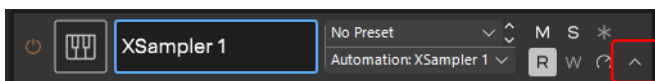
1. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack.
2. Click the desired synth's preset picker.





Note: The preset picker is only shown when the Synth Rack is floating or docked in the MultiDock.

To access assignable control knobs


1. Make sure the Browser is undocked or docked in the MultiDock.
2. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack.
3. Click the desired synth's **Show/Hide Assigned Controls** button.



To replace an instrument

1. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack.
2. Do *one* of the following:
 - ▶ Select the synth you want to replace, click the Synth Settings drop-down menu and choose **Replace Synth**.
 - ▶ Click the **Plugins** tab  followed by the **Instruments** button , then drag a synth onto an existing track (audio, MIDI or Instrument) that is connected to the synth.
 - ▶ In the Track view, right-click a track (audio, MIDI or Instrument) that is connected to the synth, and choose **Replace Synth** on the pop-up menu.

Sonar automatically re-routes any Output and Input controls that were assigned to the old synth.

 **Note:** *When replacing a synth with a different synth that has fewer outputs, Sonar will automatically replace with multiple instances of the new synth in order to account for the extra outputs.*

See:

[“Using the Media Browser”](#) on page 643

[“Using the Plug-in Browser”](#) on page 651

[“Using the Notes Browser”](#) on page 659

[“Using the Synth Rack”](#) on page 660

[“To import an audio or MIDI file”](#) on page 645

[“To import a video file”](#) on page 647

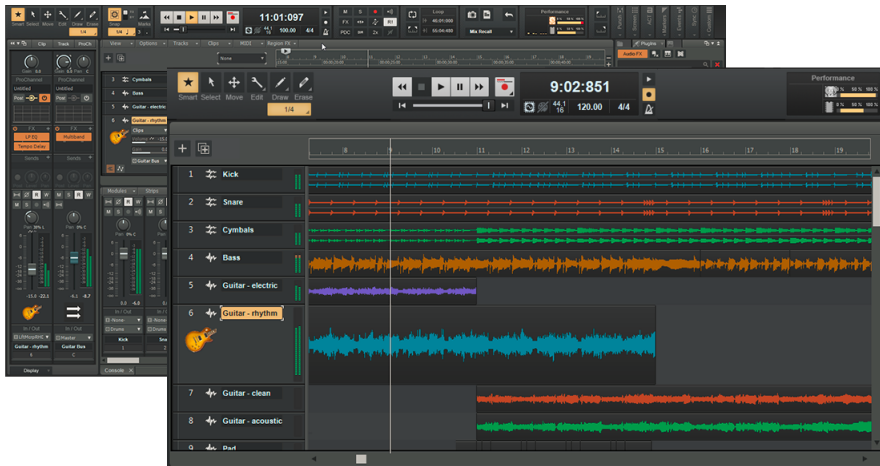
[“To import a track template”](#) on page 646

[“To insert an instrument”](#) on page 654

[“Keyboard navigation”](#) on page 650

[“Browser”](#) on page 639

Workspaces



A Workspace is a global template that stores the current UI configuration, and allow you to instantly adapt Sonar's UI to only show elements that are relevant to a specific task or workflow. You can hide features you don't want to see. Some workflows require access to many features, while other workflows benefit from a simpler and more focused UI. The selected Workspace remains active until you select another Workspace or disable Workspaces, and is applied to all projects.

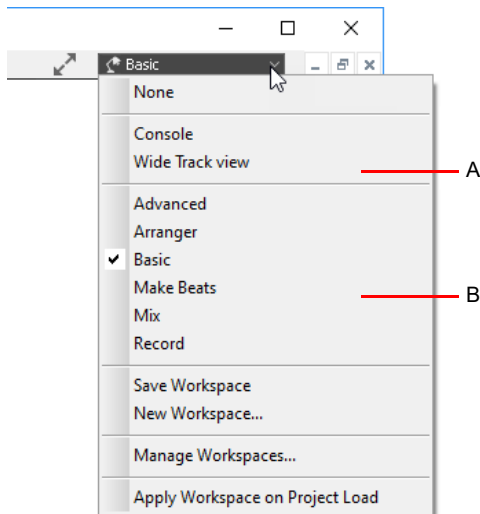
Sonar includes several factory Workspaces to get you started, and you can create your own custom Workspaces based on your personal preferences. Simply customize Sonar's look and feel to suit your workflow, then save the configuration as a Workspace that can be recalled at any time. Be more productive and efficient by optimizing the UI for simplicity and speed.

Note: Factory Workspaces are always overwritten when installing a new Sonar release. If you need to customize a factory Workspace, please save your Workspace as a new name to prevent it from getting overwritten by a future Sonar release.

Workspaces menu

The application bar across the top contains the Workspace drop-down menu.

Figure 314. Workspace menu.



A. User Workspaces B. Factory Workspaces

The Workspaces menu contains the following options:

- ▶ **None.** Do not use a Workspace, and instead restore the default features and settings.
- ▶ **<List of user Workspaces>.** Your custom user Workspaces are listed alphabetically here.
- ▶ **<List of factory Workspaces>.** Factory Workspaces are listed alphabetically here.
- ▶ **Save Workspace.** Save any changes to the current Workspace.
- ▶ **New Workspace.** Opens the **New Workspace** dialog box, which lets you specify the new Workspace name.
- ▶ **Manage Workspaces.** Opens the **Workspace Manager** dialog box, which lets you specify which features to enable/disable in Workspaces, and which settings to load from Workspaces.
- ▶ **Apply Workspace on Project Load.** Specify if the active workspace should be automatically applied when loading projects. When enabled, the active workspace is always applied to an opened project. When disabled, projects load with their saved window layout, even when a workspace is active. To apply the active workspace, re-select the workspace from the Workspaces menu.

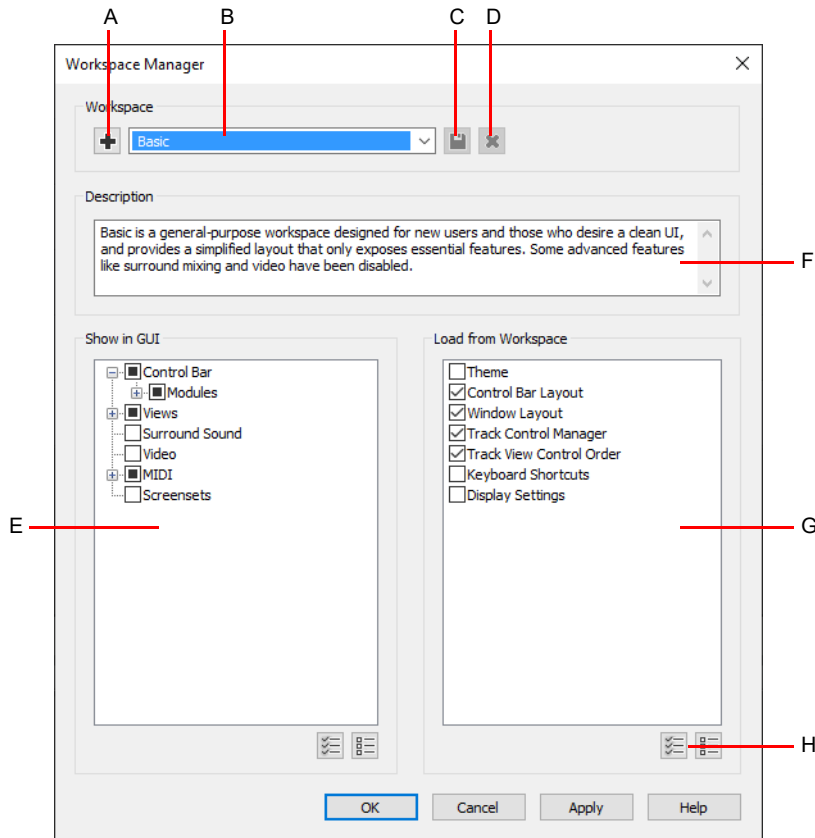
Workspace Manager

The Workspace Manager lets you perform the following tasks:

- ▶ Create, save and delete Workspaces.
- ▶ Specify which features are enabled/disabled in a Workspace.
- ▶ Specify which settings to load from a Workspace.

To open the **Workspace Manager** dialog box, click the Workspace drop-down menu and select **Manage Workspaces**.

Figure 315. Workspace Manager.



A. Create new Workspace B. Workspaces C. Save Workspace D. Delete Workspace E. Show in GUI list F. Description G. Load from Workspace list H. Show All/None

The Workspace Manager contains the following settings:

- ▶ **Workspace.** The Workspaces section contains the following controls:
 - ▶ **Create new Workspace** . Creates a new Workspace based on the current Workspace.
 - ▶ **Workspaces.** Lists all available Workspaces.
 - ▶ **Save Workspace** . Saves any changes to the current Workspace.
 - ▶ **Delete Workspace** . Deletes the current Workspace.
- ▶ **Show in GUI.** Lists all features that can be disabled in a Workspace. Select the features you want to enable in the current Workspace.
- ▶ **Load from Workspace.** Lists all settings that can be loaded by a Workspace. When you create a new Workspace, all current settings are initially saved with the Workspace. From there, you can clear any settings you don't want to load when you select that Workspace. These settings also determine which settings are overwritten in the Workspace the next time the Workspace is modified. The options are as follows:
 - ▶ **Control Bar Layout.** Load the saved Control Bar configuration. For details, see [“Control Bar overview”](#) on page 565.
 - ▶ **Window Layout.** Load the saved window layout, including size and position. This option functions as a global screenset.

- ▶ **Display Settings.** Load global display settings that are specified in the **Preferences** dialog box. For details, see “[Preferences dialog](#)” on page 1622.
- ▶ **Keyboard Shortcuts.** Load any custom keyboard shortcuts that are assigned in **Edit > Preferences > Customization - Keyboard Shortcuts**. For details, see “[Customization - Keyboard Shortcuts \(Advanced\)](#)” on page 1687 and “[Key bindings](#)” on page 1219.
- ▶ **Track Control Manager.** Load the saved Track view control configuration (visibility of Volume, Pan, Mute, Solo, Arm for Recording, etc.). When enabled, the Track Control menu button in the Track view shows **[Workspace]** to indicate that the track control configuration is inherited from the active Workspace. For details, see “[Configuring Track view controls](#)” on page 403 and “[Track Control Manager](#)” on page 1719.
- ▶ **Track View Control Order.** Load the saved Track view control order. For details, see “[To configure track and bus control order](#)” on page 403.

See:

“[Using Workspaces](#)” on page 670

Using Workspaces

To select a Workspace

Click the Workspaces drop-down list in the application bar across the top, then select the desired Workspace.

To create a new Workspace


1. Configure Sonar the way you want, then click the Workspace picker drop-down menu and select **New Workspace**.
2. In the **New Workspace** dialog box, specify a name and click **OK**.

You can also create a new Workspace by clicking the **Create a new Workspace** button  in the **Workspace Manager** dialog box.


To modify a Workspace

1. Select the Workspace you want to modify.
2. Configure Sonar the way you want.
3. Click the Workspace drop-down menu and select **Save Workspace**.

If you want to change which settings are saved in the Workspace, follow these steps instead:

1. Click the Workspace drop-down menu and select **Manage Workspaces**.
2. Under **Features** and **Settings**, select the options you want to save with the Workspace.
3. Click the **Save Workspace** button .
4. Click **Open** to close the **Workspace Manager** dialog box.

To delete a user Workspace

1. Click the Workspace drop-down menu and select **Manage Workspaces**.
2. In the **Workspace Manager** dialog box, select the Workspace you want to delete, then click the **Delete Workspace** button .

 **Note:** You can only delete user Workspaces. The **Delete Workspace** button  will be disabled when you select a factory Workspace.

See:

“[Workspaces](#)” on page 667

AudioSnap

Sonar's AudioSnap engine and tempo analysis features give you unprecedented rhythmic and tempo control over your audio. Employing sophisticated transient detection technology, the AudioSnap engine automatically analyzes all recorded and imported audio files for rhythmic content to determine where the beats are in the music.

AudioSnap is completely non-destructive, similar to Groove clips and V-Vocal clips. AudioSnap, V-Vocal, and Groove clips are mutually exclusive. Groove clip markers are typically placed at a zero-crossing point before a transient; AudioSnap transient markers are placed where musical changes occur, but may not be exactly at a zero crossing.

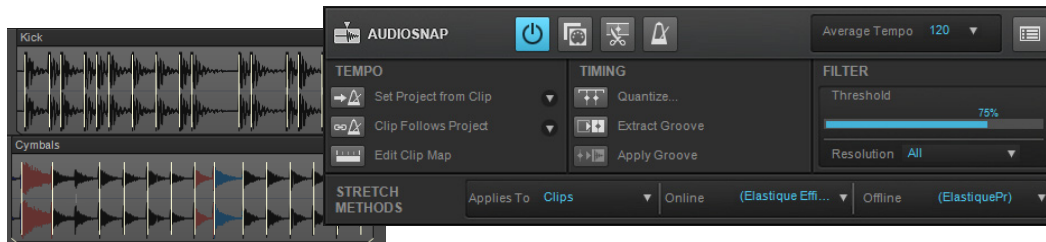
What is AudioSnap?

AudioSnap is not a single feature, but rather a collection of different tools that can be used for different tasks. The AudioSnap palette ties it all together in a task-oriented layout.

AudioSnap does several things, in a variety of ways:

- ▶ Stretches audio clips to fit project tempo or for quantizing.
- ▶ Changes project tempo to fit audio or MIDI clips.
- ▶ Copies audio rhythms for groove quantizing or doubling sounds.

Figure 316. The AudioSnap palette.



How does it work?

AudioSnap works by finding the *transients* in audio clips. Transients are the areas in an audio clip where the level increases suddenly. These make good locations to shrink, stretch, or split a clip, without changing its sound quality too drastically. Sonar contains a variety of high-quality stretching algorithms for different kinds of material. You can choose a lower-quality algorithm for real-time playback of your edits, and then choose a better algorithm for mixdown or bouncing to track (see “Algorithms and rendering” on page 717).

Sonar lets you define the default online and offline algorithms via the AudioSnap palette, and you can override the default algorithm(s) on a clip-by-clip basis.

Note: The online algorithm is for preview purposes only during playback. The final audio quality will be greatly improved after the offline algorithm is applied during mixdown/export.

The transients also make it possible for Sonar to calculate a clip's tempo map (see “Editing a clip's tempo map” on page 691).

Figure 317. Audio clip.

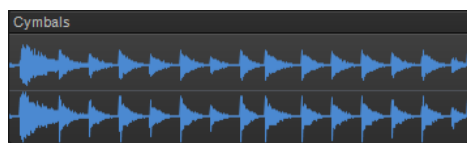
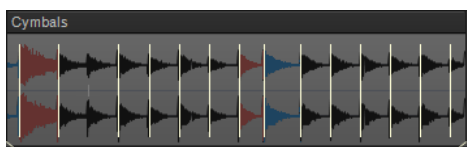


Figure 318. Audio clip showing transient markers.



AudioSnap finds transients automatically, but the transient markers don't always appear exactly where you might want them for the kind of editing you want to do. You can edit the markers by moving them to new locations, adding markers, filtering out markers, deleting markers, and promoting markers (protecting them from being filtered). For information about editing transient markers, see ["Editing transient markers"](#) on page 677.

Why would I use it?

Here are some common uses for AudioSnap:

- ▶ Aligning measure lines and tempo to audio or MIDI tracks that were recorded without a metronome (see ["Synchronizing audio and the project tempo"](#) on page 688).
- ▶ Fixing timing errors (see ["Fixing timing problems in audio clips"](#) on page 694).
- ▶ Synchronizing the rhythms of out-of-sync tracks (see ["Making multiple clips/tracks groove together"](#) on page 699).
- ▶ Doubling existing sounds with other sounds (see ["Extracting MIDI timing information from audio"](#) on page 706).
- ▶ Changing the tempo of existing projects (see ["Changing a project's tempo"](#) on page 693).
- ▶ Snapping both audio and MIDI edits to audio beats (see ["Snapping edits to audio beats"](#) on page 708).
- ▶ Fixing timing errors in multi-track recordings while maintaining phase relationships (see ["Adjusting the timing of a multi-track performance while maintaining phase relationships"](#) on page 696).

If you want to edit audio right away with AudioSnap, see ["Synchronizing audio and the project tempo"](#) on page 688 and ["Fixing timing problems in audio clips"](#) on page 694. If you want to learn more about all the AudioSnap tools and options, see the following links.

AudioSnap transient detection algorithms

The AudioSnap transient detection method can be specified in **Edit > Preferences > Project - AudioSnap** under **Transient Detection**. There are three methods:

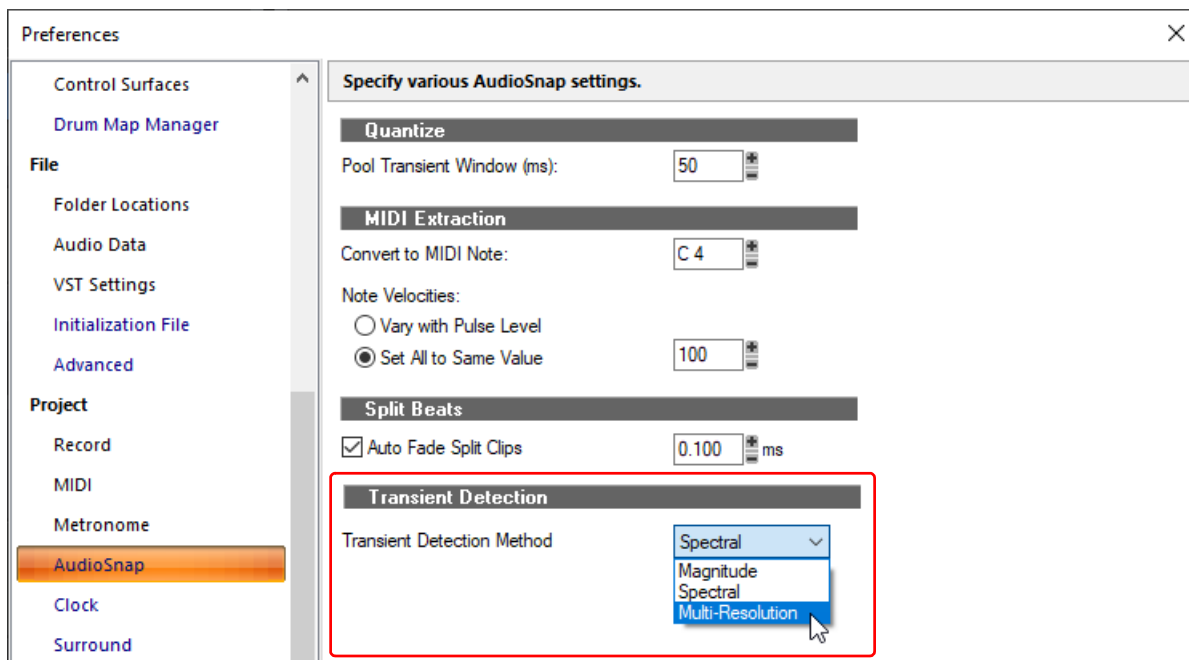
- ▶ **Magnitude**
- ▶ **Spectral** (default for legacy projects)
- ▶ **Multi-Resolution** (default for new projects)

Multi-Resolution is the default transient detection method for new projects, and **Spectral** and **Magnitude** are the older legacy modes. The **Multi-Resolution** transient detection algorithm provides improved transient analysis that works well with most audio source material.

The detection mode is stored in the project and older projects will continue to use **Spectral** until changed via **Edit > Preferences > Project - AudioSnap**.

Note: *The **Multi-Resolution** transient analysis will not be used by default on pre-Sonar 2021.09 saved projects. You must explicitly pick the **Multi-Resolution** algorithm from **Edit > Preferences > Project - AudioSnap** before this will take effect for that project. Once you resave the project with this change it will continue to use the new algorithm for all audio.*

When the detection method is changed, you will be prompted that project audio waveforms will be recomputed. After regeneration of the waveforms are complete, the new transients will be visible when switching the edit filter to **Transients**. The default transient threshold (available in the AudioSnap palette) is different for each transient detector mode. Note that any edited transients are retained when switching the transient detector mode.



See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Using the Pool”](#) on page 715

[“Algorithms and rendering”](#) on page 717

See also:

[“VocalSync automatic audio alignment”](#) on page 1143

Using global tools on AudioSnap transient markers

At the heart of AudioSnap are transient markers. Sonar automatically detects transients for all audio clips in your project. Although you can also edit transient markers with the Select tool, Move tool, Stretch tool, Split tool, Freehand tool, Erase tool and Mute tool, this chapter focuses on the Smart tool since it is the easiest way to edit transient markers.

In order to edit audio transient markers, you must assign a track's Edit Filter to **Audio Transients** (see "Selecting the data type to edit" on page 490).

For more information about using different tools on AudioSnap transient markers, see:

"Using the Smart tool on AudioSnap transients" on page 501

"Using the Select tool on AudioSnap transients" on page 504

"Using the Move tool on AudioSnap transients" on page 508

"Using the Stretch tool on AudioSnap transients" on page 514


"Using the Split tool on AudioSnap transients" on page 519

"Using the Freehand tool on AudioSnap transients" on page 523


"Using the Erase tool on AudioSnap transients" on page 534

"Using the Mute tool on AudioSnap transients" on page 537

To enable the Smart tool

1. Select the Smart tool  in the Control Bar.
2. Assign the desired track's Edit Filter control to **Audio Transients**.

All audio clips show transient markers and the AudioSnap palette appears.

 **Note:** *Displaying transient markers does not mean that AudioSnap is enabled. AudioSnap is only active on a clip when at least one transient marker has been stretched.*

If you select another data type in the Edit Filter, transient markers will no longer be visible and the AudioSnap palette closes.

The following table describes how the Smart tool behaves when interacting with transient markers and clips.

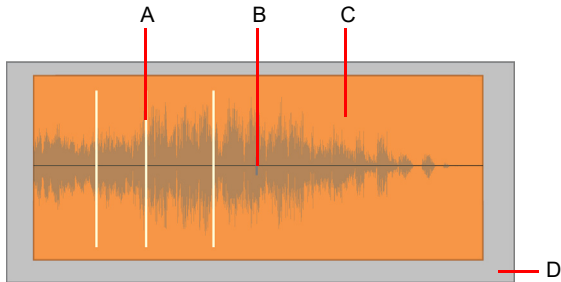
| Action | On transient marker | On clip |
|---|--|---|
| Click | Selects the transient marker. | Selects the clip. |
| Right-click | Opens the transient marker context menu. | Opens the AudioSnap context menu. |
| Double-click | Selects transients from other tracks (from selected clips) that fall within a certain window of time of the transient the user is clicking on. If no clips are selected, only non-hidden tracks are affected. | Opens the AudioSnap palette. |
| Drag | Non-proportional stretch with selected transients. Note: You can drag a marker from either the head or the line of the marker. Drag the line to stretch a marker and drag the head to move a marker. | Lasso selects transient markers. |
| Hold down the CTRL key and drag | Proportionally stretches selected transients. | Lasso selects transients to add to the current selection. |
| Hold down the CTRL key and click | Adds transient marker to current selection. | -- |
| Hold down the CTRL key and double-click | Like double-click, but adds transients to the current selection. | -- |

Table 68. *Smart tool actions*

| Action | On transient marker | On clip |
|--|--|--|
| Hold down the CTRL and SHIFT keys and double-click | Like double-click, but extends the range of selected transients. | -- |
| Hold down the ALT key and click | -- | Inserts a new transient marker. Manually inserted transient markers are slightly shorter than auto-detected transient markers. |

Table 68. *Smart tool actions*

Figure 319. *Smart tool hotspots on AudioSnap transients.*



| Hotspot | Default action | Double-click | +ALT | +CTRL |
|---------|--|---|-----------------------------|--|
| A | Drag transient marker line to stretch selected transients (non-proportional stretch) | Select all adjacent transient markers in other tracks | | Drag transient marker line to stretch selected transients proportionally |
| B | Drag transient marker handle (diamond) to move transient marker (non-stretch) | | | |
| C | Lasso select transients | | Insert new transient marker | |
| D | Lasso select transients across clips and tracks | | | |

Table 69. *Using the Smart tool on AudioSnap transients clips*

For more information about editing transient markers, see [“Editing transient markers”](#) on page 677.

Transient marker context menu

The transient marker context menu gives you quick access to commands related to time stretching and tempo mapping. The following menu commands are available when you right-click a transient marker:

- ▶ **Select markers.** Use this submenu to select transient markers that meet specific criteria.
- ▶ **Set project tempo from clip.** This command copies the clip’s tempo map to the project’s global tempo map. This allows the project’s measure boundaries to align with the audio clip. Whenever the project’s tempo map is generated from a clip, the clip’s **Lock Position** property is enabled automatically.
- ▶ **Set clip tempo from project.** This command copies the project’s tempo map to the clip’s tempo map. This allows the project’s measure boundaries to align with the audio clip.
- ▶ **Clip follows project tempo.** This command forces the clip to follow the project’s global tempo map.

Note: The **Clip follows project tempo** command only works on clips that are configured to use musical time (the **Time Base** property is set to **Musical** in the **Clip Properties Inspector**).

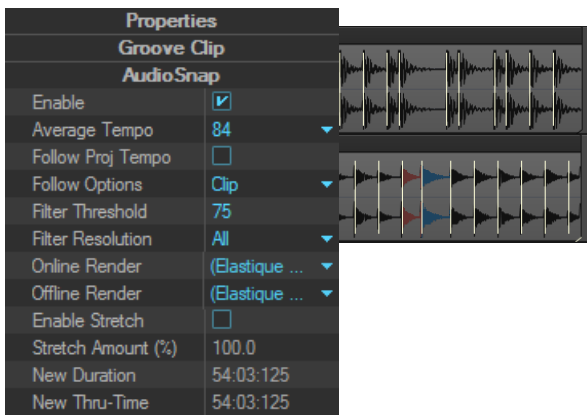
- ▶ **Edit clip tempo map.** Each audio clip has an internal tempo map. This command exposes controls that allow you to edit a clip’s tempo map. For details, see [“Editing a clip’s tempo map”](#) on page 691.

- ▶ **Merge and Lock Markers.** This command combines all transient markers on all selected tracks, so that all selected tracks share identical transient markers. The clip positions are also locked. This will ensure that phase relationships are maintained when quantizing or moving clips across multiple tracks. When using the Smart tool to drag transient markers, all transient markers at exactly the same point in time on selected clips move together as a group.
- ▶ **Save as Groove.** This command opens the **Define Groove** dialog box, which lets you save the groove to a file. The groove can then be applied to other audio or MIDI clips.
- ▶ **Copy as MIDI.** This command saves the selected audio as a MIDI clip, which you can paste from the Clipboard into a MIDI track. You select the MIDI note that the transients in the audio clip will be converted to in the **AudioSnap Options** dialog box, which opens when you click the **Options** button.
- ▶ **Quantize.** This command opens the **Quantize** dialog box, which has options to quantize **AudioSnap Beats** and **Audio Clip Start Times**, and also to set automatic crossfade options.
- ▶ **Groove Quantize.** This command opens the **Groove Quantize** dialog box, which has an option to quantize **AudioSnap Beats**, and controls to set automatic crossfade options.
- ▶ **Pool > Add MBT to pool.** The Track view Time Ruler can be added to the Pool (see [“Using the Pool”](#) on page 715). This command adds the current Musical Time snap resolution to the pool, and also displays dotted pool lines in the Clips pane. This can be useful as either a basic visual guide, or for adding the Musical Time to an extracted groove, or to fill in any transients that may be “missing” in a syncopated or sparse section. In the Control Bar’s Snap module, set the **Musical Time** value to the resolution you would like to add to the Pool.
- ▶ **Pool > Add clip to pool.** This command adds or deletes the clip’s transient markers from the Pool. The markers do not have to be visible to be added to the Pool. See [“Using the Pool”](#) on page 715 for more information.
- ▶ **Pool > Show pool lines.** This command hides or shows the Pool lines.
- ▶ **Pool > Apply transient pool markers.** This command insert new transient markers that correspond to the Pool markers.
- ▶ **Pool > Quantize to pool.** This command quantizes the selected clips to the Pool.
- ▶ **Enable AudioSnap.** This command enables or disables AudioSnap on selected audio clips.

AudioSnap section in the Clip Properties Inspector

In addition to the AudioSnap palette, you can also edit a clip’s AudioSnap settings in the Clip Properties Inspector. For details, see [“Properties Inspector - Clip Properties”](#) on page 628.

Figure 320. *The AudioSnap section in the Clip Properties Inspector.*



See:

- [“Editing transient markers”](#) on page 677
- [“Using the AudioSnap palette”](#) on page 685
- [“Fixing timing problems in audio clips”](#) on page 694
- [“Synchronizing audio and the project tempo”](#) on page 688
- [“Extracting MIDI timing information from audio”](#) on page 706
- [“General editing”](#) on page 708
- [“Using the Pool”](#) on page 715
- [“Algorithms and rendering”](#) on page 717

Editing transient markers

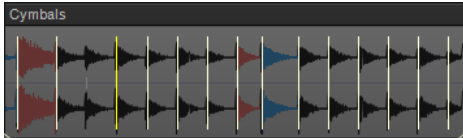
Transient markers show where the transients of a clip are (areas where the level increases suddenly), and are used to edit the timing of audio clips.

AudioSnap finds transients automatically, but the transient markers don't always appear exactly where you might want them for the kind of editing you want to do.

Most AudioSnap commands edit transient markers automatically as a result of an editing operation, but sometimes you achieve the best results by editing the markers manually.

You can edit the markers by moving them to new locations, adding markers, filtering out markers, deleting markers, and promoting markers (protecting them from being filtered).

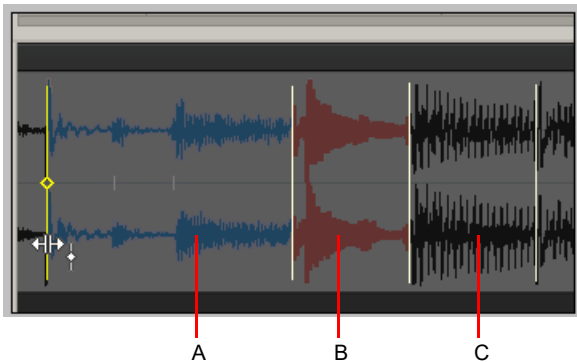
Figure 321. *Transient markers.*



The waveform of stretched segments are colored blue, and the waveform of compressed segments are colored red. The color gets progressively darker the more a segment is stretched or compressed:

- ▶ Dark blue = slightly stretched.
- ▶ Light blue = heavily stretched.
- ▶ Dark red = slightly compressed.
- ▶ Light red = heavily compressed.

Figure 322. *AudioSnap waveforms are color-coded to indicate if they are stretched or compressed.*



A. *Stretched segments are blue* **B.** *Compressed segments are red* **C.** *Normal segments are black*

See:

- “To select a transient marker” on page 678
- “To select multiple adjacent transient markers” on page 678
- “To select multiple discontinuous transient markers” on page 678
- “To select the same transient in multiple clips” on page 678
- “To extend a multi-track marker selection” on page 679
- “To select all similar transient markers in a clip” on page 679
- “To move a transient marker (without stretching audio)” on page 679
- “To drag a transient marker and stretch audio” on page 680
- “To stretch multiple transient markers in a clip” on page 680
- “To stretch multiple transient markers in a clip proportionally” on page 680

“To reset transient markers” on page 680

“To disable a transient marker” on page 680

“To delete a transient marker” on page 681

“To insert a new transient marker” on page 681

“To copy transient markers from one track to another track” on page 681

“To enable/disable transient markers” on page 682

“To navigate to the next/previous transient (TAB to transients)” on page 682

“Transient marker appearance” on page 682


“Transient marker context menu” on page 683

To select a transient marker


1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Click the desired transient marker.

The marker is highlighted.

To select/deselect all transient markers in a clip


1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Right-click a clip and choose **Select Markers > All** or **Select Markers > None** on the pop-up menu.

To select multiple adjacent transient markers

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Do *one* of the following:
 - ▶ Draw a lasso around the desired transient markers.
 - ▶ Click the first marker in the range, hold down the SHIFT key, and click the last marker in the range.


The markers are highlighted.

To select multiple discontinuous transient markers

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Hold down the CTRL key and click the desired transient markers.

The markers are highlighted.

To select the same transient in multiple clips

1. Select the clips that you want to edit.
2. Select the Smart tool  in the Control Bar.
3. Assign the track's Edit Filter control to **Audio Transients**.
4. Double-click a transient marker in any selected clip.
All transient markers near the same position (within a defined time window) in all selected clips are selected.


 **Note 1:** *If no clips are selected, transient markers from all clips are eligible to become selected.*




Note 2: To specify the size of the time window, click the **AudioSnap Options** button  in the AudioSnap palette to open the **AudioSnap Options** dialog box, then specify the desired **Pool Transient Window** value.

To extend a multi-track marker selection

When editing multi-track instruments, you may want to simultaneously adjust a range of transients across multiple tracks. In order to do so, you need to select the tracks and time region you want to edit.

1. Select the clips that you want to edit.
2. Select the Smart tool  in the Control Bar.
3. Assign the track's Edit Filter control to **Audio Transients**.
4. Double-click a transient marker in any selected clip.
All transient markers near the same position (within a defined time window) in all selected clips are selected.
5. Hold down the CTRL key and double-click another transient marker in any selected clip.
A range of transient markers are selected across all selected clips.

To select all similar transient markers in a clip

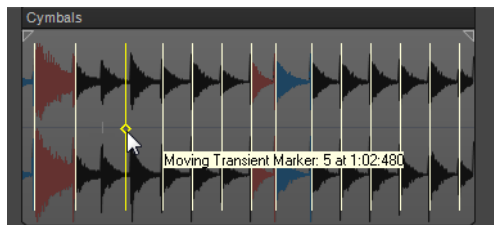
1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Right-click the desired clip and choose from the following options from the pop-up menu:
 - ▶ **Select Markers > Moved**
 - ▶ **Select Markers > Stretched**
 - ▶ **Select Markers > Disabled**
 - ▶ **Select Markers > Enabled**
 - ▶ **Select Markers > Promoted**
 - ▶ **Select Markers > User**

Selecting all markers of a certain type makes it easy to perform operations such as resetting only the stretched markers, or promoting only the disabled markers.

To move a transient marker (without stretching audio)

- ▶ Point to the marker, then drag the marker handle (diamond).

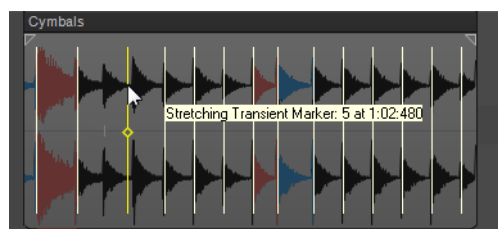
Figure 323. To move a transient marker, drag the marker head (diamond).



To drag a transient marker and stretch audio

- ▶ Drag the marker line.

Figure 324. To stretch a transient, drag the marker line.

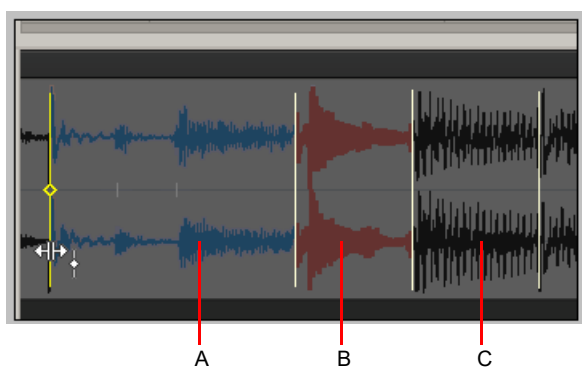


When you drag and drop the line of a marker, the marker moves to the place where you drop it, and the audio that is located between the dragged marker and the following marker stretches.

Note: If you stretch a transient marker, *AudioSnap* is enabled on the clip.

The waveform of stretched segments are colored blue, and the waveform of compressed segments are colored red.

Figure 325. *AudioSnap* waveforms are color-coded to indicate if they are stretched or compressed.



A. Stretched segments are blue **B.** Compressed segments are red **C.** Normal segments are black

You can find additional marker editing commands on the transient marker context menu.

To stretch multiple transient markers in a clip

1. Select the desired transient markers.
2. Drag any of the selected transient markers.

To stretch multiple transient markers in a clip proportionally

1. Select the desired transient markers.
2. Hold down the CTRL key and drag any of the selected transient markers.

To reset transient markers

1. Select all transient markers you want to reset.
2. Right-click any selected transient marker and select **Reset** from the pop-up menu.

To disable a transient marker


- ▶ Right-click the marker you want to disable and select **Disable** from the pop-up menu.

To delete a transient marker


- ▶ Right-click the marker you want to reset and select **Delete Marker** from the pop-up menu.

Note: You can only delete user-created transient markers.

To insert a new transient marker

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Hold down the ALT key and click where you would like to insert a new transient marker.
A new transient marker is inserted.

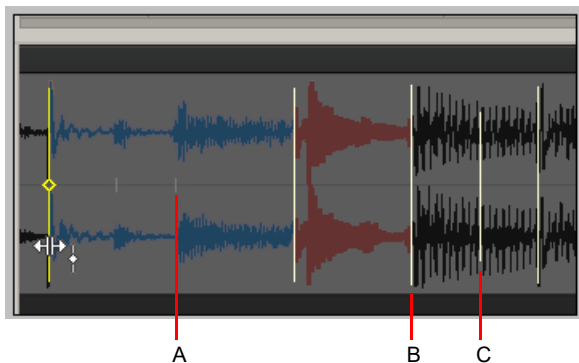
or

1. Disable the **Snap to Grid** button  (or press the N key) if the place you need the marker is not on a convenient snap location.
2. Select the clip or clips that need the marker.
3. Move the Now Time to the place where you want the marker.
4. Press CTRL+ALT+I.

The marker appears in the selected clip(s). Manually inserted transient markers are slightly shorter than auto-detected transient markers.


Note: You can also add markers at Pool lines with a single command. See [“To add markers at Pool lines”](#) on page 710.

Figure 326. Manually inserted transient markers are slightly shorter than auto-detected transient markers.



A. Disabled marker (short gray) **B.** Auto-detected marker (tall) **C.** Manually inserted marker

To copy transient markers from one track to another track

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
The AudioSnap palette appears and all audio clips show transient markers.
3. Select the target clip (the clip that you want to copy markers to) and drag the **Threshold** slider in the AudioSnap palette until all transient markers are disabled.
4. Select both the source clip (the clip you want to copy markers from) and the target clip.
5. Right-click either of the selected clips and select **Merge and Lock Markers** from the pop-up menu.
The transient markers on the source clip are copied to the target clip.

To enable/disable transient markers

It's sometimes necessary to disable some of the markers so you can extract a clearer groove, or snap or quantize data to only the more important markers. Disabling markers is a way to thin the data so that it creates a clearer time grid to work with. It also avoids stretching any transients that you don't want to stretch as a result of quantizing audio. Disabled markers are not deleted, but are ignored by all AudioSnap functions. Only the head of a disabled marker remains visible.

There are several ways to disable/enable the transient markers in a selected clip:

- ▶ **The Resolution drop-down list in the AudioSnap palette.** The selected **Resolution** value lets you disable markers based on their time location. This clears out unwanted markers to make editing easier. Larger values create a bigger time window, based on musical time values, which preserves markers that are closest to the displayed musical time value, and disables others.

Note: *The **Resolution** setting will only work reliably if the audio clip's internal tempo map is accurate. For details, see "Editing a clip's tempo map" on page 691.*

- ▶ **The Threshold slider in the AudioSnap palette.** This slider works by disabling markers based on their **volume**. Dragging the slider to the right creates a larger volume threshold, so that transients that fall below the current volume threshold that the slider defines are disabled.
- ▶ **The transient marker context menu.** You can right-click a marker, and choose **Disable** from the pop-up menu.
- ▶ Press CTRL+ALT+D to disable or re-enable all selected markers.

Tip: *If you want to protect a marker from being disabled by the **Sensitivity** slider or the **Threshold** slider, you can right-click the marker and enable the **Promote** option from the transient marker pop-up menu. You can also promote a disabled marker to ensure that it never becomes enabled by the **Sensitivity** slider.*

To navigate to the next/previous transient (TAB to transients)

- ▶ Do one of the following:
 - ▶ To move the Now Time to the next transient, press TAB.
 - ▶ To move the Now Time to the previous transient, press SHIFT+TAB.

Note: *TAB to transients is selection-based, which means tabbing will go to the next/previous transient amongst all selected clips. If there is no selection, tabbing operates on the current track.*

For more information, see "TAB to transients" on page 435.

Transient marker appearance

Each transient marker changes its appearance when it is selected, moved, new, disabled, or has certain other characteristics. The marker handle is only visible when you point to a marker.

The following table lists the variations in appearance that a marker can display.





| Marker appearance | Description |
|--|---|
|  Hollow diamond shape | Standard active marker or promoted marker. A promoted marker is never disabled by the Resolution or Threshold controls in the AudioSnap palette. |
|  Solid diamond shape | User inserted marker. |
|  Bright yellow | Selected marker. |
|  Short gray marker | Disabled marker. |

Table 70. *Transient marker shapes and colors*

Transient marker context menu

The transient marker context menu appears when you right-click a transient marker. The command you choose from this menu acts on the marker that you right-click, and most commands also act on any markers that are selected. The following table describes each command.

| Command | Description |
|-------------------------------------|---|
| Reset | Moves a marker back to its original position. Shortcut for selected markers is CTRL+ALT+R. |
| Disable | The marker is ignored. Shortcut for selected markers is CTRL+ALT+D. |
| Promote | By “promoting” a marker, you can set emphasis on certain beats and prevent the marker from becoming disabled when you adjust the Resolution or Threshold controls. Shortcut for selected markers is CTRL+ALT+P. |
| Delete marker | Only available for manually added markers; the command is grayed-out if you right-click an automatically generated marker. Shortcut for selected markers is CTRL+ALT+BACKSPACE. |
| Snap (stretch) to nearest transient | Moves marker to nearest Pool marker. Note: You can also snap transient markers to the Time Ruler and other transient markers. For details, see “To add the Time ruler to the Pool” on page 715 and “Snapping edits to audio beats” on page 708. |
| Snap (stretch) backward | Moves marker backward to nearest Pool marker. |
| Snap (stretch) forward | Moves marker forward to nearest Pool marker. |
| Stretch to | Moves the marker to the project time that you enter in the To Time field, and stretches the audio that is between the previous and next markers. |
| Move to | Moves the marker to the project time that you enter in the To Time field. |
| Audition Beat | Auditions the clip up to the next marker. Default shortcut is CTRL+SHIFT+SPACEBAR. |
| Split Beat | Splits the beat at the marker. |
| AudioSnap Palette | Opens the AudioSnap palette. Shortcut is ALT+A to show (but not hide) the palette. |

Table 71. *Transient marker context menu commands*

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Using the AudioSnap palette”](#) on page 685

[“Fixing timing problems in audio clips”](#) on page 694

[“Synchronizing audio and the project tempo”](#) on page 688

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Using the Pool”](#) on page 715


[“Algorithms and rendering”](#) on page 717

Enabling/disabling AudioSnap


You can enable/disable AudioSnap processing on a clip-by-clip basis. Transient markers are always available to be edited, but AudioSnap is not active on a clip unless at least one transient marker has been stretched.

By disabling AudioSnap on a clip that has stretched transient markers, you can compare how the clip sounds with and without AudioSnap processing. Disabling AudioSnap can also temporarily free up CPU processing power.

To enable or disable AudioSnap

1. Select the audio clips you want to enable/disable AudioSnap on.
2. Do one of the following:
 - ▶ Click the **Bypass** button  in the AudioSnap palette.
 - ▶ Click the **Enable** check box in the Clip Properties Inspector's **AudioSnap** section.

AudioSnap is enabled/disabled on the selected audio clips, and transient markers are shown/hidden.

 **Note:** *AudioSnap is automatically enabled on a clip if you stretch a transient marker on the clip.*

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Using the AudioSnap palette”](#) on page 685

[“Fixing timing problems in audio clips”](#) on page 694

[“Synchronizing audio and the project tempo”](#) on page 688

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Using the Pool”](#) on page 715

[“Algorithms and rendering”](#) on page 717

Using the AudioSnap palette

The AudioSnap palette provides easy access to time stretching and tempo-related tools.

Except for the AudioSnap enable/disable command, the AudioSnap palette's controls apply to the currently selected audio clip or clips.

To show the AudioSnap palette

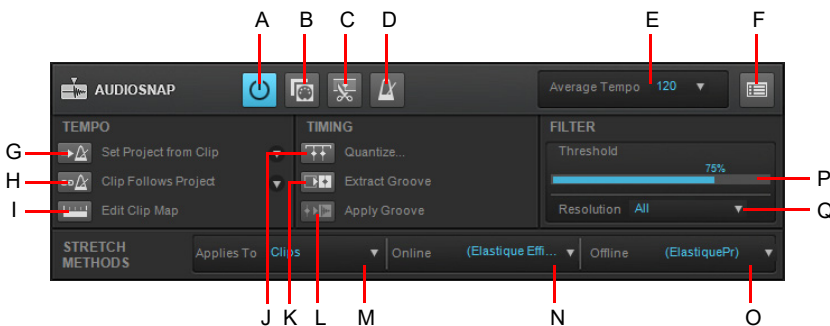
- ▶ Do *one* of the following:
 - ▶ On the **Views** menu, click **AudioSnap Palette**.
 - ▶ Press ALT+A.

or

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Click an audio clip that you want to edit.








The AudioSnap palette contains the following controls.

Figure 327. AudioSnap palette controls.




A. Bypass **B.** Copy as MIDI **C.** Split into clips by transient markers **D.** Toggle sample/musical based clip start time **E.** Average Tempo **F.** AudioSnap properties **G.** Set project tempo from clip **H.** Clip follows project tempo **I.** Edit clip tempo map **J.** Quantize **K.** Extract Groove **L.** Apply Groove **M.** Applies to **N.** Online stretch method **O.** Offline stretch method **P.** Threshold **Q.** Resolution

Toolbar section


- ▶ **Bypass** . This button enables or disables AudioSnap on selected audio clips.
- ▶ **Copy as MIDI** . This button saves the selected audio as a MIDI clip, which you can paste from the Clipboard into a MIDI track. You select the MIDI note that the transients in the audio clip will be converted to in the **AudioSnap Options** dialog box, which opens when you click the **Options** button.
- ▶ **Split Beats into Clips** . This button splits a clip at each transient marker into multiple clips.
- ▶ **Clip Timebase (Absolute or Musical)**  / . There are two timebase settings for a clip in Sonar:
 - ▶ **Musical (default)** . Musical Timebase means the clip start position will follow Musical Time (MIDI Tick).
 - ▶ **Absolute** . Absolute Timebase means that the clip start time will follow Absolute Time (SMPTE).

- ▶ **Average Tempo.** This list shows the average tempo candidates: original, 0.5x and 2x. Sonar will do its best to detect the correct average tempo, but a clip can often have multiple potential tempos (60 BPM, 120 BPM, 240 BPM, etc.). If Sonar is unable to detect a tempo, **Average Tempo** will be set to the original project tempo at the location the clip was recorded or imported. If you change the **Average Tempo** setting, all clip tempo changes are adjusted to scale.


This list also contains the **Set Clip Tempo From Project** command, which copies the project's tempo map to the clip's tempo map. This allows the project's measure boundaries to align with the audio clip.

- ▶ **AudioSnap Options** . This button opens the **AudioSnap Options** dialog box. This dialog box has its own Help topic, which appears when you click its **Help** button.


Tempo section


- ▶ **Set Project Tempo From Clip** . This button copies the clip's tempo map to the project's global tempo map and automatically triggers the **Clip Follows Project Tempo** command. This allows the project's measure boundaries to align with the audio clip. The drop-down list lets you specify at which resolution the clip's tempo map should be copied to the project tempo. The options are as follows:

- ▶ Beats
- ▶ Measures (default)
- ▶ Clip


- ▶ **Clip Follows Project Tempo** . This button forces the clip to follow the project's global tempo map. The drop-down list lets you specify at which resolution the clip should follow tempo changes. The options are as follows:


- ▶ Beats
- ▶ Measures
- ▶ Clip (default)
- ▶ Auto Stretch

 **Note:** *The **Clips follow project tempo** command only works on clips that are configured to use musical time (the **Time Base** property is set to **Musical** in the **Clip Properties Inspector**).*

- ▶ **Edit Clip Tempo Map** . Each audio clip has an internal tempo map. This button exposes controls that allow you to edit a clip's tempo map. For details, see [“Editing a clip's tempo map”](#) on page 691.

Timing section

- ▶ **Quantize** . This button opens the **Quantize** dialog box, which has options to quantize **AudioSnap Beats** and **Audio Clip Start Times**, and also to set automatic crossfade options.

- ▶ **Extract Groove** . This button adds the selected clip's transients to the Pool (see [“Using the Pool”](#) on page 715) and shows vertical Pool lines. To apply the pool (groove) to another clip, select the desired clip and click the **Apply Groove** button. To clear the Pool, click the **Extract Groove** button again.

 **Note:** *If an existing Pool exists when you click the **Extract Groove** button, the existing Pool will first be cleared.*


- ▶ **Apply Groove** . This button applies the currently extracted groove (Pool) to the selected clips, clears the Pool and releases the **Extract Groove** button. See also [“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701.

Filter section

- ▶ **Threshold.** This slider is available when a clip's transient markers are showing. The slider disables markers based on their volume. This clears out unwanted markers to make editing easier. Dragging the slider to the right creates a bigger volume threshold, which disables markers that are fall below that threshold. Works on selected clips.
- ▶ **Resolution.** This drop-down list is available when a clip's transient markers are showing. The selected **Resolution** value lets you disable markers based on their time location. This clears out unwanted markers to make editing easier. Larger values create a bigger time window, based on musical time values, which preserves markers that are closest to the displayed musical time value, and disables others. Works on selected clips.

Stretch Method section

- ▶ **Applies To.** This drop-down menu lets you choose whether any changes to the **Online** and **Offline** settings apply to clips, tracks, or the default settings. The choices in the drop-down menu are as follows:
 - ▶ **Clips.** When selected, the **Online** and **Offline** stretch method settings apply to any selected clips. The **Online** and **Offline** lists display the current stretch methods for the selected clip. If you select multiple clips that have different stretch methods, the **Online** and **Offline** lists display **(Multi)**. If the selected clip has inherited stretch method settings from the track or from the **Default Settings** settings, the **Online** and **Offline** lists display the inherited stretch method in parenthesis.
 - ▶ **Tracks.** When selected, the **Online** and **Offline** stretch method settings apply to all current and future clips in the selected tracks.
 - ▶ **Global.** When selected, the **Online** and **Offline** stretch method settings apply to the **Default** stretch method.
- ▶ **Online.** This choice determines what stretch algorithm is used during real-time playback. For more information about stretch methods, see [“Algorithms and rendering”](#) on page 717. The options are as follows:
 - ▶ **Groove.** This mode works faster than Percussion stretch method, using less processing power.
 - ▶ **Percussion.** This mode works better than the Groove stretch method on percussive material, especially if the stretching is by more than a few beats per minute.
 - ▶ **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - ▶ **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.

 **Note:** *The **Online** stretch method is for preview purposes only during playback. The final audio quality will be greatly improved after the **Offline** stretch method is applied during mixdown/export.*

- ▶ **Offline.** This drop-down menu lets you choose the algorithm that is used when you export or freeze stretched audio. The choices in the drop-down menu are as follows:
 - ▶ **Radius Mix.** Better for clips containing polyphonic, stereo data.
 - ▶ **Radius Mix Advanced.** Similar to **Radius Mix**, but exposes **Radius Pitch Coherence** and **Radius Phase Coherence** sliders in **Edit > Preferences > Audio - Playback and Recording**.
 - ▶ **Radius Solo.** Better for clips containing monophonic, solo instruments.
 - ▶ **Radius Solo (Bass).** Better for clips containing solo bass instruments.
 - ▶ **Radius Solo (Vocal).** Better for clips containing solo vocals.
 - ▶ **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - ▶ **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.
 - ▶ **Same as Online.** Uses the same choice as the **Online** field.

AudioSnap palette auto load

AutoLoadAudioSnapPalette=<0 or 1>, default = 1

By default, the AudioSnap palette appears automatically whenever you enable AudioSnap on a clip. If you prefer to never auto-show the AudioSnap palette, you can change this behavior by adding a variable to the `Cakewalk.ini` file.

This variable should be set in the `[WinCake]` section. For example:

```
[WinCake]
AutoLoadAudioSnapPalette=0
```

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Fixing timing problems in audio clips”](#) on page 694

[“Synchronizing audio and the project tempo”](#) on page 688

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Using the Pool”](#) on page 715

[“Algorithms and rendering”](#) on page 717

Synchronizing audio and the project tempo

There are many reasons why you may want to synchronize audio clips with the project tempo. The following list presents a few common examples.

AudioSnap provides two ways to quickly synchronize audio and the project tempo map:

- ▶ **Applying an audio clip’s internal tempo map to the project’s global tempo map.** Use this method if you want the project tempo to match an audio clip’s tempo and have audio beats aligned with the project’s Time Ruler.

This is useful in the following scenarios:

- ▶ If you recorded an audio track without using the metronome, and you want the project’s measure and beat boundaries to align with the audio. For example, you may have recorded an audio track that you would like to use as the tempo reference when recording additional tracks.
- ▶ If you want both audio and MIDI edits to snap to audio beats.
- ▶ If you want to use the **Quantize** and **Groove Quantize** commands on audio clips, and have audio beats quantized correctly.
- ▶ If you want to remix an existing song that has been imported into Sonar (from an audio CD or MP3 file, etc.). In order to add new drum loops and MIDI instruments that play in time with the original song, you need to create a tempo map from the original song.

For details, see [“To sync the project tempo to an audio clip”](#) on page 689.

- ▶ **Applying the project’s tempo to a clip’s tempo map.** Use this method if you want a clip to follow the project tempo.

This is useful in the following scenarios:

- ▶ If you want to synchronize new audio with existing audio.
- ▶ If you want to tighten up a new audio track so it fits well with the timing and tempo of an existing track.
- ▶ If you want to globally change the project’s tempo after audio has been recorded.

For details, see [“To sync an audio clip to the project tempo”](#) on page 689 and [“To copy the project tempo to an audio clip’s tempo map”](#) on page 690.


How does it work?

Each audio clip has an internal tempo map, which makes it possible to synchronize the audio clip with the project's global tempo map (see [“Editing a clip's tempo map”](#) on page 691).

Sonar automatically creates a tempo map for each audio clip. In some cases, Sonar can detect the wrong tempo. For example, Sonar might detect a tempo of 120 BPM when the actual tempo is 240 BPM, or a beat may be mapped to the wrong transient. You can easily remap the tempo map, if necessary.

You should make sure a clip's internal tempo map is correct before using any of the tempo-related commands in the AudioSnap palette. For details, see [“Editing a clip's tempo map”](#) on page 691.

To sync the project tempo to an audio clip

1. Select the audio clip(s) that has the desired tempo map.
2. Press ALT+A to open the AudioSnap palette.
3. Click the **Set Project Tempo From Clip** button  on the AudioSnap palette.

The clip tempo map is copied to the project tempo map so the tempo maps are identical.

Note 1: The **Set Project Tempo From Clip** drop-down list lets you specify at which resolution the clip's tempo map should be copied to the project tempo. The options are as follows:


- Beats
- Measures (default)
- Clip

Note 2: If multiple audio clips have their **Clip Timebase** property set to **Musical**, changing the project tempo will affect the relative positions of the audio clips. When using the **Set Project Tempo from Clip** command, Sonar will offer to convert the timebase to **Absolute**.

If you need to align the project tempo with freely played MIDI notes, see [“To sync the project tempo to freely played MIDI”](#) on page 794.

Tip: To copy a regular audio clip's tempo to the project's tempo map, simply drag the audio clip to the Time Ruler. Cakewalk will extract the tempo information using Melodyne and ARA and set the global tempo map for that region. It is not necessary to first convert the audio clip to a Melodyne Region FX clip, but this approach will not allow you to edit the tempo in Melodyne before extracting the tempo. For details, see [“To copy a Melodyne clip's tempo map to Cakewalk's tempo map”](#) on page 1131.


To sync an audio clip to the project tempo

1. Select the audio clip(s) that you want to follow the project tempo.
2. Press ALT+A to open the AudioSnap palette.
3. Click the **Clip Follows Project Tempo** button  on the AudioSnap palette.

The clip is synchronized to the project's tempo map.

Note: If the audio clip does not play back at the expected tempo, the clip might not have an accurate internal tempo map. For details about editing a clip's tempo map, see [“Editing a clip's tempo map”](#) on page 691.

To copy the project tempo to an audio clip's tempo map

1. Configure the project's tempo as desired (either specify the tempo manually, or extract the tempo from another audio clip by using the **Set Project Tempo from Clip** button  on the AudioSnap palette).
2. Select the audio clip(s) that you want to follow the project tempo.
3. Press ALT+A to open the AudioSnap palette.
4. Click the **Average Tempo** box on the AudioSnap palette and select **Set Clip Tempo From Project** on the drop-down menu.
The global project tempo map is copied to the clip tempo map so the tempo maps are identical.

i **Note:** *AudioSnap will always attempt to find the tempo of any clip recorded or imported into Sonar. While several possible tempos are normally generated, in some cases AudioSnap may be unable to detect the correct tempo or may not detect a tempo at all. This can occur if the source material is highly compressed or does not contain transient markers on all actual beats.*

If AudioSnap is unable to detect a tempo from the clip, new transient markers are inserted on each beat corresponding to the project's global tempo map.

If AudioSnap detects possible tempos for the clip, existing transient markers (that appear within a defined window of the project's beats) are reassigned to nearby beat markers on the clip's tempo map.

See:

["Editing a clip's tempo map"](#) on page 691

["Changing a project's tempo"](#) on page 693

["Using global tools on AudioSnap transient markers"](#) on page 674

["Editing transient markers"](#) on page 677

["Using the AudioSnap palette"](#) on page 685

["Fixing timing problems in audio clips"](#) on page 694

["Extracting MIDI timing information from audio"](#) on page 706

["General editing"](#) on page 708

["Using the Pool"](#) on page 715

["Algorithms and rendering"](#) on page 717

Editing a clip's tempo map

Each audio clip has an internal tempo map, which makes it possible to synchronize the audio clip with the project's global tempo map.

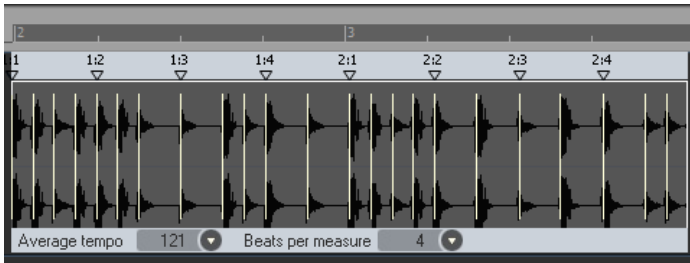
Sonar automatically creates a tempo map for each audio clip. In some cases, Sonar can detect the wrong tempo. For example, Sonar might detect a tempo of 120 BPM when the actual tempo is 240 BPM, or a beat may be mapped to the wrong transient. You can easily remap the tempo map, if necessary.

Sonar provides a convenient graphical interface for editing a clip's tempo map.

You should make sure a clip's internal tempo map is correct before using any of the tempo-related commands in the AudioSnap palette.

The following figure shows what a Sonar-generate clip tempo map might look like.

Figure 328. You can edit the internal tempo map of each audio clip.



The following controls are available when editing a clip's tempo map:

- ▶ **Beat markers.** Each detected beat has a corresponding beat marker. You can remap a beat marker by dragging the marker to any active transient marker. When a beat marker has been moved, it turns red and becomes “anchored” to the assigned transient marker. An “anchored” beat marker is a marker that has been edited as opposed to a beat that Sonar detected. To “un-anchor” a beat marker, double-click the marker.
- ▶ **Average Tempo.** This list shows the average tempo candidates: original, 0.5x and 2x. Sonar will do its best to detect the correct average tempo, but a clip can often have multiple potential tempos (60 BPM, 120 BPM, 240 BPM, etc.). If Sonar is unable to detect a tempo, **Average Tempo** will be set to **Original**, which is the project's tempo at the location the clip was recorded or imported. If you change the **Average Tempo** setting, all clip tempo changes are adjusted to scale.
This list also contains the **Set Clip Tempo From Project** command, which copies the project's tempo map to the clip's tempo map. This allows the project's measure boundaries to align with the audio clip.
- ▶ **Beats per measure.** This list lets you specify the number of beats per measure. The value range is **2** to **14**, and the default value is **4**.

To edit a clip's tempo map


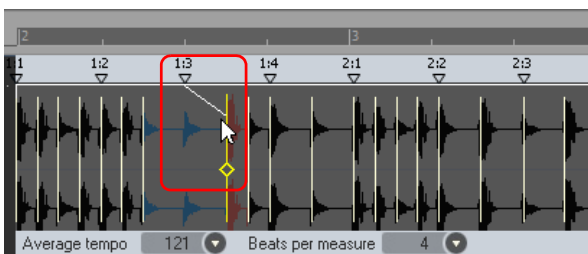
1. Select the clip or clips you want to edit.
2. Click the **Edit clip tempo map** button  on the AudioSnap palette.
A simple tempo map guide appears above the clip, indicating where Sonar has mapped the bars/beats of the clip.
3. If the **Average Tempo** list does not show the correct tempo, select the correct tempo.
4. If the **Beats per measure** box does not show the correct number of beats, specify the correct number of beats per measure.
5. Starting from the beginning of the clip, inspect the beat markers above the clip. If any beat marker is mapped to the wrong transient, drag the beat marker to the correct transient.

Figure 329. Drag beat markers to edit the clip tempo map.



Note 1: Beat markers can only be dragged to active transient markers. If you need to drag a beat marker to a position that doesn't have a corresponding transient marker, first insert a new transient marker at the desired position. For details, see [“To insert a new transient marker”](#) on page 681.

You can also use the **Merge and Lock Markers** command to merge transient markers from other tracks. This is useful, for example, if one track contains beats 1 and 3 and another track contains beats 2 and 4. For details, see [“To copy transient markers from one track to another track”](#) on page 681.

Note 2: If you hold down the CTRL key when you drag a beat marker to the left, the original beat marker and all subsequent beat markers will be renumbered accordingly.

If you hold down the CTRL key when you drag a beat marker to the right, all subsequent beat markers will be moved by the same number of transient markers.

The clip's tempo map is recalculated and the dragged beat marker turns red to indicate it has been “anchored” to a new transient. An “anchored” beat marker is a marker that has been edited as opposed to a beat that Sonar detected. To “un-anchor” a beat marker, double-click the marker.

If a beat marker is dragged to a transient marker that is already assigned to a later beat marker, Sonar will automatically renumber all subsequent beat markers accordingly.

A beat marker cannot be dragged to an earlier transient marker if that transient is already assigned to a beat marker.

6. To hide the tempo map guide, click the **Edit clip tempo map** button  on the AudioSnap palette again.

Tip: You can also enable/disable **Edit clip tempo map** from the transient marker context menu.

To audition an audio clip when editing the clip tempo map

When you are editing a clip's tempo map, you may frequently need to audition the audio to make sure you are positioning the beat markers at the correct transients.

1. Right-click the clip tempo map (above the clip) where you want to audition the clip, and keep the right mouse button pressed.
Sonar creates a one-measure selection, starting from one measure before the position clicked. The selected time will gradually increase the longer you keep the mouse button pressed.
2. Release the right mouse button.
Sonar auditions the selection.

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Using the Pool”](#) on page 715

[“Algorithms and rendering”](#) on page 717


Changing a project's tempo

Changing a whole project's tempo is simple with AudioSnap, if the tempo change is not drastic.


Before you change the global tempo of a project that contains audio, you must first make sure the audio clips are configured to follow tempo changes.

After you change the tempo, you may want to bounce some or all of the tracks to new tracks with the Radius algorithms to correct any unwanted change to each track's sound.

To change a project's tempo

1. Use the **File > Open** command to open the desired project.
2. Use the **Edit > Select > All** command.
3. Press ALT+A to open the AudioSnap palette.
4. Zoom in (or press F) to get a better look at your clips.
5. With all clips still selected, enable the **Clip Follows Project Tempo** button  in the AudioSnap palette.

i **Note:** The **Clips follow project tempo** command only works on clips that are configured to use musical time (the **Time Base** property is set to **Musical** in the Clip Properties Inspector).

All the clips display the **Auto Stretch** icon , and will now conform to any new or future tempo changes.

6. In the Control Bar's Transport module, click the **Tempo** value , type the desired tempo value, and press ENTER.

All the tracks stretch to conform to the new tempo. Listen to the project as a whole, and also solo each track to hear how different the sound is after stretching.

See:

["Using global tools on AudioSnap transient markers"](#) on page 674

["Editing transient markers"](#) on page 677

["Using the AudioSnap palette"](#) on page 685

["Synchronizing audio and the project tempo"](#) on page 688

["Fixing timing problems in audio clips"](#) on page 694

["Extracting MIDI timing information from audio"](#) on page 706

["General editing"](#) on page 708

["Using the Pool"](#) on page 715

["Algorithms and rendering"](#) on page 717

Fixing timing problems in audio clips

AudioSnap provides several ways to fix timing errors in audio clips:

- ▶ You can drag individual beats or groups of beats to new positions. This gives you complete control over where each transient ends up.
- ▶ You can quantize to a particular note resolution. This can be a very quick way to fix a clip, if your markers are fairly close to where you want them to end up.
- ▶ You can quantize to another clip's beats, making the clips share the same groove.
- ▶ You can slip-stretch the clip, to make it fit a larger or smaller block of time. This is a very quick way to adjust a clip that has good timing, but whose tempo may be a little different from the project you want to use it in.
- ▶ You can combine techniques: slip-stretch a clip to fit a new tempo, then quantize or drag any markers that are out of sync.

The following is a list of common timing problems and solutions:

- ▶ If the audio contains various timing problems, but you want to fix them manually instead of letting AudioSnap fix them automatically, see [“Adjusting the timing of a solo performance”](#) on page 695. This gives you complete control over every aspect of your audio, and allows you to manually drag audio beats around to perfect the timing.
- ▶ If you need to fix a multi-track performance, such as a multi-mic drum kit or a full band, and you need to maintain phase relationships between tracks, see [“Adjusting the timing of a multi-track performance while maintaining phase relationships”](#) on page 696.
- ▶ If you want to synchronize the timing of clips on different tracks, you can fix this with AudioSnap if the sync errors aren't huge. For details, see [“Synchronizing the rhythms of out-of-sync tracks”](#) on page 699.
- ▶ If you want to quantize audio to the project's Time Ruler, see [“To quantize audio to the project's Time Ruler”](#) on page 700.
- ▶ If you want to quickly tighten up a performance in a project that already has a fixed tempo or varying tempo map, see [“Quantizing audio”](#) on page 700. This is useful if you like the performance, but the timing is off in a few places.
- ▶ If you want to extract the groove from one clip and apply it to another clip, see [“To Groove Quantize an audio clip”](#) on page 700. You can extract a groove from both audio and MIDI clips.
- ▶ If you need to synchronize audio with the project's tempo map, see [“Synchronizing audio and the project tempo”](#) on page 688.

See:


- [“Adjusting the timing of a solo performance”](#) on page 695
- [“Adjusting the timing of a multi-track performance while maintaining phase relationships”](#) on page 696
- [“Synchronizing the rhythms of out-of-sync tracks”](#) on page 699
- [“Making multiple clips/tracks groove together”](#) on page 699
- [“Quantizing audio”](#) on page 700
- [“To quantize audio to the project's Time Ruler”](#) on page 700
- [“To Groove Quantize an audio clip”](#) on page 700
- [“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701

Adjusting the timing of a solo performance

When adjusting the timing of a solo performance (for example, a single instrument recorded with a single microphone, or a pre-recorded drum loop, etc.), you can freely drag beats around without worrying about potential phase problems.

By manually adjusting beats, you have complete control over the timing of your audio.

To manually adjust the timing of a solo performance

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
Audio clips display transient markers and the AudioSnap palette appears.
3. Drag the desired transient markers around to perfect the timing.

For more information about editing transient markers, see [“Editing transient markers”](#) on page 677.

See:

[“Adjusting the timing of a multi-track performance while maintaining phase relationships”](#) on page 696

[“Synchronizing the rhythms of out-of-sync tracks”](#) on page 699

[“Making multiple clips/tracks groove together”](#) on page 699

[“Quantizing audio”](#) on page 700

[“To quantize audio to the project's Time Ruler”](#) on page 700

[“To Groove Quantize an audio clip”](#) on page 700

[“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701

Adjusting the timing of a multi-track performance while maintaining phase relationships

Editing a multi-track instrument, such as a multi-microphone drum kit or a full band, requires a little more care than editing a solo performance.

When stretching or quantizing multi-track audio, it is critical to maintain the phase relationships of the original recording. This can only be achieved if the tracks are stretched at the same exact points in time across all tracks.

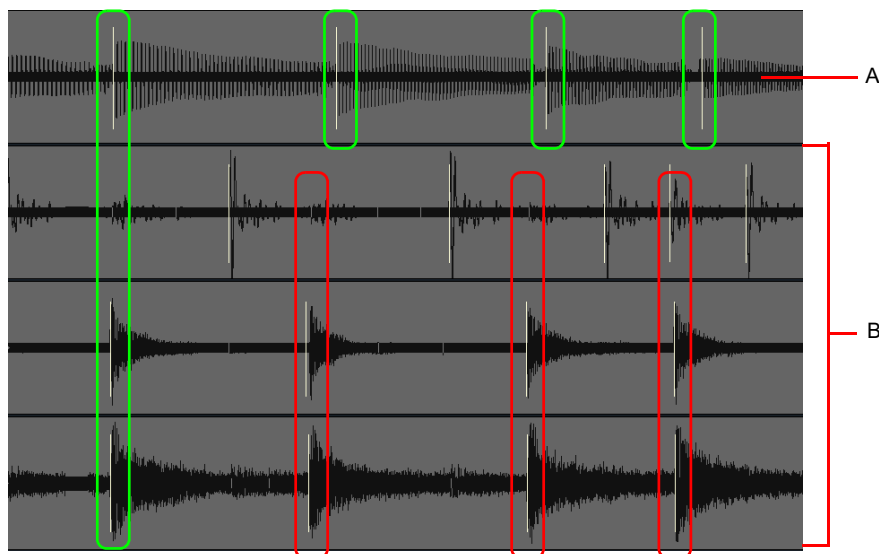
AudioSnap provides tools that make it easy to preserve the phase relationship across tracks when editing beats on individual tracks.

In the following example, you will learn how to use AudioSnap to edit a multi-track drum kit alongside a piano track. The drum kit was recorded with three microphones (kick, snare, and overhead), each routed to its own track.

To adjust the timing of a multi-track performance while maintaining phase relationships

The following figure shows the last three hits of a song. The top track is piano and the rest are drums: kick, snare and overhead.


Figure 330. The drum hits are rushed and are not in sync with the Piano track.



A. Piano track **B.** Drum tracks

As you can see, the drummer has rushed and is not in time with the piano. At the beginning of the measure, the drummer is in time with the piano. Over the course of the measure, the drummer is performing a fill and on the next three beats is way ahead of the piano player. You can see how the transient markers on the drum tracks are progressively earlier as the measure goes on (the drummer is rushing).

Our job is to align the drum hits with the piano hits so that the drum and piano tracks in time all the way through the measure.

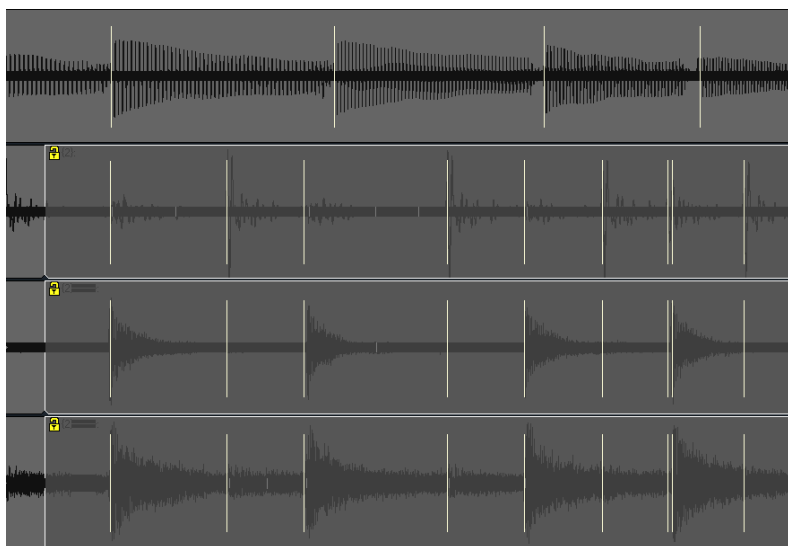
1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
Audio clips display transient markers and the AudioSnap palette appears.
3. Select the three drum tracks and make splits right before and right after the area you want to edit. For details, see ["To split clips into smaller clips"](#) on page 438.
4. Select only the kick and snare clips.
5. On the AudioSnap palette, set **Resolution** to **1/16**.
6. Select only the drum overhead track.
7. On the AudioSnap palette, set **Threshold** to **100%** to ensure that there are no transients detected. This step is necessary because the overhead track contains audio from both the kick and the snare, and you want to make sure the kick, snare and overhead tracks are always synchronized when stretching beats.

8. Select all three drum tracks.
9. Right-click any selected clip and select **Merge and Lock Markers** on the pop-up menu.
All three drum tracks now share the exact same transient markers, and each clip's position is locked.

Note: When you fix timing errors in multi-tracked drum parts, you typically need to adjust all the drum parts in exactly the same way, because drum parts often contain “bleed”—the sound of other drums in the track of the drum that you are trying to record. For example, if your snare mic also picks up some of the hi-hat sound, you can't move hi-hat clips around without also moving the snare clips in exactly the same way, otherwise the sound of the hi-hat in the hi-hat track will conflict with the sound of the hi-hat in the snare track.

Any time you have a track that contains “bleed” from other audio tracks, such as drum overhead tracks or room ambiance tracks, you want to make sure the track has the same identical transient markers as the individual close-mic tracks. The first step is to disable all transient markers in the overhead/room track, then use the **Merge and Lock Markers** command to copy the transient markers from all individual close-mic tracks.

Figure 331. The **Merge and Lock Markers** command has copied the same transient markers to all three drum tracks.



The drum tracks are now ready to be edited.

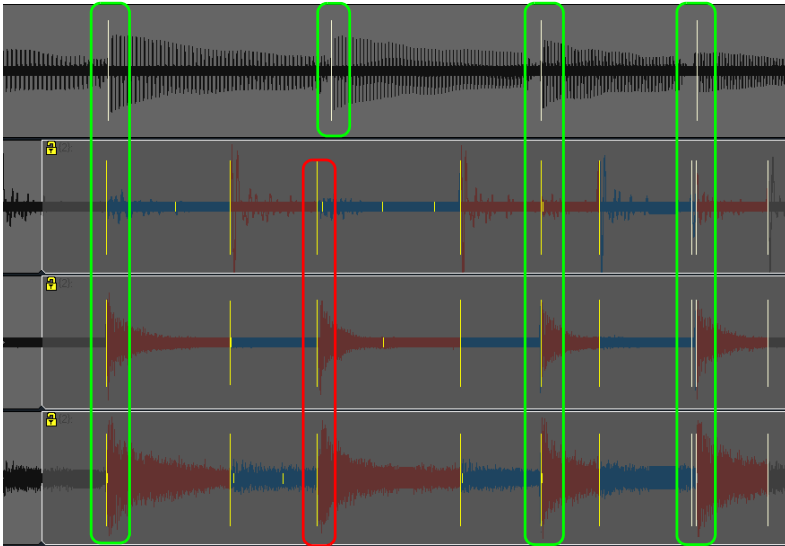
We want to keep the feel of the piano track, so our goal is align the drum tracks with the piano track, while preserving the phase relationship between the three drum tracks.

When editing multiple transients to adjust the timing of a performance, often times you need to speed up or slow down a section rather than just move an entire section later or earlier. In this example, the drummer was speeding up through the drum fill and then hits next downbeat too early. To fix this, you need to proportionally drag the drum transients so they are better aligned with the piano track.

10. Using the Smart tool, lasso select all transient markers from the first hit through the third hit, across all drum tracks.

11. Hold down the CTRL key and drag any selected drum transient marker until the third drum hit is aligned with the third piano hits.
- The selected transients are stretched proportionally. The first and last drum and piano hits are now aligned. The effect of this edit is that the drummer no longer rushes through the fill and he lands on the downbeat much closer with the piano.

Figure 332. *The drum and piano hits are aligned.*



The second drum and piano hits are close but not perfect, so we need to fix this single beat.

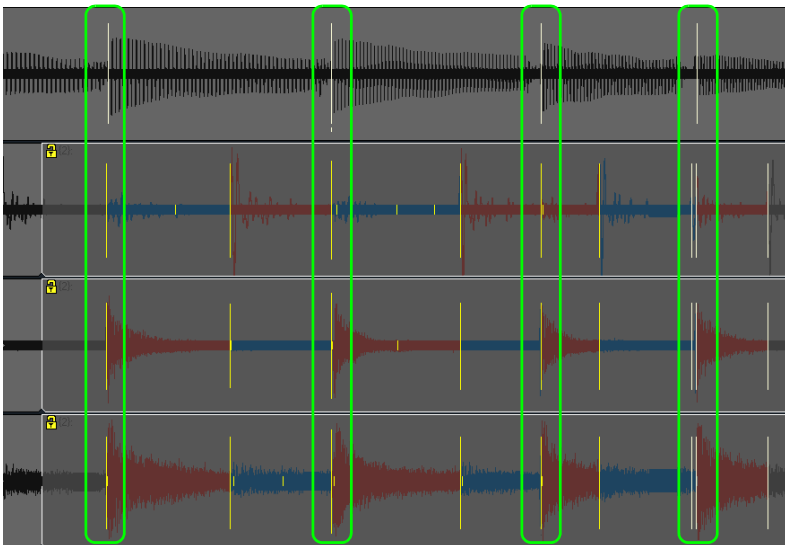
12. Hold down the CTRL key and double-click any drum transient marker on the second hit.

All drum transient markers for the second hit are selected

13. Drag any selected transient markers until it aligns with the second piano hit.

All three drum and piano hits are now aligned properly, and the phase relationships between all drum tracks have been preserved.

Figure 333. *All three drum and piano hits are perfectly aligned.*



For information about maintaining phase relationships without stretching audio, see [“To quantize multi-tracked drums without stretching audio”](#) on page 702.

See:

[“Adjusting the timing of a solo performance”](#) on page 695

[“Synchronizing the rhythms of out-of-sync tracks”](#) on page 699

[“Making multiple clips/tracks groove together”](#) on page 699

[“Quantizing audio”](#) on page 700


[“To quantize audio to the project’s Time Ruler”](#) on page 700

[“To Groove Quantize an audio clip”](#) on page 700

[“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701

Synchronizing the rhythms of out-of-sync tracks

A common problem arises when two or more clips aren’t quite in sync with each other. You can fix this with AudioSnap if the sync errors aren’t huge. The AudioSnap command that is most helpful in this situation is the **Quantize to Pool** command. The way it works is you decide which clip has the correct rhythm, you add that clip’s transient markers to the Pool, and then you quantize the other clip’s transient markers to the Pool. For details, see [“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701.

 **Tip:** You can also copy one clip’s tempo to the project tempo, then configure other clips to follow the project tempo. For details, see [“To sync the project tempo to an audio clip”](#) on page 689 and [“To sync an audio clip to the project tempo”](#) on page 689.

See:

[“Adjusting the timing of a solo performance”](#) on page 695

[“Adjusting the timing of a multi-track performance while maintaining phase relationships”](#) on page 696

[“Making multiple clips/tracks groove together”](#) on page 699

[“Quantizing audio”](#) on page 700

[“To quantize audio to the project’s Time Ruler”](#) on page 700

[“To Groove Quantize an audio clip”](#) on page 700

[“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701

Making multiple clips/tracks groove together

You can extract the groove from one audio clip and apply it to another audio clip. You can also apply a pre-existing groove file to all selected audio clips.

For details, see [“To Groove Quantize an audio clip”](#) on page 700.

See:

[“Adjusting the timing of a solo performance”](#) on page 695

[“Adjusting the timing of a multi-track performance while maintaining phase relationships”](#) on page 696

[“Synchronizing the rhythms of out-of-sync tracks”](#) on page 699

[“Quantizing audio”](#) on page 700

[“To quantize audio to the project’s Time Ruler”](#) on page 700

[“To Groove Quantize an audio clip”](#) on page 700

[“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701

[“Using global tools on AudioSnap transient markers”](#) on page 674


[“Editing transient markers”](#) on page 677


Quantizing audio

Quantizing audio is a quick way to tighten up the feel of an audio track. AudioSnap provides several ways to quantize audio:

- ▶ You can quantize audio to the project's Time Ruler. This is useful for tightening up a performance in a project that already has a fixed tempo or varying tempo map. For details, see [“To quantize audio to the project's Time Ruler”](#) on page 700.
- ▶ You can copy the feel of one track and apply it to another track. There are four ways to accomplish this with AudioSnap:
 - ▶ Method 1: Extract MIDI timing from the source track, then use Groove Quantize on the target track. For details, see [“To extract MIDI timing from an audio clip”](#) on page 706 and [“To Groove Quantize an audio clip”](#) on page 700.
 - ▶ Method 2: Add the source track to the Pool, then quantize the target track to the pool. For details, see [“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701 and [“Using the Pool”](#) on page 715.
 - ▶ Method 3: Use the **Extract Timing** button on the AudioSnap palette to extract the timing from selected clips, then use the **Apply Groove** button to apply the extracted groove to the selected clips. For details, see [“To extract the groove from one clip and apply it to another clip”](#) on page 700.
 - ▶ Method 4: You can manually match transient markers across multiple tracks by using the Smart tool. For details, see [“To manually match transients across different tracks”](#) on page 701.

To quantize audio to the project's Time Ruler

1. Select the audio clip you want to quantize.
2. Press ALT+A to open the AudioSnap palette.
3. Click the **Quantize** button  in the AudioSnap palette.
The **Quantize** dialog box appears.
4. Make sure the **AudioSnap Beats** check box is selected.
5. Configure the Quantize options as desired, then click **OK**.
Sonar quantizes the selected clips.

 **Note:** You can only quantize to one rhythmic value at a time. If you don't want to quantize all beats in an audio clip (to ensure the **Quantize** command doesn't move them to a rhythmic placement where they don't belong), temporarily disable any transient markers you don't want to quantize. For details, see [“To disable a transient marker”](#) on page 680.

To Groove Quantize an audio clip



The **Groove Quantize** command aligns transients with a groove that's on the Clipboard or a pre-existing groove file. If you want to copy the timing from another audio clip to the Clipboard, see [“To extract MIDI timing from an audio clip”](#) on page 706.



1. Select the audio clip you want to groove quantize.
2. Press ALT+A to open the AudioSnap palette.
3. On the **Process** menu, click **Groove Quantize**.
The **Groove Quantize** dialog box appears.
4. In the **Groove File** field, select either **Clipboard** or the file that the groove pattern you want to use is saved in.
5. In the **Groove Pattern** field, select the groove pattern that you want to use.
6. Select the **Resolution** value that you want to quantize to.
7. Make sure the **AudioSnap Beats** check box is selected.
8. Click **OK**.

To extract the groove from one clip and apply it to another clip

1. Select the audio clip you want to extract the groove from.
2. Press ALT+A to open the AudioSnap palette.
3. Click the **Extract Timing** button.
The clip's groove is extracted and vertical Pool lines are displayed to indicate the extracted transients.
4. Select the clip you want to apply the groove to.
5. Click the **Apply Groove** button.
The groove is applied to the selected clip and the Pool is cleared.

To manually match transients across different tracks

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
Audio clips show transient markers and the AudioSnap palette appears.
3. In the Control Bar's Snap module, select the **Landmark Events** button .

 **Note 1:** *If events do not appear to snap to audio transients, go to **Edit > Preferences > Customization - Snap to Grid** (or right-click the **Snap to Grid** button ) and make sure the **Audio Transients** check box is selected under **Landmarks**.*


 **Note 2:** *When snapping audio transients, the following rules apply:*

- *If a Pool exists, audio transients snap to the Pool.*
- *If a Pool does not exist, audio transients snap to transients in the selected tracks.*
- *If there are no selected tracks, audio transients snap to transients in the selected clip.*

4. Select the audio tracks that you want to use as the rhythm guide.
5. Identify the transient markers you want move, then drag the transient markers until they snap to the nearest transient markers in the selected tracks.

To quantize an audio clip to another audio clip (Quantize to Pool)

A common problem arises when two or more clips aren't quite in sync with each other. You can fix this with AudioSnap if the sync errors aren't huge. The AudioSnap command that is most helpful in this situation is the **Quantize to Pool** command. The way it works is you decide which clip has the correct rhythm, you add that clip's transient markers to the Pool, and then you quantize the other clip's transient markers to the Pool.

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
Audio clips show transient markers and the AudioSnap palette appears.
3. Select the audio clip that you want to use as the rhythm guide.
4. Disable any transient markers that you want to exclude from the Pool (see ["To disable a transient marker"](#) on page 680).
5. Right-click the selected clip and select **Pool > Add clip to pool** on the pop-up menu.
The selected clip is added to the Pool, and its transient markers turn purple.
6. Select the audio clip that you want to quantize.
7. Right-click the selected clip and select **Pool > Quantize to pool** on the pop-up menu.
The **Quantize to AudioSnap Pool** dialog box appears.
8. Configure the following settings as desired:
 - ▶ **Max Distance From Pool.** The value in this menu determines which notes are affected by the **Quantize to Pool** command. For example, if you choose **Quarter** in the menu, notes that are farther than a quarter note from a Pool line are not quantized.
 - ▶ **Quantize Window.** This slider fine tunes the value in the **Max Distance From Pool** menu. A window of **100 percent** includes all markers that lie within the **Max Distance From Pool** value.
 - ▶ **Quantize Strength.** This slider controls quantize strength, which determines how closely the selected notes move to the Pool markers.
9. Click **OK**.
The transients in the selected clips are quantized to the Pool.

See also:

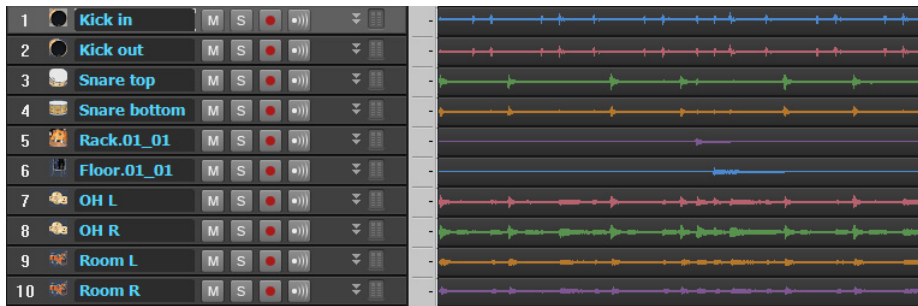
["To extract the groove from one clip and apply it to another clip"](#) on page 700




To quantize multi-tracked drums without stretching audio


When you fix timing errors in multi-tracked drum parts, you will frequently need to adjust all the drum parts in exactly the same way, because drum parts often contain “bleed”—the sound of other drums in the track of the drum that you are trying to record. For example, if your snare mic also picks up some of the hi-hat sound, you can’t move hi-hat clips around without also moving the snare clips in exactly the same way, because if you don’t, the sound of the hi-hat in the hi-hat track will conflict with the sound of the hi-hat in the snare track.

AudioSnap’s **Add Transients to Pool** command and **Split Beats into Clips** command allow you to slice your drum tracks at identical locations, so you can then drag or quantize whole clips without stretching any audio. This method of aligning clips does not change the phase relationships between the clips, as long as you move all the clips identically.

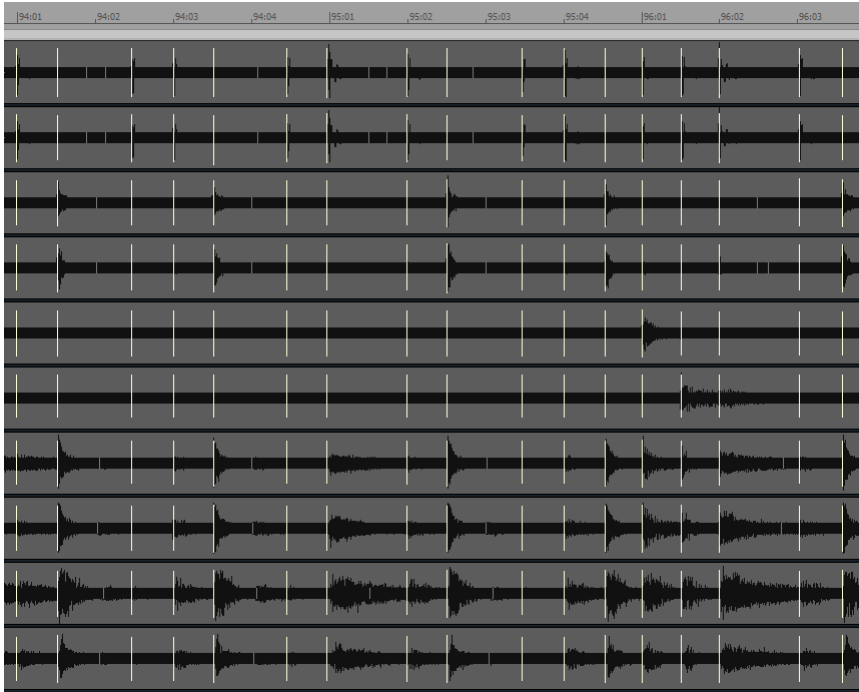
Let’s take a look at some multi-tracked drum parts, and see how to quantize them all in exactly the same way. The following project uses 10 mics, including room mics and overhead mics:




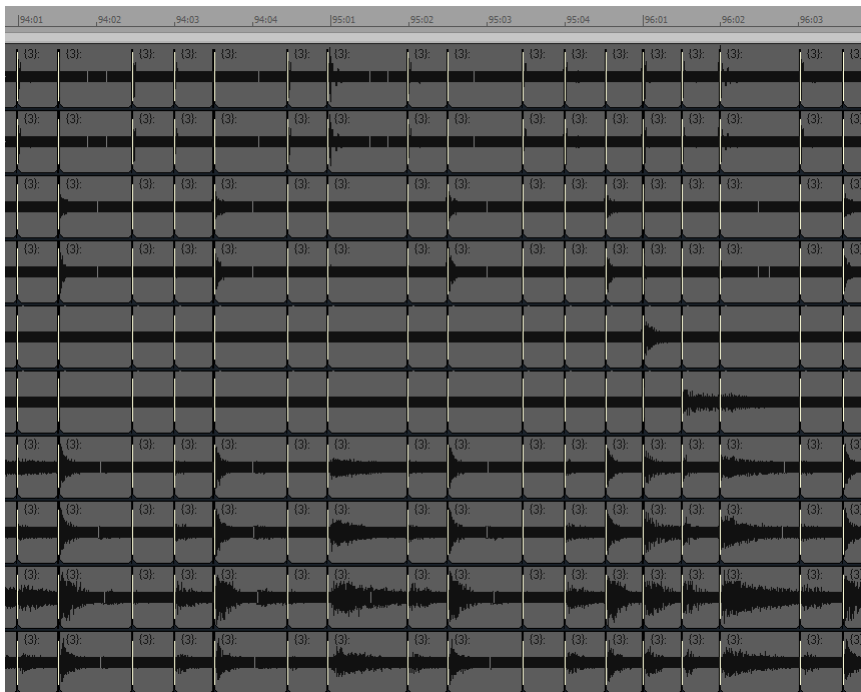
1. Select the Smart tool  in the Control Bar.
 2. Assign the track’s Edit Filter control to **Audio Transients**.
Audio clips display transient markers and the AudioSnap palette appears.
 3. If necessary, edit each drum track’s transient markers so that there are no extraneous transients (use the **Threshold** slider, disable some transients, move others, etc.).
 4. Disable all the transient markers in the overhead mic and room mic tracks.
-  **Note:** *The room mics and overhead mics are much farther from the drums than the close mics, so the transients in their tracks occur a little later than the close mic tracks. Because you will eventually split each beat into a separate clip, you only want to use the transient markers from the close mic tracks to avoid cutting off any transients.*
5. Select all the drum tracks.
 6. Right-click any selected drum track and select **Merge and Lock Markers** on the pop-up menu.
 7. All transient markers on all selected tracks are copied to each drum track, so all drum tracks share identical transient markers. The clip positions are also locked.
 8. On the **Edit** menu, point to **Clip Lock** and click **Lock Position**.
The clip positions are no longer locked.
 9. Select a drum track that has steady beats throughout the song.
-  **Tip:** *If there is not a single drum track that has steady beats throughout the song, you can create a temporary guide track by bouncing all the drum tracks to a single track (select all the tracks, use the **Edit > Bounce to Tracks** command, select **Hardware Outputs** in the **Source Category** field in the **Bounce to Tracks** dialog box, and click **OK**).*

10. Click the **Set Project Tempo From Clip** button  to align measure lines with drum track and establish a tempo map. The project's measure boundaries line up with the transients in the drum tracks.

Note: If the measure boundaries do not line up properly with the drum tracks, you may need to edit the guide track's tempo map. For details, see *"To edit a clip's tempo map"* on page 691.



11. Select all the drum tracks.
12. Click the **Split Beats into Clips** button  on the AudioSnap palette. Each beat is split into a separate clip.

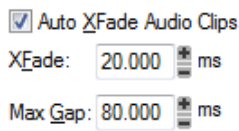


Now we can quantize all the clips at the same time. Let's quantize this example to eighth notes:

13. Select all the clips that you want to quantize.
14. Use the **Process > Quantize** command to open the **Quantize** dialog box.
15. In the **Duration** field, choose **Eighth** (for this example).
16. Configure the other settings as follows:
 - ▶ Make sure the **AudioSnap Beats** check box is cleared.
 - ▶ Make sure the **Audio Clip Start Times** is selected.

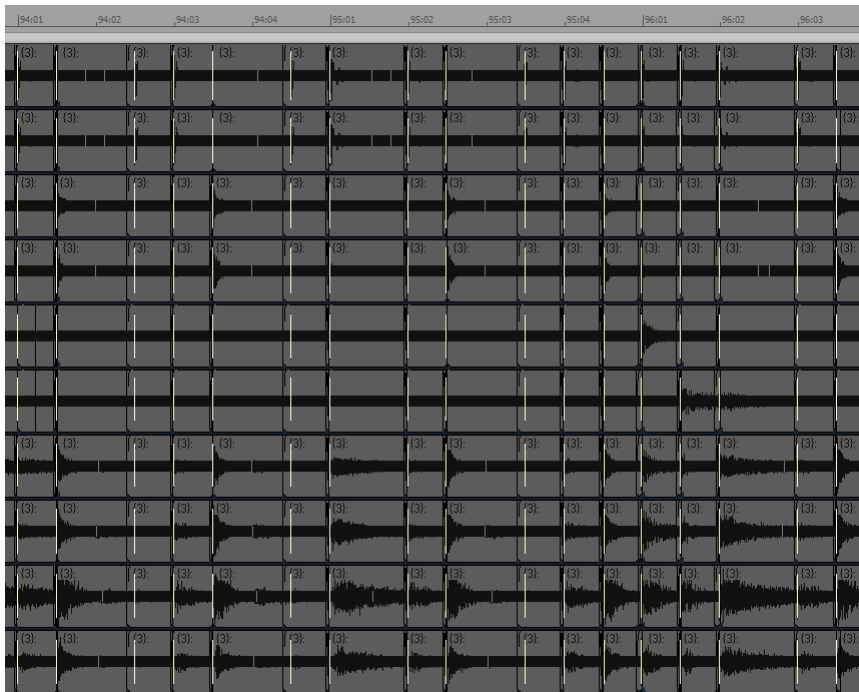


- ▶ Make sure the **Auto XFade Audio Clips** check box is selected, and the **XFade** and **Max Gap** values are set at their default values.

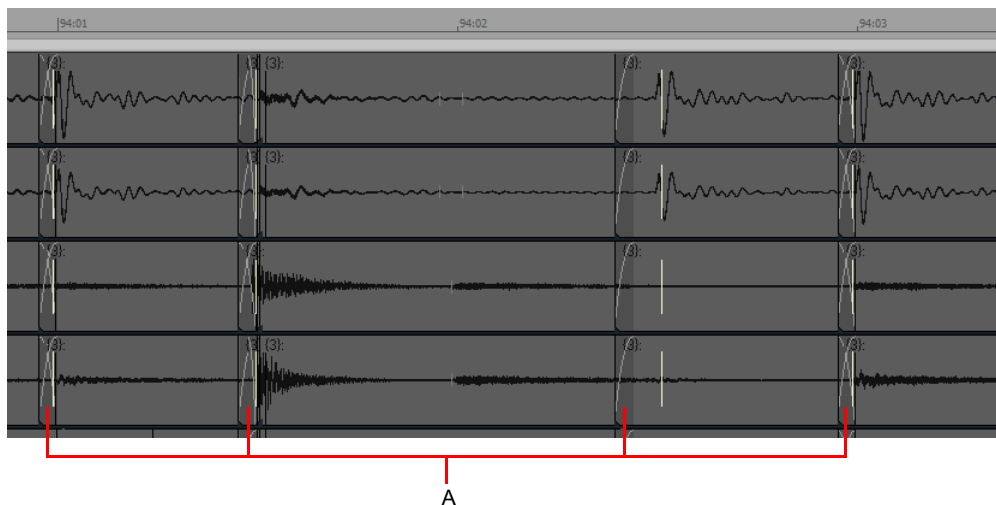


17. Click **OK** to close the **Quantize** dialog box.

After some processing time, the clip start times move to the eighth note boundaries:



Some clips now overlap, and some clips have small gaps between them. Because the **Auto XFade Audio Clips** check box was enabled, and the **XFade** and **Max Gap** values were set at their default values, crossfades have been automatically added between clips, and any gaps that were smaller than the **Max Gap** value have been filled in. Let's zoom in to take a closer look:



A. Crossfades

Now the clips line up with eighth note boundaries, no audio has been stretched, and phase relationships have been maintained. For information about maintaining phase relationships when stretching audio, see [“Adjusting the timing of a multi-track performance while maintaining phase relationships”](#) on page 696.

See:

- [“Quantizing”](#) on page 788
- [“To split a clip, quantize it, and fill in the gaps”](#) on page 711
- [“Using global tools on AudioSnap transient markers”](#) on page 674
- [“Editing transient markers”](#) on page 677
- [“Using the AudioSnap palette”](#) on page 685
- [“Synchronizing audio and the project tempo”](#) on page 688
- [“Fixing timing problems in audio clips”](#) on page 694
- [“Extracting MIDI timing information from audio”](#) on page 706
- [“General editing”](#) on page 708
- [“Using the Pool”](#) on page 715
- [“Algorithms and rendering”](#) on page 717




Extracting MIDI timing information from audio

Extracting MIDI timing information from audio allows you to:

- ▶ Double an audio rhythm with a MIDI instrument.
- ▶ Replace sounds in an audio clip (commonly used for drum replacement).
- ▶ Notate the rhythm of an audio clip.
- ▶ Align lyrics with an audio rhythm.

After you extract the timing information from an audio clip, the timing information is copied to the Clipboard as MIDI note events. You can paste the MIDI notes to a new MIDI track or use the Clipboard as a source for the **Groove Quantize** command.

To extract MIDI timing from an audio clip

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Press ALT+A to open the AudioSnap palette.
4. Select the audio clip whose rhythm you want to extract.
5. Do any necessary quantizing, and disable any transient markers that you don't want to extract (see "Quantizing audio" on page 700 and "To disable a transient marker" on page 680).
6. With the clip still selected, click the **AudioSnap Options** button  in the AudioSnap palette to open the **AudioSnap Options** dialog box.
7. In the **Convert to MIDI Note** box, choose **C3**. This is the note most drum synths use for the bass drum. If your favorite synth uses a different note, choose it now.
8. Choose a **Note Velocities** option: either accept the extrapolated velocities in the audio clip (the **Vary With Pulse Level** option), or set a constant velocity for the notes in the **Set All to Same Value** field.
9. Click **OK** to close the **AudioSnap Options** dialog box.
10. Click the **Copy As MIDI** button .


This adds the extracted groove to the Clipboard.

Sonar copies the audio rhythm to the Clipboard as a MIDI clip, with the same pitch assigned to each note.

You can now paste the MIDI notes to a new MIDI track, use the Clipboard as a source for the **Groove Quantize** command, or save the extracted groove as a Groove Quantize file.


To paste the extracted MIDI timing to a MIDI track

1. Click the track number of a MIDI track to select it.
2. Move the Now Time to the measure where you want the data (we'll use measure 1).

 **Tip:** If you want the MIDI notes to align perfectly with the audio data, press **SHIFT+G** to move the Now time to the beginning of the selected audio clip.

3. Press **CTRL+V** to paste the data.

A new MIDI clip is inserted in the track

 **Note:** All the new MIDI notes have the same pitch, and the tails of the preceding notes reach all the way to the following notes, so you can't see the actual rhythm. You can easily shorten the duration of each note event in order to clearly see each note event. To do so, click **Process > Length** to open the **Length** dialog box. In the **Length** dialog box, disable the **Start Times** check box, enable the **Duration** check box, and type **50** in the **Percent** field. Click **OK** to close the dialog box. Assign the MIDI track's Edit Filter to **Notes** and you will be able to see the rhythm if you zoom in.

To save the extracted MIDI timing as a Groove Quantize file

1. Select **Process >Groove Quantize** to open the **Groove Quantize** dialog box.
2. Click the **Define** button to open the **Define Groove** dialog box.
3. In the **File** field, choose a file to save the pattern in, or type a name to create a new file.
4. In the **Pattern** field, type a name for the pattern, and click **OK**.

The extracted MIDI groove is saved as a Groove Quantize file, and can be used at any time with the **Groove Quantize** command.

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Using the Pool”](#) on page 715

[“Algorithms and rendering”](#) on page 717

General editing

If you want to snap edits in the Clips pane to transient markers, see “[Snapping edits to audio beats](#)” on page 708.

If you want to split each beat into a separate clip, see “[Splitting beats into clips](#)” on page 710.

If you want to stretch the duration of an audio clip, see “[Slip-stretching audio](#)” on page 713.

If you want to automatically create envelope nodes that are aligned with transient markers, see “[Adding automation](#)” on page 714.

Snapping edits to audio beats

The Snap to Grid function has an option that allows you to snap edits in the Clips pane to transient markers in selected audio clips.


To enable this option, go to **Edit > Preferences > Customization - Snap to Grid** (or right-click the **Snap to Grid** button ) and make sure the **Audio Transients** check box is selected under **Landmarks**.



When snapping audio transients, the following rules apply:

- ▶ If a Pool exists, audio transients snap to the Pool.
- ▶ If a Pool does not exist, audio transients snap to transients in the selected tracks.
- ▶ If there are no selected tracks, audio transients snap to transients in the selected clip.

In the following example, you will learn how to snap MIDI notes to audio beats.

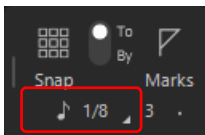
To snap to audio transients


1. Select the audio clips whose rhythm you want to snap to.
2. In the Control Bar's Snap module, select the **Landmark Events** button .


 **Note:** *If events do not appear to snap to audio transients, go to **Edit > Preferences > Customization - Snap to Grid** (or right-click the **Snap to Grid** button ) and make sure the **Audio Transients** check box is selected under **Landmarks**.*

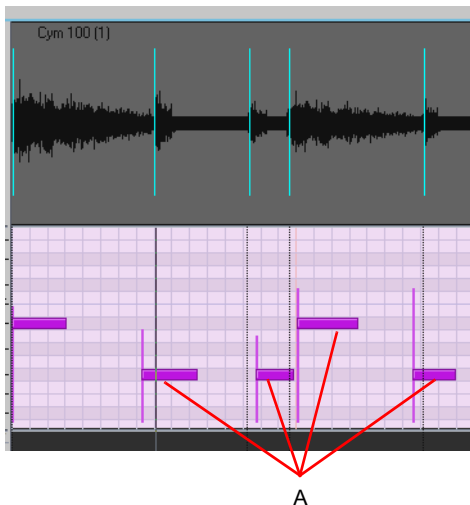
3. Disable **Musical Time** and all other Snap to Grid options.

Figure 334. *The Snap module.*



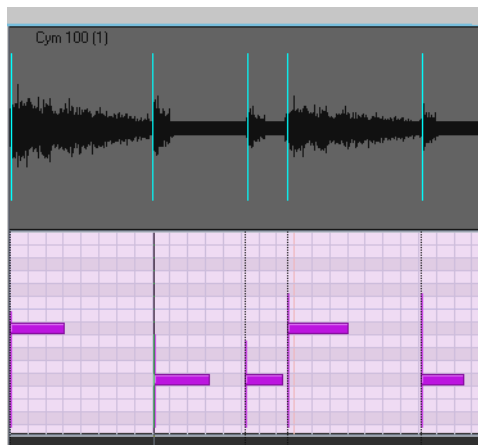
4. In this example, we're using the Inline Piano Roll view: to enable it, assign a MIDI track's Edit Filter to **Notes**. Zoom in enough to see where the edits need to be. Make sure the **Landmark Events** button  is enabled in the Control Bar's Snap module.

Note: If events do not appear to snap to audio transients, go to **Edit > Preferences > Customization - Snap to Grid** (or right-click the **Snap to Grid** button ) and make sure the **Audio Transients** check box is selected under **Landmarks**.





A. These notes don't line up with the audio beats

5. Drag the misaligned MIDI notes so they line up with the audio beats. As you're dragging notes, they will automatically snap to the nearest audio beat.




Splitting beats into clips

Clicking the **Split Beats Into Clips** button  on the AudioSnap palette splits a selected AudioSnap-enabled clip into new clips starting at every enabled transient marker. The main reason you might want to do this is to align a clip with a new tempo or quantize it, without stretching the audio. Once you split a clip at its transients, you can move the new clips by dragging or quantizing so that they are aligned the way you want them to be. The advantage is that moving clips instead of transient markers does not stretch any audio, so that the original sound quality is unchanged. The possible disadvantage is that you can create gaps between the new clips when you move them. However, the **Quantize**, **Groove Quantize**, and **Fade Selected Clips** dialogs all have an option to automatically fill in the gaps. This is the **Fill Gaps**, **XFade between Audio Clips** option in the **Fade Selected Clips** dialog box, and is the **Auto XFade Audio Clips** option in the **Quantize** and **Groove Quantize** dialogs. Filling the gaps is accomplished automatically by “rolling out” the first clip’s right edge and the second clip’s left edge to create a crossfade. This option will often be used when quantizing drum parts, which results in smooth-sounding audio without introducing phase problems.


i **Note:** *When you align clips on multiple tracks, it is necessary to split and/or quantize all clips at the exact same position in order to avoid phase problems. In order to do so, it is necessary to establish a common, or master, transient pool that all tracks can reference. The **Merge and Lock Markers** command will use the transient pool as a reference, and insert identical transient markers on all selected clips. You can then use the **Split Beats Into Clips** button  to split clips at audio beats.*

To add markers at Pool lines

1. Select the Smart tool  in the Control Bar.
2. Assign the track’s Edit Filter control to **Audio Transients**.
3. Make sure that the Pool contains markers from at least one clip, or from the Time Ruler.
4. Select the clips that you want to add markers to.
5. Right-click a selected clip, and choose **Pool > Apply transient pool markers** on the pop-up menu.

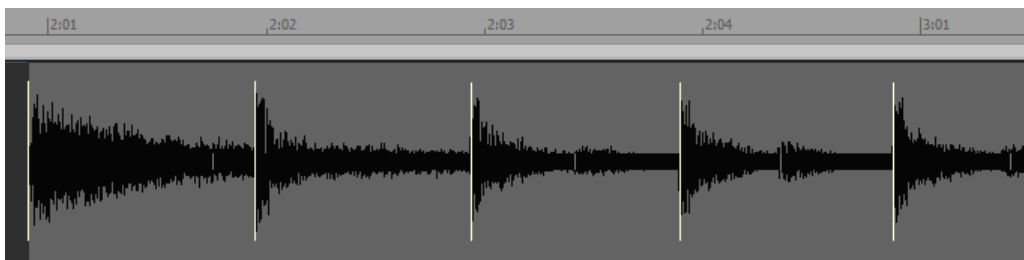
Markers appear on the selected clips at Pool lines.


To split a clip at beats

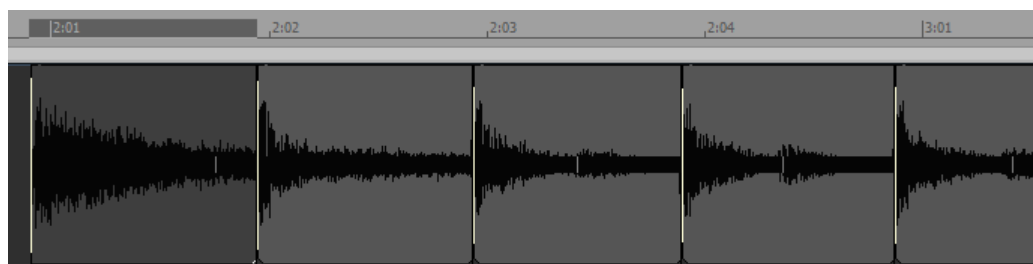
1. Select the clip(s) that you want to split.
 2. Press ALT+A to open the AudioSnap palette.
 3. Click the **Split Beats into Clips** button .
- The clip’s beats are split into separate clips.

To split a clip, quantize it, and fill in the gaps

1. The following picture shows a clip whose transient markers don't line up with the measure lines:



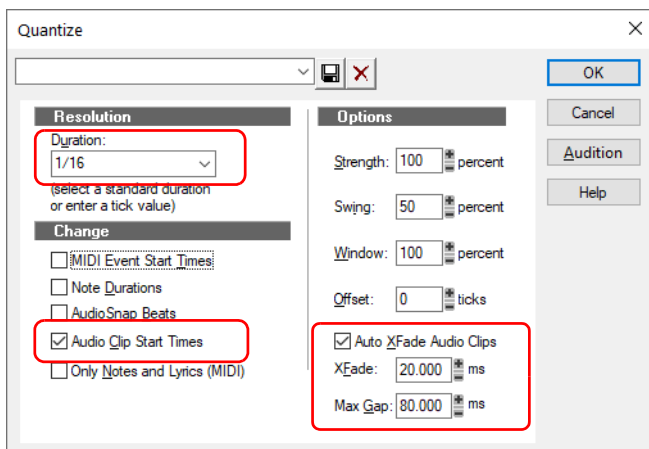
2. If we quantize it, the audio will stretch and we may or may not like the resulting sound. Let's try splitting it, and quantizing the clips instead of the transients: click the **Split Beats Into Clips** button  on the AudioSnap palette. The clip splits at the transients, and only the first new clip is still selected:



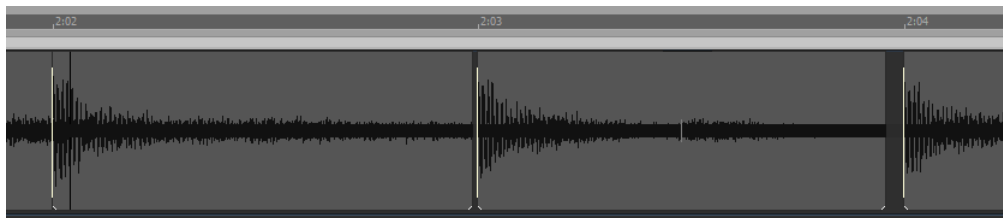
3. Let's quantize the clips: drag through the clips to select them.

4. Click the **Quantize** button  in the AudioSnap palette.

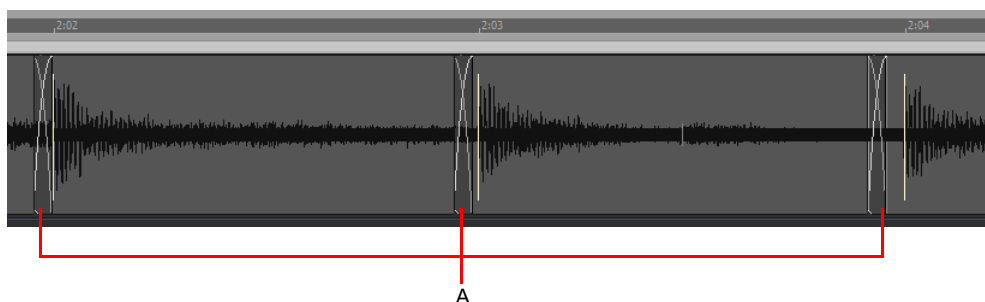
The **Quantize** dialog box appears:



5. Make sure that **Audio Clip Start Times** is selected, and that (for this example) **Sixteenth** is selected in the **Duration** field. Leave the **Auto XFade Audio Clips** option unchecked for now, and click **OK**. Let's zoom in and look at the quantized clips:



- The start of each clip now lines up where we want it to, but there are gaps between some of the clips. Let's undo what we just did (press CTRL+Z), and quantize again. This time, however we will enable the **Auto XFade Audio Clips** option in the **Quantize** dialog box, and click **OK**:



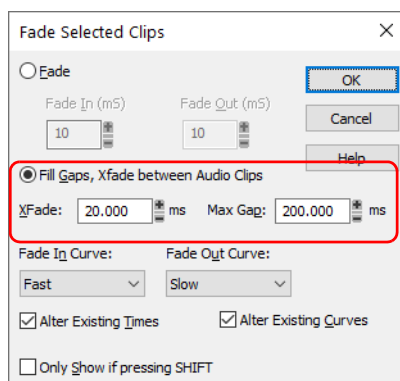
A. Crossfades

- Where the gaps were between clips, we now see crossfades. The default length of the crossfade is 20 milliseconds, but you can change that by entering a number in the **XFade <number goes here> ms** field in the dialog box.
- If you don't want wide gaps to be filled in, you can enter a number of up to 200 milliseconds in the **Max Gap** field. Any gap that is wider than the number in this field will not be filled in.

If we wanted to drag the clips to new locations instead of quantizing them, we could fix any resulting gaps by selecting the clips that have gaps, and use the Track view **Clips > Fade Clips** command.

The **Fade Selected Clips** dialog box has the **Fill Gaps, XFade between Audio Clips** radio button, the **XFade <number goes here> ms** field, and the **Max Gap** field.

Figure 335. *The Fade Selected Clips dialog box.*



To fill in gaps with the Fade Selected Clips command

1. Select the clips that have gaps you want to fill.
2. Click the Track view **Clips** menu and choose **Fade Clips** to open the **Fade Selected Clips** dialog box.
3. Enable the **XFade between Audio Clips** radio button, and set any options you want in the **XFade <number goes here> ms** field, and **Max Gap** field.
4. Click **OK**.

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706



[“Using the Pool”](#) on page 715

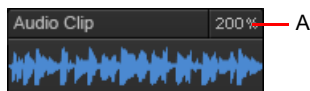
[“Algorithms and rendering”](#) on page 717

Slip-stretching audio

You can slip-stretch an audio clip in order to expand or compress its duration. Slip-stretching only works on regular audio clips, not Groove clips or REX loops.

To slip-stretch an audio clip

1. Select the Smart tool  in the Control Bar.
2. Hold down the CTRL and SHIFT keys, move the mouse pointer over the end of the clip until the cursor changes into the slip-stretch icon , then drag the end of the clip to the desired position.
The clip is stretched and displays the stretch amount in the clip header (percentage of original duration).



A. Stretch amount

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706

[“Using the Pool”](#) on page 715

[“Algorithms and rendering”](#) on page 717

Adding automation

If you have an automation envelope on a track, AudioSnap can automatically add nodes to the envelope that align with a selected clip's transient markers. This makes it easy to add special processing at transient locations.

To add nodes at transients

1. Select the audio clip(s) that contain the transient markers you want to use as a guide.
2. Right-click an automation envelope on the clip, and choose **Add Nodes at Transient Markers** from the pop-up menu.

Now you can easily edit your envelope at transient locations.

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706

[“Using the Pool”](#) on page 715

[“Algorithms and rendering”](#) on page 717

Using the Pool

The Pool is a collection of transient markers that can be extracted as a groove, and also function as snap locations. A transient marker that belongs to the pool is displayed in the Clips pane as a solid line within the parent track, and as a dotted line outside the parent track. Hovering the mouse over a dotted line will display a tooltip containing the parent track and position.

To show/hide pool lines


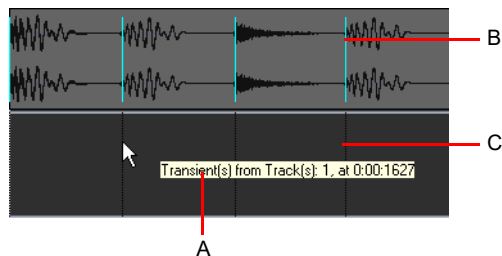
1. Select the Smart tool  in the Control Bar.
2. Assign the desired track's Edit Filter control to **Audio Transients**.
3. Right-click a clip and choose **Pool > Show pool lines** on the pop-up menu.

Figure 336. Pool lines.




A. Tooltip B. Solid line C. Dotted line

The Track view Time Ruler can be added to the Pool (see [“To add the Time ruler to the Pool”](#) on page 715).


To add a clip's transients to the Pool

1. Select the an AudioSnap-enabled clip.
2. Right-click the clip and choose **Pool > Add Clip to Pool** on the pop-up menu.

To hide or show the Pool


1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Right-click a clip and choose **Pool > Show pool lines** on the pop-up menu.

To add the Time ruler to the Pool


1. In the Control Bar's Snap module, set the **Musical Time** value to the resolution you would like to add to the Pool.
2. Select the Smart tool  in the Control Bar.
3. Assign the track's Edit Filter control to **Audio Transients**.
4. Right-click in the Clips pane and select **Pool > Add MBT to pool** on the pop-up menu.

The current Musical Time snap resolution is added to the pool, and also displays dotted pool lines in the Clips pane. This can be useful as either a basic visual guide, or for adding the Musical Time to an extracted groove, or to fill in any transients that may be “missing” in a syncopated or sparse section.

To add transient markers at Pool lines

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Audio Transients**.
3. Make sure that the Pool contains markers from at least one clip, or from the Time Ruler.
4. Select the clips that you want to add markers to.
5. Right-click a selected clip and choose **Pool > Apply transient pool markers** on the pop-up menu.

Markers appear on the selected clips at Pool lines. When aligning clips on multiple tracks, it is necessary to split and/or quantize all clips at the exact same position in order to avoid phase problems when quantizing audio. In order to do so, it is necessary to establish a common, or “master”, transient reference pool which can be applied to all tracks. The **Apply transient pool markers** command will use the transient pool as a reference, and insert identical transient markers on all selected clips.

 **Note:** *Adding markers at Pool lines can add a lot of markers to a clip. If you later decide that you want to work with the clip's original markers, you can remove only the markers that you added by right-clicking the transient marker, and choosing **Reset** from the pop-up menu.*

Groove Quantize and Quantize to Pool

You can use two kinds of groove quantizing on audio clips: the **Groove Quantize** command aligns transients with a groove that's on the Clipboard, and the **Quantize to pool** command aligns transients with the Pool.

When you use the **Groove Quantize** command, you can align a clip with a pre-existing groove, or you can extract a groove from another clip.

For information about extracting a groove, see [“To extract MIDI timing from an audio clip”](#) on page 706.

For information about groove quantizing an audio clip, see [“To Groove Quantize an audio clip”](#) on page 700.

For information about quantizing to the Pool, see [“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701.

See:

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Algorithms and rendering”](#) on page 717

Algorithms and rendering

When you stretch an audio clip, AudioSnap uses a particular formula, or *algorithm*, to stretch the audio. The best algorithms take the most computing time and power to complete, so if AudioSnap always used the best available algorithms (the iZotope Radius algorithms), you would not be able to play back your clip in a reasonable amount of time to listen to the timing. That's why you can choose a quick algorithm for “**online**” rendering (real-time playback), and a different algorithm for “**offline**” or non-real-time rendering. Offline rendering in an AudioSnap context usually means bouncing to track, but it also refers to other offline processes such as freezing tracks and applying effects. When you do any of these mixdown operations such as bouncing, exporting, or freezing, audio clips use the offline rendering algorithm you have chosen for them.

i **Note:** The **Online** stretch method is for preview purposes only during playback. The final audio quality will be greatly improved after the **Offline** stretch method is applied during mixdown/export.

Typical algorithm choices for an AudioSnap session work like this:

- ▶ Do your AudioSnap time stretching, error correction, etc., with a quick algorithm: choose either **Percussion** or **GrooveClip**.
- ▶ After your AudioSnap editing is finished, bounce to track with a better algorithm: choose one of the Radius choices, or for drum tracks, **Percussion** is usually the best choice.

i **Note:** You should avoid rendering AudioSnap clips more than once. Applying stretch algorithms multiple times in succession can degrade the audio quality (similar to transcoding an MP3 file).

Until your project is mixed and finalized, it is recommended that you use the Freeze function instead of **Bounce to Track(s)** or **Bounce to Clip(s)** if you need to temporarily off-load CPU processing power. For details, see “[To freeze an AudioSnap-enabled clip](#)” on page 720.

The following table describes the available algorithms.

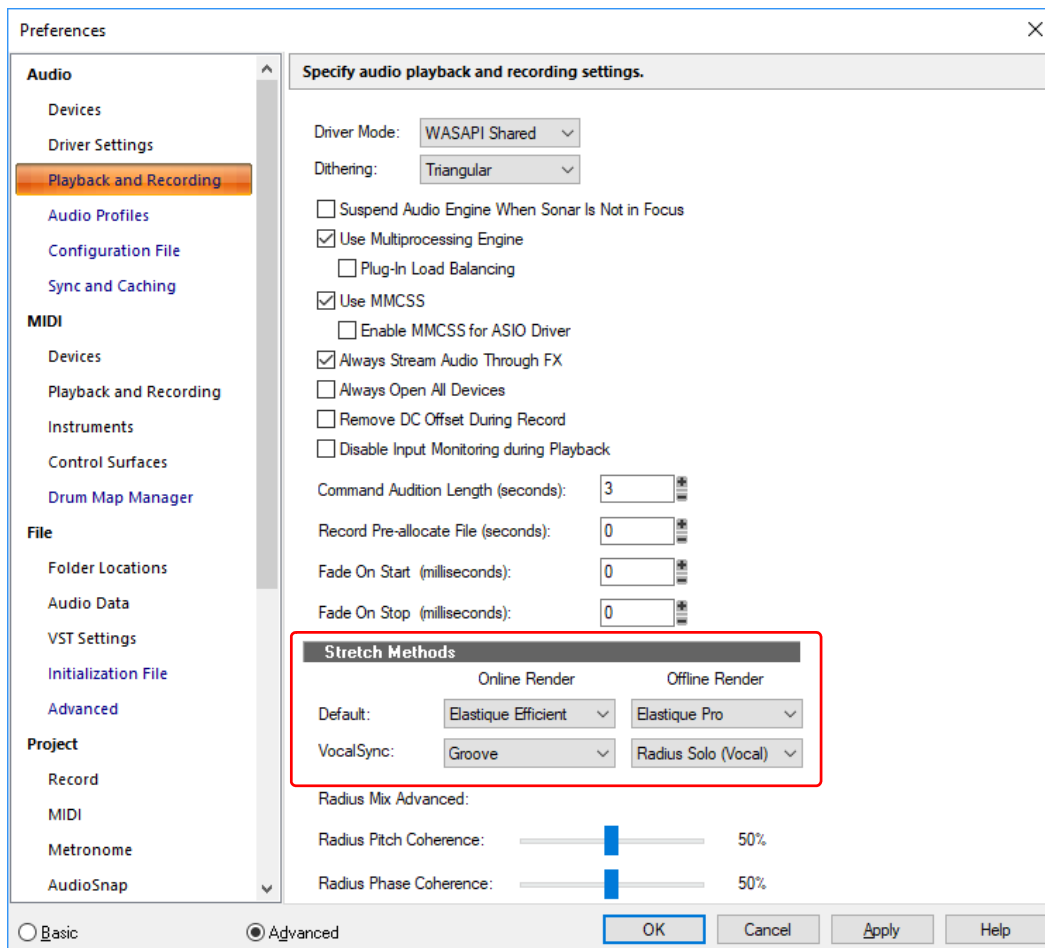
| Algorithm | Description |
|-----------------------------|--|
| Groove | Good all-around algorithm to use while stretching audio |
| Percussion | Gives a better sound on percussion clips while stretching audio |
| iZotope Radius Mix | Best all-around choice when bouncing to track with audio clips that contain a mix of different sounds |
| iZotope Radius Mix Advanced | This choice is similar to iZotope Radius Mix , but exposes two parameters: <ul style="list-style-type: none">• Pitch coherence. Pitch coherence preserves naturalness of timbre for pitched solo voices, such as human speech, saxophone or vocals. The default value for this control is 50%. Higher values of pitch coherence will increase phase accuracy but may sound more modulated.• Phase coherence. When processing stereo or surround audio, Phase coherence helps to preserve the phase relationships between channels. The default value for this control is 50%. Higher values of phase coherence will preserve the phase between multiple audio channels at the expense of slight distortion. The Pitch coherence and Phase coherence parameters can be adjusted in Edit > Preferences > Audio - Playback and Recording . |
| iZotope Radius Solo | Best choice when bouncing to track with audio clips of a solo instrument. Although a guitar is a “solo” instrument, if you play chords instead of single notes you may want to select “Radius Mix” instead. Tip: if a clip/track contains a mixture of polyphonic and monophonic parts, you may want to split the parts into separate clips and experiment with different algorithms for each clip. |
| iZotope Radius Solo (Bass) | Best choice when bouncing to track with audio clips of a bass instrument |
| iZotope Radius Solo (Vocal) | Best choice when bouncing to track with audio clips of a solo voice |
| Elastique Pro | Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals. |
| Elastique Efficient | Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro. |

To specify default stretch methods

You can specify the default global online and offline stretch methods in the **Preferences** dialog box, for both regular audio clips and VocalSync clips.

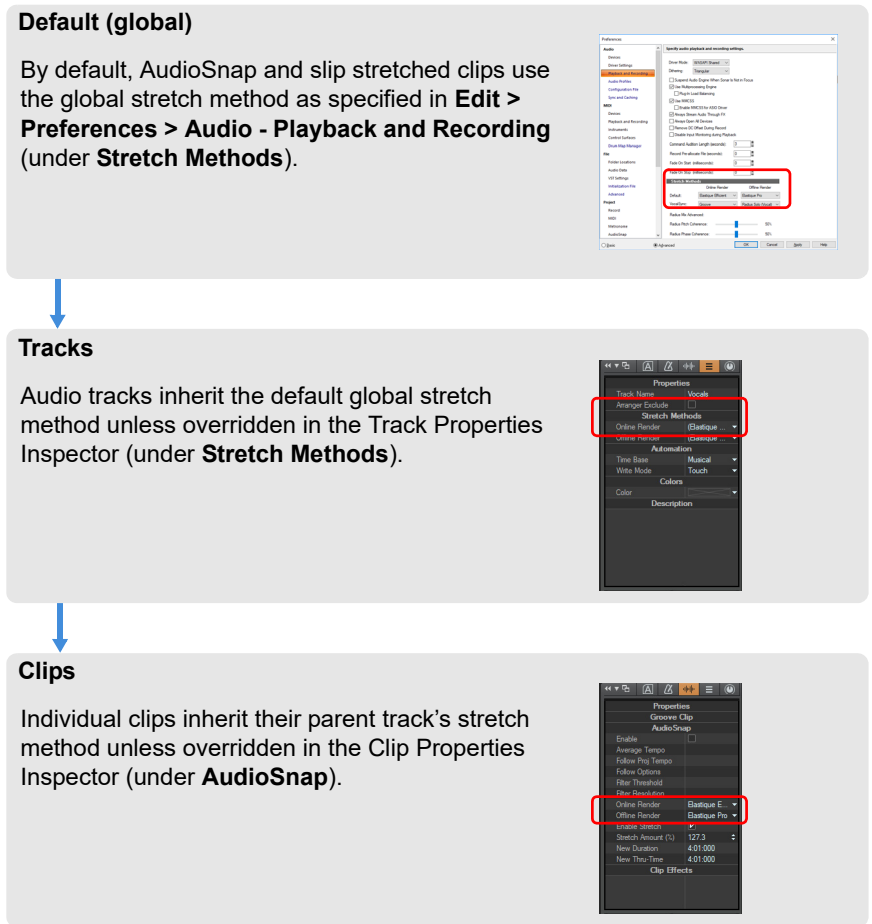
The stretch method determines which algorithm Sonar uses for AudioSnap, stretching, pitch shifting, and bouncing audio clips.

1. Go to **Edit > Preferences > Audio - Playback and Recording**.
2. Under **Stretch Methods**, select the desired default **Online Render** and **Offline Render** modes. The online render mode is used for real-time playback, and the offline render mode is used for export, freeze, and bounce.



Sonar uses the default stretch methods whenever the **Online Render** or **Offline Render** mode is set to **Default** in the Track Properties Inspector or Clip Properties Inspector (the inherited stretch method name is shown in parenthesis), but you can override the default render modes at the track and clip level.

The following diagram shows how the default stretch methods propagate to tracks and clips.



Note: You can also specify the global, per track, and per clip stretch methods in the AudioSnap palette. For details, see *“Using the AudioSnap palette”* on page 685.

To choose default algorithms

1. Press ALT+A to open the AudioSnap palette.
2. In the **Applies To** list, select **Global**.
3. Under **Stretch Methods**, select the desired **Online** and **Offline** stretch methods.

Every AudioSnap-enabled clip that you stretch or bounce uses the settings you choose for default stretch algorithms, *except* clips that you choose individual settings for.

To choose render algorithms for an individual clip

1. Select the clip or clips you want to edit.
2. Press ALT+A to open the AudioSnap palette.



The AudioSnap palette displays the current stretch method of the selected clip. If you select multiple clips that have different stretch methods, the **Online** and **Offline** lists display **(Multi)**.

3. In the **Applies To** list, select **Clips**.
4. Under **Stretch Methods**, select the desired **Online** and **Offline** stretch methods.

To choose render algorithms for all current and future clips on a track

1. Select the track or tracks you want to edit.
2. Press ALT+A to open the AudioSnap palette.
3. In the **Applies To** list, select **Tracks**.
4. Under **Stretch Methods**, select the desired **Online** and **Offline** stretch methods.
All current and future clips in the selected tracks will inherit the selected stretch methods.

To freeze an AudioSnap-enabled clip

1. Do one of the following to open the **Freeze Options** dialog:
 - ▶ In the Track view, right-click any track's **Freeze** button .
 - ▶ Right-click an audio track, and select **Freeze > Freeze Options** from the pop-up menu.
2. Make sure the **Track FX** check box is cleared.
3. Click **OK** to close the **Freeze Options** dialog box.
4. Do one of the following:
 - ▶ In the Track view, click the desired track's **Freeze** button .
 - ▶ Right-click the track and select **Freeze > Freeze Track** from the pop-up menu.Sonar bounces the audio in the track to a new audio clip or clips.

To bounce an AudioSnap-enabled clip

1. Select the clip you want to bounce.
2. Click the Track view **Tracks** menu and choose **Bounce to Track(s)** to open the **Bounce to Track(s)** dialog box.
3. In the **Destination** field, choose the track where you want your new audio clip to go.
4. In the **Source Category** field, choose **Tracks**.
5. Choose the **Channel Format** and **Dithering** options you want.
6. Enable all the options in the **Mix Enables** section.
7. Click **OK**.

See:

[“Freeze tracks and synths”](#) on page 944

[“To bounce multiple audio clips to a new track”](#) on page 872

[“To bounce to clips”](#) on page 872

[“Using global tools on AudioSnap transient markers”](#) on page 674

[“Editing transient markers”](#) on page 677

[“Using the AudioSnap palette”](#) on page 685

[“Synchronizing audio and the project tempo”](#) on page 688

[“Fixing timing problems in audio clips”](#) on page 694

[“Extracting MIDI timing information from audio”](#) on page 706

[“General editing”](#) on page 708

[“Using the Pool”](#) on page 715

Working with loops and Groove Clips

Loops are short digital audio clips which are often designed to be repeated over and over or “looped,” although some loops, called one-shots, are intended to play just once. Groove clips, often used as loops, are digital audio clips that “know” their tempo and pitch information. Groove clips automatically respond to changes in a project’s tempo and can have their root note pitch adjusted using pitch markers. In Sonar, you can import ACID™ loops, or digital audio clips and convert them to Groove clips. You can also record your own audio and create Groove clips.

Note: Groove clips and ACIDized loops are loaded into RAM, and can take up a lot of memory. Copying them does not increase the amount of memory they take up, but loading the initial copy does.

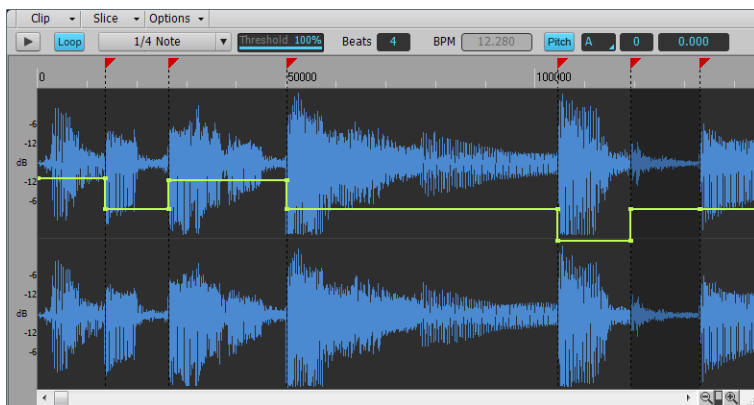
See:

- “Using loops with the Browser” on page 725
- “Working with loops” on page 727
- “Working with Groove Clip audio” on page 728
- “MIDI Groove Clips” on page 735
- “Importing Project5 patterns” on page 738

The Loop Construction view

The Loop Construction view is where you create and edit Groove clips.

Figure 337. The Loop Construction view.



The **Loop Construction view** toolbar has tools for editing slicing markers and controls for previewing loops.

See:

- “Loop Construction controls” on page 722

See also:

[“Working with loops”](#) on page 727

[“Working with Groove Clip audio”](#) on page 728

[“Loop Construction view”](#) on page 1813


Loop Construction controls

The following is a list of the controls in the Loop Construction view, followed by a description. For step-by-step instructions, see the links at the end of this section.

Clip menu

The **Clip** menu contains the following commands:

- ▶ **Save Loop.** Opens the **Save As** dialog box. In the **Save As** dialog box you can save the current loop (Groove clip) as a Riff Wave file, which are compatible with ACIDized loops. You can save Riff Wave files for use with another Sonar project or with ACID.
- ▶ **Loop On/Off.** Groove Clip enable/disable. When enabled, loop clips in the Track view by dragging the right side of a clip with your mouse. When disabled, you are able to slip-edit the clip.
- ▶ **Stretch On/Off.** Instructs Sonar to stretch or shrink the clip to fit the project's tempo. The **Beats in Clip** and **Original BPM** parameters are in the Clip Properties Inspector and **Loop Properties** dialog box are used to make the change.
- ▶ **Loop Properties.** Opens the **Loop Properties** dialog box.

 **Note:** The settings in the **Loop Properties** dialog box are also available in the **Groove Clip** section in the **Clip Properties Inspector**.

Slice menu

The **Slice** menu contains the following commands:


- ▶ **Reset Markers.** Restores all automatically generated markers to the original position and enables all those that were disabled. Manually created markers remain as is.
- ▶ **Show/Hide Gain Envelope.** Toggles on or off the display of a gain envelope.
- ▶ **Show/Hide Pan Envelope.** Toggles on or off the display of a pan envelope.
- ▶ **Show/Hide Pitch Envelope.** Toggles on or off the display of a pitch envelope.
- ▶ **Next Slice.** Moves the slice selection to the next slice in the loop. You can also press the PAGE DOWN key.
- ▶ **Previous Slice.** Moves the slice selection to the previous slice in the loop. You can also press the PAGE UP key.

Options menu

The **Options** menu contains the following commands:

- ▶ **Auto Slice Preview On/Off.** Turns on slice auto preview.
- ▶ **Auto Slice Preview Loop On/Off.** This control is only available if the **Enable Slice Auto Preview** option is on. This option loops the slice auto preview.
- ▶ **Preview Bus.** Select the output through which you want to listen to the clip.

Controls

- ▶ **Preview** . Plays the current loop repeatedly. Click again to stop preview.
- ▶ **Loop**. Click the **Loop** button to loop clips in the Track view by dragging the right side of a clip with your mouse. When **Loop** is not on, you are able to slip-edit the clip.
- ▶ **Resolution**. The slice **Resolution** control sets the resolution for the creation of markers, or the “slicing” of the looped clip. This control uses the following note durations:
 - ▶ No Slice
 - ▶ Whole Note
 - ▶ 1/2 Note
 - ▶ 1/4 Note
 - ▶ 1/8 Note
 - ▶ 1/16 Note
 - ▶ 1/32 Note

The automatic markers appear at the note resolutions according to the Resolution setting. At the eighth note setting, there are eight markers per measure.

This control works well for slicing audio that has more subtle changes in volume with few dramatic transients.

The markers in a loop clip preserve the timing of the audio at that moment. Too few or too many markers can cause unwanted “artifacts” when a loop clip is stretched.

- ▶ **Threshold**. The **Threshold** control senses transients in your audio clip and assigns a marker at the beginning and end of each one it finds. As you increase the number in this field, smaller transients are detected and the number of markers increases.
- ▶ **Beats**. The number of beats (quarter notes) in the clip.
- ▶ **BPM**. The tempo at which the clip was recorded.
- ▶ **Pitch**. The **Follow Project Pitch** option transposes the loop, if necessary, to the key of the project. A loop recorded in the key of A, used in a project in the key of C, would be transposed up three semitones if the **Follow Project Pitch** check box was checked.
- ▶ **Root Note**. The **Root Note** represents the key in which the loop was recorded. The **Follow Project Pitch** feature uses this information, when checked, to transpose the loop to match the project’s key.
- ▶ **Coarse Pitch**. You can set the transposition of a clip, independent from the project pitch, using the **Coarse Pitch** field. A positive number transposes the clip up by that number of semitones. A negative number transposes the clip down by that number of semitones. Remember that, if the **Follow Project Pitch** option is checked, the clip follows the project’s pitch, so any transposition changes you make using this option are changes to the project pitch, not the clip pitch.

An example: The project key is C. The clip key is D. If the **Follow Project Pitch** option is checked, the clip is transposed down by two semitones. A value entered into the **Pitch (semitone)** field adjusts the pitch from C. If you enter “-1” the pitch would be transposed down by one additional semitone to B.

Another example: The clip pitch is E. The desired clip pitch is D. If the **Follow Project Pitch** option is not checked, and a value of “2” is entered in the **Pitch (semitones)** field, the clip is transposed down two semitones to D from the original pitch of E.
- ▶ **Fine Pitch**. The **Pitch (fine)** field allows you to make tuning adjustments or to transpose the pitch of a clip up to 50 cents. There are 100 cents in one semitone. A Pitch (fine) setting of 1 adjusts the pitch up one hundredth of a semitone. The **Pitch (fine)** option can “fine tune” a slightly out of tune clip so that it is in pitch with the remaining clips in a project.

Slicing markers



There are two types of slicing markers in the Loop Construction view: automatic and manual. Automatic markers appear in red and are automatically generated by Sonar when you loop enable a clip. The one exception to this is if you import an ACIDized wave file into Sonar. ACIDized files always appear with manual slicing markers. Manual markers appear in purple. If you add a marker or move an automatic marker, it turns purple to show you that it has been edited. For information on editing slicing markers, see [“To edit the slicing markers in a Groove Clip”](#) on page 731.

Beat markers



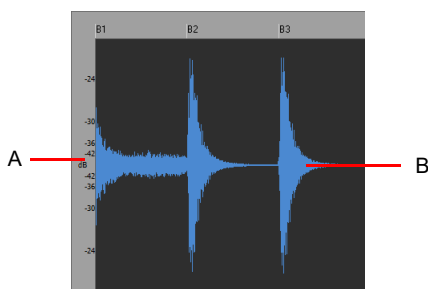
Beat Markers mark where the beats fall in your clip. There are as many beat markers as there are beats in a clip.

Audio scaling

Audio scaling is the increase or decrease in the size (scale) of the waveform in clip. Audio scaling allows you to make detailed edits by zooming in on the parts of the waveform closest to the zero crossing (silence) while preserving the track size. By showing just the quietest parts of a clip, you can make very precise edits.

The Audio Scale Ruler is located on the far left of the Loop Construction view.

Figure 338. *Audio scale ruler.*



A. *Audio Scale Ruler* **B.** *Clip*

There are three right-click display options in the Audio Scale Ruler:

- ▶ **Percentage.** Shows audio scaling by percentage. For example, if the highest percentage in the Audio Scale Ruler reads 2.0%, then only the parts of the waveform which are within 2% of the zero crossing appear in the clip.
- ▶ **dB.** Shows audio scaling by dB. For example, if the highest dB in the Audio Scaling Ruler reads -36, then only the parts of the waveform which are 36 dB below 0 dB appear in the clip.
- ▶ **Zoom Factor.** Shows audio scaling by a factor. For example, if the Zoom Factor reads 10, then the waveform is zoomed in by a factor of 10.

See:

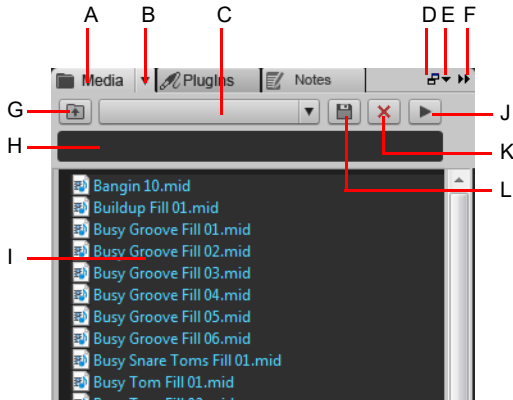
- “Using loops with the Browser” on page 725
- “Working with loops” on page 727
- “Working with Groove Clip audio” on page 728
- “MIDI Groove Clips” on page 735
- “Importing Project5 patterns” on page 738

Using loops with the Browser

The Browser lets you find and import various types of content into your projects, including audio and MIDI loops. The Browser's Media tab makes it easy to find and import loops.


You can preview audio and MIDI files before you import them into your project. If you preview a Groove clip, it plays back at the tempo and in the key of your current project. Audio files can be auditioned through any bus and MIDI files can be auditioned through any soft synth.


Figure 339. Media Browser.



A. Show Media Browser B. Browser menu C. Content Location menu D. Dock/undock E. Docking options F. Expand/collapse G. Move up one level to the parent directory H. Search filter I. File list J. Play/Stop


To import an audio or MIDI file

1. In the Browser, click the **Browse Media** button .
2. Navigate to the folder that contains the file you want to import.
3. Do *one* of the following:
 - ▶ **To insert into an existing track as a new clip.** Double-click the file to add it to the selected track at the current Now time, or drag the file to the desired location.



 **Note:** A new track is created if the file type is not compatible with the selected track.

- ▶ **To insert into a new track.** Drag the file to an empty space in the Track view, below the last track.
- ▶ **To insert into a cell in the Matrix view.** Make sure the Matrix view is visible, then drag the file to the desired Matrix cell.

To preview audio content


1. In the Browser, click the **Browse Media** button .
2. On the **Browser** menu, select **Auto-Preview**.
3. On the **Browser** menu, point to **Audio Preview Bus**, then select the bus you want to preview audio through.
4. Navigate to the folder that contains the audio content you want to preview, then click the file you want to preview.

 **Note:** **Auto-Preview** is enabled by default. If you disable **Auto-Preview**, you must click the **Play** button each time you want to preview the selected audio file.

 **Tip:** To preview an audio file as a Groove Clip, hold down the ALT key and click the file. To preview all selected files as Groove Clips, hold down the ALT and click the **Play** button .


The **Play** button changes to a **Stop** button during preview.


To preview MIDI content

1. In the Browser, click the **Browse Media** button .
2. On the **Browser** menu, select **Auto-Preview**.
3. On the **Browser** menu, point to **Synth Preview Output**, then select the soft synth you want to preview MIDI through.

 **Note:** *If there are no synths in the project, go to **Insert > Soft Synths** and insert the desired soft synth.*

4. Navigate to the folder that contains the MIDI content you want to preview, then click the file you want to preview.

 **Note 1:** ***Auto-Preview** is enabled by default. If you disable **Auto-Preview**, you must click the **Play** button each time you want to preview the selected audio file.*

 **Note 2:** *MIDI Groove Clips loop indefinitely, but standard MIDI files play only once and do not repeat.*

The **Play** button changes to a **Stop** button during preview.

For more information about the Browser, see “[Browser](#)” on page 639.

See:

“[Working with loops](#)” on page 727

“[Working with Groove Clip audio](#)” on page 728

“[MIDI Groove Clips](#)” on page 735

“[Importing Project5 patterns](#)” on page 738

Working with loops


You can make any audio clip into a loop by selecting the **Looping** check box in the Clip Properties Inspector's **Groove Clip** section. Once looping is enabled, you can drag out loops to create multiple repetitions. There are several other ways to enable looping:

To enable or disable a clip for looping

Select the clip you want to loop and do *one* of the following:


- ▶ In the Clip Properties Inspector's **Groove Clip** section, select the **Looping** check box.
- ▶ Press CTRL+L.
- ▶ Right-click the clip and choose **Groove Clip Looping** on the pop-up menu.


To create repetitions of a loop

1. Set the Snap value if you want the loop to repeat at precise time boundaries.
2. Move the cursor over the end of the loop-enabled clip until the cursor looks like this .
3. When the cursor changes, click the end or beginning of the clip and drag it to the right (if you are dragging out from the end) or left (if you are dragging from the beginning).

The clip repeats itself until you stop dragging.

To create partial repetitions of a loop

1. Move the cursor over the end of the loop-enabled clip until the cursor looks like this .
2. When the cursor changes, click the end or beginning of the clip and drag it to the right (if you are dragging out from the end) or left (if you are dragging from the beginning).

If the **Snap to Grid** button  is on, you can create a partial loop as small as the **Snap to Grid** setting allows. For example, if your **Snap to Grid** setting is set to quarter notes, you can create partial repetitions as small as a quarter of a measure.

See:

- “Using loops with the Browser” on page 725
- “Working with Groove Clip audio” on page 728
- “MIDI Groove Clips” on page 735
- “Importing Project5 patterns” on page 738

Working with Groove Clip audio

Groove clips are .wav files that behave similarly to MAGIX GmbH's ACIDized loops (Sonar also has MIDI Groove clips—see “[MIDI Groove Clips](#)” on page 735). Groove clips contain information about the audio content, including the original tempo, original reference pitch, number of beats in the loop, and audio transient information.

See:

“[How Groove Clips work in Sonar](#)” on page 728

“[Using Groove Clips](#)” on page 729


“[Creating and editing Groove Clips](#)” on page 729


“[Using pitch markers in the Track view](#)” on page 733

“[Working with REX files](#)” on page 734

How Groove Clips work in Sonar

Groove clips have information saved within them which allow them to adjust to changes in tempo and pitch. Groove clips can read a project's tempo and tempo changes, and can adjust their root note pitch when they read pitch markers. You can add pitch markers in the Track view's Time Ruler to transpose the Groove clip. As your project passes over a pitch marker, Sonar transposes your Groove clips based on the clip's root note reference pitch. If you insert no pitch markers in your project, there are no pitch changes in your Groove clips. The default project pitch is C.

 **Note 1:** *When working with Groove clips, it is important to know the difference between **key** and **pitch**. Your project's key signature has no effect on Groove clips. The pitch of your Follow Project Pitch-enabled Groove clips is dictated by pitch markers in the Time Ruler. If there are no pitch markers in your project, these Groove clips play at the pitch set in **Project > Set Default Groove Clip Pitch** (the default is C).*

 **Note 2:** *Groove clips must be at least one beat in length. If you try to loop-enable a clip of a shorter duration you may experience distortion or artifacts.*

See also:

“[Working with Groove Clip audio](#)” on page 728


“[Using Groove Clips](#)” on page 729

“[Creating and editing Groove Clips](#)” on page 729

Using Groove Clips

Groove clips are easy to use because they automatically adjust to your project's pitch markers and tempo. You can import existing loops or create your own, using the Loop Construction view.

To import a Groove Clip into your project

1. Select a Track in the Track view.
2. Set the Now Time to the place you want the clip to begin.
3. Select **File > Import > Audio** from the menu.
The **Open** dialog box appears.
4. Navigate to a directory that contains Groove clips and select one.
5. Click **Open**.
Or
 1. Open the Browser and click the **Media** button .
 2. Navigate to a directory that contains Groove clips.
 3. Drag and drop a clip into the Track view, or double-click it to insert it at the Now Time.
 4. The clip appears on the track and at the time in your project where you drop it, so if you want the clip on a new track, drop it after the last track in your project.

By default, Groove clips are loop-enabled and transposed to match the project's pitch.

Setting the default project pitch


Go to **Project > Set Default Groove Clip Pitch** and specify the default pitch.

Your project now uses the root note of your clips to transpose to the project pitch. Use Pitch markers at different points in your project to change the pitch. For more information about Pitch markers, see ["Using pitch markers in the Track view"](#) on page 733.

Creating and editing Groove Clips

Any audio clip can be converted to a Groove clip. Groove clips contain tempo, beat, and pitch information which Sonar uses to stretch and transpose the clips to match the project. Most Groove clips are loop-enabled, meaning that you can use the mouse to drag clip repetitions in the Track view. Groove clips can be either loop-enabled or not, although they usually are. When a Groove clip is loop-enabled, its edges appear beveled. It is sometimes desirable to create clips that follow the project's tempo and key, but are not intended to loop. The following is a list of the attributes contained in a Groove clip:

- ▶ **Beats in clip.** The number of quarter notes in a clip. A four measure clip in 4/4 time should have 16 beats. When you enable looping for a clip, Sonar calculates the number of beats in the clip using an algorithm. This calculation is very often accurate, but in some cases, for instance when the clip has a very slow or very fast tempo or if the clip has an unusual number of beats, then the number of beats in a clip may have to be edited manually in the **Beats in clip** field.
- ▶ **Original tempo.** The original tempo of the recording. Sonar uses the original tempo to adjust to your project's tempo. The original tempo must be specified for stretching clips.

 **Note:** *When you loop-enable a clip, Sonar calculates the original tempo of the clip, and unless the clip's length is in exact beat or measure increments, the original tempo that Sonar calculates may vary from the recorded tempo. These fluctuations are usually quite small and do not affect the quality of the Groove clip you create.*

- ▶ **Reference note.** The original key of the recorded clip. Sonar uses the Reference note when it transposes Groove clips to match your project's pitch.

These attributes can be edited in the Loop Construction view. For more information about the Loop Construction view, see ["Loop Construction view"](#) on page 1813.

To set the number of beats in a Groove Clip

When you open a clip in the Loop Construction view, Sonar determines the number of beats in the clip. In some cases the beat value may not be correct. The beats in clip value can only be changed if the clip is loop enabled.

Do the following to change value in the **Beats** field.

- ▶ Click the **Plus** or **Minus** button to the right of the **Beats** field until the correct value is displayed.

To change the Loop Construction view Time ruler display

You can display the Loop Construction view Time Ruler in measures or in samples. To toggle between the two modes, double-click the Time Ruler.

To set the tempo of a Groove Clip

When creating a new Groove clip, Sonar sets the clip's tempo to the current project tempo. To ensure proper stretching behavior you must set the value in the **BPM** field to the tempo at which you recorded the clip. The tempo value of a clip can only be changed if the clip is stretch-enabled.

Do the following to change the value in the **BPM** field.


- ▶ Click the **Plus** or **Minus** button to the right of the **BPM** field until the correct value is displayed. For more precise tempos you can double-click in the **BPM** field and enter a tempo.

To slice a Groove Clip

1. Double-click on a clip in the Clips pane.
The clip appears in the Loop Construction view.
2. Slice the clip using one or all of the following methods:

| To do this | Do this |
|-----------------------------------|---|
| Slice the clip on note divisions | Click the Resolution button and select the desired note resolution in the drop-down list. The available settings range from whole notes to 64th notes. Selecting quarter notes, for example, will create four markers per measure. |
| Slice the clip at transient peaks | Drag the Threshold slider to the desired value. The larger transients in the clip will be flanked by markers. |
| Slice the clip manually | Move your mouse to the space above the Time Ruler and double-click to add a marker. Click and drag the marker, if necessary, so it aligns with the beginning or end of a transient. |

3. Play your project and adjust the slicing of your clip as necessary.

 **Note:** You can use any or all of these methods to slice a clip. If you adjust both the **Resolution** and **Threshold** values, two markers may be placed right next to each other. If these markers are too close, the markers will automatically merge. Manual markers will not automatically merge.

To transpose a Groove Clip to match your project's pitch

Follow this procedure to force the Groove clip to follow the project's default pitch.

1. Double-click the clip you want to transpose to the project's pitch.
The clip appears in the Loop Construction view.
2. Click the **Pitch** button.

To transpose a Groove Clip by semitones

Follow this procedure to transpose a Groove clip by any number of semitones.

1. Double-click the clip you want to transpose to the project's pitch.
The clip appears in the Loop Construction view.
2. If the **Pitch** button is enabled, click it to disable it.
3. In the **Coarse Pitch** field, enter the number of semitones you want to transpose the clip by. A negative number in the **Coarse Pitch** field transposes a clip down. A positive number in the **Coarse Pitch** field transposes the clip up.


To “fine tune” a Groove Clip

Follow this procedure to make slight pitch changes to a clip.

1. Double-click the clip you want to transpose to the project’s pitch.
The clip appears in the Loop Construction view.
2. If the **Pitch** button is enabled, click it to disable it.
3. In the **Pitch (fine)** field, enter the number of cents you want to adjust the pitch. You can enter a number from -50 (transpose the pitch down by a quarter tone) to 50 (transpose the pitch up by a quarter tone).

To edit the slicing markers in a Groove Clip

The following table describes how to create and edit the slicing markers in the Loop Construction view.

| To do this | Do this |
|---|--|
| Add a slicing marker | Move the mouse cursor to the Markers bar, at the beginning of a transient and double-click. |
| Delete a slicing marker | Select the Erase tool  and click on a marker. |
| Move a slicing marker | Click and drag a marker |
| Reset slicing markers to original positions | Click the Slice menu and select Reset Markers . |

For more information about slicing markers, see “Slicing markers” on page 723.

Editing slices

Each slice (space between the slicing markers) can be adjusted in the Loop Construction view. You can adjust the following slice attributes:

- ▶ Gain
- ▶ Pan
- ▶ Pitch

To preview a Groove Clip slice

1. Double-click on a clip to open the Loop Construction view.
2. Click the Loop Construction view **Options** menu and select **Auto Slice Preview On/Off**.
3. Click a slice to hear it.

To adjust a Groove Clip slice gain

1. In the Loop Construction view, select the slice on which you want to adjust the gain.
2. Click the **Slice** menu and select **Show/Hide Gain Envelope**.
The Gain envelope is displayed.
3. Drag the Gain envelope up/down to adjust the selected slice’s gain.

To adjust a Groove Clip slice pan

1. In the Loop Construction view, select the slice on which you want to adjust the pan.
2. Click the **Slice** menu and select **Show/Hide Pan Envelope**.
The Pan envelope is displayed.
3. Drag the Pan envelope up/down to adjust the selected slice’s pan.

To adjust a Groove Clip slice pitch (half steps)

1. In the Loop Construction view, select the slice on which you want to adjust the pitch.
2. Click the **Slice** menu and select **Show/Hide Pitch Envelope**.
The Pitch envelope is displayed.
3. Drag the Pitch envelope up/down to adjust the selected slice’s pitch by half steps (seminotes).

To adjust a Groove Clip slice pitch (cents)

1. In the Loop Construction view, select the slice on which you want to adjust the pitch.
2. Click the **Slice** menu and select **Show/Hide Pitch Envelope**.
The Pitch envelope is displayed.
3. Hold down the SHIFT key and drag the Pitch envelope up/down to adjust the selected slice's pitch by cents.

Saving Groove Clips as Wave files/ACIDized Wave files

Once you have created a Groove clip in Sonar, you can save the clip as a Groove Clip/Wave file, compatible with ACIDized wave files.

To save a Groove Clip as a Riff Wave file/ACIDized Wave file

1. If you have not already done so, create a Groove clip. See [“Creating and editing Groove Clips”](#) on page 729.
2. In the Loop Construction view, click the **Clip** menu and select **Save Loop**.
The **Save As** dialog box appears.
3. Use the toolbar in the **Save As** dialog box to navigate to the location where you want to save the file.
4. In the **File name** field, enter a name for the file.
5. Click the **Save** button.

To drag and drop a Groove Clip into another program

You can drag and drop clips from Sonar to another application or to a directory in Windows. When you drag a file from Sonar, the source file is copied and the copy is placed in the new directory or application.

See:

[“Using loops with the Browser”](#) on page 725

[“Working with loops”](#) on page 727

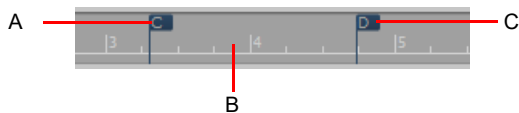
[“Working with Groove Clip audio”](#) on page 728

[“MIDI Groove Clips”](#) on page 735

[“Importing Project5 patterns”](#) on page 738

Using pitch markers in the Track view

Pitch markers change the pitch at which Groove clips sound. All Groove clips in Sonar that have the **Follow Project Pitch** option enabled adjust their pitch as they encounter pitch markers in Sonar. If there are no pitch markers, all Groove clips play at the default project pitch, unless the **Follow Project Pitch** parameter is disabled.



A. Pitch marker: Groove clips with *Follow Project Pitch* enabled play with the *Root Note* transposed to **C** **B.** Time Ruler **C.** Pitch marker: Groove clips with *Follow Project Pitch* enabled play with the *Root Note* transposed to **D**

To enable a clip's Follow Project Pitch option

1. Select the clip and open the Clip Properties Inspector.
2. Select the Clip Properties Inspector's **Groove Clip** section and make sure that the **Reference Note** field is correct. When your project reaches a pitch marker, Sonar transposes each groove clip that has the **Follow Project Pitch** option enabled by the difference between the clip's **Reference Note** and the current **Project Pitch**.

To change your project's default pitch

Go to **Project > Set Default Groove Clip Pitch** and specify the default pitch.

Sonar transposes each groove clip that has the **Follow Project Pitch** option enabled by the difference between the clip's **Reference Note** and the current **Project Pitch**. Your project's pitch changes wherever you insert a pitch marker. If you don't insert any pitch markers, your project stays at its default pitch.

To create a pitch marker

1. In the Track view, right-click in the Time Ruler.
2. Select **Create a Marker** from the menu that appears.
3. The **Marker** dialog box appears.
4. In the **Groove Clip Pitch** drop-down, select a pitch.
5. Click **OK**.

To move a pitch marker

- ▶ Click and drag a pitch marker to a new location on the Time Ruler.

See:

["Working with REX files"](#) on page 734

Working with REX files

Sonar supports two types of Groove Clips:

- ▶ ACIDized Groove Clip
- ▶ REX-based Groove Clip

Like ACIDized WAVE files, REX files are audio files that are designed to be looped and follow the project's tempo. The time stretching technology that REX files use is well suited for percussive sounds, such as drums.

You can import REX files into a Sonar project. Once imported, you can work with REX files just as if they were regular Groove Clips (see [“Working with Groove Clip audio”](#) on page 728).

Note: REX-based Groove Clips can be edited in the Loop Construction view, but certain Loop Construction view tools only apply to ACIDized Groove Clips. The following Loop Construction view commands, settings and tools do not apply to REX files:

- Enable Looping
- Beats in Clip
- Enable Stretching
- Marker tools
- Slice Resolution
- Transient Detection

To import a REX file

1. On the **File** menu, point to **Import** and click **Audio**.

The **Import Audio** dialog box appears.

2. In the **Files of type** list, select **All Audio** or **REX (*.rex, *.rx2, *.rcy)**.

3. Find and select the REX file you want to import.

If you want to preview the selected file, click **Play**. The file will play at the current project tempo.

4. Click **Open**.

The REX file is imported into Sonar as a Groove Clip.

You can also drag REX files into Sonar, paste from the Clipboard, or import from the Media Browser view.

To disable looping of a REX-based Groove Clip

If you want to disable looping of REX based Groove Clips, use the Track view **Clips > Bounce to Clip(s)** command or click the track's **Freeze** button render the REX based Groove Clip to a standard audio clip.

For details, see [“Bouncing to clips”](#) on page 872 and [“Freeze tracks and synths”](#) on page 944.

To use pitch markers with REX-based Groove Clips

Unlike ACIDized audio loops, REX files do not store the original pitch (root note) value. If you want a pitched REX file to properly follow your project's pitch markers, you must manually specify the original root note for each REX clip. By default, Sonar assigns a root note value of G#.

Due to limitations of the REX file format, the root note value can not be saved back to the REX file, and must be manually specified each time you import a REX file into a Sonar project. If you want to permanently save the root note value with a REX loop, export the REX Groove clip as an ACIDized .wav file.

For details, see [Root Note](#) and [“Saving Groove Clips as Wave files/ACIDized Wave files”](#) on page 732.

See:

[“Creating and editing Groove Clips”](#) on page 729

[“MIDI Groove Clips”](#) on page 735


MIDI Groove Clips

MIDI Groove clips are MIDI clips that you can roll out like audio Groove clips, and you can also choose to have Sonar transpose MIDI Groove clips when your project reaches a pitch marker.

You can change any MIDI clip into a MIDI Groove clip (or back into a regular MIDI clip) by right-clicking the clip and choosing **Groove-Clip Looping** on the pop-up menu. A MIDI clip that has its Groove clip feature activated appears with *beveled edges* in the Clips pane.

Here are some other features of MIDI Groove clips:

- ▶ You can roll out copies in either direction (just like audio Groove clips). The Snap to Grid setting determines what beat boundaries (if any) you can roll to.
- ▶ You can edit individual repetitions without altering any other copies (*unlike* audio Groove clips).

 **Note:** *If you then roll the edge of your MIDI Groove clip back over the area you edited, you will lose your edits.*

- ▶ All new repetitions are based on the first clip (just like audio Groove clips). However, if you split a repetition from its original source clip, the repetition becomes independent: if you copy this clip, Sonar treats it as an original clip.
- ▶ You can import MIDI Groove clips from the **Import MIDI** dialog box, the Media Browser view, and by dragging and dropping from the Windows Explorer.
- ▶ You can preview MIDI Groove clips in the **Import MIDI** dialog box.
- ▶ You can edit MIDI Groove clips wherever you can edit regular MIDI clips.

For step-by-step information, see the following procedures, and also “[Exporting and importing MIDI Groove clips](#)” on page 736.

See:

“[To enable or disable a MIDI clip’s Groove Clip function](#)” on page 735

“[To create repetitions of a MIDI Groove Clip](#)” on page 735

“[To transpose MIDI Groove Clip](#)” on page 736


“[To transpose a MIDI Groove Clip with pitch markers](#)” on page 736

To enable or disable a MIDI clip’s Groove Clip function

- ▶ Select the clip and press CTRL+L.
Or
- ▶ Right-click the clip and choose **Groove Clip Looping** from the pop-up menu.

A MIDI clip that has its Groove clip feature activated appears with *beveled edges* in the Clips pane.

To create repetitions of a MIDI Groove Clip

1. Set the Snap value if you want the clip to repeat at precise time boundaries.
2. Move the cursor over the end or beginning of the clip until the cursor looks like this . When the cursor changes, click the end or beginning of the clip and drag it to the right (if you are dragging out from the end) or left (if you are dragging from the beginning).

The clip repeats itself until you stop dragging.

To transpose MIDI Groove Clip

1. Select the MIDI Groove clip.
2. Hold down the ALT key, and press the + or - key on your computer keyboard to raise or lower the clip's pitches a half-step at a time. You don't have to stop playback.

Or

1. Select the MIDI Groove clip.
2. Open the Clip Properties Inspector's **Groove Clip** section and adjust the **Pitch (semitones)** field. Choose the number of half-steps you want to transpose the clip by: choose negative numbers to transpose down, or positive numbers to transpose up.

Either method transposes the original clip and all repetitions. The original clip displays a positive or negative number in parentheses showing any transposition value you've added to the clip.

If you use pitch markers to transpose a clip, any transposition value you add to the clip by the above two methods changes the final pitch by whatever transposition value you've added.

To transpose a MIDI Groove Clip with pitch markers

Use the same method you use for audio Groove clips: see ["Using pitch markers in the Track view"](#) on page 733.

See also:

["Exporting and importing MIDI Groove clips"](#) on page 736

Exporting and importing MIDI Groove clips

You can not export MIDI Groove clips by saving your project as a Standard MIDI File—Standard MIDI Files do not contain MIDI Groove clip data, such as transposition value, etc. When you import MIDI Groove clips, you can preview them in the **Import MIDI** dialog box.

There are two methods for exporting MIDI Groove clips:

- ▶ Using the **File > Export > MIDI Groove Clip** command
- ▶ Dragging a MIDI Groove clip from Sonar to the Windows Explorer or the Media Browser

There are three methods for importing MIDI Groove clips:

- ▶ Using the **File > Import > MIDI** command
- ▶ Using the Media Browser view
- ▶ Dragging a MIDI Groove clip from the Windows Explorer to a MIDI track in Sonar

For step-by-step information, see the following procedures:

To export MIDI Groove Clips with the File command

1. Highlight the MIDI Groove clip that you want to export.
2. Use the **File > Export > MIDI Groove Clip** command.
The **Export MIDI Groove Clip** dialog box appears.
3. Navigate to a folder where you store MIDI Groove clips.
4. Type a name for the clip in the **File Name** field.
5. Click the **Save** button.

Sonar exports the MIDI Groove clip, which contains the information displayed in the Clip Properties Inspector's **Groove Clip** section, except for the **Pitch (semitones)** field, which does not get exported.

To export a MIDI Groove Clip with drag and drop

- ▶ Drag the MIDI Groove clip that you want to export to the folder in the Windows Explorer where you want to keep it.

To import MIDI Groove Clips with the File command

1. Move the Now Time to the place where you want to import the clip.
2. Highlight the track you want to import the clip into.
3. Use the **File > Import > MIDI** command.
The **Import MIDI** dialog box appears,
4. Navigate to a folder where you store MIDI Groove clips. Make sure that the **Files of type** field is set to **MIDI File**.
5. Highlight the file you want to import—the **File Info** field displays the file's MIDI Groove clip data, if any.
6. If you want to preview (listen to) the highlighted file, click the **Play** button in the **Import MIDI** dialog box. When you decide to import the highlighted file, click the **Open** button.

To import MIDI Groove Clips from the Browser

1. Make sure that the Snap-to-Grid setting is appropriate for what you want to do.
2. If the Browser view is not open, use the **Views > Browser** command to display it, or press B.
3. Navigate to a folder where you store MIDI Groove clips.
4. Do either of the following:
 - ▶ Drag the file you want to the track and time where you want it.
 - ▶ Move the Now Time to the place where you want to import the file, highlight the track you want to import the file into, and double-click the file.

To import a MIDI Groove Clip with drag and drop

1. Make sure that the Snap-to-Grid setting is appropriate for what you want to do.
2. In the Windows Explorer, navigate to a folder where you store MIDI Groove clips.
3. Drag the MIDI Groove clip to the track and time where you want it to go.

See:

[“Using loops with the Browser”](#) on page 725

[“Working with loops”](#) on page 727

[“Working with Groove Clip audio”](#) on page 728

[“MIDI Groove Clips”](#) on page 735

[“Importing Project5 patterns”](#) on page 738

Importing Project5 patterns

Project5 is a legacy Cakewalk's pattern-based soft synth work station that has its own library (pattern bin) full of MIDI and audio patterns, stored on disk. If you have Project5 MIDI patterns on your hard disk, you can import them directly into Sonar.

To import a Project5 pattern

1. Move the Now Time to the place where you want to import the pattern.
2. Highlight the track you want to import the pattern into.
3. Use the **File > Import > MIDI** command.
The **Import MIDI** dialog box appears,
4. Change the **Files of type** field to **P5 Pattern**.
5. Navigate to a folder where you store Project5 MIDI patterns.
6. Highlight the file you want to import.
7. To import the highlighted file, click the **Open** button.

Sonar imports the pattern to the selected track at the Now Time.



Tip: You can preview Project5 patterns in the Browser.

See:

[“Using loops with the Browser”](#) on page 725

[“Working with loops”](#) on page 727

[“Working with Groove Clip audio”](#) on page 728

[“MIDI Groove Clips”](#) on page 735

Editing MIDI events and continuous controllers (CC)

Sonar lets you edit the events in your projects in dozens of different ways. The Piano Roll view lets you add and edit notes, controllers, and automation data interactively, using a graphic display. Sonar's many editing commands can improve the quality of recorded performances, filter out certain types of events, and modify the tempos and dynamics of your projects. The Event List view lets you see and modify every detail of your project. Finally, you can apply a variety of effects and filters to enhance your MIDI data.

Note: For a basic overview over MIDI data, please see ["MIDI"](#) on page 128.

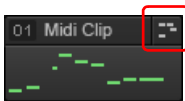
To specify the default editing view for MIDI clips

Sonar provides several views you can use to edit MIDI data. You can specify which editing view should open by default when you double-click a MIDI clip. To do so, click the Track view **Options** menu, point to **Click Behavior > Double-Click > MIDI Clips**, and select the desired default editing view. The options are as follows:

- ▶ **-Nothing-**. Prevent any view from opening when you double-click a MIDI clip.
- ▶ **Clip Properties**. Open the Clip Properties Inspector when you double-click a MIDI clip.
- ▶ **Event List View**. Open the Event List view when you double-click a MIDI clip.
- ▶ **Staff View**. Open the Staff view when you double-click a MIDI clip.
- ▶ **Piano Roll View**. Open the Piano Roll view when you double-click a MIDI clip.
- ▶ **Inline Piano Roll View**. Open the Inline Piano Roll view when you double-click a MIDI clip.

You can override the default editing view and assign a specific editing view to each MIDI clip. To do so, click the MIDI Editor indicator in the top right corner of the MIDI clip, then choose the desired editing view on the pop-up menu.

Figure 340. Click the MIDI Editor indicator to assign a default editing view.



The following table describes the various MIDI clip header indicators.

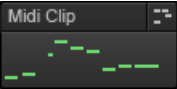
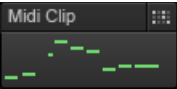
| Indicator | Description |
|---|---|
|  | Double-click the clip to open the Piano Roll view. For details, see "The Piano Roll view" on page 742. |
|  | Double-click the clip to open the Step Sequencer view. For details, see "Step Sequencer view" on page 1760. |

Table 72. MIDI clip editing view indicators

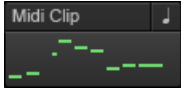
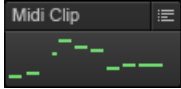
| Indicator | Description |
|---|--|
|  | Double-click the clip to open the Staff view. For details, see “The Staff view” on page 1230. |
|  | Double-click the clip to open the Event List view. For details, see “The Event List view” on page 805. |

Table 72. MIDI clip editing view indicators (Continued)

Sonar has many additional commands and features for working with audio. For more information, see [“Editing audio”](#) on page 861.

Non-destructive MIDI editing

To use non-destructive MIDI editing, select the following options in the Track view **MIDI** menu:

- ▶ **Non-Destructive MIDI Editing.** Select this option to make all MIDI editing non-destructive. When toggled on, this option forces deleted data to be retained even though it is not visible.
 - ▶ When you split or crop clips, the old MIDI events are still there but they're hidden. So you can extend the ends of the clips to reveal the MIDI events again. If this is turned off, you lose those events when you split. In most cases you should leave this option enabled.
- ▶ **Split MIDI Notes.** Select this option to split any underlying MIDI notes when you split clips, and insert MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) at the split position.
 - ▶ The advantage of this is that you don't get lost notes when copy/pasting or cut/pasting notes that start just before the split point.
 - ▶ The disadvantage of this is that if you extend the clip ends, as the note has now been split, it will be retriggered at the split point.

These options also impact Arranger track editing.

See:

[“Event Inspector”](#) on page 741

[“The Piano Roll view”](#) on page 742

[“The Inline Piano Roll view”](#) on page 776

[“Selecting and editing events”](#) on page 779

[“Changing the timing of a recording”](#) on page 788

[“Snap to Scale”](#) on page 796

[“Searching for events”](#) on page 799

[“Controllers, RPNs, NRPNs, and automation data”](#) on page 803

[“Multiple automation controller lanes”](#) on page 762

[“MIDI Transform tool”](#) on page 767

[“The Event List view”](#) on page 805

[“Articulation maps”](#) on page 810

[“MIDI effects \(MIDI plug-ins\)”](#) on page 827

[“To sync the project tempo to freely played MIDI”](#) on page 794

See also:

[“To convert audio to MIDI”](#) on page 1132

[“Step Sequencer view”](#) on page 1760

[“Drum maps and the Drum Grid pane”](#) on page 835

[“Ripple editing”](#) on page 423

[“Working with MIDI clips”](#) on page 552

[“Working with MIDI notes”](#) on page 555

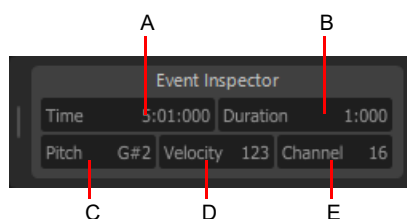
[“Arpeggiator”](#) on page 276

Event Inspector

The Event Inspector module is available in the Control Bar. The Event Inspector has the following:

- ▶ Time
- ▶ Pitch
- ▶ Velocity
- ▶ Duration
- ▶ Channel

Figure 341. *The Event Inspector module.*



A. Time **B.** Duration **C.** Pitch **D.** Velocity **E.** Channel

To display a note's properties in the Event Inspector

- ▶ Select a note.

If you select multiple notes, the Event Inspector displays the note value if all selected note values are the same. If the note values are different, the Event Inspector does not display anything.

To change a note's properties using the Event Inspector

1. Select a note.
2. In the appropriate Event Inspector field, change the value. See the following table for a description of valid value entries for each field in the Event Inspector.

| Event Inspector Field | Valid Values |
|-----------------------|---|
| Time | Any valid M:B:T time value. Separate values with a colon or a space. For example, measure 2, Beat 3, Tick 720 would be written as 2:3:720 . |
| Pitch | Note names (C0 through G10) and note numbers (0 through 127) are valid in this field. Also, you can use a modifier to raise or lower the value by a number of half-steps. To raise the pitch by 2 half-steps, type +2 and press ENTER. To lower the pitch by 2 half-steps, type -2 and press ENTER. |
| Velocity | A velocity value or modifier value are valid in this field. Valid velocity values are 0 through 127. Valid modifier values are +/- 0 through 127. |
| Duration | A PPQ value. |
| Channel | 1 through 16. |

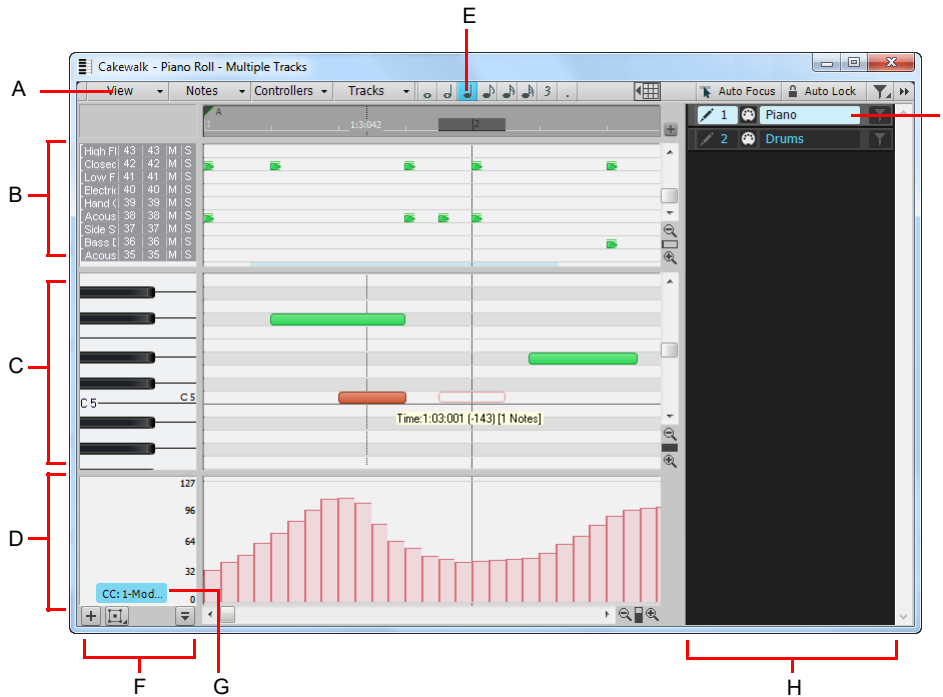
The Piano Roll view

The Piano Roll view displays all notes and other events from one or more MIDI tracks in a grid format that looks much like a player piano roll. Notes are displayed as horizontal bars, and drum notes as diamonds. Pitch runs from bottom to top, with the left vertical margin indicating the pitches as piano keys or note names. Time is displayed running left to right with vertical measure and beat boundaries. The Piano Roll view makes it easy to add, edit, and delete notes from a track.

A single-track version of the Piano Roll view is available in each track in the Track view. This view is called the Inline Piano Roll view, and replaces the Clips pane in any track that you choose to display in Inline Piano Roll mode.

The Piano Roll view consists of the Note Map pane, the Drum Grid pane, the Notes pane, the Controller pane, the Track pane and a menu across the top.

Figure 342. *The Piano Roll view.*



A. Menu **B.** Drum Grid pane **C.** Notes pane **D.** Controller pane **E.** Note draw duration **E.** Key/Pitch pane **F.** Edit Filter **G.** Track pane **H.** Selected track

See:

["Opening the view"](#) on page 744

["Displaying notes and controllers \(Piano Roll view only\)"](#) on page 751

["Adding and editing notes in the Piano Roll"](#) on page 752

["Piano Roll view snap resolution"](#) on page 759

["Adding and editing controllers in the Piano Roll"](#) on page 761

["Note Map pane"](#) on page 743

["Drum Grid pane"](#) on page 743

["Notes pane"](#) on page 743

["Controller pane"](#) on page 743

["Note names"](#) on page 751

["Track pane"](#) on page 743

["Working with multiple tracks in the Piano Roll view"](#) on page 744

["Piano Roll view shortcuts"](#) on page 1857

Note Map pane

This pane displays your drum map settings. You can mute or solo individual pitches, and preview individual pitch sounds. For more information about the Note Map Pane, see [“The Note Map pane”](#) on page 842.

See also:

[“Drum maps and the Drum Grid pane”](#) on page 835

Drum Grid pane

In the Drum Grid pane you can add, delete, and edit notes and note properties in any MIDI track(s) assigned to a drum map. You can also edit controllers in this pane if you choose to hide the Controller pane.

For more information, see [“The Drum Grid pane”](#) on page 844, and [“Adding and editing controllers in the Piano Roll”](#) on page 761.

See also:

[“Drum maps and the Drum Grid pane”](#) on page 835

Notes pane

In this pane you can add, edit, and delete notes in any MIDI track(s) not assigned to a drum map. You can also edit controllers in this pane if you choose to hide the Controller pane.


Use the Edit Filter to select the MIDI event type you want to edit.

See also:

[“Adding and editing notes in the Piano Roll”](#) on page 752

Controller pane

This pane displays controller events, which you can edit. To show or hide the Controller pane, do *one* of the following:

- ▶ Click the Piano Roll view **View** menu and choose **Show/Hide Controller Pane**.
- ▶ Click the **Show/Hide Controller Pane** button  located at the bottom of the Piano Roll view.
- ▶ Make sure the Piano Roll view has focus, then press ALT+C.

When the Controller pane is hidden, all controller events appear in the Notes pane.

See also:

[“Adding and editing controllers in the Piano Roll”](#) on page 761

Track pane

The Track pane lists all MIDI and Instrument tracks in the project, and lets you specify which tracks are visible, which tracks show data, and which tracks can be edited in the Notes pane or Drum Grid pane. Track numbers, names and output ports appear in the Track pane, and you can also control basic Mute, Solo, and Arm for Recording functions.

To show or hide the Track pane, click the Piano Roll view **View** menu and choose **Show/Hide Track Pane**.

See also:

[“Working with multiple tracks in the Piano Roll view”](#) on page 744

Opening the view

There are several ways to open the Piano Roll view:

- ▶ In the Track view, select the track you want to see, then choose **Views > Piano Roll View** or press ALT+3
- ▶ In the Track view, right-click on a track and choose **Views > Piano Roll** from the pop-up menu
- ▶ Double-click on a MIDI clip in the Clips pane
- ▶ Double-click empty space on a MIDI or Instrument track
- ▶ In a soft synth's property page, click the **Open View** button to open the default MIDI editing view.

Each selected track is displayed.

The Piano Roll view lets you edit notes and controllers during playback or recording, in real time. This means you can loop over a portion of your project and hear any change you make on the next loop. The Piano Roll view also shows notes on-screen as you record them.

Note: When you initially open the Piano Roll view, you can choose to show all tracks, or only the tracks that are selected at the time you open the Piano Roll view. To do so, click the Piano Roll view **View** menu and select **Filter to Selection On Open**.

See:

[“Working with multiple tracks in the Piano Roll view”](#) on page 744

[“Displaying notes and controllers \(Piano Roll view only\)”](#) on page 751

[“Adding and editing notes in the Piano Roll”](#) on page 752

[“Adding and editing controllers in the Piano Roll”](#) on page 761

[“Locking views”](#) on page 1202

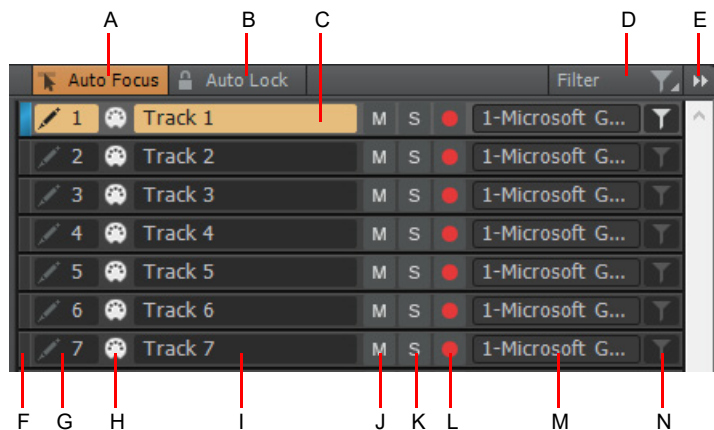
Working with multiple tracks in the Piano Roll view

You can view as many tracks as you want in the Piano Roll view. The Track pane lists all tracks in the project, and lets you specify which tracks are visible, which tracks show data, and which tracks can be edited. You can also control basic Mute, Solo, and Arm for Recording functions.


To show or hide the Track pane, click the Piano Roll view **View** menu and choose **Show/Hide Track Pane**.

If you want to edit the data in a track, you must make the track you want to edit the current track. The name of the current track appears highlighted in the Track pane.

Figure 343. Track pane.



A. Auto Focus **B.** Auto Lock **C.** Focused track **D.** Track filter **E.** Expand/collapse **F.** Custom track color **G.** Enable/disable track from editing **H.** Track icon **I.** Track name **J.** Mute **K.** Solo **L.** Arm for recording **M.** Output **N.** Add/remove track from filter

 **Tip:** If you do not want to see audio tracks in the Piano Roll view, click the Piano Roll view **View** menu and clear the **Show Audio Tracks** option.

See:

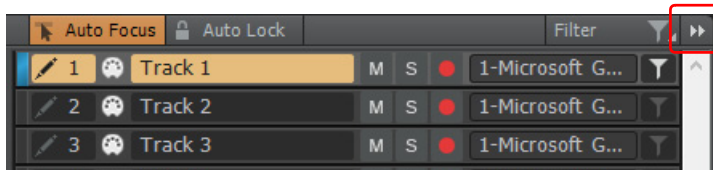
“To show events in multiple tracks” on page 748

“To give focus to a track” on page 748

To expand/collapse the Track pane

To show/hide the Track pane in the Piano Roll view, do *one* of the following:

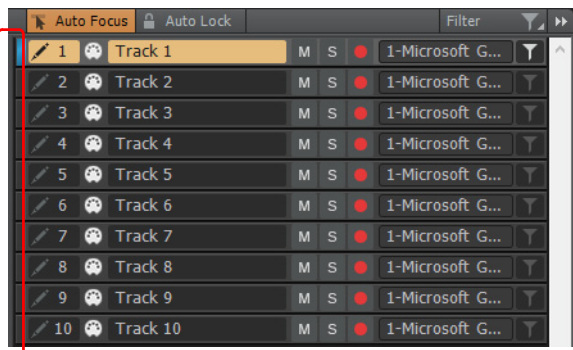
- ▶ Click the **Expand/Collapse** button in the Piano Roll view.
- ▶ Click the Piano Roll view **View** menu and select **Show/Hide Track Pane**.
- ▶ Make sure the Piano Roll view has focus, then press H.



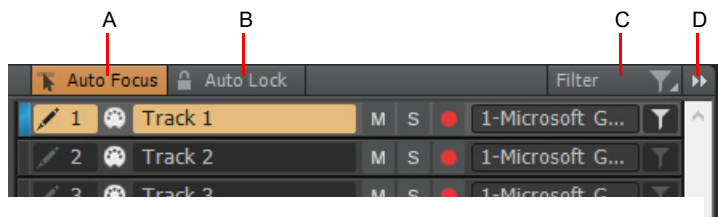
To resize the width of the Track pane

Drag the Track pane's sidebar left/right. Controls will dynamically show/hide as you resize the Track pane.

 **Tip:** You can right-click the **Expand/Collapse** button to cycle through different sizes.



Header controls



A. Auto Focus B. Auto Lock C. Track Filter D. Expand/collapse

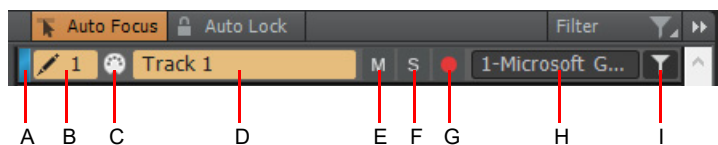
The Track pane header contains the following controls:

- ▶ **Auto Focus.** When enabled, you can click events in the Piano Roll view to automatically change the track focus. **Tip:** Disable **Auto Focus** and **Auto Lock** if you want to copy events from other tracks and paste into the focused track.
- ▶ **Auto Lock.** When enabled, events from all selected tracks are displayed, but only the focused track can be edited. All other tracks are automatically locked. When disabled, events in all selected tracks can be edited. For details, see [“Auto Lock mode”](#) on page 750 and [“To show events in multiple tracks”](#) on page 748.
- ▶ **Filter.** The track filter determines which tracks are listed in the Track pane, while track selection determines which tracks show data in the edit view. Add individual tracks to the filter, then click the **Filter** button to list only those tracks. For details, see [“Filter mode”](#) on page 749.

Right-click the **Filter** button to access the following menu commands:



- ▶ **New.** Save the current track filter assignments as a preset. Track filter presets are saved per project.
- ▶ **Save.** Save changes to the current track filter preset.
- ▶ **Rename.** Rename the current track filter preset.
- ▶ **Delete.** Delete the current track filter preset.
- ▶ **Add All Tracks.** Add all tracks to the filter.
- ▶ **Remove All Tracks.** Remove all tracks from the filter (and disable the filter, if active).
- ▶ **Default.** The default filter when the track filter is disabled.
- ▶ **<List of filter presets>.** List of the current project’s track filter presets.
- ▶ **Expand/Collapse Track pane.** Show or hide the Track pane. Right-click to cycle through different sizes.

Per track controls



A. Custom track color B. Select track for editing C. Track icon D. Track name E. Mute F. Solo G. Arm for recording H. Output I. Add track to filter

Each track contains the following controls:

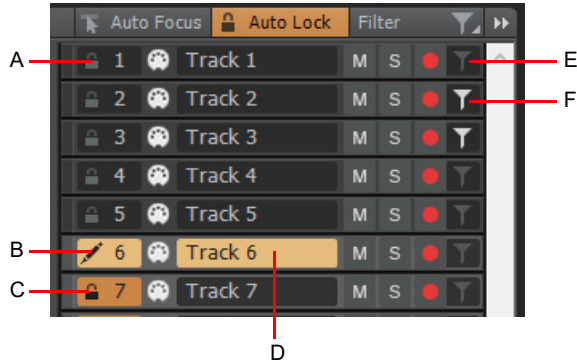
- ▶ **Track color.** The color of Note events in the track. Similar to the Track view, only custom colors are shown, not default colors. For details, see [“Customizing track/bus colors”](#) on page 238.
- ▶ **Select track for editing.** Tracks that can be edited show a highlighted draw icon , and the focused track name is highlighted. When Auto Lock mode is enabled, tracks that are locked show a lock icon .
- ▶ **Track name.** The track’s name. Click a track’s name to give it focus for editing.
- ▶ **Mute.** Mute/unmute the track.
- ▶ **Solo.** Solo/unsolo the track.
- ▶ **Arm for recording.** Arm/disarm the track for recording.

► **Output.** The track's MIDI output or instrument assignment.

► **Add to track filter.** Adds the track to the track filter. Tracks that have been added to the track filter show a white filter icon . When you enable the **Filter** button, only tracks that have been added to the filter will be listed in the Track pane. To remove a track from the filter, click the filter icon again. For details, see “[Filter mode](#)” on page 749.

You can also right-click a row to access Snap to Scale settings. For details, see “[Snap to Scale](#)” on page 796.

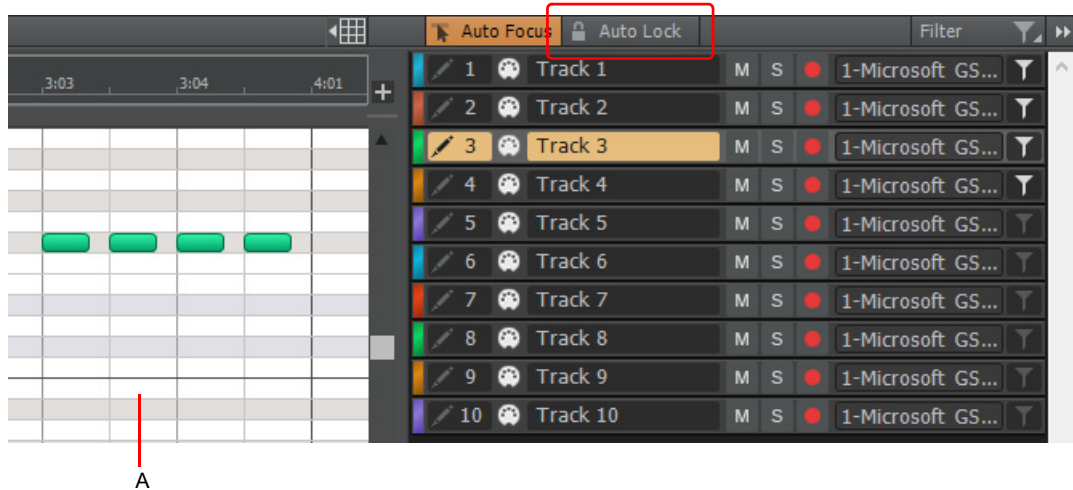
Figure 344. Track button states.



A. Track editing disabled **B.** Track editing enabled **C.** Track auto locked **D.** Focused track **E.** Track not added to filter **F.** Track added to filter

Default mode

Figure 345. Default mode (Auto Lock is disabled).



A. Events in all selected tracks are visible, but only the focused track can be edited

By default, the Piano Roll view only shows events in the focused track, and only the focused track can be edited. The focused track name is highlighted.

To switch track focus, do *one* of the following:

- Click the desired track name in the Track pane.
- If multiple tracks are selected and Auto Lock mode is disabled, click an existing Note event or continuous controller event in the desired track.

The default mode allows you to quickly focus the Piano Roll view to only a single track and automatically hide events from all other tracks. This mode works independently or in conjunction with the Filter mode.

To enable the default mode, make sure the **Auto Lock** button is disabled.

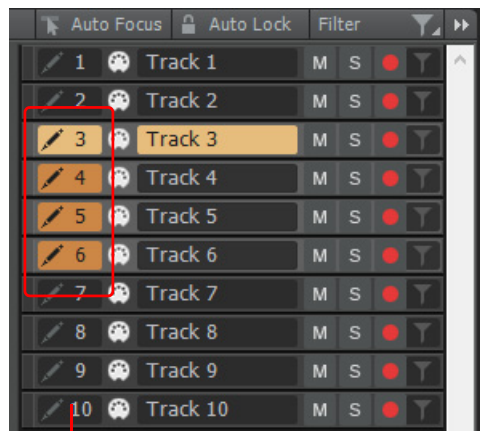
See also:

“[To show events in multiple tracks](#)” on page 748

To show events in multiple tracks

If you want to show events from multiple tracks simultaneously, you must select the desired tracks in the Track pane. Selecting tracks in the Track pane is similar to selecting tracks in the Track view:

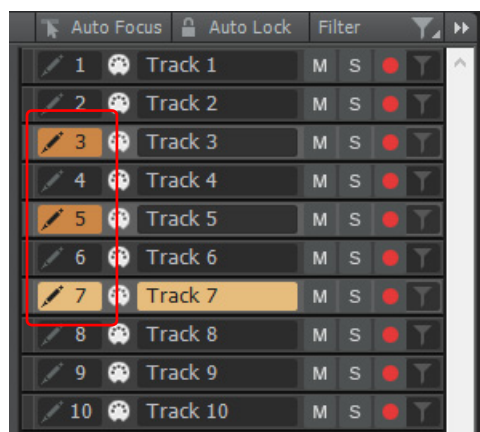
- ▶ **To select a range of adjacent tracks.** Do *one* of the following:
 - ▶ Click the first track you want to select, then hold down the SHIFT key and click the last track you want to select.
 - ▶ Click the first track you want to select, then drag down to the last track you want to select.





A

A. Click in this column to select tracks in the Track pane

- ▶ **To select discontinuous tracks.** Hold down the CTRL key and click the tracks you want to select. Holding down the CTRL key while you click also lets you toggle the selection status of a track.



- ▶ **To select all tracks.** Double-click any track's **Select track for editing** button .
- ▶ **To clear the current selection.** Click any track's **Select track for editing** button .

To give focus to a track

The global tools operate on the track that has focus. The focused track name is highlighted. There are several ways to change track focus:

- ▶ If multiple tracks are selected in the Track pane, click a track's name to switch track focus and retain the selection.
- ▶ If multiple tracks are selected in the Track pane, click a track's Draw icon to switch track focus and clear the selection.
- ▶ If multiple tracks are selected in the Track pane and Auto Lock mode is disabled, click any existing Note event or continuous controller event in the track. Clicking a note will make the note's parent track the focused track.
- ▶ Click a track in the Track pane, then use the UP ARROW and DOWN ARROW keys.
- ▶ Click a track in the Track view.

Note: Track selection in the Track view and Track pane are independent. Selecting tracks in the Track pane does not select any data, it only determines which tracks show data in the editing view.

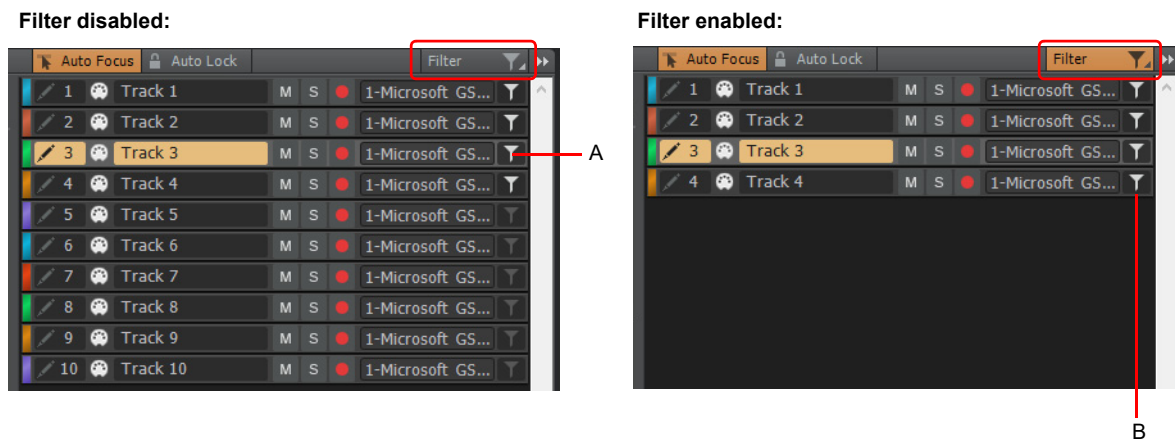
Filter mode

The Filter mode lets you manage which tracks are listed in the Track pane. This is useful when working on projects that contain many tracks. You can even create per-project filter presets that let you quickly show different combinations of tracks.

To enable/disable Filter mode, make sure at least one track has been added to the filter, then click the **Filter** button.


Filter mode works independently or in conjunction with the Auto Lock mode.

Figure 346. Filter mode.



A. Add track to filter B. The Track pane only shows tracks that have been added to the active filter

Using Filter mode:

- ▶ **To add a track to the filter.** Click the track's **Add track to filter** button until it shows a white filter icon . To remove a track from the filter, click the filter icon again. When you enable the **Filter** button in the Track pane header, only tracks that have been added to the filter will be visible.
- ▶ **To open the Filter menu.** Do one of the following:
 - ▶ Right-click the **Filter** button.
 - ▶ Click the **Filter** button and keep the mouse button pressed for a brief moment.
- ▶ **To save the current filter assignments as a new preset.** Right-click the **Filter** button and select **New** on the pop-up menu.
- ▶ **To save changes to the current filter.** Right-click the **Filter** button and select **Save** on the pop-up menu.
- ▶ **To select a track filter preset.** Right-click the **Filter** button and select the desired preset on the pop-up menu.
- ▶ **To delete the selected track filter preset.** Right-click the **Filter** button and select **Delete** on the pop-up menu.
- ▶ **To rename the selected track filter preset.** Right-click the **Filter** button and select **Rename** on the pop-up menu.
- ▶ **To add all tracks to the filter.** Right-click the **Filter** button and select **Add All Tracks** on the pop-up menu.
- ▶ **To remove all tracks from the filter (and disable the filter, if active).** Right-click the **Filter** button and select **Remove All Tracks** on the pop-up menu.
- ▶ **To add the selected tracks to the current track filter.** Select the tracks you want to add to the current track filter, then right-click any track number and select **Add Selected Tracks to Filter** on the pop-up menu:
- ▶ **To create a new filter from the current track selection.** Select the tracks you want to save as a new track filter, then right-click any track number and select **New Filter From Selection** on the pop-up menu:

Note: You can choose to automatically show only tracks that are selected at the time you open the Piano Roll view. To do so, click the Piano Roll view **View** menu and select **Filter to Selection On Open**. When enabled, Sonar will automatically apply the track filter when you open the Piano Roll view.

Auto Lock mode

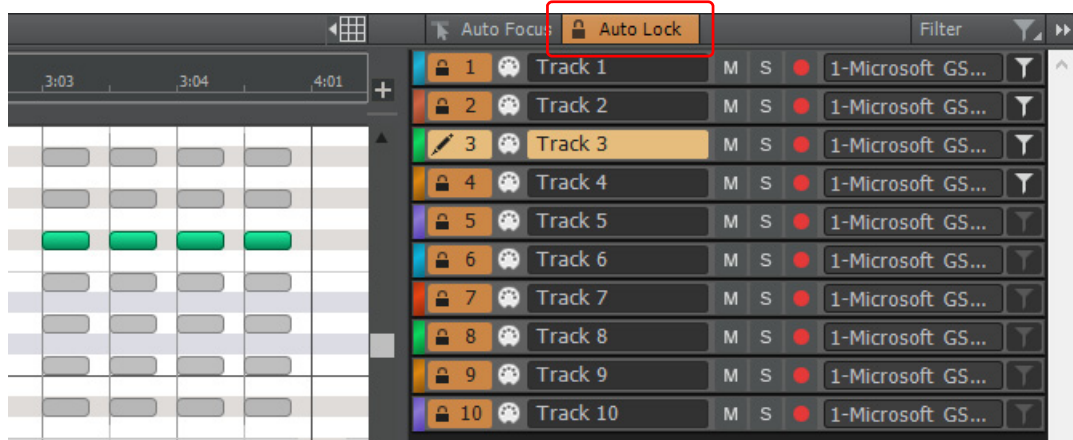
Auto Lock mode lets you concentrate on the focused track without worrying about accidentally modifying data on other tracks.

When Auto Lock mode is enabled, events from all selected tracks are displayed, but only the focused track can be edited. All other tracks are automatically locked and show ghosted events.

To enable/disable Auto Lock mode, select two or more tracks in the Track pane, then click the **Auto Lock** button.

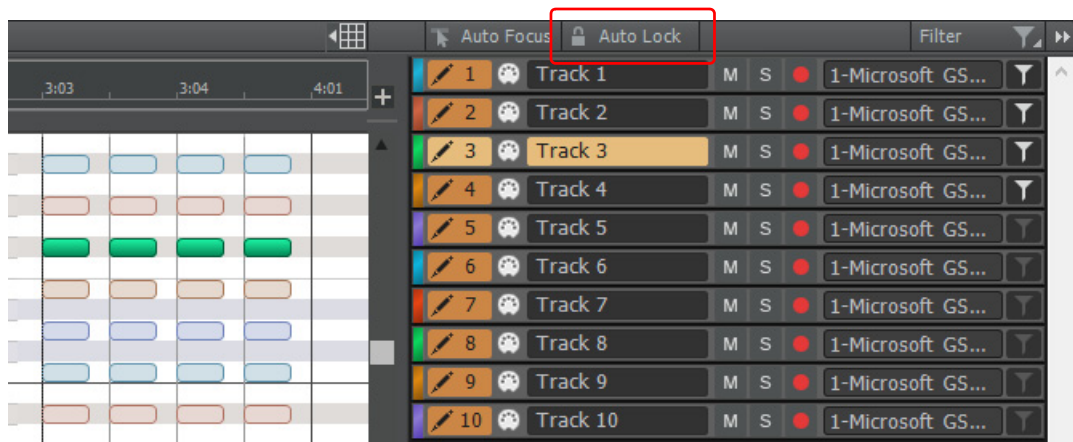
Auto Lock mode works independently or in conjunction with the Filter mode.

Figure 347. Auto Lock mode enabled.



When Auto Lock is disabled, all selected tracks are visible and can be edited.

Figure 348. Auto Lock mode disabled.



Note: The **Auto Lock** button can only be enabled and disabled when multiple tracks are selected in the Track pane.

Tip: To give focus to the track you want to edit, click the track's name in the Track pane.

Tip: When **Auto Lock** is disabled and using the Smart tool  to lasso select notes, you can temporarily limit selection to the active track only. This prevents unintended selection of notes in other tracks. To do so, hold down the **SHIFT** key while dragging with the right mouse button. Only notes in the active track will be selected.

See:

[“Note names”](#) on page 751

[“Piano Roll view”](#) on page 1755

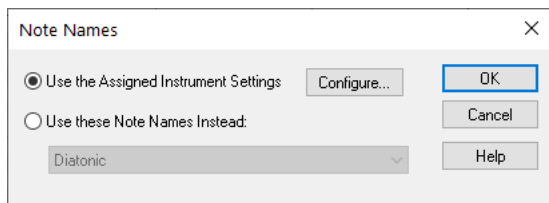
Note names

You can change the instrument definition for the active track in the Piano Roll view. Right-click the piano keys in the Notes pane to open the **Note Names** dialog box where you can use note names that are defined as part of any instrument definition. For more information about instrument definitions, see [“Instrument definitions”](#) on page 1265.

To change the active track’s instrument definition

1. Right-click the left side of the Notes pane (where the piano keys or note names are displayed) to display the **Note Names** dialog box.

Figure 349. The **Note Names** dialog box.



2. To use the note names from the assigned instrument (the default), click **Use the Assigned Instrument Settings**. Click **Configure** to change the instrument definitions.
3. To override the default setting, click **Use These Settings Instead**, and choose the note names and mode you want to work with.
4. Click **OK** when you are done

The Piano Roll view is updated with the settings you request.

Displaying notes and controllers (Piano Roll view only)

The menu across the top of the Piano Roll view lets you quickly hide or show any combination of the data in a MIDI track or in multiple MIDI tracks (see also [“Displaying notes and controllers in the Inline Piano Roll view”](#) on page 778).

To hide or show data in the Piano Roll view

1. If you want to display the data from multiple MIDI tracks, first choose and configure the tracks from which you want to display data (see [“Working with multiple tracks in the Piano Roll view”](#) on page 744).
2. Choose from the following menu options:
 - ▶ To hide or show notes for all displayed tracks, click the Piano Roll view **Notes** menu and choose **Show Notes**.
 - ▶ To hide or show the outline(s) of the clip(s) you’re looking at, click the Piano Roll view **View** menu and choose **Show Clip Outlines**.
 - ▶ To hide or show a controller type for all displayed tracks, click the Edit Filter, then click the name of the controller.
 - ▶ To hide or show the velocity columns on all tracks except the active track, click the Piano Roll view **Notes** menu and choose **Show Velocity on Active Track Only**.
 - ▶ To show all controllers in all displayed tracks, click the Piano Roll view **Controllers** menu and choose **Display Multiple Controllers**.
3. After you choose an option, the menu closes.

See:





[“Adding and editing notes in the Piano Roll”](#) on page 752

[“Adding and editing controllers in the Piano Roll”](#) on page 761

Adding and editing notes in the Piano Roll

You add notes in the Piano Roll view or Inline Piano Roll view by first choosing a note duration in the Control Bar's Tools module and then dragging in the view with the Smart tool or Freehand tool at the pitch location and time location where you want the note to go. The pitch locations are marked by gray rows for the sharps or flats, and white rows for naturals. Octaves are labeled on the keyboard display on the left side of the Piano Roll view, and by the MIDI Scale in the Inline Piano Roll view. You can display different octaves by dragging the vertical scroll bar that's on the right side of the Piano Roll view, or by dragging the MIDI Scale in the Inline Piano Roll view. The time locations are marked by the measure numbers in the horizontal Time Ruler that's at the top of the view, and by the vertical grid lines that mark the beats in the measure. Use the Snap module in the Control Bar to specify how precisely you can place your notes in time.

You can edit notes by a variety of methods:

- ▶ Select notes, and then use editing commands from the **Edit** menu, the **Process** menu, or the Event Inspector.
- ▶ Move single or groups of selected notes with the Select tool.
- ▶ Edit the pitch, location, duration, start time, and velocity of individual or groups of selected notes with the Smart tool  or Freehand tool .
- ▶ Delete notes with the Erase tool , or by right-clicking with the Smart tool .

For step-by-step procedures, see the following topics:

[“Selecting notes”](#) on page 752



[“Editing notes with the global tools”](#) on page 754

[“Working with MIDI notes”](#) on page 555


[“Piano Roll view snap resolution”](#) on page 759

Selecting notes

There are several ways to select notes in the Piano Roll view and Inline Piano Roll view:

- ▶ Click and drag in the Piano Roll view's Time Ruler to select notes (and other MIDI events) that start playing within the time range that you select.
- ▶ In the Inline Piano Roll view, click and drag in the Track view's Time Ruler to select notes (and other MIDI events) that start playing within the time range that you select. This selects data in the current track, or all selected tracks.
- ▶ With the Smart tool , click notes, or drag around them with the right mouse button.
- ▶ With the Select tool , click notes, or drag around them.
- ▶ In the Piano Roll view only (not the Inline Piano Roll view): click or drag the piano keys to the left of the Notes pane or the drum map rows in Note Map pane to select all notes of the desired pitch(es).
- ▶ In the Inline Piano Roll view: SHIFT-click or SHIFT-drag the piano keys on the MIDI Scale to select all notes of the desired pitch(es).

To select notes with the Select tool

1. Select the Select tool  in the Control Bar.
2. Select notes as shown in the table:

| To do this | Do this |
|---------------------------------------|--|
| Select a single note | Click on the note |
| Select several notes at once | Drag a rectangle around the notes you want to select |
| Add to the selection | Hold the SHIFT key while selecting notes |
| Toggle the selection | Hold the CTRL key while selecting notes |
| Select notes in a certain time range. | Set the desired Snap to Grid value in the Control Bar's Snap module, and drag in the Time Ruler. |

Selected notes are highlighted (50% gray mask).

To select all notes of certain pitches (Piano Roll view only)

Click the piano keys on the left side of the Notes pane or the drum map rows in the Note Map pane as shown in the table:

| To do this | Do this |
|-------------------------------------|--|
| Select all notes of a single pitch | Click on the piano key or drum map row |
| Select all notes of several pitches | Drag across the keys or drum map rows |
| Add to the selection | Hold the SHIFT key while clicking on a piano key or drum map row |
| Toggle the selection | Hold the CTRL key while clicking on a piano key or drum map row |

To select all notes of certain pitches (Inline Piano Roll view only)

1. Zoom the MIDI Scale in far enough to see the keys clearly (left-click and drag on the MIDI Scale).
 2. SHIFT-click a piano key to select all the notes of that pitch, or SHIFT-drag through multiple notes to select them.
- CTRL-clicking to select multiple non-adjacent notes is not possible in the MIDI Scale.

See:

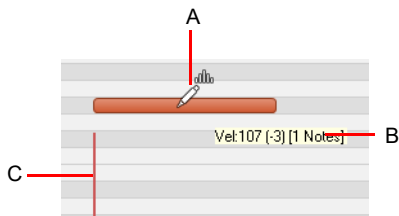
[“Editing notes with the global tools”](#) on page 754

[“Adding and editing controllers in the Piano Roll”](#) on page 761

Editing notes with the global tools

You can edit notes in the Piano Roll view and the Inline Piano Roll view with the same methods. The Smart tool, Freehand tool and Select tool are useful for quick note editing. You can do the same edits with commands in the **Process** menu (**Length**, **Slide**, **Transpose**). If you want to edit multiple notes at the same time, first select them with the Select tool.

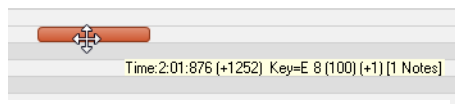
MIDI notes display their velocity value as a wide or narrow column. You can drag the column up or down to edit the note's velocity. Holding the Smart tool over the middle of the note in the upper third of the note displays a small velocity column on the Smart tool to show that the tool is in the target zone.



A. Smart tool in velocity-edit mode B. Tooltip showing cursor position C. Velocity column



Tooltips give you a constant readout of the cursor position, how much you've edited the selection, and how many notes you're editing.

In the following figure, the tooltip lists the current location of the cursor, how far the selection has moved from its original location (1252 ticks to the right), the current pitch level and MIDI note number of the cursor (E8 100), how far from the note's original pitch the cursor has moved (1 half-step higher), and how many notes are in the selection.



To adjust a MIDI note's velocity



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:

- ▶ With the Smart tool , position the pointer near the top center of the note, then drag up/down.
- ▶ With the Edit tool , position the pointer near the top center of the note, then drag up/down.
- ▶ In the Piano Roll's Controllers pane, drag the top of a velocity line up/down.

Note: You can specify the width of velocity lines in the Piano Roll view. To do so, go to **Edit > Preferences > Customization - Editing** and adjust the **Velocity Solid Width** setting. For details, see "[Customization - Editing \(Advanced\)](#)" on page 1684.



Tip: If you want to audition a MIDI note's velocity while adjusting the velocity, go to **Edit > Preferences > Customization - Editing** and enable **Velocity Audition**.

To scale all selected MIDI note velocities

1. Set the track's Edit Filter control to **Notes**.
2. Select all the Note velocities you want to scale.
3. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer near the top center of any selected note, then hold down the SHIFT key and drag up/down.
 - ▶ With the Edit tool , position the pointer near the top center of the note, then hold down the SHIFT key and drag up/down.

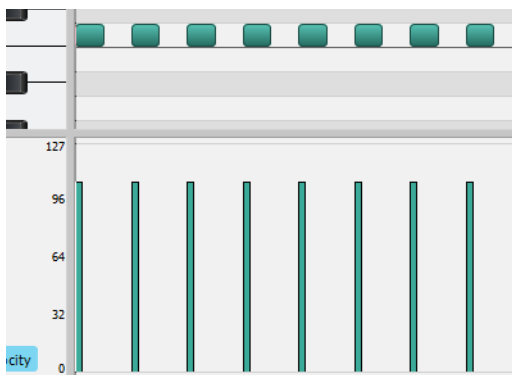
All other selected velocities scale accordingly.

To anchor stretch all selected MIDI note velocities

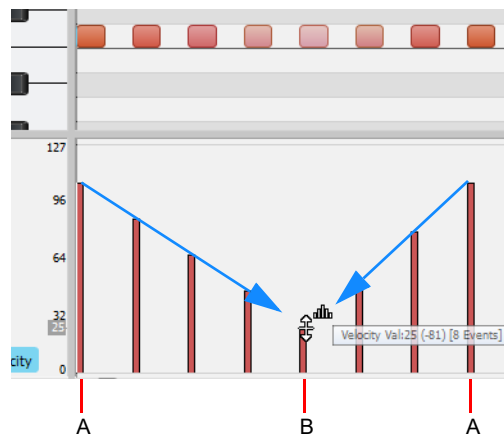
1. Set the track's Edit Filter control to **Notes**.
2. Select all the Note velocities you want to scale.
3. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer near the top center of any selected note, then hold down the CTRL key and drag up/down.
 - ▶ With the Edit tool , position the pointer near the top center of the note, then hold down the CTRL key and drag up/down.

The first and last selected velocities remain stationary, while all other selected velocities ramp toward the dragged velocity line. The result typically resembles the letter "V", or an inverted "V", depending on which direction the velocities are dragged.

Original:





Anchored stretch:







A. First and last selected velocity lines remain stationary B. Hold down the CTRL key and drag any selected velocity; all other selected velocities ramp toward the dragged velocity line

To adjust a MIDI note's start/end

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the note's start or end point, then drag left/right to adjust the start/end position.
 - ▶ With the Edit tool , position the pointer over the note's start or end point, then drag left/right to adjust the start/end position.



To select MIDI notes

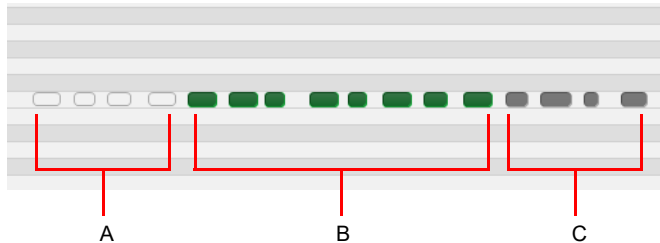
1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer outside any notes, then click with the right mouse button and drag over the notes you want to select.
 - ▶ With the Smart tool , position the pointer over the bottom half center of the note, then click to select the note.
 - ▶ With the Select tool , click the note.
 - ▶ With the Select tool , position the pointer outside any notes, then drag over the notes you want to select.

To scrub MIDI notes

1. Set the track's Edit Filter control to **Notes**.
2. Hold down the J key and drag across the notes.



To mute/unmute a MIDI note


1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down the SHIFT key and right-click the note.
 - ▶ With the Mute tool , click the note to mute/unmute a single note, or drag over notes to mute/unmute multiple notes.





A. Event-Muted (hollow; the note outline uses the Clip Mute color) **B.** Unmuted events (track color) **C.** Muted using the Mute tool on the clip (Clip Mute color)

To move a MIDI note

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the bottom half center of the note, then drag the note to the desired location.
 - ▶ With the Move tool , drag the note or selection to the desired location.


 **Tip:** When moving a note, hold down the **SHIFT** key to constrain vertical or horizontal movement, depending on the direction you first move.

To draw a MIDI note



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , drag where you want to insert a new note.
 - ▶ With the Freehand tool , click where you want to insert a new note.

i **Note:** To specify the duration for new note events., use the Note Draw Duration buttons in the Piano Roll view, or use the Note Draw Duration control in the Tools module. You can also click an existing Note event to inherit its duration and apply it to new Note events. For details, see *“Use note duration value from last touched note”* on page 542.

To drag-quantize MIDI notes





1. Set the track's Edit Filter control to **Notes**.
2. Select the notes you want to quantize.
3. With the Stretch tool , position the pointer over a selected note and drag up/down to quantize all selected notes.

To glue MIDI notes together



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down ALT+CTRL and drag across two or more notes of the same pitch (click on the first note, drag to the second note and release the mouse button).
 - ▶ With the Freehand tool , drag across two or more notes of the same pitch (click on the first note, drag to the second note and release the mouse button).

All touched note events of the same pitch are merged into a single note event.



To paint MIDI notes



1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down ALT+CTRL and drag to insert multiple notes. Use the Value control to specify the duration of each note, and use the Snap resolution to specify the interval between each note.
 - ▶ With the Line tool , drag to insert multiple notes. Use the Value control to specify the duration of each note, and use the Snap resolution to specify the interval between each note.
 - ▶ With the Pattern tool , locate and select the pattern you want to paint. The selection can be a clip, a portion of a clip, MIDI events in the Piano Roll view, or a MIDI loop in the Media Browser. To select MIDI notes in the Piano Roll, drag with the right mouse button over the notes you want to select. Drag from left to right in the Piano Roll view or Track view to “paint” the selected data. When painting with the Pattern tool, the mouse pointer looks like a paint roller: . For details, see *“Pattern tool”* on page 524.

To erase a MIDI note

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , right-click a note to erase a single note, or keep the right mouse button pressed and drag over notes to erase multiple notes.
 - ▶ With the Erase tool , click a note to erase a single note, or drag over notes to erase multiple notes.


To split a MIDI note

1. Set the track's Edit Filter control to **Notes**.
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer where you want to split the note, then hold down ALT and click (or lasso to split a region).
 - ▶ With the Split tool , position the pointer where you want to split the note, then click (or lasso to split a region).

 **Note:** By default, when splitting clips with the Split tool  or S keyboard shortcut, MIDI notes that overlap the split position will also be split, and MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) are inserted at the split position. You can enable/disable this behavior with the **Split MIDI Notes** option in **Edit > Preferences > Customization - Editing** (see *"Customization - Editing (Advanced)"* on page 1684).

There is also a **Split MIDI Notes** option in the **Split Clips** dialog box (see *"Split Clips dialog"* on page 1707).

To open the Note Properties dialog

1. Set the track's Edit Filter control to **Notes**.
2. With the Smart tool , double-click the note.

Note event colors based on velocity


By default, note events in the Piano Roll are colorized based on velocity. Darker shades of the basic track color indicate higher velocities. Lighter shades of the basic track color indicate lower velocities.

This behavior can be bypassed by adding the following INI variable to the WinCake section of `Cakewalk.ini` (see *"Cakewalk.ini"* on page 1420):


```
PRVColorizeVelocity=0
```

Piano Roll lasso behavior

By default, lasso selecting the top of velocity lines in the Piano Roll's Note pane does not automatically select the corresponding note events. If you want velocity lines to affect note selection, you can change the behavior by adding a switch to the Windows registry.

 **Warning:** Always back up the Windows registry before making any changes. Only edit the registry if you are comfortable doing so.

1. Click the Start button and select **Run**.
2. Type **regedit** and click **OK** to open the Registry Editor.
3. Navigate to **HKEY_CURRENT_USER\Software\Cakewalk Music Software\Sonar\Core**.
4. Add a new DWORD value called **AllowLassoVelInNotesPane** (click **Edit > New > DWORD Value**).
5. Double-click the new **AllowLassoVelInNotesPane** DWORD event to open the **Edit DWORD Value** dialog box, then change the value to **1** (0=OFF; 1=ON).
6. Click **OK** to close the **Edit DWORD Value** dialog box, then restart Sonar.

 **Note:** If you are showing velocity lines in the Piano Roll Controller pane, you can still lasso select velocity lines to select the corresponding note events. The above registry setting only affects the Note pane in the Piano Roll and Inline Piano Roll.

See:

"Piano Roll view snap resolution" on page 759


Piano Roll view snap resolution


The Piano Roll view can use its own optional and independent Snap to Grid resolution, separate from the global Snap to Grid resolution. This allows you, for example, to use a specific resolution when working with clips in the Track view, and a different resolution when working with note events in the Piano Roll view.

Note: *The Inline Piano Roll always obeys the global snap resolution.*

The Piano Roll view always obeys the global Snap to Grid on/off setting, even if you specify an independent snap resolution in the Piano Roll view. The Snap settings in the Piano Roll view only apply to the snap resolution, not whether Snap to Grid is on or off.

To enable/disable independent Piano Roll view Snap resolution

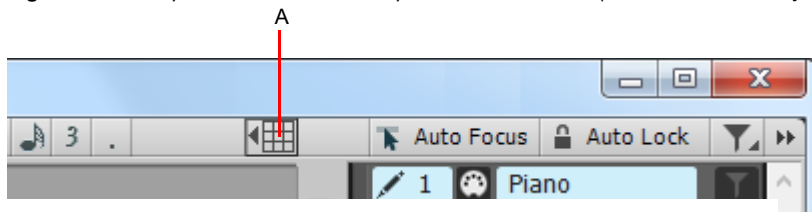
1. In the Piano Roll view, click the **Snap to Grid** button , which is located to the right of the menu bar.

The **Snap to Grid** button is lit  and the following controls are exposed:

- ▶ Musical time snap value
- ▶ Snap to MIDI events
- ▶ Snap to markers

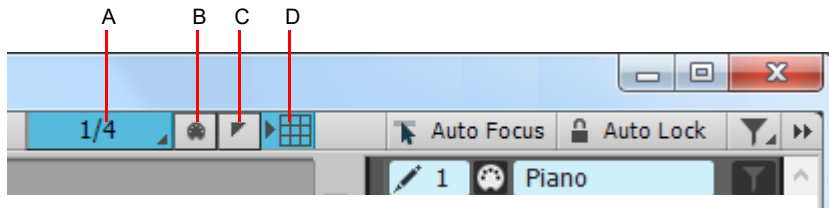
2. Select the desired snap settings.

Figure 350. *Independent Piano Roll Snap resolution disabled (Piano Roll view obeys global snap settings).*



A. *Enable/disable independent Snap to Grid resolution in the Piano Roll view*

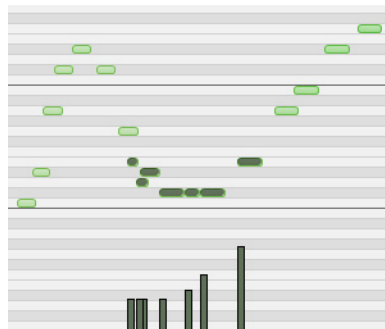
Figure 351. *Independent Piano Roll Snap resolution enabled.*



A. *Piano Roll view Snap resolution (musical time)* **B.** *Snap to MIDI events* **C.** *Snap to markers* **D.** *Enable/disable independent Snap resolution in the Piano Roll view*

Show velocity on selected notes (optional)

Sonar has an option to show velocities for selected Note events. This option makes it easier to see and edit velocities when many Note events are present. It also makes it easier to change the velocity for individual Note events that are stacked (such as chords). If there is no selection, velocities are shown for all Note events.



To only show velocity for selected note events

Click the Piano Roll view **Notes** menu and choose **Show Velocity on Selected Notes Only**.

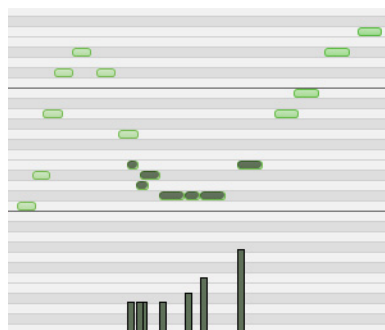
The state of the **Show Velocity on Selected Notes** option is saved with the project, and the setting is separate for the Piano Roll view and Inline Piano Roll.

See:

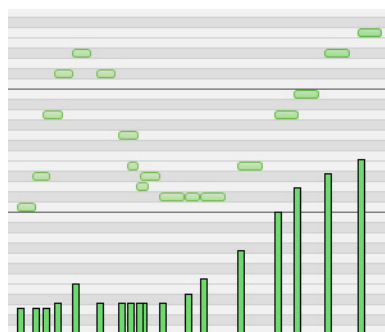
[“Editing notes with the global tools”](#) on page 754

Selection sensitive velocity drawing

If *any* Note events are selected, velocity painting will only affect those selected Note events. If no Note events are selected, then velocity painting will affect all Note events.



Example 1. Painting velocity when some Note events are selected. Only those Note events are changed.



Example 2. Painting velocity when no Note events are selected. All Note events are changed.

See:

[“Editing notes with the global tools”](#) on page 754

Hiding events in muted clips

By default, events in muted MIDI clips are shown in the Piano Roll view. Sonar provides an option to exclude muted clips from displaying in the Piano Roll view.

To show/hide events in muted clips

Click the Piano Roll view **View** menu and choose **Hide Muted Clips**.

See:

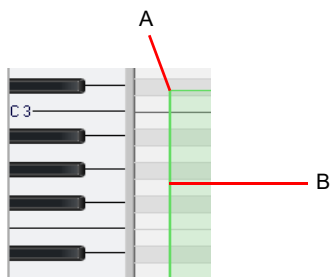
[“Clip muting and isolating \(clip soloing\)”](#) on page 446

[“Adding and editing controllers in the Piano Roll”](#) on page 761

Adding and editing controllers in the Piano Roll

Controller events (MIDI continuous controllers, pitch wheel, NRPNS, and RPNs) appear in either the Notes pane or the Controller pane, depending on whether you choose to display the Controller pane or not. Each controller event has a tail, which graphically demonstrates the controller event’s current value. The tail changes colors to show whether you can edit a particular type of controller, and also turns dark to show that the controller event is selected. Controller events appear in different colors so you can differentiate them when you’re displaying multiple controller events, possibly in multiple tracks.

Note: Only the current track and current events appear in a solid color. All other tracks and events appear in de-saturated colors.



A. A single controller event **B.** Controller tail

To show which events belong to which track, and which ones are the “current” events (the ones you can edit), and which events are selected, controller events use the following color patterns:

- ▶ **Controller tail.** Color is strong when the controller is selected in the track’s Edit Filter. Color is dimmed when another controller type has focus.
- ▶ **Selected.** If a controller event is selected, the tail darkens in shade the way that selected notes do.

See:

[“Adding controllers”](#) on page 765

[“Selecting controllers”](#) on page 766

[“Multiple automation controller lanes”](#) on page 762

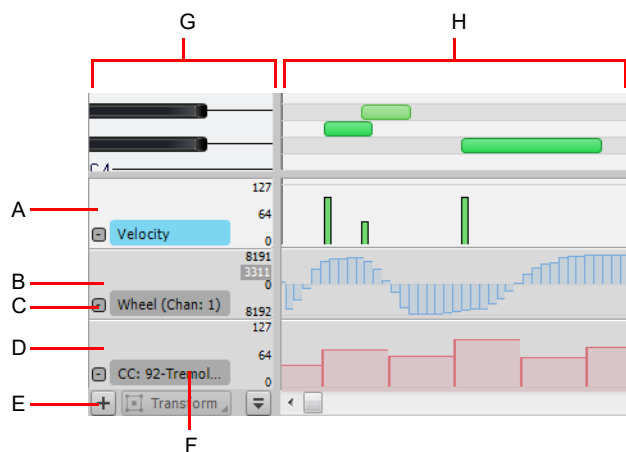
Multiple automation controller lanes

The Controller pane in the multi-track Piano Roll view (not the Inline Piano Roll) is split up into multiple lanes—one lane for each unique event type in the track.

You can freely create new lanes to display and edit MIDI data such as velocity, modulation, pitch bend and CCs (Continuous Controllers) and events can be moved and copied between lanes.

To show the Controller pane, click the Piano Roll view **View** menu and choose **Show/Hide Controller Pane**, or press ALT+C.

To toggle between showing a single lane or multiple lanes, click the Piano Roll view **View** menu and choose **Show Multiple Lanes**.



A. Velocity lane B. Wheel lane C. Remove lane D. CC92 lane E. Add new lane F. Edit Filter G. Scale pane H. Controller pane

See:

[“Working with MIDI data lanes”](#) on page 762.

[“To create a new lane”](#) on page 762.

[“To delete a lane”](#) on page 763.

[“To assign an Event Type to a lane”](#) on page 763.

[“To copy events between lanes”](#) on page 763.

[“To move events between lanes”](#) on page 764.

Working with MIDI data lanes

The Controller pane allows you to display and edit non-note MIDI data, such as velocity, modulation, pitch bend and continuous controllers (CCs), in multiple lanes at the bottom of the Piano Roll view.

When you open the Piano Roll view, Sonar will automatically create a separate MIDI data lane for each unique data type that is present in the selected track(s).


While the Track pane can show multiple event types simultaneously, each MIDI data lane displays only a single event type. MIDI data lanes allow you to easily show only the parameters you are interested in, without cluttering up the interface with numerous overlapping events.

MIDI data lanes cannot be reordered or resized. The height of all MIDI data lanes is determined by the height of the Controller pane.

See:

[“To assign an Event Type to a lane”](#) on page 763

To create a new lane

1. Make sure the Controllers pane is shown at the bottom. If it is not displayed, click the Piano Roll view **View** menu and choose **Show/Hide Controller Pane**.
2. Click the **Plus** button  in the bottom left corner of the Controller pane.

A new lane is inserted below the lane that was clicked. Sonar will try to automatically assign the lane to any event type that exists in the track, provided the event type is not already assigned to another lane. Existing event types are assigned based on the following priority list:


1. Velocity
2. Continuous Controllers (same order as in the **MIDI Event Type** dialog box)
3. Wheel
4. Channel Aftertouch, starting from channel 1
5. RPN
6. NRPN

If no event types exist in the track, the **MIDI Event Type** dialog box appears, which lets you specify the desired event type.

To delete a lane

To delete an existing lane, click the **Minus** button  in the top left corner of the lane.

The button is not available if there is only one lane open. To remove the last lane, simply hide the Controller pane (click the Piano Roll view **View** menu and choose **Show/Hide Controller Pane**).

 **Note:** *Deleting a lane does not delete any MIDI events from the track.*

To assign an Event Type to a lane

1. Click the lane's Edit Filter.
2. Select an existing event type in the pop-up menu, or select **New Value Type** to specify a new event type.

The name of the current edit type is displayed in the lane.

See:

[“Displaying notes and controllers \(Piano Roll view only\)”](#) on page 751

To copy events between lanes


When you copy events from one lane to another lane, the MIDI data is transformed to match the edit type in the target lane.

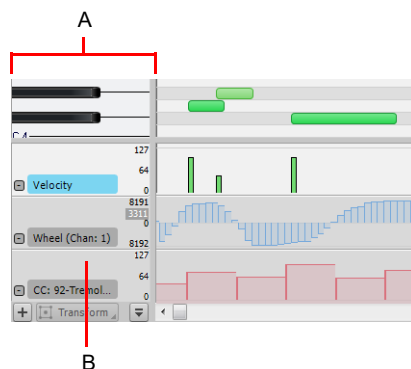
1. Select the event types you want to copy to another lane. See [“Selecting controllers”](#) on page 766 for more information.
2. In the Scale pane, right-click the lane you want to copy the selected events to.

The lane context menu appears.

3. Click **Copy selected events to this lane**.

The selected events are copied to the destination track.

 **Note:** *It is impossible to copy selected events to a lane that has an edit type of Velocity; the type of event to transform to would be Note and the pitch could not be specified in this case. In this case, the **Copy selected events to this lane** menu command will be disabled and appear grayed out.*



A. Scale pane B. Right-click the lane in the scale pane

To move events between lanes


When you move events from one lane to another lane, the MIDI data is transformed to match the edit type in the target lane.

1. Select the event types you want to move to another lane. See [“Selecting controllers”](#) on page 766 for more information.
2. In the Scale pane, right-click the lane you want to move the selected events to.

The lane context menu appears.

3. Click **Move selected events to this lane**.

The selected events are moved to the destination track.

 **Note:** *It is impossible to move selected events to a lane that has an edit type of Velocity; the type of event to transform to would be Note and the pitch could not be specified in this case. In this case, the **Move selected events to this lane** menu command will be disabled and appear grayed out.*

To convert MIDI controller events to automation envelopes

1. In the Piano Roll view Controller pane, click the name/label of the CC type that you want to convert to an envelope.
2. Right-click the highlighted CC name/label and select **Convert MIDI to Envelopes**.

Sonar converts the Piano Roll view controller data to a Track view envelope that controls the same parameter.

See also:

[“Converting MIDI controllers to envelopes”](#) on page 1189

To convert MIDI automation envelopes to MIDI controller events

1. In the Clips pane, show the envelope that you want to convert to MIDI controller events.
2. Select the time range that contain the controller data you want to convert, or clear the selection if you want to convert the entire envelope.
3. Right-click envelope and select **Convert to MIDI Events**.


Conversion uses the current Snap to Grid setting as a resolution for discrete CC events:

- ▶ If Snap is off, the resolution is the last selected snap setting.
- ▶ If Snap is not set to a musical value (e.g. samples), the resolution is 1/32nd note.

Adding controllers

When you add a new controller type to a track, the controller type is automatically chosen in the **Show/Hide MIDI Events** menu, so that you can see it. For help showing and hiding all the other MIDI data you may have in your track or tracks, see [“Displaying notes and controllers in the Inline Piano Roll view”](#) on page 778, [“Displaying notes and controllers \(Piano Roll view only\)”](#) on page 751, and [“Working with multiple tracks in the Piano Roll view”](#) on page 744.

To add controller data with the Freehand tool

1. Click the controller lane’s Event Filter and choose **New Value Type** to open the **MIDI Event Type** dialog box.
2. Choose options from the following fields:
 - ▶ **Type.** Choose the type of controller you want to add (for example, choose **Control** if you want to edit volume).
 - ▶ **Value.** This field is grayed-out if you choose **Wheel** or **ChanAft** in the **Type** field. If you choose **Control**, **RPN**, or **NRPN** in the **Type** field, choose which Control, RPN, or NRPN you want to add. For example, to edit volume, choose **7-Volume** in this field if you chose **Control** in the **Type** field.
 - ▶ **Channel.** Choose a MIDI channel for the controller if you want. If your track has a MIDI channel listed in the **Ch** field, all MIDI data in your track uses the listed MIDI channel.
3. Click **OK** to close the dialog box.
4. Select the Freehand tool  in the Control Bar, and add your controller values by using one of the following methods:
 - ▶ Depress the mouse at the point where you want your controller messages to start, and drag the Draw tool to draw the kind of curve you want your controller messages to follow. A tooltip appears when you depress the mouse, and constantly reports the controller name, channel, value, and location of the controller value that you are entering. Release the mouse where you want your curve to end.

 **Tip:** To draw a straight line, hold the **SHIFT** key down while you draw.

- ▶ To add one controller event at a time, click each place that you want to add a controller value. A tooltip appears when you click, and reports the controller name, channel, value, and location of the controller value that you are entering.

The controller events you added appear as vertical lines. Each different type of controller event appears with a different color (see [“Adding and editing controllers in the Piano Roll”](#) on page 761 for more information).

When you use the Draw tool, the speed with which you drag the mouse determines the density of controller events. To insert a larger number of controller events with relatively small changes in value, move the mouse slowly. To insert a smaller number of controller events with relatively large changes in value, drag the mouse quickly.

To insert a series of controllers

1. Choose **Insert > Series of Controllers** to display the **Insert Series of Controllers** dialog box.
2. Choose the controller type from the **Insert** list.
3. Choose the controller number or type from the **Number** list.
4. Use the spinners or enter the desired MIDI channel.
5. Enter a starting and ending value in the **Begin** and **End** boxes.
6. Enter a starting and ending time in the **From** and **Thru** boxes.
7. Click **OK** when you are done.

Sonar inserts a series of controller events with values that change smoothly over time from the starting to the ending value indicated in the dialog box. This command never inserts more than one event on the same clock tick. If any controllers of the type you have selected already exist in the time region, Sonar deletes these before inserting the new ones.


See:

[“Selecting controllers”](#) on page 766

Selecting controllers

To perform many editing procedures on controllers, you first need to select the controller events you want to edit. A selected controller event turns dark when it is selected. You can select a single controller event, multiple controller events of the same type, or all controller events.

To select controller events of the same type

1. Click the Edit Filter and select the event type you want to show in the MIDI data lane.
2. Select the Select tool  in the Control Bar, and select one or more controller events by using the following techniques:
 - ▶ Drag a rectangle around the edit handles of the controller events that you want to select.
 - ▶ SHIFT-click or SHIFT-drag to add other controllers to the selection.
 - ▶ CTRL-click to or CTRL-drag toggle the selection state of a controller.
 - ▶ Click and drag in the Time Ruler.

Select controllers within note duration

When editing MIDI data it is often necessary to align the timing of Controller events with that of Note events. For example, Sustain Pedal (CC64) events need to move along with the notes they are supposed to sustain, and Pitch Wheel events need to move along with the notes whose pitch they are supposed to modify.

When the **Select Controllers Along with Notes** option is enabled, selecting a Note event or a range of Note events will also automatically select any Controller events that exist within the time range of the Note event(s).


Note events can be selected by clicking the notes or by lasso-selecting the notes. For more information, see [“Selecting notes”](#) on page 752.

The following rules apply when multiple Note / Controller event types are selected:

- ▶ Dragging a Note event vertically will not affect the selected Controller event(s).
- ▶ Dragging a Note event in time (horizontally) will also drag the Controller event(s) along with it in time.
- ▶ Dragging Controller events vertically will not affect the selected Note event(s).
- ▶ Dragging Controller events in time will also drag Note events along with them in time.
- ▶ If multiple Controller types are selected, only the type you click on can be dragged vertically. The rest will only move in time (horizontally).

To enable/disable ‘Select Controllers within Note Duration’

Click the Piano Roll view **Controllers** menu and choose **Select Controllers Along With Notes**.

 **Note:** *The state of the **Select Controllers Along With Notes** option is global and applies to both the Piano Roll view and Inline Piano Roll.*

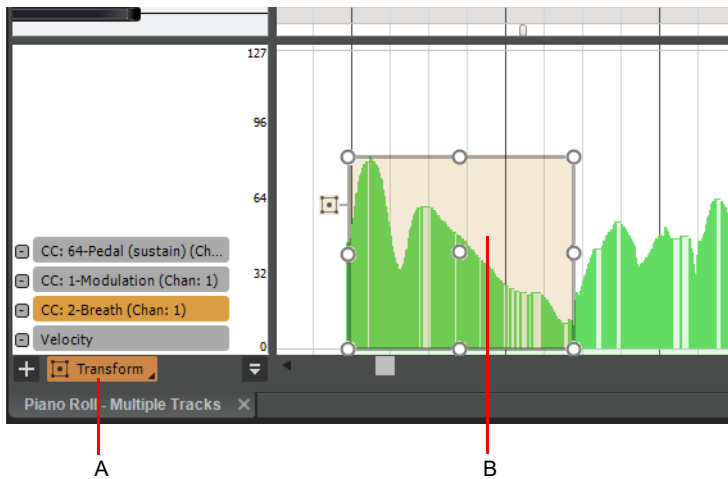
See:

[“Working with multiple tracks in the Piano Roll view”](#) on page 744

MIDI Transform tool

It is often desirable to manipulate MIDI continuous controller (CC) events while preserving the original performance. This allows you to more precisely fine-tune the events and also correct any mistakes without re-recording the data.

The Transform tool lets you move, ramp, flex, stretch, and scale MIDI continuous controller events by simply dragging the Transform tool bounding box.

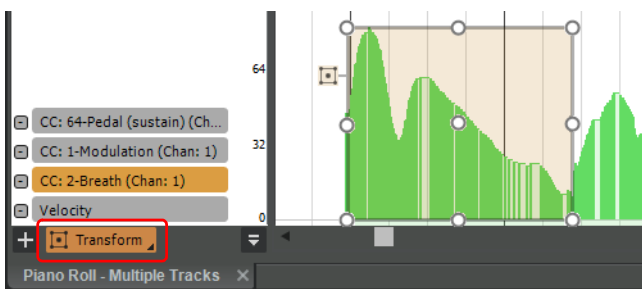


A. Transform tool B. Transform tool bounding box

To enable/disable the Transform tool





Click the Transform tool button. When enabled, the button is highlighted and a bounding box appears in the Controller pane.

Note: The Transform tool is only available when displaying a single controller lane. To toggle between displaying a single and multiple lanes, click the Piano Roll view **View** menu and select **Show Multiple Lanes**. For more information, see [“Multiple automation controller lanes”](#) on page 762.




Transform modes

The Transform tool has several modes that can be selected by right-clicking the Transform button:

- ▶ **Soft mode** . When Soft mode is enabled, the Transform tool will produce a smooth transition between continuous controller events that exist inside and outside the bounding box. You can control the width of the transition by dragging the Soft Transform handles. Soft mode prevents abrupt and drastic changes between edits when using the Transform tool. When Soft mode is enabled, the Transform tool bounding box is drawn with round corners. For details, see [“Using Soft mode”](#) on page 771.
- ▶ **Mask mode** . When Mask mode is enabled, you can only edit continuous controller events that appear inside the bounding box. This is very useful, for example, if you want to focus on continuous controller events that are tied to the selected Note event, without accidentally modifying other surrounding continuous controller events. For details, see [“Using Mask mode”](#) on page 772.
- ▶ **Auto Focus** . When Auto Focus is enabled, the Transform tool bounding box follows the current selection, and automatically encloses any continuous controller events that overlap the selected time range. For details, see [“Using Auto Focus”](#) on page 772.
- ▶ **Auto Focus (Monophonic)** . Auto Focus (Monophonic) is similar to Auto Focus, except it only focuses continuous controller events up to the next Note event. This mode is meant to be used with legato/monophonic material, and only applies if the selected Note event and next Note event overlap by 50% or less. For details, see [“Using Auto Focus \(Monophonic\)”](#) on page 773.

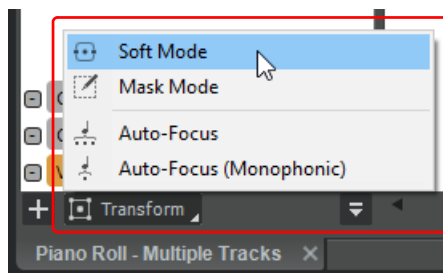
 **Tip:** *Auto Focus is very useful when using the TAB and SHIFT+TAB shortcuts to jump to the next or previous Note event.*

 **Note:** *When using Auto Focus and Mask mode together, the bounding box automatically extends the full height of the Controller pane so you can draw events with any max value.*

To select a mode, do *one* of the following:

- ▶ Click the Transform tool button and keep the mouse button pressed for a brief moment, then select the desired mode on the pop-up menu.
- ▶ Right-click the Transform tool button and select the desired mode on the pop-up menu.

Figure 352. *Right-click the Transform button to select a mode.*



Using the Transform tool

When you select the Transform tool, a bounding box appears in the Controller pane. You can move and resize the bounding box to enclose the continuous controller events you want to modify. The bounding box has 9 handles that each perform a different transformation (6 handles when editing velocities). When positioned over a handle, the mouse pointer becomes a double arrow. Drag the bounding box handles to easily ramp, stretch, flex, and scale the enclosed continuous controller events.

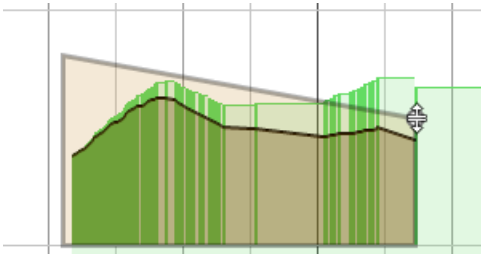
If you change your mind while dragging a handle, press the ESC key to cancel the operation.

Figure 353. Transform tool bounding box handles.



A. Ramp up/down **B.** Scale up/down **C.** Soft mode toggle **D.** Stretch left/right **E.** Flex left/right

Figure 354. As you drag a handle, a black line indicates how the events will be transformed.



See also:

[“Using Soft mode”](#) on page 771


[“Using Mask mode”](#) on page 772

[“Using Auto Focus”](#) on page 772

[“Using Auto Focus \(Monophonic\)”](#) on page 773

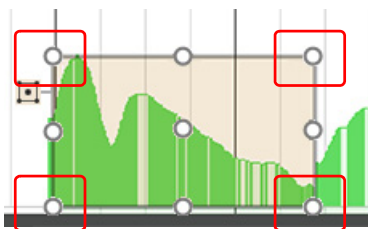
To select continuous controller events for editing

1. Select the Transform tool to show the bounding box in the Controller pane.
2. Use any combination of the following gestures to enclose the continuous controller events you want to edit:
 - ▶ **To redraw the bounding box.** Drag outside the bounding box with the right mouse button.
 - ▶ **To resize the bounding box.** Drag any bounding box edge (not a handle), or drag a corner with the right mouse button.
 - ▶ **To move the bounding box.** Drag inside the bounding box with the right mouse button.

 **Tip:** To shrink-wrap the top and bottom of the bounding box around the selected controllers, double-click the top or bottom bounding box line (not on a handle).

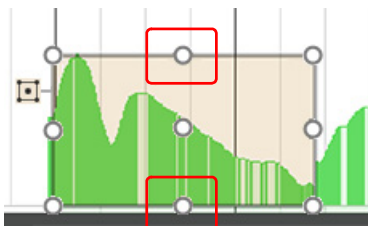
To ramp events up or down

Drag a corner handle up or down.



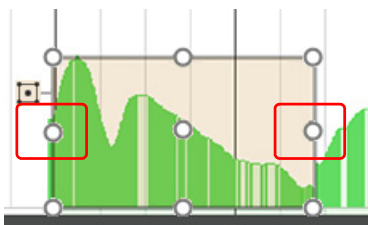
To scale events up or down

Drag the upper-middle handle or bottom-middle handle up or down.



To stretch events left or right

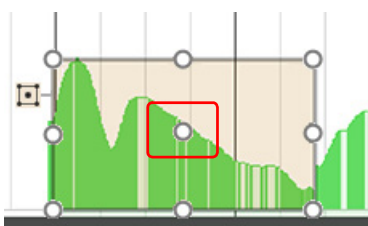
Drag the leftmost or rightmost middle handle left or right.



i **Note:** *Stretch handles are not available when editing note velocities.*

To flex events left or right

Drag the center handle left or right.



i **Note:** *The flex handle is not available when editing note velocities.*

Using Soft mode

The Transform tool can be used in either the default (Hard) mode, or in Soft mode. Each mode controls how transformed events interact with nearby data.

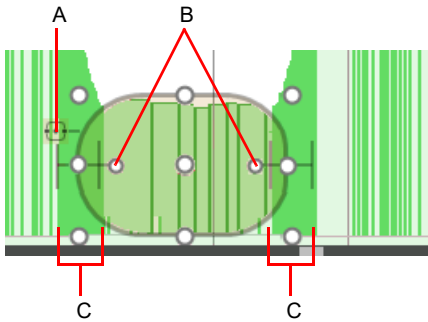
By default, the Transform tool is very precise and produces hard edges at the left/right edit locations. Soft mode allows the Transform tool to produce a smooth transition at the left/right edit locations.

Soft mode prevents abrupt and drastic changes at the bounding box edges, and you can control the width of the transition by dragging the Soft mode handles.

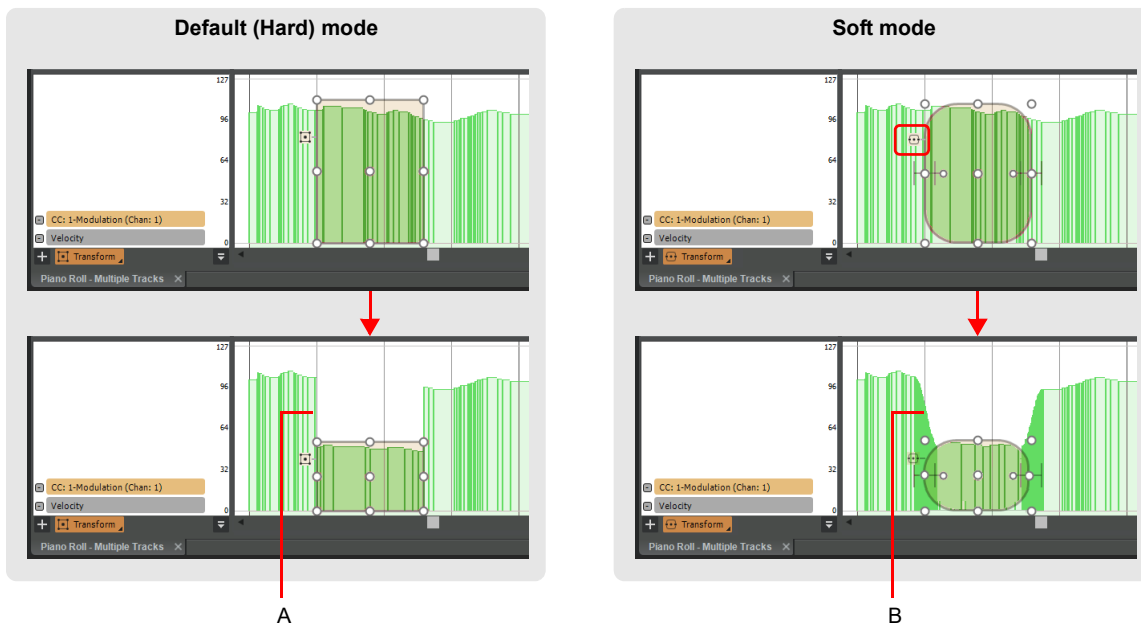
To enable Soft mode, do one of the following:

- ▶ Select the Transform tool and click the Soft mode toggle in the top left corner of the bounding box.
- ▶ Right-click the **Transform** button and select **Soft Mode** on the pop-up menu.

When Soft mode is enabled, the bounding box is drawn with round corners.




A. Soft mode toggle B. Adjust softness amount (drag handle left/right) C. Softness amount



A. Abrupt transition B. Soft transition

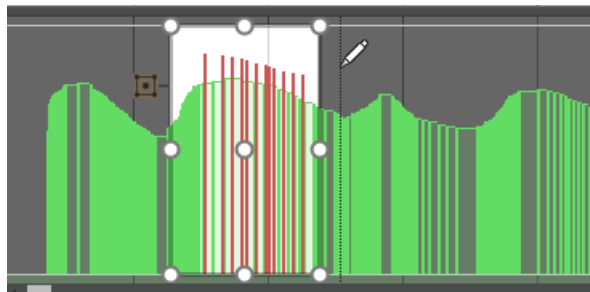
Using Mask mode

When Mask mode  is enabled, you can only edit continuous controller events that appear inside the bounding box. This allows you to focus on continuous controller events that are tied to the selected Note event, without accidentally modifying other surrounding continuous controller events.



To enable Mask Mode mode, right-click the **Transform** button and select **Mask Mode** on the pop-up menu. When enabled, the Controller pane background is dimmed outside the bounding box.

Note: When using Auto Focus and Mask mode together, the bounding box automatically extends the full height of the Controller pane so you can draw events with any max value.

Figure 355. In Mask mode you can only draw inside the bounding box.



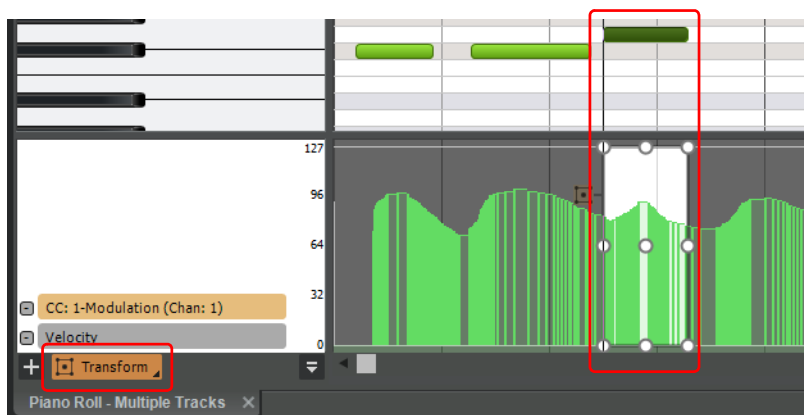
Using Auto Focus

When Auto Focus  is enabled, the Transform tool bounding box follows the current selection, and automatically encloses any continuous controller events that overlap the selected time range. This is very useful when using the TAB and SHIFT+TAB shortcuts to jump to the next or previous Note event, especially when used in conjunction with Mask mode .

To enable Auto Focus, right-click the **Transform** button and select **Auto Focus** on the pop-up menu.


Note: When using Auto Focus and Mask mode together, the bounding box automatically extends the full height of the Controller pane so you can draw events with any max value.

Figure 356. Use Mask mode and Auto Focus together with TAB and SHIFT+TAB shortcuts to quickly modify note-specific controller events.



Using Auto Focus (Monophonic)

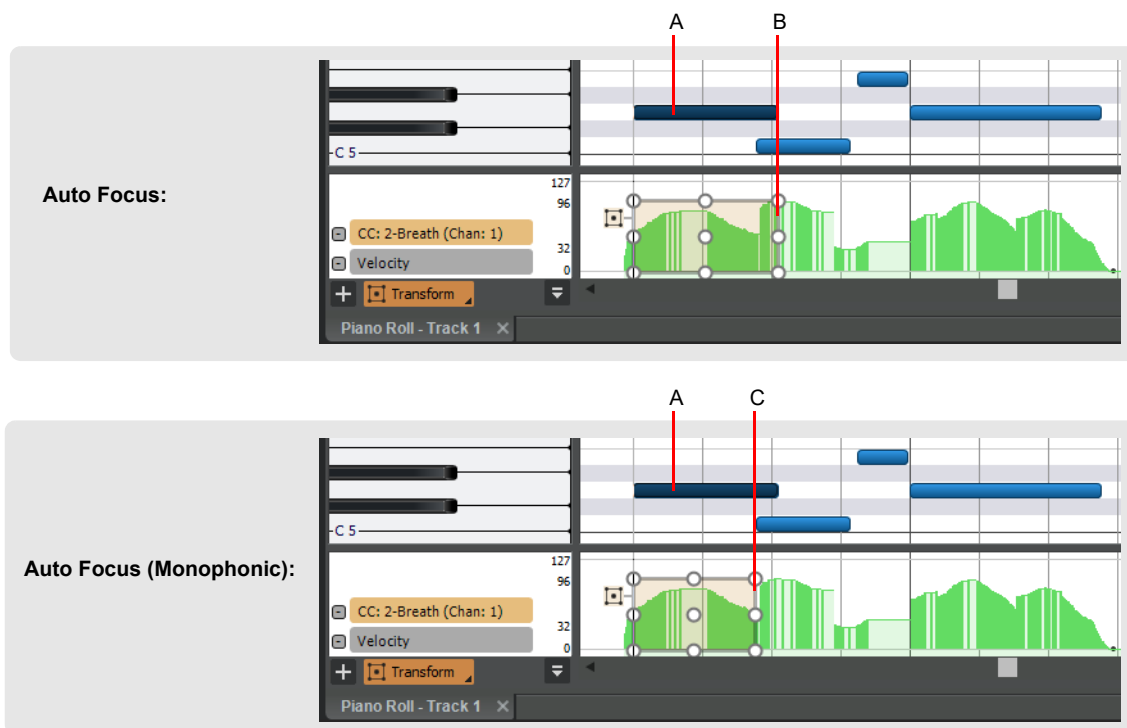
Note events can often overlap slightly when recording legato and monophonic material. In such situations, it is usually desirable to only transform continuous controller events that extend up to the next Note event, instead of the full duration of the selected Note event.

Auto Focus (Monophonic)  allows you to do this easily. Auto Focus (Monophonic) is similar to Auto Focus, except it only focuses continuous controller events up to the next Note event.


If the selected Note event overlaps other Note events, the bounding box will extend to the first Note event that overlaps by 50% or less, otherwise it will extend the full duration of the selected Note event.

To enable Auto Focus (Monophonic), right-click the **Transform** button and select **Auto Focus (Monophonic)** on the pop-up menu.

Figure 357. Use Auto Focus (Monophonic) to only focus continuous controller events up to the next Note event.



A. Selected Note event B. Bounding box extends the full duration of the selected note C. Bounding box only extends up to the next Note event

 **Note:** If the selected Note event and next Note event overlap by more than 50%, the bounding box will extend the full duration of the selected note.

See:

[“Working with multiple tracks in the Piano Roll view”](#) on page 744

[“Adding and editing controllers in the Piano Roll”](#) on page 761

[“Multiple automation controller lanes”](#) on page 762

Piano Roll Microscope mode

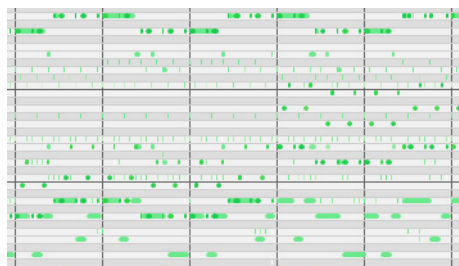
The Piano Roll Microscope mode makes it much easier to edit MIDI data without constantly needing to change zoom settings. This is especially useful in the Inline Piano Roll where track heights are typically sized such that MIDI notes become very small.

When Microscope mode is enabled, a transparent rounded square centered on the mouse cursor shows a zoomed in region of the Piano Roll data underneath it:

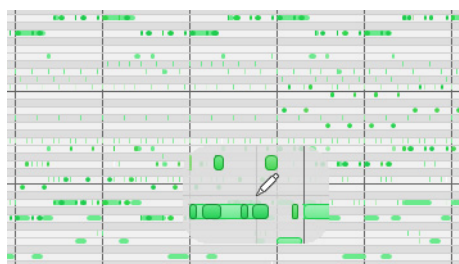


Only the work area under the mouse is zoomed in while the rest of the data retains its normal size.

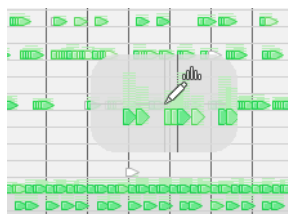
Here is an example of dense MIDI data that is difficult to edit at the current zoom level:



With Microscope mode turned on, the area under the mouse looks like this:



Microscope mode also works with Drum Maps:



To enable/disable Microscope mode

To enable/disable Microscope mode, do *one* of the following:

- ▶ Click the Piano Roll view **View** menu and choose **MIDI Microscope**.
- ▶ Click the Track view **View** menu and choose **MIDI Microscope**.
- ▶ Go to **Edit > Preferences > Customization - Editing** and select the **Microscope** check box.

How Microscope mode works


Position. The Microscope is always centered on the mouse position.

Size. The size of the Microscope is configurable. The default diameter is 100 pixels. See “[Configuring Microscope mode options](#)” on page 775 for more information.

Transparency. The Microscope maintains a certain level of transparency so that the real-sized data can always be seen.

Zoom Factor (vertical). The amount of vertical zoom varies with the existing zoom level of the data. Generally, the note height under the microscope has a minimum height of 8 pixels and scales up from there depending on the existing zoom of the data. The microscope data will always be bigger than the original regardless of how far it is zoomed in.

Zoom Factor (horizontal/time). The microscope will provide some horizontal magnification when the view zoom is such that notes become very narrow.

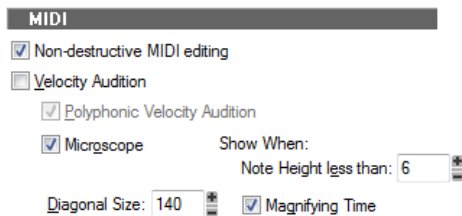
 **Tip:** Use *Fast Zoom* in combination with *Microscope mode* if you want to quickly zoom around the current mouse position. See “[To zoom using the mouse wheel \(Fast Zoom\)](#)” on page 408 for more details.

Configuring Microscope mode options

There are several settings that let you configure the size and zoom level of the microscope.

To Configure Microscope Mode Options

Go to **Edit > Preferences > Customization - Editing**.



The following options are available:

Microscope. Use this check box to enable/disable Microscope mode (enabled by default).

Diagonal Size. Use this numeric entry box to specify the diameter size in pixels of the microscope. The valid range is 20-250 and the default value is 100.

Show When Note Height Less Than. Microscope mode will only be enabled if the note heights (in pixels) are equal or less than this number. The valid range is 2-20 and the default value is 6.

Magnifying Time. Use this check box to enable/disable horizontal magnification when the Piano Roll view zoom is such that notes become very narrow.

In addition to these options, there are some other parameters that can be configured by adding the following INI variables to the WinCake section of `Cakewalk.ini` (see “[Cakewalk.ini](#)” on page 1420):

| Variable | Type | Default value | What it does |
|----------------------------------|---------|---------------|---|
| MicroscopeHZoomThreshold=<1..20> | Integer | 8 | By default, the Microscope mode begins horizontal magnification when a 32nd note is narrower than 8 pixels. This line lets you specify the horizontal zoom threshold (1-20 pixels). |
| MicroscopeHZoomMax=<2.0 - 8.0> | Integer | 3.0 | This line specifies the highest horizontal magnification that will result when using Microscope mode. |

The Inline Piano Roll view

The Inline Piano Roll view lets you edit note and continuous controller events for a single track directly in the Track view. To show a track's Inline Piano Roll, click the track's Edit Filter control and choose **Notes**. If a track uses a Drum Map, the Inline Piano Roll view for that track displays the Drum Map's note names on the track's MIDI Scale (see [“The MIDI scale”](#) on page 777 for more information).

In this view, you can:

- ▶ Edit notes and controller events
- ▶ Edit multiple notes or events
- ▶ Display multiple controller types simultaneously
- ▶ Choose which MIDI events you want to display
- ▶ Use separate Snap to Grid settings in the Clips pane mode and Inline Piano Roll mode

You control the Inline Piano Roll view with the global tools in the Control Bar's Tools module.

See also:

[“Displaying the Inline Piano Roll view”](#) on page 776

[“The MIDI scale”](#) on page 777

[“Displaying notes and controllers in the Inline Piano Roll view”](#) on page 778

Drawing and editing notes and controllers in the Inline Piano Roll view is the same in the Piano Roll view, with a few exceptions (noted in the appropriate topics). The major difference is that you can display and edit multiple tracks in the Piano Roll view.

To draw and edit notes and controllers in the Inline Piano Roll view, see [“Adding and editing notes in the Piano Roll”](#) on page 752, and [“Adding and editing controllers in the Piano Roll”](#) on page 761.

Displaying the Inline Piano Roll view

Use the following methods to hide or show the Inline Piano Roll view.

To hide or show an individual track's Inline Piano Roll view

Do *one* of the following:

- ▶ Click the track's Edit Filter control and choose **Notes**.
- ▶ Double-click a MIDI clip in the Clips pane.

To hide or show all tracks' Inline Piano Roll views

Hold down the CTRL key and assign any track's Edit Filter control to **Notes**.

See also:

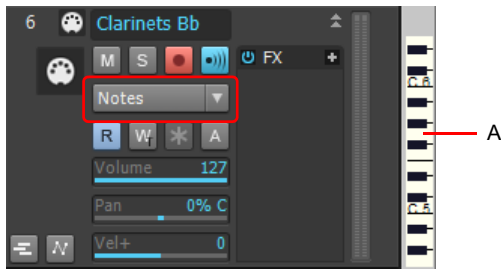
[“The MIDI scale”](#) on page 777

[“Displaying notes and controllers in the Inline Piano Roll view”](#) on page 778

The MIDI scale

MIDI tracks have a control called the MIDI Scale. This control displays a vertical ruler labeled with MIDI values (in 7bit Values mode) or MIDI notes (in Notes mode), giving you a visual guide for editing notes and controllers. The MIDI Scale is also a vertical zoom control. If a track uses a Drum Map, the MIDI Scale for that track displays the Drum Map's note names on the track's MIDI Scale (in Notes mode).

Figure 358. MIDI Scale in Notes mode.



A. MIDI Scale

To zoom vertically with the MIDI scale

1. Put the MIDI Scale into notes mode by right-clicking the MIDI Scale and choosing **Notes** from the pop-up menu.
2. Hold the mouse over the MIDI Scale so that the cursor changes to a small vertical keyboard, and drag upward to zoom in. The Inline Piano Roll view zooms in.

Note: In Notes mode, if the track is zoomed-out too far, there is not enough room in the MIDI Scale to display the keyboard. To see the keyboard, you need to zoom in far enough to display the keyboard.

3. To zoom out, drag downward on the keyboard display.
You can also zoom by using the Track view zoom controls.

To scroll vertically with the MIDI scale

- ▶ Right-click the MIDI Scale and drag up or down to scroll.

To fit a single track's content into its Inline Piano Roll view

- ▶ Right-click the MIDI Scale and choose **Fit Content** from the pop-up menu.
Or
- ▶ CTRL-double-click the MIDI Scale.

To audition and select notes

- ▶ To audition and select a note, SHIFT-click the note's pitch in the MIDI Scale.
- ▶ To audition and select all notes within a certain range, SHIFT-drag through the notes' range of pitches in the MIDI Scale.

To change the MIDI scale's display mode

- ▶ Right-click the MIDI Scale to display the pop-up menu, and choose either **7bit Values** (this displays MIDI values), or **Notes** (this displays the keyboard).

See also:

[“Displaying the Inline Piano Roll view”](#) on page 776

[“Displaying notes and controllers in the Inline Piano Roll view”](#) on page 778

Displaying notes and controllers in the Inline Piano Roll view

You can show or hide notes and controller events in the Inline Piano Roll independently for each track, and also independently from the Piano Roll view.

To hide or show data in individual tracks

1. Select the track(s) you want to configure.
2. Click the Track view **MIDI** menu and choose from the following menu options:
 - ▶ To hide or show notes, click **Show Notes**.
 - ▶ To hide or show a controller, point to **Show Controllers** and click the name of the controller (for example, click **CC: 1-Modulation (Chan: 2)**).
 - ▶ To allow multiple controllers to be displayed simultaneously in the current track, point to **Show Controllers** and click **Display Multiple Controllers**.
 - ▶ To show or hide all the outlines of any clips in the track, click **Show Clip Outlines**.
3. After you choose an option, the menu closes. You can repeat step 2 to choose more options.

Drawing and editing notes and controllers in the Inline Piano Roll view is the same in the Piano Roll view, with a few minor exceptions (noted in the appropriate topics). To draw and edit notes and controllers in the Inline Piano Roll view, see [“Selecting notes”](#) on page 752, [“Editing notes with the global tools”](#) on page 754, [“Adding controllers”](#) on page 765, and [“Selecting controllers”](#) on page 766.

You can zoom in to or out of individual MIDI Tracks by dragging the MIDI Scale up or down. See [“The MIDI scale”](#) on page 777 for more information.

To edit controller events in the Inline Piano Roll view

1. Click the MIDI track’s Edit Filter control, point to **Notes** and choose **New Value Type** to open the **MIDI Event Type** dialog box.
2. Choose options from the following fields:
 - ▶ **Type.** Choose the type of controller you want to add (for example, choose **Control** if you want to edit volume).
 - ▶ **Value.** This field is grayed-out if you choose **Wheel** or **ChanAft** in the **Type** field. If you choose **Control**, **RPN**, or **NRPN** in the **Type** field, choose which Control, RPN, or NRPN you want to add. For example, to edit volume, choose **7-Volume** in this field if you chose **Control** in the **Type** field.
 - ▶ **Channel.** Choose a MIDI channel for the controller if you want. If your track has a MIDI channel listed in the **Ch** field, all MIDI data in your track uses the listed MIDI channel.

See also:

[“Selecting notes”](#) on page 752

[“Adding and editing controllers in the Piano Roll”](#) on page 761

[“Adding and editing notes in the Piano Roll”](#) on page 752

[“Adding controllers”](#) on page 765

[“Selecting controllers”](#) on page 766

Selecting and editing events

Sonar has many editing commands that you can use to modify the events that make up your project. Here are some of the things you can do:

- ▶ Transpose events, clips, tracks, or an entire project to a different key
- ▶ Shift events to an earlier or later time
- ▶ Stretch or shrink material to a different length
- ▶ Reverse the notes in a clip to create new arrangements
- ▶ Modify the note velocities

The following sections describe these editing commands and how to use them. Sonar also has some special commands you can use to modify or clean up a performance or to search for or select events that meet certain criteria.

See:

[“Transposing”](#) on page 781

[“Shifting events in time”](#) on page 781

[“Stretching and shrinking events”](#) on page 784

[“Reversing notes in a clip”](#) on page 787

[“Adding crescendos and decrescendos”](#) on page 787

Copying and pasting MIDI data

You can copy and paste both notes and controller data in Sonar.

To copy and paste MIDI data with the Copy/Paste commands

1. Select the data you want to copy.
2. Use the **Edit > Copy** command, or press CTRL+C.
3. Use the **Edit > Paste Special** command, or press CTRL+ALT+V.

The **Paste** dialog box appears.

4. Fill in options, and click **OK**. Click the **Help** button in the dialog box for an explanation of each option.

Sonar pastes the copied data to the desired location.


To move/copy notes to the active track

1. Select the Smart tool .
2. In the Piano Roll view Track pane, disable **Auto Focus** and **Auto Lock**, select the tracks you want to show, and give focus to the target track you want to move/copy notes to (see [“To give focus to a track”](#) on page 748).



A. Auto Focus disabled B. Auto Lock disabled C. Selected tracks D. Active track

3. Select the notes you want to move or copy (see [“To select MIDI notes”](#) on page 556). It is not necessary to make a selection if you only want to move/copy a single note.
4. Do *one* of the following:
 - ▶ **To move notes to the active track.** Hold down the ALT key and right-click any selected note.
 - ▶ **To move notes to a different position in the active track.** Hold down the ALT key a drag any selected note with the right mouse button. **Tip:** Hold down ALT+SHIFT to restrict vertical or horizontal movement.
 - ▶ **To copy notes to the active track.** Hold down CTRL+ALT and right-click any selected note.
 - ▶ **To copy notes to a different position in the active track.** Hold down CTRL+ALT a drag any selected note with the right mouse button. **Tip:** Hold down CTRL+ALT+SHIFT to restrict vertical or horizontal movement.

 **Tip:** If you prefer to always paste copied notes into the active track, click the Piano Roll view **Notes** menu and select **Always Paste Copied Notes into Active Track**. This allows you to copy notes to the active track without having to use the ALT key.

 **Tip:** When **Auto Lock** is disabled and using the Smart tool  to lasso select notes, you can temporarily limit selection to the active track only. This prevents unintended selection of notes in other tracks. To do so, hold down the SHIFT key while dragging with the right mouse button. Only notes in the active track will be selected.

Transposing

The **Process > Transpose** command transposes the pitches of selected note events up or down by a fixed number of steps. It does so by changing the MIDI key numbers of note events. Simply enter the number of half-steps—a negative number to transpose down, a positive number to transpose up.

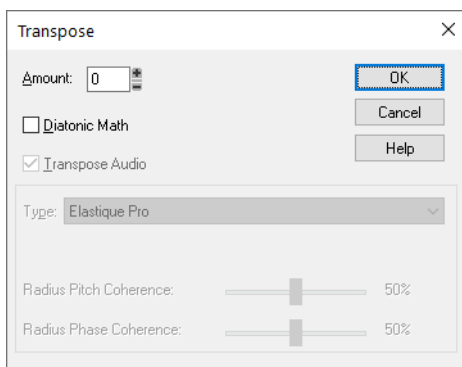
Sonar can also perform diatonic transposition, which shifts all the notes up and down the major scale of the current signature by the designated number of steps. For instance, if you specify an amount of **+1** and the key signature is **C-major**, a C becomes a D (up a whole step), an E becomes an F (up a half step), and so on. Diatonic transposition assures you that the transposed notes fit with the original key signature.

As an option, you can choose to transpose selected audio clips along with any selected MIDI clips. Sonar uses pitch-shifting (a plug-in for changing audio pitch) to perform the transposition. You can transpose audio only a single octave in either direction (-12 to +12), and you cannot transpose audio when you are using diatonic transposition.

To transpose selected events

1. Select the tracks, clips, or events you want to transpose.
2. Choose **Process > Transpose** to display the **Transpose** dialog box

Figure 359. The *Transpose* dialog box.



3. Use the spinners or enter the number of semi-tones to transpose.
Or
Use the + and - keys on your keypad to go up or down by one or [and] to go up or down by octaves.
4. Check **Diatonic Math** if you want to transpose along the major scale of the current key.
5. Choose **Transpose Audio** if you want to pitch-shift selected audio clips. If you select this check box, Sonar transposes any selected audio data up or down, but only by half-steps, not diatonically. When this check box is enabled, the following option become available:
 - ▶ **Type.** Choose the type of audio data you're transposing. Choose options based on the source material: single voice or instrument versus a group of instruments (ensemble or polyphonic), and how long you want to wait for processing to finish: better quality can take a long time if you're processing several tracks.
6. Click **OK** when you are done.

Sonar transposes the selected events.

Shifting events in time

The Track view lets you move entire clips forward or backward in time by using drag and drop editing or by changing the start time of selected clips. The **Process > Slide** command is slightly more flexible—you can use it to shift individual events and markers (or selected events and markers) either forward or backward in time. This has an effect that is similar to the Time+ parameter in the Track view. However, the **Process > Slide** command modifies the time stored with each event, while the Time+ parameter simply applies a temporary change during playback.

You can also use the **Process > Slide** command to move markers located within the selection. If you have selected any locked markers, Sonar will ask whether they should slide, too.

To shift events in time

1. Select the events and/or markers you want to shift.
2. Choose **Process > Slide** to display the **Slide** dialog box.
3. Check the types of event you want to slide (events and/or markers).
4. Enter the number of measures, ticks, seconds, frames or samples to slide. Enter a negative number to shift material earlier. Note that you cannot slide any event earlier than 1:01:000. For example, if the current selection starts at 2:01:000, you cannot slide events earlier by more than one measure.
5. Click **OK** when you are done.

Sonar shifts the selected events and/or markers. You can also use the **Process > Nudge** command to move events. See “Nudge” on page 427 for more information.

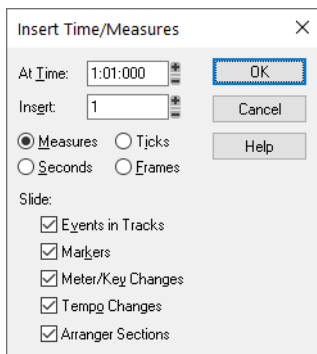
Inserting time or measures into a project

The **Project > Insert Time/Measures** command lets you insert any number of blank measures, ticks, seconds, or frames into a project. You can insert the blank measures (or other period of time) into all tracks or into one or more selected tracks. If you insert the blank time into the entire project, all events in each track—markers, meter and key settings, and tempo changes—are shifted automatically by default. If you insert the blank time into one or more selected tracks, only the events in those tracks are shifted by default. You can always choose which types of events should be shifted.

To insert a single blank measure into a project

1. Press CTRL+SHIFT+A or select **Edit > Select > None** to make sure that no track or time range is selected.
2. Set the Now time to the place where you want to insert the measure.
3. Choose **Project > Insert Time/Measures** to display the **Insert Time/Measures** dialog box.

Figure 360. The **Insert Time/Measures** dialog box.



4. Verify that the settings are correct and click **OK**.

Sonar inserts a blank measure at the Now time.

To insert blank time or measures into a project

1. Select **Edit > Select > None** to make sure that no track or time range is selected.
2. Select the range of time you want to insert by dragging in the Time Ruler.
3. Choose **Project > Insert Time/Measures** to display the **Insert Time/Measures** dialog box.
4. If necessary, adjust the time at which blank space will be inserted.
5. If necessary, change the length of time to insert by entering a number and choosing the units you want from the list.
6. Choose the types of events that should be shifted automatically from the **Slide** list.
7. Click **OK** when you are done.

Sonar inserts the desired amount of blank time into the project.

To insert blank time or measures into selected tracks

1. Select the range of time you want to insert by dragging in the Time Ruler.
2. Select one or more tracks by CTRL-clicking on the track numbers.
3. Choose **Project > Insert Time/Measures** to display the **Insert Time/Measures** dialog box.
4. If necessary, adjust the time at which blank space will be inserted.
5. If necessary, change the length of time to insert by entering a number and choosing the units you want from the list.
6. Choose the types of events that should be shifted automatically from the Slide list.
7. Click **OK** when you are done.

Sonar inserts the desired amount of blank time into the project.

Deleting measures or time from one or more tracks

There are two methods for deleting time or measures:

- ▶ If there is any audio or MIDI data in the area you want to delete, you can use the **Edit > Delete** command to delete the area that you select. Portions of MIDI clips may have no data in them: they have boundaries but no dark lines inside—if that's the case, use the following method.
- ▶ If there is no data in the area you want to delete, you can simply drag any clips that come after the empty area to their proper destinations. You can also use this method if there is data in the area you want to delete—you just have to choose whether you want to replace the data in the deleted area, blend it with the data you're moving, or slide it over to make room.

To delete time when there **is** audio or MIDI data in the area you want to delete:

1. In the Track view, select the track(s) you want to delete measures or time from by doing one of the following:
 - ▶ Select a single track by clicking the track number.
 - ▶ Select multiple tracks by CTRL-clicking the track numbers.
2. Set the Snap to Grid value to the unit of time you want to delete. For example, if you want to delete whole measures, set the Snap to Grid value to a whole measure.
3. In the Clips pane, select the measures or time you want to delete by dragging in the Time Ruler located just above the first track.
4. Select **Edit > Delete Special**.
The **Delete** dialog box appears.
5. Click the following check boxes:
 - ▶ **Events in Tracks**
 - ▶ **Delete Hole**. If you want the data that comes after the hole to retain its same placement in a measure, select the **Shift by Whole Measures** check box.
6. Click any of the other options you want to delete.
7. Click **OK**.

Sonar deletes the time or measures you selected.

To delete time when there **is no** audio or MIDI data in the area you want to delete (or if there is data, but you like to drag and drop):

1. Set the **Snap to Grid** value to the unit of time you want to delete. For example, if you want to delete whole measures, set the **Snap to Grid** value to a whole measure.
2. In the Track view, select the clips you want to move.
3. Drag one of the selected clips to its proper destination—the **Drag and Drop Options** dialog box appears.
4. Choose options and click **OK**.

All the selected clips move by the amount that you dragged the mouse.

Stretching and shrinking events

The **Process > Length** and **Process > Fit to Time** commands can be used to stretch or shrink a portion of a project. **Process > Length** lets you stretch or shrink the selection by a fixed percentage and makes the adjustment by altering the individual events. A value of 200 percent, for example, stretches the selection to twice its original length, while a value of 50 percent shrinks the selection to half its original length.

Process > Fit to Time stretches or shrinks the selection so that it ends at a specific time, expressed in either Measure:Beat:Tick (MBT) or Hours:Minutes:Seconds:Frames (SMPTE) format. This command gives you a choice of modifying the events or modifying the underlying tempo. This is useful when you want a portion of a project to have an exact length. The start time of the selection does not change, but the end time is altered as necessary to fit the required time interval.

Both of these commands offer the option to stretch audio clips along with the MIDI information. Sometimes you don't want to adjust the speed of your audio.

Here are some examples:

- ▶ If your project contains background music and a voice-over, you might want to change the tempo of the background music without altering the voice-over
- ▶ If you're trying to modify the speed of some MIDI tracks to match a sampled drum groove, you want to leave the audio unchanged
- ▶ If your audio consists solely of sound effects, you most likely do not want to adjust them

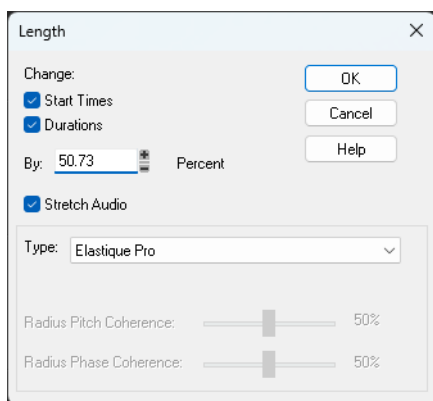
Audio can be stretched or condensed up to a factor of 4 (e.g., it can be shrunk to as little as 25 percent of its original length, or expanded to as much as 400 percent of its original length).

You can also use the **Process > Length** command to alter only the start times or the durations of notes. For example, changing the durations of notes to 50 percent of their original length can create a staccato effect.

To stretch or shrink using percentages

1. Select the events you want to change.
2. Choose **Process > Length** to display the **Length** dialog box.

Figure 361. The **Length** dialog box.



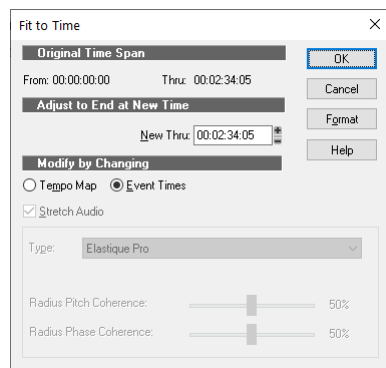
3. Choose to change the **Start Times** and/or **Durations** of selected notes by checking the boxes.
4. If you want to stretch selected audio clips, select the **Stretch Audio** check box. When this check box is enabled, the following option become available:
 - ▶ **Type.** Choose the type of audio data you're stretching. Choose options based on the source material: single voice or instrument versus a group of instruments (ensemble or polyphonic), and how long you want to wait for processing to finish: better quality can take a long time if you're processing several tracks.
5. Use the spinners or type in the desired percent change in length.
6. Click **OK** when you are done.

Sonar modifies the length of selected events.

To stretch or shrink to a specific length

1. Select the events you want to change.
2. Choose **Process > Fit to Time** to display the **Fit to Time** dialog box.

Figure 362. The *Fit to Time* dialog box.






3. Enter the desired end time in the **New Thru** box. Click **Format** to switch between MBT and SMPTE format.
4. Choose one of the following:
 - ▶ **Tempo Map.** Choose this option if you want the tempo to change but not the duration of notes and events. For example, if your clip contains quarter notes, and you want those notes to stay quarter notes even though the elapsed time of the clip changes, choose **Tempo Map**. Sonar alters the tempo but not the events in the track.
 - ▶ **Event Times.** Choose this option if you want the tempo(s) to remain unchanged while note durations and event start times change.

Note: This option is unavailable if your selected data includes any *Groove clips*.

5. If you want to stretch selected audio clips, select the **Stretch Audio** check box. The following option becomes available:
 - ▶ **Type** (disabled unless **Stretch Audio** is checked). Choose options based on the source material: single voice or instrument versus a group of instruments (ensemble or polyphonic), and how long you want to wait for processing to finish: better quality can take a long time if you're processing several tracks.
6. Click **OK** when you are done.

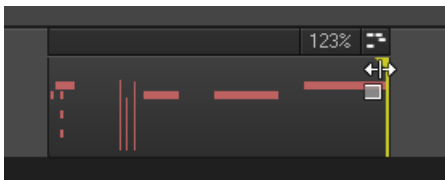
Sonar modifies the length of selected events or changes the tempo map, as you requested.

To stretch MIDI clips

1. Set the track's Edit Filter control to **Clips**.
2. Do *one* of the following:
 - ▶ With the Smart tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.
 - ▶ With the Stretch tool , position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.
 - ▶ With the Edit tool , hold down CTRL+SHIFT and position the pointer over the clip's first half and drag to stretch the beginning, or position the pointer over the clip's second half and drag to stretch the end.

The clip edge turns yellow to indicate the clip will be stretched when you drag.



While dragging, a clip icon in the top right corner of the clip shows the stretch percentage (25% to 400%).



Note: You cannot stretch MIDI Groove clips. If you want to stretch a MIDI Groove clip, you must first either disable the clip's **Groove Clip Looping** property (select the clip and press CTRL+L) or bounce the Groove clip to a new regular MIDI clip (use the Track view **Clips > Bounce to Clip(s)** command).

To stretch Note events

You can stretch the duration of all selected notes in the Piano Roll view and Inline Piano Roll.

1. Set the track's Edit Filter control to **Notes**.
2. Select the Note events you want to stretch. For details, see ["To select MIDI notes"](#) on page 556.
3. Do *one* of the following:
 - ▶ **To stretch all notes proportionally.** With the Smart tool , position the pointer where you want to split the note, then hold down the CTRL key and drag the end of any selected note.
 - ▶ **To stretch all notes to the same absolute duration.** With the Smart tool , position the pointer where you want to split the note, then hold down the SHIFT key and drag the end of any selected note.

Tip: You can easily create tuplets by stretching note events. First draw the desired number of notes, then select them and hold down the CTRL key while you drag the end of any selected note. For example, draw 5 quarter notes, then stretch them to fit in the space of 4 quarter notes.

Reversing notes in a clip

The **Process > Retrograde** command reverses the order of events in a selection. If one or more clips are selected, then the events within each clip are reversed. If several clips are selected from the same track, then the order of the clips is also reversed. You could use this command, for example, to take a scale or other long run of notes and reverse the order in which they are played. The **Process > Retrograde** command does not reverse the contents of audio clips. It only changes their start times. You can use the **Process > Audio > Reverse** command to reverse audio clips.

To reverse the sequence of notes or other events

1. Select the notes you want to reverse.
2. Choose **Process > Retrograde**.

Sonar reverses the order of the selected events.

Adding crescendos and decrescendos

The **Process > Scale Velocity** command lets you create crescendos and decrescendos on those instruments that respond to MIDI velocity. Most such instruments map changes in velocity to changes in note loudness. Many synthesizer patches alter the timbre of the sound as well, so that higher velocities produce brighter, as well as louder, sounds. Changes in velocity also affect the playback of audio clips.

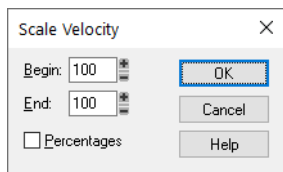
This command lets you set a starting and ending velocity for the entire time range of the selection. Sonar scales the velocity of each event to create a smooth linear change in velocity. As an option, you can enter a starting and ending percentage; existing velocity values are modified by the designated percentage.

You can also edit note velocities in the Notes pane of the Piano Roll view, which lets you draw shapes other than straight line changes. For more information, see [“Adding and editing notes in the Piano Roll”](#) on page 752.

To scale velocities

1. Select the events whose velocity data you want to change.
2. Choose **Process > Scale Velocity** to display the **Scale Velocity** dialog box.

Figure 363. The *Scale Velocity* dialog box.



3. Enter the starting and ending velocity values.
4. Select the **Percentages** check box if the values are percentages.
5. Click **OK** when you are done.

Sonar alters the velocity of selected events.

Changing the timing of a recording

When you record a performance, there may be problems you'd like to correct. For example, the note timing may not have been as accurate as you would like. Or, you may have recorded without using a metronome and strayed from the tempo in one direction or another.

Sonar has two types of commands that you can use to modify the timing of a clip.

The **Quantize** command alters the timing of the notes in your recording so that they fit a time grid. The grid can have fixed time intervals or intervals that are based on some existing note pattern.

The **Fit to Improvisation** command, on the other hand, sets up a series of tempos that fit the material you have recorded. Here's a summary of when to use each type of command:

| Use this command | To do this |
|----------------------|---|
| Quantize | Change the timing of the notes you've recorded to fit with the tempo of a project |
| Fit to Improvisation | Change the tempos of a project to fit with the performance you've recorded |

These two types of commands are discussed in the following topics.

See:

[“Quantizing”](#) on page 788

[“Fit Improvisation”](#) on page 794

Quantizing

Quantizing is one of the most important editing functions in Sonar. You use this feature to correct timing errors you make when recording from a MIDI instrument or to adjust the timing of audio clips.

Very few musicians are capable of performing in perfect time. As you play, you are likely to strike some notes slightly before or after the beat or to hold some notes slightly longer than you intended. The **Quantize** commands can help to correct these types of timing mistakes.

Sonar has two different quantize commands:

| Command | How it works |
|---------------------------|--|
| Process > Quantize | Adjusts the start time and duration of selected notes so that they line up with a fixed size grid |
| Process > Groove Quantize | Lays a grid over an existing piece of music (the <i>groove pattern</i>), and then adjusts the start time, duration, and velocity of selected notes so that they line up with the grid |

These commands have quite a few settings, making them very flexible and powerful. In addition, both of these commands let you create, save, and re-use presets. This means that once you find the settings you like, you can save them and then apply them to other projects in a consistent way.

Resolution

The **resolution** indicates the spacing of the grid. You can use any value from a whole note down to a thirty-second note triplet. You can also specify resolution in clock ticks. A rule of thumb is to select a resolution that matches the smallest note in the region you are quantizing. If you are quantizing a run of sixteenth notes, use a sixteenth note as the resolution. If you are quantizing a mix of sixteenth and eighth notes, you should still use a sixteenth note. At the default timebase of 480 PPQ, 480 clock ticks is equal to quarter-note resolution.

When you use **Groove Quantize**, Sonar creates a grid at the desired resolution on top of the notes in the groove. For example, if the groove contains only quarter notes but you choose sixteenth-note resolution, Sonar builds the grid by dividing the space between each quarter note into four equal sections. In places where the groove file contains no notes, Sonar builds a fixed grid of the desired resolution.

Offset

Normally, the resolution grid is aligned evenly with the start of measures and beats. As an option, you can shift the grid earlier or later by any desired number of clock ticks. If the resolution is a quarter note and you've set the offset to +3 ticks, then a note that is originally near 1:01:000 would be moved to 1:01:003—three ticks beyond the beat boundary.

Duration

As an option, Sonar can adjust the duration of note events so that each note ends one clock tick before the start of the nearest resolution-sized note. This ensures that the notes do not overlap, which can cause problems on some synthesizers. The adjustment may lengthen the duration of some notes and shorten the duration of others.

When you use **Groove Quantize**, the duration adjustment compares the note length to the duration of the sample note in the groove. If no duration information is available, Sonar uses the distance to the start of the groove event closest to the end of the note.

Velocity

The velocity adjustment, which is only available with the **Groove Quantize** command, adjusts the note velocity to the velocity of the corresponding notes in the groove.

Strength

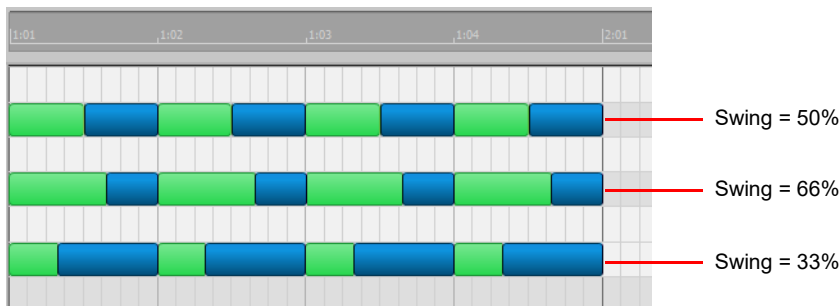
The human ear is tuned to the slight “imperfections” we hear from most musicians. If you quantize a project so that all notes are perfectly in position, it may end up sounding mechanical or rigid. To avoid this, Sonar lets you adjust the **strength** of the adjustment. A strength of 100 percent indicates that all notes are moved so that they are in perfect time, while a strength of 50 percent means that all notes are moved half-way towards the desired position. This lets you “tighten up” the timing as much as you want, without going too far.

The **Groove Quantize** command also lets you control the strength of duration and velocity adjustments. As you work with this command, you will notice that the note start time has a greater effect than the duration on the rhythmic feel of the track. For this reason, changing the starting times (time strength close to 100 percent) has a more noticeable effect than changing durations (duration strength close to 100 percent). However, there are situations in which you might want to change both to avoid ending up with notes that overlap or with unwanted rests.

Swing

Many projects do not have notes positioned on a perfectly even time grid. For example, projects with a swing feel, though they may be written entirely in eighth notes, are often played more like eighth-note triplets, with the first note extended and the second one shortened. The **Swing** option lets you distort the timing grid so each pair of notes is spaced unevenly, giving the quantized material a swing feel.

A swing value of 50 percent (the default) means that the grid points are spaced evenly. A value of 66 percent means that the time between the first and second grid points is twice as long as the time between the second and third points. The following figure illustrates the effect of the swing setting on the timing grid:



Window

When you quantize some portion of a project, you might not want to adjust notes that are very far from the grid. The **window**, or **sensitivity**, setting lets you choose how close to the resolution grid a note must be located for quantize to move it.

A window of 100 percent includes all notes and guarantees that all notes will be shifted to lie exactly on the grid. The window extends half the resolution distance before and after the quantization point. A window of 50 percent extends only a quarter of the way toward the adjacent quantization points.

When you use **Groove Quantize**, you can also perform adjustments on out-of-window events. There are four options:

| Option | How it works |
|------------------------|--|
| Do Not Change | Notes outside the window are not changed. |
| Quantize to Resolution | Notes outside the window are snapped to a regular grid of the specified resolution. |
| Move to Nearest | The window or sensitivity setting is ignored—all notes are moved toward the nearest reference event, regardless of how far off the grid they are located. |
| Scale Time | Sonar finds the two closest events before and after the event in question that are within the window sensitivity and adjusts any bracketed out-of-window events so that their relative timing is the same. This option can uniformly speed up, slow down, or shift out-of-window events. |

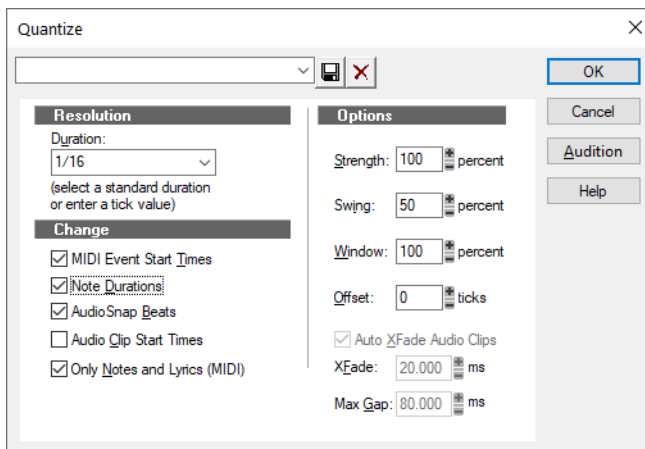
Other settings

If you want, you can restrict the types of events that are affected by the **Quantize** commands to only notes, lyrics, and audio clips. If you choose this option, Sonar will not modify other events, like controllers.

To use the Quantize command

1. Select the material you want to quantize using any of the selection tools and commands.
2. Choose **Process > Quantize** to display the **Quantize** dialog box.

Figure 364. The **Quantize** dialog box.



3. Choose one of your own presets from the list, or enter the settings you want according to the table:

| Setting | What to do |
|------------|--|
| Resolution | Choose a note size or enter the number of clock ticks |
| Change | Check the event types and characteristics you want to change |
| Options | Enter values for Strength, Swing, Window, and Offset |

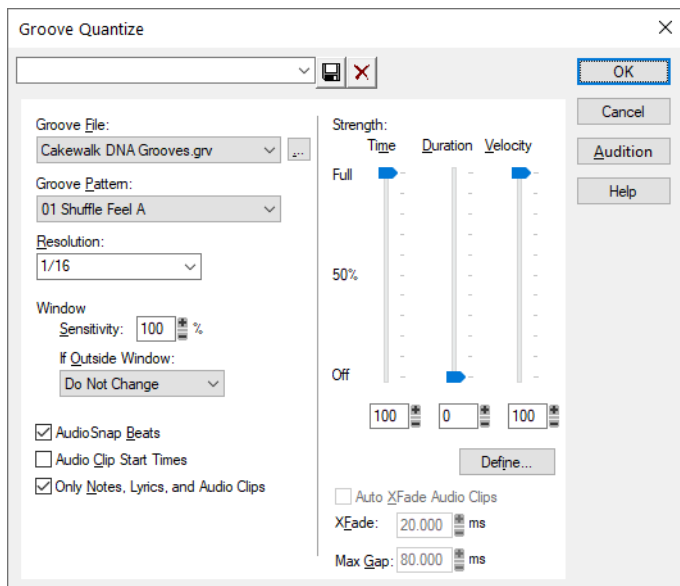
4. Click **Audition** if you want to hear how the quantization will sound; press **Stop** to stop auditioning the change.
5. Make adjustments as necessary.
6. Click **OK** when you are done.

Sonar quantizes the selected MIDI information and audio clips. You can use **Undo** to restore the material to its original state.

To use the Groove Quantize command

1. Select the track or clip you want to quantize, using any of the selection tools and commands.
2. Choose **Process > Groove Quantize** to display the **Groove Quantize** dialog box.

Figure 365. The **Groove Quantize** dialog box.



3. Choose a groove file from the **Groove File** field.
4. Choose a groove pattern from the **Groove Pattern** field.
5. Use the following fields to configure your pattern:

| Setting | What to do |
|------------------------------|---|
| Resolution | Choose a note size or enter the number of clock ticks |
| Window Sensitivity | Enter the window sensitivity value (percentage) |
| If Outside Window | Choose what should happen to events outside the window |
| Only Notes, Lyrics and Audio | Check to prevent MIDI controller, aftertouch, and xRPN data from being adjusted |
| Stretch Audio | Check to stretch audio clips to adjust their duration |
| Strength | Use the sliders or enter values for Note strength, Duration strength, and Velocity strength |

6. Click **Audition** if you want to hear how the quantization will sound; press **Stop** to stop auditioning the change.
7. Make adjustments as necessary.
8. Optionally, type a name in the **Preset** field (located at the top of the dialog box) and click the **Save** button to save your settings.
9. Click **OK** when you are done.

Sonar quantizes the selected MIDI information and audio clips. You can use **Undo** to restore the material to its original state. If you saved your settings, you can apply them to any pattern you want by selecting the pattern and choosing a preset from the **Preset** field. To delete a group of settings, select the group from the **Preset** field and click the **Delete** button.

Defining a groove

To use the groove quantize feature, you must create or choose a small snippet of music—the groove pattern—for Sonar to use as the timing and accent reference. You can use either of the following:

- ▶ A track, clip, or portion of a clip stored on the Clipboard
- ▶ A groove stored in a Sonar groove file

Any MIDI data that you place onto the Clipboard can be used as a groove pattern. With a carefully defined groove pattern, you can give an old project an entirely new feel. If you like the groove pattern you have created, you can save it to a groove file.

Groove files can store one or more groove patterns. Sonar supports two types of groove files:

- ▶ DNA™ grooves, which contain only timing information but are compatible with some other MIDI sequencer software products
- ▶ Sonar's native groove format, which stores timing, duration, and velocity information and can handle longer patterns and longer gaps between quantization points

You can add groove patterns to these files from the Clipboard, edit existing patterns, or delete patterns you do not want to keep. There is no limit to the number of groove patterns that can be stored in a single file. You can organize your grooves into several files or keep them all together in a single file. Groove files have an extension of .grv.

A groove pattern can be as short or long as you like. If the groove pattern is shorter than the material to be quantized, the pattern will be repeated as many times as necessary.

To define a new groove

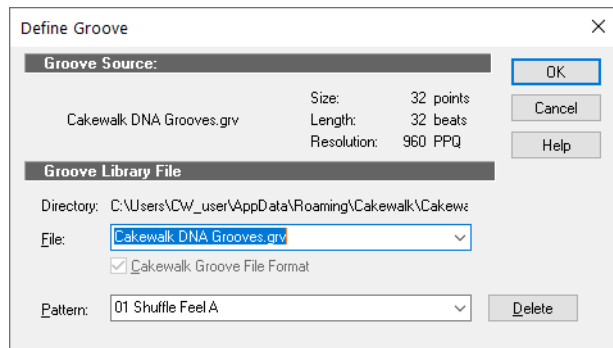
1. Select the music that defines the groove using any of the selection tools and commands.
2. Choose **Edit > Copy** to place the music onto the Clipboard.

You can now use the **Groove Quantize** command with the Clipboard as the “Groove File.”

To save a groove pattern

1. Select the music that defines the groove using any of the selection tools and commands.
2. Choose **Edit > Copy** to place the music onto the Clipboard.
3. Choose **Process > Groove Quantize** to display the **Groove Quantize** dialog box.
4. Choose the **Clipboard** as the groove “Groove File.”
5. Click the **Define** button to display the **Define Groove** dialog box.

Figure 366. The **Define Groove** dialog box.



6. Select an existing groove file, or enter the name for a new groove file.
7. Enter a pattern name, or choose an existing pattern to replace.
8. Click **OK**.
9. If you are replacing a groove, verify that you want to delete the existing version.
10. Click **Close** when you are done to return to the **Groove Quantize** dialog box.

Sonar stores the groove in the file and chooses the new groove as the current groove source.

To copy an existing groove

1. Choose **Process > Groove Quantize** to display the **Groove Quantize** dialog box.
2. Choose the groove file and groove pattern you want to copy.
3. Click the **Define** button to display the **Define Groove** dialog box.
4. Select an existing groove file, or enter the name for a new groove file.
5. Enter a pattern name, or choose an existing pattern to replace.
6. Click **OK**.
7. If you are replacing a groove, verify that you want to delete the existing version.
8. Click **Close** when you are done to return to the **Groove Quantize** dialog box.

Sonar stores the groove on the Clipboard and chooses the new groove as the current groove source.

To delete a groove

1. Choose **Process > Groove Quantize** to display the **Groove Quantize** dialog box.
2. Click the **Define** button to display the **Define Groove** dialog box.
3. Select the file containing the groove to delete.
4. Select the pattern name of the groove.
5. Click the **Delete** button, and confirm that you want to delete the groove pattern.
6. Repeat steps 3 to 5 for each groove you want to delete.
7. Click **Close** when you are done to return to the **Groove Quantize** dialog box.

Groove Quantize tips

Here are some tips to help you with groove quantizing:

Aligning sloppy tracks with a good one. Select the portion of the “good” track that you want to apply to the “sloppy” tracks and copy it to the Clipboard. Select the portion of the sloppy tracks you want to modify. Choose **Process > Groove Quantize**, choose the Clipboard as the groove source, and click **OK**.

Accenting beats in each measure. Create a sample measure containing note events at the desired accent points. Give the notes on the accented beats a greater velocity and the others a lesser velocity. Select the measure, copy it to the Clipboard, and then choose **Process > Groove Quantize**. Set the velocity strength as high as necessary so that the notes get accented the way you want.

Stealing that feeling. Suppose you have a dry piece that was composed and entered into Sonar with a rigid sense of timing (for example, using step recording). You’ve recorded a bass line that has exactly the off-beat rhythmic dynamic you want for the dry piece. You’d like to force your other tracks to share that feel. Copy the bass track to the Clipboard; from the **Groove Quantize** dialog box, select the Clipboard as the groove source; choose a resolution value roughly on the order of the duration of the bass notes and a window of 100 percent. Sonar aligns the melody note events with the nearest bass notes.

Synchronizing rhythm and solo tracks. If you want to preserve the unique rhythm of each track but want to synchronize them together in time, try a larger resolution value and a smaller window. For example, suppose you have one track with a highly stylized drum beat and another track containing a jazz solo with some very nice runs in it. The drum beats fall primarily on quarter notes, but the solo consists of runs of fast notes that aren’t quite sixteenth triplets. Copy the drum track to the Clipboard, and groove quantize using a quarter-note resolution and a window of perhaps 10 percent. Sonar aligns the solo notes near the quarter-note drum beats but maintains the feel of the solo during the fast runs of notes in between.

Correcting off-tempo tracks. Suppose you have both rhythm and melody tracks recorded, but the melody was played erratically. First, copy the rhythm track to the Clipboard. Then use groove quantize with a whole-note resolution, a window of 25 percent or less, and with the **Scale Time** option selected. The **Groove Quantize** command will synchronize the melody track with the groove source at roughly measure boundaries, while maintaining the relative timing of the notes in each measure.

Fixing a bad verse. Copy a good verse to the Clipboard. Then change the selected range to cover only the bad verse. Perform a groove quantize using the Clipboard contents as the groove source. The rhythms of the two verses then match.

Fit Improvisation

Sonar lets you record music from a MIDI controller without requiring that you use a fixed tempo. In fact, if you record without using a metronome, you are very likely to end up with a recording that does not fit onto a fixed tempo grid.

The **Process > Fit Improvisation** command lets you take a recording and create a tempo map (with measure and beat boundaries) that fits what you played. Your performance is not changed in any way, even though the note start times and durations are adjusted to fit the new tempo map. This is important if you later want to use any of Sonar's editing features that depend on a proper tempo map for best results.

To use this command, you must record a reference track containing a single clip that matches your original track or tracks but has only a single note on each beat boundary. You should make sure that the reference track has one event for every single beat, with no extra beats or missing beats. The first beat of the reference track should be at 1:01:000. You can use any editing command to adjust the reference track.


If you want, you can use other types of events as markers on the reference track, such as a sustain pedal. Remember, however, that MIDI sustain pedals generate one event when the pedal is pressed and another when it is released. So if you want to use the sustain pedal for the reference track, keep this in mind. Click down, up, down, up, for one, two, three, four.

Remember that the better the quality of your reference track, the better job the **Fit Improvisation** command can do. You want each of your reference track events to be as close as possible to the beat of the music. Note that some keyboards transmit aftertouch events when you record your reference track. These extra events will prevent **Process > Fit Improvisation** from working properly. Therefore, you should delete these events before using this command, or filter them out when recording the reference track (using **Edit > Preferences > MIDI - Playback and Recording**).

To fit tempos to an improvisation

1. Record the reference track.
2. Select the reference track.
3. If necessary, combine all clips in the reference track into a single clip using the Track view **Clips > Bounce to Clip(s)** command.
4. Choose **Process > Fit Improvisation**.

Sonar adds tempo changes as necessary to fit the tempo grid to the reference track. When you're done, you should mute the reference track, since the reference track events are not rescaled.

 **Note:** *If the resulting tempo grid exceeds 250 beats per minute, you will see an error message. If this happens, you can shorten the start times of each event using the **Process > Length** command, decrease the tempo to compensate for the change, and then try again.*

You can also use the **Set/Measure Beat At Now** command to align a freely played MIDI performance with the Time Ruler.

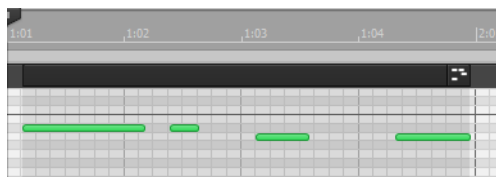
To sync the project tempo to freely played MIDI



If you have recorded a MIDI track without a metronome, you may want to align the project's tempo map with the MIDI performance. The **Set/Measure Beat At Now** command allows you to create new bar lines to fit your project. This command does not stretch audio. It works by adjusting tempo so that measure lines line up with audio transients or MIDI data. The tempo will ramp up/down from the previous tempo change in order to arrive at the required tempo.

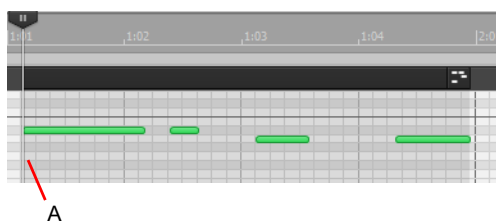
To use the **Set Measure/Beat At Now** command, you need to be able to identify where you want to put the downbeats of each measure, and possibly where you want to place some other beats of the measure, if the tempo varies a lot.

1. Display the MIDI clip that you want the measure/beats to align with in the Inline Piano Roll view: click the MIDI track's Edit Filter control and choose **Notes**. Zoom in enough to see the MIDI data clearly (you can also use the regular Piano Roll view).

 **Tip:** To make it easier to visually align note events with the Time Ruler, drag the MIDI track to the top position so it appears right below the Time Ruler.

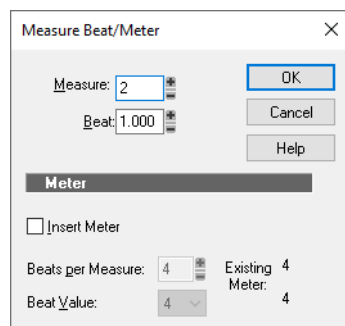


2. If you want other MIDI clips that exist in the project to retain their current M:B:T positions, select the clips, right-click one of them, and choose **Clip Lock > Lock Position** from the pop-up menu.
3. Turn off the **Snap to Grid** button , and use the Select tool  to click the MIDI clip at the place where you want to set a measure or beat. The Now Time cursor moves to the place you clicked:




A. Now Time cursor


4. Choose **Project > Set Measure/Beat at Now** to open the **Measure Beat/Meter** dialog box.



5. Enter the desired measure and beat values, and click **OK**.

 **Note:** Sonar attempts to guess the correct measure/beat, so you usually can just click **OK** to accept the default values.

6. Move the Now Time to the next desired beat (click the start of the next note).

 **Tip:** Press **TAB** to jump to the next note, or **SHIFT+TAB** to jump to the previous note.

7. Choose **Project > Set Measure/Beat at Now** to open the **Measure Beat/Meter** dialog box, enter the desired values, and click **OK**.
8. Repeat steps 6 and 7 until the Time Ruler is correctly aligned.

After you align the Time Ruler to your clip, you can smooth out the tempo changes in the Tempo view, and your clip will retain its M:B:T position.

Snap to Scale

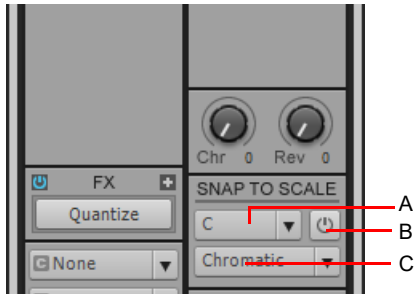
When Snap to Scale is enabled, any notes that you draw in the Piano Roll view (or Inline Piano Roll view) stay within the selected scale. Also, any notes that you move with the Select tool stay within the selected scale. When Snap to Scale is enabled, both Piano Roll views display gray rows at the pitch levels that are not in the selected scale. Also, both the Select tool and the Draw tool display a tuning fork icon when you create or modify notes to show that Snap to Scale is enabled.

You can create custom scales, modify existing ones, and choose how Sonar handles non-scale notes.

To enable or disable Snap to Scale for a single track

- ▶ Open the Track Inspector.

Figure 367. Snap to Scale settings in the Track Inspector.



A. Root Note menu B. Scale Snap button C. Scale menu

Or

- ▶ In the Piano Roll view, in the Track pane, right-click the track that you want to affect, and choose **Enable/Disable Snap to Scale** from the pop-up menu.

To momentarily bypass the Snap to Scale feature

- ▶ Hold down both mouse buttons while you edit.


To choose a root note for a single track

- ▶ Do either of the following:
 - ▶ In the Track Inspector, click the drop-down arrow in a track's **Root Note** control, and choose a root note from the menu that appears.
 - ▶ In the Piano Roll view, right-click a track's name in the Track pane, and choose **Root Note > (name of root note)** from the pop-up menu.

To choose a scale for a single track

- ▶ Do either or the following:
 - ▶ In the Track Inspector, click the drop-down arrow in a track's **Scale** control, and choose a scale note from the menu that appears. The scale options in the menu contain both factory-supplied scales and ones that you create and/or edit.
 - ▶ In the Piano Roll view, right-click a track's name in the Track pane, and choose **Scales > (kind of scale) > (name of scale)** from the pop-up menu.

To create a scale

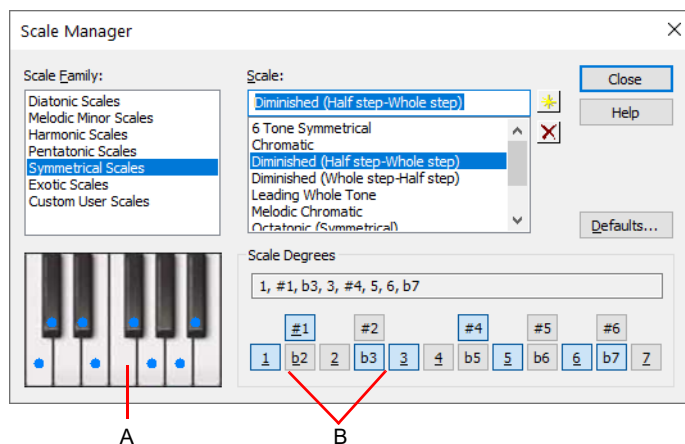
1. Open the **Scale Manager** dialog by clicking the drop-down arrow in the **Scale** menu, and choosing **Scale Manager** from the menu that appears.
2. In the **Scale Family** field, click the scale family that you want your scale to appear under when your scale appears in the **Scale** menu.
3. Click the **Create New Scale** button .

The Scale Manager displays a default name (New Scale “n”) for the new scale, and automatically selects **C** as the root note of the scale.

 **Note:** All scales in the **Scale Manager** dialog box use C as the root note.

4. Edit the name of the new scale by clicking the default name (New Scale “n”) where it appears at the very top of the **Scale** field, and then typing a new name for the scale.
5. Include or exclude individual notes for the scale by clicking either the keys in the keyboard display, or by clicking the scale degree buttons under the **Scale Degrees** field. Included notes appear as blue dots in the keyboard display, as depressed scale degree buttons, and as scale degrees in the **Scale Degrees** field.


Figure 368. The **Scale Manager** dialog box.

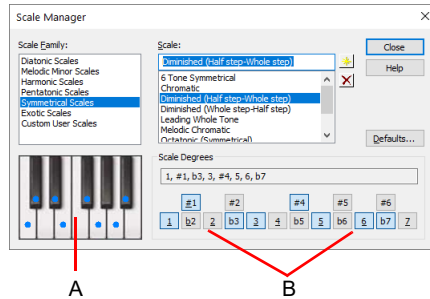


A. Keyboard display **B.** Scale degree buttons

6. When you're through choosing scale degrees, click the **Close** button to save your changes. If you want to delete your scale, just highlight it in the **Scale** field, and click the **Delete** button .

To edit or delete a scale

1. Open the **Scale Manager** dialog box (click the drop-down arrow in the **Scale** menu, and choose **Scale Manager** from the menu, or the right-click menu in the Track pane of the Piano Roll view).
2. In the **Scale Family** field, click the scale family that the desired scale is filed under.
3. Select the desired scale by clicking the scale's name in the **Scale** field. If you want to delete the scale, click the **Delete** button .
4. Include or exclude individual notes for the scale by clicking either the keys in the keyboard display, or by clicking the scale degree buttons under the **Scale Degrees** field. Included notes appear as blue dots in the keyboard display, as depressed scale degree buttons, and as scale degrees in the **Scale Degrees** field.



A. Keyboard display B. Scale degree buttons

5. When you're through choosing scale degrees, click the **Close** button to save your changes.

To restore a scale or scales to factory settings

1. Open the **Scale Manager** dialog box.
2. If you want to restore a particular scale to factory settings, select it in the **Scale** field, click the **Defaults** button, and in the **Scale Defaults** dialog box, select **Restore Current Scale (if factory)**, and click **OK**.
3. If you have deleted a factory-supplied scale and want to replace it with the original version, click the **Defaults** button, and in the **Scale Defaults** dialog box, select **Restore Any Missing Scales**, and click **OK**.
4. If you want to restore all factory-supplied scales to factory settings, click the **Defaults** button, and in the **Scale Defaults** dialog box, select **Restore All Factory Scales**, and click **OK**.

To choose how Sonar handles non-scale notes

1. Open the **Snap Settings** dialog by clicking the drop-down arrow in the **Scale** menu, and choosing **Snap Settings** from the menu that appears.
2. Choose one of the following options:
 - ▶ **Adjust to Next, Higher Note.** If you choose this option, Sonar moves any non-scale note that you move to the next higher note in the selected scale.
 - ▶ **Adjust to Previous, Lower Note.** If you choose this option, Sonar moves any non-scale note that you move to the previous, lower note in the selected scale.
 - ▶ **Adjust to Nearest Note.** If you choose this option, Sonar moves any non-scale note that you move to the note that is closest in pitch in the selected scale.

Searching for events

The events in a project have many different parameters. For example, all MIDI notes have a channel, starting time, pitch, velocity, and duration. Controllers have a controller number and value. Sonar makes it simple to find, select, and modify events that have certain values for specific attributes.

Here are some of the things you can do and the commands that you would use to do them:

| Action | Command |
|---|---------------------------|
| Select all the events in a project that have the specified attributes | Edit > Select > By Filter |
| Modify an existing selection to keep only those events that have the specified attributes | Edit > Select > By Filter |
| Replace all events that meet specified attributes with modified versions of the events | Process > Find/Change |

These capabilities can help you find problem spots or errors in a project or make systematic changes to events that have particular attributes. All of these capabilities rely on the use of an **event filter**, which lets you choose the types of events you want to work with and the range of values in which you are interested.

See:

[“Event filters”](#) on page 800

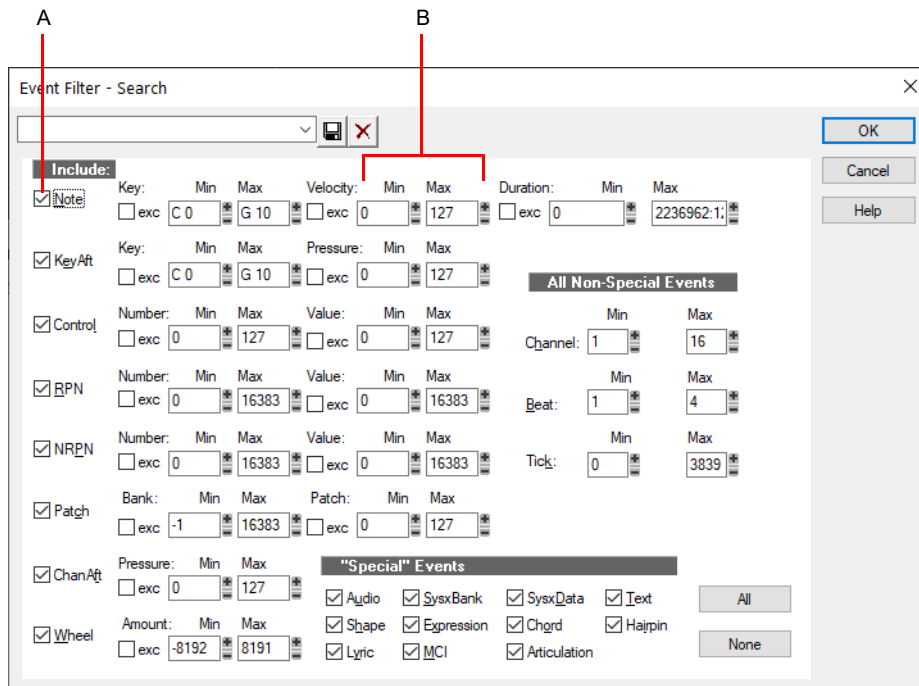
Event filters

When you select individual clips, or select portions of clips by dragging the Time Ruler, you automatically select all the events that fall within the designated time range. Sometimes you need finer control over which events are selected. For example, you might want to:

- ▶ Select the notes that are played in a certain octave, so you can copy them to another track
- ▶ Select and boost the velocity of notes that have a velocity below a certain threshold
- ▶ Find the first patch change event on a particular track
- ▶ Select and change the duration of all notes that occur on the third beat of any measure

The **Event Filter** dialog box looks like this:

Figure 369. The **Event Filter - Search** dialog box.



A. Check to include this type of event **B.** Enter the range of values for the events you want

Different types of events have different parameters, as shown in the table:

| This event type | Has these parameters |
|--------------------|-------------------------------|
| Note | Pitch, velocity, and duration |
| Key Aftertouch | Pitch and pressure value |
| Controller | Controller number and value |
| RPN/NRPN | RPN/NRPN number and value |
| Patch Change | Bank and patch numbers |
| Channel Aftertouch | Pressure value |
| Pitch Wheel | Value |

The event filter only accepts events that meet all the specified ranges. This means that a note event must fall within the pitch range, the velocity range, and the duration range in order to be included. The event filter can also be used to accept events that occur in a range of channel numbers, beats, and clock ticks.

You can choose either to *include* or *exclude* the events that meet the specified criteria. To exclude events within the designated range and select the ones outside the designated range, select the **exc** check box for that value range.

The event filter can also be used to identify several special event types: audio, System Exclusive events, Lyrics, MCI commands, envelope shades, and a few others. You do not enter a range of values for these special events; Sonar finds all events of the types you choose.

The **All** and **None** buttons help you set up the event filter the way you want:


| Click this button | To do this |
|-------------------|--|
| All | Set the event filter to include all events. You can then modify the value ranges to narrow down your search or uncheck the types of events you want to exclude. |
| None | Set the event filter to <i>not</i> include any events. Starting from a blank slate, you can check off the types of events you want to find or select and enter the desired ranges of values. |

In any place in the event filter where you would normally enter a pitch string, you can also enter the pitch by pressing a key on your MIDI keyboard. Also, you can use the question mark in place of the octave number as a wild card. This lets the event filter accept a single note, regardless of the octave. For example, the pitch string C? will match a C in any octave.

Selecting events

The **Edit > Select > By Filter** command is used to refine a selection by applying an event filter to an initial selection. You can use this command any number of times to refine the selection even further. Before using this command, use any of the selection commands and tools to create an initial set of selected event. You can use the **Edit > Select > All** command to select all events in the current view.

The Track view cannot display individual selected events. As a result, the **Edit > Select > By Filter** command will not necessarily change the appearance of the Track view. Sonar applies the event filter rule, but the change is not visible. However, once you change the selection in any way (for example, by clicking on a track number or by clicking in the Time Ruler), the effects of the event filter are erased. If you want to use the filter, you must choose **Edit > Select > By Filter** again and click **OK** to use the same filter values.

 **Note:** *The shading of a clip in the Track view indicates how many of the events in the clip are selected. If the clip is shown in solid black, all events in the clip are selected. If a portion of a clip is shown in medium gray, all the events in that time range are selected. If the clip is shown in light gray, only some of the events in the shaded time range are selected.*

To select events using the Event Filter

1. First, select an initial set of tracks, clips, or events.
2. Choose **Edit > Select > By Filter** to display the **Event Filter** dialog box.
3. Set up the event filter to find the events you want.
4. Click **OK**.

Sonar searches the currently selected events and weeds out those that do not meet the requirements of the event filter.

Example: splitting left-hand and right-hand parts

Suppose you recorded a keyboard riff on Track 1 but want to split the left and right hands apart into separate tracks so you can edit them separately. Suppose that all the right-hand notes are above C4. Here's how to proceed:

1. Select all of Track 1 by clicking on the track number in the Track view.
2. Choose **Edit > Select > By Filter** to display the **Event Filter** dialog box.
3. Click the **None** button to clear the dialog box.
4. Select the **Note** check box, and enter a minimum value of **C4**. The maximum should already be set to **C9**.
5. Click **OK**. Sonar selects all the notes from C4 up.
6. Choose **Edit > Cut** to move the selected notes to the Clipboard.
7. Choose **Edit > Paste** and paste the events to a different track.

Process > Find/Change

The **Process > Find/Change** command is an extremely flexible way of manipulating the data parameters of events. It works something like the search-and-replace function in a word processor but with scaling rather than simple replacement.

This command uses two event filters. The first event filter lets you set up your search criteria. The second event filter is used to define the replacement value ranges. When an event satisfies the search criteria, its parameters are scaled between the search ranges and the replacement ranges. This permits transposition, inversion, key signature changes, and other operations to be accomplished with this one simple command.

In the second **Event Filter** dialog box, the check boxes and value ranges for beats and ticks are ignored. Only the replacement value ranges for the selected event types are used.

The **Process > Find/Change** command understands a wild card octave number in the second event filter to mean, "replace the original note with a different note in the original octave." Using octave wild cards for both the search and replacement event filters lets you, for instance, change all E-flats to E-naturals, preserving the octave of each note.

A few examples will illustrate some of the many uses of the **Process > Find/Change** command. These examples apply to the note event type, though the command can be used on any type of event.

| Parameter | Search range | Replacement range | Effect |
|-------------|--------------------------|---------------------------|--|
| Pitch (key) | From C2 to C4 | From C4 to C6 | Transposes all notes in the search range up two octaves |
| Pitch | From E2 to E2 | From Eb2 to Eb2 | Converts all Es in octave 2 to Eb in the same octave |
| Pitch | From E? to E? | From Eb? to Eb? | Converts all Es in all octaves to Eb in the same octave |
| Pitch | From E? to E? | From E? to Eb5 | Converts all Es to Eb in octave 5 |
| Pitch | From C1 to C8 | From C8 to C1 | Inverts all the notes in the specified range |
| Velocity | From 0 to 127 | From 80 to 127 | Compresses the velocity values into a narrower range |
| Velocity | From 0 to 127 | From 127 to 0 | Inverts the velocity values (makes loud notes soft, and soft notes loud) |
| Duration | From 0:01:00 to 0:02:000 | From 0:01:000 to 0:01:000 | Converts all notes that are between a quarter note and half note in length, and makes them all quarter notes |
| Channel | From 1 to 1 | From 2 to 2 | Changes all events on MIDI channel 1 to MIDI channel 2 |
| Channel | From 1 to 16 | From 4 to 4 | Reassigns all events to MIDI channel 4 |


Controllers, RPNs, NRPNS, and automation data

Sonar projects contain a lot more information than the notes and digital audio files that are at the heart of your work. Controllers, RPNs, and NRPNS (xRPNs, for short) are special types of events used by MIDI software and hardware to control the details of how MIDI music is played. Automation data are used to adjust volume, pan, and other parameters of MIDI and audio tracks on the fly while playback is in progress.

Sonar lets you enter or edit controller, xRPN, and automation data in several ways:

- ▶ Using envelopes in the Track view
- ▶ Using the Piano Roll view and Inline Piano Roll view
- ▶ Using the **Insert > Series of Controllers** command
- ▶ Editing controller events in the Event List view

Editing data in the Track view's Clips pane or the Piano Roll view gives you great flexibility. You can examine the controllers in graphical form and edit them even while recording or playback is in progress. This means you can loop over a portion of your project and hear any change you make on the next loop.

 **Note:** MIDI envelopes you create in the Piano Roll view and MIDI envelopes you create in the Track view Clips pane are actually separate envelopes, even if they control the same parameter. Both kinds of envelopes are visible in the Clips pane, and should generally not be used to control the same parameter. You can convert Piano Roll view envelopes to Track view envelopes by selecting the time range and tracks that the Piano Roll envelopes occupy, and using the Track view **Clips > Convert MIDI Controllers to Envelopes** command. For details, see [“Converting MIDI controllers to envelopes”](#) on page 1189.

For more information about automation, see [“Automation”](#) on page 1163 and [“Mixing”](#) on page 911. For more information about the Event List view, see [“The Event List view”](#) on page 805.

See also:

[“Adding and editing controllers in the Piano Roll”](#) on page 761


Controllers

Controllers are the MIDI events such as volume, sustain pedal, and pan that you use to change the sound while you're playing. You can enter controller data from within Sonar, or record them from external devices such as MIDI keyboards.

Controllers let you control the detail and character of your music. Say you're playing a guitar sound on your synthesizer, but it sounds lifeless and dull. That's partly because a guitar player doesn't just play notes one after another—he often bends or slides on the strings to put emotion into his playing. You can use controllers in the same way, creating bends, volume swells, and other effects that make sounds more realistic and more fun to listen to.

Your computer can work the controllers on your electronic instrument by sending MIDI Controller messages. The MIDI specification allows for 128 different types of controllers, many of which are used for standard purposes. For example, controller 7 is normally used for volume events, and controller 10 is normally used for pan. Every controller can take on a value ranging from 0 to 127.

The Piano Roll contains several drop-down lists that let you choose the controller you want to see and edit. The contents of these lists depend on the output and channel settings and on the instrument assigned to that output and channel. Different instruments use controllers in different ways. See [“Instrument definitions”](#) on page 1265.

 **Note:** Sonar has automatic searchback for all continuous controller data to ensure that the correct controller values are in effect regardless of where you start playback. Suppose you start playback halfway through a project. Sonar searches back from that point to find any earlier controller values that should still apply.

RPNs and NRPNs

RPNs (Registered Parameter Numbers) and NRPNs (Non-Registered Parameter Numbers) are similar to controllers, except that both the parameter number and data value can be any number between 0 and 16,383.

When RPNs and NRPNs are transmitted via MIDI or stored in a standard MIDI file, they are converted into four separate controller messages. Sonar detects incoming xRPN messages from MIDI inputs or files and reassembles them into a single RPN or NRPN event. This provides the convenience of single RPN or NRPN events in Sonar plus compatibility with existing files, equipment, and software. The following table shows the controller numbers Sonar uses for RPN and NRPN events.

| Message | Parameter number MSB Controller | Parameter number LSB Controller | Data value MSB Controller | Data value LSB Controller |
|---------|---------------------------------|---------------------------------|---------------------------|---------------------------|
| RPN | 101 | 100 | 6 | 38 |
| NRPN | 99 | 98 | 6 | 38 |

Automation data

The Track and Console views allow you to record automation data that define changes in volume, pan and many other parameters throughout a project.

The Track view allows you to create envelopes to adjust several parameters. For more about automation, see [“Automation”](#) on page 1163.

Velocity, Pitch Wheel, and Aftertouch

Sonar lets you display and edit several other types of data the same way you do controller data. These data include:

- ▶ MIDI pitch wheel or pitch-bend messages
- ▶ MIDI channel aftertouch (ChanAft) values
- ▶ MIDI key aftertouch (KeyAft) values

Remember that note velocity is an attribute of each note and not a completely separate event. You cannot add or remove velocity events in the Notes pane, but you can use the draw tool to adjust the velocity values for existing notes. You can also edit velocities with the **Process > Scale Velocity** command. For more information, see [“Adding crescendos and decrescendos”](#) on page 787. You can edit individual note velocities in the **Note Properties** dialog box, described in [“Changing note properties”](#) on page 1240.

The Event List view

The Event List view shows events in a list format. You can insert, delete, or modify any kind of event, including notes, pitch-wheel data, velocity, MIDI controllers, patch changes, Wave files, lyrics, text strings, MCI commands, System Exclusive meta-events, and more.

To open the Event List view, do *one* of the following:

- ▶ Select one or more tracks and choose **Views > Event List**.
- ▶ Right-click a clip in the Clips pane and choose **Views > Event List** on the pop-up menu.
- ▶ Press ALT+8.

Figure 370. The Event List view.

| Trk | HMSF | MBT | Ch | Kind | Data |
|-----|-------------|----------|----|------|------|
| 2 | 00:00:01:23 | 1:04:024 | 1 | Note | G 3 |
| 2 | 00:00:01:23 | 1:04:024 | 1 | Note | G 5 |
| 2 | 00:00:01:27 | 1:04:047 | 1 | Note | B 3 |
| 2 | 00:00:01:27 | 1:04:047 | 1 | Note | B 5 |
| 2 | 00:00:02:01 | 1:04:071 | 1 | Note | D 4 |
| 2 | 00:00:02:01 | 1:04:071 | 1 | Note | D 6 |
| 2 | 00:00:02:05 | 1:04:094 | 1 | Note | G 3 |
| 2 | 00:00:02:05 | 1:04:095 | 1 | Note | G 5 |
| 2 | 00:00:02:09 | 2:01:022 | 1 | Note | B 3 |
| 2 | 00:00:02:09 | 2:01:023 | 1 | Note | B 5 |
| 2 | 00:00:02:13 | 2:01:046 | 1 | Note | D 4 |
| 2 | 00:00:02:13 | 2:01:047 | 1 | Note | D 6 |
| 2 | 00:00:02:18 | 2:01:071 | 1 | Note | G 5 |
| 2 | 00:00:02:18 | 2:01:071 | 1 | Note | G 3 |
| 2 | 00:00:02:21 | 2:01:094 | 1 | Note | B 5 |
| 2 | 00:00:02:21 | 2:01:094 | 1 | Note | B 3 |
| 2 | 00:00:02:26 | 2:02:022 | 1 | Note | D 4 |
| 2 | 00:00:02:26 | 2:02:023 | 1 | Note | D 6 |
| 2 | 00:00:03:04 | 2:02:071 | 1 | Note | A 3 |
| 2 | 00:00:03:04 | 2:02:071 | 1 | Note | A 5 |
| 2 | 00:00:03:12 | 2:03:023 | 1 | Note | C 4 |
| 2 | 00:00:03:12 | 2:03:024 | 1 | Note | C 6 |
| 2 | 00:00:03:20 | 2:03:071 | 1 | Note | E 4 |
| 2 | 00:00:03:20 | 2:03:072 | 1 | Note | E 6 |
| 2 | 00:00:03:28 | 2:04:023 | 1 | Note | A 5 |
| 2 | 00:00:03:29 | 2:04:024 | 1 | Note | A 3 |
| 2 | 00:00:04:03 | 2:04:047 | 1 | Note | C 6 |
| 2 | 00:00:04:03 | 2:04:047 | 1 | Note | C 4 |

A. Menu B. Track C. This event is selected D. Event time E. Event channel F. Event type

The events in the selected tracks are listed one per line, from top to bottom. As you move the highlight through the event list, Sonar updates the Now marker (time display). During playback, the event list scrolls to display the events at the current time. The current event is centered in the Event List during playback, and the highlight is on the correct event when playback stops. Any time you change the Now time, the event list is updated and the highlight is moved to the event that will be played next.

When the Event List view includes more than one track, events are mixed together in chronological order. For example, if you select tracks 1 and 3 when you open the Event List view, you see a single list of intermingled events from tracks 1 and 3. You can have any number of Event List views, each containing any number of tracks, open at the same time. You can change the tracks shown in the Event List view by clicking **Tracks** menu and choosing the tracks you want.

See:

[“Event List buttons and overview”](#) on page 806

[“Event List display filter”](#) on page 807

[“Editing events and event parameters”](#) on page 808



[“Additional event information”](#) on page 809

Event List buttons and overview

Each line of the Event List view shows a single event along with all of its parameters. There are many different types of events. All share the following parameters:

- ▶ The time of the event, displayed in SMPTE (hours:minutes:seconds:frames) format
- ▶ The time of the event, displayed in MBT (measures:beats:ticks) format
- ▶ The event type, or **kind** of event

The remaining parameters vary by event type. You can hide or show each kind of event via the Event List view **View** menu or by checking its check box in the **Event Manager** dialog box. Here is a summary listing of the parameters that apply to each type of event.

| Short name | Type of event | Parameters |
|--|---|--|
| Note | MIDI note | Pitch (MIDI key number), velocity (0-127), duration (beats:ticks or simply ticks), MIDI channel (1-16) |
| KeyAft | MIDI key aftertouch | Pitch (MIDI key number), pressure amount (0-127), MIDI channel (1-16) |
| Control | MIDI controller change | Controller number (0-127), controller value (0-127), MIDI channel (1-16) |
| Patch | MIDI patch change | Bank select method, bank number, number or name of the patch, MIDI channel (1-16) |
| ChanAft | MIDI channel aftertouch | Pressure amount (0-127), MIDI channel (1-16) |
| Wheel | MIDI pitch wheel position | Wheel position (-8192 to 8191, where the center is 0) |
| RPN | Registered Parameter Number | Parameter number (0-16383), parameter value (0-16383), MIDI channel (1-16) |
| NRPN | Non-registered Parameter Number | Parameter number (0-16383), parameter value (0-16383), MIDI channel (1-16) |
| Sysx Bank | System Exclusive data bank | Sysx bank number (0-8191) |
| Sysx Data | System Exclusive data message | Sysx message up to 255 bytes long |
| Text | Text | Text |
| Lyric | Lyric | Text (a single word or syllable) |
| MCIcmd | Windows Media Control Interface (MCI) command | MCI command text |
| Wave Audio | Digital audio wave | Name, velocity (0-127), and number of samples |
| Shape Events | Automation graph segments made up of a solid line between two nodes | Change in values, kind of shape, and length in MBT format. Note: Shape events cannot be edited, only deleted. |
| Expression | Staff view expression marking | Text of expression mark |
| Hairpin | Staff view dynamics marking | Direction (crescendo or diminuendo) and duration |
| Chord | Staff view chord symbol | The name of the chord |
| Event List Manager | Opens Event Manager dialog box | Shows or hides various kinds of events |
| Insert Event  | Inserts a copy of highlighted event—double-click the event's Kind parameter to change it to the kind of event you want | Whatever the highlighted event's parameters are |
| Delete Event  | Deletes the highlighted event | Whatever the highlighted event's parameters are |

Here are some notes about events and their parameters:

- ▶ The Channel parameter in the Track view can force an event to play on a different MIDI channel from the one shown in the event list.
- ▶ Pedal marks entered in the Staff view are displayed in the Event List view as controller events (64).
- ▶ Many keyboards do not support key aftertouch and channel aftertouch. Consult the *User's Guide* for your keyboard for more information.
- ▶ When you double-click the value of a patch event, Sonar displays the **Bank/Patch Change** dialog box. For more information about bank and patch changes, “[To insert a bank/patch change](#)” on page 232.
- ▶ See “[System exclusive data](#)” on page 1281, for more information about System Exclusive banks.
- ▶ See “[Editing audio](#)” on page 861, for more information about audio clips.

Selecting events in the Event List view

The following table describes how to select events in the Event List view.

| To do this | Do this |
|---|---|
| Select a single event | Click on the event. |
| Select multiple, contiguous events | Select the first event, hold the SHIFT key down and click the last event. |
| Select multiple, contiguous events using the arrow keys | Hold down the CTRL and SHIFT keys while pressing the up or down arrows. |
| Select multiple, non-contiguous events | Select an event, hold the CTRL key while selecting additional events |

Event List display filter

You can configure the Event List view to display different event types, as described in the following table.

| To do this | Do this |
|---------------------------------|--|
| Hide events of a certain type | Select the event type in the Event List view View menu, in the Event List view pop-up menu, or in the Event Manager. To display a type of event, deselect it. |
| Open the Event Manager | Click the Event List view View menu and choose Event Manager . |
| Show or hide slip-edited events | As a default, if you slip edit the boundaries of a clip, all events outside those boundaries are hidden in the Event List view. If you want to see these events, click the Event List view Tracks menu and choose Show Cropped . Note: You can not edit slip-edited material in the Event List view. |

Editing events and event parameters


The Event List view lets you add, delete, or change events one by one. You can also print the list of events or audition the events one at a time to see how they sound.

You can change the parameters of any event by moving the rectangular highlight to the cell you want to change and doing one of the following:


- ▶ Type a new value and then press ENTER.
- ▶ Press the - and + keys on the numeric keypad to decrease or increase values by a small amount.
- ▶ Press the [and] keys to decrease or increase values by a larger amount.
- ▶ Click and hold the mouse button, and then drag the mouse up or down to change the value by a small amount.
- ▶ Click and hold both mouse buttons, and then drag the mouse up or down to change the value by a larger amount.
- ▶ Double-click a cell, and then enter or choose a new value.

If you change the time of an event, it may also change its position in the event list. The Event List view follows that event to its new location.

If you try to change the event type (kind of event), Sonar lets you choose the kind of event you want from a dialog box. When you change one kind of MIDI event into another kind of MIDI event, Sonar preserves the parameters as fully as possible.


 **Note:** *Shape events cannot be edited, only deleted.*

To insert a new event

1. Move the highlight (use the mouse or arrow keys) to the point at which you want to insert an event.
2. Press INSERT, or click . Sonar makes a copy of the highlighted event.
3. Change the event to the kind of event you need by double-clicking the name of the event that's listed in the Kind column. The **Kind of Event** dialog box appears.
4. Choose what kind of event you want and click **OK**. Sonar changes the highlighted event to the kind you chose.
5. Edit the event time and other parameter values as required.

If the Event List is initially empty, pressing the INSERT key creates a default note event.

To delete an event

1. Move the highlight (use the mouse or arrow keys) to the event you want to delete.
2. Press DELETE, or click .

Sonar deletes the event.

To delete several events

1. Select the events you want to delete by clicking, dragging, or CTRL or SHIFT-clicking in the first column of the Event List view.
2. Choose **Edit > Cut**.

Sonar deletes the selected events.

To print the Event List

1. Choose **File > Print Preview** to display a preview of the printed event listing.
2. Click the **Zoom** button (or just click the page) to zoom in and out, and use the PAGE UP and PAGE DOWN to review the pages.
3. Click **Print** to print the event list, or click **Close** to close the Preview window without printing.

To play events step by step

1. Using the keyboard, hold the CTRL and ALT keys and press the SPACEBAR to play the currently highlighted event. If the event is a note event, it plays until you release the SPACEBAR.
2. When you release the SPACEBAR, the highlight moves to the next event.
3. Continue pressing the SPACEBAR to play events one by one.
4. To edit the last event you heard, release the ALT key, then release the CTRL key.

The highlight moves back to the last event you heard, so you can make changes. You can also audition a single event using the mouse. CTRL-click on an event to play the event. If the event is a note or Wave event, it plays until you release the mouse button.

Additional event information

Note Events. There are three values parameters for note events:

- ▶ A pitch, which represents the MIDI key number as a note and an octave.
- ▶ A velocity (0–127), which is how fast the key is struck. Some keyboards don't transmit or receive velocity messages.
- ▶ A duration, which is how long the note lasts. This amount is shown in beats:ticks format. (If the note lasts less than one beat, then only the number of ticks is shown.)

Note names may also represent percussion instruments, and lists of such note names are sometimes associated with a particular percussion patch. The note C3, for example, may really be "kick drum." If a patch is associated with a percussion note name list, the name of the percussion instrument appears in Event List view rather than a note and an octave from the piano keyboard.

Sonar uses the following notation to display flats and sharps in this and other views:

| Character | Meaning |
|-----------|--------------|
| b | flat |
| # | sharp |
| " | double flat |
| x | double sharp |

MCIcmd events

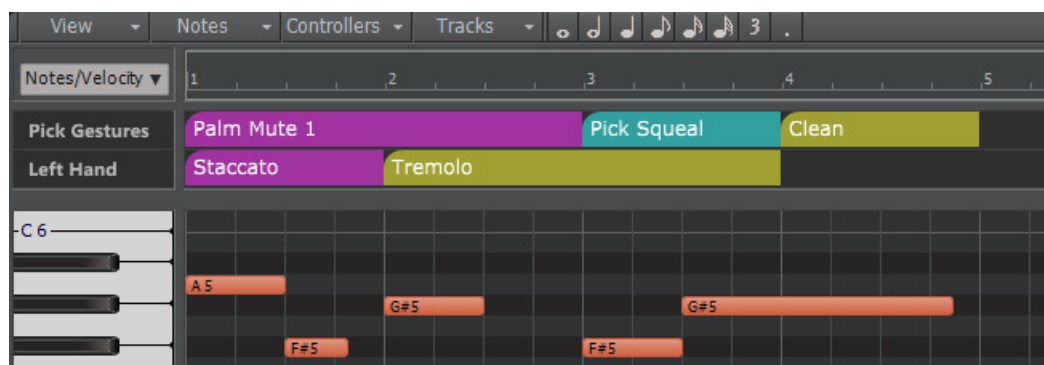
Media Control Interface (MCI) commands are special events that let you control other multimedia hardware and software (e.g., CD-ROM drives, laserdiscs, sound cards, animations, video) during playback. MCI commands are part of the multimedia extensions in Windows. MCIcmd events have one parameter—the command line text of the MCI command. Here are some examples:

| This command | Does this |
|---|---|
| PLAY C:\Train.wav | Plays the Wave file <code>Train.wav</code> |
| PLAY C:\Videos\Vacation.avi | Plays the video file <code>Vacation.avi</code> from the VIDEOS folder |
| SET CDAUDIO TIME FORMAT TMSF PLAY CDAUDIO 3 | Plays a specific track from the CD drive |
| STOP CDAUDIO | Stops the CD from playing |

While MCI commands can be used to play Wave files, these files are played at their normal speed and are not necessarily synchronized with MIDI or other audio data. By contrast, Wave audio clips are played in lock-step synchronization with MIDI and other audio data.

For complete documentation of Windows MCI commands, search for MCI on the Microsoft website (www.microsoft.com).

Articulation maps



Articulation maps are a universal way to deal with expressions/articulations in VST instruments or hardware MIDI instruments that may be controlled by various methods including:

- ▶ Note “key switches”
- ▶ The velocity of a note
- ▶ Control change events
- ▶ Grouping of patches across different MIDI channels (e.g. legato strings patch on ch 1, pizzicato patch on ch 2, etc.)

If you work with sample libraries and virtual instruments, articulation maps are sure to improve your MIDI and articulation/keyswitch workflow.

Recreating a convincing performance with sample libraries and virtual instruments can be a difficult task. The process is made somewhat easier if the sampled instrument includes a range of performance articulations, which is commonly controlled via “keyswitches”. These are used to trigger different sample layers that contain the various performance options. Sonar’s support for articulation maps make it easy to work with articulations and keyswitches.

Articulation maps provide a much simpler way of switching articulations, without having to manually edit MIDI events in the track. All articulations appear neatly at the top of the Piano Roll view instead of spread across the Notes pane, which helps you to better visualize and edit the articulations and keyswitches.

When recording, you can focus on the actual performance — getting the right notes, rather than building expression into the performance — then use articulations to add expression after the basic performance has been recorded. Adding articulations as part of the editing process is often easier than trying to play keyswitches in live via your keyboard.

Articulations do either, or both, of the following:

- ▶ Trigger new MIDI events (**Generate New MIDI Events** in the Articulation Map Editor)
- ▶ Alter existing MIDI events (**Transform Existing MIDI Events** in the Articulation Map Editor)

Articulations that are added to MIDI and Instrument tracks are automatically applied during playback.

An Articulation map is a collection of up to 255 articulations, normally associated with a single VSTi or sample library. Each articulation has a collection of MIDI Events to send out and/or a collection MIDI Transforms to apply to existing MIDI data.

Sonar includes a few general-purpose articulation maps that let you experiment with the feature. You can create your own articulation maps, or download maps for orchestra libraries and virtual instruments.

Sonar can import Cubase expression maps, so you can get started quickly by downloading maps for popular instrument libraries such as Vienna Symphonic Library, Garritan, Kontakt, etc. See [“Importing articulation maps”](#) on page 822.

See:

[“Using Articulation Maps”](#) on page 812

[“Editing articulations”](#) on page 814

[“The Articulation Map Editor”](#) on page 815

[“Creating an articulation map”](#) on page 820

[“Modifying an existing articulation map”](#) on page 821

[“Importing articulation maps”](#) on page 822

[“Exporting articulation maps”](#) on page 823

[“Applying articulations”](#) on page 823

[“Live articulations”](#) on page 825

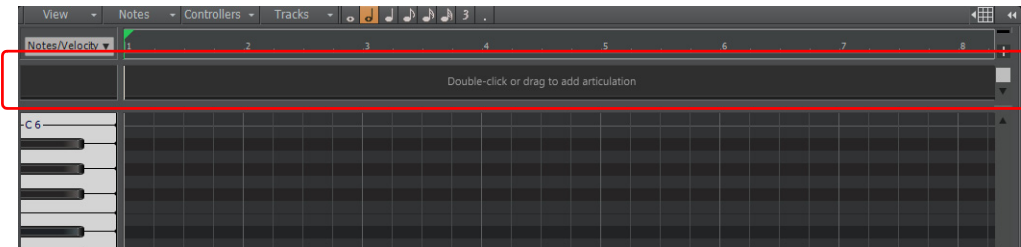
[“Extracting keyswitch articulations from existing MIDI data”](#) on page 826

Using Articulation Maps

Articulations are shown in a new Articulations pane at the top of the Piano Roll view. You can also view articulation events in the Event List view.

To show/hide the Articulations pane, click the Piano Roll view **View** menu and select **Show/Hide Articulations Pane**.

Figure 371. Articulations pane



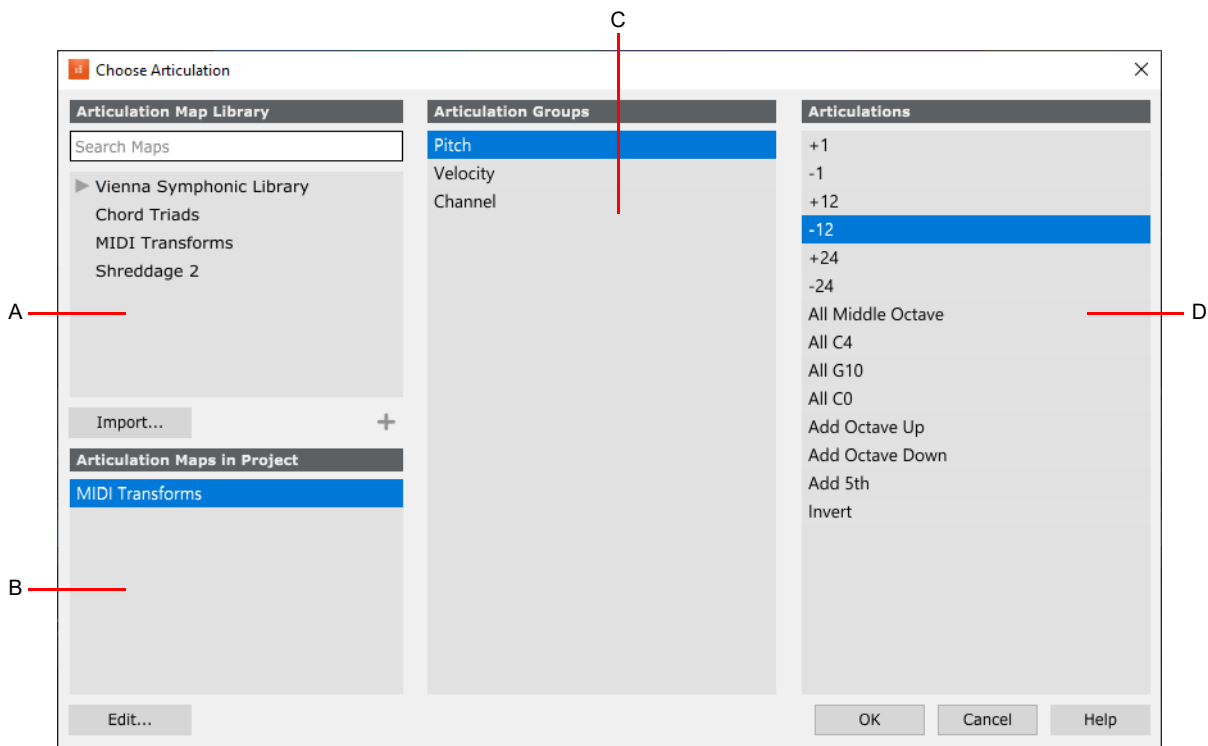
Inserting articulations in the Piano Roll view

To insert an articulation, do one of the following:

- ▶ Drag in the Articulations pane as if you are drawing a note event
- ▶ Double-click in the Articulations pane
- ▶ Right-click in the Articulations pane and select **Insert Articulation At Now Time**

The **Choose Articulation** dialog appears.

Figure 372. The **Choose Articulation** dialog box



A. All available articulation maps; double-click to add map to project B. Articulation maps in the current project C. Groups D. Articulations in the selected group

The **Articulation Map Library** section in the top left corner shows all articulation map files (.artmap) that are stored in the C:\Cakewalk Content\Sonar\Articulation Maps folder.

Articulation maps are project based, so you must add the articulation map(s) you want to use to the project. To do so, double-click the articulation map name, or select the articulation map and click the **+** button. The articulation map is copied to the **Articulation Maps in Project** section.

Articulations in a map are organized into groups. Groups in the selected map are shown in the **Articulation Groups** section. Articulations that are mutually exclusive can be grouped together, so they only occupy a single lane in the Articulations pane. Articulations cannot overlap in the same group/lane.

A single articulation map can contain multiple groups, each containing multiple articulations. Articulations are organized as follows:

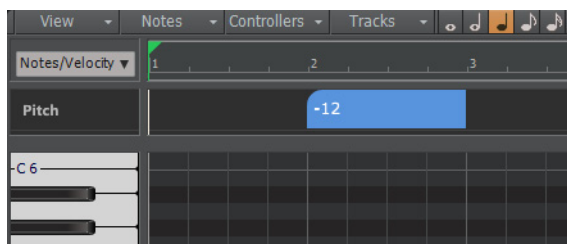
- ▶ Articulation map
 - ▶ Group(s)
 - Articulation(s)

For example:

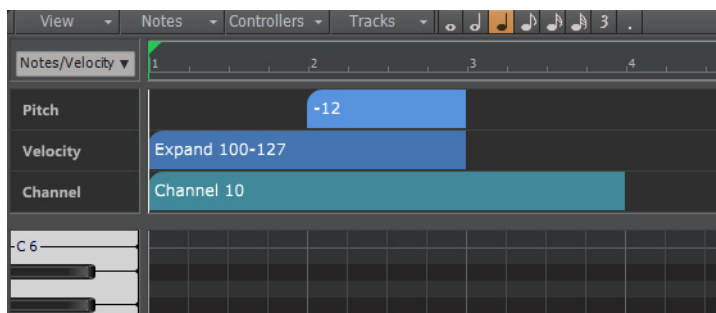
- ▶ MIDI Transforms
 - ▶ Pitch
 - Up Octave
 - Down Octave
 - ▶ Velocity
 - Increase by 20
 - Decrease by 20

Select the group that contains the articulation you want to use, then select the desired articulation and click **OK**.

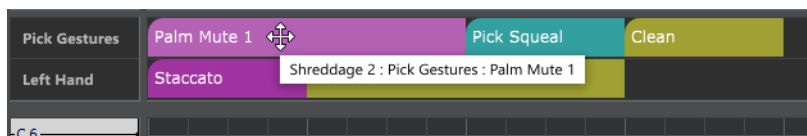
The articulation now appears in the Articulations pane. The group name appears as the tile of the lane/row.



Repeat the above steps to add additional articulations. Articulations in different groups will appear in separate lanes.



Each lane's tooltip shows the name of the parent map and group.



See:

- “Editing articulations” on page 814
- “The Articulation Map Editor” on page 815
- “Creating an articulation map” on page 820
- “Modifying an existing articulation map” on page 821
- “Importing articulation maps” on page 822
- “Exporting articulation maps” on page 823
- “Applying articulations” on page 823
- “Live articulations” on page 825
- “Extracting keyswitch articulations from existing MIDI data” on page 826
- “Articulation maps” on page 810

Editing articulations

You can edit articulations much like Arranger Track sections (drag, resize, merge, etc.). However, articulations cannot be dragged across lanes/groups.


Reassigning existing articulations

To reassign an articulation to another articulation within the same group, right-click the articulation, point to **Reassign**, then select the desired articulation.

To reassign an articulation to another articulation in a different group, double-click the articulation to open the **Choose Articulation** dialog box, then select the desired articulation.

Editing articulation properties

To edit an articulation’s MIDI messages, name, or color, right-click the articulation and select **Edit Articulation Maps**. The Articulation Map Editor opens with the selected articulation already highlighted.

 **Note:** *By default, selecting a clip also selects underlying articulations. To disable automatic selection of articulations when selecting clips, click the Track view **Options** menu and clear the **Select Track Articulations with Clips** option.*

Specifying an articulation’s MIDI channel

By default, a triggered articulation will use the MIDI channel that is defined in the Articulation Map Editor. To follow the track’s forced MIDI Channel (if set), or the MIDI channel of the articulation section event as specified in the articulation context menu, set the **Chan** value to **Follow**.

See:

- “Using Articulation Maps” on page 812
- “The Articulation Map Editor” on page 815
- “Creating an articulation map” on page 820
- “Modifying an existing articulation map” on page 821
- “Importing articulation maps” on page 822
- “Exporting articulation maps” on page 823
- “Applying articulations” on page 823
- “Live articulations” on page 825
- “Extracting keyswitch articulations from existing MIDI data” on page 826
- “Articulation maps” on page 810

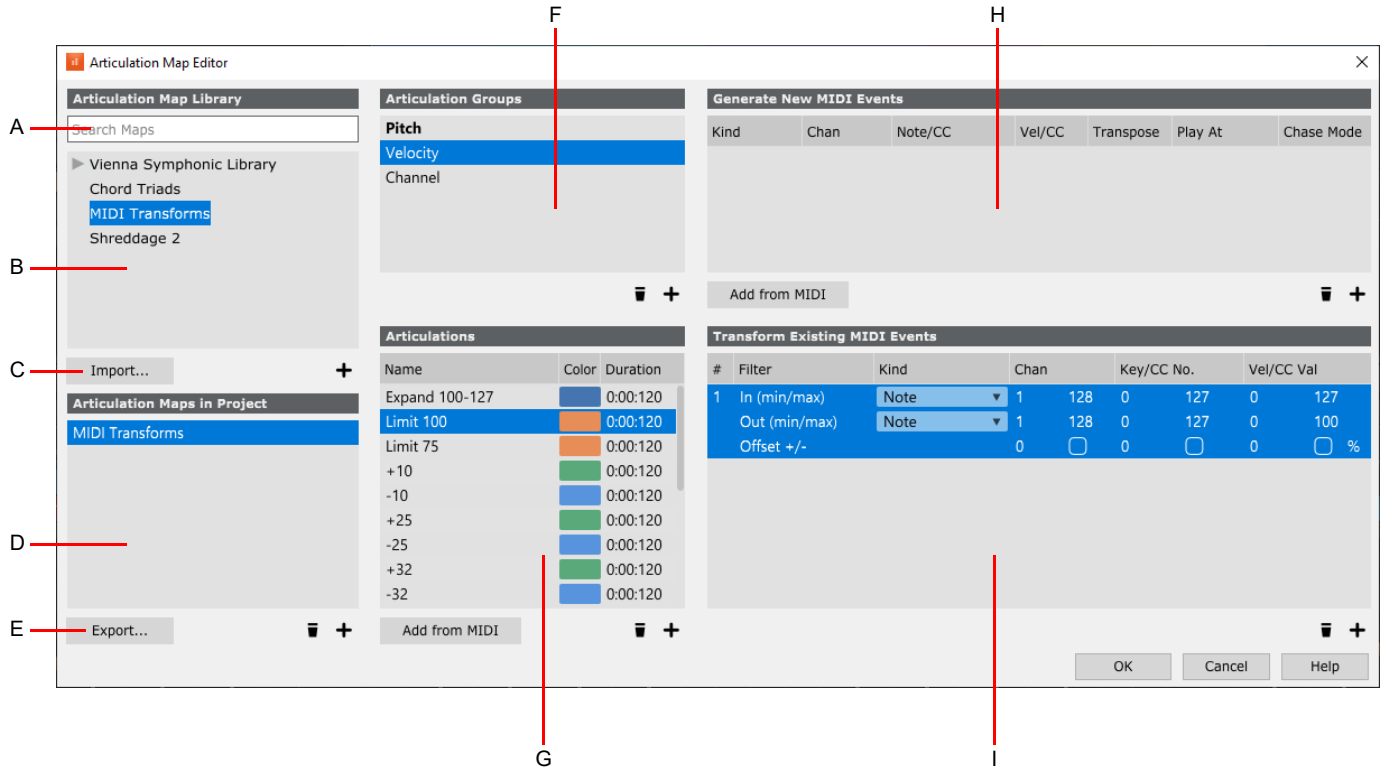
The Articulation Map Editor

The Articulation Map Editor allows you to modify existing maps or create new maps. You can create simple or sophisticated key switch and controller switch definitions, and define output transformations.

To open the editor, do one of the following:

- ▶ Right-click in the Articulations pane and select **Edit Articulation Maps**
- ▶ Click the Piano Roll view **View** menu and select **Edit Articulation Maps**

Figure 373. *The Articulation Map Editor*

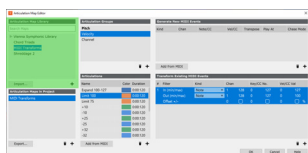


A. Search filter for the map library **B.** All available articulation maps; double-click to add map to project **C.** Import articulation maps **D.** Articulation maps in the current project **E.** Export the selected articulation map **F.** Create groups for mutually exclusive articulations **G.** Articulations in the selected group **H.** The selected articulation's generated MIDI events **I.** The selected articulation's transformed MIDI events

The Articulation Map Editor consists of several sections, as described below. In general, the workflow goes from left to right, top to bottom.

In use articulations are shown as bold text in the Articulation Map Editor.

Articulation Map Library section



This is an alphabetic list of all available articulation map files (.artmap) that are stored in the master library, which is located in the C:\Cakewalk Content\Sonar\Articulation Maps folder.

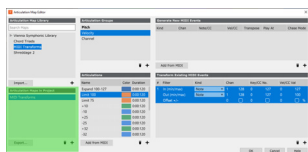
To insert a map into the current project, double-click the map, or select the map and click the **+** button.

If you have other .artmap files that you would like to use in Sonar, they must be copied to the C:\Cakewalk Content\Sonar\Articulation Maps folder. The default Articulation Maps folder can be specified in **Edit > Preferences > File - Folder Location**.

Use the search filter to only show folders and articulations that match a specific text string.

To import additional maps into the global map library, click the **Import** button (see “Importing articulation maps” on page 822).

Articulation Maps in Project section

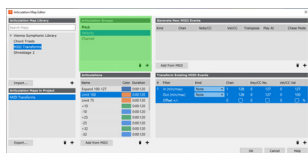


This section shows all articulation maps that exist in the current project, listed in the order they were added. The maps have either been imported from the master list, or created from scratch in the project.

If you have modified or created a new articulation map, and you want to use it in other projects, you must first export the map to the C:\Cakewalk Content\Sonar\Articulation Maps folder.

To do so, select the map(s) you want to export, then click **Export**. The exported maps now appear in the global **Articulation Maps** list, and can be imported into any project.

Articulation Groups section



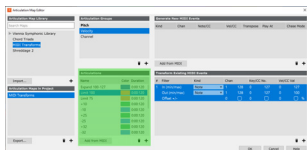
Articulations in a map are organized into groups. Articulations that are mutually exclusive are typically grouped together, so they only occupy a single lane in the Articulations pane. Articulations that are in the same group cannot overlap on the timeline.

Drag to reorder groups, and right-click to delete or duplicate.

To add a group, click the **+** button.

To delete the selected group, click the **🗑** button.

Articulations section



This section lists all articulations in the selected group.

To add a new articulation, click the **+** button, or click the **Add from MIDI** button to use MIDI Learn.

To delete the selected articulation, click the **-** button.

The following settings are available:

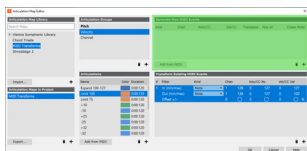
- ▶ **Name.** A textual description of the articulation. Double-click to rename.
- ▶ **Color.** The articulation's color, as shown in the Piano Roll view. Double-click to change the color.
- ▶ **Duration.** The duration in ticks of generated MIDI events when their **Play At** attribute is set to **Start**, **End**, or **Both**. The default is 120 ticks.

Drag to reorder articulations, and right-click to delete or duplicate.

To move an articulation into a different group, drag it to a group in the Articulation Groups section.

To specify the articulation's MIDI message(s), select the articulation and use the **Generate New MIDI Events** and/or **Transform Existing MIDI Events** section to define the MIDI data.

Generate New MIDI Events section



This section lists any MIDI events assigned to the selected articulation. These are events that are generated during playback.

To add a MIDI event, click the **+** button, or click **Add from MIDI** to use MIDI Learn.

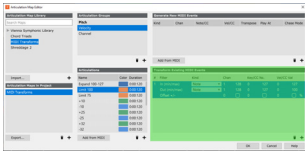
To delete the selected MIDI event, click the **-** button.

The following settings are available:

- ▶ **Kind.** The MIDI event's type:
 - ▶ Note = MIDI Note
 - ▶ Key Aft = Key Aftertouch
 - ▶ CC = Continuous Controller
 - ▶ CC 14b = 14-bit Continuous Controller / xRPN (MSB + LSB), which offers 16,384 possible values instead of only 128 (only used for valid 14 bit controller numbers: CC 0–31, 99, and 101)
 - ▶ Patch = Patch/Program Change
 - ▶ Ch Aft = Channel Aftertouch
 - ▶ Wheel = Pitch Wheel
- ▶ **Chan.** The MIDI event's channel (1-16, Follow). When **Follow** is selected, the articulation will follow the track's forced MIDI Channel (if set), or the MIDI channel of the articulation section event as specified in the articulation context menu.
- ▶ **Key/CC #.** The MIDI event's note or controller number.
- ▶ **Vel/CC.V.** The MIDI event's velocity or controller value.
- ▶ **Transpose.** Specify if the articulation should obey or ignore the track's **Key+** (transpose) parameter (see ["Adjusting the Key/ transposing a track \(Key+\)"](#) on page 235). This option should always be disabled for keyswitches. It should only be enabled if the articulation is generating "musical" note events.

- ▶ **Play At.** Specifies when the articulation should be triggered, and its duration:
 - ▶ Start = Only play at the articulation event's start time, for the **Duration** value specified in the Articulations section
 - ▶ End = Only play at the articulation event's end time, for the **Duration** value specified in the Articulations section
 - ▶ Both = Play at the articulation event's start time AND end time, both for the **Duration** value specified in the Articulations section
 - ▶ Duration = Play for the full duration as drawn in the Articulations pane
- ▶ **Chase Mode.** Specifies how the MIDI event should be chased when starting playback mid-way through a project:
 - ▶ Note = Only the most recent note matching this event's key will be sent. Only play the note if the note starts before the chase time, but ends after it.
 - ▶ CC = Only the most recent CC value matching this event's CC Number will be sent.
 - ▶ Full = All instances of this event from the beginning of the track will be sent up until the playback start time.

Transform Existing MIDI Events section



This section lists any MIDI transforms assigned to the selected articulation. MIDI transforms apply real-time adjustment to existing MIDI data during playback, and you can change any input event to any output event. You can specify min/max ranges in order to filter which events get transformed.

Transforms are used to modify existing MIDI events within a track, and have many applications, such as:

- ▶ Transposing the key of a note
- ▶ Changing the MIDI channel of an event
- ▶ Clamping or scaling the velocity of a note
- ▶ Changing event type (e.g. breath control to aftertouch)

Each transform has an *input filter*, which specifies whether a MIDI event should be transformed or not. If the MIDI event in question matches the input filter requirements, then the output transform is applied.

To add a MIDI transform, click the **+** button.

To delete the selected MIDI transform, click the **-** button.

The following settings are available:


- ▶ **#.** Shows the MIDI transform's sequential number.
- ▶ **Filter.** Each transform contains three rows, which provide control over the input filter, output filter, and offset filter.
 - ▶ The top row shows the input filter, which determines which events the transform should affect.
 - ▶ The middle row shows how the input events will be transformed during playback.
 - ▶ The bottom row lets you apply an offset during playback. You can use the offset controls instead of, or in combination with, the output filter.

The filter is very flexible. You can convert any input kind (Note, CC, etc.) to any output kind. For example, convert breath controllers to channel aftertouch.

You also have full control over value ranges by specifying min/max and offset values. By specifying the minimum and maximum value, you can make sure that only events mapped to a particular range are affected by the articulation.

► **Kind.** Specifies the MIDI transform's input and output event types:

- Note = MIDI Note
- Key Aft = Key Aftertouch
- CC = Continuous Controller
- Patch = Patch/Program Change
- Ch Aft = Channel Aftertouch
- Wheel = Pitch Wheel
- New Note (Output only) = Doesn't alter the existing event, but instead generates an additional note event based on the original event (for example, offset the key by +/- 12 do add octave doubling). You can offset the start time and override the duration of **New Note** output events:
 - **Time Offset (T).** A positive time delay in MBT that will be applied to the new note.
 - **Duration Override (D).** A replacement duration for the new note. If left at **0:00:000**, the new note will inherit the duration of the original note.
- **Chan.** Specifies the MIDI transform's channel range (min and max).
- **Key/CC No.** Specifies the MIDI transform's key/CC range (min and max).
- **Vel/CC Val.** Specifies the MIDI transform's velocity or CC range (min and max).

 **Note:** *The Vel/CC Val **Offset +/-** value can operate in two modes. If the check box is not selected, the value indicates a percentage scaling (-127 to 200%). If the check box is selected, the value indicates an offset.*

See:

- “Using Articulation Maps” on page 812
- “Editing articulations” on page 814
- “Creating an articulation map” on page 820
- “Modifying an existing articulation map” on page 821
- “Importing articulation maps” on page 822
- “Exporting articulation maps” on page 823
- “Applying articulations” on page 823
- “Live articulations” on page 825
- “Extracting keyswitch articulations from existing MIDI data” on page 826
- “Articulation maps” on page 810

Creating an articulation map

Creating a custom articulation map from scratch can take some effort, but it's a one time procedure that can be used in any project. If you're using a popular sample library or virtual instrument, chances are that the developer or other users have already created an articulation map, so search online to see if a map is available for download. Remember, Sonar can also import Cubase expression maps.

If you have to create a map from scratch, first consult the documentation for your virtual instrument or sample library for a list or supported articulations, so you know how to program the articulation map.

1. Right-click in the Articulations pane and select **Edit Articulation Maps** to open the Articulation Map Editor.
2. In the **Articulation Maps in Project** section, click the **+** button to create a new articulation map.
 - ▶ Double-click the map name ("New Articulation Map") and type a descriptive name.
3. In the **Articulation Groups** section, click the **+** button to create a new group.
 - ▶ Double-click the group name ("New Articulation Group") and type a descriptive name.
 - ▶ Create a separate group for each set of mutually exclusive articulations. For example, bowed and pizzicato violin articulations should be in the same group since they cannot be used simultaneously.
4. In the **Articulations** section, click the **+** button to create a new articulation.
 - ▶ Double-click the articulation name ("New Articulation") and type a descriptive name.
 - ▶ Double-click the color and duration columns if you want to change the default settings.
5. Repeat steps 3-4 for each additional group and articulation you want to create. Tip: You can right-click to duplicate an existing group or articulation.
6. Now it's time to define the key switches and controller switch assignments for each articulation. Decide if you want to define a MIDI Event or MIDI Transform, or both. You can create complex articulations made of several different MIDI messages. Some virtual instruments require multiple key switches or combinations of key switches and controllers to select a particular articulation.
 - ▶ In the **Generate New MIDI Events** section, click the **+** button to create a new MIDI event for the selected articulation.
 - ▶ In the **Transform Existing MIDI Events** section, click the **+** button to create a new MIDI transform for the selected articulation.
7. Configure the attributes of the generated MIDI events or transformed MIDI events to your liking.
8. If you would like to use the new map in other projects, click the **Export** button and save the .artmap file in the `C:\Cakewalk Content\Sonar\Articulation Maps` folder. This makes the map available in the global **Articulation Map Library** section.
9. Click **OK** to save the articulation map in the project and close the Articulation Map Editor.

See:

["Using Articulation Maps"](#) on page 812

["Editing articulations"](#) on page 814

["The Articulation Map Editor"](#) on page 815

["Modifying an existing articulation map"](#) on page 821

["Importing articulation maps"](#) on page 822

["Exporting articulation maps"](#) on page 823

["Applying articulations"](#) on page 823

["Live articulations"](#) on page 825

["Extracting keyswitch articulations from existing MIDI data"](#) on page 826

["Articulation maps"](#) on page 810

Modifying an existing articulation map

i **Note:** *Articulation maps are project based. Any modifications made to an articulation map in the Articulation Map Editor only apply to the current project. In order to update other projects that use the same map, you must export the modified map to the articulation maps library, then import the updated map into the other projects.*

1. Right-click in the Articulations pane and select **Edit Articulation Maps** to open the Articulation Map Editor.
2. In the **Articulation Map Library** section, double-click the articulation map you want to modify. This imports it into the current project.
 - ▶ If the map you want to modify already exists in the project, skip step #2 and go directly to step #3.
3. In the **Articulation Maps in Project** section, select the articulation map you want to modify.
4. Make any desired changes to the **Articulation Group**, **Articulations**, **Generate New MIDI Events**, and **Transform Existing MIDI Events** sections.
5. Click the **Export** button and save the .artmap file in the C:\Cakewalk Content\Sonar\Articulation Maps folder. Keep the original name to overwrite the original articulation map, and type a new name to save as a separate map.

See:

[“Using Articulation Maps”](#) on page 812

[“Editing articulations”](#) on page 814

[“The Articulation Map Editor”](#) on page 815

[“Creating an articulation map”](#) on page 820

[“Importing articulation maps”](#) on page 822

[“Exporting articulation maps”](#) on page 823

[“Applying articulations”](#) on page 823

[“Live articulations”](#) on page 825

[“Extracting keyswitch articulations from existing MIDI data”](#) on page 826

[“Articulation maps”](#) on page 810

Importing articulation maps

If the articulation map you want to use is not listed in the global **Articulation Map Library** section, you can import a supported map file from another location. Maps are imported into global map library (C:\Cakewalk Content\Sonar\Articulation Maps folder).

You can import the following articulation map file types:


- ▶ Cakewalk articulation maps (.artmap)
- ▶ Cubase expression maps (.expressionmap)


To import a map, click the **Import** button in the Articulation Map Editor and select one of the following:

- ▶ **Import File(s)**. Import one or more .artmap or .expressionmap files. You can batch import multiple selected files.
- ▶ **Import Directory**. Import all .artmap or .expressionmap files that live in a specific folder. The folder structure of the source directory will be replicated in the destination directory.

The imported map(s) is added to the **Articulation Map Library** section.

Articulation maps are not unnecessarily duplicated when importing.

 **Note:** *Imported articulation maps will overwrite any existing maps if the names are identical.*

 **Note:** *When importing an articulation map, be aware that different instruments use different MIDI base octaves. The MIDI note names you see in the Articulation Map Editor might not match the note names in your instrument(s). For example, Sonar might show C4 while an instrument shows C3. If there is a mismatch between the displayed octaves, refer to the note numbers instead of note names, or change the **Base Octave for Pitches** setting in **Edit > Preferences > Customization - Display** (see [“Customization - Display”](#) on page 1671).*

See:

[“Using Articulation Maps”](#) on page 812

[“Editing articulations”](#) on page 814

[“The Articulation Map Editor”](#) on page 815

[“Creating an articulation map”](#) on page 820

[“Modifying an existing articulation map”](#) on page 821

[“Exporting articulation maps”](#) on page 823

[“Applying articulations”](#) on page 823

[“Live articulations”](#) on page 825

[“Extracting keyswitch articulations from existing MIDI data”](#) on page 826

[“Articulation maps”](#) on page 810

Exporting articulation maps

You can export articulation maps that are stored in the current project. This is useful if you want to back up your maps, share maps with other users, or want to export the map to the global map library so it can be used in other projects.

If you modify an existing map, you must export it to the `C:\Cakewalk Content\Sonar\Articulation Maps` folder in order to use it in other projects.

To export one or more articulation maps, select the map(s) you want to export, then click the **Export** button.

See:

[“Using Articulation Maps”](#) on page 812

[“Editing articulations”](#) on page 814

[“The Articulation Map Editor”](#) on page 815

[“Creating an articulation map”](#) on page 820

[“Modifying an existing articulation map”](#) on page 821

[“Importing articulation maps”](#) on page 822

[“Applying articulations”](#) on page 823

[“Live articulations”](#) on page 825

[“Extracting keyswitch articulations from existing MIDI data”](#) on page 826

[“Articulation maps”](#) on page 810

Applying articulations

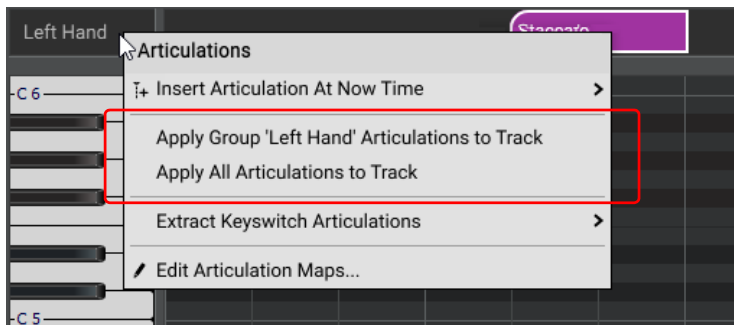
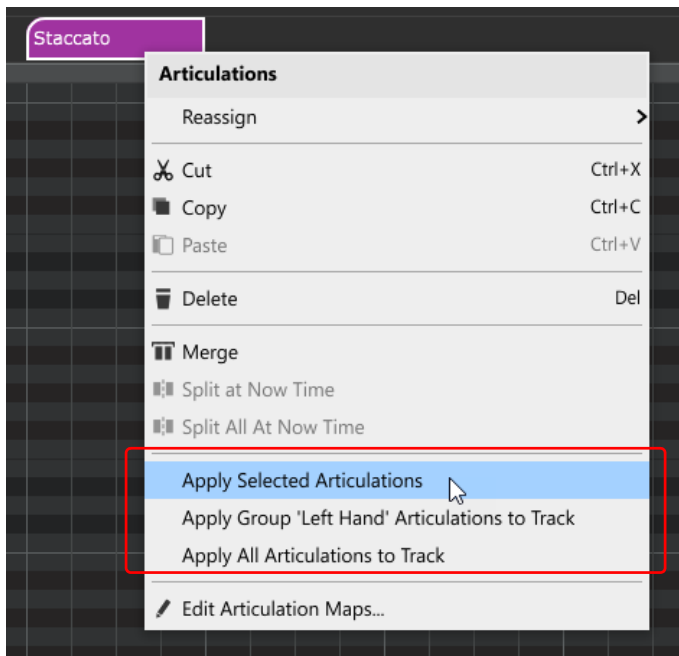
Articulations are non-destructive. However, you can apply articulations to the track, and thereby replace the articulation with actual MIDI events in the track.

You have fine control over which articulations to apply. You can apply selected articulation, all articulations in a group, or all articulations in a track.

To do so, right-click the articulation lane or any selected articulation, and select one of the following options:

- ▶ **Apply Selected Articulations**
- ▶ **Apply Group <group name> Articulations to Track**
- ▶ **Apply All Articulations to Track**

MIDI events are added to the track, and the articulation(s) is removed from the Articulations pane.



Note: *Articulations are automatically converted to MIDI events when you save a project as a Standard MIDI File.*

See:

- ["Using Articulation Maps" on page 812](#)
- ["Editing articulations" on page 814](#)
- ["The Articulation Map Editor" on page 815](#)
- ["Creating an articulation map" on page 820](#)
- ["Modifying an existing articulation map" on page 821](#)
- ["Importing articulation maps" on page 822](#)
- ["Exporting articulation maps" on page 823](#)
- ["Live articulations" on page 825](#)
- ["Extracting keyswitch articulations from existing MIDI data" on page 826](#)
- ["Articulation maps" on page 810](#)
- ["Editing MIDI events and continuous controllers \(CC\)" on page 739](#)

Live articulations

When playing a MIDI controller in real-time, the per track **Live Articulations** setting allows you to apply any transform articulations that are active at the now time. Live articulations are echoed, but not recorded.

To enable/disable live articulations on the focused MIDI track, do *one* of the following:


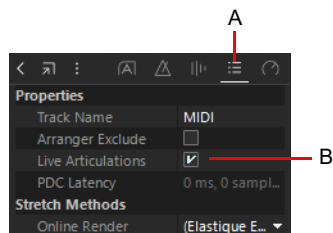
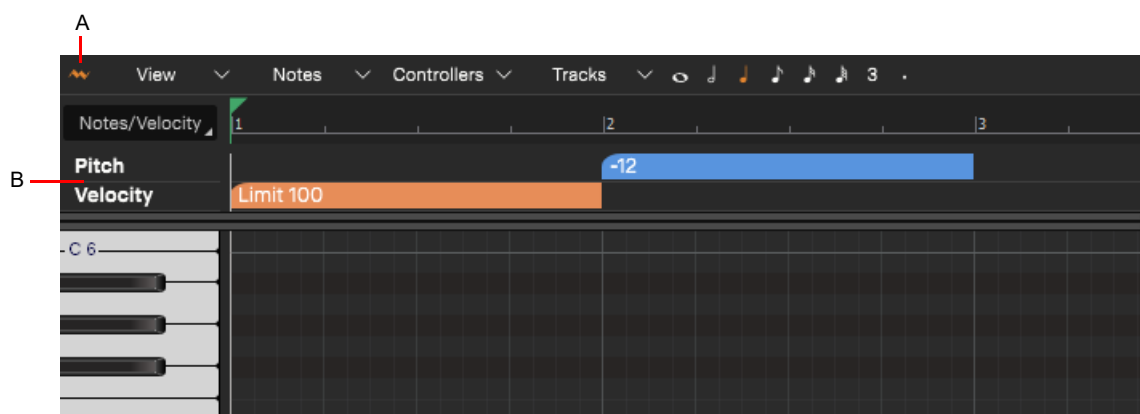
- ▶ In the Track Properties inspector, select **Live Articulations**. **Tip:** You can use quick grouping (hold down the CTRL key) to enable/disable the setting on all selected MIDI tracks.
- ▶ In the Piano Roll view, click the **Live Articulations** button . The button state applies to the focused track.

Figure 374. Track Properties Inspector.



A. Show/hide Track Properties Inspector B. Live Articulations

Figure 375. Piano Roll view.



A. Enable/disable live articulations B. Articulations

See:

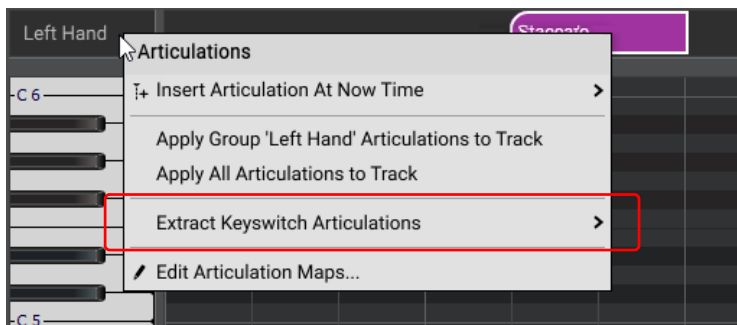
- ["Using Articulation Maps"](#) on page 812
- ["Editing articulations"](#) on page 814
- ["The Articulation Map Editor"](#) on page 815
- ["Creating an articulation map"](#) on page 820
- ["Modifying an existing articulation map"](#) on page 821
- ["Importing articulation maps"](#) on page 822
- ["Exporting articulation maps"](#) on page 823
- ["Extracting keyswitch articulations from existing MIDI data"](#) on page 826
- ["Articulation maps"](#) on page 810
- ["Editing MIDI events and continuous controllers \(CC\)"](#) on page 739

Extracting keyswitch articulations from existing MIDI data

Sonar stores articulations separate from regular MIDI data in a track. If you have a MIDI track that has keyswitch articulations embedded as regular MIDI events, Sonar can extract the keyswitch MIDI events from the track and convert them to articulations.

To extract keyswitch articulations from a MIDI track:

1. Make sure the project already contains the target articulation map (see [“Using Articulation Maps”](#) on page 812).
2. Right-click in the Articulations pane at the top of the Piano Roll view name area, point to **Extract Keyswitch Articulations**, then select the desired articulation map from the submenu. The submenu lists all articulation maps within the current project.



After selecting an articulation map from the submenu, Sonar will attempt to match events within the MIDI track to any articulations. The end result is that the matching MIDI events are extracted from the track and converted to articulations.

The following limitations apply:

- ▶ It will only support articulations that use Generated MIDI Events
- ▶ It will only extract keyswitches based on Notes, Control Change, or Program Change events
- ▶ When matching an articulation that generates multiple events, it will only match events if they are in the same MIDI clip

See:

[“Using Articulation Maps”](#) on page 812

[“Editing articulations”](#) on page 814

[“The Articulation Map Editor”](#) on page 815

[“Creating an articulation map”](#) on page 820

[“Modifying an existing articulation map”](#) on page 821

[“Importing articulation maps”](#) on page 822

[“Exporting articulation maps”](#) on page 823

[“Live articulations”](#) on page 825

[“Applying articulations”](#) on page 823

[“Articulation maps”](#) on page 810

[“Editing MIDI events and continuous controllers \(CC\)”](#) on page 739

MIDI effects (MIDI plug-ins)


Sonar provides the ability to use plug-in MIDI effects. Using plug-in effects is similar to using the MIDI processing commands off-line. The overall procedure is as follows:

- ▶ Select the MIDI data to be affected.
- ▶ Right-click the selected clip(s) and choose **Process Effect > MIDI Effects** on the pop-up menu.
- ▶ Set effect parameters (or select a preset if you've made one for this purpose).
- ▶ Click **Audition** to preview the music with the effect applied.
- ▶ Click **OK** to apply the effect to the selected MIDI data.

If you're not happy with the result, choose **Edit > Undo** before doing any additional work.

MIDI effects can be applied to whole or partial clips. For example, you can apply an echo to just one note.

MIDI effects can also be applied to MIDI tracks in real time (during playback) in the Track view, Track Inspector and Console views. Unlike any of the processing described so far, using effects in real time is non-destructive. This means that the MIDI data itself is not modified.

 **Note:** *Offline effects may cause your MIDI events to grow in size. For example, when you apply echo, the clip may need to grow to accommodate the tail end of the echo.*

Sonar includes the following MIDI plug-ins:

- ▶ Arpeggiator
- ▶ Chord Analyzer
- ▶ Echo/Delay
- ▶ Event Filter
- ▶ Quantize
- ▶ Transpose
- ▶ Velocity

See:

[“MIDI effects presets”](#) on page 827

[“Quantizing”](#) on page 828

[“Adding Echo/Delay”](#) on page 829

[“Filtering events”](#) on page 830

[“Adding Arpeggio”](#) on page 831

[“Analyzing chords”](#) on page 832

[“Changing velocities with the Velocity effect”](#) on page 833

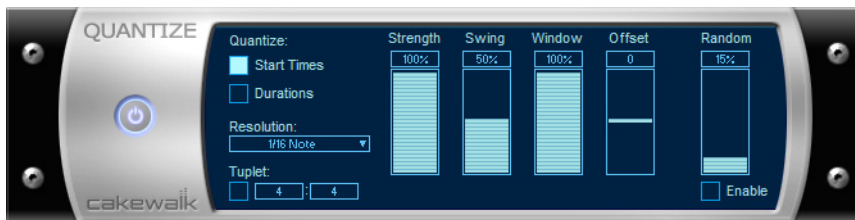
[“Transposing MIDI notes with the Transpose MIDI effect”](#) on page 834

MIDI effects presets

The MIDI effects dialogs support the use of presets. For information about presets, see [“Presets and property pages”](#) on page 954.

Quantizing

Figure 376. MFX Quantize.



The **Quantize** command moves events to (or towards) an evenly-spaced timing grid.

The quantize effect parameters are as follows:

| Parameter/Option | Meaning |
|------------------|--|
| Start Times | Quantize event start times. |
| Durations | Quantize event durations. |
| Resolution | The spacing of the grid used for quantization. |
| Tuplet | Specify the resolution as a tuplet note, for example 5 notes in the time of 4. |
| Strength (%) | The strength of the adjustments. 100% indicates perfect quantization; otherwise, the command moves the notes only part way towards the desired position. |
| Swing (%) | The distortion of timing used to produce a swing feel. A value of 50% indicates a straight rendition; negative and positive values produce distortion of the timing grid. For more information about swing, see "Swing" on page 789. |
| Window (%) | The sensitivity of quantization. A value of 100% causes all notes to be quantized. Lower values cause the effect not to quantize notes that are far from the timing grid. |
| Offset (Ticks) | The offset of the quantization grid from the start of measure boundaries. A value of 0 indicates perfect alignment. Values less than 0 shift the grid points earlier; values greater than 0 shift the grid later. |
| Randomize | Causes a random time offset to be added to or subtracted from each new event time. You must also specify the maximum offset, as a percentage of the quantization resolution. |

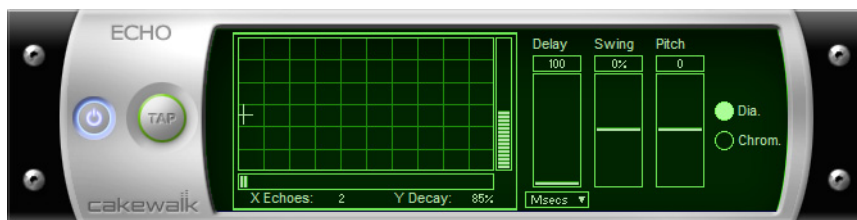
To quantize MIDI data

1. Select the data to be affected.
2. Right-click the selected clip(s) and choose **Process Effect > MIDI Effects > Cakewalk FX > Quantize** on the pop-up menu.
3. Set the quantization parameters, as described in the table above.
4. Click **OK**.

Sonar applies the specified quantization to the selected data.

Adding Echo/Delay

Figure 377. MFX Echo/Delay.



The **Echo Delay** command creates a series of repeating echoes of each note. The echo notes can decrease or increase in velocity, and can be transposed from the original by regular intervals.

The parameters used to specify the echo/delay effect are as follows:

| Parameter/Option | Meaning |
|------------------|---|
| Decay (%) | The reduction in velocity with each echo. A value greater than 100% indicates an increase in velocity. |
| No. Echoes | The number of echo notes for each original note. If the velocity reaches 0 before the specified number of echoes, the effect generates no more echo notes. |
| Delay | The delay between successive echo notes. |
| Delay Units | The units used to specify the delay. You may specify delay in ticks, in milliseconds, or as a note duration. |
| Tap | The delay you specify by tapping the control with the mouse. |
| Swing (%) | The distortion of timing used to produce a swing feel to the echo. A value of 0% indicates a straight rendition; negative and positive values produce distortion of the timing grid. For more information about swing, see "Swing" on page 789. |
| Pitch (Steps) | The number of steps to transpose each echo note from the previous. You can specify a Diatonic or Chromatic scale. |

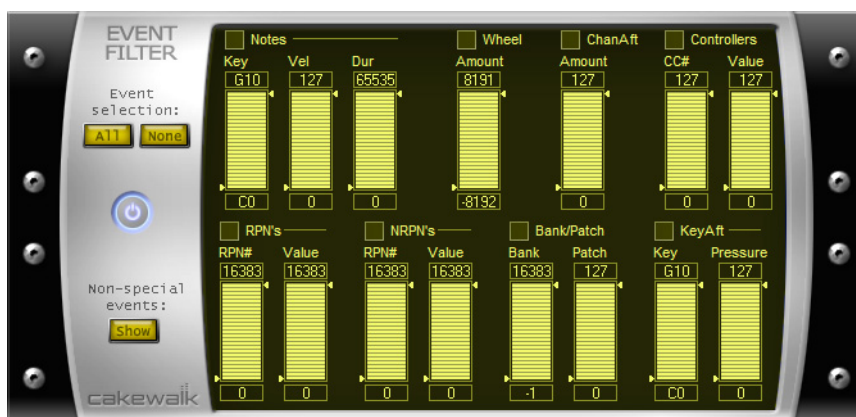
To apply Echo/Delay to MIDI data

1. Select the data to be affected.
2. Right-click the selected clip(s) and choose **Process Effect > MIDI Effects > Cakewalk FX > Echo/Delay** on the pop-up menu.
3. Set the echo/delay parameters, as described in the table above.
4. Click **OK**.

Sonar applies the specified echo effect to the selected data.

Filtering events

Figure 378. MFX Event Filter.



The **Event Filter** command lets you remove events from the MIDI data, keeping or passing through only those events that you specify. The Event Filter effect works almost identically to the event filter used by the **Edit > Select > By Filter** command. For more information, see “[Event filters](#)” on page 800.

To apply an event filter to MIDI data

1. Select the data to be affected.
2. Right-click the selected clip(s) and choose **Process Effect > MIDI Effects > Cakewalk FX > Event Filter** on the pop-up menu.
3. Set the event filter parameters.
4. Click **OK**.

Sonar applies the specified event filter to the selected data, removing all those events that do not meet the filter criteria.

Adding Arpeggio

Figure 379. MFX Arpeggiator.



The **Arpeggiator** command applies an arpeggio to its input and plays it back in real time. You can make it arpeggiate with a swing feel, or straight and staccato or legato, vary its speed and direction, and specify its range.

The parameters used to specify the arpeggiator effect are as follows:

| Parameter/Option | Meaning |
|----------------------|---|
| Swing (%) | The distortion of timing used to produce a swing feel. A value of 0% indicates a straight rendition; negative and positive values produce distortion of the timing grid. For more information about swing, see “Swing” on page 789. |
| Rate | The delay between successive notes. |
| Units | The units used to specify the delay. You may specify delay in ticks, in milliseconds, or as a note duration. |
| Legato (%) | The smoothness of the notes of the arpeggio. 1 percent plays each notes and releases it instantly. 99 percent plays each note up to the start of the next note. |
| Path | The direction of the arpeggio. Options are <i>Up, Up</i> (arpeggios go up), <i>Up, Down</i> (arpeggios go up, then down), <i>Down, Down</i> (arpeggios go down), <i>Down, Up</i> (arpeggios go down, then up). |
| Play thru | The disposition of the notes you play to specify the arpeggio. Checked plays the original notes. Unchecked filters out the original notes. |
| Specify output range | The range over which the arpeggio plays. Checked specifies that the arpeggiator repeats notes at each octave over the entire specified range. Unchecked specifies that the arpeggiator includes only the notes you actually play. |
| Lowest note | The MIDI number of the lowest note of the arpeggio. Numbers run from 0 to 127. |
| Span (Notes) | The number of half-steps in the range. Numbers run from 12 to 127. |
| Use chord control | The chord you specify. Checked specifies that the arpeggiator infers the chord from the notes played in the range. It identifies the chord in the Chord recognized box and uses it to play arpeggios for notes outside the range. |
| Lowest note | The MIDI number of the lowest note the arpeggiator uses for chord recognition (0 to 126). |
| Span (Notes) | The number of half-steps in the range. Numbers run from 1 to 127. |
| Chord recognized | The chord the Arpeggiator recognizes and plays. |

To apply the Arpeggiator to MIDI data

1. Select the data to be affected.
2. Right-click the selected clip(s) and choose **Process Effect > MIDI Effects > Cakewalk FX > Arpeggiator** on the pop-up menu.
3. Set the arpeggiator parameters, as described in the table above.
4. Click **OK**.

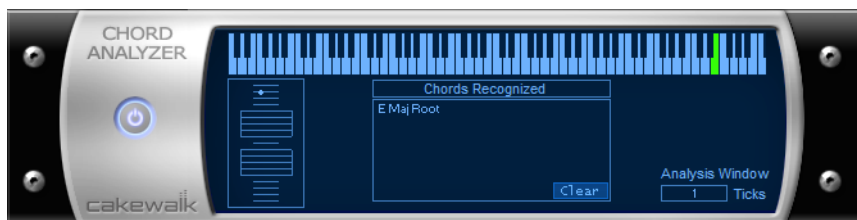
Sonar applies the specified arpeggio effect to the selected data.

See also:

“Arpeggiator” on page 276

Analyzing chords

Figure 380. MFX Chord Analyzer.



The **Chord Analyzer** command analyzes chords. You select the notes to be analyzed in one of Sonar's windows, then open the Chord analyzer and press the **Audition** button. The chord appears on the MIDI display and the staff, and its name with possible alternatives appears in the Chords recognized box.

You can play the notes on your MIDI input device and have the Chord Analyzer identify the chords in real time. You do not have to set to playback.

You can open the Chord Analyzer in the Track and Console views, press Playback and have the Chord Analyzer identify the chords in real time.

The Chord Analyzer has a single parameter:

| Parameter/Option | Meaning |
|------------------|---|
| Analysis window | The frequency with which the Chord Analyzer samples the chord. Lower numbers (smaller intervals) are more accurate, but require more computation. |

To analyze a chord

1. Select the notes to be analyzed.
2. Right-click the selected clip(s) and choose **Process Effect > MIDI Effects > Cakewalk FX > Chord Analyzer** on the pop-up menu.
3. Click the **Audition** key.

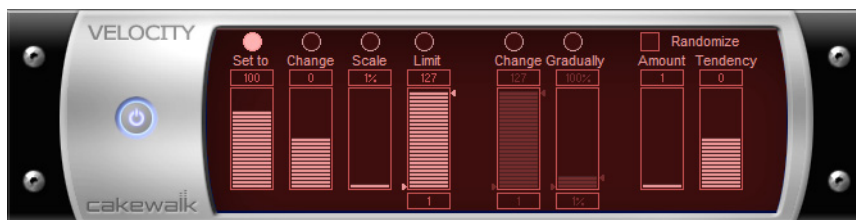
Sonar displays the chord and its name.

To clear the display, press the **Clear** button.

Note: When analyzing chords you may see chords being displayed before you hear them. You can reduce the amount of time these chords appear ahead of playback. To do so, go to **Edit > Preferences > MIDI - Playback and Recording** and enter a lower value in the **Prepare Using "N" Milliseconds Buffer** option. Excessively low values may cause glitches during playback, so it is best to gradually reduce the value in this option until the desired result is achieved.

Changing velocities with the Velocity effect

Figure 381. MFX Velocity.



The **Velocity** effect lets you adjust velocities of MIDI notes. You can set velocity values, set scale values, add specific or random offsets, create smooth transitions, and limit the velocity range.

The velocity effect options are as follows:

| Parameter/Option | Meaning |
|---|--|
| Set all velocities to X | Sets all velocities to the specified value. |
| Change velocities by X | Adds a specified increment to all velocities. |
| Scale velocities to X% of their current value | Multiplies all velocities by a constant factor. |
| Change gradually from X to Y | Creates a smooth velocity change across the selection. |
| Change gradually from X% to Y% | Scales velocities by a gradually changing factor. |
| Limit range from X to Y | Brings all velocities into the specified range. |
| Randomize by +/- X | Adds or subtracts a random offset from each velocity. You must also specify the maximum offset. You can select this option in addition to one of the previous options. |
| Tendency | The tendency of the random offset to be lower or higher, on a scale from -10 to 10. |

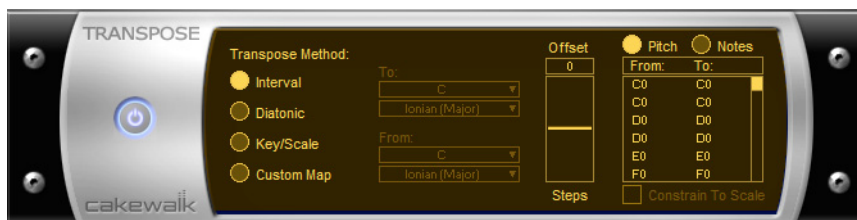
To change note velocities

1. Select the data to be affected.
2. Right-click the selected clip(s) and choose **Process Effect > MIDI Effects > Cakewalk FX > Velocity** on the pop-up menu.
3. Select options as described in the table above.
4. Click **OK**.

Sonar changes note velocities according to the specified options.

Transposing MIDI notes with the Transpose MIDI effect

Figure 382. MFX Transpose.



You can perform simple chromatic or diatonic transpositions, transpose from one key to another, or define your own custom transposition.

The transpose options are as follows:

| Parameter/Option | Meaning |
|--------------------|--|
| Interval | Specifies chromatic transposition. Transposes notes by the specified number of steps. |
| Diatonic | Specifies diatonic transposition. Transposes notes by the specified number of scale steps within the specified scale. |
| Key/Scale | Specifies transposition from one scale and key to another. |
| Custom Map | Specifies custom transposition as defined by the map. |
| Offset | For Interval transposition, the number of steps for the transposition. For Diatonic Transposition, the number of scale degrees for the transposition. For Key/Scale transposition, a number of octaves added to each note after transposition. |
| Key | For Diatonic transposition, the key in which the transposition is made. |
| From, To | For Key/Scale transposition, the starting and ending key and scale. |
| Transposition Map | A table of pitch mappings for the specified transposition. You can select to show the pitches as note names or as note numbers. For Diatonic and Key/Scale transpositions, pitches not in the starting (from) key are indented. To change a pitch mapping, click on a From pitch and select a To pitch with the pop-up slider. If you change a pitch mapping, the transposition type is automatically set to Custom Map . |
| Constrain to Scale | For Diatonic and Key/Scale transpositions, forces all non-scale notes to be transposed to the nearest appropriate scale tone. |

To transpose MIDI data

1. Select the data to be affected.
2. Right-click the selected clip(s) and choose **Process Effect > MIDI Effects > Cakewalk FX > Transpose** on the pop-up menu.
3. Set the transposition options as described in the table above.
4. Click **OK**.

Sonar transposes the selected data according to the options you specified.

Drum maps and the Drum Grid pane

There are several panes in the Piano Roll view designed for use with MIDI drum tracks: the Note Map pane which lists the original pitch values and the mapped values for each note, and the Drum Grid pane which displays your drum tracks (any track assigned to a drum map) and where you can edit your drum tracks.

See:

[“The basics”](#) on page 835

[“The Note Map pane”](#) on page 842

[“The Drum Grid pane”](#) on page 844

[“Creating and editing a drum map”](#) on page 836

[“Using drum maps”](#) on page 839

See also:

[“Drum Replacer”](#) on page 1135

The basics

Drum maps are virtual MIDI ports that you create and edit. Drum maps give you total control over all the MIDI drum sounds you have access to either in the form of software (soft synths) or hardware (external MIDI sound modules).

Drum maps in Sonar allow you to do the following:

- ▶ Re-map note events, for example, map a General MIDI drum kit to a non-General MIDI drum kit.
- ▶ Create a custom drum kit from several MIDI devices (soft synths, hardware synths) and play it from a single MIDI track if desired.
- ▶ Use the Drum Grid Editor to show only the drum sounds you want to see.
- ▶ Sort drum sounds to suit your needs.
- ▶ Mute and solo individual drum sounds

See:

[“Assigning a MIDI track to a drum map”](#) on page 839

[“Opening a drum map”](#) on page 839

[“To preview a mapped sound”](#) on page 841

Creating and editing a drum map

You can create a drum map by either modifying an existing drum map or by creating a new drum map.

See:

“The Drum Map Manager” on page 836

“The Map Properties dialog” on page 838

“Saving a drum map” on page 838

The Drum Map Manager

In the **Drum Map Manager** dialog box you can create and save drum maps for use with hardware or software synths and samplers. You can customize drum maps to select specific sounds on any of your available sound sources.

To open the Drum Map Manager dialog

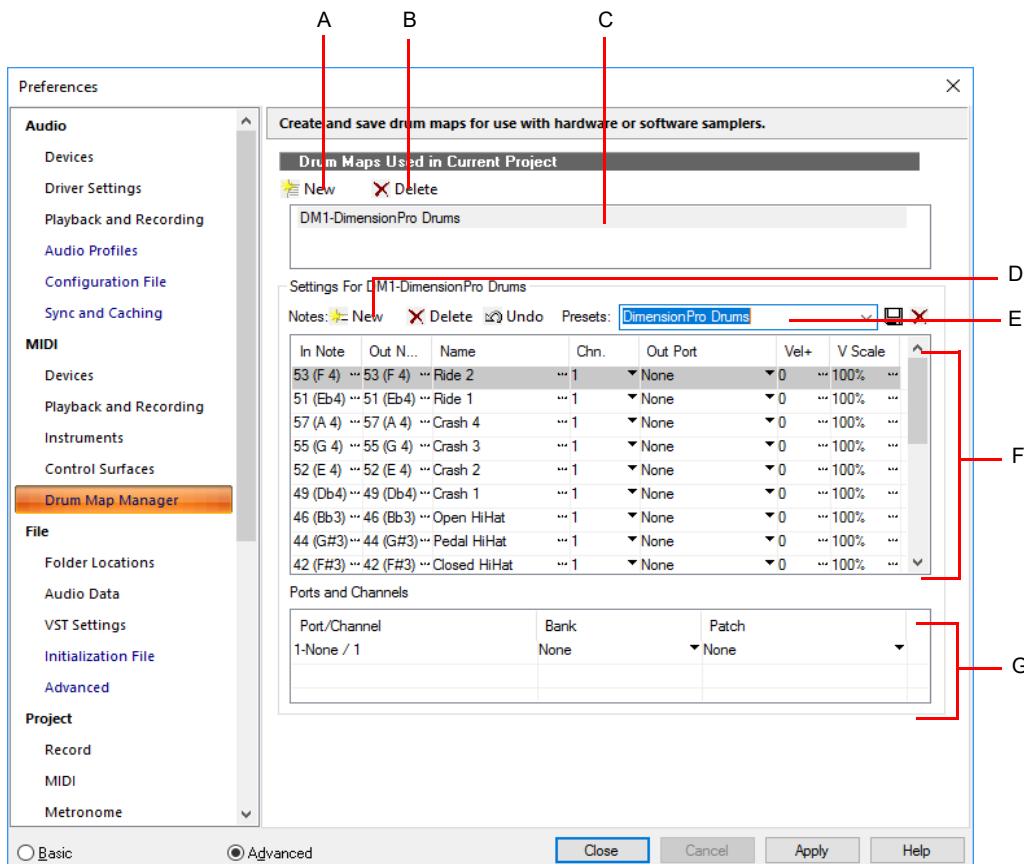
You can open the Drum Map manager in one of the following ways:

- ▶ Go to **Edit > Preferences > MIDI - Drum Map Manager**.

Or



- ▶ Click on the **Output** field of your MIDI drum track and select **Drum Map Manager**

Figure 383. The Drum Map Manager section.



A. New Drum Map button B. Delete Drum Map button C. Current Drum Map D. Click to create a new row E. Preset list F. Rows G. Port/Channel pairs

Drum maps used in current project

This field displays all the currently available drum maps. click the **New** button  **New** to create a new drum map and **Delete**  **Delete** to delete a drum map. Select a drum map to display the drum mappings in the Drum Map Manager. All drum maps in this field are saved with the current project.

Presets

Presets can be used to populate the fields in the Drum Map Manager. This field is also used to save new drum maps by entering a name in the field and clicking the **Save** button.

Settings

The **Settings** section is where you map the following for each **In Note** (source):

- ▶ **In Note.** The source MIDI note value.
- ▶ **Out Note.** The MIDI note value that plays on the destination sound source.
- ▶ **Name.** The user-defined name for the row.
- ▶ **Chn.** The channel on which the note is transmitted.
- ▶ **Out Port.** The hardware output port or software virtual output port to which you are sending the note.
- ▶ **Vel+.** Apply a velocity offset setting to an individual mapped pitch.
- ▶ **V Scale.** The V Scale value sets a level of compression or expansion. A value below 100% is compression. A value above 100% is expansion. The Vel+ setting allows for gain make-up.

Ports and channels


This section lists each unique **Port** and **Channel** pairing. This allows you to make quick global changes to each **Port** and **Channel** pairing's **Bank** and **Patch** settings.

See:

[“Working in the Drum Map Manager”](#) on page 837

Working in the Drum Map Manager

The following table lists several ways of editing settings in the Drum Map Manager.

| To do this | Do this |
|--|--|
| Sort rows | Drag and drop a row to a new location |
| Select multiple rows | Click a row, hold down the CTRL key while selecting additional rows |
| Change the Output Port for all rows with the same Channel/Port | Press CTRL+SHIFT while changing the port. |
| Undo an edit | Press the Undo button  Undo |

See:

[“The Drum Map Manager”](#) on page 836

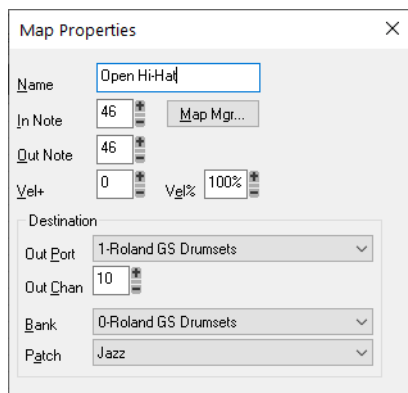
[“Creating and editing a drum map”](#) on page 836

[“Working in the Drum Map Manager”](#) on page 837

The Map Properties dialog

The **Map Properties** dialog box lets you change all the settings for an individual mapped note in your drum map. The settings in the **Map Properties** dialog box are the same as a single row in the Drum Map Manager. If you want to edit more than one drum note pitch mapping, click the **Map Mgr** button to open the **Drum Map Manager** dialog box.

Figure 384. The **Map Properties** dialog box.



To open the Map Properties dialog

- ▶ Double-click on a row in the Note Map pane.
- Or
- ▶ Right-click on a row in the Note Map pane and select **Map Properties** from the menu that appears.

See:


[“The Drum Map Manager”](#) on page 836

[“Working in the Drum Map Manager”](#) on page 837

[“Creating and editing a drum map”](#) on page 836

Saving a drum map

Use the following procedure to save a new or modified drum map:

1. In the Drum Map Manager, enter a name for the new drum map in the **Preset** field.
2. Click the **Save** button .

Drum map presets are saved and available for all projects. Drum maps are saved on a per-project basis.

Using drum maps

The following topics cover using drum-mapped tracks, including how to display drum tracks in the Drum Grid pane and how to edit note velocities.

See:

[“Assigning a MIDI track to a drum map”](#) on page 839

[“Opening a drum map”](#) on page 839

[“Displaying tracks in the Drum Grid pane”](#) on page 840

[“Velocity tails”](#) on page 840

[“Editing note velocities”](#) on page 841

[“To change the order of mapped notes in the Drum Map pane”](#) on page 843

Assigning a MIDI track to a drum map

Use the following procedure to assign a MIDI track to a drum map:

To assign a MIDI track to a drum map

1. Display the Track view if it is minimized.
2. In the track you want to assign to a drum map, click the **Output** drop-down and select a drum map from the options in the menu that appears.

See:

[“Opening a drum map”](#) on page 839

[“Displaying tracks in the Drum Grid pane”](#) on page 840

[“Velocity tails”](#) on page 840

[“Editing note velocities”](#) on page 841

[“To change the order of mapped notes in the Drum Map pane”](#) on page 843

Opening a drum map

Use the following procedure to open a drum map in the Drum pane:

To open a drum map

1. In the Track view, assign the drum map you want to open to a MIDI track. See [“Assigning a MIDI track to a drum map”](#) on page 839.
2. Select the MIDI track you just assigned the drum map to and select **Views > Piano Roll**.

To open all tracks assigned to a drum map

1. Select a single track assigned to the drum map.
2. Hold down CTRL+SHIFT while selecting **Views > Piano Roll**.

See:

[“Assigning a MIDI track to a drum map”](#) on page 839

[“Displaying tracks in the Drum Grid pane”](#) on page 840

[“Velocity tails”](#) on page 840

[“Editing note velocities”](#) on page 841

[“To change the order of mapped notes in the Drum Map pane”](#) on page 843

Displaying tracks in the Drum Grid pane

Use the following procedure to display a drum track or tracks in the Drum Grid pane.

To display tracks in the Drum Grid pane

1. Create a drum map if you have not already done so. See [“Creating and editing a drum map”](#) on page 836.
2. Change the focus to the Track view.
3. In the track(s) you want to view in the Drum Grid Editor, select a drum map from the **Output** drop-down menu.
4. Select the tracks you want to view in the Drum Grid Editor and select **Views > Piano Roll**.

The Piano Roll view appears with the selected track’s data appearing in the Drum Grid Editor.

See:

[“Assigning a MIDI track to a drum map”](#) on page 839

[“Opening a drum map”](#) on page 839

[“Velocity tails”](#) on page 840

[“Editing note velocities”](#) on page 841

[“To change the order of mapped notes in the Drum Map pane”](#) on page 843

Velocity tails

In the Drum Grid pane, you have the option of showing the velocity of each note as a series of bars. The higher the bars, the higher the velocity value.

Figure 385. *Velocity tails can be shown or hidden.*



A. *Notes with velocity showing* **B.** *Notes without velocity showing*

To display velocity tails in the Drum Grid pane

Click the Piano Roll view **Notes** menu and choose **Show Velocity Tails in Drum Grid**.

See:

[“Assigning a MIDI track to a drum map”](#) on page 839

[“Opening a drum map”](#) on page 839

[“Displaying tracks in the Drum Grid pane”](#) on page 840



[“Editing note velocities”](#) on page 841

[“To change the order of mapped notes in the Drum Map pane”](#) on page 843

Editing note velocities


In the Drum Map Editor you can display note velocities as a series of horizontal bars behind the note. To show or hide velocity tails, click the Piano Roll view **Notes** menu and choose **Show Velocity Tails in Drum Grid**.

To edit a note velocity in the Drum Grid pane

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Notes**.
3. Move your cursor over the velocity tail you want to edit until the cursor changes to look like this: .
4. Click and drag the velocity tail. Drag it up to increase the velocity. Drag it down to decrease the velocity.

To edit multiple note velocities in the Drum Grid editor

When you edit multiple notes that have different initial velocities, the velocities are adjusted on a relative basis, so if you reduce a velocity by 50%, all other selected notes have their velocities reduced by the same percentage. For example: you select three notes. The first has a velocity of 100, the second a velocity of 50, and the third a velocity of 30. You click and drag the velocity of the first note down to 50. The second note's velocity changes from 50 to 25 and the third note's velocity changes from 30 to 15.

1. Select the Smart tool  in the Control Bar.
2. Assign the track's Edit Filter control to **Notes**.
3. Select the notes you want to change the velocity of.
4. Move your cursor over one of the selected notes.
5. Click and drag the velocity tail. Drag it up to increase the velocity. Drag it down to decrease the velocity.

See:

["Assigning a MIDI track to a drum map"](#) on page 839

["Opening a drum map"](#) on page 839

["Displaying tracks in the Drum Grid pane"](#) on page 840

["Velocity tails"](#) on page 840

["To change the order of mapped notes in the Drum Map pane"](#) on page 843

Previewing a mapped sound

Use the following procedure to hear the drum sound you have mapped a note to.

To preview a mapped sound

- ▶ In the Note Map pane, click on the name of the sound you want to hear.

See:

["Assigning a MIDI track to a drum map"](#) on page 839

["Opening a drum map"](#) on page 839

["Displaying tracks in the Drum Grid pane"](#) on page 840

["Velocity tails"](#) on page 840

["To change the order of mapped notes in the Drum Map pane"](#) on page 843

The Note Map pane

The Note Map pane displays the current drum map. In the Note Map pane each row represents a pitch. The Note In pitch is the recorded pitch. You map the recorded pitch to whatever pitch you want using the Note Out pitch setting. You can also change the name of the mapped note and mute or solo the mapped note.

| | | | | |
|--------------------|----|----|---|---|
| Pedal Hi-Hat | 44 | 44 | M | S |
| High Floor Tom | 43 | 43 | M | S |
| Closed Hi-Hat | 42 | 42 | M | S |
| Low Floor Tom | 41 | 41 | M | S |
| Electric Snare | 40 | 40 | M | S |
| Hand Clap | 39 | 37 | M | S |
| Acoustic Snare | 38 | 38 | M | S |
| Side Stick | 37 | 37 | M | S |
| Bass Drum 1 | 36 | 36 | M | S |
| Acoustic Bass Drum | 35 | 35 | M | S |

See:

[“Changing mapped-note settings”](#) on page 842

Changing mapped-note settings

You can change the following settings in the Note Map pane:

- ▶ Mapped-note name
- ▶ Note Out
- ▶ Mute
- ▶ Solo

To change the Name setting

The name of a mapped note in the Note Map pane is a user-assigned variable. Make it descriptive for easy reference. To change the Name setting, use the following procedure:

1. In the Note Map pane, double-click on the appropriate row.
The **Map Properties** dialog box appears.
2. In the **Map Properties** dialog box, enter a new name in the **Name** field and press the ENTER key.

To change the Note Out setting

The Note Out setting is the actual note you hear when the Note In value is played. To change the Note Out setting, use the following procedure:

1. In the Note Map pane, double-click on the appropriate row.
The **Map Properties** dialog box appears.
2. In the **Map Properties** dialog box, enter a new value in the **Note Out** field and press the ENTER key, or use the +/- buttons to change the value and press the ENTER key.

To change multiple Note Out settings

1. Open the Drum Map Manager.
2. In the Drum Map Manager, select a contiguous range of rows by selecting the first in the range, and holding down the SHIFT key while selecting the last in the range.

Or

Select a non-contiguous range by selecting one row and holding down the CTRL key while selecting additional rows.

3. Hold down both the CTRL and SHIFT keys while selecting a new Output in the Output column.

To mute or solo a mapped note

The Mute and Solo controls in the Note Map pane allow you to mute or solo an individual mapped note. To mute or solo a mapped note, use the following procedure:

- ▶ In the Note Map pane, click the **Mute**  or **Solo**  button in the appropriate row.

Or

- ▶ Right-click on the row you want to mute or solo and select **Mute** or **Solo** from the menu that appears.


To display the Note In and Note Out values by their pitch name

You have the option of showing the **Note In** and **Note Out** values by their pitch names. To do so, use the following procedure:

- ▶ Right-click on any row in the Note Map pane and select the **Display Pitch Names** command from the menu that appears.

To change the order of mapped notes in the Drum Map pane

Use the following procedure to change the order of mapped notes in the Note Map pane.

1. Move your cursor over the row you want to move in the Note Map pane.
2. When your cursor changes to look like this , click and drag the row to the place you want it to be and release the mouse button.

The Drum Grid pane

The Drum Grid pane is where you edit your drum tracks. The Drum Grid pane is the top pane in the Piano Roll view and opens automatically when you open a MIDI drum track.

The Drum Grid pane is for MIDI drum tracks what the Note pane is for other MIDI tracks. In the Drum Grid pane you can add, delete and edit notes and note properties. You can edit controllers in this pane if you hide the Controller pane. You can customize the number of grid lines in the Drum Grid pane and choose whether or not to show note velocity “tails.”

See:

“[Event Inspector](#)” on page 741

“[Adding and editing controllers in the Piano Roll](#)” on page 761

“[Velocity tails](#)” on page 840

“[Grid lines](#)” on page 844

Grid lines

The Drum Grid pane is divided into a time grid. You can set the resolution of the grid lines from 1/4 note to 1/64 note, or to follow the current snap grid setting.

To turn on grid lines in the Drum Map pane

Click the Piano Roll view **View** menu and choose **Show Vertical Gridlines**.

To set the Drum Map pane grid line resolution

Click the Piano Roll view **View** menu, point to **Grid Resolution** and choose the desired resolution on the submenu.

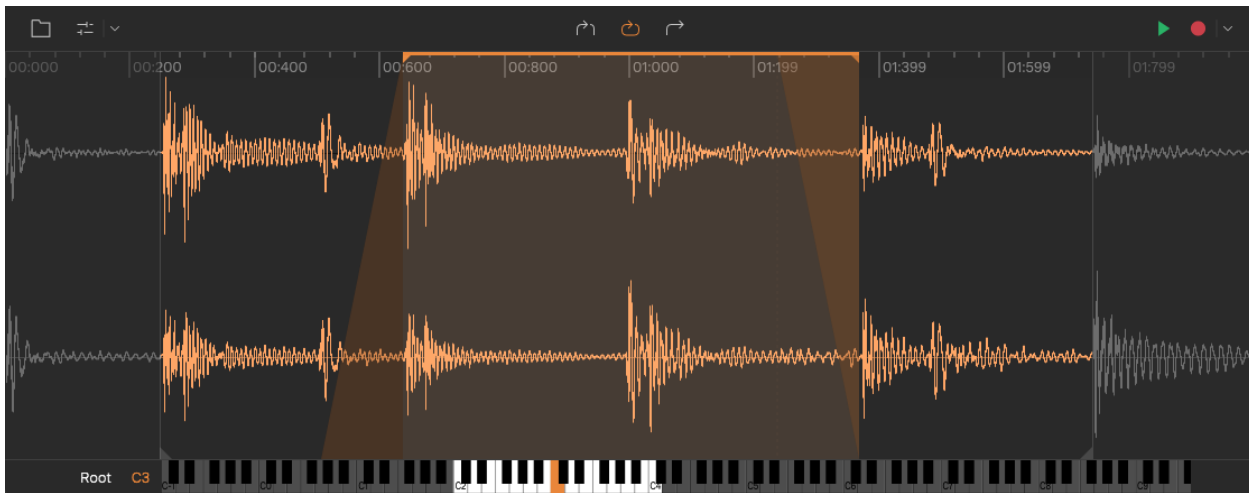
See:

“[Piano Roll view](#)” on page 1755

XSampler

XSampler is a simple sampler that lets you import or record audio, perform basic processing, and play it like an instrument with up to 16 voices. Instantly convert a single audio file into a playable or triggable sound that can be played back at different pitches and speeds.

Figure 386. *XSampler*.



There are many ways to get audio into XSampler: (see [“Adding a sample”](#) on page 853):

- ▶ Import audio from the file system
- ▶ Record directly into XSampler
- ▶ Drag loops and one-shots from the Media Browser
- ▶ Drag audio clips from any track

After audio has been added, you can loop, trim, crossfade, change playback behavior and modulation or filtering options to create interesting musical ideas. For details, see [“Editing the sample”](#) on page 857.

Highlights:

- ▶ Multiple trigger modes
- ▶ Up to 16 voices
- ▶ Amplitude envelope generator (EG)
- ▶ Filter
- ▶ Pitch adjustment
- ▶ Key mapping

See:

“Inserting XSampler” on page 846

“UI overview” on page 848

“Control panel” on page 851

“Adding a sample” on page 853

“Importing a sample” on page 853

“Recording a sample” on page 854

“Triggering the sample” on page 855

“Editing the sample” on page 857

 “Setting the root note” on page 856

 “Setting the sample playback mode” on page 856

 “Trimming the sample” on page 857

 “Looping the sample” on page 858





 “Crossfading a looped sample” on page 859

 “Normalizing the sample” on page 860

 “Reversing the sample” on page 860

Inserting XSampler

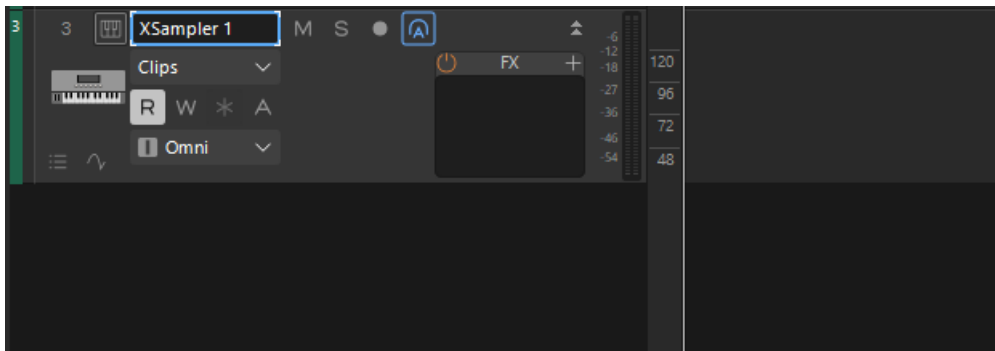
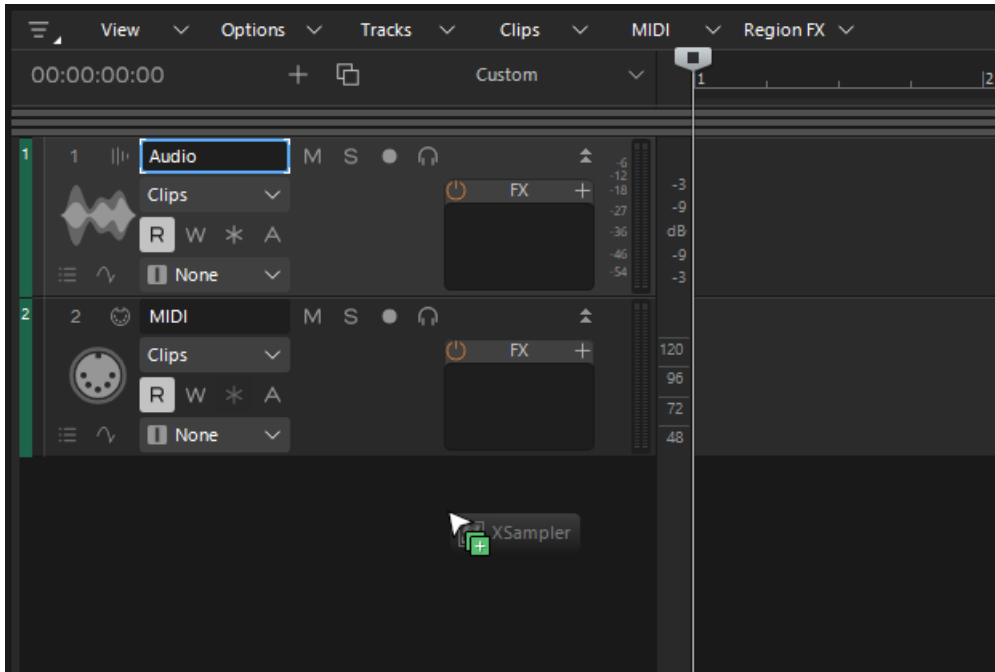
XSampler is inserted like any other VST3 instrument. To quickly create an XSampler instrument, do *one* of the following:

- ▶ Click the **Add Track** button , select the **Instrument** tab , then click the Instrument drop-down menu and select **Cakewalk > XSampler**
- ▶ Go to **Insert > Soft Synth**, then select **Cakewalk > XSampler**.
- ▶ In the Plugins Browser, select the **Instruments** tab , then double-click **Cakewalk > XSampler**.
- ▶ In the Plugins Browser, select the **Instruments** tab , expand the **Cakewalk** branch, then drag **XSampler** to a blank area in the Track pane or Clips pane.
- ▶ Hold down the ALT key and double-click an audio file in the Media Browser. This creates a new XSampler instrument track and loads the media file into XSampler.
- ▶ Hold down the ALT key and drag an audio file from the Media Browser to a blank area in the Track pane or Clips pane. This creates a new XSampler instrument track and loads the media file into XSampler. Multiselected files will create multiple instances of XSampler.
- ▶ Hold down the ALT key and drag an audio file from the Media Browser to an audio or MIDI track in the Clips pane. This converts the track to an XSampler instrument and loads the media file into XSampler. Multiselected files will create multiple instances of XSampler. **Note:** only audio and MIDI tracks and Simple Instrument tracks can be converted to XSampler tracks. Split Instrument tracks or shared Simple Instrument tracks will not be converted.
- ▶ Right-click an audio clip selection and select **Open in XSampler**.
 - ▶ The **Open in XSampler** command bounces the selected audio, creates a new XSampler track, and loads the bounced audio into XSampler.
- ▶ Right-click a loop or one-shots in the Media Browser and select **Open in XSampler**.

Converting an audio, MIDI, or simple instrument tracks to an XSampler track

To convert an audio, MIDI, or simple instrument tracks to an XSampler simple instrument track, drag XSampler from the Plugin Browser to an audio or MIDI track in the Track view Clips Pane.

Note: Split instrument tracks or shared simple instrument tracks will not be converted. *Audio tracks will only be converted if empty.*



See:

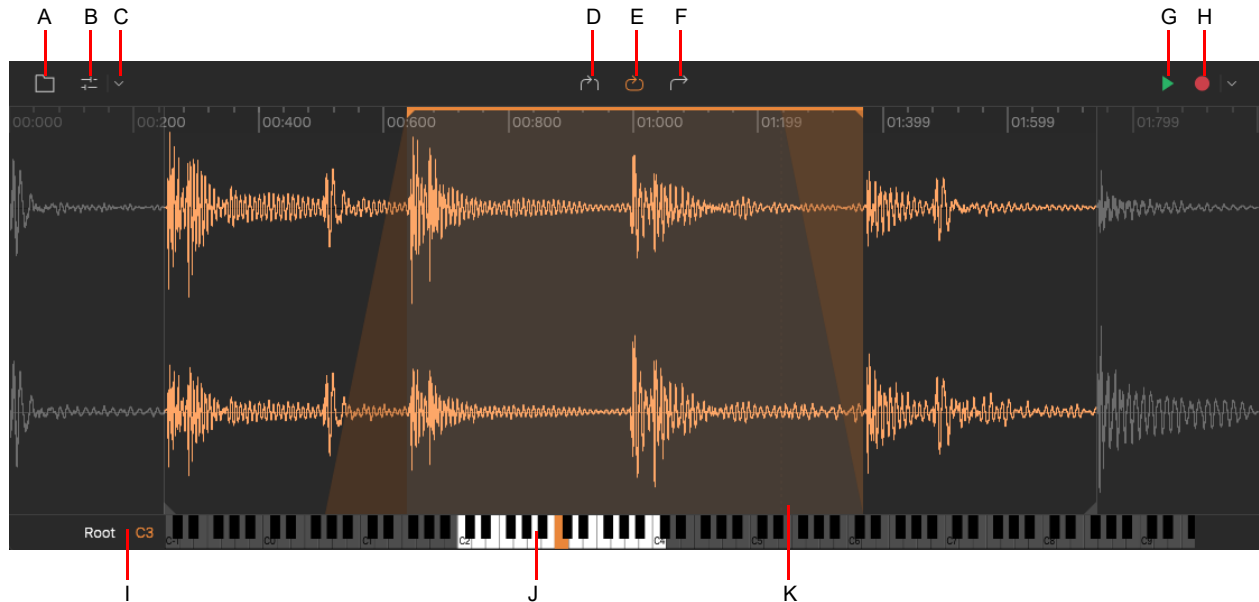
[“Inserting soft synths”](#) on page 884

[“Using the Plug-in Browser”](#) on page 651

[“Using the Media Browser”](#) on page 643

UI overview

To show the XSampler interface, click the small synth icon in the XSampler track header, or double-click the XSampler icon in the Synth Rack.






A. Browse audio B. Show/hide advanced settings C. Menu D. Gate mode E. Loop mode F. One-Shot mode G. Preview H. Record I. Root key J. Keyboard K. Crossfade handle

XSampler contains the following primary views:







- ▶ “[Toolbar](#)” on page 848
- ▶ “[Waveform panel](#)” on page 849
- ▶ “[Keyboard view](#)” on page 850
- ▶ “[Control panel](#)” on page 851

Toolbar

The main toolbar contains the following controls:

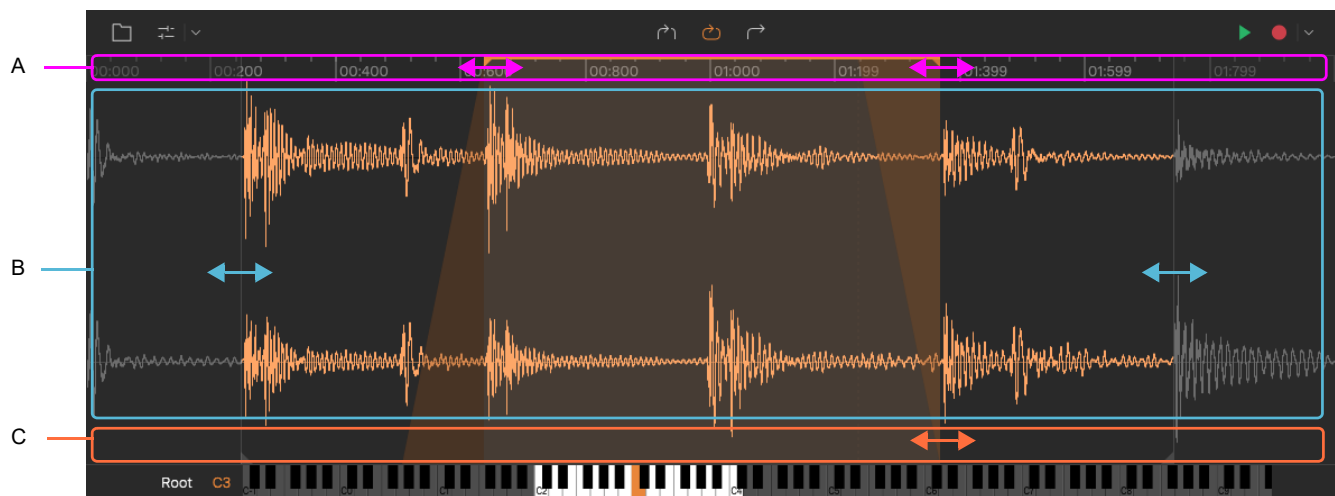
- ▶ **Browse Audio** . Import an audio file from any folder. Supported formats include WAV, FLAC, OGG, MP3, M4A, AIF, AU, and WMA. You can also drag audio files directly into the Waveform panel.
- ▶ **Show/Hide Controls** . Show/hide the Control panel, which contains additional parameters that let you process the sample. For details, see “[Control panel](#)” on page 851.
- ▶ **Edit Menu** . Click the menu button to show the following commands:
 - ▶ **Normalize Sample**. Normalize the audio sample using either peak or RMS normalization. For details, see “[To normalize audio data](#)” on page 874.
 - ▶ **Reverse Sample**. Reverse the audio sample, making it play backwards. For details, see “[Reversing audio data](#)” on page 875.
 - ▶ **Reset All Parameters**. Reset all parameters to the default values.

▶ **Playback modes.** Select the sample's playback mode:

- ▶ **Gate** . The sample plays through its entirety or until a note off is received, at which point amplitude decreases steadily to -inf over the duration specified by the amplitude EG **Release** time.
- ▶ **Loop** . The sample plays through until it reaches the loop end marker, at which point it seeks to the loop start marker, repeating until a note off event at a volume level specified by the **Sustain** level. When a note off occurs, volume decreases to -inf for the duration specified by the amplitude EG **Release** time. For details, see “[Looping the sample](#)” on page 858.
- ▶ **One-Shot** . The sample plays from start to end whether a key is held or not, following only the **Attack** portion of the amplitude EG. If you retrigger the sample while it is already playing, it will play again from the beginning, and the previous instance will decrease to -inf for the duration specified by the amplitude EG **Release** time. One-Shot mode is suitable for single drum sounds or sound effects where you always want the entire sound to play.
- ▶ **Preview** . Preview the sample at its root note value (Tip: Use when adjusting the loop boundaries in Loop mode).
- ▶ **Record** . Record audio directly into XSampler from any audio input. To select the audio input source, click the drop-down menu  to open the Record Input menu. For details, see “[Recording a sample](#)” on page 854.

Waveform panel

The waveform panel shows the audio waveform of the sample and allows you to graphically set the sample start and end points, set loop points, and set the loop crossfade length.



A. Loop drag zone B. Trim drag zone C. Crossfade drag zone

The Waveform panel is divided into three zones:

- ▶ **Top.** Drag to adjust the loop region in Loop mode. For details, see “[Looping the sample](#)” on page 858.
 - ▶ Right-click the time ruler to select the time format (**Absolute Time** or **Samples**).
- ▶ **Middle.** Drag the waveform edges to trim the sample. For details, see “[Trimming the sample](#)” on page 857.
 - ▶ Drag vertically to zoom.
 - ▶ Drag horizontally to scroll.
- ▶ **Bottom.** Drag the crossfade handle in Loop mode. For details, see “[Crossfading a looped sample](#)” on page 859.

As you move the pointer across the Waveform panel, it changes to indicate that you can move a marker.

You can also drag audio directly into the Waveform panel to import an audio clip or file.

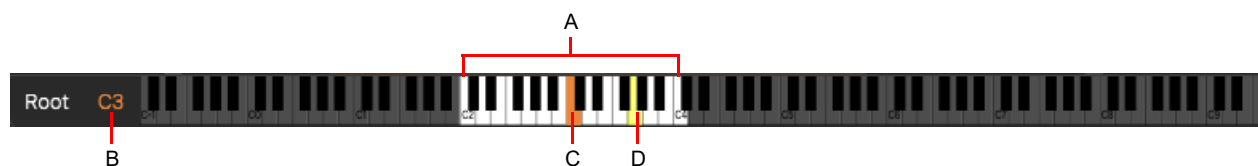
Keyboard view

The Keyboard view provides the following capabilities:

- ▶ **Highlights playable key range.**
- ▶ **Play notes.** Click the keys will trigger the sample at the corresponding pitch. MIDI input keys are highlighted.
- ▶ **Set root key.** The root key is blue. To change the root key, hold down the CTRL key and click a key. You can also drag the **Root** parameter up/down.



If the **Stretch Mode** parameter in the Controls panel is set to **Original** or **n Bars**, the sample can be pitch shifted +/- 1 octave. Keys below the root key will play the sample at a lower pitch and slower speed. Keys above the root key will play the sample at a higher pitch and faster speed. The keyboard highlights the valid key range (blue root one +/- 1 octave). To transpose the key range, change the root note.



A. Key range **B.** Root key (drag up/down to adjust) **C.** Root key (hold down CTRL and click to set) **D.** Triggered key

See:

[“Triggering the sample”](#) on page 855

[“Key mapping”](#) on page 855

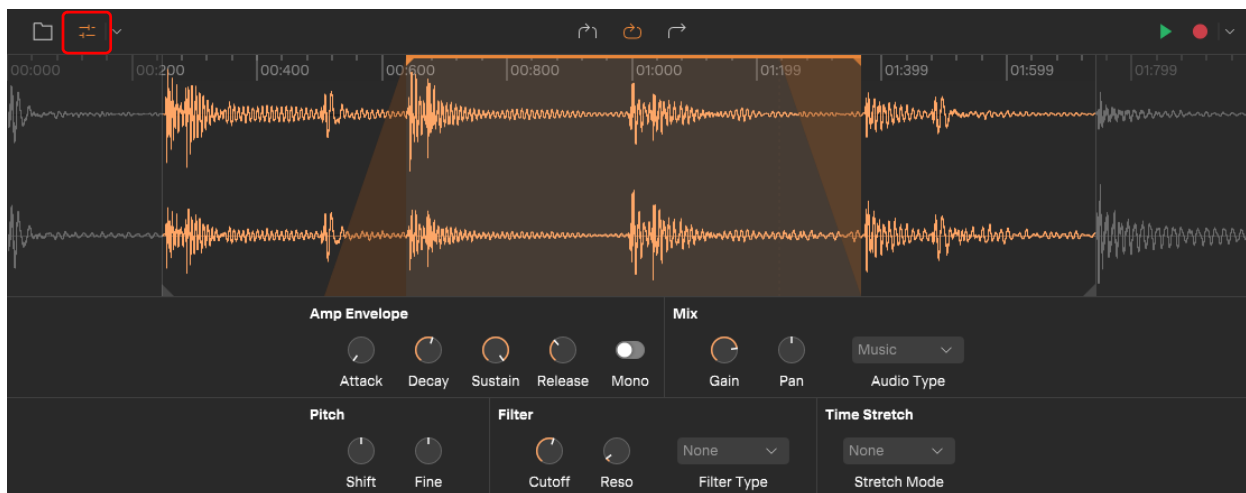
[“Setting the root note”](#) on page 856

Control panel

The Control panel provides access to a number of sound shaping parameters, such as pitch, filter, and an amplitude generator (EG). Use these parameters to quickly change the sound of the sample.

The waveform display is still available in a smaller format, but the keyboard is hidden.

Figure 387. XSampler Control panel.



The Control panel contains the following:

- ▶ **Waveform preview.** The small waveform preview lets you perform the same functions as in the large waveform display. For details, see “Waveform panel” on page 849.
- ▶ **Amp Envelope section.** You have full control over the ADSR sections, which allow hold-sustain performance of the sample:
 - ▶ **Attack.** The time it takes for the sample to reach its target level after being triggered (0.00 milliseconds – 20.0 seconds).
 - ▶ **Decay.** The time it takes for the sample to reach its sustain level after the attack phase (1.00 milliseconds – 60.0 seconds).
 - ▶ **Sustain.** The level at which the sample will play while being held (-Inf dB – 0 dB).
 - ▶ **Release.** The time it takes for the sample level to fade after note release (1.00 milliseconds – 60.0 seconds).
 - ▶ **Mono.** Limits the number of simultaneous voices to one.
- ▶ **Mix section:**
 - ▶ **Gain.** Set the overall output volume level (-Inf dB – 6 dB).
 - ▶ **Pan.** Set the overall panorama position in the stereo field (100L – 100R).
 - ▶ **Audio Type.** Select the type that best matches the sampler's audio material for optimized audio processing:
 - **Drums.**
 - **Vocals.**
 - **Music.**
- ▶ **Pitch section:**
 - ▶ **Shift.** Tune the sample pitch in semitone steps (-12 steps – 12 steps).
 - ▶ **Fine.** Fine tune the sample pitch in cents (-50 cents – 50 cents). One cent is 1/100th of a semitone.


▶ **Filter section:**

- ▶ **Cutoff Frequency.** Controls the filter cutoff frequency (20Hz – 20.0kHz).
- ▶ **Resonance.** Amount of signal emphasis relative to the cutoff frequency (0.10 – 10.00). Higher settings boost frequencies in the immediate vicinity of the cutoff frequency.
- ▶ **Filter Type.** Select a filter type to enable cutoff and resonance:
 - **None.** No filter is applied.
 - **LowPass.** Passes lower frequencies and attenuates content above the cutoff frequency.
 - **BandPass.** Passes a select range of frequencies that surround the cutoff frequency, and attenuates the portions above and below that band.
 - **HighPass.** Passes higher frequencies and attenuates content below the cutoff frequency.

▶ **Time Stretch section:**

- ▶ **Stretch Mode.** Specify the sample playback speed/duration:
 - **None.** The sample duration changes according to pitch. Keys below the root key will play the sample at a lower pitch and slower speed. Keys above the root key will play the sample at a higher pitch and faster speed.
 - **Original.** The sample plays at its original speed for all note pitches.
 - **n bars.** The sample duration matches the bars value relative to the current tempo.

 **Note:** If the **Stretch Mode** parameter is set to **Original** or **n Bars**, the sample can be pitch shifted +/- 1 octave, as indicated by the highlighted keyboard keys.

 **Note:** The parameters in the Control panel can be adjusted over time by using automation. For details, see [“Automation”](#) on page 1163.

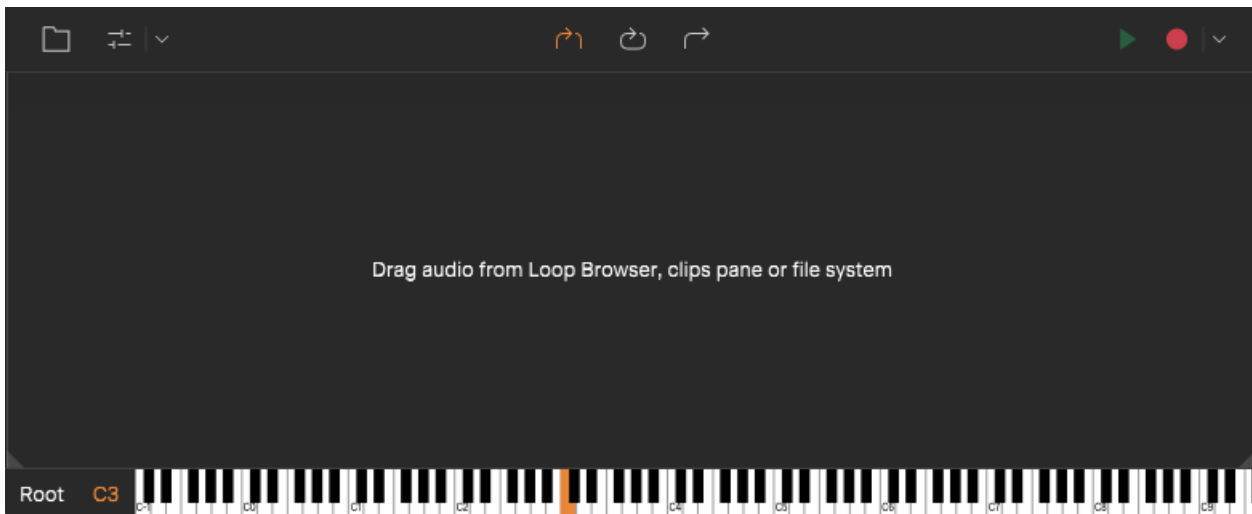
Adding a sample

There are many ways to get audio into XSampler:


- ▶ Import audio from the file system (see “[Importing a sample](#)” on page 853).
- ▶ Drag loops and one-shots from the Media Browser (see “[Using the Media Browser](#)” on page 643).
- ▶ Right-click a loop or one-shots in the Media Browser and select **Open in XSampler**.
- ▶ Hold down the ALT key and double-click an audio file in the Media Browser.
 - ▶ This creates a new XSampler track, and loads the selected audio into XSampler.
- ▶ Drag audio clips (including partial clip selections) from any track.
 - ▶ Dragging a Clips Pane time selection from an audio track to XSampler will bounce and load the selection as a sample into XSampler.
- ▶ Record directly into XSampler (see “[Recording a sample](#)” on page 854).
- ▶ Right-click an audio clip selection and select **Open in XSampler**.
 - ▶ The **Open in XSampler** command bounces the selected audio, creates a new XSampler track, and loads the bounced audio into XSampler.

Importing a sample

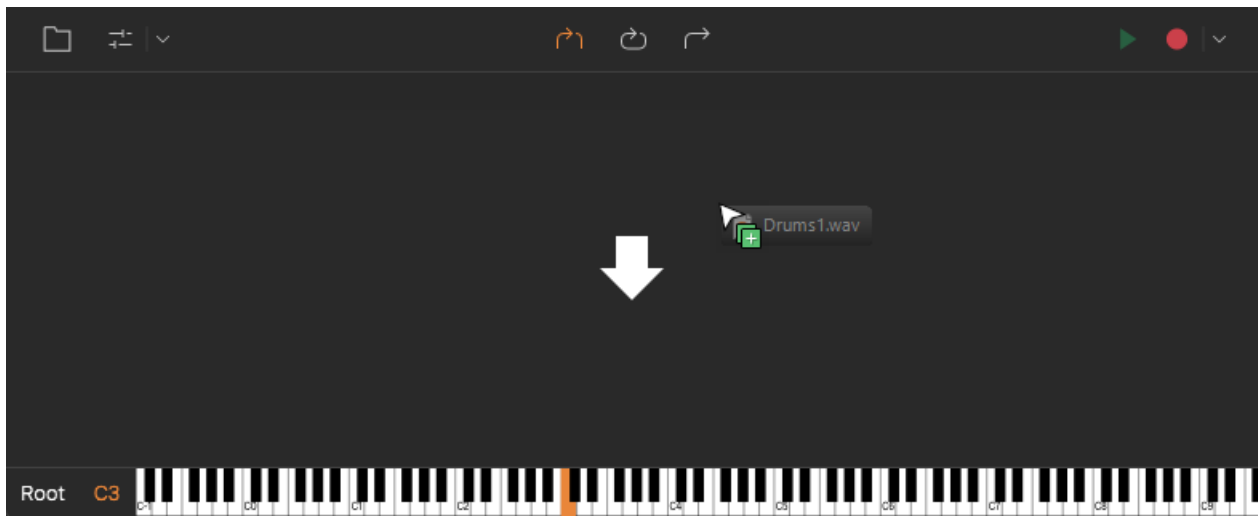
When you a Sampler track, the sampler is initially empty, ready for you to import or record audio.



To import an audio file, do *one* of the following:

- ▶ Click the **Browse Audio**  button, then select the audio file that you want to import. Supported formats include WAV, FLAC, OGG, MP3, M4A, AIF, AU, and WMA. The button tooltip shows the imported audio file's full folder path.
- ▶ Drag a loop or one-shot from the Media Browser to XSampler.
- ▶ Drag a clip or partial clip selection from an audio track to XSampler.
- ▶ Drag audio clips (including partial clip selections) from any track.
- ▶ Dragging a Clips Pane time selection from an audio track to XSampler will bounce and load the selection as a sample into XSampler.





The imported file is automatically copied to the project's `\Audio` folder.



Note: Each instance of XSampler can only store a single sample, so if you import or record another sample, it will overwrite the previous sample. You can select **Edit > Undo** to revert to the previous sample.

Recording a sample

In addition to loading existing audio files, you can directly record your own samples into XSampler.

1. Click XSampler's **Record** button  drop-down menu  to open the Record Input menu, then select the desired audio input source. The first input is selected by default (mono).
2. Click XSampler's **Record** button  to start recording. During recording, the waveform appears in real-time.
3. Click the **Record** button  again to stop recording.

You can now play back the sample.

You may need to edit the start and end points of the recorded sample. For details, see [“Editing the sample”](#) on page 857 and [“Trimming the sample”](#) on page 857.



Triggering the sample

There are several ways to trigger XSampler:

- ▶ Click the XSampler keyboard keys (see [“Keyboard view”](#) on page 850)
- ▶ Use an external MIDI controller as the Sampler track’s input (see [“Playing a soft synth”](#) on page 893)
- ▶ Use the Virtual MIDI Controller while the XSampler track has focus (see [“Virtual Controller/Keyboard”](#) on page 1838)
- ▶ Play back MIDI notes from the Piano Roll view (see [“Adding and editing notes in the Piano Roll”](#) on page 752 and [“Piano Roll view”](#) on page 1755)

There are three primary settings that determine how a sample behaves when triggered:

- ▶ **Sample Playback Mode.** The sample playback mode determines whether sample playback stops on key release or plays through the entirety of the sample (see [“Setting the sample playback mode”](#) on page 856)
- ▶ **Root key.** The root key specifies which key plays the sample at its original pitch and speed (see [“Setting the root note”](#) on page 856).
- ▶ **Stretch Mode.** If the **Stretch Mode** control is set to **Original** or **n Bars**, the sample can be pitch shifted +/- 1 octave from the root key. The keyboard highlights the valid key range. To transpose the valid key range, you must change the root note.

Key mapping

The sample is mapped to keys above and below the defined root key. Keys below the root key will play the sample at a lower pitch, and keys above the root key will play the sample at a higher pitch.

By default, XSampler automatically maps the sample across the entire MIDI note range (0–127) and sets the root note to C3.



If the **Stretch Mode** parameter in the Controls panel is set to **Original** or **n Bars**, the sample can be pitch shifted +/- 1 octave from the root key. Any incoming MIDI note events within this range will trigger the assigned sample. The keyboard highlights the valid key range (blue root one +/- 1 octave). To transpose the valid key range, you must change the root note (see [“Setting the root note”](#) on page 856).



A. Key range **B.** Root key

See:

[“Keyboard view”](#) on page 850

[“Setting the root note”](#) on page 856

[“Control panel”](#) on page 851

Setting the root note

The sample is mapped to keys above and below the defined root key. The root key defines which keyboard note value is used to play the sample at the original pitch. Keys below the root key will play the sample at a lower pitch, and keys above the root key will play the sample at a higher pitch.

To change the root key, do *one* of the following:

- ▶ To the left of the keyboard, drag the **Root** value up/down
- ▶ Hold down the CTRL key and click the desired keyboard key






A. Root key (drag up/down to adjust; double-click to reset to C3) B. Root key (hold down CTRL and click to set)

i Note: You can only click highlighted keys. If the desired root key is outside the current key range, hold down the CTRL key and drag the blue root key to the desired key.

Setting the sample playback mode

The sample playback mode determines whether sample playback stops on key release or plays through the entirety of the sample.


To specify the sample playback mode, select one of the following modes in the main toolbar:


- ▶ **Gate** . The sample plays through its entirety or until a note off is received, at which point amplitude decreases steadily to -inf over the duration specified by the amplitude EG **Release** time.
- ▶ **Loop** . The sample play through until it reaches the loop end marker, at which point it seeks to the loop start marker, repeating until a note off event at a volume level specified by the **Sustain** level. When a note off occurs, volume decreases to -inf for the duration specified by the amplitude EG **Release** time. For details, see [“Looping the sample”](#) on page 858.
- ▶ **One-Shot** . The sample plays from start to end whether a key is held or not, following only the **Attack** portion of the amplitude EG. If you retrigger the sample while it is already playing, it will play again from the beginning, and the previous instance will decrease to -inf for the duration specified by the amplitude EG **Release** time. One-Shot mode is suitable for single drum sounds or sound effects where you always want the entire sound to play.

Editing the sample

You can use the Waveform panel to set the trim start and end points, set loop points, and set the crossfade duration.

Use the Control panel to apply pitch shifting, ADSR envelope and filters.

You can use the Control panel to change the sound of the sample by applying various processing effects, including filters, pitch shifting, and ADSR amplitude envelope. To access these settings, click the **Show/Hide Controls**  button to show the Control panel. For details, see [“Control panel”](#) on page 851.

 **Tip:** You can modulate parameters over time by using automation. For details, see [“Automation”](#) on page 1163.

See:

[“Trimming the sample”](#) on page 857

[“Looping the sample”](#) on page 858

[“Crossfading a looped sample”](#) on page 859

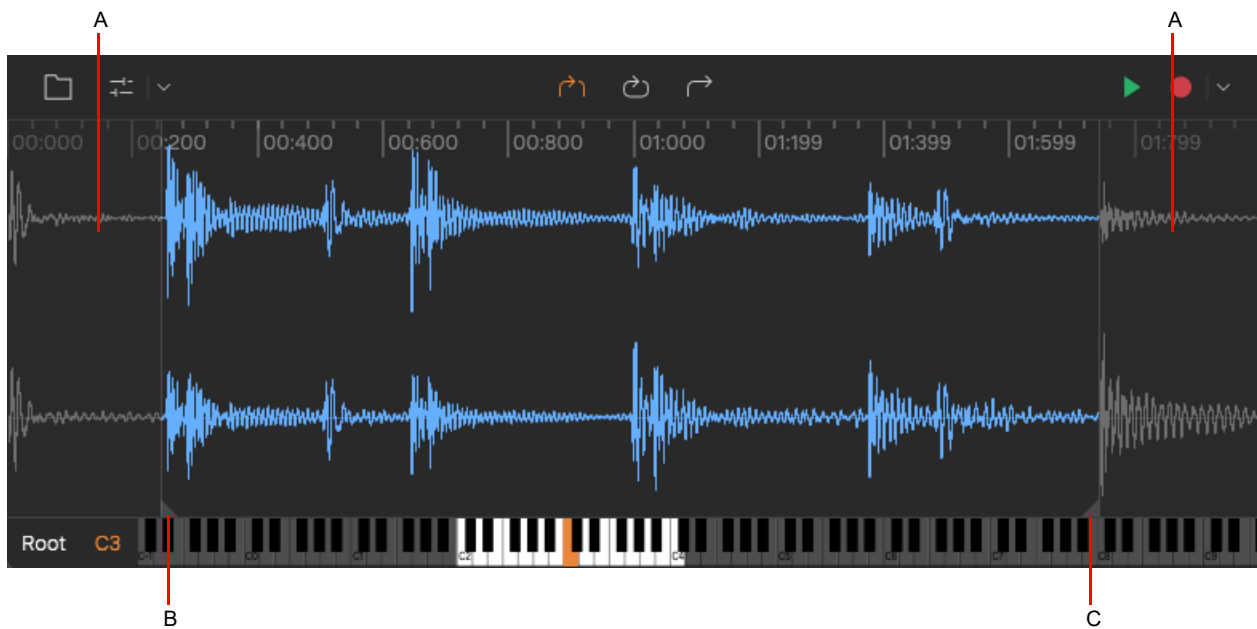
[“Normalizing the sample”](#) on page 860

[“Reversing the sample”](#) on page 860

[“Waveform panel”](#) on page 849


Trimming the sample

To trim the start or end of the sample, drag the left or right edge of the waveform. The trimmed area is dimmed, and will not be audible during playback.



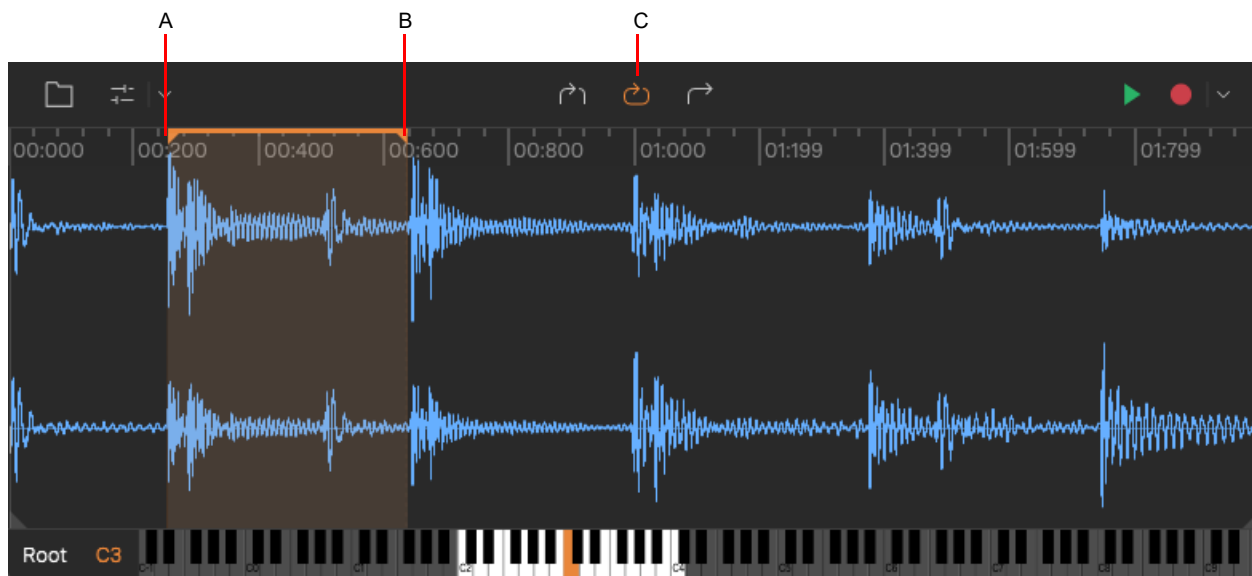
A. Trimmed region B. Trim start C. Trim end

Looping the sample

To loop a sample, set its playback mode to **Loop** . The loop region is indicated by a blue bar above the waveform.

To adjust the loop region, drag in the loop zone, or drag the loop start and loop end handles. To move the entire loop region, hold down the



To move the loop region, hold down the CTRL key and drag the blue loop range to the desired location.



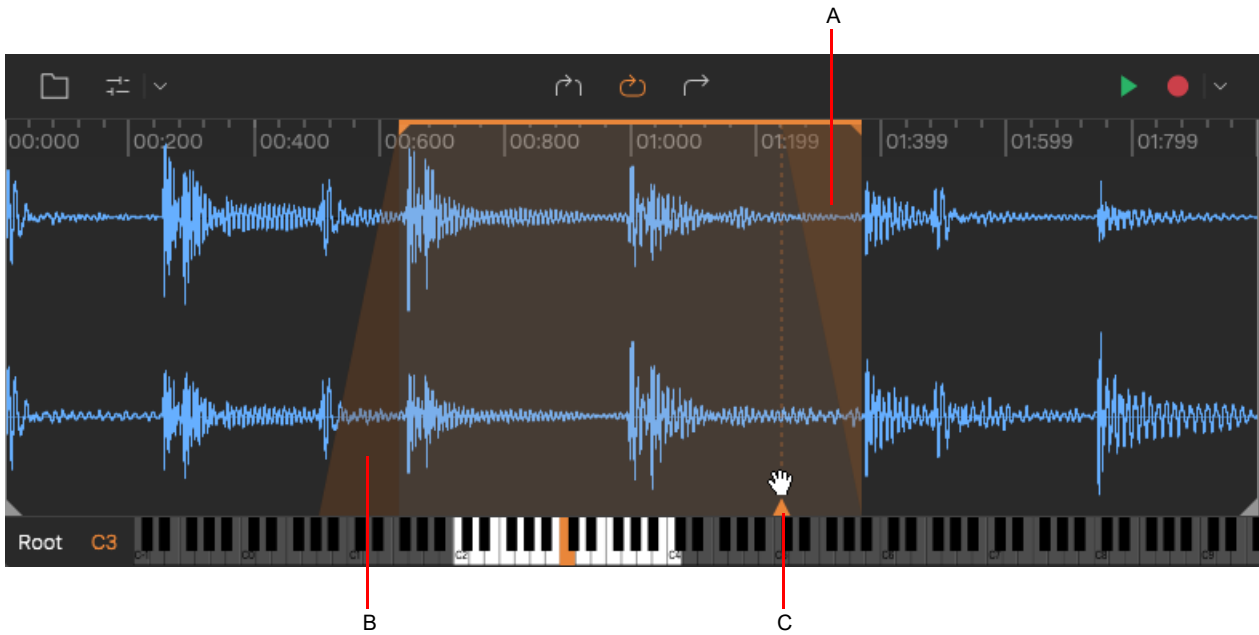
A. Loop start B. Loop end C. Loop enable/disable

 **Tip:** To make sure the sample loops smoothly, click the **Preview**  button so you can hear the results while you adjust the loop start and loop end points.

Crossfading a looped sample


When a sample's playback mode is set to **Loop** , you can adjust the crossfade length between the loop start and loop end. To do so, drag the crossfade handle  left/right.

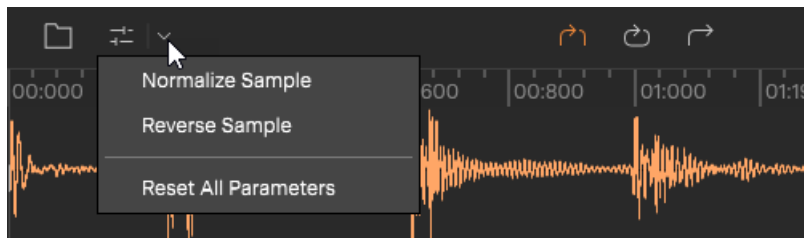
Note: *The crossfade handle cannot be moved if the loop region starts at the beginning of the sample.*




A. Fade out **B.** Fade in **C.** Crossfade handle

Normalizing the sample

To normalize the audio sample, click the menu button  and select **Normalize Sample**. For details, see [“To normalize audio data”](#) on page 874.



Reversing the sample

To reverse the audio sample so plays backwards, click the menu button  and select **Reverse Sample**. For details, see [“Reversing audio data”](#) on page 875.

See:

[“Software instruments”](#) on page 881

[“XSampler”](#) on page 845

Editing audio

The Track view lets you edit and arrange audio clips. You can perform basic tasks such as cut, copy, paste, and move; apply simple audio processing such as gain change, fades, and equalization; and use sophisticated audio effects such as stereo chorus and reverb. The Track view lets you see your audio clips on a timeline, arranged by track, to help you visualize the organization of your project's audio data.

Most audio processing commands and audio effects can be used from the Event List view as well, by selecting one or more audio clips, then choosing the desired command from the **Process > Apply Effect** menu. Plug-in effects can also be applied to audio data non-destructively, in real time, from the Track view, Track Inspector and Console view FX Racks. For more information, see ["Mixing"](#) on page 911.

See:

["Digital audio fundamentals"](#) on page 862

["Basic audio editing"](#) on page 868

["Basic audio processing"](#) on page 873

["Advanced audio processing"](#) on page 876

["Applying fades and crossfades offline"](#) on page 878

["Audio effects \(audio plug-ins\)"](#) on page 880

See also:

["Using Region FX"](#) on page 1119

["Melodyne"](#) on page 1123

["To convert audio to MIDI"](#) on page 1132

["Ripple editing"](#) on page 423

Digital audio fundamentals

Digital audio is a numeric representation of sound; it is sound stored as numbers. In order to understand what the numbers mean, you need to start with the basic principles of **acoustics**, the science of sound.

See:

“Basic acoustics” on page 862

“Example—a guitar string” on page 862

“Waveforms” on page 864

“Recording a sound” on page 866

“The decibel scale” on page 867

“Audio clips” on page 867

“Managing audio data” on page 867

Basic acoustics

Sound is produced when molecules in the air are disturbed by some type of motion produced by a vibrating object. This object, which might be a guitar string, human vocal cord, or a garbage can, is set into motion because energy is applied to it. The guitar string is struck by a pick or finger, while the garbage can is hit perhaps by a hammer, but the basic result is the same: they both begin to vibrate. The rate and amount of vibration is critical to our perception of the sound. If it is not fast enough or strong enough, we won't hear it. But if the vibration occurs at least twenty times a second and the molecules in the air are moved enough, then we will hear sound.

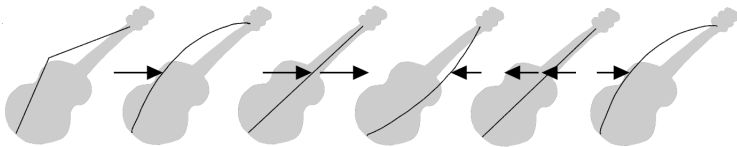
See:

“Digital audio fundamentals” on page 862

Example—a guitar string

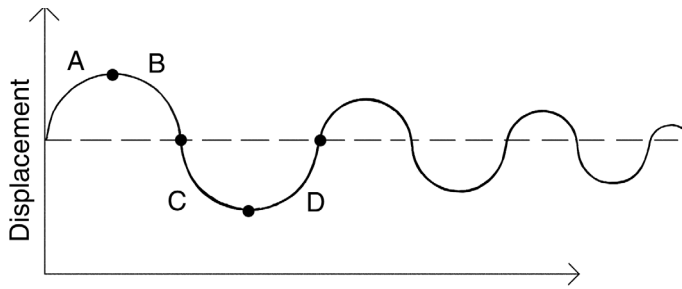
To understand the process better, let's take a closer look at a guitar string.

When a finger picks a guitar string, the entire string starts to move back and forth at a certain rate. This rate is called the **frequency** of the vibration. Because a single back and forth motion is called a **cycle**, we use a measure of frequency called **cycles per second**, or **cps**. This measure is also known as **Hertz**, abbreviated **Hz**. Often the frequency of vibration of an object is very fast, so we can also express the frequency in thousands of cycles per second, or **kilohertz** (abbreviated **kHz**)



The actual distance the string moves is called its **displacement**. This is proportional to how hard the string is plucked. A greater displacement results in a louder sound.

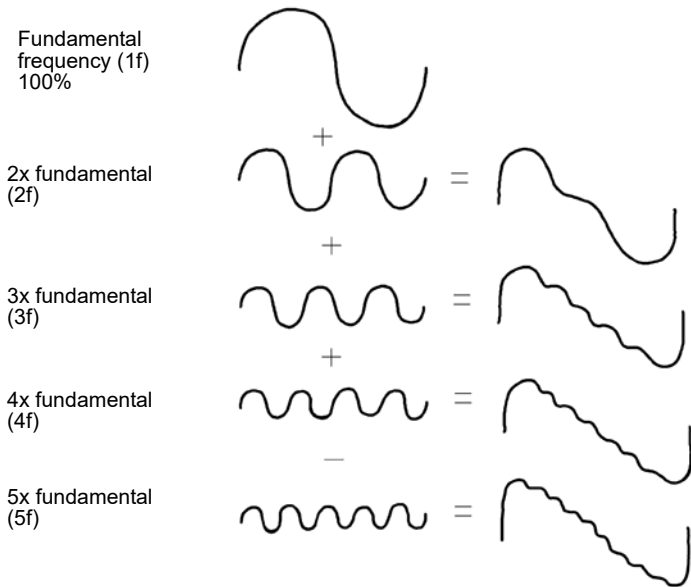
The displacement of the string changes as the string vibrates, as shown here:



The segment marked “A” represents the string as it is pulled back by the pick; “B” shows it moving back towards its resting point, “C” represents the string moving through the resting point and onward to its outer limit; then “D” has it moving back towards the point of rest. This pattern repeats continuously until the friction of the molecules in the air gradually slows the string to a stop. As the string vibrates, it causes the molecules of air around it to vibrate as well. The vibrations are passed along through the air as **sound waves**. When the vibrations enter your ear, they make your eardrum vibrate, and you hear a sound. Likewise, if the vibrating air hits a microphone, it causes the microphone to vibrate and send out electrical signals.

In order for us humans to hear the sound, the frequency of the vibration must be at least 20 Hz. The highest frequency sound we can hear is theoretically 20 kHz, but, in reality, it's probably closer to 15 or 17 kHz. Other animals, and microphones, have different hearing ranges.

If the simple back-and-forth motion of the string was the only phenomenon involved in creating a sound, then all stringed instruments would probably sound much the same. We know this is not true, of course; the laws of physics are not quite so simple. In fact, the string vibrates not only at its entire length, but at one-half its length, one-third, one-fourth, one-fifth, and so on. These additional vibrations (**overtones**) occur at a rate faster than the rate of the original vibration (the **fundamental frequency**), but are usually weaker in strength. Our ear doesn't hear each frequency of vibration individually, however. If it did, we would hear a multinote chord every time a single string were played. Rather, all these vibrations are added together to form a complex or composite sound that our ear perceives as a single tone.



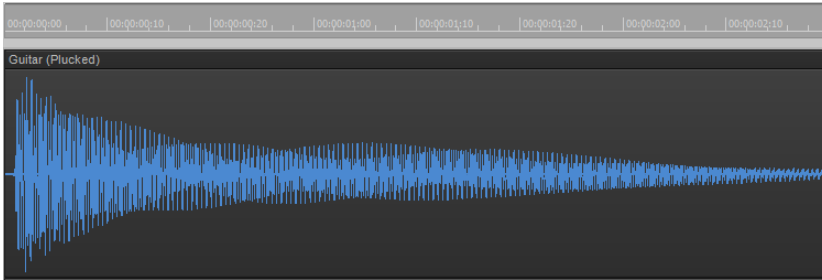
This composite waveform still doesn't account for the uniqueness of the sound of different instruments. For example, stringed instruments usually have a resonator. In the case of the guitar, the resonator is the big block of hollow wood to which the string is attached (the guitar body). This has a major impact on the sound we perceive when a guitar is played because it enhances or amplifies some of the vibrations produced by the string and diminishes or attenuates others. The ultimate effect of all the vibrations occurring simultaneously, being altered by the resonator, adds up to the sound we know as guitar.

See:

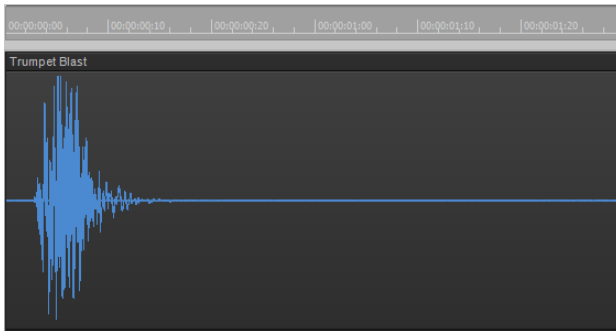
[“Digital audio fundamentals”](#) on page 862

Waveforms

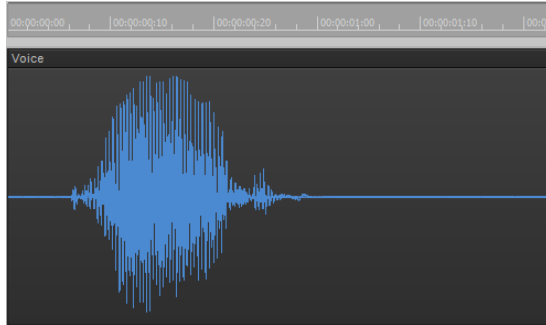
A sound wave can be represented in many different ways: as a mathematical formula, as a series of numbers, or graphically as a **waveform**. A waveform displays the size, or **amplitude**, of the vibration as a function of time. For example, the waveform of the sound of the plucked guitar string might look like this:



The waveform of a trumpet blast might look like this:

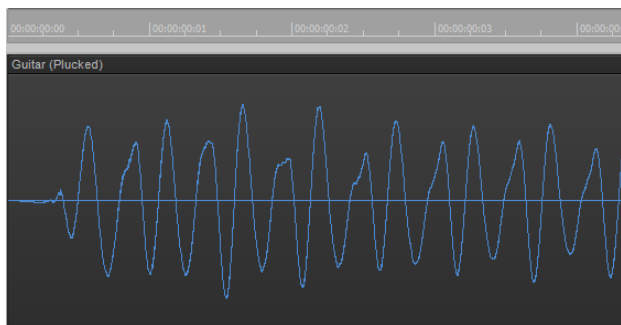


And the waveform of a spoken word might look like this:



The three waveforms shown above are quite different from one another, both in appearance and sound. Each has its own characteristic shape, or envelope, and each has its own complex combination of frequency components, which can change across the duration of the sound.

The center line of a waveform is the zero line; it corresponds to the rest position (displacement of 0) of the original vibrating object. (A waveform for perfect silence would be a horizontal line at zero.) Back and forth motions of the vibrating object translate to upward (positive) and downward (negative) excursions of waveform amplitude. For example, a close-up of a portion of the guitar waveform might look like this:

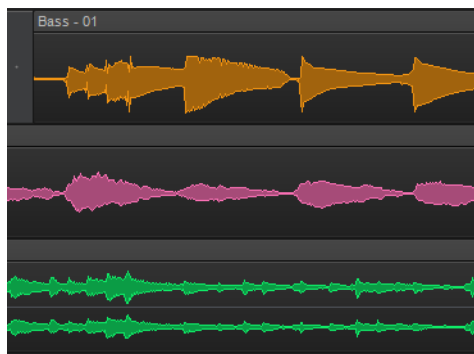


The waveform crosses the zero line twice during each complete vibration. These **zero-crossings** are important in digital audio processing; they are good places to cut waveforms apart and splice them together. If waveforms are cut or spliced at other locations, clicks and pops can occur. The maximum amplitude of the waveform in each vibration is also important: it determines the strength of the vibration, and thus the loudness of the sound.

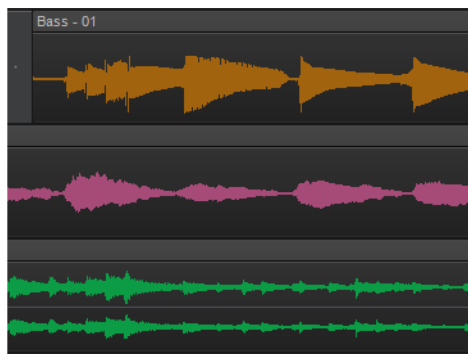
Waveform outlines

To show/hide waveform outlines in the Clips pane, click the Track view **View** menu and select **Display > Show Waveform Outlines**.

Show Waveform Outlines = ON:



Show Waveform Outlines = OFF:



See:

[“Digital audio fundamentals”](#) on page 862

Recording a sound

To record digital audio, your computer monitors the electrical signal generated by a microphone (or some other electroacoustical device). Because the signal is caused by a sound, the signal strength varies in direct proportion to the sound's waveform. The computer measures and saves the strength of the electrical signal from the microphone, thus recording the waveform.

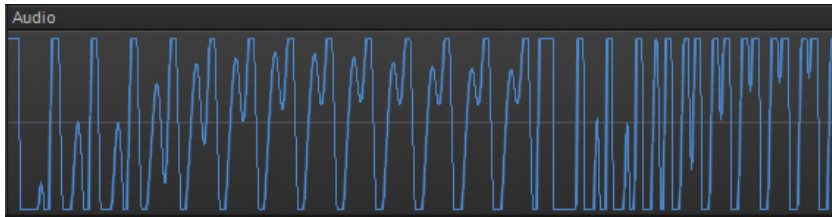
There are two important aspects of this measuring process. First is the **sampling rate**, the rate at which the computer saves measurements of the signal strength. It is a known fact of physics that you must measure, or **sample**, the signal at a rate at least twice that of the highest frequency you want to capture. For example, suppose you want to record a moderately high note on a violin—say the A whose fundamental frequency is 440 Hz and all overtones up to five times the fundamental. The highest frequency you want to capture is 2,200 Hz, so you need to measure the electrical signal from the microphone at least 4,400 times per second.

Since humans can hear frequencies well above 10 kHz, most sound cards and digital recording systems are capable of sampling at much higher rates than that. Typical sampling rates used by modern musicians and audio engineers are 22 kHz, 44.1 kHz, and 48 kHz. The 44.1 kHz rate is called **CD-quality**, since it is the rate used by audio compact discs.

The other important aspect of the measuring process is the **sampling resolution**. The sampling resolution determines how accurately the amplitude of each sample is measured. At present, the music industry has settled on a system that provides 65,536 different values to assign to the amplitude of a waveform at any given instant. Thus, each sample saved by your computer requires 2 bytes (16 bits) to store, since it takes 2 bytes to store a number from $-32,768$ to $32,767$. The scaling of the electrical input signal level to amplitude value is determined by your audio hardware and by the position of your input level control.

What if the amplitude of the sampled signal gets too high, such that a 16-bit number is not large enough to represent it? What typically happens is that the signal is **clipped**, cut off at the maximum value.

Here is what a clipped waveform might look like:



Clipping is not usually desirable and may have unpleasant audible effects. Sudden irregularities in the waveform of any type can cause clicks, pops, and distortion of the original sound.

See:

[“Digital audio fundamentals”](#) on page 862

[“Recording audio”](#) on page 280

The decibel scale

In acoustics, the decibel (dB) scale is a scale for measuring the relative loudness of two sounds. For example, environmental noise is often measured as follows:

$$L = 20 \log (p/p_0)$$

where L is the sound pressure level (in dB), p is the sound pressure amplitude, and p₀ is a reference amplitude of 20 micropascals (less than one billionth of atmospheric pressure). On this scale, a barely audible sound ($p = p_0$) has a sound pressure level of 0 dB, normal conversation ($p = 1,000 * p_0$) is at a level of around 60 dB, and a jet engine at close range ($p = 1,000,000 * p_0$) is at a level of around 120 dB.

Similar decibel scales are used in other branches of science and engineering to measure electrical power levels and other signal levels, always with respect to some reference level.

In Sonar, decibels are used in several places:

- ▶ To indicate volume levels of audio tracks in the Track view, Track Inspector and Console view
- ▶ To indicate the effects of filters and equalizers

The reference level (0 dB) usually corresponds to the current loudness of the sound. A positive change in decibels makes the sound louder; a negative change makes the sound quieter.

See:

["Digital audio fundamentals"](#) on page 862

Audio clips

If you have read ["Digital audio fundamentals"](#) on page 862, you should have a good idea of what is contained in a Sonar audio clip. An audio clip contains a long series of numbers, or samples, representing the fluctuating amplitude of a waveform. Audio clips are typically quite large, hundreds of kilobytes to many megabytes in size. By comparison, a MIDI event takes only a few bytes to store. The Track view lets you see your audio waveforms in great detail; you can zoom in until you see the individual samples.

You should also now be aware of some things to watch out for when editing your audio data. First, if you cut audio clips apart or splice them together, you should do so at zero-crossings in the waveform (places where the amplitude is zero), in order to avoid sudden changes in amplitude that may cause clicks and pops. Second, you should beware of clipping. Clipping of the audio waveform can occur if you record a signal at too high a record level, or if you apply audio processing or effects that increase the waveform amplitude too much. If you accidentally cause the waveform to clip, you should undo the command and try again with different parameters.

Clipping can also occur in other situations, for example, if you try to play or mix several loud audio tracks together, the aggregate signal strength may at times exceed the clipping limit, and the output signal will be distorted. To correct the problem, you can create a volume envelope to reduce the level in loud audio clips or reduce the track volume in the Console or Track views.

See:

["Digital audio fundamentals"](#) on page 862

Managing audio data

Because of the great size of audio data, Sonar uses an intelligent scheme for storing audio clips on disk to conserve disk space and minimize the time it takes to load and save data. Audio data is not stored directly in your project file, but rather in separate files in a special directory. For more information, see ["Audio file management"](#) on page 1303.

You can export your project in MP3, WMA, or Wave format. You can also convert your project's MIDI data to audio and export it to any of the above formats. For more information, see ["Exporting audio"](#) on page 1085.

See:

["Digital audio fundamentals"](#) on page 862

Basic audio editing

The Track view lets you perform basic editing tasks such as cut, copy, paste, delete, drag-and-drop, split, and bounce. You can drag fade-ins and fade-outs onto a clip using your mouse or you can set complex envelopes on both clips and tracks. You can use envelopes to change settings for gain (volume), pan, mute, bus send level and bus send pan. The Scrub tool lets you audition portions of audio by dragging the mouse.

Use the Select tool to make selections.

Here is a summary of the ways in which you can select audio clips:

| To do this | Do this |
|---|---|
| Select a single clip | Click the bottom half of the clip |
| Select several clips at once | Drag a rectangle around them |
| Select part of a clip | Drag across the top half of the clip |
| Add clips to the selection | Press SHIFT and either click the clips or drag a rectangle around the clips |
| Add or remove clips from the selection | Press CTRL and either click the clips or drag a rectangle around the clips |
| Add or remove clips in a track from the selection | Press CTRL and click the track number |
| Select clips in a time range | Drag in the Time Ruler |
| Select clips between two markers | Click between the markers |
| Remove all selections | Click in an empty area outside of any clip |

See:

[“Editing clip properties”](#) on page 868

[“Moving, copying, pasting and deleting audio clips”](#) on page 869

[“Splitting audio clips”](#) on page 871

[“Bouncing to clips”](#) on page 872

[“Scrubbing”](#) on page 873

Editing clip properties

Audio clips have several properties that you can change:

| Property | Description |
|---------------|--|
| Name | The name of a clip is used in the Track view and Event List view. You can assign any name to help you remember the contents of the clip. |
| Start | The start determines when the sample is played. |
| Length | The length indicates the size of the clip. |
| Snap Offset | A value that represents the number of samples into the clip at which the clip snaps to. |
| Display Color | The clip's color in the Track view. |

To change an audio clip's name

1. Select the audio clip.
2. In the Clip Properties Inspector, type a new name in the **Clip Name** box.

The new clip name appears in the upper left corner of the clip.

To change a clip's start

1. Select the audio clip.
2. In the Clip Properties Inspector, enter a new starting time in the **Start** field.

The Track view displays the clip at the new starting time.

Moving, copying, pasting and deleting audio clips

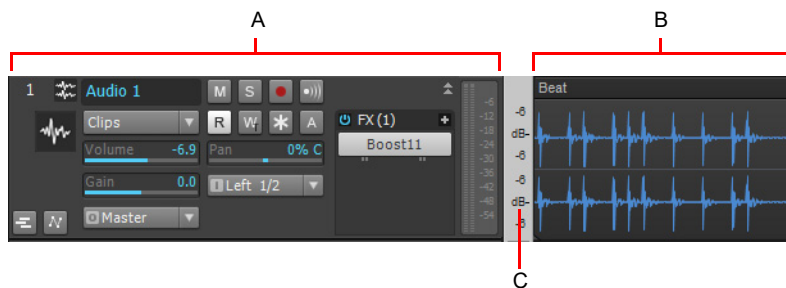
Clips can be cut, copied, pasted, and deleted with **Edit** menu commands, or moved and copied with drag-and-drop techniques. For more information, see “[Arranging and editing](#)” on page 353.

Audio scaling

Audio scaling is the increase or decrease in the size (scale) of the waveform in a track or bus. Audio scaling allows you to make detailed edits by zooming in on the parts of the waveform closest to the zero crossing (silence) while preserving the track or bus size. By showing just the quietest parts of a clip, you can make very precise edits. You can also zoom out on the waveform.

You can change the audio scale using keyboard shortcuts or the Audio Scale Ruler.

The Audio Scale Ruler is located in the vertical splitter bar between the Clips pane and the Track pane.



A. Track pane B. Clips pane C. Audio Scale Ruler

Note: The Audio Scale Ruler does not appear on multi-layered tracks.

There are three display options in the Audio Scale Ruler:

- ▶ **Percentage.** Shows audio scaling by percentage. For example, if the highest percentage in the Audio Scale Ruler reads 2.0%, then only the parts of the waveform which are within 2% of the zero crossing appear in the clip.
- ▶ **dB.** Shows audio scaling by dB. For example, if the highest dB in the Audio Scaling Ruler reads -36, then only the parts of the waveform which are 36 dB below 0 dB appear in the clip.
- ▶ **Zoom Factor.** Shows audio scaling by a factor. For example, if the Zoom Factor reads 10, then the waveform is zoomed in by a factor of 10.






Note: The Audio Scale Ruler display reflects the type of audio clip directly beneath it. If it is a stereo waveform, the Audio Scale Ruler appears in stereo (one for each channel). If it is a mono clip it appears in mono. Also, the Audio Scale Ruler only displays numbers when it is above a certain height. If you cannot see the Audio Scale Ruler, increase the size of your track or bus.

To change the Audio Scale Display option

1. Right-click on the Audio Scale Ruler in any track.
A menu appears. The current display option is checked.
2. Select an option from the menu.


To scale all audio tracks together

To scale all audio tracks together, follow the instructions in the following table.

| To do this | Do this |
|---|---|
| Increase the scale for all tracks | Press ALT+UP ARROW. Or Hold down the CTRL key and click the Vertical Zoom In button. When you hold down the CTRL key and position your cursor over the Vertical Zoom In button, your cursor looks like this:  |
| Decrease the scale for all tracks | Press ALT+DOWN ARROW. Or Hold down the CTRL key and click the Vertical Zoom Out button. When you hold down the CTRL key and position your cursor over the Vertical Zoom Out button, your cursor looks like this:  |
| Increase/Decrease the scale for all tracks using your mouse | Hold down the CTRL key, click the Vertical Zoom fader and drag the fader up or down. When you hold down the CTRL key and position your cursor over the Vertical Zoom fader, your cursor looks like this:  |
| Increase to maximum scale | Hold down the CTRL and SHIFT keys and click the Vertical Zoom In button. When you hold down the SHIFT and CTRL keys and position your cursor over the Vertical Zoom In button, your cursor looks like this:  |
| Decrease to minimum scale | Hold down the CTRL and SHIFT keys and click the Vertical Zoom Out button. When you hold down the SHIFT and CTRL keys and position your cursor over the Vertical Zoom Out button, your cursor looks like this:  |

To scale a single track or bus

To scale a single audio track, follow the instructions in the following table.

| To do this | Do this |
|---|--|
| Increase/decrease the scale of individual stereo or mono tracks | There are several ways to increase or decrease the size of an individual track's or bus's waveform: <ul style="list-style-type: none">• Press CTRL+ALT+UP/DOWN ARROW keys• Click and drag vertically in the track's Audio Scale Ruler. When you click and drag in the Audio Scale ruler of a track, your cursor looks like this:  <ul style="list-style-type: none">• Select the Zoom tool, hold the SHIFT key and drag around the clip you want to zoom in on. |
| Restore a track to minimum scale | Double-click in the track's Audio Scale Ruler. |

To undo audio scaling

- ▶ Press ALT+Z.

To scale a single track or bus using the Audio Scale ruler

- ▶ In the track in which you want to change the audio scale, click in the Audio Scale Ruler and drag. Drag up to increase the audio scaling. Drag down to decrease the audio scaling.


To show or hide the Audio Scale ruler

Click the Track view **View** menu, point to **Display** and choose **Show Audio Scale**.

Splitting audio clips

You can split long audio clips into shorter ones. This lets you extract and rearrange individual sounds, adjust timing and alignment, and apply effects selectively. Audio clips can be split using the Split tool in the Control Bar or with the **Split** command.

To split clips with the Split tool


1. If necessary, zoom-in in the Track view and use the Scrub tool (hold down J) to determine where you want to make a split.
2. If you want the split to be made on a note or measure boundary, a marker, specify the desired snap settings in the Control Bar's Snap module.
3. Select the Split tool  in the Control Bar.
4. Click once to make a single split, or to make two splits, click where you want the first split, drag within a clip and release to make a second split.

To split clips with the Split command

1. Select the clip you want to split.
2. Right-click the selected clip and select **Split** from the menu.
The **Split Clips** dialog box appears.
3. In the **Split Clips** dialog box, select from the following options.

| Option | Description |
|--------------------------------|--|
| Split At Time | Specify the time at which you want to split the clip and the time format. |
| Split Repeatedly | Specify the first measure at which you want to split the clip in the Starting At Measure field and the intervals at which you want to split the clip in the And Again Every field. |
| Split At Each Marker | Creates a split in the clip at every marker. |
| Split When Silent For At Least | Creates a split after each period of silence which exceeds the number of measures specified. |

Sonar splits the audio clip according to your specifications. Each new clip has the same name as the original clip.

-  **Note:** A shortcut to split a selected clip is to move the Now time to where you want to split it, and press S on your computer keyboard.

Bouncing to clips

Individual audio clips in the same track can be combined into a single clip with the **Bounce to Clip(s)** command.

Note 1: Like any clips, slip-edited clips can be combined with other clips using the **Bounce to Clip(s)** command. When a slip-edited clip is combined with another clip, any slip-edited data (audio clips or MIDI events that are cropped from view) is overwritten.

Note 2: You control the bit depth of all rendering operations (bouncing, freezing, applying effects) in **Edit > Preferences > File - Audio Data**, in the **Render Bit Depth** field. The default value of **32** is the best for most situations. See [“Bit depths for rendering audio”](#) on page 1316 for more information.

To bounce to clips

1. Select the clips to be combined in the Track view.
2. Click the Track view **Clips** menu and choose **Bounce to Clip(s)**.

The clips are combined into a single clip. Empty space between clips is filled with silence in the new clip. All clip automation from the source clips is applied to the new clip.

Bouncing AudioSnap and stretched clips

Sonar includes a command to select all AudioSnap and stretched clips. The primary use of this command is to quickly select all stretched audio clips before you use the Track view **Clips > Bounce to Clip(s)** command.

There are two common reasons why you may want to bounce AudioSnap and stretched clips:

- ▶ To free up CPU resources during playback.
- ▶ In order to save a bundle (.cwb) file, which does not support AudioSnap data.

To select all AudioSnap and stretched clips

On the **Edit** menu, point to **Select** and click **All AudioSnap/Slipstretched**.


To bounce multiple audio clips to a new track

1. Select the clips to be combined in the Track view.
2. Click the Track view **Tracks** menu and choose **Bounce to Track(s)**.
The **Bounce to Track(s)** dialog box appears.
3. Select the track you want to bounce to in the **Destination** field.
4. Select other options in the **Mixdown Audio/Bounce to Track(s)** dialog box and click **OK**.

The clips are combined into a single clip on the destination track. Empty space between clips is filled with silence in the new clip.


Scrubbing


You can use the Scrub tool to locate or audition a particular sound or passage as you drag the mouse. You can scrub a single audio track by dragging over that track or all tracks by dragging in the Time Ruler.

 **Note:** *The Scrub tool is not affected by current Mute and Solo settings of a track.*

To audition audio with the Scrub tool

1. Hold down the J key to activate the Scrub tool.
2. Click and drag the pointer over an audio track.

 **Note:** *To bypass the current volume and pan settings when scrubbing, hold down the ALT key. This will force scrubbing to play back at unity gain and centered.*

 **Tip:** *To hear the clips in all audio tracks, drag with the Scrub tool in the horizontal ruler.*

Basic audio processing

Audio processing commands let you modify audio data according to some rule or algorithm. The rule can be as simple as reversing the audio data or boosting it by a certain factor, or as complex as performing a Fourier analysis and selectively amplifying or attenuating sounds at certain frequencies.



Audio processing commands can work on whole, partial and non-contiguous clips. For example, suppose you want to make certain words in a vocal passage softer. You can create a volume envelope and use it to lower the volume, non-destructively in just the section of the track containing those words. You could also use the **Process > Apply Effect > Gain** command to lower the volume destructively.

You should listen to the results of your work after each audio processing command. If you don't like what you hear, you can use **Edit > Undo** to restore your audio data to its previous state.

Many of the dialog boxes associated with Sonar's audio processing and effects commands have two important features: Audition and Presets.

The **Audition** button is used to audition the processed audio data. When you click **Audition**, Sonar processes the first few seconds of your data, then plays it repeatedly until you click **Stop**. This helps you to get an idea of whether the settings in the dialog box are producing the desired effect.

Presets are a way to store dialog box settings so that you can apply the exact same processing or effect again in the future. The following table tells you how to use presets in the effects dialog boxes.

| To do this | Do this |
|---------------------------------------|--|
| Save the current settings as a preset | Enter a preset name and click the Save button  |
| Use a preset | Select the preset from the drop-down list |
| Delete a preset | Select the preset, then click the Delete button  |

Many audio processing and effects presets are supplied with Sonar.

See:

[“Using the Normalize and Gain commands”](#) on page 874

[“Reversing audio data”](#) on page 875

Using the Normalize and Gain commands

Sonar provides several commands to boost or cut the volume of audio data. The **Process > Apply Effect > Normalize** command, and the **Process > Apply Effect > Gain** commands are used to control the volume of selected audio data, in decibels. For more information about the decibel scale, see “[The decibel scale](#)” on page 867. The **Normalize** command “normalizes” the audio data: it boosts the volume until the maximum amplitude is reached somewhere in the data. By normalizing the data, you achieve the maximum possible volume without distortion or clipping. The **Gain** command lets you edit the volume, phase, and stereo interleave of selected audio data. You can also use this command to remove center material from a clip (good for removing vocals).

Like all the audio processing commands, these commands work by modifying the waveform data. You can achieve volume changes non-destructively using automation. For more information, see “[Automation](#)” on page 1163.

When increasing or decreasing the volume of audio clips, you should consider the following points:

- ▶ **Normalize** raises the noise floor; that is, while it increases the volume of the signal, it also boosts the noise it contains. (This is true when you raise the volume by other means, too.)
- ▶ Due to the nature and limitations of digital audio, the sum of all audio signals played together cannot exceed the waveform amplitude limit. Even though no individual clip is clipped, the combination may cause distortion.


If the selection contains any loud signals, **Normalize** may not seem to have any effect. This is because the volume increase is determined by the loudest audio in the selection. If an audio clip contains segments that are too quiet and others that are loud, you should probably split off the quiet segments into separate clips and then normalize those.

To normalize audio data

1. Select the audio data to be affected.
2. Choose **Process > Apply Effect > Normalize** from the menu.
The **Normalize** dialog box appears.
3. Drag the **Normalize Level** slider to the approximate level you think is appropriate.
4. Click **OK** to process the selected audio.

Listen to the edited data. You can use the **Edit > Undo** command if you don't like the results, and then try a different setting in the **Normalize** dialog box.

To use the Gain command

1. Select the audio data you want to edit.
2. Choose **Process > Apply Effect > Gain** to open the **Gain** dialog box.
3. If you only want to change the overall volume of the selection, move the **New Left Channel-From Left** slider and the **New Right Channel-From Right** sliders by a similar amount. You can press the **Audition** button to try out your edits.
4. If you want to switch the two channels, reverse all four sliders from their present positions.
5. If you want to invert the left channel phase, click the **Invert left-channel phase** button . If you want to invert the right-channel phase, click the **Invert right-channel phase** button in the **New Right Channel** section.
6. If you want to remove center material (usually where the vocal track is), set the **New Left Channel-From Left** slider and the **New Right Channel-From Right** slider to **100%**, and set the **New Left Channel-From Right** slider and the **New Right Channel-From Left** slider to **-INF**.
7. Press the **Audition** button if you want to audition your edits.
8. Click **OK** to process the selected audio.

Listen to the edited data in your mix. You can use the **Edit > Undo** command if you don't like the results, and then try different settings in the **Gain** dialog box.

Reversing audio data

By reversing audio data, you can make it play backwards. You may want to do this to obtain unusual sounds for special effects.

The **Reverse** command does not reverse the musical position of audio data. Use the **Process > Retrograde** command to invert the order of clips in time.

To reverse audio data

1. Select the audio data to be affected.
2. Choose **Process > Apply Effect > Reverse** from the menu.

Sonar reverses the selected audio data.

Advanced audio processing

Sonar provides a number of advanced audio processing commands for power users. Among these are commands to apply fades and crossfades.

See:

[“Removing silence”](#) on page 876

[“Applying fades and crossfades offline”](#) on page 878

[“Removing DC offset”](#) on page 877

Removing silence

The **Remove Silence** command detects sections of audio that fall below a given loudness threshold, and replaces those sections with absolute silence. **Remove Silence** gives you the option of actually deleting the silent sections from the selected audio clips, splitting long audio clips into a greater number of shorter audio clips.

Sonar treats passages of absolute silence intelligently. It doesn't store stretches of silence on disk, and thereby conserves disk space. During a passage of absolute silence, Sonar sends no signal to the digital output port; this results in cleaner audio playback. **Remove Silence** is great for cleaning up your final audio mix, because it can mute all audio tracks in which the live performers were “laying out.”

Using **Remove Silence** to split long audio clips into smaller ones opens a variety of creative possibilities.

The parameters in the **Remove Silence** dialog box are used to specify exactly what you mean by silence. More precisely, **Remove Silence** employs what is called a digital noise gate. The gate is a type of filter, it passes data through, or stops it from passing through, according to certain criteria. Parameters in the dialog box specify the conditions under which the gate is opened and under which it closes again.

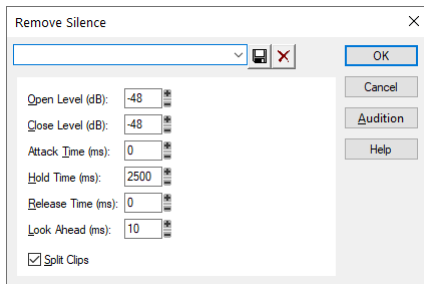
The digital noise gate parameters are described in the following table.

| Parameter | Meaning |
|-------------------|---|
| Open Level (dB) | The loudness threshold for opening the noise gate. The gate officially opens when loudness rises above this level, although it can open earlier because of the Attack Time . |
| Close Level (dB) | The loudness threshold for closing the noise gate. The gate officially closes when loudness falls below this level, although it can stay open later because of the Release Time . |
| Attack Time (ms) | The value in this field is the interval of time after the volume reaches the Open Level for the gate to fully open. Opening the gate gradually produces a fade-in effect instead of an instant on-off sound. |
| Hold Time (ms) | The minimum time for the gate to stay open. Hold Time is useful when you've set high open and close levels, for example, when your source signal is very loud. Noise gates set this way tend to react to repeated percussive passages (such as drum rolls) by repeatedly opening and closing; this can sound unpleasant. By setting a hold time, you can ensure that the gate stays open long enough during percussive passages. |
| Release Time (ms) | The amount of time after the Close Level is reached that the gate actually closes. This lets the tail end of sounds pass through without being clipped. |
| Look Ahead (ms) | The value in this field causes the gate to open slightly before the sound reaches the Open Level so you don't lose the sound's attack. |

To remove silence

1. Select the audio data to be affected.
2. Choose **Process > Apply Effect > Remove Silence** to open the **Remove Silence** dialog box.

Figure 388. The **Remove Silence** dialog box.



3. Set the digital noise gate parameters as described in the table above.
4. Select the **Split Clips** check box to delete the silent sections of audio.
5. Click **OK** to remove silence from the selected data.

Sonar processes the audio as directed.

Removing DC offset

Some models of audio hardware produce a DC offset while recording, which is caused by electrical mismatches between the audio hardware and the input device or instrument. Although imperceptible, DC offset may cause problems in further stages of sound processing.

i **Note:** An easy way to spot DC offset is to zoom in to a silent section of your sound file. If the silent waveform matches the centerline in the waveform display, your file does not contain DC offset.

To remove DC offset from existing audio

1. Select the audio data and choose **Process > Apply Effect > Remove DC Offset**. This launches the **Remove DC Offset** dialog box.
2. Choose from the following options, and click **OK**:
 - ▶ **DC Offset Threshold (dB).** You can set a minimum dB threshold. If the analyzed DC offset is below this value, no removal takes place.
 - ▶ **Analyze Left Channel (dB) and Right Channel (dB).** This field displays the DC offset separately for the left and right channels. Press the **Audition** button to update the display.
 - ▶ **Compute DC Offset from first 5 seconds only.** To speed processing, select the Compute DC offset from first 5 seconds only check box. Only the first five seconds of a sound file will be analyzed when measuring the DC offset. The only time that five seconds is not sufficient is if a long fade-in or mute has been applied at the beginning of the file.

To remove DC offset during recording

1. Go to **Process > Apply Effect > Remove DC Offset** to open the **Remove DC Offset** dialog box.
2. In the **DC Offset Threshold (dB)** field, set a minimum dB threshold, and click **OK** to close the dialog box. If the analyzed DC offset is below this value, no removal takes place.
3. Go to **Edit > Preferences > Audio - Playback and Recording**, select the **Remove DC Offset During Recording** check box, and click **OK**.

This option filters out DC Offset according to the threshold value that you set in the **Remove DC Offset** dialog box.

Applying fades and crossfades offline

Sonar provides several commands for applying gradual volume changes to audio data. The first command, **Fade/Envelope**, lets you fade-in or fade-out, and lets you choose an envelope, a curve that governs the rate of the fade. The starting envelope can be linear (straight line), exponential, or inverse exponential. You can change the shape of the envelope before applying the fade.

The envelope in the **Fade/Envelope** dialog box is made of one or more connected line segments (the linear curves are a single segment, the exponential curves consist of nine segments each). Although the endpoints of the curve are fixed, you can move the intermediate points, and create new intermediate points, to change the shape of the curve.

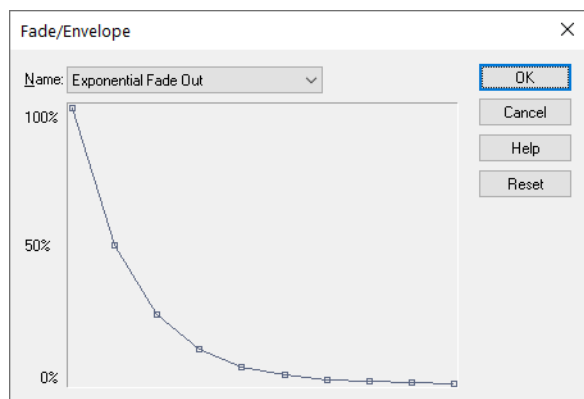
| To do this | Do this |
|---------------------------------|---|
| Move a point | Click and drag it to a new location |
| Insert a new point | Click on the line between existing points |
| Remove a point | Drag it onto the next point |
| Restart from the original curve | Click Reset |

The second command, **Crossfade**, lets you create a smooth transition from one audio clip to another, by fading two overlapping audio clips simultaneously (one fades out, the other fades in). As with **Fade/Envelope**, you can choose from three different starting curves and change the shape of the curve.

To apply a fade to audio data

1. Select the audio data to be affected.
2. Choose **Process > Apply Effect > Fade/Envelope** to open the **Fade/Envelope** dialog box.
3. Select an envelope from the drop-down list.

Figure 389. The **Fade/Envelope** dialog box.



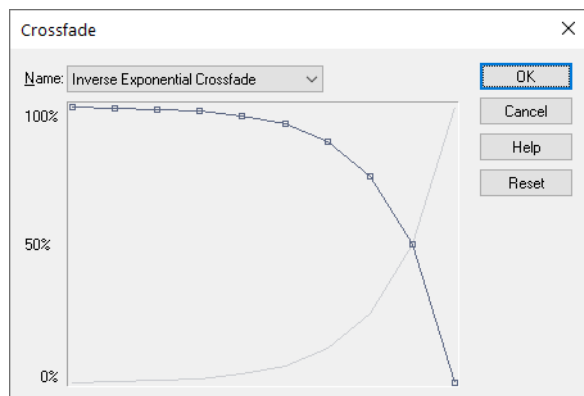
4. If desired, manipulate the curve as described in the table above.
5. Click **OK**.

Sonar applies the fade to the selected audio data.

To crossfade two overlapping clips

1. Select two overlapping audio clips. They need not be on the same track, but they must overlap in time for the command to have any effect.
2. Choose **Process > Apply Effect > Crossfade** to open the **Crossfade** dialog box.
3. Select an envelope from the drop-down list.

Figure 390. The **Crossfade** dialog box.



4. If desired, manipulate the curve as described in the table above. You can manipulate only the curve pertaining to the first of the two overlapping clips; the second curve is automatically adjusted so that the two curves constantly add up to 100%.
5. Click **OK**.

Sonar applies the two fades to the selected data.

See "[Slip-editing \(non-destructive editing\)](#)" on page 472 for information on non-destructive editing.

Audio effects (audio plug-ins)


Sonar provides the ability to use plug-in audio effects. Some audio plug-in effects are supplied with Sonar. Others can be purchased from third-party software manufacturers, and appear automatically in Sonar's menus once they are installed on your system. If you need help when using a plug-in, press the F1 key on your computer keyboard to open the plug-in's help file. Please note that third-party plug-ins may not have a help file.

For a list of all included plug-ins, see [“Included plug-ins”](#) on page 1435.

Using plug-in effects is similar to using the audio processing commands off-line. The overall procedure is as follows:

- ▶ In the Track view, Track Inspector or Console view, right-click the FX Rack and select an effect from the pop-up menu.
- ▶ Set effect parameters (or select a preset).
- ▶ Listen to the track and adjust parameters based on what you hear.

You can add audio effects, like MIDI effects, to audio tracks in real time (during playback) in the Console and Track views. Unlike some of the audio processing discussed so far, using effects in real time is non-destructive. This means that the audio clip data itself is not modified, and no new audio files are created. For more information about real-time effects, see [“Mixing”](#) on page 911.

 **Note:** *Off-line effects may cause your audio clips to grow in length. For example, when you apply reverb, your clip may need to lengthen to accommodate the sound of the reverberation. The additional sound that an effect produces from a clip is called an effects tail.*

See:

[“Real-time audio effects processing”](#) on page 880

[“Destructive audio effects processing”](#) on page 880

Real-time audio effects processing


From the Console and Track views you can destructively apply audio effects for one or more tracks. When you are pleased with the audio effects you have patched into a track, you can apply the effects to the track. Destructively applying effects to a track saves resources, allowing you to include additional tracks and/or effects.

To apply audio effects

Add one or more audio effects to one or more tracks in either the Track view or the Console view, and then:

1. In the Track view, select the tracks you want to be affected.
2. Select **Process > Apply Effect > Audio Effects** from the menu.
3. If desired, select the option to delete the effects after applying them.
4. Click **OK**.

If you do not delete the effects from each track after applying them, they remain active.

 **Note:** *Applying effects can be undone, but the effects are not then re-patched in the FX Rack.*

See also:

[“Destructive audio effects processing”](#) on page 880


Destructive audio effects processing

You can also directly apply an audio effect to an audio clip. Right-click the clip and select an effect from the **Process Effect** menu. Set the effect parameters, and click **OK** to start processing.

See also:

[“Real-time audio effects processing”](#) on page 880

Software instruments

 **Note:** *The core Sonar installer does not include all available software instruments. Please download and install the optional instruments via the Quick Start Screen's Product Updates page (see ["Checking for product updates"](#) on page 1745).*

Sonar's Synth Rack makes inserting a soft synth or ReWire instrument a one-step process, and makes viewing and configuring these instruments simple. In the Synth Rack you can insert and delete synths, create control knobs to control and/or automate parameters, scroll through patches and presets, mute, solo, freeze, and choose what track to display automation data on. You can easily control all of your soft synths from one view.

Sonar also supports *multi-port* synths, which allow you to use different synth tracks and effects for each patch or group of patches in a multi-timbral, multi-port synth.

Sonar seamlessly integrates VST synths. The VST Configuration Wizard runs automatically on startup, registering all your VST plug-ins. See ["VST configuration"](#) on page 981 for more information.

For more information, see:

["Synth Rack"](#) on page 882

["Inserting soft synths"](#) on page 884

["Playing a soft synth"](#) on page 893

["Muting and soloing soft synth tracks"](#) on page 894

["Using the Assignable Controls feature"](#) on page 897

["Using instrument tracks"](#) on page 889

["Synth tracks"](#) on page 883

["Multi-port soft synths"](#) on page 895

["To remove a soft synth from a track or bus"](#) on page 894

["ReWire instruments"](#) on page 900

["Playing a stand-alone synth"](#) on page 908

["Converting your soft synth tracks to audio"](#) on page 896

["Soft synth audio recording"](#) on page 904

["Recording a stand-alone synth"](#) on page 909

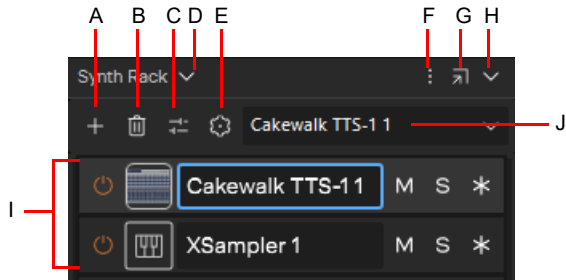
See also:

["XSampler"](#) on page 845

Synth Rack

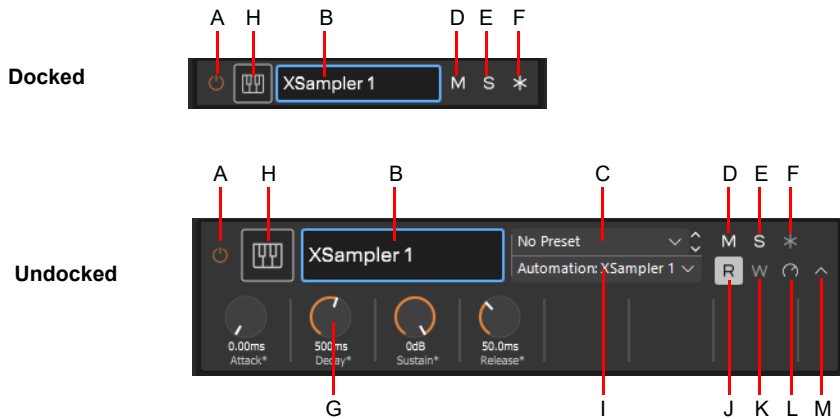
To open the Synth Rack, click the **Views** menu and select **Synth Rack View** (or press ALT+9). The Synth Rack lets you view, insert, delete, and configure your soft synths. You can also mute, solo, and freeze any or all of them from this view. Each time you insert a soft synth into your project, a new row appears in the Synth Rack with the name of the soft synth and its current preset. You can select different presets from the view. You can insert as many copies of the same soft synth as you like; each new copy appears in a new row and has the same name, but has a higher number after the name (ReWire soft synths can only have one copy open). The new higher-numbered name also appears on the menus of synth track inputs and MIDI track outputs.

Figure 391. Synth Rack.



A. Insert Synth B. Delete Synth C. Synth Properties D. Synth Settings menu E. Insert Synth F. Dock/undock G. Docking options H. Expand/collapse I. Instrument list J. Synth Automation menu

Figure 392. Synth control bar.



A. Bypass/unbypass B. Synth name C. Preset picker (only when floating or docked at top or in the MultiDock) D. Mute E. Solo F. Freeze/unfreeze G. Automated knobs H. Synth icon I. Automation track J. Automation Read K. Automation Write L. Assign Controls M. Show/Hide Assigned Controls

For more information about the Synth Rack, see [“Using the Synth Rack”](#) on page 660.

For step by step instructions, see:

[“Inserting soft synths”](#) on page 884

[“Playing a soft synth”](#) on page 893

[“Synth Rack icons”](#) on page 892

[“Recording a soft synth’s MIDI output”](#) on page 899

[“Using the Assignable Controls feature”](#) on page 897

[“Automating controls from the Synth Rack”](#) on page 898

[“To remove a soft synth from a track or bus”](#) on page 894

[“Freeze tracks and synths”](#) on page 944

[“Converting your soft synth tracks to audio”](#) on page 896

[“Multi-port soft synths”](#) on page 895


[“ReWire instruments”](#) on page 900

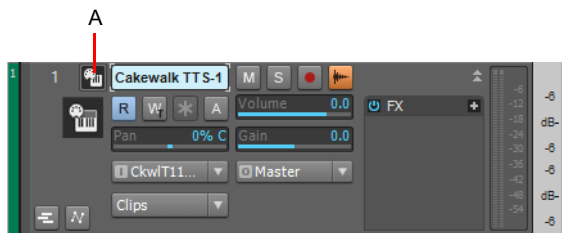
[“Playing a stand-alone synth”](#) on page 908

[“Recording a stand-alone synth”](#) on page 909

Synth tracks

Using a soft synth introduces a third kind of track to your project alongside audio and MIDI tracks. A **synth track** functions much like an audio track, but with a few differences:

- ▶ A synth track’s input is always a synth or a ReWire device, which means you cannot record audio or enable input monitoring from another source on that track.
- ▶ A synth track can display a waveform preview of its output. When you enable this display function by clicking the  button on the track strip, the amplitude of a synth track’s audio signal is graphed in real time as a waveform.
- ▶ Synth tracks are distinguished by the synth icon to the right of the track number.



A. Synth icon

For step by step instructions, see:

[“Inserting soft synths”](#) on page 884

[“Waveform preview for buses and synth tracks”](#) on page 944

[“ReWire instruments”](#) on page 900

[“Freeze tracks and synths”](#) on page 944

See also:

[“Using instrument tracks”](#) on page 889

Inserting soft synths

In order to play a soft synth from a MIDI controller or with recorded MIDI data, you need to have at least one synth track that lists the soft synth in its **Input** field, and at least one MIDI track that lists the soft synth in its **Output** field. The data from the MIDI track feeds the synth track and plays the soft synth. If you're playing the soft synth with a MIDI controller, the MIDI track that's feeding the synth track must have the focus (lighter color). You can also patch the soft synth into an audio track's FX Rack instead of a synth track's **Input** field.



To add a soft synth to the audio and synth tracks' **Input** menus (drop-downs) and the MIDI tracks' **Output** menus, you have to insert each soft synth that you want to use into each project. There are two basic ways to insert soft synths in Sonar:

1. You can insert soft synths from the Synth Rack view or with the **Insert > Soft Synth** command. If you use this method, you can choose to have Sonar create the necessary synth and MIDI tracks, and patch them together correctly. If you want to use multiple synth tracks to take advantage of Sonar's support for the multi-output soft synth format, you need to create and patch additional MIDI tracks manually to feed the additional synth tracks.
2. You can insert soft synths into FX Racks of individual audio tracks. If you use this method, you need to set a MIDI track's **Output** field to the name of the soft synth you inserted. Then you can record MIDI data in the MIDI track to play the soft synth with.

The procedure for inserting multi-output and single-output soft synths is basically the same. There are just more tracks possibly involved when you insert a multi-output soft synth.

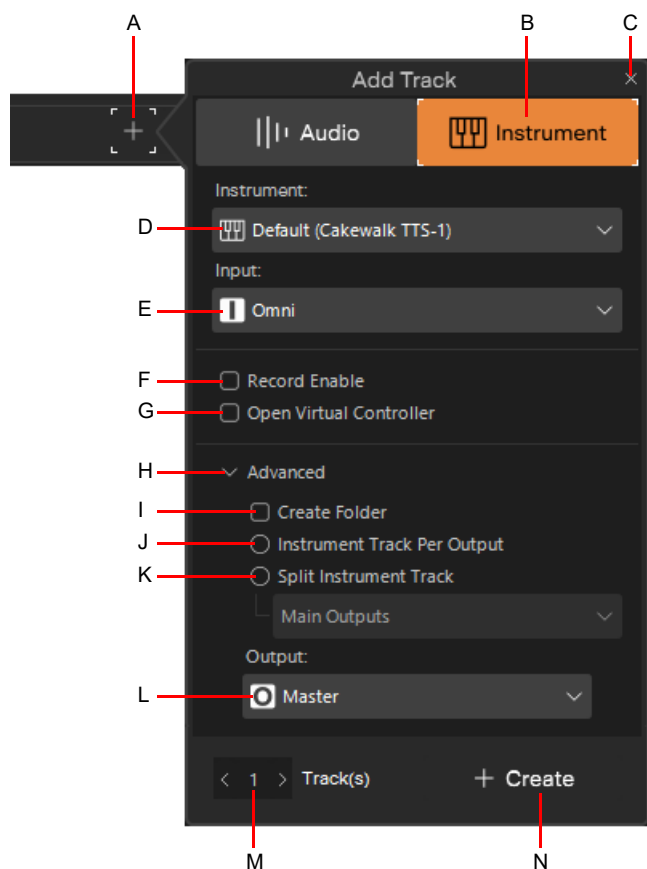
You can insert more than one copy (also called an *instance*) of the same soft synth. Each new copy has the same name as the previous copy except for having a higher number after the name. Every copy appears in a separate row in the drop-down menus of synth and audio track inputs and MIDI track outputs.

To insert a soft synth from the Add Track menu

1. Click the **Add Track** button  in the Track view to open the **Add Track** menu.
2. Click the **Instrument** tab.
3. Select the desired settings.
 - ▶ **Instrument.** Select the desired soft synth. The options are as follows:
 - **Default.** Select the default Cakewalk TTS-1 soft synth.
 - **VST3/VST2/DirectX.** Select any available VST3, VST2, or DirectX soft synth.
 - **MIDI Only.** Create regular MIDI tracks.
 - ▶ **Input.** Select the desired MIDI input device. The options include the on-screen Virtual Controller/Keyboard and all available MIDI input drivers.
 - ▶ **Record Enable.** Activate the **Arm for Recording** button  on each new track (requires an input to also be selected).
 - ▶ **Open Virtual Controller.** Opens the on-screen Virtual Controller/Keyboard after tracks have been created. For details, see ["Virtual Controller/Keyboard"](#) on page 1838.
 - ▶ **Advanced.** Show/hide the following advanced settings:
 - **Create Folder.** Place the new track(s) inside a new track folder. For details, see ["Track folders"](#) on page 467.
 - **Split Instrument Track.** Split the instrument track into separate audio and MIDI tracks. For details, see ["Splitting an instrument track to separate audio and MIDI tracks"](#) on page 891. Specify which instrument output(s) to use for the split audio track(s). The options are as follows:
 - Main Outputs.** A new audio track appears that uses the instrument's first audio output as an audio input.
 - All Stereo.** One new stereo audio track appears for each stereo audio output that the instrument exposes. Each new track uses a different instrument output as an audio input.
 - All Mono.** Two new mono audio tracks (one Left and one Right) appear for each stereo audio output that the instrument exposes. Each pair of new audio tracks uses a different instrument output as an audio input.
 - **Output.** Specify the output. For Instrument tracks, select an audio port. For MIDI tracks, select an existing instrument or MIDI port.

- In the **Track(s)** box, specify how many tracks you want to create.
- Click **Create**.

Figure 393. Instrument track settings.




A. Add Track button B. Instrument tab C. Close D. Instrument E. Input F. Record Enable G. Open Virtual Controller H. Advanced (expand/collapse) I. Create Folder J. Split Instrument Track K. Instrument Output for Split Instrument tracks L. Output M. Number of tracks N. Create

See also:


["To append per-output Instrument tracks"](#) on page 887

To insert a soft synth from the Synth Rack or menu

- If you want to use the Synth Rack, click the **Views** menu and select **Synth Rack View** (or press ALT+9), then click the **Insert** button **+** to display the pop-up menu of installed soft synths.
- If you want to use the menu command, use the **Insert > Soft Synth** command to display the pop-up menu of installed soft synths.
- In the pop-up menu, click the name of the soft synth you want to insert.

The **Insert Soft Synth Options** dialog box appears, unless you've previously unchecked the **Ask This Every Time** check box that's in the dialog box. If you have, Sonar inserts the soft synth according to the preferences you set the last time you used the **Insert Soft Synth Options** dialog box. If you need to open the **Insert Soft Synth Options** dialog box when it's hidden, click the **Insert Soft Synth Options** button  in the Synth Rack.

4. Choose options from the **Insert Soft Synth Options** dialog box according to the following:


- ▶ If you want to create a MIDI track that uses the soft synth as an output, select the **Create These Tracks: MIDI Source** check box.
- ▶ If you want to create a single synth track that acts as an output for Output 1 of the soft synth, select the **Create These Tracks: First Synth Audio Output** check box.
- ▶ If you want to create separate synth tracks for each of the soft synth's outputs, select the **Create These Tracks: All Synth Audio Outputs** check box.
- ▶ If you want to use existing MIDI and audio tracks to play the soft synth, uncheck all of the Create These Tracks options. Sonar adds the soft synth to the audio track **Input** and MIDI track **Output** menus. You need to set an existing MIDI track's **Output** field to the soft synth, and set an existing audio track's **Input** field to the soft synth (the audio track will then become a synth track).
- ▶ If you want to open the soft synth's interface from this dialog box, select the **Open These Windows: Synth Property Page** check box.
- ▶ If you opened this dialog box from the **Insert** menu and want to open the Synth Rack view, select the **Open These Windows: Synth Rack View** check box.
- ▶ If the synth you're inserting can create or send MIDI data, and you want to record or redirect this MIDI data, enable the **Enable MIDI Output** check box.
- ▶ Any automation data you create for this synth is displayed by default on the Synth track for this synth. If you want to display this data on a different track, choose the track in the **Display Automation On** menu.
- ▶ If you create some new knobs on the Synth Rack to control certain parameters on a particular synth, you can display the same knobs every time you insert that synth by enabling the **Recall Assignable Controls** check box.
- ▶ If you want to open this dialog box every time you use the **Insert > Soft Synths** command, or click the **Insert** button in the Synth Rack view and choose a synth from the pop-up menu, select the **Ask This Every Time** option. If you always insert soft synths in the same way, you can uncheck this option so you don't have to deal with the dialog box each time. To open the dialog box when the option is unchecked, click the **Insert Soft Synth Options** button  in the Synth Rack.

5. Click **OK** to close the dialog box and insert the synth.

Sonar adds the soft synth to the audio track **Input** and MIDI track **Output** menus, and creates any new tracks that you requested. The new tracks already have the correct inputs and outputs patched. Now you can record MIDI data in the soft synth MIDI tracks, and/or play the soft synth from a MIDI keyboard or controller. See [“Playing a soft synth”](#) on page 893.

To insert a soft synth in an FX Rack

1. In either the Track view, Track Inspector or Console view, right-click the FX Rack of an unused audio track or bus.

 **Note:** If you patch a soft synth into a bus that has no audio track assigned to it, the soft synth does not sound. Always use a bus that has at least one audio track sending data to it.

The plug-in menu appears.

2. Under **Soft Synths**, choose the name of a soft synth.

Two things happen: the soft synth's interface appears, and the soft synth's name appears in the track's or bus's FX Rack, with a **Bypass** button next to the name.

3. Set the soft synth's parameters (choose sounds, effects, etc.), and drag its interface out of the way.

4. Click the **Output** field of a MIDI track to display the **Output** menu.

5. Select the name of the soft synth that you patched into the audio track or bus.

6. If the soft synth is multi-timbral, choose a MIDI channel for the MIDI track.

7. Also in the MIDI track, select a bank and patch.

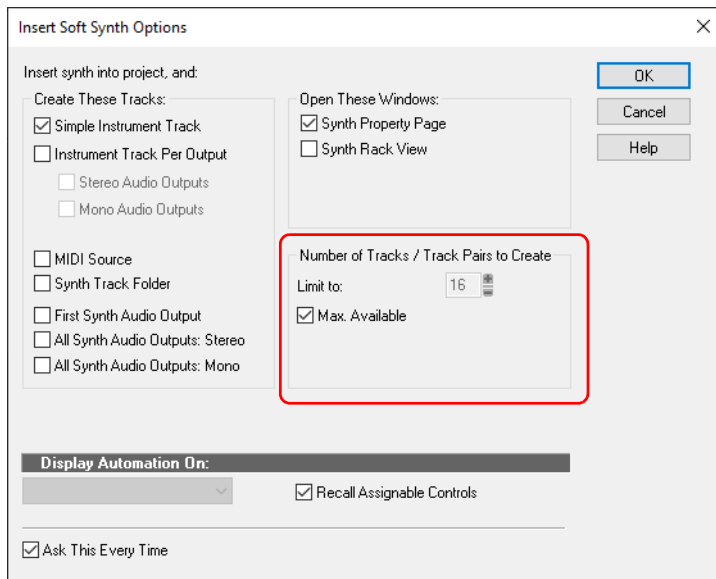
Now you can record some MIDI data into the MIDI track to play the soft synth with. See [“To play a soft synth with recorded MIDI data”](#) on page 893.

You can also play the soft synth in real-time from a MIDI controller. See [“To play a soft synth from a MIDI controller”](#) on page 893.

To append per-output Instrument tracks

When you insert a multi-timbral soft synth, you can specify how many Instrument output tracks to create, up to the maximum supported by the synth.

Figure 394. The *Insert Soft Synth Options* dialog box.





If you do not initially create the maximum number of available output tracks, you can later add additional tracks on demand from the Synth Rack view. To do so, do *one* of the following:

- ▶ Right-click the instrument in the Synth Rack (**Views > Synth Rack View**) and select **Append Instrument Track**.
- ▶ Right-click the instrument track strip in the Track view and select **Append Instrument Track**.

Note: If you originally created used per-output Instrument tracks for that synth, then Sonar will create another per-output instrument track. If originally created split instrument tracks, then Sonar will create another split instrument track.

To replace an instrument

1. Click the **Views** menu and select **Synth Rack View** to open the Synth Rack.
2. Do *one* of the following:
 - ▶ Select the synth you want to replace, click the Synth Settings drop-down menu and choose **Replace Synth**.
 - ▶ Click the **Plugins** tab  followed by the **Instruments** button , then drag a synth onto an existing track (audio, MIDI or Instrument) that is connected to the synth.
 - ▶ In the Track view, right-click a track (audio, MIDI or Instrument) that is connected to the synth, and choose **Replace Synth** on the pop-up menu.

Sonar automatically re-routes any Output and Input controls that were assigned to the old synth.

To replace a synth on a single Instrument track

When inserting a multi-output soft synth with the **Instrument Track Per Output** option enabled, Sonar creates multiple Instrument tracks that share a single instance of the soft synth.

You can now replace the soft synth on an individual Instrument track without affecting other Instrument tracks that share the same soft synth instance. To do so, right-click the Instrument track strip and select **Replace Synth for This Track Only**.

See also:

[“Using the Synth Rack”](#) on page 660

[“Multi-port soft synths”](#) on page 895

[“Recording a soft synth’s MIDI output”](#) on page 899

[“Synth tracks”](#) on page 883

[“Playing a soft synth”](#) on page 893

[“Converting your soft synth tracks to audio”](#) on page 896

[“Muting and soloing soft synth tracks”](#) on page 894

[“To remove a soft synth from a track or bus”](#) on page 894


Using instrument tracks

Sonar has a track type called *instrument track*, which makes it very simple to work with soft synths. An instrument track is essentially two tracks—a MIDI track and an audio track, both associated with the same soft synth—contained in a single track strip. An instrument track allows you to control the MIDI data that is sent to a soft synth and the audio signal that is returned from the soft synth.

To create an instrument track

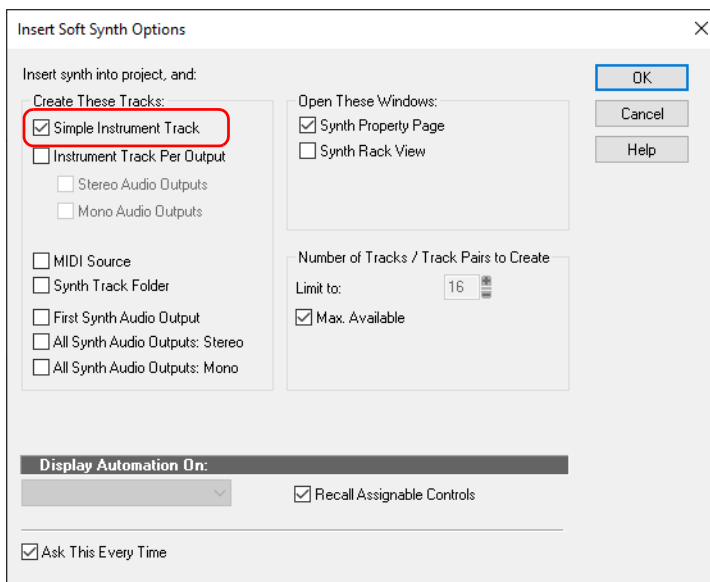
In order to create an instrument track, you must first insert a new soft synth.

1. Do *one* of the following to insert a new soft synth:

- ▶ On the **Insert** menu, point to **Soft Synth** and select the desired soft synth.
- ▶ In the Synth Rack, click the **Insert Soft Synth and ReWire devices** button  and select the desired soft synth from the pop-up menu.

The **Insert Soft Synth Options** dialog box appears.

Figure 395. The *Insert Soft Synth Options* dialog box.



2. Select the **Instrument Track** check box, then click **OK** to close the **Insert Soft Synth Options** dialog box.

A new instrument track is inserted.

Instrument tracks have a unique track icon . The track name defaults to the soft synth name.

Figure 396. *Instrument track strip*.



Instrument track controls

Because an instrument track is a hybrid between an audio and a MIDI track, an instrument track strip contains both audio and MIDI controls.

The instrument track strip exposes MIDI input and audio output controls. Internally, the MIDI output is assigned to the soft synth's MIDI input, and the audio input is assigned to the soft synth's main output.


The following table shows all controls that are available on an instrument track, and indicates if a control applies to audio or MIDI data.

| Control type | Audio | MIDI |
|-----------------------|---------------------------------------|--------------------------------------|
| Mute | X | |
| Solo | X | |
| Arm | | X |
| Input Monitor | X | |
| Automation Read/Write | X | |
| Inline Piano Roll | | X |
| Volume | X | |
| Pan | X | |
| Trim | | X |
| Input Quantize | | X |
| Input | (Internally assigned to synth output) | X |
| Output | X | (Internally assigned to synth input) |
| MIDI Channel | | X |
| Bank | | X |
| Patch | | X |
| Time+ | | X |
| Pitch+ | | X |
| Sends | X | |
| Snap to scale | | X |
| FX Rack | X | |
| Meter | X | |
| Track scale | (When track is frozen) | X |

Editing in the Clips pane

By default, MIDI clips are displayed and can be edited in the Clips pane. MIDI track and clip envelopes are not available.

If an instrument track is frozen, audio clips are displayed and can be edited in the Clips pane. Audio track and clip envelopes are also available.

 **Note:** *The Inline Piano Roll is not available on a frozen instrument track.*

Exporting and bouncing

When exporting or bouncing an instrument track, both MIDI and audio data are taken into account. The result is the same as if the track is frozen.

Converting an audio and MIDI track to a single instrument track

If an existing audio track and MIDI track are assigned to the same soft synth, you can convert the two tracks to a single instrument track.

1. Select the audio and MIDI tracks that you want to combine into a single instrument track.
2. Right-click one of the selected track strips and select **Make Instrument Track** from the pop-up menu.
The audio and MIDI tracks are combined into an instrument track.

Splitting an instrument track to separate audio and MIDI tracks

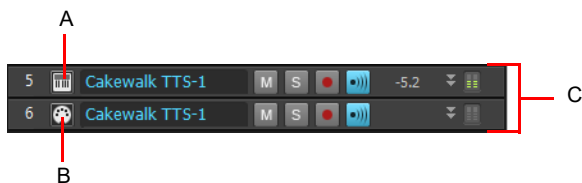
You can split an instrument track into separate audio and MIDI tracks. The audio and MIDI tracks will remain assigned to the same soft synth.

- ▶ Click the Track view **Tracks** menu and choose **Split Instrument Track**.
The instrument track is converted to separate audio and MIDI tracks, both assigned to the soft synth.

Opening a soft synth's property page

There are several different methods to open a soft synth's property page (interface):

- ▶ When you insert the soft synth from the **Insert** menu or Synth Rack view, select the **Open These Windows: Synth Property Page** check box in the **Insert soft synth Synth Options** dialog box.
- ▶ Double-click the name of the soft synth in either a MIDI track's **Output** field or a synth track's **Input** field.
- ▶ Click the header track icon of a MIDI track or the Synth track that the synth uses. This works even when a track is minimized.
- ▶ Double-click the row in the Synth Rack that displays the soft synth.
- ▶ Double-click the name of the soft synth in an FX Rack.



A. Click here B. Or here C. Minimized tracks

Synth Rack icons

Each Synth Rack strip displays a synth icon so that you can easily tell one synth from another when the rack contains multiple synths.

Icons have the same image format and file location as track icons, and use the same commands to show or hide the icons. Synth Rack Icons are enabled in Sonar by default, and the default icon for each synth is `track_icon_dxi_large.bmp`. The Synth Rack only displays large format icons, fixed at 48x48 pixels.

Use the following procedures to manage your synth icons:

| To do this | Do this |
|---|--|
| To hide Synth Rack icons | Right-click an icon in the Synth Rack and choose Show Synth Icons from the pop-up menu. Or Use the Views > Icons > Synth Rack > Show Large Icons command. |
| To show Synth Rack icons | Use the Views > Icons > Synth Rack > Show Large Icons command. |
| To load a particular synth icon | Right-click the icon in the Synth Rack that you want to change, and select Load Synth Icon from the pop-up menu. |
| To reset a particular synth icon to its original icon | Right-click the icon in the Synth Rack that you want to reset, and select Reset Synth Icon from the pop-up menu. |
| To open a synth's property page | Double-click the synth's icon in the Synth Rack. |

Playing a soft synth

There are several ways to play a soft synth:

- ▶ You can record MIDI data and use the soft synth as a playback device.

i Note: *WDM or ASIO drivers do not improve performance when you play back recorded MIDI data—the improvement comes only when you play a soft synth in real time from an external MIDI controller or keyboard.*

- ▶ You can play the soft synth in real time from a MIDI controller or keyboard. To avoid excessive latency, your sound card must be using a WDM or ASIO driver. Also, you must set mixing latency to the lowest achievable level (probably less than 10 msec.), which you do by adjusting the Buffer Size slider in **Edit > Preferences > Audio - Driver Settings**.
- ▶ Some soft synths that use the DXi 2 format can send MIDI data, sometimes including MIDI notes, from their interfaces to Sonar. For example, some soft synths have MIDI keyboards built into their interfaces that you can click to send note on/off messages. See [“Recording a soft synth’s MIDI output”](#) on page 899 for more information.

To play a soft synth with recorded MIDI data


1. Insert a soft synth into the project.
2. In the MIDI track that sends its output to the soft synth, choose a MIDI channel.
3. Open the soft synth’s interface (see [“Opening a soft synth’s property page”](#) on page 891).
4. Set the soft synth’s parameters (choose sounds, effects, etc.), and drag its interface out of the way (the soft synth’s interface does not have to be open for the soft synth to sound).
5. If you want to save your soft synth settings, type a name in the **Presets** field, and click the **Disk** icon that’s next to the **Presets** field.
6. Record some MIDI data into the MIDI track.

When you play back the recorded MIDI data, you should hear the soft synth through your sound card’s outputs. If you don’t, make sure your data is in the right range; a bank, patch, and channel are selected; your monitor speakers or headphones are turned up; and that none of the relevant tracks are muted.

You can add effects to each of the synth tracks. You can also add MIDI effects to your soft synth MIDI tracks.

i Note: *Some VST plugins can lead to stuck notes after playback stop. You can optionally send a “Send All Notes Off” message to all VST plug-ins on transport stop by enabling **Send All-Notes-Off Messages on Stop** in **Edit > Preferences > File - VST Settings** (see [“File - VST Settings”](#) on page 1650). This option is off by default to avoid incurring delays when stopping playback when using many virtual instruments.*

To play a soft synth from a MIDI controller

1. Make sure your controller is set to local off.
2. Make sure that the **Audio Engine** button  in the Control Bar’s Transport module is enabled.
3. Insert a soft synth into your project (see [“Inserting soft synths”](#) on page 884, if necessary).

i Note: *If you patch a soft synth into a bus that has no audio track assigned to it, the soft synth does not sound. Always use a bus that has at least one audio track sending data to it.*

4. In the MIDI track that sends its output to the soft synth, choose a MIDI channel.
5. Open the soft synth’s interface (see [“Opening a soft synth’s property page”](#) on page 891).

i Note: *You can also open a soft synth’s interface by double-clicking its name where it appears in a MIDI track’s **Output** menu or a synth track’s **Input** menu.*

6. Set the soft synth’s parameters (choose sounds, effects, etc.), and drag its interface out of the way.

7. If you want to save your soft synth settings, type a name in the **Presets** field, and click the **Disk** icon that's next to the **Presets** field.
8. Make sure that the MIDI track has the focus (its titlebar is lighter), and play your MIDI controller.

When you play your MIDI controller you should hear the soft synth through your sound card's outputs. If you don't, make sure you're playing in the right range; a bank, patch, and channel are selected; your monitor speakers or headphones are turned up; your controller is attached to your MIDI interface; and that none of the relevant tracks are muted.

To remove a soft synth from a track or bus

- ▶ If your soft synth is patched into the FX Rack of an audio track or bus, right-click the name of the soft synth, and choose **Delete** from the pop-up menu.
OR
- ▶ In the synth track that uses the soft synth as an input, choose another input for the track. If you don't select another soft synth as an input, the synth track becomes a regular audio track.

To remove a soft synth from a project

- ▶ If your soft synth is patched into the FX Rack of an audio track or bus, right-click the name of the soft synth, and choose **Delete** from the pop-up menu.
- ▶ If your soft synth is patched into the **Input** field of a synth track, go to the Synth Rack, click the name of the soft synth to select it, and then click the **Delete** button. Sonar deletes the soft synth strip from the Synth Rack and sets the inputs and MIDI outputs of all affected tracks to the next lower-numbered option. Sonar does not delete the affected tracks.

i **Note:** *If you're using a ReWire instrument and not a soft synth, always close the ReWire instrument's interface before you delete the instrument from Sonar, or before you close Sonar.*

See:

["Playing a stand-alone synth"](#) on page 908

["Converting your soft synth tracks to audio"](#) on page 896


["Recording a stand-alone synth"](#) on page 909

Muting and soloing soft synth tracks

Sonar automatically places any synth and MIDI tracks that use soft synths into a group that makes muting and soloing the tracks easy:

- ▶ To mute or solo a MIDI track that is patched to a synth track, simply mute or solo the MIDI track—Sonar automatically mutes or solos the correct synth track. If another MIDI track uses the synth track as an output, Sonar leaves the synth track unmuted.
- ▶ To mute or solo all the MIDI tracks that are patched to a specific soft synth, simply mute or solo the synth track that the MIDI tracks are patched into.—Sonar automatically mutes or solos all the correct MIDI tracks.

Or

- ▶ Click the **M** or **S** buttons (mute and solo, respectively) next to the soft synth's name in the Synth Rack view. This mutes or solos all the tracks associated with this instance of the soft synth.
- ▶ Click the **Solo** button  on the soft synth's property page. The **Solo** button functions the exact same way as the **Solo** button on the source track/bus.

You can use the **Mute** and **Solo** buttons in the Track view, Synth Rack, or Console view.

i **Note:** *By default, Smart Mute is not enabled for Split Instrument Tracks. This allows you to individually mute individual split MIDI/audio tracks for soft synths. If you want to enable Smart Mute for Split Instrument Tracks, open the Synth Rack view, click the **Synth Settings** menu and select **Enable Smart Mute** on the drop-down menu.*

Rename synths in the Synth Rack view

It is possible to rename synth in the Synth Rack view. This is especially useful if you use many instances of a particular synth and you need to distinguish each instance.

To rename a synth

Double click the **Name** field of the synth you want to rename.

Multi-port soft synths

A multi-port soft synth allows you the option of using a different synth track for every output that the soft synth has. This allows you to use different plug-in effects for each sound (or in some cases, group of sounds) that a soft synth produces. For example, if a soft synth can produce 16 sounds at the same time, and has 4 outputs, you can send any of the 16 sounds out through any of 4 different outputs, giving you a choice of 4 different plug-in configurations for that soft synth. You would use 4 different synth tracks: one for each output. If a soft synth can produce 8 sounds at the same time, and has 8 outputs, you could use 8 synth tracks and 8 plug-in configurations. If you need more plug-in configurations or just more sounds, you can insert more copies of the same soft synth, using new synth tracks for all of the new copy's outputs. You can also send all the MIDI tracks out the same output and synth track if you don't need separate plug-ins for each sound, or just want to use the soft synth's internal effects.

The **Insert Soft Synth Options** dialog box gives you the option of automatically creating a separate synth track for each audio output that the soft synth has, or creating just one synth track for Output 1 of that particular soft synth. Each new copy (also called an *instance*) of a soft synth is considered to be a separate instrument, and appears in a separate row in the Synth Rack, with a number after its name representing which copy it is.

For step by step instructions, see:

[“Using the Synth Rack”](#) on page 660

[“Synth tracks”](#) on page 883

[“Inserting soft synths”](#) on page 884

[“Playing a soft synth”](#) on page 893

[“Converting your soft synth tracks to audio”](#) on page 896

[“Muting and soloing soft synth tracks”](#) on page 894

[“To remove a soft synth from a track or bus”](#) on page 894

Converting your soft synth tracks to audio


Once your project sounds the way you want it to, it's extremely easy to convert your soft synth MIDI tracks to either new audio tracks, or Wave, MP3, or other exported files.

You can also do a temporary conversion, called freezing. See [“Freeze tracks and synths”](#) on page 944 for more information.

To convert your soft synth tracks to new audio tracks

1. Mute all tracks that you don't want to convert.
2. Click the Track view **Tracks** menu and choose **Bounce to Track(s)**.
The **Bounce to Track(s)** dialog box appears.
3. In the **Destination** field, choose a new or pre-existing track to put the new audio data on.
4. If you've saved presets from previous bounce operations, you can choose a preset from the **Preset** field.
5. In the **Source Category** field, choose **Tracks**.
6. In the **Channel Format** field, choose **mono** if you want a mono track, **stereo** if you want a stereo track, and **split mono** if you want to create separate mono tracks.
7. In the **Sources** list, choose the tracks or output bus(es) that the soft synth tracks are using (usually the main outputs).
8. Under **Mix and Render**, make sure all choices are selected.
9. Click **OK**.

Sonar creates new audio tracks from the outputs you selected. When you're through converting, don't forget to mute your MIDI tracks so you won't hear them and the new audio track(s) at the same time.

 **Note:** You control the bit depth of all rendering operations (bouncing, freezing, applying effects) in **Edit > Preferences > File - Audio Data**, in the **Render Bit Depth** field. The default value of **32** is the best for most situations. See [“Bit depths for rendering audio”](#) on page 1316 for more information.

To export your soft synth tracks as Wave, MP3, or other type files

1. Mute all tracks that you don't want to export; make sure you don't mute the synth track or the audio track that the soft synth is patched into, or the MIDI track(s) that you are using as a source.
2. Use the **File > Export > Audio** command.
The **Export Audio** dialog box appears.
3. Under **Filename and Location**, specify the location where you want to save the exported file(s).
4. Type a file name in the **File Name** field.
5. Under **Format**, specify the type of file, the format, and the bit depth of the new file you're creating—for MP3 use 16 bits.
6. Under **Mix and Render**, make sure all choices are selected.
7. Click **Export**.

Sonar creates a new audio file of the type you specified. Find the file in the folder you specified, and double-click it to listen to it.

See:

[“Drawing soft synth automation in the Clips pane”](#) on page 898

[“Synth Rack”](#) on page 882

Using the Assignable Controls feature

You can create knobs on the Synth Rack to control any of a synth's automatable parameters (each knob learns what parameter to control when you create the knob). This makes it easy to adjust the controls that you use most often on a particular synth, and also lets you record automation from the Synth Rack. After you create some control knobs, the next time you insert the same synth, you can choose to display the same control knobs that you used previously.

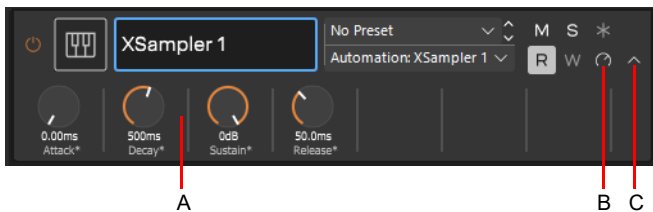
You can also group control knobs on the Synth Rack, and use Remote Control to move the knobs.

To create control knobs on the Synth Rack

1. Undock the Synth Rack view from the Browser or dock it in the MultiDock. Assignable controls can not be shown when the Browser is docked at the left or right side.
2. In the synth's strip of controls in the Synth Rack, click the **Assign Controls** button to enable it.
3. While the **Assign Controls** button is enabled, click on each control in the synth's property page that you want to create a knob for.
4. When you're finished clicking on controls, click the **Assign Controls** button to disable it.

The Synth Rack displays knobs for the controls you selected, with the each knob's name displayed below each knob. Now you can adjust some of the synth's parameters by moving the appropriate knob in the Synth Rack.

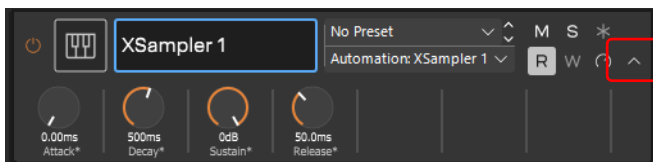
Figure 397. Assignable synth controls.



A. Automated knobs B. Assign Controls C. Show/Hide Assigned Controls

To hide or show control knobs on the Synth Rack

- ▶ In the Synth Rack, click the **Show/Hide Assigned Controls** button.



The Synth Rack displays knobs for the controls you selected, with the each knob's name displayed below each knob. Now you can adjust some of the synth's parameters by moving the appropriate knob in the Synth Rack.

See also:

[“Recording a soft synth's MIDI output”](#) on page 899

[“Automating controls from the Synth Rack”](#) on page 898

[“Displaying Synth Rack automation”](#) on page 898

Automating controls from the Synth Rack

i **Note:** *Your synth's manufacturer determines which controls (if any) you can automate. If your synth does not expose its controls to Sonar, you can not automate the synth.*

Once you create some control knobs on the Synth Rack, you can record automation from them. Use the same procedure you would use to record automation of any other Sonar knob or widget. See [“Recording individual fader or knob movements”](#) on page 1169 and [“Displaying Synth Rack automation”](#) on page 898 for more information

You can also draw and edit synth automation in the Clips pane. See [“Drawing soft synth automation in the Clips pane”](#) on page 898 for more information.

See also:

[“Recording a soft synth's MIDI output”](#) on page 899

Displaying Synth Rack automation

You can choose what track you want a synth's automation to appear in for editing. Use the **Automation Track** menu in each strip of controls in the Synth Rack to choose what track you want to display the synth's automation on. You can display the automation from several different synths on the same track, or put a synth's automation on a track that is completely unrelated to the synth if you want.

See [“Synth Rack”](#) on page 882 for a picture of the Synth Rack and all its components.

See also:

[“Recording a soft synth's MIDI output”](#) on page 899

[“Automating controls from the Synth Rack”](#) on page 898

Remote control of the Synth Rack

Once you create some control knobs on the Synth Rack, you can assign knobs or sliders on your MIDI controller to control the Synth Rack knobs.

See [“Using remote control”](#) on page 992 for more information.

Drawing soft synth automation in the Clips pane

Some synths have controls that you can automate by drawing envelopes in the Track view.

To automate a soft synth's controls in the Clips pane

In the Synth Rack, the **Automation Track** menu in a particular synth's control strip displays the track that this synth's automation appears in. Click this track's Edit Filter control and choose the desired synth parameter on the pop-up menu.

Sonar draws an envelope for the parameter that you chose. You can edit the envelope to make the parameter behave as you want it to.

See also:

[“Recording a soft synth’s MIDI output”](#) on page 899

[“Automating controls from the Synth Rack”](#) on page 898

[“Displaying Synth Rack automation”](#) on page 898

[“Synth Rack”](#) on page 882

[“Synth tracks”](#) on page 883

[“Playing a soft synth”](#) on page 893

[“To remove a soft synth from a track or bus”](#) on page 894

[“Playing a stand-alone synth”](#) on page 908

[“Converting your soft synth tracks to audio”](#) on page 896

[“Recording a stand-alone synth”](#) on page 909

Soft synth MIDI output support

Some soft synths produce MIDI output as well as audio output. You can now record the MIDI output of both VST and DirectX instruments that have this feature.

Recording a soft synth’s MIDI output

Sonar allows you to record the MIDI output of a synth onto another MIDI track in your project. This can be convenient if your synth creates arpeggios, drum patterns, or other MIDI data that you want to edit as a MIDI clip.

To enable MIDI outputs on a synth

- ▶ When inserting a synth from the **Insert** menu or the Synth Rack, select the **Enable MIDI Output** check box in the **Insert Soft Synth Options** dialog box.

The soft synth will now appear as an **Input** option on all MIDI tracks just like any hardware inputs.

To hear a soft synth’s MIDI output through another track


1. Verify that **Enable MIDI Output** is enabled for the synth whose MIDI output you want to hear through another track.
2. On a new MIDI track in your project, set the **Input** to the synth whose MIDI output you want to hear.
3. Set the **Output** of that track to another synth or MIDI output used in your project and enable **Input Echo**.
4. Play some MIDI data through the synth whose MIDI **Output** has been enabled.

The MIDI data sent from that synth will be echoed through the **Output** of the new MIDI track.

To record a soft synth’s MIDI output to a track

1. Verify that **Enable MIDI Output** is enabled for the synth whose MIDI output you want to record.
2. On a new MIDI track in your project, set the Input to the synth whose MIDI output you want to record and arm the track.
3. Click the **Record** button to start recording.
4. If you’re recording live MIDI input through the synth, place track focus on the synth’s MIDI track and begin playing your MIDI controller. If you’re recording pre-existing MIDI data through the synth, record through the duration of the pre-existing clips.

The MIDI Output of the synth will be recorded to the new MIDI track. You can then edit the MIDI data and route it to a different MIDI output as you see fit.

 **Note:** *Be careful to avoid creating a MIDI feedback loop. To prevent this, make sure the Input of a soft synth’s MIDI track is not set to the same synth’s Output.*

ReWire

Sonar can send MIDI events to any object in a ReWire client application on as many MIDI channels as the client application makes available.

See:

- “ReWire instruments” on page 900
- “Inserting a ReWire instrument” on page 901
- “Routing MIDI data to ReWire instruments” on page 902
- “Mixing down ReWire instruments” on page 902
- “Automating ReWire instruments” on page 902
- “ReWire troubleshooting guide” on page 903

ReWire instruments

ReWire is a technology for transferring audio data between software applications in real time—the software equivalent of a multi-channel audio cable. ReWire is built on the following cornerstones:

- ▶ Real-time audio streaming between applications
- ▶ Sample accurate synchronization
- ▶ Common transport functionality

Sonar supports the ReWire 2.0 format, but with some differences. Sonar interacts with ReWire applications in the following ways:


- ▶ You can insert one instance of a ReWire application into each Sonar project.
- ▶ You can use as many MIDI channels and devices in each ReWire application as that application makes available.
- ▶ You can insert ReWire devices into Sonar projects from the Synth Rack or **Insert** menu, and you can tell Sonar to create the necessary synth tracks and one MIDI track at that time. You can also tell Sonar to open the ReWire application’s property page, because, unlike synths, ReWire applications must have their property pages (interfaces) open in order to function.
- ▶ Sonar’s tempo, transport, and loop points are linked to the ReWire application. Activating or changing any of these settings in the ReWire application(s) changes the same setting in Sonar, and vice versa. If you have several applications open and you make a change in one of them, it may be necessary to put the focus on the other application(s) to update their interfaces.
- ▶ You cannot send patch or bank changes from Sonar to the ReWire application. All other track property controls in Sonar control the ReWire device, except the pan controls on MIDI tracks. The pan controls on Sonar’s synth tracks control the ReWire device’s panning.
- ▶ You can mix down or bounce ReWire tracks in Sonar the same way you mix down or bounce synth tracks.
- ▶ You can use Sonar’s automation functions on both synth and MIDI tracks that the ReWire application uses.
- ▶ Muting or soloing a synth track that a ReWire device uses automatically mutes or solos the MIDI track that feeds that synth track. Muting or soloing a MIDI track that a ReWire device uses will mute or solo the corresponding synth track only if there is only one MIDI track feeding that synth track.
- ▶ You must always close your ReWire application(s) before you close Sonar. Some ReWire applications prevent Sonar from closing properly if the ReWire applications are still open.

For step-by-step procedures, see:


- “Inserting a ReWire instrument” on page 901
- “To use separate synth tracks for each ReWire device” on page 902
- “Automating ReWire instruments” on page 902
- “Mixing down ReWire instruments” on page 902
- “ReWire troubleshooting guide” on page 903

Inserting a ReWire instrument

After you install your ReWire applications and reboot your computer, the names of the ReWire applications appear in Sonar's **Insert** menu under ReWire Devices, and also in the Synth Rack's **Insert** button pop-up menu.

 **Note:** ReWire supports both 32-bit and 64-bit programs, but it is not possible to mix the two environments. A 32-bit program and a 64-bit program cannot communicate via ReWire. Make sure you load the correct version of your ReWire device, depending on whether you are using the 32-bit or 64-bit version of Sonar.

To insert a ReWire instrument

1. Open a Sonar project. Do not launch your ReWire application.
2. In the Synth Rack, click the **Insert** button, and click **ReWire Devices** to display the submenu of installed ReWire devices.
OR
Use the **Insert > ReWire Devices** command to display the submenu of installed ReWire devices.
3. Click the name of the ReWire device you want to insert.
The **Insert Soft Synth Options** dialog box appears.
4. Choose options from the **Insert Soft Synth Options** dialog box according to the following:
 - ▶ If you want to create a MIDI track that uses the ReWire Instrument as an output, select the **Create These Tracks: MIDI Source** check box.
 - ▶ If you want to create a single synth track that acts as an output for Output 1 of the ReWire Instrument, select the **Create These Tracks: First Synth Audio Output** check box.
 - ▶ If you want to create separate synth tracks for each of the ReWire Instrument's outputs, select the **Create These Tracks: All Synth Audio Outputs** check box.
 - ▶ If you want to use existing MIDI and audio tracks to play the ReWire Instrument, uncheck all of the Create These Tracks options. Sonar adds the ReWire Instrument to the audio track **Input** and MIDI track **Output** menus. You need to set an existing audio track's **Input** field to the ReWire Instrument, and set an existing MIDI track's **Output** field to the ReWire Instrument. The existing audio track will then become a synth track.
 - ▶ If you want to open the ReWire Instrument's interface from this dialog box, select the **Open These Windows: Synth Property Page** check box (**always check this option:** ReWire Instruments do not sound unless their property pages are open).
 - ▶ If you opened this dialog box from the **Insert** menu and want to open the Synth Rack, select the **Open These Windows: Synth Rack View** check box.
 - ▶ If you want to open this dialog box every time you use the **Insert > ReWire Instrument** command, or click the **Insert** button in the Synth Rack and choose a ReWire instrument from the pop-up menu, select the **Ask This Every Time** check box. If you always insert ReWire Instruments in the same way, you can uncheck this option so you don't have to deal with the dialog box each time. To open the dialog box when the option is unchecked, click the **Insert Soft Synth Options** button  in the Synth Rack.
5. Click **OK** to close the dialog box.
Sonar adds your ReWire devices to the audio and synth track **Input** menus and the MIDI track **Output** and **Channel** menus, creates any tracks you requested, adds the ReWire instrument to the Synth Rack, and opens the ReWire application's interface.
6. In the MIDI track whose output is the ReWire synth track, click the drop-down arrow in the **Channel** field to display the names of the available ReWire devices in your ReWire instrument.
7. Click the name of the device you want to use.
8. Make sure that the synth track you want to hear the ReWire instrument through has the appropriate ReWire channel listed in its **Input** field.

Now you can record MIDI data in the MIDI track and hear it through the synth track. If you want to use different synth tracks for each ReWire device, see the following procedure.

 **Note:** Always close your ReWire applications before closing a Sonar project.

To use separate synth tracks for each ReWire device

1. Open Sonar, insert a ReWire instrument, and choose the **All Synth Audio Outputs** option in the **Create These Tracks** field of the **Insert Soft Synth Options** dialog box. Make sure you choose to open the Synth window, and click **OK**.
Sonar inserts the ReWire instrument and creates multiple synth tracks.
2. In your ReWire application, assign the devices you want to use to the outputs or channels you want to use. For example, in Propellerheads Reason, you use the back panel of the mixer to drag cables from a device to the output channel you want to use for that instrument.
3. In Sonar, set the **Output** field of a MIDI track to the name of your ReWire application, and set the **Channel** field to the name of the ReWire device you want to play with this track.
4. Record some MIDI data in the track and play it. Find the synth track whose **Input** field lists the output channel you patched your device into—the playback meter lights up as you play the MIDI track that plays your device.

Now you can use separate effects for each of your ReWire devices.

 **Note:** Always close your ReWire applications before closing a Sonar project.

See also:

[“Mixing down ReWire instruments”](#) on page 902

[“Automating ReWire instruments”](#) on page 902

[“ReWire troubleshooting guide”](#) on page 903

Routing MIDI data to ReWire instruments

Some ReWire applications can create large numbers of instruments. You can send a track’s MIDI data to any of these instruments by selecting the specific instrument in the **MIDI channel** menu of the relevant track.

To send MIDI data to a specific ReWire instrument

1. In the Sonar MIDI track that contains the recorded MIDI data you want to send, make sure that the **Output** menu is set to the correct ReWire device.
2. Then use the **Ch** menu in the same track to choose the instrument you want to send to. This also works if you just want to use this track to play your MIDI controller through a particular instrument in the ReWire application.

Mixing down ReWire instruments

To either mix down or bounce ReWire instruments to new audio tracks, use the same procedures as for synths.

See also:

[“Automating ReWire instruments”](#) on page 902

[“ReWire troubleshooting guide”](#) on page 903

[“Inserting a ReWire instrument”](#) on page 901

Automating ReWire instruments

You can automate audio and MIDI tracks that are patched to ReWire instruments the same ways you can automate any of Sonar’s audio and MIDI tracks.

See also:

[“Inserting a ReWire instrument”](#) on page 901

[“To use separate synth tracks for each ReWire device”](#) on page 902

[“Mixing down ReWire instruments”](#) on page 902

[“ReWire troubleshooting guide”](#) on page 903

[“Inserting a ReWire instrument”](#) on page 901

ReWire troubleshooting guide

The following lists some common issues when you use ReWire with Sonar:

- ▶ **Sonar Won't Close Properly.** Always close your ReWire applications before closing Sonar or a Sonar project.
- ▶ **Rebirth Won't Play After I Open Its Property Page.** Make sure that the Loop switch in Rebirth is enabled.
- ▶ **My ReWire Project Plays at a Different Tempo when Opened from Sonar.** When you open a ReWire project from Sonar, the ReWire project assumes Sonar's default tempo, which is 100. Change Sonar's tempo to match your ReWire project.
- ▶ **My MIDI Controller Works in Sonar or my ReWire Application, but not Both.** Choose different MIDI In ports for both Sonar and your ReWire application. Do this in Sonar by using the **Edit > Preferences > MIDI - Devices** command, and highlighting the MIDI In port you want to use in Sonar. If you only have one MIDI In port on your MIDI interface or sound card, enable that input in either Sonar or your ReWire application, and disable that input in the other application.
- ▶ **I Get a MIDI Input Error Message When I Open a ReWire Application.** If you only have one MIDI Input port on your MIDI interface, you probably have that one reserved for Sonar, leaving none for your ReWire application. If you would rather use your MIDI controller in the ReWire application instead of Sonar, you can deselect your MIDI input port in **Edit > Preferences > MIDI - Devices**, and then select that MIDI **Input** from whatever menu your ReWire application has for that purpose. If you have multiple inputs on your MIDI interface, simply select different ones for Sonar and your ReWire application.

ReWire and fast forwarding in Sonar

When there is a ReWire application loaded into a Sonar project, the Sonar **Fast Forward** button/command only works if there is a clip at the end of the Sonar project or if **Stop at Project End** is not checked.

ReWire tracks silent when using metronome record count-in

When using a metronome count-in and recording, any ReWire tracks will be silent at the start of recording. The silence period will equal the count-in duration. To fix this issue, disable metronome count-in (go to **Edit > Preferences > Project - Metronome** and set **Record Count-in** to 0).

See:

["ReWire instruments"](#) on page 900

["Inserting a ReWire instrument"](#) on page 901

["Routing MIDI data to ReWire instruments"](#) on page 902

["Mixing down ReWire instruments"](#) on page 902

["Automating ReWire instruments"](#) on page 902

Soft synth audio recording

In addition to recording a performance as MIDI data, you can also record a soft synth's audio output to any audio track in real-time. This allows you to treat a soft synth like an external hardware synthesizer.

If your project contains any soft synths, each soft synth audio output will be exposed as an audio track input source. If your soft synth has multiple outputs, you can record the audio from each output onto a separate audio track.

You can choose to record just the audio output, or record both the MIDI input and audio output simultaneously on separate tracks.

Note: If you record both the MIDI input and audio output, you will want to mute one of the tracks during playback in order to avoid doubled audio and potential phasing issues.

There are many reasons why you might want to record a soft synth's audio output, including:



- ▶ Capture all the nuances of your performance real-time.
- ▶ Use Sonar's advanced audio tools to process the synth (AudioSnap, VocalSync, envelope automation, etc.).
- ▶ Create Groove clips from the synth performance.
- ▶ Play back MIDI performance while manipulating controls in the soft synth UI. This is especially convenient if you want to manipulate controls in the soft synth that are not automatable.

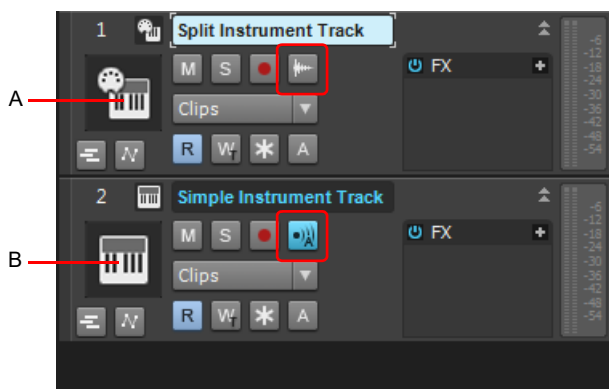
Instrument track types

The workflow for recording audio from a soft synth differs slightly depending on the instrument track type your project uses. Sonar supports two different instrument track types:

- ▶ **Simple Instrument Tracks.** Simple Instrument Tracks combine a soft synth's MIDI input and main audio output in a single track strip. You can only record MIDI data onto a Simple Instrument Track. In order to record the soft synth's audio output, you must record to a separate audio track.
- ▶ **Split Instrument Tracks.** With Split Instrument Tracks, you can create a separate audio track for each of the soft synth's available outputs, plus a single MIDI source track. You can record the soft synth's audio output directly to the split audio tracks.

You specify the desired instrument track type in the **Soft Synth Options** dialog box when you insert a new soft synth. For details, see ["Inserting soft synths"](#) on page 884 and ["Insert Soft Synth Options dialog"](#) on page 1606.

Simple Instrument Tracks and Split Instrument Tracks can easily be identified by their different default track icons. Splits instruments also contain a **Waveform Preview** button , while Simple Instrument Tracks have an **Input Echo** button .



A. Split Instrument Track icon B. Simple Instrument Track icon

Note: It is possible to not create any tracks when you insert a soft synth, in which case the synth is only shown in the Synth Rack view (see ["Using the Synth Rack"](#) on page 660). In order to record audio from a soft synth that only appears in the Synth Rack, you must first insert at least one MIDI track and one audio track and assign the MIDI track output and audio track input to the soft synth. For details, see ["Inserting tracks"](#) on page 393.

See also:

[“Using instrument tracks”](#) on page 889

[“Converting an audio and MIDI track to a single instrument track”](#) on page 891

[“Splitting an instrument track to separate audio and MIDI tracks”](#) on page 891

Triggering a soft synth in real-time

There are several ways to trigger a soft synth in real-time while recording:

- ▶ From an external MIDI controller (see [“To play a soft synth from a MIDI controller”](#) on page 893).
- ▶ From Sonar’s virtual on-screen keyboard controller (see [“Virtual Controller/Keyboard”](#) on page 1838).
- ▶ By interacting with the soft synth’s UI (see [“Opening a soft synth’s property page”](#) on page 891).
- ▶ By playing back recorded MIDI data (see [“To play a soft synth with recorded MIDI data”](#) on page 893).

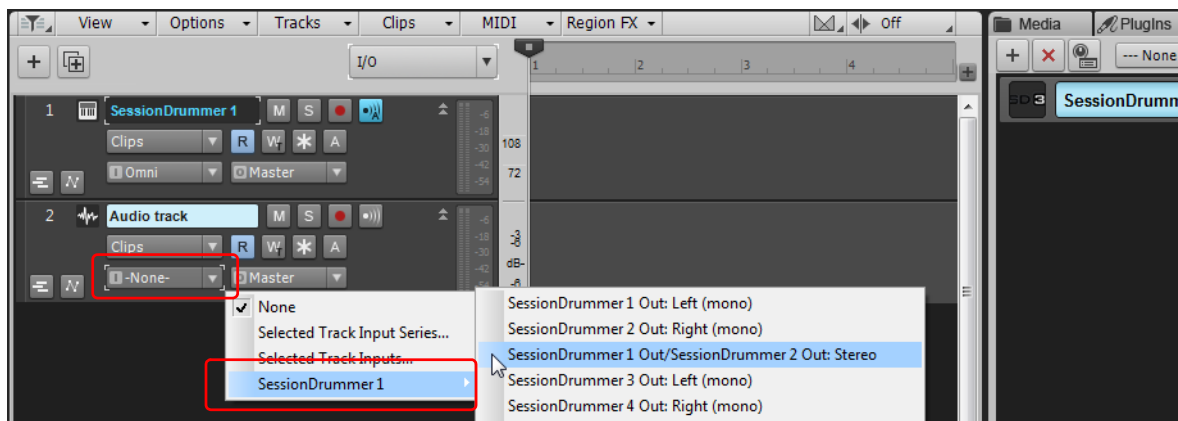
To record audio only

You can treat a soft synth like an external hardware synthesizer and record only the synth audio instead of the MIDI performance.

Using Simple Instrument Tracks:

1. Insert a new audio track to record the soft synth’s audio onto. For details, see [“Inserting tracks”](#) on page 393.
2. Click the audio track’s Input control to show all available inputs, then point to the name of the soft synth you want to record and select the desired synth output. The Input control is available in the Track Inspector, Track view, and Console view. For details, see [“Choosing an input”](#) on page 271.
3. Arm the audio track for recording. For details, see [“Arming tracks for recording”](#) on page 273.
4. Begin recording. For details, see [“To Record Audio”](#) on page 281.

Figure 398. Insert a new audio track and assign its Input control to the desired soft synth output.



Note: If you do not see the Input control, click the Track Control button at the top of the Track pane and choose **All**. For more information, see [“Configuring Track view controls”](#) on page 403. Also, make sure you have expanded the track fully by dragging it down.

Using Split Instrument Tracks:

1. Arm the split audio track for recording.
2. Begin recording.

To record MIDI and audio simultaneously

You can record both the MIDI performance and synth audio onto separate tracks.

Using Simple Instrument Tracks:

1. Arm the Simple Instrument Track for MIDI recording.
2. Insert a new audio track to record the soft synth's audio onto.
3. Click the audio track's Input control to show all available inputs, then point to the name of the soft synth you want to record and select the desired synth output.
4. Arm the audio track for recording.
5. Begin recording.

Using Split Instrument Tracks:

1. Arm the split MIDI track for recording.
2. Arm the split audio track for recording.
3. Begin recording.

To prevent MIDI and audio doubling during playback

If you have recorded both MIDI input and synth audio output on separate tracks, you must mute the recorded MIDI data in order to avoid doubling and phase issues during playback. You can completely mute the synth MIDI track, or mute individual Take Lanes.

Make sure the **Enable Smart Mute** option is disabled in the Synth Rack **Synth Settings** menu to avoid also muting any related audio tracks (see [“Smart Mute for Split Instrument Tracks”](#) on page 906 and [“Muting and soloing soft synth tracks”](#) on page 894).

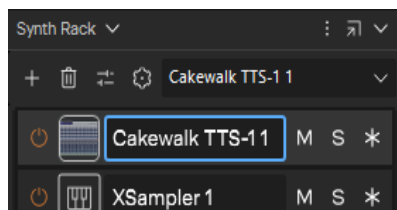
Smart Mute for Split Instrument Tracks

When a virtual instrument MIDI track is soloed or muted, Sonar automatically manages muting or soloing the related set of audio/MIDI tracks in order to properly playback the soloed/muted tracks.

In order to facilitate audio recording on Split Instrument Tracks, Smart Mute is no longer the default behavior for Split Instrument Tracks. By default, you can now individually mute individual split MIDI/audio tracks for soft synths.

If you want to enable Smart Mute for Split Instrument Tracks, open the Synth Rack view, click the **Synth Settings** menu and select **Enable Smart Mute** on the drop-down menu.

Figure 399. Synth Rack view.



Punch recording

Unlike recording hardware inputs, where input is always present, audio generated from a soft synth will always be delayed by at minimum one buffer size. This is due to pre-roll buffering. As a result, audio from a soft synth can only be recorded after this buffer has been processed by the synth.

During normal recording and punch recording, Sonar compensates for pre-roll buffering and places the recorded audio at the correct position on the timeline to ensure it is in sync with MIDI events. However, if you punch in on-the-fly (enabling Record during playback), you are technically punching in into the future (PunchTime + 1 buffer). This is normally unnoticeable at low latencies.

When punch recording, the current Record Mode determines whether you hear recorded audio or live audio while recording. To only hear the live audio while punch recording, use the Overwrite record mode.

See:

[“Punch recording”](#) on page 289

[“Recording modes”](#) on page 270

[“Mixing latency”](#) on page 1323

[“PDC override”](#) on page 284

See also:

[“Recording”](#) on page 263

[“Synth tracks”](#) on page 883

[“Inserting soft synths”](#) on page 884

[“Using instrument tracks”](#) on page 889

[“Converting an audio and MIDI track to a single instrument track”](#) on page 891

[“Splitting an instrument track to separate audio and MIDI tracks”](#) on page 891

[“To play a soft synth with recorded MIDI data”](#) on page 893

[“To play a soft synth from a MIDI controller”](#) on page 893

[“PDC override”](#) on page 284

Stand-alone synths

Some soft synths can be run independently of Sonar and do not need to be inserted to the Synth Rack or an FX Rack to use. After you install this kind of synth and restart your computer, the name of the synth's MIDI driver appears in Sonar's **MIDI Devices** dialog box under **Outputs**.

See:

[“Playing a stand-alone synth”](#) on page 908

[“Recording a stand-alone synth”](#) on page 909

Playing a stand-alone synth

Sonar plays this kind of synth by seeing it as additional MIDI outputs in both the **MIDI Devices** dialog box and in MIDI tracks' **Output** fields.

To play a stand-alone synth

1. Go to **Edit > Preferences > MIDI - Devices**.
2. In the **Outputs** field, make sure the name of your stand-alone synth's MIDI driver is highlighted, and click **OK**.
3. Click the **Output** field of an unused MIDI track to display the **Output** menu.
4. Select the name of the stand-alone synth's MIDI driver.
5. If your stand-alone synth is multi-timbral, change the track's MIDI channel to the same one that the synth uses for the sound you want to hear.
6. Select a bank and patch on your stand-alone synth, if you haven't already.
7. Record some MIDI data in the MIDI track, or play any MIDI controller that's an input for the MIDI track.

When you play your MIDI controller or play back the recorded MIDI data, you should hear the stand-alone synth through your sound card's outputs. If you don't, make sure you're playing in the right range and that your monitor speakers or headphones are turned up, and that none of the relevant tracks are muted.

See:

[“Recording a stand-alone synth”](#) on page 909


Recording a stand-alone synth


There are several ways to record a stand-alone synth:


- ▶ You can use the synth's wave capture function, if it has one. See your synth's documentation for a procedure. Make a note of where the resulting captured Wave file is stored, and then you can import the file into Sonar by using the **File > Import > Audio** command.
- ▶ You can connect your sound card's outputs to your sound card's inputs, either internally or externally, depending on your sound card's design. After you do this, you need to arm an audio track in Sonar and select one of your sound card's wave drivers as an input. Start recording, and make sure the MIDI track that is routed to the synth is playing back.
- ▶ You can use your sound card's **wave capture** or **what-you-hear** option, if it has one. See the following procedure.

To record a stand-alone synth with your sound card's Wave Capture function

1. Pick a destination audio track and set the **Input** field to **Stereo**.

 **Note:** *If you have more than one sound card installed, select the one that your stand-alone synth uses as an output.*

2. Arm the destination track.
3. Mute or archive any tracks that you don't want to record to the destination track.
4. If Sonar's metronome is set to use any software synth to produce a click, disable the recording metronome. To do so, click the **Record Metronome** button  in the Control Bar's Transport module, or go to **Edit > Preferences > Project - Metronome** and clear the **Recording** check box.
5. Open your sound card's mixer device. This is normally done by double-clicking the speaker icon on the Windows taskbar, or by choosing **Start > Control Panel > Hardware and Sound > Volume Control** in Windows 7.

 **Note:** *Some sound cards, such as the SoundBlaster Live, have their own proprietary mixer. If yours has one, please use it instead.*

6. Click **Adjust Volume For Recording**, and make sure all boxes below are checked.
7. Click **OK**, and locate the slider marked **MIDI, Synth, Mixed Input**, or **What You Hear**. Select the **Select** check box at the bottom, then close the window.
8. In Sonar, click the **Record** button.

Sonar records all the MIDI tracks that are assigned to the stand-alone synth as a stereo audio track.

After you finish recording, mute the MIDI tracks that you just recorded so you don't hear them and the new audio track at the same time.

Mixing

Sonar lets you mix your projects with tremendous control and flexibility. The extensive bussing controls, support for DX and VST plug-ins, built-in EQ's, automation, remote control, metering, grouping, and freeze features let you design your own style of mixing, with your own workflow. (Automation is covered in a separate chapter.)

After you finish mixing a project, you can export the project in a variety of audio file formats to create a CD master or to publish your work on the internet. You can choose to include all real-time effects and control movements in the mixed-down tracks that you export (see [“Exporting audio”](#) on page 1085 for more information).

See:

[“Preparing to mix”](#) on page 912

[“Mixing MIDI”](#) on page 916

[“Signal flow”](#) on page 918

[“Routing and mixing digital audio”](#) on page 920

[“Buses”](#) on page 921

[“Insert Send Assistant”](#) on page 924

[“Patch points”](#) on page 927

[“Aux tracks”](#) on page 928

[“Metering”](#) on page 938

[“Waveform preview for buses and synth tracks”](#) on page 944

[“External Insert plug-in”](#) on page 966

[“Effects chains”](#) on page 972

[“Using real-time effects”](#) on page 948

[“Sidechaining”](#) on page 960

[“Using control groups”](#) on page 988

[“Quick Groups”](#) on page 990

[“Hardware outs”](#) on page 923

[“Using remote control”](#) on page 992

[“Bouncing tracks”](#) on page 994

[“Mix Recall”](#) on page 998

[“Freeze tracks and synths”](#) on page 944

See also:

[“ProChannel”](#) on page 1023

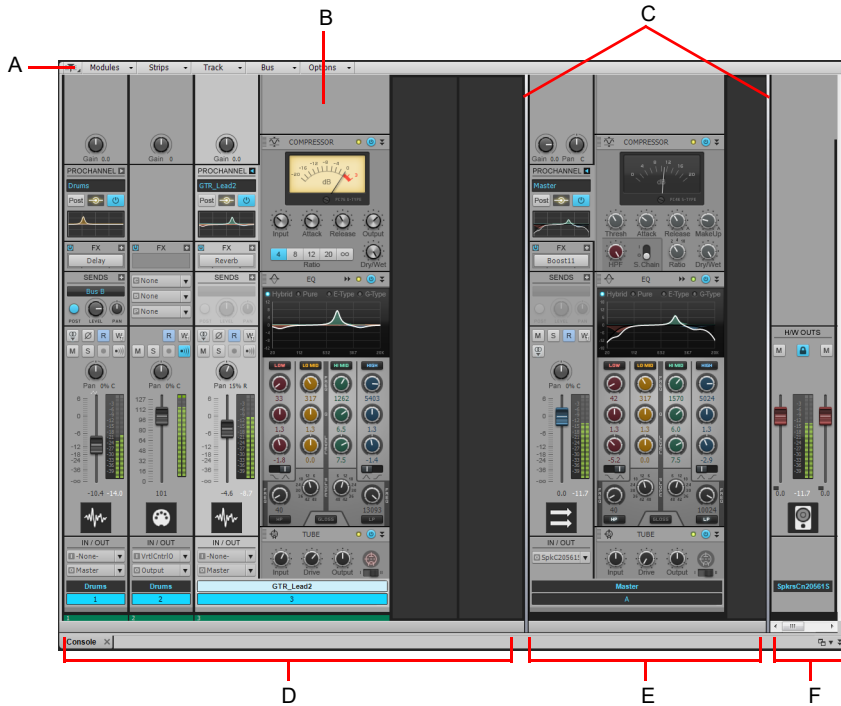
[“Exporting”](#) on page 1083

Preparing to mix

The Console view, Track view and Track Inspector contain all the controls you need to mix your project. To open the Console view, choose **Views > Console** or press ALT+2. To open the Inspector, choose **Views > Inspector** or press I. The Track view is always open.

Note: You can control all sliders and knobs in the Console and Track Views by hovering over them with the mouse and manipulating the mouse wheel.

Figure 400. The Console view.



A. Console view menu B. ProChannel C. Pane splitter bars D. Track channel strips E. Bus channel strips F. Main channel strips

The Console view contains the following main elements:

- ▶ **Menu.** Use the menu to configure channel strips. You can filter the display of specific channel strip types and modules within channel strips. For details, see [“Console view menu”](#) on page 1802 and [“To show/hide specific tracks, buses and hardware outputs”](#) on page 1804.
- ▶ **Track, Bus and Hardware Output panes.** The Console view has three separate panes: the left most pane contains track channel strips, the middle pane contains bus channel strips, and the right pane contains hardware output channel strips. You can drag the pane splitter bars to resize the panes.
- ▶ **Channel strips.** Each track, bus and main in the project is represented by its own vertical channel strip. Use the channel strip controls to mix and process tracks, buses and hardware outputs. For details, see [“Channel strips”](#) on page 1789.
- ▶ **Modules.** Controls in channel strips are grouped into modules that can be shown or hidden. For details, see [“Modules”](#) on page 1798.

The Console view can show the following channel strip types:

- ▶ **Audio track.** Use to control tracks that contain digital audio data, which is routed to your hardware audio interface. For details, see [“Audio track controls”](#) on page 1792.
- ▶ **MIDI track.** Use to control tracks that contain MIDI data. MIDI tracks can control external MIDI devices or software instruments. For details, see [“MIDI track controls”](#) on page 1793.
- ▶ **Instrument track.** Use to control software instruments. For details, see [“Instrument track controls”](#) on page 1794.
- ▶ **Bus.** Use to create submixes, headphone mixes, and effects sends. Sonar supports both stereo buses and surround buses. For details, see [“Bus controls”](#) on page 1795.

- ▶ **Hardware Output.** Use to control the physical audio outputs of your audio interface. A main channel strip contains both a left and right output and two volume controls. For details, see “[Hardware Output controls](#)” on page 1796.

You can adjust Console view controls in the following ways:

- ▶ Click on the center of the knob and drag the mouse up or down to adjust the knob
- ▶ Click and drag a fader up or down
- ▶ Double-click the center of the knob to return it to its snap-to position

Volume and pan faders also have snap-to positions; double-click a fader’s knob to return the fader to its snap-to value.

The controls and effects patch points all have tool tips associated with them. To see a description of a particular control or effect, simply rest the cursor over the item for a few seconds.

For information on using the controls in the Track view, see “[Changing track settings](#)” on page 218.

Volume, pan, bus send level and bus send pan also have snap-to positions; double-click the control to return it to its snap-to value.

The controls and effects patch points all have tool tips associated with them. To see a description of a particular control or effect, simply rest the cursor over the item for a few seconds.


See:

“[Configuring the Console and Track views](#)” on page 913

Configuring the Console and Track views

The Console and Track view can be reconfigured in a variety of ways. You can:

- ▶ Choose the tracks that you want to see
- ▶ Adjust the display of audio meters and clip indicators
- ▶ Change the number of buses
- ▶ Set control snap-to positions
- ▶ Insert new tracks
- ▶ Name tracks and buses

 **Note:** *The Console view has additional controls to configure its appearance. See “[Console view](#)” on page 1787 for more information.*

Meters are helpful in determining the relative volumes of your audio tracks and in detecting and preventing overload. By default, the Console view displays output level meters in main out modules at all times, and displays record level meters in individual tracks whenever they are armed and have an audio input. The display of meters, however, can place a considerable load on your computer. Showing only the peak indicators, or hiding the meters entirely, can reduce the load on your computer. This may increase the number of audio tracks and real-time effects you can play back at one time.

In the Track view, there are several ways to configure which tracks are displayed.

To hide selected tracks


1. Select the tracks you want to hide.
2. Right-click a selected track and select **Hide Track**, or press CTRL+H.

To display only selected tracks

1. Select the tracks you want to display.
2. Press CTRL+SHIFT+H.

To show all tracks and buses

To show all tracks and buses, do one of the following:

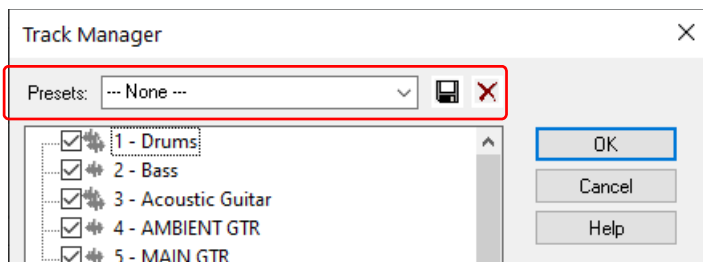
- ▶ Click the **Tracks** menu in the Track view and select **Show All Tracks and Buses**.
- ▶ Long press or right-click the Track Manager button , then select **Show All Tracks and Buses**.
- ▶ Press SHIFT+H.

To choose the tracks that are displayed using the Track Manager

1. Click the Track view **Tracks** menu and choose **Track Manager** to open the **Track Manager** dialog box.
2. In the list, check those tracks you would like displayed in the view in which you are working, and uncheck the rest. You can use SHIFT-click, CTRL-click, or the quick select buttons to select multiple modules; press the SPACEBAR to check or uncheck all the selected modules at once. Please note that the track display selections you make in the Track view do not affect those in the Console view and vice versa.
3. Click **OK**.


You can create per-project presets in the **Track Manager** dialog box. This is useful if you have a large project and you want to hide all other tracks apart from a certain group of tracks. For example, on a rock project you could have a “Drums only” or “Guitars” preset; on an orchestral project, you may wish to have a “Strings Section” preset that hides all tracks apart from your strings tracks.

Note: Tracks within the Tracks Manager presets are “opted-out” - i.e. it remembers which tracks you want to hide, rather than which tracks you want to show (to avoid not being able to see newly created tracks).




Creating a Track Manager preset

To create a Track Manager preset:


1. Only show the tracks that you want to save as a preset. Do *one* of the following to hide any tracks that you don't want to see:
 - ▶ Right-click a track and select **Hide Track**
 - ▶ Select the track(s) and press CTRL+H
2. Long press or right-click the Track Manager button , then select **New Preset** to open the **New Track Manager Preset** dialog box.
3. Type a descriptive name, then click **OK**.

You can also create and load presets in the Track Manager dialog box. For details, see “Track Manager dialog” on page 1713.

Selecting a Track Manager preset

To select a Track Manager preset, long press or right-click the Track Manager button , then select the desired preset.

Showing only specific track types

To only show a specific track type (audio, MIDI, Instrument, Aux, or track folders), long press or right-click the Track Manager button , point to **Show Only**, then select the desired track type.

To hide a bus or track

- ▶ Right-click on the module and choose **Hide Track** or **Hide Bus**.

To show or hide meters in the Track view

- ▶ Click the Track view **Options** menu, point to **Meter Options** and select one of the following options:
 - ▶ **Track Record Meters.** Displays record meters for any armed track.
 - ▶ **Track Playback Meters.** Displays playback meters.
 - ▶ **Bus Meters.** Displays meters in buses.

For more information about metering options, see “Changing the meters' display” on page 939.

To change a meter's range

- ▶ Right-click on the meter and choose a new range.

To add a bus


1. Right-click in the Bus pane (to add a bus at the end of the current buses) or over an existing bus (to add a bus before it).
2. Select **Insert Stereo Bus** or **Insert Surround Bus** from the menu that appears.

A bus appears in the Bus pane.

To delete a bus

1. Right-click in the Bus pane over an existing bus.
2. Select **Delete Bus** from the menu that appears.

The bus is deleted from the Bus pane.

 **Note:** *If you have any track or bus routed through the bus you delete, the signal will be rerouted to the deleted bus's output.*

To create a bus send in a track

1. Right-click in an empty part of the Track pane (Track view) or a track module (Console view).
2. Select **Insert Send** for a list of buses available.
3. Select a bus from the list.

See also:

["Insert Send Assistant"](#) on page 924

To set the snap-to position of a knob or fader

1. Set the control to the desired position.
2. Right-click on the control and choose **Value > Set Snap-To=Current**.

From now on, the control returns to this position when double-clicked.

To insert a new track

1. Right-click in the Console view or on the header of a track in the Track view.
2. Choose **Insert Audio Track** or **Insert MIDI Track**.


Sonar adds a new track to the project.

To rename a track or bus

1. In the Console view, click on the module name. In the Track view double-click on the Track name.
2. Type a new name.
3. Press ENTER.

If you rename a track, the new name is copied to the Track view. If no name has been assigned to a track, the Console view and Track view display the track's number.

To link left/right faders in a Console view module

1. In the module whose faders you want to link, adjust the volume of each fader to the appropriate level.
2. Click the **Link** button .

Mixing MIDI

Sonar gives you many tools to control your MIDI mix. When your MIDI tracks sound the way you want them to, there are several ways to convert them to audio (see [“Converting MIDI to audio”](#) on page 917).

See:

[“Mixing a MIDI track”](#) on page 916

[“Converting MIDI to audio”](#) on page 917

Mixing a MIDI track

All MIDI track controls are available in the Track Inspector. A subset of all MIDI track controls are available in the Console view and Track view.

You can control the mixing and playback of a MIDI track as follows:

| To do this | Do this |
|--|---|
| Add a real-time MIDI effect to the track | Right-click in the FX Rack and select an effect from the list (for more information, see “Using real-time effects” on page 948) |
| Remove an effect | Select the effect and press DELETE or right-click and select Delete . |
| Select the output | Click the Output control and choose one from the list |
| Select the channel | Click the Channel button and choose one from the list |
| Select the bank | Click the Bank button and choose one from the list |
| Select the patch | Click the Patch button and choose one from the list |
| Set the Chorus level | Adjust the Chorus slider (Track Inspector only) |
| Set the Reverb level | Adjust the Reverb slider (Track Inspector only) |
| Mute the track | Click the Mute button |
| Solo the track | Click the Solo button |
| Arm the track for recording | Click the Arm button |
| Set the Pan level | Adjust the Pan fader |
| Set the Volume level | Adjust the Volume fader |
| Select the input | Click the Input button and choose one from the list |

The Volume fader displays the level from a scale of 0 (minimum) to 127 (maximum). The Pan knob displays the pan value on a scale that ranges from 100% Left to 100% Right with center represented by a C.



Converting MIDI to audio

The following options cover three basic MIDI setups:

- ▶ If your MIDI tracks play back through a soft synth, use either the **File > Export > Audio** or the Track view **Tracks > Bounce to Track(s)** commands (see the procedures in “To export your soft synth tracks as Wave, MP3, or other type files” on page 896, and “To convert your soft synth tracks to new audio tracks” on page 896).
- ▶ If your MIDI tracks play back through your sound card’s synthesizer, see “To convert a sound card’s synth tracks to a stereo audio track” on page 917.
- ▶ If your MIDI tracks play back through external MIDI modules, simply connect their analog outputs to the inputs on your sound card, and record to new audio tracks.

To convert a sound card’s synth tracks to a stereo audio track

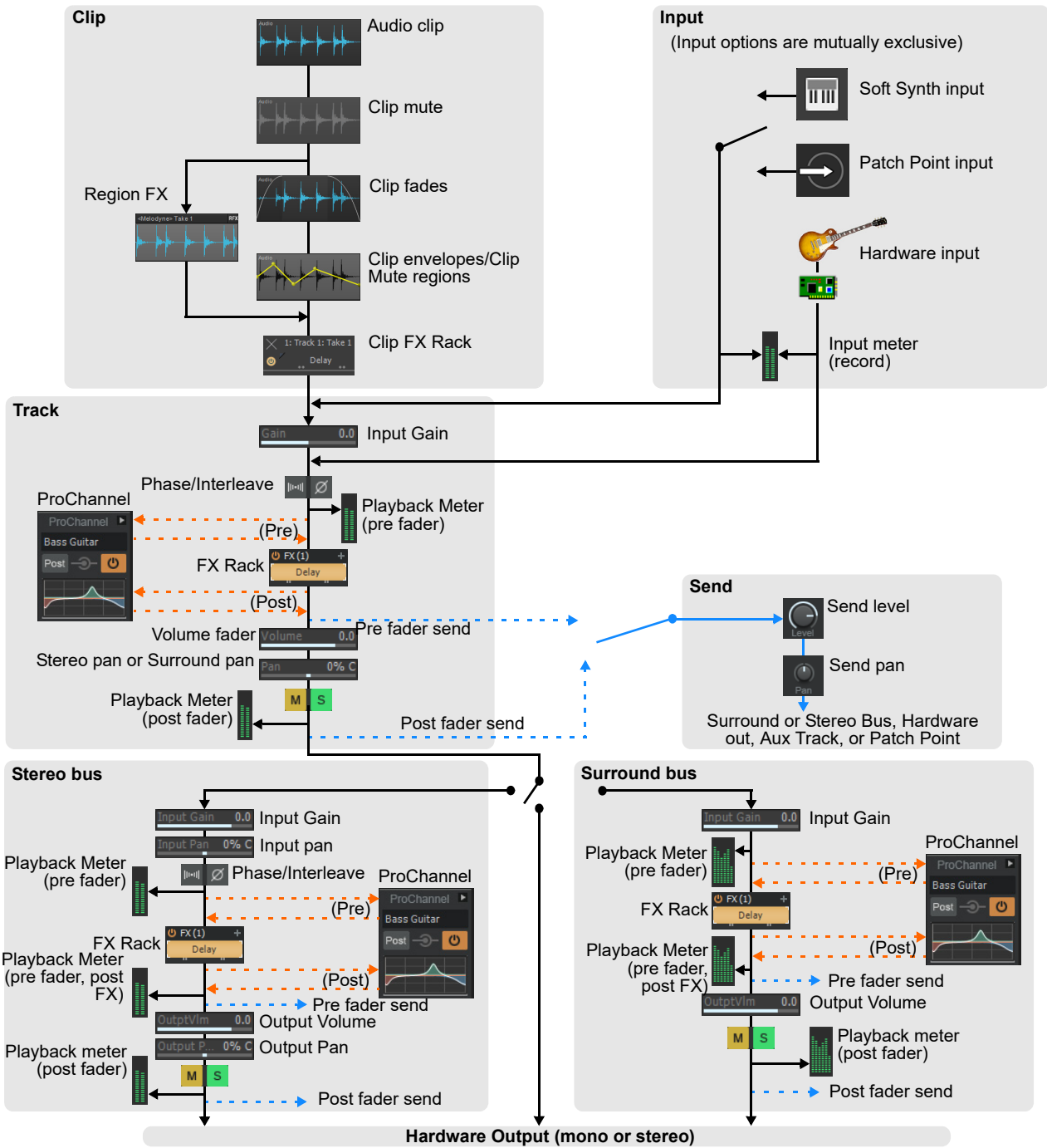
1. Pick a destination audio track and set the **Input** field to **Stereo-(name of your sound card)**.

-  **Note:** *If you have more than one sound card installed, select the one that your synth uses as an output.*
2. Arm the destination track.
 3. Mute or archive any tracks that you don’t want to record to the destination track.
 4. If Sonar’s metronome is set to use any software synth to produce a click, disable the recording metronome. To do so, click the **Record Metronome** button  in the Control Bar’s Transport module, or go to **Edit > Preferences > Project - Metronome** and clear the **Recording** check box.
 5. Open your sound card’s mixer device.
 - ▶ Windows 7: Click the Windows **Start** button and go to **Control Panel > Hardware and Sound > Volume Control**.
 6. Open the sound card’s recording control window (the command is probably **Options > Properties > Adjust Volume For Recording**) and make sure all check boxes below **Adjust Volume For Recording** are selected.
 7. Click **OK**, and locate the slider marked **MIDI, Synth, Mixed Input**, or **What You Hear**. Select the **Select** check box at the bottom, then close the window.
 8. In Sonar, click the **Record** button.

Sonar records all the MIDI tracks that are assigned to the sound card synth as a stereo audio track.

After you finish recording, mute the MIDI tracks that you just recorded so you don’t hear them and the new audio track at the same time.

Signal flow



You control the mixing and playback of an audio track as follows:

| To do this | Do this |
|---|--|
| Add a real-time audio effect to the track | Right-click in the FX Rack and select an effect from the list (for more information, see “Using real-time effects” on page 948“). |
| Remove an effect | Select the effect and press DELETE or right-click and select Delete . |
| Send audio data from the track to a bus | Insert a send in the track controls by right-clicking in the track controls and selecting Insert > Send > [name of bus you want the data to go to] . Click the FX tab at the bottom of the Track pane, and then click the track’s Bus Enable button so that it turns green, and set the Bus Send Level and Bus Send Pan (for more information, see “Buses” on page 921“). |
| Mute the track | Click the Mute button. |
| Solo the track | Click the Solo button. |
| Arm the track for recording | Click the Arm button. |
| Set the Pan level | Adjust the Pan control. |
| Set the Send Pan to mirror the source track pan | Right-click the Send Pan control and choose Follow Track Pan from the pop-up menu. This setting is only active when the send has the same interleave as the bus that the send feeds into, and is set to Post Fader . If enabled, the Send Pan control no longer affects the output. |
| Configure pre fader sends to ignore Mute and Solo buttons | Set the <code>LinkPFSendMute</code> Aud.ini option to True in Edit > Preferences > Audio - Configuration File . For details, see “AUD.INI” on page 1428. |
| Set the Volume level | Adjust the Volume fader. |
| Select the output | Click the drop-down arrow in the Output field and choose one from the list. |
| Select the input | Click the drop-down arrow in the Input field and choose one from the list. |

Sonar displays volume in dB (decibels). When adjusting the volume or bus send level controls, a value of 0 dB indicates full signal strength; positive values, up to 6 dB, indicate a signal gain; negative values indicate an attenuated signal. When adjusting the Pan control, the value is displayed on a scale that ranges from 100%L (hard left) 100%R (hard right).

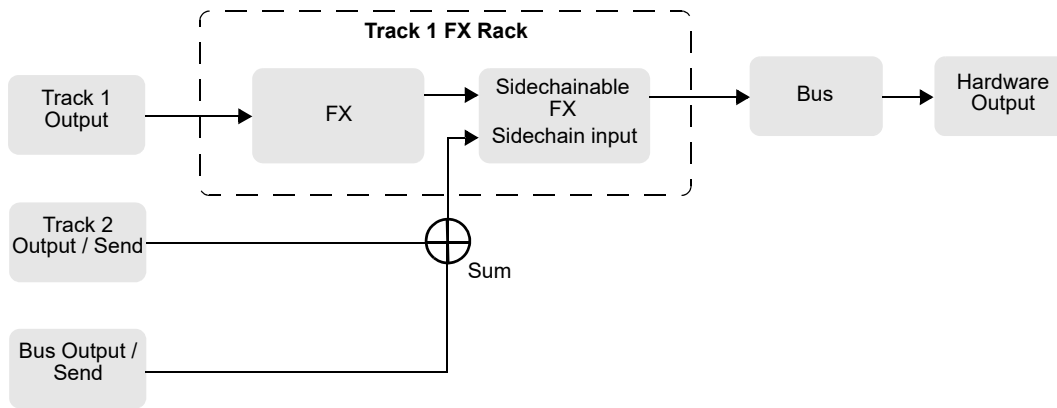
See also:

[“Sidechaining signal flow”](#) on page 920

[“External Insert signal flow.”](#) on page 967

[“Patch point signal flow.”](#) on page 930

Sidechaining signal flow



See also:

“Sidechaining” on page 960

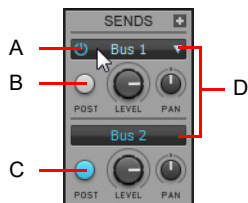
“Signal flow” on page 918

“External Insert signal flow.” on page 967

“Patch point signal flow.” on page 930

Routing and mixing digital audio

Any audio track can be tapped, before or after the track volume control, and sent to one or more buses. A bus can tap any number of audio tracks. Each track’s data passes through the track’s send level knob on its way to the bus. This is shown in the following figure.



A. Send enable button: must be lit to send track data to bus **B.** Pre-fader: output level to Bus 1 is not affected by the track’s volume fader **C.** Post-fader: track’s volume fader controls output level to Bus 2 **D.** This track is routed to Bus 1 and Bus 2

The audio in each bus is processed by the input gain and pan controls (main output buses don’t have these controls), then processed by any real-time effects you have patched, sent through the bus output level and pan controls, and then sent to the designated main out, in stereo. You can also insert a send control on a bus, and send the bus signal to another bus, or route the output of a bus to another bus.

At each main out, all audio data from audio tracks and buses that were routed to that main are mixed together. Finally, the data passes through each main’s master volume fader.

See:

“Hardware outs” on page 923

“Signal flow” on page 918


“Buses” on page 921

“Surround buses” on page 922

Buses

Buses are useful for mixing together different audio tracks (in stereo) and applying effects to the mix. You can mix the tracks at different volume levels by adjusting each track's bus send level. Buses output to either other buses or to a main out.

You control the bus as follows:

| To do this | Do this |
|--|---|
| Send audio data from an audio track to the bus | In an audio track, press the Bus Send Enable button corresponding to the bus, or choose the bus as an output for the track. If the track doesn't have a Send module, you can insert one by right-clicking the track and choosing Insert > Send > [name of bus you want the data to go to] . |
| Send audio data from a bus to another bus | If the bus doesn't have a Send module, you can insert one by right-clicking the bus and choosing Insert > Send > [name of bus you want the data to go to] . Then click the Bus Send Enable button so that it's lit, and adjust the Bus Send Level and Bus Send Pan . |
| Set the level of the audio data sent to the bus | In an audio track, set the Bus Send Level corresponding to the bus, or volume fader if the output is to the bus |
| Set the pan of the audio data sent to the bus | Adjust the Bus Send Pan knob |
| Set the input level to the bus | Adjust the Input gain on the bus itself |
| Set the input panning to the bus | Adjust the Input pan on the bus itself |
| Display the waveform of the audio that's flowing through the bus | Enable the bus' Waveform Preview button  |
| Add a real-time audio effect to the bus | Right-click in the FX Rack and select an effect from the list (for more information, see "Using real-time effects" on page 948) |
| Remove an effect | Select the effect and press DELETE, or right-click and choose Delete |
| Set the output level | Adjust the Output volume |
| Set the output panning | Adjust the Pan setting |
| Set the Send Pan to mirror the source track pan | Right-click the Send Pan control and choose Follow Bus Pan from the pop-up menu. This setting is only active when the send has the same interleave as the bus it feeds into, and is set to Post Fader . If enabled, the Send Pan control no longer affects the output. |
| Select the output | Click the Output button and choose one from the list |


See also:

["Aux tracks"](#) on page 928

Surround buses

Surround buses are useful for mixing and adding effects to create a surround mix. For details, see “[Surround Mixing](#)” on page 1007.

To patch a track through a bus

1. Open the Console view (**Views > Console View**) or the Track Inspector (**Views > Inspector**).
2. If you want to add effects to the bus, right-click in the FX Rack of a bus (if it is not in use already) and choose an effect from the effects pop-up menu. (If you are working in the Track view, you may first need to display the Bus pane by clicking the **Show/Hide Bus Pane** button  located at the bottom of the Track view.)
The name of the effect you have chosen appears in the bus FX Rack.
3. Set the effect's parameters and close it.
4. Repeat steps 2 and 3 for any additional effects you want to use.
5. In the Console view or Track Inspector, select the channel strip that you want to patch through the bus, then do the following:
 - ▶ Drag the **Bus Send Level** control for the bus to the approximate level you want.
 - ▶ Drag the **Bus Send Pan** to the approximate setting you want.
 - ▶ Click the **Bus Enable** button for the appropriate bus.
6. Repeat step 5 for all the tracks you want to patch through the bus.
7. In the bus, adjust the **Input Gain** and **Output Volume** controls to the approximate level you want.
8. In the bus, drag the **Input Pan** and **Output Pan** controls to the approximate positions you want.
9. Play your tracks and adjust the **Send Level** controls, the **Pan** controls, etc.

To mute or solo a bus

Each bus has a **Mute** button and a **Solo** button. These controls act like the **Mute** and **Solo** buttons in a track, but they affect all the signal routed through the bus.

1. Open the Track view, Track Inspector or Console view.
2. Click the **Mute** or **Solo button** in the bus you want to mute or solo.

Bus selection

As with tracks, buses can be selected in both the Track View and the Console View. The current selection can contain a mixture of tracks and buses.

Bus selection is useful if you want to cut/copy/paste automation data in a bus, or delete multiple buses.

Track selection controls are labeled with track numbers, while bus selection controls are labeled with letters (A-Z, AA-AZ, etc.).

Figure 401. Bus selection control.



A. Bus letter

| To do this | Do this |
|--|---|
| Select a bus | Click the bus letter in the Track view or Console view. The bus is selected, and all other buses—except the current bus—are deselected. When a bus is selected, both the bus letter and all the data in the bus appear highlighted. |
| Select several adjacent buses | Click the bus letter for the first bus in the group, drag the mouse to the last bus letter in the group, and release the mouse button. |
| Select/deselect all buses | Double-click a bus letter. |
| Add or remove a single bus from the selection | Hold the SHIFT key and click the bus letter to add it to the selection; hold the CTRL key and click the bus letter to toggle its selection status. |
| Select all tracks and/or buses that are assigned to a bus. | Hold down the ALT key and click the bus letter. |

Select tracks/buses that are assigned to a specific bus

You can quickly select all tracks and buses that are routed to a specific bus (via outputs or sends). To do so, hold down the ALT key and click the bus' Select control in the Track view or Console view.

To display the audio waveform of a bus

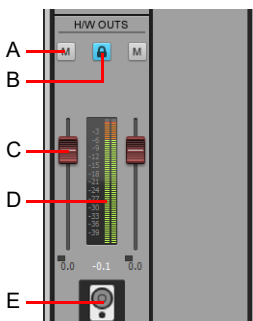
- ▶ Enable the bus' **Waveform Preview** button . This displays the waveform of the audio that is flowing through the bus.

Hardware outs

Each enabled hardware channel has a channel strip in the Console view. Hardware outs are the final destination for all of your audio in Sonar. Hardware outs accept input from both tracks and buses.

Hardware outs contain both a left channel and a right channel Volume fader, which allows you to adjust the level of each channel independently. You can link the two faders to move them as a group.

Figure 402. Track Inspector controls for hardware outputs.



A. Mute B. Link channels C. Volume D. Meter E. Icon

Insert Send Assistant

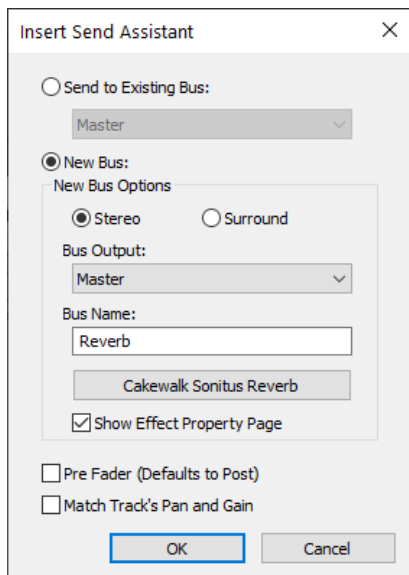
The Insert Send Assistant makes it fast and easy to create headphone mixes, effect buses and insert sends to new or existing buses.

To open the Insert Send Assistant

- ▶ Right-click on a track or bus and select **Insert Send > Insert Send Assistant** from the pop-up menu.

The **Insert Send Assistant** dialog box opens.

Figure 403. The *Insert Send Assistant* dialog box.



The **Insert Send Assistant** dialog box has the following options:

Send to Existing Bus. This option lets you assign a new send to an existing bus in the current project. Select the desired bus from the drop-down list.

The **New Bus Options** section is unavailable when **Send to Existing Bus** is selected.

New Bus. This option lets you assign a new send to a new stereo or surround bus. When selected, you can use the **New Bus Options** section to specify stereo or surround, the bus name and other settings (see “[New bus options](#)” on page 925).

Pre Fader. When **Pre Fader** is selected, the send signal is *before* the channel volume fader. As a result, the send level going to the bus does not change when the channel fader changes. **Pre Fader** is preferred when you want to create separate mixes, such as unique headphone mixes for different performers. By default, the send signal is post fader and comes *after* the channel volume fader. As a result, the send level going to the bus changes when the channel fader changes. Use post fader if you want to create an effect bus. Doing so allows you to maintain a consistent balance between the “wet” and “dry” signals as you adjust the channel fader.

Match Track's Gain and Pan. When **Match Track's Pan and Gain** is selected, the newly created send will have Gain and Pan settings that match those of the strip's Main Gain and Pan. As a result, the headphone mix matches the main mix, and from there you can adjust the headphone mix as desired.

Note: The *Match Track's Pan and Gain* setting does not affect sends that are assigned to surround buses.

New bus options

When you select **New Bus**, the following settings can be configured:

- ▶ **Stereo.** This option lets you assign a new send to a new stereo bus.
- ▶ **Surround.** This option lets you assign a new send to a new surround bus.
- ▶ **Bus Output.** Specify the desired output for the new bus. The drop-down list shows all available output destinations.
- ▶ **Bus Name.** Specify the desired name for the new bus. This name will be shown in the Track view and Console view.
- ▶ **Choose Effect.** Click the button to choose the desired effect plug-in to insert on the new bus. When an effect has been selected, the plug-in name is displayed on the button face.
- ▶ **Show Effect Property Page.** When **Show Effect Property Page** is selected, the chosen effect plug-in's user interface (UI) appears when you click **OK** to close the **Insert Send Assistant** dialog box.

To insert a send to an existing bus

1. Right-click on a track or bus and select **Insert Send > Insert Send Assistant** from the pop-up menu.
The **Insert Send Assistant** dialog box opens.
2. Click **Send to Existing Bus** and select the desired bus from the drop-down list.
3. Click **OK** to close the **Insert Send Assistant** dialog box.
A new send is inserted and assigned to the specified bus.

To insert a send to a new stereo bus

1. Right-click on a track or bus and select **Insert Send > Insert Send Assistant** from the pop-up menu.
The **Insert Send Assistant** dialog box opens.
2. Under **New Bus Options**, select **Stereo** and specify any other desired options (see “**New bus options**” on page 925).
3. Click **OK** to close the **Insert Send Assistant** dialog box.
A new send is inserted and assigned to the new bus.

To insert a send to a new surround bus

1. Right-click on a track or bus and select **Insert Send > Insert Send Assistant** from the pop-up menu.
The **Insert Send Assistant** dialog box opens.
2. Under **New Bus Options**, select **Surround** and specify any other desired options (see “**New bus options**” on page 925).
3. Click **OK** to close the **Insert Send Assistant** dialog box.
A new send is inserted and assigned to the new surround bus.

To insert a send to a new effect bus

1. Right-click on a track or bus and select **Insert Send > Insert Send Assistant** from the pop-up menu.
The **Insert Send Assistant** dialog box opens.
2. Under **New Bus Options**, select **Stereo** or **Surround**.
3. Click **Choose Effect** and choose the desired effect plug-in.
The chosen effect plug-in name is displayed on the button face.
4. Make sure **Pre Fader** is not selected.
5. [Optional] If you want to see the effects UI, select the **Show Effects Property Page** check box.
6. Specify the desired output in the **Bus Output** list.
7. Click **OK** to close the **Insert Send Assistant** dialog box.
A new send is inserted and assigned to the new bus. The new bus contains the chosen effect plug-in.

To insert a send to an effect sidechain input

1. Right-click on a track or bus and select **Insert Send > Insert Send Assistant** from the pop-up menu.
The **Insert Send Assistant** dialog box opens.
2. Click **Send to Existing Bus** and select the desired sidechain input from the drop-down list.
3. Click **OK** to close the **Insert Send Assistant** dialog box.
A new send is inserted and assigned to the specified sidechain input.

See also:

[“Sidechaining”](#) on page 960

To insert a send on multiple tracks simultaneously

1. Select all the tracks that you want to insert a send on.
2. Right-click any selected track and select **Insert Send > Insert Send Assistant** from the pop-up menu.
The **Insert Send Assistant** dialog box opens.
3. Under **New Bus Options**, select **Stereo** or **Surround** and specify any other desired options (see [“New bus options”](#) on page 925).
4. Click **OK** to close the **Insert Send Assistant** dialog box.
A new send is inserted on all selected tracks and assigned to the new bus.

See:

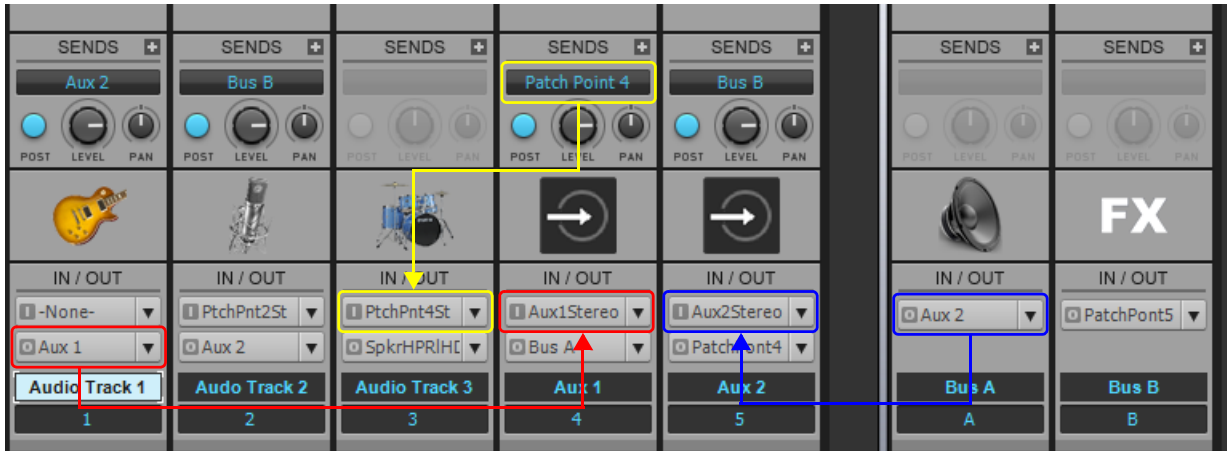
[“Audio track parameters”](#) on page 218

Patch points

A *patch point* is an internal routing path used to route audio from a track output, bus output, or send to an audio track input. The virtual inputs can then be input monitored or recorded. You can think of patch points as virtual patch cables.

You can freely create, assign, and rename patch points. This powerful internal routing tool opens up a new dimension of control within Sonar. Use patch points for track-to-track, bus-to-track, and send-to-track routing, and to record audio signals that can normally not be recorded to an audio track, such as bus outputs, send effects, the metronome, etc.

Sonar automatically prevents assigning patch points that will cause a feedback loop.



The following are a few ideas for how you can use patch points:

- ▶ Work exclusively in the Track view and have folders of tracks with their Aux tracks adjacent to them. This workflow can be used as an alternative to routing tracks to buses.
- ▶ Record a vocal track with effects to another track. For details, see [“To record an audio track that contains effects”](#) on page 932.
- ▶ Record two or more background vocal tracks to a single track. Aux tracks can be used instead of buses for busing or effects sends. For details, see [“To record multiple tracks to a single track”](#) on page 933.
- ▶ Record only the effect bus of a vocal track. For details, see [“To record only the send effects on an audio track”](#) on page 933.
- ▶ Record the metronome to an audio track. For details, see [“To record the metronome to an audio track”](#) on page 934.
- ▶ Control multiple audio track volumes with one fader. For details, see [“Control multiple audio track volumes with one fader”](#) on page 934.
- ▶ Capture the performance of guitar effects in real-time. For details, see [“Capture the performance of guitar effects in real-time”](#) on page 935.
- ▶ Control surfaces that don't support buses can instead control Aux tracks.
- ▶ Record time-based effects in real-time.
- ▶ Record plug-in parameter changes that are not automatable.
- ▶ Record a bus to an audio track.
- ▶ Record complex reverbs and delays in real-time.

See:

“Aux tracks” on page 928

“To create an Aux track” on page 928

“Patch point signal flow chart” on page 930

“To create a new patch point” on page 930

“To rename a patch point” on page 931

“To assign an existing patch point” on page 931

“To clear a patch point assignment” on page 932

“To delete patch points” on page 932

“To record an audio track that contains effects” on page 932

“To record multiple tracks to a single track” on page 933

“To record only the send effects on an audio track” on page 933

“To record the metronome to an audio track” on page 934

“Control multiple audio track volumes with one fader” on page 934

“Capture the performance of guitar effects in real-time” on page 935

“To bounce/export audio that uses patch points” on page 936

“Patch point and Aux track Smart Solo” on page 936

“Backwards compatibility” on page 937

Aux tracks

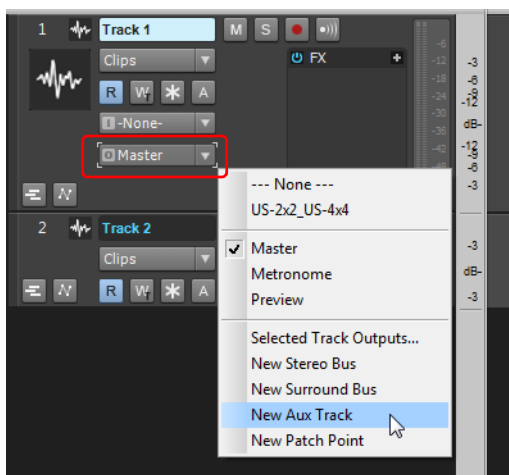
To streamline the workflow for patch points, Sonar supports Aux tracks. Aux tracks are used to receive audio from other tracks, buses, or sends.

Stereo buses are traditionally used for sub-grouping and effect sends, but it is possible to use Aux tracks for the same purpose. Aux tracks have the added advantage of being able to record the incoming audio (mono or stereo), and you can arrange Aux tracks adjacent to other tracks in the Track pane or Console view.

An Aux track is a regular audio track that has been automatically assigned to a patch point input. If you rename an Aux track, Sonar will also rename the assigned patch point.

To create an Aux track

Click the Output control for the audio track, bus, or send you want to route to a new Aux track, then select **New Aux Track** on the pop-up menu.



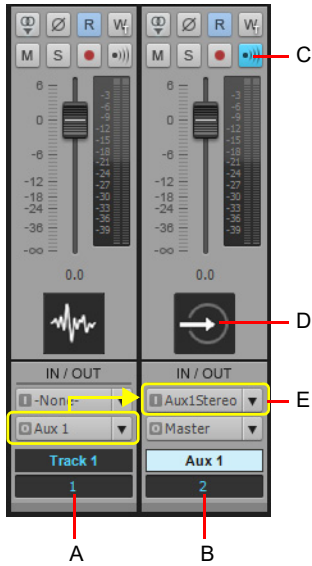
The **New Aux Track** command functions as a time-saving macro. When you create a new Aux track, Sonar does the following automatically:

- ▶ Creates a new patch point named **Aux n** (where “n” is a sequential number).
- ▶ Assigns the source track/bus/send output to the new patch point.

- ▶ Creates a new audio track named **Aux n** (same name as the patch point). If you rename the Aux track, Sonar will automatically rename the corresponding patch point.
- ▶ Assigns the new audio track's Input to the new patch point
- ▶ Enables Input Echo on the new audio track.
- ▶ Assigns a default Aux track icon.

You can now freely assign other tracks, buses, and sends to the **Aux n** patch point.

Figure 404. Aux track



A. Audio track **B.** Aux track **C.** Input Echo enabled **D.** Aux track icon **E.** Assigned patch point

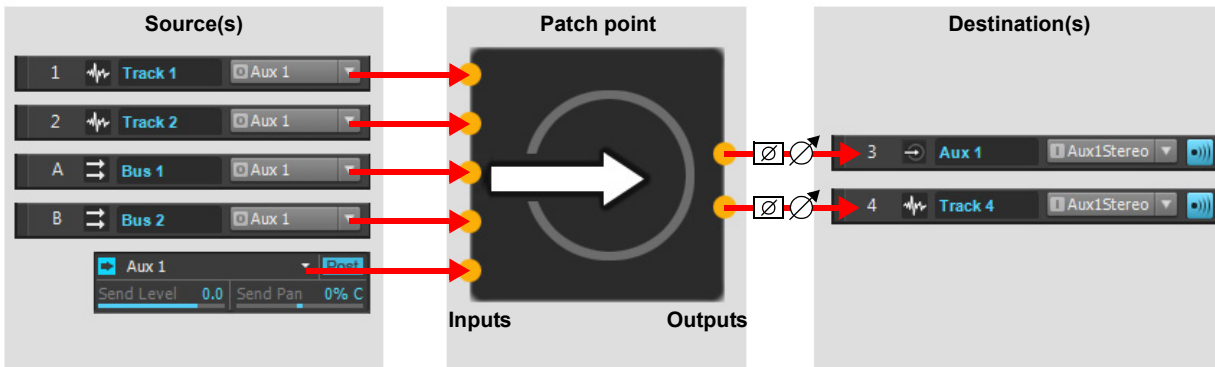
Note: Any audio track that has its Input control assigned to a patch point is considered an Aux track. Unless you have manually assigned a custom track icon, any track that has its Input control connected to a patch point will display the default Aux track icon.

Patch point signal flow chart

Multiple tracks, buses, and sends can be connected to the same patch point.

Track/bus outputs and sends can connect to a patch point input, and a patch point output can connect to audio/Aux track inputs.

Figure 405. Patch point signal flow.



See also:

[“Signal flow”](#) on page 918

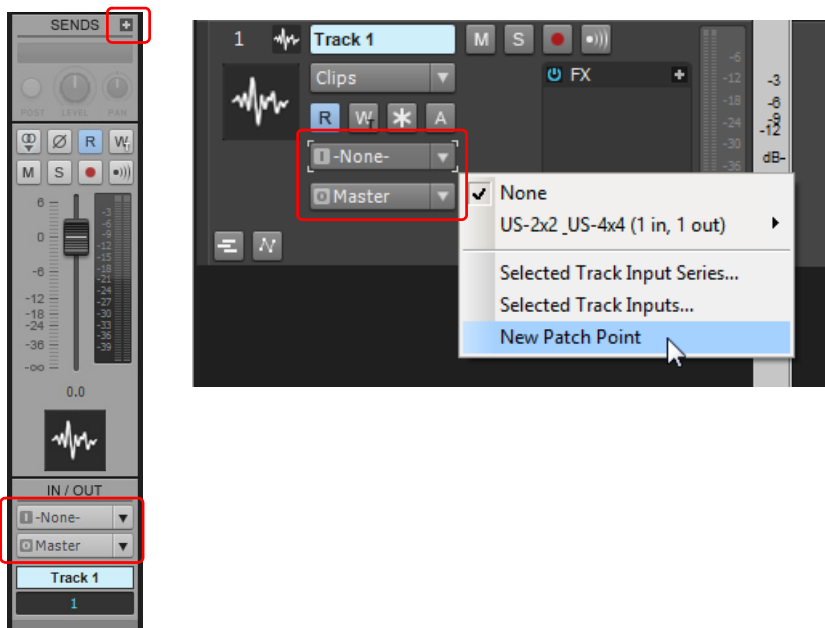
[“Sidechaining signal flow”](#) on page 920

[“External Insert signal flow.”](#) on page 967

To create a new patch point

Do *one* of the following:

- ▶ Click an audio track or bus Output control and select **New Patch Point** on the pop-up menu.
- ▶ Click an audio track Input control and select **New Patch Point** on the pop-up menu.
- ▶ Right-click track or bus and select **Insert Send > New Patch Point**.
- ▶ Click the **Insert Send** button **+** at the top of the Sends module in the Console view or Inspector, then select **New Patch Point** on the pop-up menu.



When you create a new Aux track, both sides of the connection are automatically made. However, when you create a new patch point, only one side of the connection is automatically made. The new patch point is assigned to the Input, Output, or Send you used to create the patch point. You must manually assign the other end of the patch point to complete the connection.

Tip: You can use Quick Grouping to assign multiple tracks/buses/sends simultaneously to a patch point. To do so, select multiple tracks or buses, then hold down the CTRL key while you assign or create the patch point. For more information about Quick Groups, see “Quick Groups” on page 990. If you create a new patch point while holding down the CTRL key, all sends/outputs or inputs will be assigned to the newly created patch point.

The following table shows valid patch point connections.

| Track/bus control | Can connect to |
|------------------------|---|
| Audio/Aux track Input | Audio track output, bus output, or send |
| Audio/Aux track output | Audio/Aux track input |
| Bus output | Audio/Aux track input |
| Send | Audio/Aux track input |

Table 73. Valid patch point connections

To rename a patch point

Click the Input control in an audio track to open the Input menu, point to the patch point you want to rename, then select **Rename Patch Point** on the pop-up menu.

If you rename an Aux track, the corresponding patch point will inherit the same name. If you rename a patch point independently from the Aux track, the patch point will no longer subsequently follow the Aux track name.

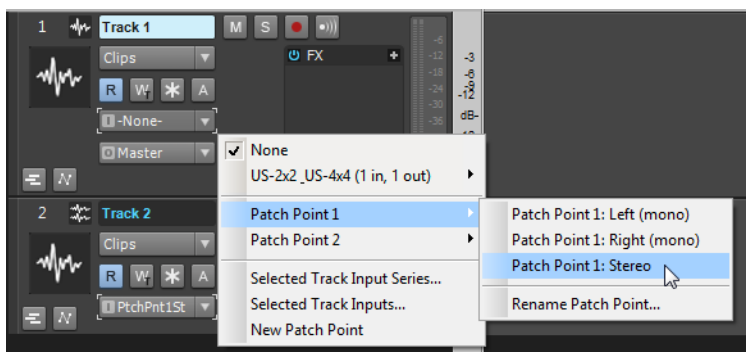
To assign an existing patch point

Do *one* of the following:

- ▶ Click an audio track or bus Output control and select an unassigned patch point on the pop-up menu.
- ▶ Click an audio track Input control, point to an unassigned patch point, then select the patch point’s left, right, or stereo channel on the pop-up menu.
- ▶ Click a Send control and select an unassigned patch point on the pop-up menu.

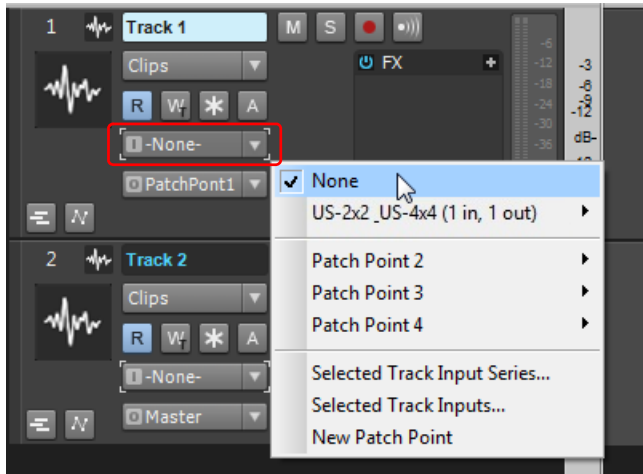
Note: Sonar automatically prevents assigning patch points that will cause a feedback loop. Input and Output menus will not show any patch point choices that would result in feedback.


Tip: You can use Quick Grouping to assign multiple tracks/buses/sends simultaneously to a patch point. To do so, select multiple tracks or buses, then hold down the CTRL key while you assign or create the patch point. For more information about Quick Groups, see “Quick Groups” on page 990. If you create a new patch point while holding down the CTRL key, all sends/outputs or inputs will be assigned to the newly created patch point.



To clear a patch point assignment

Click the Input, Output, or Send control you want to clear, then select **None** on the pop-up menu. You can also select a hardware input/output or bus to clear the current patch point assignment.



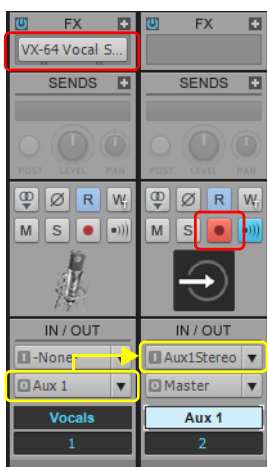
 **Tip:** You can use Quick Grouping to clear multiple tracks/buses/sends simultaneously. To do so, select multiple tracks or buses, then hold down the CTRL key while you clear the patch point assignment from any of the selected tracks/buses. For more information about Quick Groups, see “Quick Groups” on page 990.

To delete patch points

When you open a project, Sonar automatically deletes any unused patch points in the project. A patch point is considered unused when no Inputs, Outputs, or Sends are connected to it. For details, see “To clear a patch point assignment” on page 932.

To record an audio track that contains effects

1. Insert the desired time-based plug-in effect(s) in the effect bin on the audio track.
2. Click the audio track’s Output control and select **New Aux Track** on the pop-up menu.
3. Arm the Aux track for recording. For details, see “Arming tracks for recording” on page 273.
4. Begin recording. For details, see “To Record Audio” on page 281.



To record multiple tracks to a single track

1. Select the audio tracks you want to record to a new track.
2. Hold down the CTRL key while you click the Output control on any of the selected tracks, then select **New Aux Track** on the pop-up menu. All selected tracks are assigned to the new Aux track. For more information about Quick Groups, see “Quick Groups” on page 990.
3. Arm the Aux track for recording.
4. Begin recording.



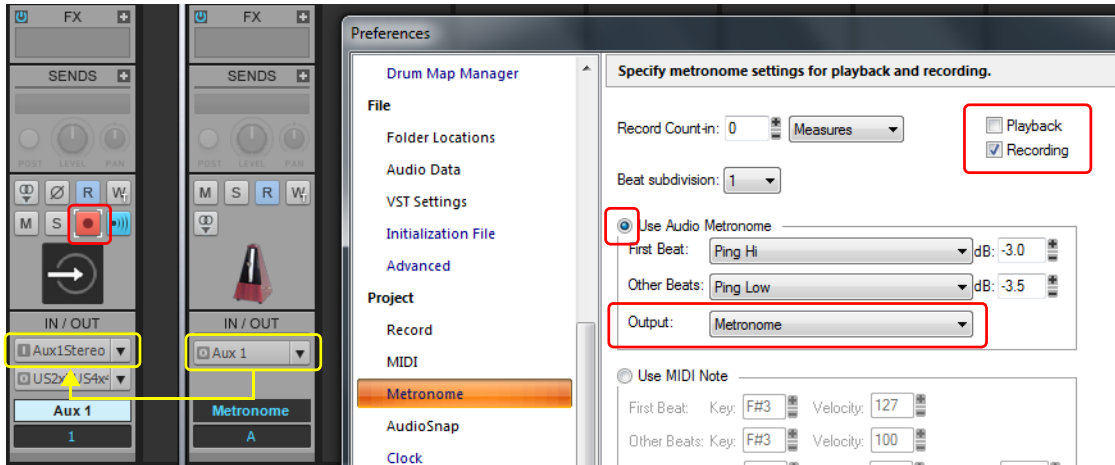
To record only the send effects on an audio track

1. Right-click the audio track and select **Insert Send > New Stereo Bus** on the pop-up menu.
2. Insert the desired plug-in effect(s) in the effect bin on the new bus, and set the effect(s) to 100% wet.
3. Click the bus' Output control and select **New Aux Track** on the pop-up menu.
4. Arm the Aux track for recording.
5. Begin recording.




To record the metronome to an audio track

1. Go to **Insert > Stereo Bus** to create a new bus for the audio metronome.
2. Rename the new bus to **Metronome**.
3. Go to **Edit > Preferences > Project - Metronome**.
4. Select the **Recording** check box and clear the **Playback** check box (you will hear the recorded metronome instead during playback).
5. Select **Use Audio Metronome**.
6. Click the **Output** drop-down menu and select the bus named **Metronome**, then click **OK** to close the **Preferences** dialog box.
7. Click the **Metronome** bus' **Output** control and select **New Aux Track** on the pop-up menu.
8. Arm the Aux track for recording.
9. Begin recording.

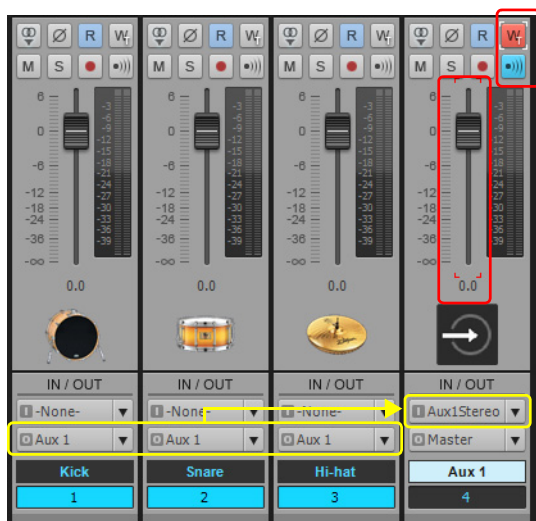


Note: If you do not see the **Input** control, click the **Track Control** button at the top of the **Track** pane and choose **All**. For more information, see [“Configuring Track view controls”](#) on page 403. Also, make sure you have expanded the track fully by dragging it down.

Control multiple audio track volumes with one fader

1. Select all the audio tracks you want to control with a single volume fader.
2. Hold down the **CTRL** key while you click the **Output** control on any of the selected tracks, then select **New Aux Track** on the pop-up menu. All selected tracks are assigned to the new Aux track. For more information about **Quick Groups**, see [“Quick Groups”](#) on page 990.
3. Make sure the **Input Echo** button  is enabled on the Aux track.

4. Enable the **Automation Write** button **W** on the Aux track.
5. Begin playback, and adjust the Volume fader on the Aux track. The recorded automation will affect all tracks that are connected to the Aux track.



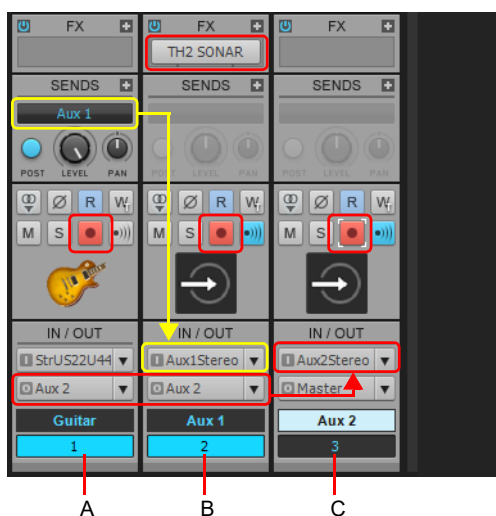
Capture the performance of guitar effects in real-time

1. Go to **Edit > Preferences > Project - Record** and select **Group All Clips** under **Multi-Track Grouping**.
2. Right-click the Guitar track and select **Insert Send > New Aux Track** on the pop-up menu.
3. Insert the desired plug-in effect(s) in the effect bin on the Aux track, and set the effect(s) to 100% wet.
4. Select both the Guitar track and the Aux track.
5. Hold down the CTRL key while you click the Output control on either of the selected tracks, then select **New Aux Track** on the pop-up menu. Both the Guitar track and Aux tracks are assigned to the new Aux track. For more information about Quick Groups, see [“Quick Groups”](#) on page 990.

There are now 3 tracks total: one audio track and two Aux tracks.

6. Arm all 3 tracks for recording.
7. Begin recording, and Sonar will simultaneously capture the performance of the dry guitar, wet guitar, and a blend of both dry and wet.

When you are finished recording, you can edit all 3 tracks simultaneously because the clips are grouped.



A. Dry guitar B. Wet guitar (effects only) C. Blend of dry and wet guitar

To bounce/export audio that uses patch points

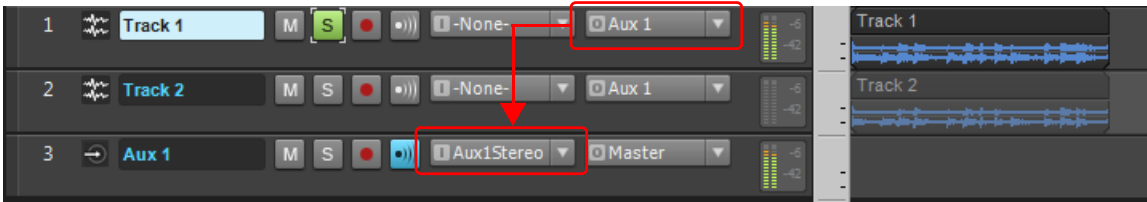
To bounce/export a project containing patch points, select all tracks that contribute to the mix. For example, if the project contains three audio tracks that send to an Aux track, you must include the Aux track as well as all contributing tracks prior to performing the bounce/export.

Patch point and Aux track Smart Solo

When you solo an Aux track or bus that outputs to a patch point, Sonar will automatically manage the solo state for all upstream and downstream tracks/buses. This eliminates the need to manually solo or mute other tracks when using patch points.

How this works is best explained with a few examples:

- ▶ Soling a track that routes to one or more patch points via an Output or Send control (directly or indirectly) will make all downstream patch points in the circuit audible. For example:



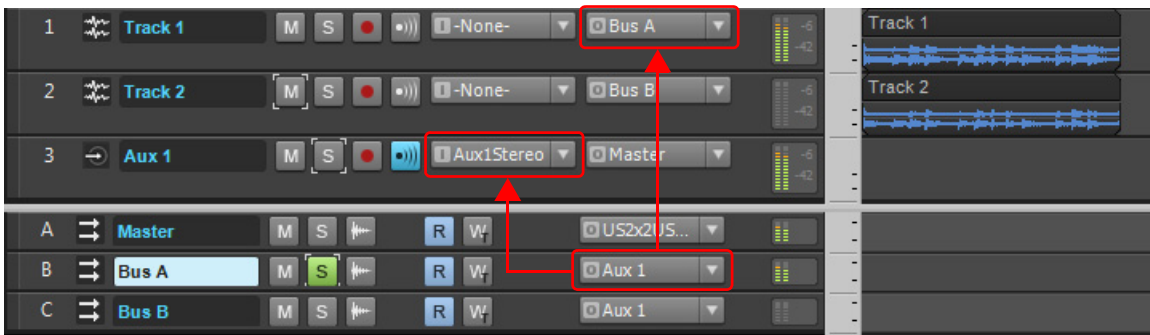
Soloing Track 1 will make Aux 1 audible.

- ▶ Soling a track that has its Input control assigned to a patch point will automatically make all upstream tracks or buses audible. For example:



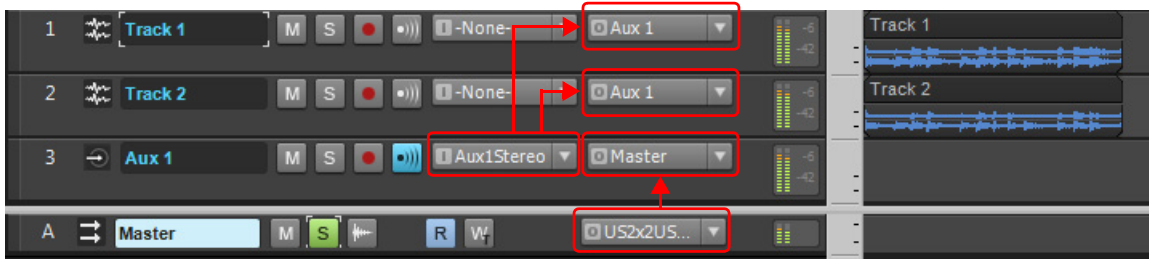
Soloing Aux 1 will make both Track 1 and Track 2 audible. You can still solo and mute Track 1 and Track 2 independently in this scenario.

- ▶ Soling a bus that routes to one or more patch points via an Output or Send control (directly or indirectly) will make all downstream patch points in the circuit audible. For example:



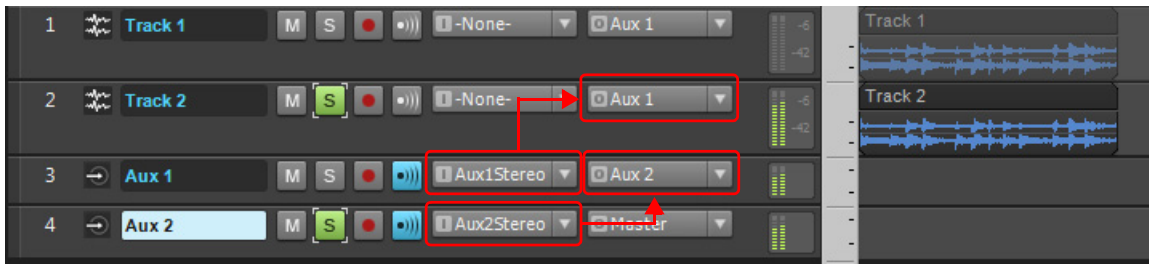
Soloing Bus A will make Aux 1 as well as Track 1 audible.

- ▶ Soloing a bus that an Aux track outputs to will automatically make all upstream tracks or buses audible. For example:



Soloing Master will make Track 1, Track 2 and Aux 1 audible. You can still solo and mute Track 1 and Track 2 independently in this scenario.

- ▶ Soloing tracks chained to multiple patch points / aux tracks. For example:



Solo Aux 2 and also Track 2 will sound only Track 2.

Note: All upstream or downstream tracks that are muted as a result of soloing an Aux track are dimmed in the Clips pane to indicate that these tracks will not be heard. This makes it very easy to visually see the result of muting an Aux track. Tracks are not dimmed as a result of soloing buses.

Backwards compatibility

Projects that contain patch points and Aux tracks cannot be opened in Sonar versions prior to Sonar Jamaica Plain (Update 9). If you need to open a project in an earlier version, first make a backup of the project, then unassign any patch points and resave the project.

To unassign a patch point input, set audio track inputs referencing patch points to **None**.

To unassign a patch point output, set any track/bus outputs referencing patch points to a different bus or **None**.

For more information, see [“To clear a patch point assignment”](#) on page 932.

See:

[“Soft synth audio recording”](#) on page 904

[“Routing and mixing digital audio”](#) on page 920

[“Buses”](#) on page 921


Metering

The Console view, Track views and Track Inspector all have meters to measure playback level, record level, bus output level, and main output level. You can configure the meters differently in each view, if you want.

The responsiveness of your record meters (which also measure input monitoring) is dependent upon the latency setting in **Edit > Preferences > Audio - Driver Settings** and the settings **Edit > Preferences > Customization - Audio Meters**. With higher latency settings the meters may appear sluggish.

There are three basic things you should know about meters:

- ▶ What the meters measure
- ▶ How to show or hide different kinds of meters
- ▶ How to choose display options for each kind of meter

 **Note:** *Metering uses significant amounts of your computer's processing power, especially RMS metering. If you need to free up resources, turning off metering where you don't absolutely need it helps. Using peak metering on tracks and peak plus RMS metering on the main out is a good option. To **disable all metering**, turn off metering in **both** the Track view and Console view.*

See:

[“What the meters measure”](#) on page 938

[“Hiding and showing meters”](#) on page 939

[“Changing the meters' display”](#) on page 939

What the meters measure

The following table summarizes what each kind of meter measures.

| Kind of meter | What it measures |
|---------------|--|
| Record | The level of the instrument listed as an input for the track you are monitoring—the track must be armed to enable the meter |
| Playback | A playback meter measures the playback level of any pre-existing data in the track you are monitoring, either before or after the track faders, depending on what display options you choose |
| Main outs | The level of the signal output by each main out. |
| Buses | The level of the output signal the bus is sending back from the effects. |

See also:

[“Hiding and showing meters”](#) on page 939

[“Changing the meters' display”](#) on page 939

Hiding and showing meters

The display of meters in the Track view, Track Inspector and Console view can be configured independently of each other.

To show/hide meters in the Track view


Click the Track view **Options** menu, point to **Meter Options** and select **Track Record Meters**, **Track Playback Meters** or **Bus Meters**.

To show/hide meters in the Track Inspector

Click the **Display** button at the bottom of the Track Inspector and choose **Volume**. Meters and Volume faders belong to the same Inspector module.

To show/hide meters in the Console view

Click the Console view **Modules** menu and choose **Volume**. Meters and Volume faders belong to the same Console view module.

 **Note:** *If you want to conserve the maximum amount of your CPU's resources, turn off all metering in the Track view, Track Inspector and Console view.*

To show or hide individual meters on tracks or buses

- ▶ Right-click the track or bus to display the pop-up menu, and check or uncheck the appropriate show meter option.

See also:

[“What the meters measure”](#) on page 938

[“Changing the meters' display”](#) on page 939

Changing the meters' display

You control the range and kind of units that the various meters display in the Track view, Track Inspector and Console view. The meters in each view can be configured independently.

You also have the option of using segmented or non-segmented meters, and you can customize the color of non-segmented meters.

To configure Track view meters

Click the Track view **Options** menu, point to **Meter Options** and select the desired settings on the submenu.

To configure Track Inspector meters

Click the **Display** button at the bottom of the Track Inspector, point to **Module Options > Meters** and select the desired settings on the submenu.

To configure Console view meters

Click the Console view **Options** menu, point to **Meters** and select the desired settings on the submenu.

The following meter settings are available:

| Menu option | What it does |
|--|---|
| Horizontal Meters (Track view only) | Choose this option to display the Track view meters horizontally instead of vertically. |
| Vertical Meters (Track view only) | Choose this option to display the Track view meters vertically instead of horizontally. |
| Show Numeric Peak Values (Track view only) | Choose this option to display peak values in each track header next to the Input Echo button (see also “Peak markers” on page 943). |
| Show Track Peak Markers (Track view only) | See “Peak markers” on page 943) |
| Show Bus Peak Markers (Track view only) | See “Peak markers” on page 943) |
| Reset All Meters | If a track clips, its meter shows a red clipping indicator. Click this button to reset the clipping indicator to its non-clipping state. |
| Peak | Choosing this option causes the meter to display the highest amplitude in the signal that occurs in a complete cycle of a frequency. |
| RMS | Choosing this option causes the meter to display more of an average of the amplitudes that occur in a complete cycle of a frequency. RMS, or Root-Mean-Square, is a little over seventy percent of peak level. |
| Peak + RMS | Choosing this option causes the meter to display both the RMS and peak levels. The RMS level is displayed by the solid bar on the left side of the meter, and the peak level is displayed as a small line that follows the RMS level just to the right of it. |
| Pre Fader/Post Fader (This option is for playback and bus meters only) | Choose Pre Fader or Post Fader to measure the playback level either before or after the track's or bus' volume fader. |
| Pre Fader/Post FX (This option is for the buses only) | Choose Pre Fader/Post FX to measure the bus volume before the fader, but after any real-time effects. |
| -12 dB...-90 dB | Choosing one of these numbers sets the scale of the meter to a certain range of dB. For example, choosing -90 dB sets the range of measurement of that meter to 90 dB. Note: You can also change the scale of a meter by right-clicking the meter to display a pop-up menu and choosing a new dB range. |
| Show Labels (Track view only) | Clicking this option hides or shows the dB markings on the meter. Hiding the markings shrinks the meter significantly, saving space. |
| Hold Peaks | Choosing this option causes the meter to display a small vertical line (the peak marker) that shows the peak level and then decays until a new peak is reached. |
| Lock Peaks | Choosing this option causes the meter to lock the peak marker at the highest level, until a higher level occurs. |

Enabling mono on a bus/main will affect upstream meters

If you make a bus or main out mono by toggling its Mono/Stereo switch, any “upstream” meters—that is, meters on any tracks or buses that are assigned to the mono bus/main out—from the bus/main out will also display as mono.

 **Note:** *This only affects the meter display, not any audio that is bounced or exported.*

See also:

[“What the meters measure”](#) on page 938

[“Hiding and showing meters”](#) on page 939

[“Segmented and non-segmented meters”](#) on page 941

To show vertical or horizontal meters in the Track view

- ▶ Click the Track view **Options** menu, point to **Meter Options** and select **Horizontal Meters** or **Vertical Meters**.

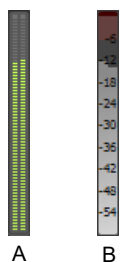
To customize meter colors

1. Go to **Edit > Preferences > Customization - Colors**.
2. In the **Color Category** list, select **Meters**.
3. Choose **VU LO Level**, **VU HI Level**, or **VU Tick Marks**, and select the desired color.

i **Note:** Custom meter colors are only available when using non-segmented meters.

Segmented and non-segmented meters

You can display meters as segmented (the default) or non-segmented meters.



A. Segmented meter **B.** Non-segmented meter

To display segmented or non-segmented meters

1. Go to **Edit > Preferences > Customization - Audio Meters**.
2. Under **Segmented Meters**, select **Track view** or **Console view** to show segmented meters, or clear the check boxes to show non-segmented meters.

For more information, see [“Customization - Colors \(Advanced\)”](#) on page 1673.

Changing the meters' performance

There are two major factors that determine the performance of meters in Sonar. One is audio latency which you can adjust, within the limits of your audio hardware drivers, in **Edit > Preferences > Audio - Driver Settings**. The second is the settings in **Edit > Preferences > Customization - Audio Meters**.

Sonar has configurable meter ballistics that allow you to adjust the rise and fall times of both the RMS and Peak Meters. Out of the box, Sonar ships with industry-standard settings that mimic meter ballistics for common hardware consoles.

To adjust the meter performance, go to **Edit > Preferences > Customization - Audio Meters** and follow these guidelines:

| To do this | Do this |
|--|--|
| Increase or decrease meter refresh rates | Adjust the Refresh rate field. Valid values are from 25 to 250 milliseconds. |
| Change the decay rate (the amount of time the meter display stays at its peak) | Adjust the Decay Rate value. Valid values are from 1 to 150 milliseconds. |
| Increase or decrease the amount of time the meter displays a peak value | Adjust the Hold Time value. Valid values are from 0 to 5000 milliseconds. |
| Adjust rise and fall times | Adjust the Rise or Fall settings for RMS or Peak . Valid Rise values are from 0 to 1000 milliseconds. Valid Fall values are from 0 to 2500 milliseconds. |

Here are the default values for the various settings:

- ▶ Refresh Rate = 40 msec
- ▶ Peak Hold – Decay Rate = 50 msec
- ▶ Peak Hold – Hold Time = 750 msec
- ▶ RMS Rise = 300 msec
- ▶ RMS Fall = 300 msec
- ▶ Peak Rise = 0 msec
- ▶ Peak Fall = 1000 msec

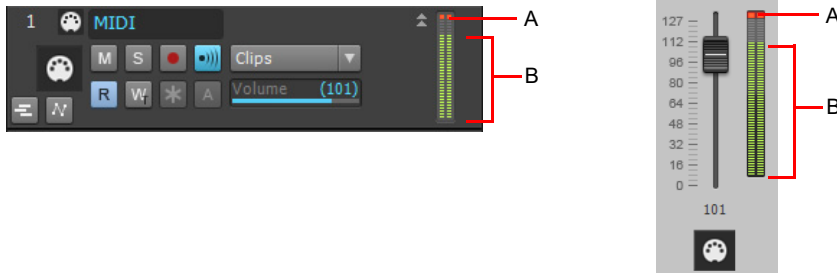
See also:

[“Customization - Audio Meter \(Advanced\)”](#) on page 1689

MIDI activity indicators

Each MIDI track displays a MIDI playback meter in the Track view, Track Inspector and Console view. The MIDI meter consists of two sections:

- ▶ **MIDI Activity Indicator.** The MIDI Activity Indicator lights up whenever a MIDI event is encountered in the track.
- ▶ **MIDI Velocity Meter.** The MIDI Velocity Meter shows the greatest current note velocity encountered during playback.

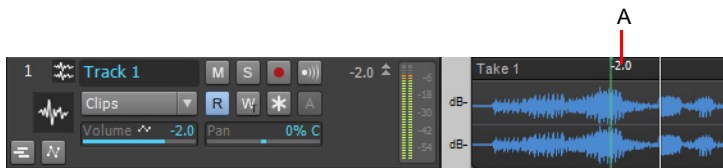


A. MIDI Activity Indicator B. MIDI Velocity Meter

Audio and MIDI meters can be either vertical or horizontal in the Track view. For more information, see [“Changing the meters’ display”](#) on page 939.

Peak markers

Buses and audio tracks have a feature called Peak Markers. A Peak Marker in each audio track or bus moves along in the Clips pane just behind the Now Time cursor displaying the highest peak found during playback. Peak Markers appear in two different colors: one color if the peak is below 0 dB, and a different color if the peak is above 0 dB. By default, peaks below 0 dB will be green, and peaks above 0 dB will be red. Colors for both Peak Markers and their text fields are configurable in **Edit > Preferences > Customization - Colors**.



A. Peak marker

To hide or show peak markers globally

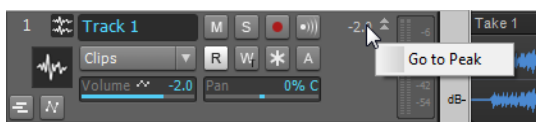
- ▶ Click the Track view **Options** menu, point to **Meter Options** and select **Show Track Peak Markers** or **Show Bus Peak Markers**.

To hide or show peak markers on an individual track or bus

- ▶ Right-click the track or bus, and choose **Show Peak Marker** from the pop-up menu.

To jump to a peak marker

- ▶ Right-click the numeric peak display in the track/bus header strip, and choose **Go To Peak** from the context menu (see the following figure). Doing so will center the peak location and Now time in the Clips pane. This is useful because a Peak Marker may be offscreen.



To hide or show the Numeric Peak display


- ▶ Click the Track view **Options** menu, point to **Meter Options** and select **Show Numeric Peak Values**.

To clear peak markers from a track

- ▶ Double-click the meter.



Waveform preview for buses and synth tracks

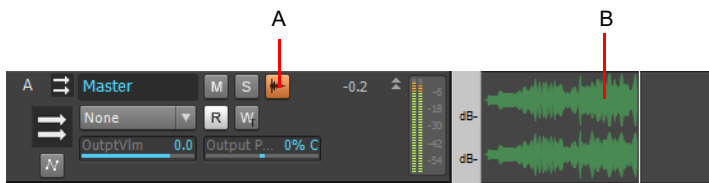
You can choose to display a waveform for the audio output of a bus or synth track. When you enable the display function, the amplitude of a bus' or synth track's audio signal is graphed in real time as a waveform. The waveform turns red wherever clipping is occurring. Waveform preview allows you to visualize a mix and verify levels over the duration of a project, easily detecting peaks and other level problems that may require attention. You can choose to display Peak Markers if you want to (see "Peak markers" on page 943 for more information). If you change the volume of the audio signal and replay the project, the waveform changes to reflect the new bus or synth track volume.

Each bus or synth track has a **Waveform Preview** button , which allows you to enable/disable waveforms display on an individual basis. By default, each button is turned off.

You can change the color of the waveform preview by choosing a color for **Waveform Preview** in **Edit > Preferences > Customization - Colors**.

To enable/disable waveform preview on a bus or synth track

- ▶ For buses, find the desired bus in the Bus pane of the Track view, and click the bus' **Waveform Preview** button .
- ▶ For synth tracks, find the desired synth track in the Track view, and click the track's **Waveform Preview** button .



A. Waveform Preview button in Track view B. Waveform Preview

Freeze tracks and synths

The Freeze feature allows you to temporarily bounce your track, including soft synths and effects, to reduce the amount of CPU power needed. The Freeze feature also works for synths patched in the Synth Rack.

The following are the available commands for track freezing:

- ▶ **Freeze Track.** Bounces the audio in the track to a new audio clip or clips, applies any effects, and disables the FX Rack.
- ▶ **Unfreeze Track.** Discards the bounced audio, restores the original audio to the way it was before the last **Freeze** or **Quick Freeze** command, and enables the FX Rack.
- ▶ **Quick Unfreeze Track.** Hides and mutes the bounced audio, restores the original audio to the way it was before the last **Freeze** or **Quick Freeze** command, and enables the FX Rack. Bounced audio is retained, however, and toggling between **Quick Freeze** and **Quick Unfreeze** should be instantaneous.
- ▶ **Quick Freeze Track.** Only available after a **Quick Unfreeze**, the **Quick Freeze** function redisplay and unmutes the bounced audio instantaneously and disables the FX Rack.

The following are the available commands for synth freezing:

- ▶ **Freeze Synth.** Audio from a soft synth is bounced and placed on the synth's track. Output from the synth is disabled, as is the FX Rack on the synth track.
- ▶ **Unfreeze Synth.** Discards bounced audio, enables the synth and track FX Rack. Bounced audio is discarded, and will be re-bounced if you choose **Freeze** again.
- ▶ **Quick Unfreeze Synth.** Hides and mutes the bounced audio, enables the synth and track FX Rack. Bounced audio is retained, and toggling between **Quick Freeze** and **Quick Unfreeze** should be instantaneous.


- ▶ **Quick Freeze Synth.** Only available after a **Quick Unfreeze**, the **Quick Freeze** function redisplay and unmutes the bounced audio instantaneously, disables the synth, and any effects on the synth track.

Note 1: An **Unfreeze** or **Quick Unfreeze** command restores the audio on a track to the way it was before the last **Freeze** or **Quick Freeze** command. Any editing you do to a frozen track is discarded when you **Unfreeze** or **Quick Unfreeze** the track.

Note 2: You control the bit depth of all rendering operations (bouncing, freezing, applying effects) in **Edit > Preferences > File - Audio Data**, in the **Render Bit Depth** field. The default value of **32** is the best for most situations. See [“Bit depths for rendering audio”](#) on page 1316 for more information.

To Freeze a track


Do one of the following:

- ▶ In the Track view, click the track's **Freeze** button .
- ▶ Right-click on a track and select **Freeze > Freeze Track** from the menu that appears.

Sonar bounces the audio in the track to a new audio clip or clips, applies any effects, and disables the FX Rack.

To Unfreeze a track


Do one of the following:

- ▶ In the Track view, click the track's **Freeze** button .
- ▶ Right-click on a track and select **Freeze > Unfreeze Track** from the menu that appears.

Sonar discards the bounced audio, restores the original audio, and enables the FX Rack. Audio will be re-bounced if **Freeze** is chosen again.

To do a Quick Unfreeze of a track


Do one of the following:

- ▶ Hold down the SHIFT key and click the track's **Freeze** button .
- ▶ Right-click on a frozen track and select **Freeze > Quick Unfreeze Track** from the menu that appears.

Sonar hides and mutes the bounced audio, restores the original audio, and enables the FX Rack. Bounced audio is retained, however, and toggling between **Quick Freeze** and **Quick Unfreeze** should be instantaneous.

To Quick Freeze a track



Do one of the following:

- ▶ Click the track's **Freeze** button .
- ▶ Right-click on a track that you did a **Quick Unfreeze** on and select **Freeze > Quick Freeze Track** from the menu that appears.


Only available after a **Quick Unfreeze**, the **Quick Freeze** function redisplay and unmutes the bounced audio instantaneously

To Freeze a soft synth

Do one of the following:

- ▶ In the Track view, click any associated track's **Freeze** button .
- ▶ Right-click a synth track or a synth's MIDI track, and choose **Freeze > Freeze Synth** from the menu that appears.
- ▶ In the Synth Rack (**Synth** tab in the Browser), click the **Freeze/Unfreeze** button .



Sonar bounces the synth's audio data to the synth track. Sonar disables the synth's output, and disables the FX Rack on the synth track.

 **Note 1:** *If a soft synth has been inserted to an audio track's FX Rack, the **Freeze/Unfreeze** button is not present in the Synth Rack for that synth. To freeze that synth, right-click the track or the synth's MIDI track and choose **Freeze > Freeze Synth** from the menu that appears.*

 **Note 2:** *A MIDI track can only be frozen if it is routed to a software instrument.*

To Unfreeze a synth



Do one of the following:

- ▶ In the Track view, click any associated track's **Freeze** button .
- ▶ Right-click a synth MIDI or audio track, and choose **Freeze > Unfreeze Synth** from the menu that appears.
- ▶ In the Synth Rack, click the **Freeze/Unfreeze** button , and choose **Freeze > Unfreeze Synth** from the menu that appears.

Sonar discards bounced audio, enables the synth and the synth audio track's FX Rack. Sonar will re-bounce the audio if you choose Freeze again.

To do a Quick Unfreeze of a synth



Do one of the following:

- ▶ Hold down the SHIFT key and click any associated track's **Freeze** button .
- ▶ Right-click a frozen synth MIDI or audio track, and choose **Freeze > Quick Unfreeze Synth** from the menu that appears.
- ▶ In the Synth Rack, click the **Freeze/Unfreeze** button , and choose **Freeze > Quick Unfreeze Synth** from the menu that appears.

Sonar hides and mutes the bounced audio, enables the synth and track FX Rack. Bounced audio is retained, and toggling between **Quick Freeze** and **Quick Unfreeze** should be instantaneous.

To Quick Freeze a synth


Do one of the following:

- ▶ Click any associated track's **Freeze** button .
- ▶ Right-click a quick unfrozen synth track or synth MIDI track, and choose **Freeze > Quick Freeze Synth** from the menu that appears.
- ▶ In the Synth Rack, click the **Freeze/Unfreeze** button , and choose **Freeze > Quick Freeze Synth** from the menu that appears.

Only available after a **Quick Unfreeze**, the **Quick Freeze** command redisplay and unmutes the bounced audio instantaneously, disables the synth, and any effects on the synth track.

To batch freeze multiple tracks

With Quick Group Freeze, you can freeze multiple tracks with a single gesture.



1. Select the tracks you want to freeze. To select multiple tracks, hold down the CTRL key and click on the track number in the Track or Console view, or use the Smart Swipe feature to select multiple consecutive tracks.
2. Hold down the CTRL key, then click the **Freeze** button  in any of the selected tracks. All selected tracks will now be frozen. Similarly, you can also “thaw” multiple selected tracks


See:

[“Quick Groups”](#) on page 990

To set Freeze options

Do one of the following to open the **Freeze Options** dialog:

- ▶ In the Track view, right-click any track's **Freeze** button .
- ▶ Right-click an audio or synth track, and choose **Freeze > Freeze Options** from the menu that appears.
- ▶ In the Synth Rack, click the **Freeze/Unfreeze** button , and choose **Freeze Options** from the menu that appears. Choose options in the **Freeze Options** dialog box. For help choosing options, click the **Help** button in the dialog box.

 **Tip:** All **Freeze** commands are also available in the **Track** menu.

 **Tip:** To show or hide the **Archive** and **Freeze** buttons in the Track view, open the Track Control Manager and specify the visibility of the Track State group. For details, see [“Track Control Manager”](#) on page 1719.

Using real-time effects

You can use plug-in effects non-destructively, in real time (to apply effects offline, see “[Applying audio effects](#)” on page 987), from the Track view, Track Inspector and Console view. You can also hear your plug-in effects in real time on any live instruments you are recording—just make sure Input Monitoring is enabled (see “[Input monitoring](#)” on page 282). You can also insert effects directly on clips (see “[Effects on clips](#)” on page 958).

For example, suppose you want to add a reverb effect to an audio track containing a recorded violin solo. You could do it in two different ways:

- ▶ **Destructive.** The digital audio data itself is modified. Although this may be exactly what you want, it does limit your options. If you want to modify the effect parameters slightly or to remove the effect and try a different effect, you must use the **Undo** command, or revert to a saved copy of the original data.
- ▶ **Non-destructive (real-time).** The digital audio data in your track is not changed but simply altered on the fly during playback. This means you can experiment with effects parameters, bypass effects, or remove them entirely at any time. Since most effects require complex numeric calculations, real-time effects processing puts a heavy load on your computer’s CPU. If you use too many effects, the CPU will not be able to keep up and playback will sound choppy and disconnected.

You can also apply real-time audio effects to a submix in a bus. For example, rather than patching separate reverb effects in each of several guitar tracks, you can mix the guitar tracks together in a bus and apply a single reverb effect to the submix. This makes much more efficient use of CPU time. Patching effects on a bus also opens up new creative possibilities.

There are several reasons why you might want to apply effects offline (destructively):

- ▶ If you want to apply more effects than your CPU can handle, applying some of the effects offline will reduce CPU usage during playback.
- ▶ If you want to apply effects to an individual audio clip, rather than the whole track, it is simpler to do so using offline effects.

The **File > Export > Audio** command, allows you to apply real-time effects when you export, so you do not need to apply your effects destructively or use the Track view **Tracks > Bounce to Track(s)** command to prepare the tracks beforehand. For information about exporting audio, see “[Exporting audio](#)” on page 1085.

All plug-in effects and soft synths have a Preset window you can use to save and recall your favorite settings for those plug-ins.

See:

“[Plug-in oversampling on bounce/freeze/export](#)” on page 949

“[Effects parameters](#)” on page 950

“[How to use real-time effects](#)” on page 951

“[Applying audio effects](#)” on page 987

“[Applying MIDI effects](#)” on page 987

“[Bypassing effects globally](#)” on page 958

“[Using the Plug-in Browser](#)” on page 651


“[Effects chains](#)” on page 972

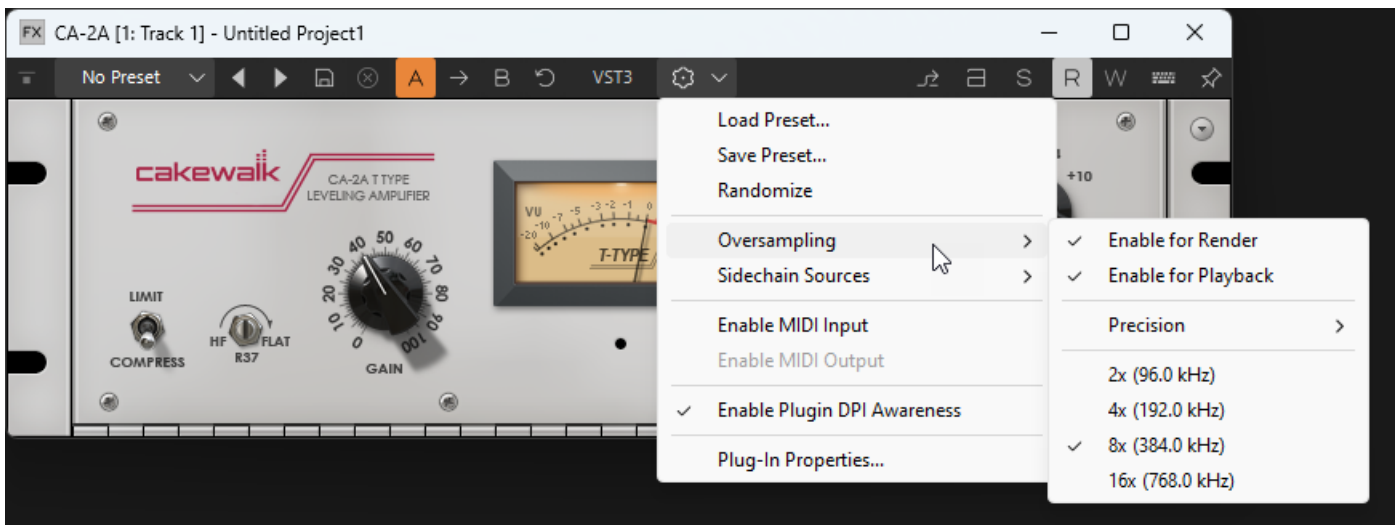
Plug-in oversampling on bounce/freeze/export

Some plug-ins can produce unwanted artifacts when running at lower sample rates. This typically applies to plug-ins and virtual instruments that don't oversample internally. Amp sims and synths are affected the most, but so are dynamics processors and some reverbs.

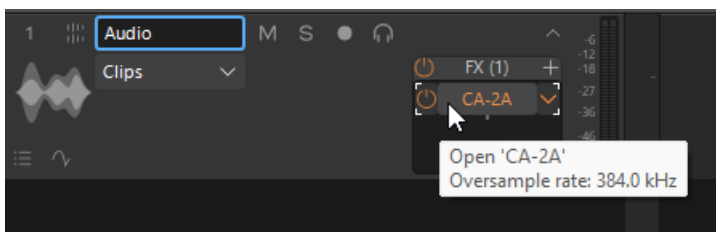
While you can work around these problems by using higher project sample rates like 88.2 kHz or 96 kHz, doing so can also add CPU load to the project due to the higher data bandwidth.

Cakewalk provides another solution, which lets you specify whether a VST or DirectX plug-in effect or instrument should be resampled at 2x, 4x, 8, or 16x the project sample rate when bouncing, rendering, freezing, exporting, etc., or during playback. This allows you to gain the benefits of running at a higher sample rate in a standard 44.1KHz project. This process happens automatically and behind the scenes.

To globally enable/disable oversampling for a plug-in, click the **VST2/VST3** drop-down menu  in the VST plug-in toolbar and point to **Oversampling**, then select **Enable for Render** or **Enable for Playback**. These options globally persists for all instances of the plug-in in all projects, so it only needs to be set once per plug-in.




When hovering over a plug-in name in an FX rack, the tooltip shows the current rate if oversampling is enabled. This allows you to quickly verify if a plug-in is being oversampled.



When enabled, Sonar will upsample the incoming audio to 2x, 4x, 8x, or 16x the project sample rate, process the plug-in at the new rate, and downsample the resulting output to the project sample rate.

Oversampling provides several benefits:

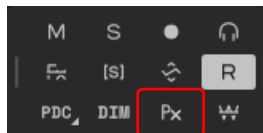
- ▶ Allows plug-ins to process the source material at a higher level of precision.
- ▶ Drastically reduces the likelihood of intersample clipping when you maximize the level.
- ▶ Undesirable digital artifacts are shifted much further outside the range of human hearing.
- ▶ Phase shift is drastically reduced.
- ▶ Benefit from high sample rate processing without the hard disk and CPU strain that recording at high sample rates produce.
- ▶ Non-linear processors, such as EQ and compressors, benefit from oversampling to lessen aliasing of high frequency components.

 **Caution:** Sample rates higher than 192 kHz may have compatibility issues with certain plug-ins.

To globally bypass plug-in oversampling

To globally enable/disable plug-in oversampling for plug-ins that already have oversampling enabled, click the **Enable/Bypass Plugin Oversampling** button **Px** in the Control Bar's Mix module. Oversampling is enabled when the button is lit.

Figure 406. The Mix module.



Oversampling precision

Plugin oversampling uses very high quality resampling which may be overkill for playback and is a bit CPU intensive. To reduce the CPU load, the **Precision** submenu allows you to set multipliers for the resampling sinc size, which results in more efficient playback:

- ▶ **Low:** The bandwidth is limited to 1/8 of the selected sample rate (for example, 6 KHz @48000). Low mode allows for significant CPU savings.
- ▶ **Medium (default):** The bandwidth is limited to 1/4 of the selected sample rate, which is more than enough for playback.
- ▶ **High:** The bandwidth is limited to 1/2 of the selected sample rate.
- ▶ **Highest:** Full bandwidth. The Highest' quality mode improves audio precision with higher-order windowed- sine resampling of waveforms and noise-shaped dithering.

See:

[“Effects parameters”](#) on page 950

[“How to use real-time effects”](#) on page 951

[“Applying audio effects”](#) on page 987

[“Applying MIDI effects”](#) on page 987

[“Bypassing effects globally”](#) on page 958

[“Using the Plug-in Browser”](#) on page 651

[“Effects chains”](#) on page 972

Effects parameters

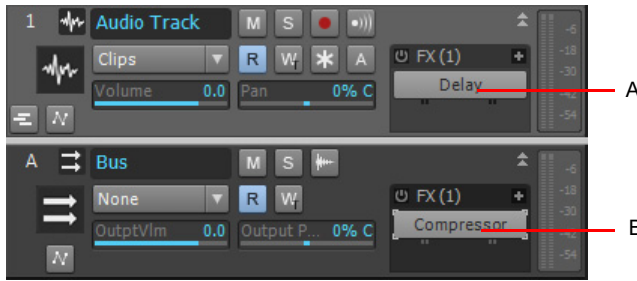
Each effect in an effects patch point has its own independent set of parameter values. For example, you can apply a short reverb in one track and a long reverb in another track. The dialog boxes for real-time effects contain the same parameters as the offline effects, though there are a few differences:

- ▶ You can adjust the parameters while playback is in progress, so there is no need for an **Audition** button.
- ▶ For audio effects, because mixing is handled through the Track view or Console view, there is no Mixing tab.
- ▶ You do not need to click **OK** for the effect to be applied.

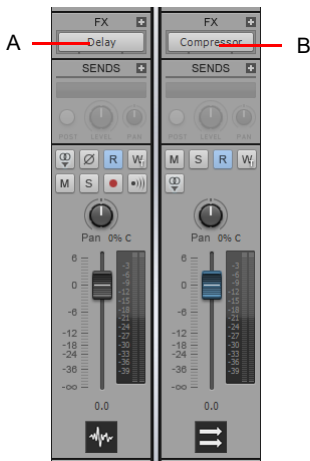
Refer to the sections [“MIDI effects \(MIDI plug-ins\)”](#) on page 827 and [“Audio effects \(audio plug-ins\)”](#) on page 880 for descriptions of the effects and their parameters.

How to use real-time effects

You can patch effects into tracks and buses in the Track view, Track Inspector and Console view. After you patch one or more effects into an FX Rack, you can reorder the effects, delete them, or add new ones.




A. An FX Rack in a track in the Track view **B.** An FX Rack in a bus in the Track view



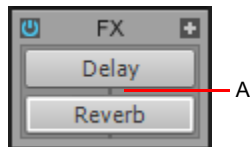
A. An FX Rack in a track in the Console view **B.** An FX Rack in a bus in the Console view

Here's how to insert and configure effects:

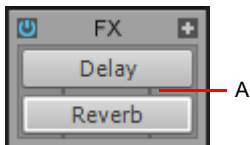
| To do this | Do this |
|--|--|
| Add a real-time effect to a MIDI track, audio track, synth track or bus. | Right-click in the FX Rack of the track or bus you want to add the effect to, and select an effect from the pop-up menu. |
| Change the order in which effects are used. | Drag an effect up or down in the FX Rack. |
| Edit an effect's parameters. | Click the plug-in in the FX Rack to open the effect's dialog box. |
| Move an effect to a different FX Rack. | Drag the effect to another FX Rack. |
| Copy an effect to a different FX Rack. | Hold down the CTRL key and drag the effect to another FX Rack. |
| Delete an effect. | Right-click the name of the effect, and choose Delete from the pop-up menu. |
| Send all keystrokes to a plug-in that has focus. | Enable the Keystroke button  in the plug-in's property page. |
| Use a preset. | See "Presets and property pages" on page 954 for more information. |
| Give focus to a plug-in without opening its UI. | Hold down the SHIFT key and click the plug-in in an FX Rack. |
| Open a BitBridge plug-in's preset window in addition to the plug-in UI. | Hold down the ALT key and click the BitBridge plug-in in an FX Rack. |

When you place an effect in an FX Rack, an abbreviated name is used to describe the effect. Sometimes the limited space makes it impossible to identify the effect. If this occurs, simply rest the cursor over the effect for a second or two, and a tooltip will pop up to display the full name of the effect.

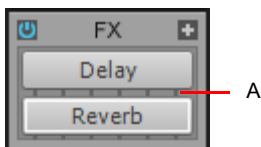
Effects in FX Racks display lines that tell you whether the effect is outputting a mono, stereo, or surround signal:



A. Mono indicator

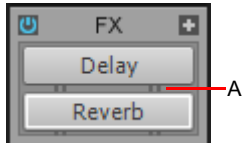


A. Stereo indicator



A. Surround indicator in buses (in 5.1 mode)

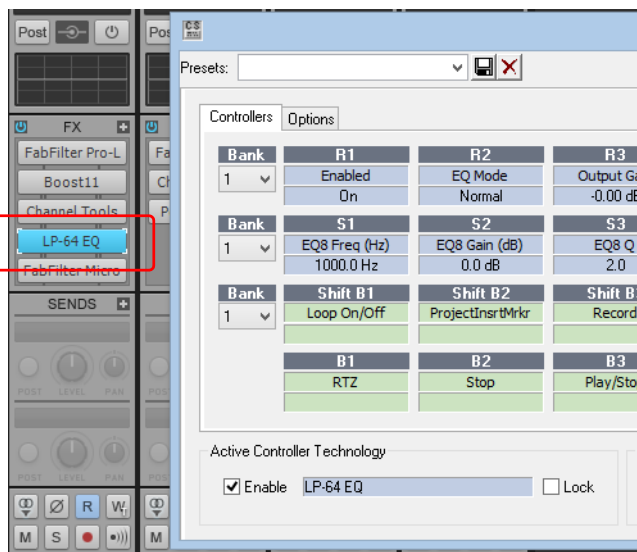
If you're using the 64-bit double-precision audio engine, plug-ins that can send and receive 64-bit data display double lines.



A. Stereo indicator in 64-bit mode

Any plug-in that has ACT focus appears highlighted blue in the FX Rack. For details, see “ACT” on page 1364.

Figure 407. Plug-ins with ACT focus are highlighted in the FX Rack.



See also:

“Using the per-track EQ” on page 985.

Look-ahead processing at high latencies

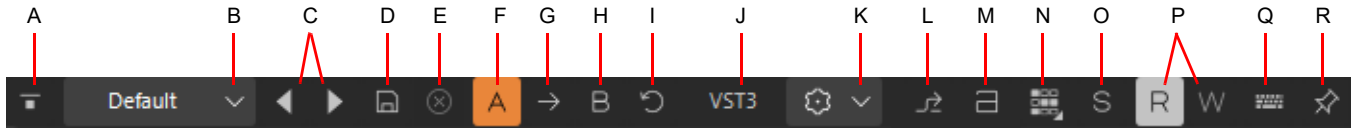
Some plug-ins, such as the Sonitus:fx Multiband and other dynamics processors, use a look-ahead buffer mechanism, which results in a short delay being introduced to the output signal when the plug-in is used in real-time. Sonar’s automatic plugin delay compensation (PDC) takes care of any delays, but you may experience some anomalies when using such a plug-in to process the output of a DXi—especially if Sonar is configured to use a high mixing latency. The symptoms include audio that appears to drop out, and/or missed notes (from the MIDI track that is assigned to the DXi). Again, this is more prone to occur with higher latency settings.

This may happen if Sonar doesn’t pump ahead enough MIDI data to compensate for PDC. To fix this problem, go to **Edit > Preferences > MIDI - Playback and Recording** and increase the **Prepare Using [n] Millisecond Buffers** value.

Presets and property pages

Presets are a way to store property page settings so that you can recall the exact same group of settings again in the future. Effects and soft synths use presets, and so do some other functions you'll find in certain dialogs.

You manage presets with the **Presets** section that appears at the top of a plug-in property page, and the buttons next to the **Presets** box.



A. Host bypass **B.** Presets menu displays the name of the current preset **C.** Previous/Next Preset buttons **D.** Save Preset button **E.** Delete Preset button **F.** Slot A **G.** Copy selected slot to other slot **H.** Slot B **I.** Revert settings in selected slot **J.** Plugin format **K.** Settings menu **L.** Sidechain Sources **M.** ACT Learn button **N.** Open view **O.** Solo button **P.** Automation read and write buttons **Q.** Send all keystrokes to this plug-in button **R.** Pin plug-in window

The **Presets** menu displays presets in the following order:





- ▶ **Most Recently Used presets.** These appear at the top of the **Presets** menu, up to 8 in number, and followed by a horizontal line to separate this section from the next section of the menu.
- ▶ **VST factory presets.** Any VST factory presets appear below the **Most Recently Used** section, and are also followed by a horizontal separator line.
- ▶ **Cakewalk and user presets.** These appear at the bottom of the **Presets** menu.



The following table tells you how to use presets.

| To do this | Do this |
|---------------------------------------|--|
| Load a preset | Do either of the following: <ul style="list-style-type: none"> • Click the drop-down arrow on the right side of the Presets menu, and click the name of the preset in the drop-down menu. • Click the left or right side of the Prev/Next button to load the previous or next preset in the menu. You can click the button repeatedly to step through the menu. |
| Save the current settings as a preset | If you're using: <ul style="list-style-type: none"> • A VST factory preset. These can not be deleted or overwritten (the Delete button appears grayed-out). If you want to change one of these, double-click the name, enter a new name, and click the Save button. <p>Note: VST presets can be stored by saving a .fxp file (see the following instructions).</p> <ul style="list-style-type: none"> • A Cakewalk or user preset. Either save these under a new name: double-click the name, enter a new name, and click the Save button, or just click the Save button to overwrite the preset with current values. |
| Delete a preset | VST factory presets can not be deleted. If you're not using a VST factory preset, simply display the preset name in the Presets window, and then click the Delete button. |
| Load or save a .fxp file | Use the Load Preset or Save Preset commands, respectively, in the VST button drop-down menu |
| Load or save a .fxb file | Use the Load Bank or Save Bank commands, respectively, in the VST button drop-down menu |

The Presets window also has a feature called Preset Dirty Flags. A Preset Dirty Flag is an asterisk that appears next to the name of the preset. The asterisk tells you that you changed and saved this particular preset in another project, and the settings in the current project are different from the saved version. If you re-save the preset in the current project with the current settings, the asterisk disappears, but will reappear in the other project, showing you that the displayed settings in that project are different from the last saved version of the preset. If you want to get rid of the asterisk in all projects, save the preset in each project with the exact same settings.

Plug-in property pages have a couple of other controls not related to presets:

- ▶ **A/B plugin settings.** Use the A/B buttons to compare two different versions of a plugin's settings. For details, see [“A/B plugin settings”](#) on page 957.
- ▶ Settings menu:
 - ▶ **Load Preset.** Load a `.vstpreset` preset file.
 - ▶ **Save Preset.** Save the current plugin settings as a new `.vstpreset` preset file.
 - ▶ **Randomize.** Randomize the plugin parameter values.
 - ▶ **Oversampling.** Specify whether the plug-in's incoming audio should be oversampled when bouncing, rendering, freezing, exporting, etc., or during playback:
 - **Enable for Render.** When rendering, upsample the incoming audio to 2x, 4x, 8x or 16x the project sample rate, process the plug-in at the new rate, and downsample the resulting output to the project sample rate. For details, see [“Plug-in oversampling on bounce/freeze/export”](#) on page 949.
 - **Enable for Playback.** During playback, upsample the incoming audio to 2x, 4x, 8x or 16x the project sample rate, process the plug-in at the new rate, and downsample the resulting output to the project sample rate.
 - **Precision.** Plugin oversampling uses very high quality resampling which may be overkill for playback and is a bit CPU intensive. To reduce the CPU load, the **Precision** submenu allows you to set multipliers for the resampling sinc size, which results in more efficient playback:
 - Low:** The bandwidth is limited to 1/8 of the selected sample rate (for example, 6 KHz @48000). Low mode allows for significant CPU savings.
 - Medium (default):** The bandwidth is limited to 1/4 of the selected sample rate, which is more than enough for playback.
 - High:** The bandwidth is limited to 1/2 of the selected sample rate.
 - Highest:** Full bandwidth. The Highest' quality mode improves audio precision with higher-order windowed- sine resampling of waveforms and noise-shaped dithering.
 - **2x.** Upsample the incoming audio to 2x the project sample rate.
 - **4x.** Upsample the incoming audio to 4x the project sample rate.
 - **8x.** Upsample the incoming audio to 8x the project sample rate.
 - **16x.** Upsample the incoming audio to 16x the project sample rate.
 - ▶ **Sidechain Source.** Select the plugin's sidechain input source.
 - ▶ **Enable MIDI Input.** When enabled, the VST plug-in shows up as an available MIDI output destination in the project. For details, see [“To enable VST MIDI input and output ports”](#) on page 984.
 - ▶ **Enable MIDI Output.** When enabled, the VST plug-in shows up in the Browser's Synth Rack, and the corresponding ports are exposed to Sonar.
 - ▶ **Enable Plugin DPI Awareness.** DPI Awareness is enabled by default for all VST plug-ins and can be disabled on a case-by-case basis depending on whether the plug-ins are compatible with display scaling. For example, some older plug-ins may appear too small on large, high resolution monitors, in which case disabling DPI Awareness might be preferable. For details, see [“DPI Awareness”](#) on page 1211.
 - ▶ **Plug-in Properties.** Open the VST Plug-In Properties dialog box, which lets you configure various settings for the VST plugin.
- ▶ **Sidechain Sources.** Open the Manage **Sidechain Sources** dialog box, which lets you a manage the plug-in's sidechain sources. The button is only shown for sidechain capable plug-ins. For details, see [“Sidechaining”](#) on page 960.
- ▶ **ACT Learn.** Enable/disable ACT Learn mode. ACT Learn allows you to assign a specific effect/synth parameter to a specific hardware control on your control surface. For more information, see [“To edit the default ACT mappings”](#) on page 1365, [“ACT”](#) on page 1364, and [“ACT module”](#) on page 599.
- ▶ **Open View button.** This button lets you open a MIDI editing view for a soft synth's corresponding MIDI track. Click the small down arrow to specify the default editing view from the menu. The following views are available:
 - ▶ Step Sequencer (default) 
 - ▶ Piano Roll View 
 - ▶ Staff View 
 - ▶ Event List 

- ▶ **Automation read and write buttons.** These buttons enable or disable automation playback and recording for the plug-in's parameters. See the online Help topic ["Automation"](#) on page 1163 for more information.
- ▶ **Keystrokes button** . Enabling this button sends all keystrokes to a particular instance of a plug-in when the plug-in's property page has focus.
- ▶ **Pin Plug-In Window** . This button lets you pin individual plug-in windows so they remain open when you open another plug-in window. If you prefer to always open a separate window for each plug-in, go to **Edit > Preferences > File - VST Settings** and clear the **Recycle Plug-In Windows** check box.

To toggle the current behavior, hold down the CTRL key when you open a plug-in UI:

- ▶ If **Recycle Plug-In Windows** is enabled when you hold down the CTRL key to open a plug-in, all other open plug-in windows also become pinned.
- ▶ If **Recycle Plug-In Windows** is disabled when you hold down the CTRL key to open a plug-in, all other open plug-in windows close, and the new plug-in window is unpinned.

Note: *Plug-ins that are docked in the MultiDock are not affected by the **Recycle Plug-In Windows** setting. Docked plug-ins are automatically pinned and cannot be unpinned. To dock a plug-in window, hold down the CTRL key and drag the window to the MultiDock.*

Note: *Plug-in window recycling is disabled when loading projects, which ensures that projects open with all previously open windows.*

To solo track/bus from plug-in window

When tweaking an effect, it is often desirable to only hear the audio that is passing through the effect.


A **Solo** button  is available on all plug-in property pages, which allows you to quickly solo the track or bus that the effect is inserted on while adjusting the plug-in. The **Solo** button functions the exact same way as the **Solo** button on the source track/bus.

Figure 408. A **Solo** button is available on each plug-in property page.



A. Solo button

Note: *If you solo a software instrument in the Synth Rack, the **Solo** button will also affect all associated MIDI and audio tracks.*

See:

["Soloing tracks"](#) on page 213

["Muting and soloing soft synth tracks"](#) on page 894



["A/B plugin settings"](#) on page 957

["Audio effects \(audio plug-ins\)"](#) on page 880

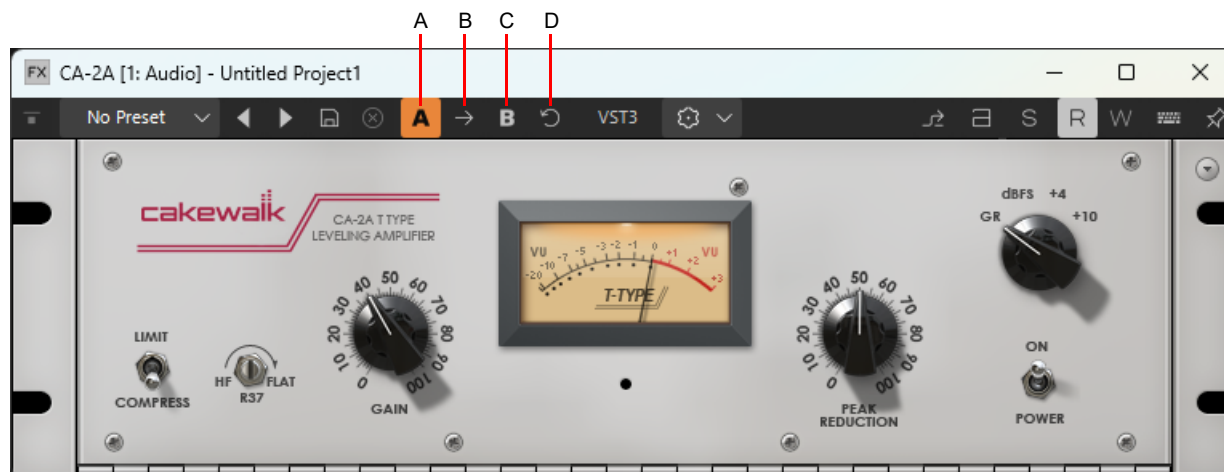
A/B plugin settings

Use the A/B buttons to compare two different versions of a plugin's settings.

Select either slot **A** or slot **B** and adjust the plugin settings, then toggle between the two slots. Adjustments made to the selected slot do not affect the other slot.


You can copy settings from the selected slot to the other slot. This is useful if you want to slightly modify the current settings and compare with the original settings. To do so, click the **Copy Settings to Slot A/B** button  / .

To revert the selected slot to its initial settings, click the **Revert Settings** button  to



A. Slot A B. Copy selected slot to other slot C. Slot B D. Revert settings in selected slot

Typical workflow

1. Select slot A.
2. Adjust the plugin settings as desired.
3. Click the **Copy Settings to Slot B** button .
Slots A and B are now identical.
4. Adjust the setting of either slot A or B.
5. Toggle between slots A and B to compare the two different settings.

Note: Upon project save, the app persists the plugin's current settings (A or B), but the button state itself is not persisted. Upon subsequent project open, the plugin will always initialize with slot A selected, and slot B will be identical to slot A.

See:

["Audio effects \(audio plug-ins\)"](#) on page 880

Bypassing effects globally

Sonar allows you to globally bypass all audio effects in a project. You can also choose to only bypass effects of a specific category (track, bus or clip).

With global effects bypass, you can:

- ▶ Quickly compare (A/B) a dry versus a wet mix.
- ▶ Temporarily bypass all inline plug-in delay compensation (PDC) effects in order to avoid delay compensation induced latency while tracking virtual instruments or input monitored tracks.
- ▶ Temporarily reduce CPU consumption.


Sonar also has the ability to bypass effects at a per-effect level (effects bypass) as well as at an FX Rack level (rack bypass). Any existing effects and rack bypass states are preserved when you globally bypass and unbyypass effects.

You can selectively unbyypass individual effects while in this global bypass state, which makes it easy to quickly audition a single effect within a mix.

Note: You can only globally bypass audio effects, not MIDI effects.

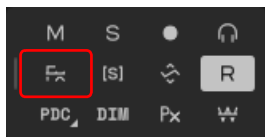
To globally bypass all effects in a project

In the Control Bar's Mix module, click the **Bypass all Effects** button .

All FX Racks in the active project are temporarily bypassed. To restore the bins to their original state, click the **Bypass all Effects** button  again.

Note: The **Bypass all Effects** option is only a temporary toggle, and is not saved with the project.

Figure 409. The Mix module.



To globally bypass all track, bus or clip effects

1. Determine which type of effects you want to bypass (track, bus or clip), and make sure at least one corresponding FX Rack is visible.
2. Right-click the FX Rack and select **Bypass FX Racks Of This Type** from the pop-up menu.

All FX Racks of the same type as the source FX Rack are globally bypassed. To restore the bins to their original state, simply toggle the state of the **Bypass FX Racks Of This Type** option.

Effects on clips

You can insert real-time effects on clips, in both MIDI and audio tracks. Each clip that you insert an effect on displays its own FX Rack, that you can use to manage the effects on that clip.

The characteristics of clip-based effects are:

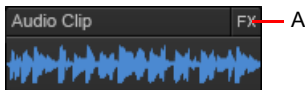
- ▶ Splitting a clip copies the effect(s) onto both clips.
- ▶ You can copy or move clip-based effects from one clip to another, and to or from the FX Rack on a track.
- ▶ A clip's FX Rack also appears in the Clip Properties Inspector.
- ▶ Audio effects can be automated by using clip envelopes.
- ▶ The Track view **Clips > Bounce to Clip(s)** command follows clip boundaries—effects tails are cut off, unless you slip-edit the end of the clip to leave space.
- ▶ Freezing a track or synth will also freeze the per-clip FX Racks.

To insert an effect on a clip

Do *one* of the following:

- ▶ Right-click the clip, choose **Open Clip FX Rack** on the pop-up menu, then right-click the clip FX Rack and choose the desired effect.
- ▶ From the Browser, drag an effect onto the clip.
- ▶ Open the Clip Properties Inspector and show the **Clip Effects** section. Right-click the FX Rack to select an effect, or drag an effect from the Browser.

The FX icon appears on the clip(s) after you insert the effect.



A. FX icon

To open or close the FX Rack on a clip

- ▶ To open a clip's FX Rack, click the **FX** icon, or right-click the **FX** icon and select **Open Clip FX Rack** from the pop-up menu.
- ▶ To close a clip's FX Rack, click the **X** icon that's in the upper left corner of the clip's FX Rack, or click anywhere outside of the FX Rack.

To delete, bypass, move, copy, or re-order a clip effect

- ▶ To delete an effect, right-click the effect name and choose **Delete** from the pop-up menu.
- ▶ To bypass or un-bypass all the effects on a clip, right-click in the clip's FX Rack and choose **Bypass FX Rack** from the pop-up menu.
- ▶ To enable or disable an individual effect, click the effect's **on/off** switch.
- ▶ To move an effect to another FX Rack (on a track or a clip), drag the name of the effect to the other FX Rack.
- ▶ To copy an effect to another FX Rack (on a track or a clip), hold the CTRL key down, and then drag the name of the effect to the other FX Rack.
- ▶ To change the order of an effect in an FX Rack, drag the name of the effect up or down to the desired place in the effects chain.

To apply inserted clip effects

1. If you want to apply the inserted effects on more than one clip, select them.
2. If you want to leave room at the end of any clips for effects tails, slip-edit the ends of the clips to leave some empty space.
3. Click the Track view **Clips** menu and choose **Bounce to Clip(s)**.

After the progress bar disappears, the bounced clips appear with new waveforms to reflect the effects processing. The inserted clip effects are removed from the bounced clips automatically.

Canceling changes made to real-time plug-ins

```
EnablePluginCancelButton=<0 or 1>, default = 0
```

In Sonar 4.0.2 and earlier, opening the property page of a VST plug-in during playback could result in a slight disruption in playback.

The cause for this problem has its roots in the little **Cancel** button that sits in the top right corner of the plug-in's property page. The purpose of this button is to allow the user to cancel out of any changes they might have made to the plug-in, restoring back to whatever state the plug-in was in before they opened the GUI window. To make this work, Sonar would need to take an initial snapshot of the plug-in's state, and some plug-ins with large amounts of preset data could cause an audio hiccup if the data was captured for the **Cancel** button.

To address this issue, Sonar 4.0.3 (and later) does not take a snapshot of the plug-in's state by default, and the **Cancel** button is not available. There is a new `Cakewalk.ini` variable to bring back the **Cancel** button if desired, but be aware that this may also result in hiccups when opening VST plug-ins during playback.

This variable should be set in the `[WinCake]` section. For example:

```
[WinCake]
```

```
EnablePluginCancelButton=1
```

Sidechaining

See:

[“What is sidechaining?”](#) on page 960

[“Why use sidechaining”](#) on page 960

[“Common use cases”](#) on page 960

[“Compression sidechaining”](#) on page 961

[“Limiting the number of plug-in sidechain inputs”](#) on page 961

[“Sidechaining signal flow”](#) on page 962

[“To assign a track/bus/send output to a sidechain input”](#) on page 962

[“To assign a sidechain input source to a VST plug-in”](#) on page 963

[“To assign sidechain inputs to VST instruments in the Synth Rack”](#) on page 965

[“Bouncing audio with sidechain plug-ins”](#) on page 965

[“Freeze and sidechain inputs”](#) on page 966

What is sidechaining?

Sidechaining is an audio production technique that typically involves using a send on one track/bus to control an effect on another track/bus. This facilitates processes such as keying and ducking.

Many plug-ins feature an optional side-chain input, which is separate from the plug-in’s main input. The side-chain input allows the plug-in to accept an alternative input signal to trigger the effect processor other than the plug-in’s parent track/bus.

Although the sidechain plug-in is being triggered by another source, the effect processing is still applied to the main audio signal. A common use case is to add compression on a bass sound during kick drum hits.

Sonar supports multi-input plug-ins, which are typically sidechain plug-ins that have two inputs: a primary input and a sidechain input.

When Sonar detects such a plug-in in an FX Rack, a virtual output port is created for each extra input exposed by the plug-in. Audio track, Bus and Send outputs can be routed to sidechain inputs.

Sidechaining is typically used with compressors to limit one signal depending on the signal level of another. Common applications are to reduce the level of a bass guitar when there is a kick drum, or to reduce the level of music whenever a speaker talks (often used for background music in radio- and television programs). There are of course many more applications that are not mentioned here.

Sonar includes the following plug-ins that support sidechaining:

- ▶ Sonitus Compressor
- ▶ Sonitus Gate

In addition, ProChannel supports sidechaining when using the PC4K S-Type Bus Compressor mode. For details, see [“ProChannel”](#) on page 1023 and [“PC4K S-Type Bus Compressor module”](#) on page 1039.

Why use sidechaining

Sidechaining can be used in many creative ways, but the most common use is for sidechain compression when mixing two signals that occupy a similar frequency range such as a kick drum and a bass signal. By inserting a sidechain-compatible compressor plug-in on the bass track, you can send the kick drum signal to the plug-in’s sidechain input in order to duck the bass track whenever there is a kick drum hit. This allows the kick drum to sit better in the mix without being buried by the bass track, and without having to use EQ to remove some of the bass frequencies.

Common use cases

There are many areas where you can apply sidechaining. Below are some ideas:

- ▶ **Duck basses to kick drums.** Is the Bass track drowning out the Kick Drum track? Duck basses to kick drums by sending the kick drum to the sidechain input of the bass compressor.
- ▶ **Duck drum overheads or cymbals to the snare.** Are the drum overheads (or cymbals) overwhelming the snare? Put a sidechain compressor on the drum overheads (or cymbal) track, then send the Snare to the sidechain input. **Tip:** If there is significant kick drum bleed in the close-miced snare signal, use a high-pass filter on the sidechain to minimize it.

- ▶ **Make guitars more mellow during vocals.** Are bright guitars covering up the lead vocal? Add a sidechain dynamic EQ or multiband compressor on the guitar track and set it to subtly turn down or compress the frequency range where the vocal is present and bright. Send the vocal track to the sidechain input.
- ▶ **Duck reverb when vocalist sings.** If you want the reverb to be quieter when the vocalist sings, and come back to normal level when the singer stops, send the vocal track to the sidechain reverb.
- ▶ **'80s gated snare reverb.** This technique combines a reverb and noise gate that cuts the tail of the reverb. This results in a punchy and powerful snare hit, while keeping the overall drum mix clean and transparent. Set up a reverb plug-in on a separate bus, and insert a sidechain gate directly after the reverb plug-in. Send the snare track to the reverb channel and to the sidechain input of the gate. Each snare hit will trigger the reverb, and the gate will stop the reverb (abruptly or gently, depending on the gate settings).
- ▶ **Create rhythmic pulses and chopped-up stutter effects on sustained sounds.** This effect is often used in electronica music production. Sidechain a drum loop to a sustained source, such as pads or strings. Put a sidechain gate plug-in on the pads/string track, and send the drum loop track to the sidechain input. Each drum hit will trigger the gate so the sustained pad/string source is heard, and between drum hits the source will be silenced. Experiment with the gate attack and release times to create rhythmic pulses or chopped-up stutter effects. This technique can be used with any instrument. For example, a rhythm guitar track can be used to gate a keyboard pad, or a kick drum track can be used to trigger gating of a bass track to tighten it up, etc.

Compression sidechaining

Sidechain compression is when the level of one instrument or sound triggers a compressor to control the level of another sound.

This technique is commonly used when mixing two signals that occupy a similar frequency range such as a kick drum and a bass signal. A compressor is placed on the bass track so when there's a kick drum hit, the bass level drops to create room for the kick.

Another example is when a radio DJ or podcaster is talking over some background music. Whenever the DJ speaks, a sidechain compressor/limiter on the music background channel automatically lowers the level of the music so it doesn't interfere with the talking. When they are finished talking, the silence on the voice channel deactivates the compressor/limiter on the music channel and it once again becomes louder in the mix.

By using sidechain compression, you can ensure that specific instruments cut through a mix at all times and will never be drowned out when other instruments in a mix get louder.

Limiting the number of plug-in sidechain inputs

By default, a multi-channel VST plug-in always exposes the maximum number of input channels it supports.

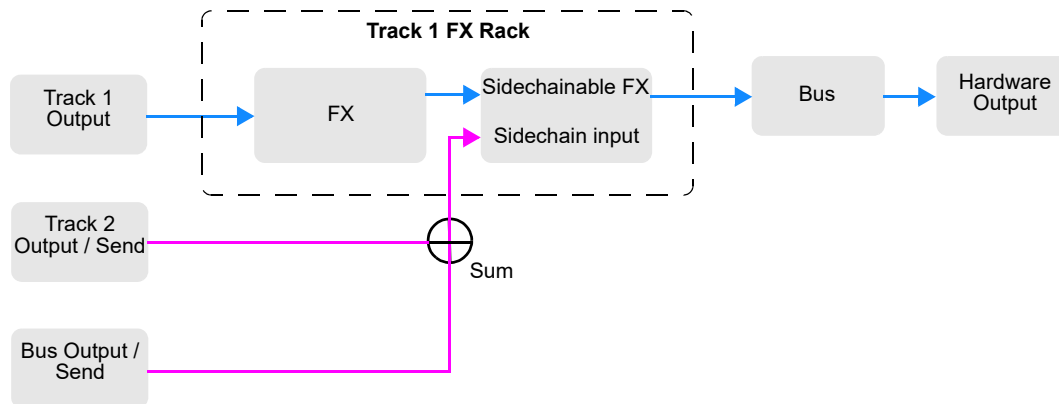
You can limit the number of sidechain inputs that Sonar displays for any given VST plug-in. This is useful if you don't need to use all the input channels and you want to limit the number of audio input channels that are displayed in Sonar.

To limit the number of sidechain inputs

1. On the **Utilities** menu, click **Cakewalk Plug-in Manager** to open the Cakewalk Plug-in Manager.
2. In the **Plug-in Categories** list, select **VST Audio Effects (VST)**.
3. In the **Registered Plug-ins** list, select the desired plug-in.
4. Under **VST Configuration**, click **Plug-in Properties** to open the **VST Plug-in Properties** dialog box.
5. In the **Max used inputs** box, specify the max number of inputs you want to use for the plug-in.

Note: *The default value is the maximum number of mono input channels as exposed by the plug-in. The valid range is from 2 to the maximum number of channels exposed by the plug-in. With a value of 2, Sonar will not display any sidechain inputs for the plug-in. With a value of 4, Sonar will display 1 stereo sidechain input, etc.*

Sidechaining signal flow



See also:

[“Signal flow”](#) on page 918

To assign a track/bus/send output to a sidechain input

1. Insert the sidechain-capable plug-in in a track or bus FX Rack (see [“Adding effects”](#) on page 232).
The sidechain input is exposed in the list of available output destinations in all Track/Bus/Send Output controls (except for outputs that would result in a feedback loop).
2. Assign the desired audio track, bus or Send output to the plug-in’s sidechain input. For more information, see [“Assigning Inputs & Outputs”](#) on page 228.

There are two ways to route an audio signal to a plug-in’s side-chain input:

- ▶ To only process the source signal through the plug-in, assign the source track’s output to the side-chain input.
 - The sidechain connection must be made from the source track.
- ▶ To use both the original clean audio signal and the signal processed by the plug-in, route a send to the plug-in side-chain.
 - The sidechain connection can be made from the target plug-in or from the source track.


Note: All sources that are sent to a sidechain input will be mixed down prior to being sent to the sidechain.

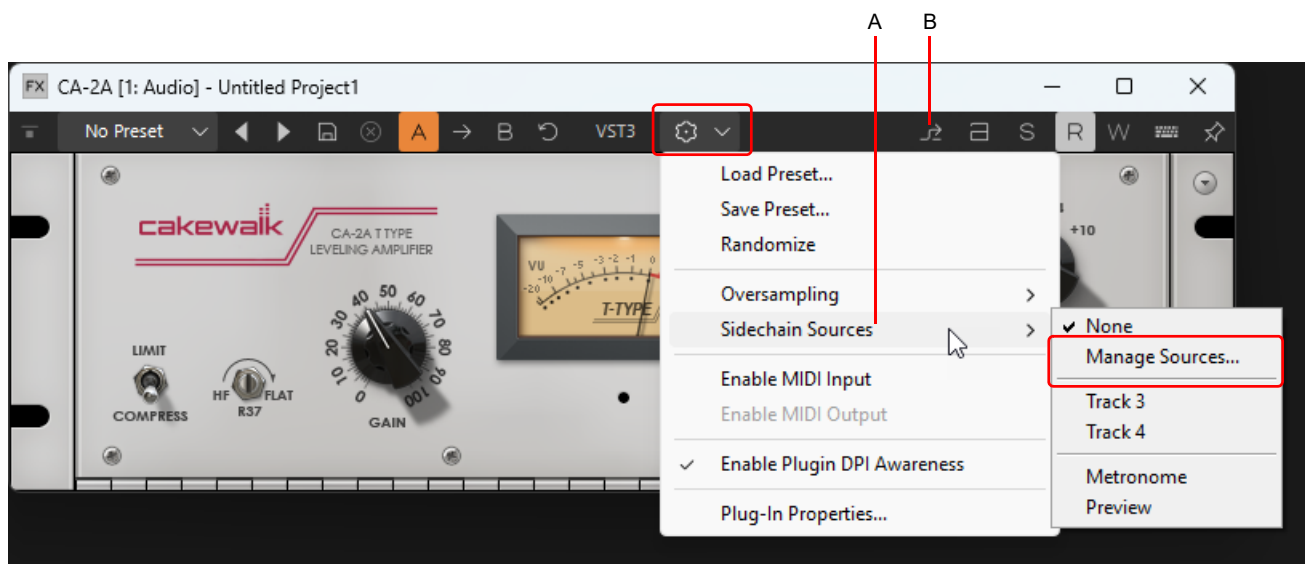
Sidechain plug-ins in clip FX Racks and surround bus FX Racks:

Sidechain inputs are not exposed by plug-ins that are inserted in clip FX Racks and surround bus FX Racks. You can insert any multi-input plug-in into a clip FX Rack or surround bus FX Rack, but the sidechain inputs on these plug-ins will not be active. The plug-in will function as a normal plug-in and only receive input on its primary input.

To assign a sidechain input source to a VST plug-in

You can assign sidechain connections to a plug-in or instrument directly from the effect view toolbar, without having to return to the source track(s) in the Track view or Console view.

1. Insert the sidechain-capable plug-in in a track or bus FX Rack (see “Adding effects” on page 232).
2. Open the VST plug-in’s property page.
3. Do *one* of the following:
 - ▶ Click the **VST2/VST3** drop-down menu  in the VST plug-in toolbar, point to **Sidechain Sources**, then select the desired input source.
 - The **Sidechain Sources** submenu is only shown for plug-ins or instruments that have a sidechain available.
 - Choosing a source creates a send from the chosen track/bus source to the instrument’s sidechain input.
 - Choosing a checked menu item removes that send to the instrument sidechain.
 - **Note:** Up to 25 sidechain sources are listed in the **Sidechain Sources** submenu. If more than 25 sources are available, only connected sources will be shown. To access all available sidechain sources, select **Manage Sources** to open the **Manage Sidechain Sources** dialog box.



A. Sidechain Sources menu B. Open Manage Sidechain Sources dialog box




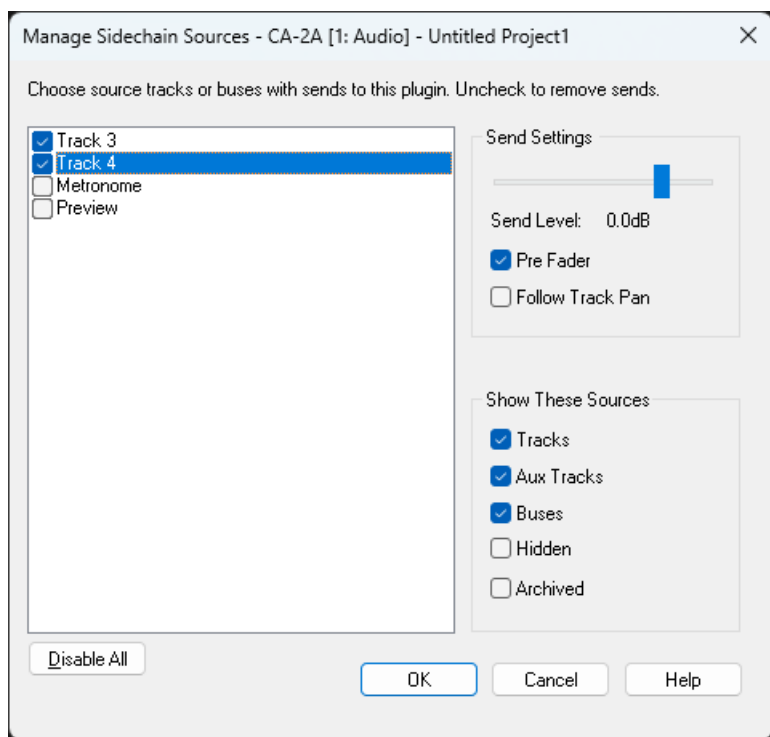
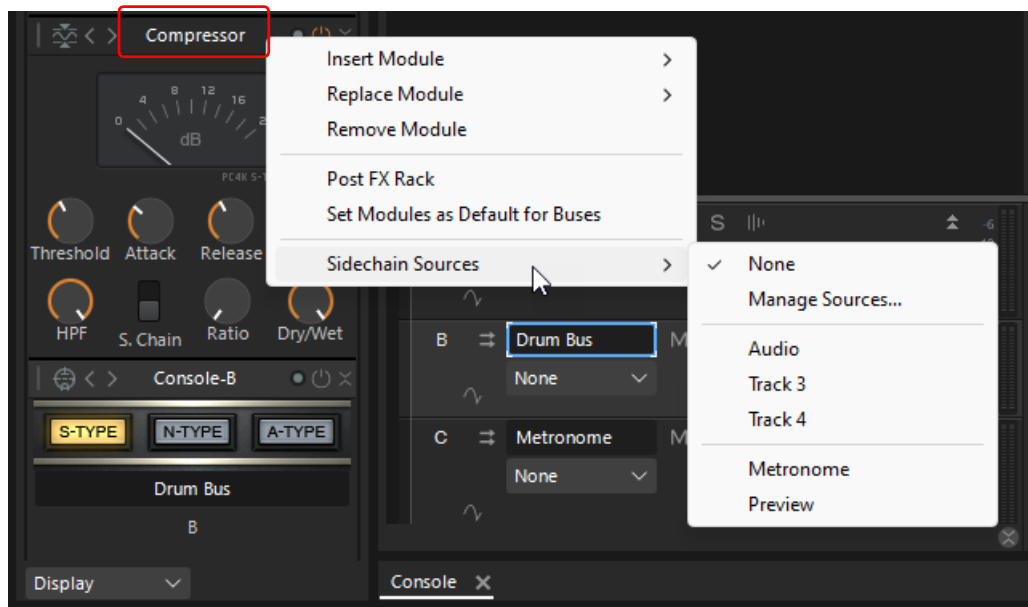
- ▶ Click the **Sidechain Sources** button  to open the **Manage Sidechain Sources** dialog box, which facilitates the sidechain send management across multiple sources types (i.e. track, aux, bus).
 - The **Sidechain Sources** button  is only shown for sidechain capable plug-ins or instruments.
 - The **Sidechain Sources** button  will highlight to show when a plug-in sidechain input has something routed to it.
 - Selecting a source creates a send from the chosen source to the plug-in’s sidechain input.
 - Deselecting an item deletes the send.
 - The **Send Settings** are applied to newly added sends and will also modify any existing sends if changes are made to the settings.
 - The **Follow Track Pan** setting will be applied but only affects playback when a send is a **Post Fader** send.
 - **Show These Sources** lets you filter which source types are displayed in the list. Any changes to send settings are applied to all items, not just to the currently shown items.
 - Double-click the **Send Level** slider to reset to 0 dB, or click the slider, then press F2 to type a dB value.
 - For details, see “Manage Sidechain Sources dialog” on page 1736.

Figure 410. *Manage Sidechain Sources dialog box.*



Note: Only sends can be added from the **Manage Sidechain Sources** dialog box, although Sonar also supports directly connecting a track or bus output to a sidechain.


You can also assign sidechain connections to a supported ProChannel modules (such as PC4K S-Type Bus Compressor) by right-clicking the module header and pointing to **Sidechain Sources**.

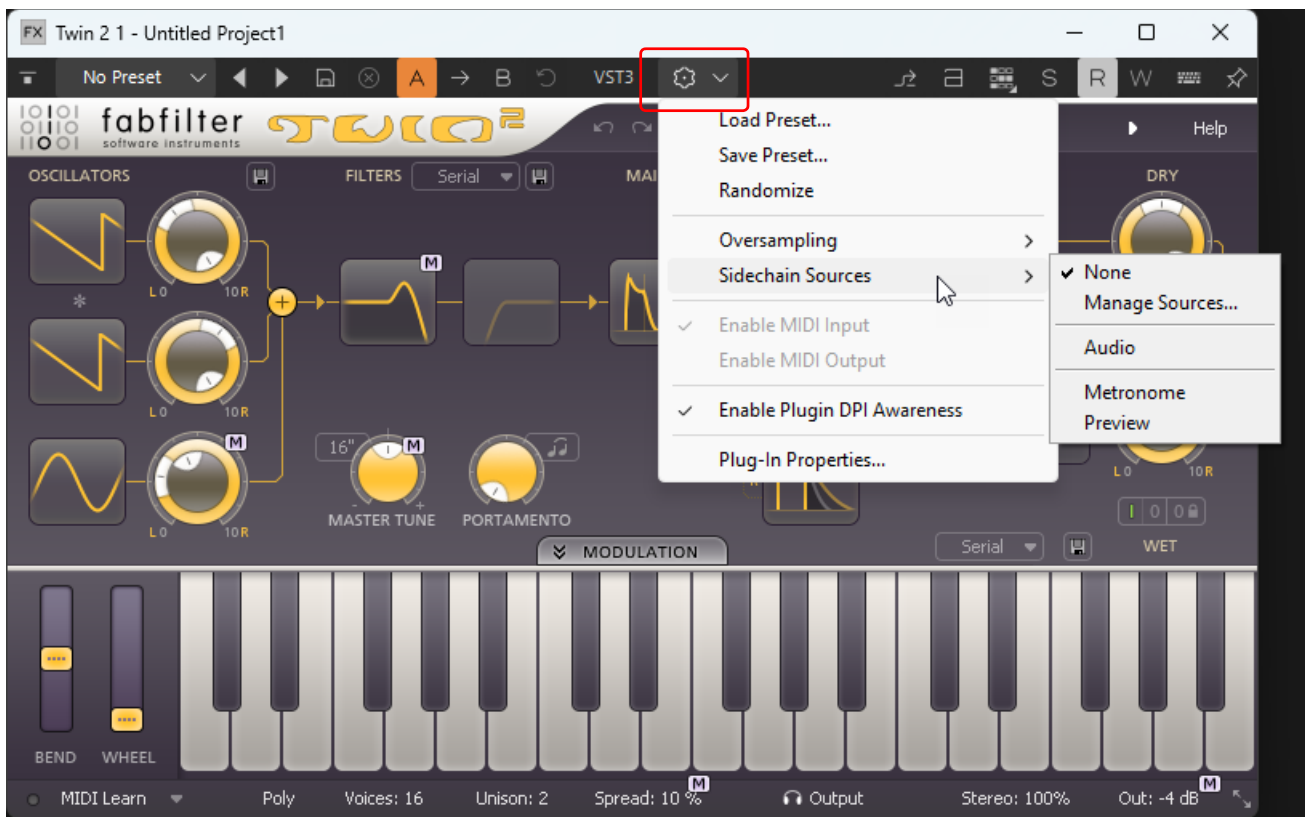


To assign sidechain inputs to VST instruments in the Synth Rack

In addition sidechaining plug-ins that are inserted into an FX Rack, you can also sidechain sidechain-capable VST instruments in the Synth Rack.

To specify the sidechain input for a VST instrument:

1. Open the VST instrument's property page (see [“Opening a soft synth's property page”](#) on page 891).
2. Click the **VST2/VST3** drop-down menu  in the VST plug-in toolbar, point to **Sidechain Sources**, then select the desired input source:
 - ▶ Choosing a source creates a send from the chosen track/bus source to the instrument's sidechain input
 - ▶ Choosing a checked menu item removes that send to the instrument sidechain



See:

[“Synth Rack”](#) on page 882

Bouncing audio with sidechain plug-ins

In order to render a sidechain input as part of a mix when bouncing audio, you must select *all* tracks that contribute to the sidechain input.

See:

[“Real-time bounce”](#) on page 996

[“Bouncing/freezing with sidechain plug-ins”](#) on page 997

[“Bouncing audio with sidechain plug-ins”](#) on page 965

[“Bouncing tracks”](#) on page 994

[“Bouncing to clips”](#) on page 872

Freeze and sidechain inputs

Freeze does not consider sidechain inputs because Freeze only works on a single audio track at a time. To mix down sidechain inputs, use standard bounce with all sidechain sources selected in the mix.

See:

“Bouncing/freezing with sidechain plug-ins” on page 997

“Freeze and sidechain inputs” on page 966

“Freeze tracks and synths” on page 944

“Bouncing tracks” on page 994

“Bouncing to clips” on page 872

External Insert plug-in

The purpose of the External Insert plug-in is to route audio to and from existing I/O ports in Sonar, allowing an external audio device to be effectively patched into any FX Rack. This allows you to seamlessly incorporate your favorite outboard gear in a Sonar project.

The External Insert plug-in is able to measure and automatically compensate for the round-trip delay through your audio hardware (the time it takes for the audio to exit your computer, be processed by your external audio hardware and finally returned to the computer).

External Insert interface

The left-hand side contains the hardware/external Send controls and the right-hand side contains the hardware/external Return controls.

Send Stereo Mode buttons:

- ▶ **L (Left).** This toggle enables/disables the left channel send output (enabled by default).
- ▶ **R (Right).** This toggle enables/disables the right channel send output (enabled by default).
- ▶ **Mono.** This toggle sums the stereo signal to make it dual-mono so the send output has the same audio on the left and right channels.

Send Level. This is a +/- 24 dB trim to the level that is passed to the external send. This parameter is automatable.

Send VU Meter. This meter shows the signal level being delivered to the external send. Since this is feeding a sound card output, it is important to avoid clipping at this stage.

Send Port Picker. This control lets you choose an audio output that currently has nothing routed to it. This is the port that you should connect to the input(s) of your external gear. All output ports that are already used in the project are excluded (except for master buses that have other instances of the External Insert plug-in routed to them).

 **Note:** *Output ports that are used by the External Insert plug-in are excluded from all track and bus Output controls.*

Return Phase Control. This control flips the phase of the signal being returned to the external return input. This parameter is automatable.

Return Level. This is a +/- 24 dB trim to the level that is passed from the external send. This parameter is automatable.

Return VU Meter. This meter shows the signal level entering the external return.

Return Port Picker. This control lets you choose any available hardware input. This is the port you that you should connect to the output(s) of your external gear. All input ports that are already used in the project are excluded

 **Note:** *Input ports that are used by the External Insert plug-in are excluded from all track and bus Input controls.*

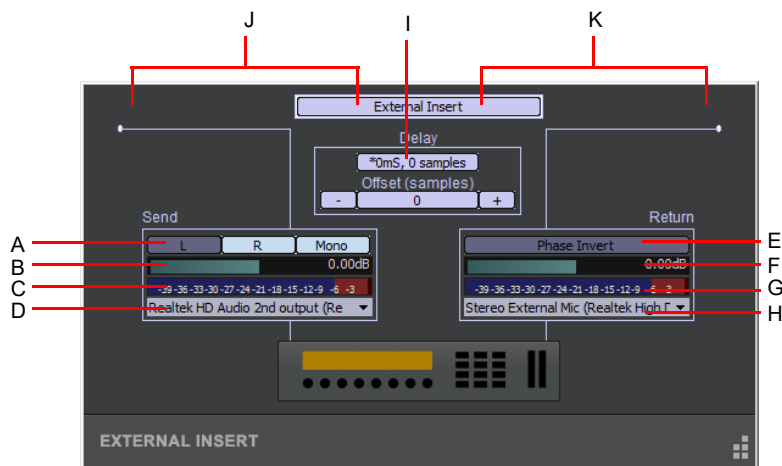
Delay Measurement. This control shows the last measured round-trip delay through your audio hardware. Click the control to initiate a new measurement.

Manual Delay Offset. The center control displays and resets the manual delay offset. The buttons to the left decrease the manual offset by 1 or 10 samples. The buttons to the right increase the manual offset by 1 or 10 samples. All delay buttons are disabled during playback.

Note 1: Time-based effects such as reverb and delay can artificially increase the latency measurement. Before manually measuring the delay, you may want to bypass the external gear (if Bypass is supported by your external gear).

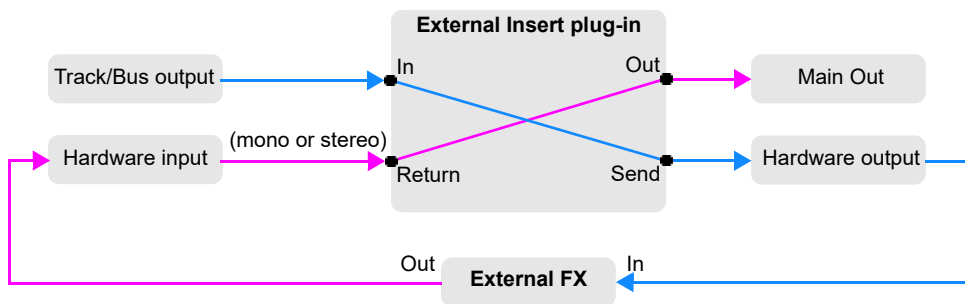
Note 2: The delay is automatically re-measured if the **Buffer Size** setting is changed in **Edit > Preferences > Audio - Driver Settings** or if ports are changed.

Figure 411. External Insert.



A. Send Stereo Mode (Left, Right, Mono) B. Send Level C. Send VU Meter D. Send Port E. Return Phase F. Return Level G. Return VU Meter H. Return Port I. Delay Measurement J. Send section K. Return section

Figure 412. External Insert signal flow.



Automatable parameters

The External Insert plug-in exposes the following automatable parameters:

- ▶ Send Gain
- ▶ Return Gain
- ▶ Phase Invert
- ▶ Left Mute
- ▶ Right Mute
- ▶ Mono

See:

[“Automating effects”](#) on page 1191

To use an external effect in a Sonar project

1. Make sure your external gear is connected to your audio interface and turned on.

The external gear's audio input must be connected to one of your audio interface's output ports and the external gear's audio output must be connected to one of your audio interface's input ports.

2. Right-click an FX Rack and select **Insert External Insert** from the pop-up menu.

The External Insert property page appears.

3. Click the **Send Port** control and choose the audio port that is connected to your external gear's audio input.
4. Click the **Return Port** control and choose the audio port that is connected to your external gear's audio output.
5. Click the **Delay Measurement** control to measure the round-trip delay through your audio hardware.

The round-trip time for the signal to return is measured and displayed on the button. This is the delay that will be compensated for in Sonar to keep the track in sync with the rest of the project. For information about testing the delay measurement, see ["Testing the delay measurement"](#) on page 969 and ["When to measure the delay"](#) on page 970.

Note: Time-based effects such as reverb and delay can artificially increase the latency measurement. Before manually measuring the delay, you may want to bypass the external gear (if Bypass is supported by your external gear).

6. Play back the project and adjust the Send and Return levels to obtain the desired mix. You may also need to adjust levels on your external gear.

Tip: The **Send** and **Return** levels, **Phase** and **I/O port** settings can be saved as a preset. If you frequently use a specific external effect, save the settings as a preset that can be quickly recalled in other projects.

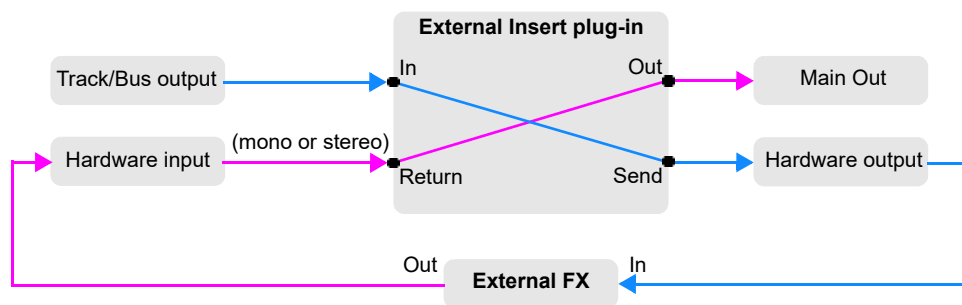
Note: If you bounce audio in a project that uses the External Insert plug-in, the bounce operation must be performed in real-time. For more information, see ["Real-time bounce"](#) on page 996.

Routing modes

The external insert can be used in 4 modes:

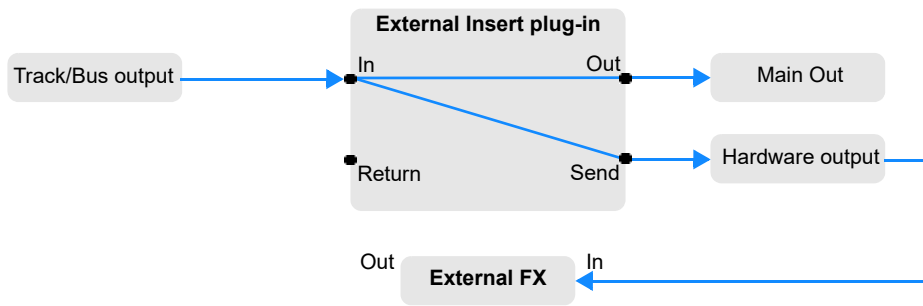
- ▶ **Send/Return mode.** This is the primary mode and is engaged when both the **Send** and **Return** ports are routed to hardware ports. In this mode the plug-in echoes its send input to the main output. The external insert measures the net delay between the send and return and compensates for this delay, aligning the audio on playback. This is the only mode that is delay compensated.

- ▶ **Send** = Hardware port
- ▶ **Return** = Hardware port



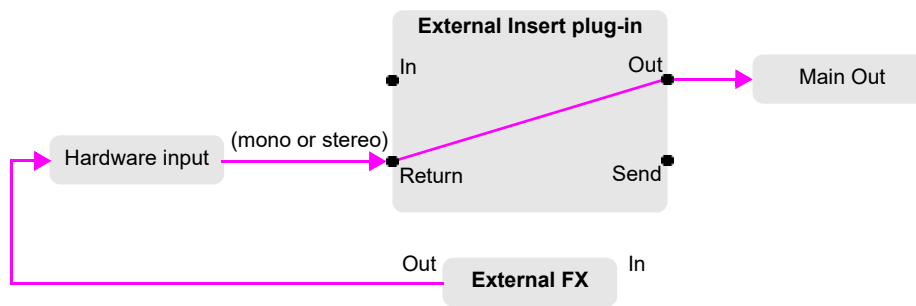
- ▶ **[New] Send Mode.** This mode is engaged when only the **Send** is routed to a hardware port and the **Return** is unassigned. In this mode the plug-in sends its input audio to the assigned hardware output, and additionally passes through the audio through the main out effectively acting as a splitter. This mode can be useful to create a signal flow tap point from any FX Rack location. No delay is applied in this mode.

- ▶ **Send** = Hardware port
- ▶ **Return** = None



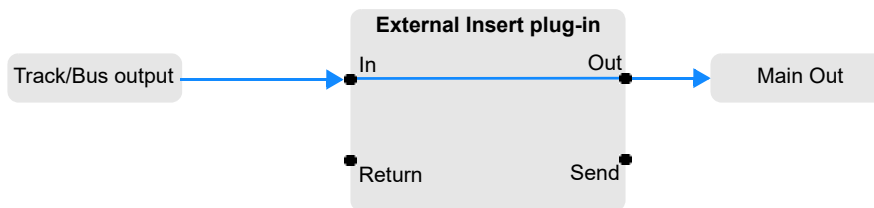
▶ **Return Mode.** This mode is engaged when only the **Return** is routed to a hardware port and the **Send** is unassigned (set to **None**). In this mode, the plug-in receives input audio from assigned return port and echoes the audio to its output. This mode can be useful to create an FX Rack insert from an external audio device or synth, or to receive input from another external insert tap point in Send Mode. You cannot ping to measure delay in this mode, but a manual delay offset can be specified to compensate for any delays.

- ▶ **Send** = None
- ▶ **Return** = Hardware port



▶ **Passthrough Mode.** This mode is engaged when neither **Send** nor **Return** ports are assigned (set to **None**). Passthrough mode operates as if the plug-in has been bypassed in the FX Rack. All incoming audio to the plug-in is echoed unmodified to its output.

- ▶ **Send** = None
- ▶ **Return** = None



Testing the delay measurement


The External Insert plug-in's delay measurement is normally sample accurate. However, for some hardware configurations, it is possible that a manual adjustment of up to several samples may be required in order to be exactly sample-accurate. If you want to test the accuracy of the delay measurement for your hardware, follow these steps:

1. Create an audio track and record or import some audio.
2. Use the Track view **Tracks > Duplicate Track(s)** command to clone the track (including the audio) to a new track.
3. Insert the External Insert plug-in on one of the tracks.
4. Assign the **Send** and **Return** to any available input and output on your audio hardware.
5. Patch an audio cable directly between the assigned input and output on your audio hardware.

6. Press **Play** in Sonar.

You should hear both tracks out of time with each other.

7. Carefully match the levels of the two tracks.

 **Tip:** *While adjusting levels, refer to the numeric peak indicators on the track strip. It is important for this test that the levels match as closely as possible.*

8. In the Track Inspector or Console view, click the **Phase** button  on one of the tracks to invert the phase.

9. In the External Insert plug-in, click the **Delay Measurement** control to measure the round-trip delay through your audio hardware.

The round-trip time for the signal to return is measured and displayed on the button.

10. Press **Play** in Sonar again.

You should hear the track play significantly quieter and thinner sounding.

11. To confirm if the delay is measured as accurately as possible, adjust the manual offset by one sample in either direction. Press **Play** after each adjustment and note if the sound gets louder or quieter.

In almost all cases, the sound will be quietest with no manual offset. In some rare circumstances, you may have hardware that requires an offset of a sample or two. If this is the case, you will want to always add that offset when you use the External Insert plug-in.

If your hardware requires a manual offset, you will only need to adjust the offset once for any particular sound card.

 **Tip:** *The manual offset can be saved in a preset for the External Insert plug-in.*

When to measure the delay

Several things can change the delay of the External Insert, including:

- ▶ Changing audio ports.
- ▶ Changing audio driver model.
- ▶ Changing audio device.
- ▶ Changing Sonar's buffer size.

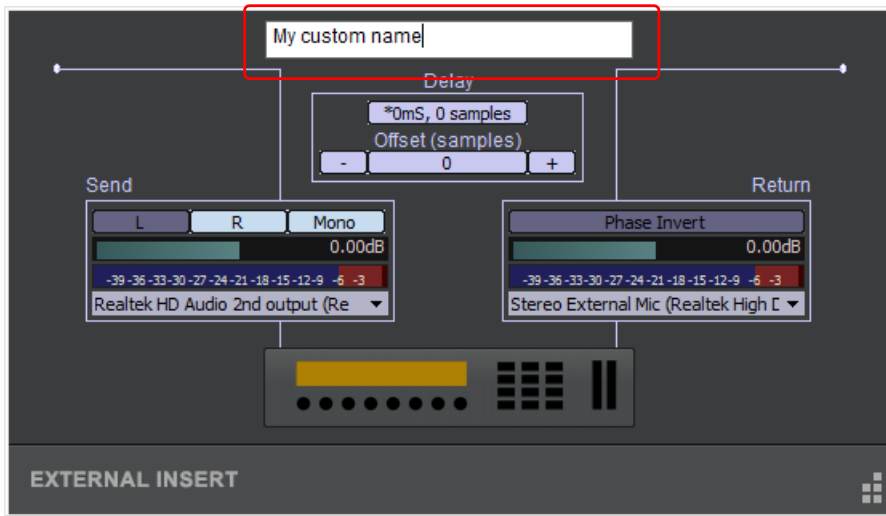
When the current delay setting becomes invalid, an asterisk (*) is displayed next to the delay value. If you notice the asterisk, it means something has changed in your system and it's time to measure the delay again.

Friendly names

When an External Insert is added to the FX Bin, all instances are shown as "External Insert" by default. If several External Inserts are used for various different external effects, it's impossible to tell which is which.

Friendly names can be assigned to External Inserts so they can be more easily identified. Double-click at the top of the External Insert to edit the name.

The friendly name is reflected in the FX Rack after closing the External Insert window



Note: As long as the friendly name is not changed, you may switch between using friendly names and default names without losing the External Insert I/O assignments.

Loading a project that uses the External Insert plug-in

When you load a project with the External Insert plug-in (or select a preset in the External Insert interface), Sonar checks to see if the exact same ports are assigned as when the project was saved. Sonar's port assignments can change if you load the project on a different hardware configuration or change driver models. If there is any discrepancy between the port assignments that were saved and the ports that are used in the current configuration, the ports are set to "None". Doing so avoids accidentally loading projects and having audio routed in an unexpected way.

Bouncing or freezing audio that uses the External Insert plug-in

The External Insert is a simple way to use real outboard effects as if they are inside Sonar. However there are several good reasons why you should consider bouncing or freezing the audio that passes through the External Insert in order to capture the result of the external hardware processing:

- ▶ If the outboard effect's settings are changed between sessions, your project will sound different.
- ▶ If you change Sonar's buffer sizes often, you will need to re-measure the delay on all instances of the External Insert each time.
- ▶ If you collaborate with other Sonar users, it will be impossible for other users to get the same sound as you unless they have the exact same outboard gear with exactly the same settings.
- ▶ You may want to use that outboard gear for something else - either in an External Insert on another track, or for any other use in your studio.
- ▶ There is no way to use the same piece of outboard gear on different projects with different settings.

If you bounce or freeze audio in a project that uses the External Insert plug-in, the bounce operation must be performed in real-time. When bouncing audio data, Sonar will automatically detect the presence of any External Insert plug-ins (see ["External Insert plug-in"](#) on page 966) in tracks or buses, and disallow the bounce operation if the **Render in Real-time** mix option is disabled.

If you need to bounce or freeze audio in a project that contains any External Insert plug-ins, you have two choices:

- ▶ Enable **Render in Real-time** in the **Mix and Render** section.
- ▶ Bypass all active External Insert plug-in's before bouncing.

If you need to make a change later, you can always unfreeze the audio, change settings, then freeze again.

See:

["Real-time bounce"](#) on page 996

["Freeze tracks and synths"](#) on page 944

Effects chains

Sonar lets you save and load audio effect plug-in chain presets called FX Chain. An FX Chain can be nested within FX Racks, renamed, moved between tracks, buses and clip FX Racks or saved to disk as FX Chain presets.

Figure 413. An FX Chain is a container that can include multiple audio plug-ins.

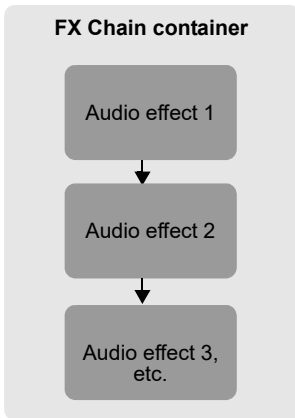


Figure 414. FX Chain.



A. FX Chain container in FX Rack **B.** FX Chain property page

See:

[“Using FX Chain presets”](#) on page 973

[“FX Chain property page controls”](#) on page 974

[“Using assignable controls”](#) on page 977

[“Customizing the FX Chain UI”](#) on page 980

Using FX Chain presets

FX Chain presets can be used in track, clip and bus FX Racks. One or many FX Chain containers can reside in a single FX Rack, but you can not nest an FX Chain container inside other FX Chain containers.

Figure 415. To create a new FX Chain, drag an FX Chain preset from the Plug-in Browser's Audio FX tab to an audio track or audio clip FX Rack.

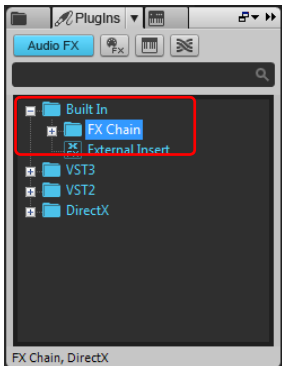


Figure 416. Double-click an FX Chain container to open the FX Chain property page.



A. FX Chain container in FX Rack **B.** FX Chain property page

To create a new FX Chain container

1. Right-click an FX Rack and select **FX Chain** on the pop-up menu.
A new FX Chain container is inserted and its property page appears.
2. Insert the desired plug-ins in the FX Chain container by doing *one* of the following:
 - ▶ Right-click the open FX Chain container and select the desired plug-ins from the pop-up menu.
 - ▶ Drag audio plug-ins from the Browser's **PlugIns** tab to an FX Chain to append to it. As you drag a plug-in over the container, it will open automatically, allowing you to drop in the plug-in at the desired position.

Note: An FX Chain can only be created for audio effects (not for MIDI effects or software instruments).

To edit an FX Chain property page

1. Double-click the FX Chain container in an FX Rack to open the FX Chain property page.
2. Do *one* of the following:
 - ▶ To add a new plug-in, right-click the FX Chain property page and select a plug-in from the pop-up menu. You can also drag plug-ins from the Browser.
 - ▶ To re-order plug-ins, drag the plug-ins to the desired position.
 - ▶ To edit an individual plug-in within an FX Chain property page, double-click the plug-in to open its property page.
 - ▶ To bypass an individual plug-in, click the small button to the left of the plug-in name.
 - ▶ To delete a plug-in, right-click the plug-in and select **Delete** on the pop-up menu.

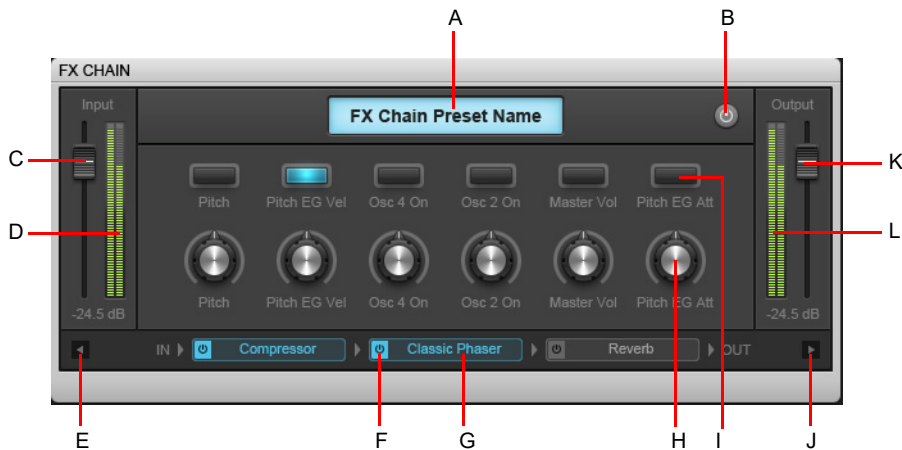
Figure 417. FX Chain.



A. FX Chain container in FX Rack B. FX Chain property page C. Right-click to add a new plug-in

FX Chain property page controls

Figure 418. FX Chain controls.



A. Effects Chain name (double-click to edit) B. Bypass Effects Chain C. Input level D. Input meter E. Scroll plug-in list left F. Click button to bypass/un-bypass plug-in G. List of effects in chain (double-click to open plug-in; drag to reorder) H. Assignable rotary (right-click to assign) I. Assignable button (right-click to assign) J. Scroll plug-in list right K. Output level L. Output meter

The FX Chain property page contains the following controls:


- ▶ **FX Chain preset name.** The name of the current FX Chain preset. Double-click to rename.
- ▶ **Global bypass.** Bypass all plug-ins in the FX Chain.
- ▶ **Input level.** Input level before the FX Chain. This parameter is automatable.
- ▶ **Input level meter.** Measures the pre-FX Chain level.
- ▶ **Assignable rotaries.** Up to 6 assignable rotaries allow you to control automatable plug-in parameters without having to open a plug-in's property page. For details, see [“Using assignable controls”](#) on page 977.
- ▶ **Assignable buttons.** Up to 6 assignable buttons allow you to control automatable plug-in parameters without having to open a plug-in's property page. For details, see [“Using assignable controls”](#) on page 977.
- ▶ **Output level.** Output level after the FX Chain, before next effect or FX Chain. This parameter is automatable.
- ▶ **Output level meter.** Measures the post-FX Chain level.
- ▶ **List of plug-ins in FX Chain.** List of all plug-ins that are included in the current FX Chain preset. The signal flows from left to right. Drag to reorder plug-ins, and right-click to add/remove plug-ins. You can bypass individual plug-ins by clicking the small bypass toggle to the left of the plug-in name.


To rename an FX Chain container

1. Right-click the FX Chain container in an FX Rack and choose **Rename** on the pop-up menu.
2. Type a new name and press ENTER.

To save an FX Chain preset

Do *one* of the following:


- ▶ To save an FX Rack as an FX Chain preset, right-click any blank space in the FX Rack and choose **Save FX Rack as FX Chain Preset** on the pop-up menu. Specify a preset name and location in the **Save FX Chain Preset** dialog box. All plug-ins in the FX Rack are consolidated into a single new FX Chain.
- ▶ To save an FX Chain container as a new FX Chain preset, right-click the FX Chain container in an FX Rack and choose **Save FX Rack as FX Chain Preset** on the pop-up menu. Specify a preset name and location in the **Save FX Chain Preset** dialog box.
- ▶ Click the **Browse Plug-ins** button  in the Browser, then drag the FX Chain container from the Track view to the Audio FX section in the Browser. The FX Chain is added to the FX Chain folder.


 **Note:** FX Chain presets are stored as FX Chain Preset files (*.fxc). For track and bus FX Racks, the default name for the FX Chain preset is the track/bus name. For clip FX Racks, the default name is the clip name.

To load an FX Chain preset

Do *one* of the following:

- ▶ Right-click an FX Rack and choose **Load FX Chain Preset** on the pop-up menu. Select the desired FX Chain Preset file (*.fxc) in the **Load FX Chain Preset** dialog box and click **Open**.
- ▶ From the **PlugIns** tab of the Browser, under **Audio FX**, expand the **FX Chain** branch and drag the preset to an FX Rack.

 **Note:** You can automatically extract plug-ins when loading an FX Chain preset. To do so, hold down the **SHIFT** key while loading the preset. For more information about extracting plug-ins from an FX Chain container, see [“To extract plug-ins from an FX Chain container”](#) on page 976.

 **Caution:** If you load a Sonar project in an older version of SONAR, SONAR will report the FX Chain as a missing plug-in and the contents of the FX Chain will be unavailable. Resaving the project will permanently remove the FX Chain.

To delete an FX Chain container

Do *one* of the following:

- ▶ To delete an entire FX Chain container, select the FX Chain container in the FX Rack and press the **DELETE** key.
- ▶ To delete an entire FX Chain container, right-click the FX Chain container in an FX Rack and choose **Delete** on the pop-up menu.
- ▶ To delete an individual plug-in within the FX Chain, double-click the FX Chain container to open the FX Chain bin, then select the plug-in and press the **DELETE** key.

To convert an FX Rack to an FX Chain container


Right-click the FX Rack and choose **Convert FX Rack to FX Chain** on the pop-up menu.

All plug-ins in the FX Rack are consolidated into a single new FX Chain.

To extract plug-ins from an FX Chain container

Right click the FX Chain and choose **Extract FX Chain Plugins** on the pop-up menu.

All plug-ins in the FX Chain are merged into the FX Rack and the FX Chain is deleted.

 **Note:** You can automatically extract plug-ins when loading an FX Chain preset. To do so, hold down the **SHIFT** key while loading the preset.

To replace FX Rack contents with an FX Chain preset


Hold down the **ALT** key while you drag an FX Chain preset to an FX Rack. The FX Rack is cleared and replaced with the FX Chain container.

To replace the FX Rack content and automatically extract the plug-ins from the FX Chain preset, hold down **ALT+SHIFT** while you drag an FX Chain preset to an FX Rack.

To move plug-ins between FX Chain containers

1. Open the FX Chain container that contains the plug-in you want to move to another FX Chain container.
2. Hold down the **SHIFT** key and drag the plug-in to the target FX Chain container. If closed, the target FX Chain container will open automatically when you point to it during the drag operation.

You can drag individual plug-ins and effects chains between track and clip FX Racks.

 **Tip:** To copy plug-ins instead of moving them, hold down the **CTRL** key while you drag the plug-in to another FX Rack.


To automate FX Chain plug-ins

Effects in an FX Chain can be automated just like other effects in an FX Rack. Parameter names for plug-ins that reside within an FX Chain container are listed in submenu's prefixed by the associated FX Chain name.

You can also use **ACT** to control the FX Chain's input level, output level and assignable knobs and buttons. For details, see "**ACT**" on page 1364.

For information about automating effects, see "**Automating effects**" on page 1191.

To rename an FX Chain preset

1. In the Browser, click the **PlugIns** button  to show the Plug-in Browser.
2. Under **Audio FX**, expand the **FX Chain** branch.
3. Select the FX Chain, then click the FX Chain name again and type a name.

See:

"**Effects chains**" on page 972

"**Using assignable controls**" on page 977

"**Customizing the FX Chain UI**" on page 980

"**Audio effects (audio plug-ins)**" on page 880

Using assignable controls

Assignable knobs and buttons can control automatable plug-in parameters in the FX Chain. An FX Chain preset can store up to six assignable knobs and six assignable buttons.

Figure 419. Assignable knobs and buttons.



See:

“Effects chains” on page 972

“Using FX Chain presets” on page 973

“Audio effects (audio plug-ins)” on page 880

To add/remove an assignable knob or button

Right-click the FX Chain property page and choose one of the following commands on the pop-up menu:

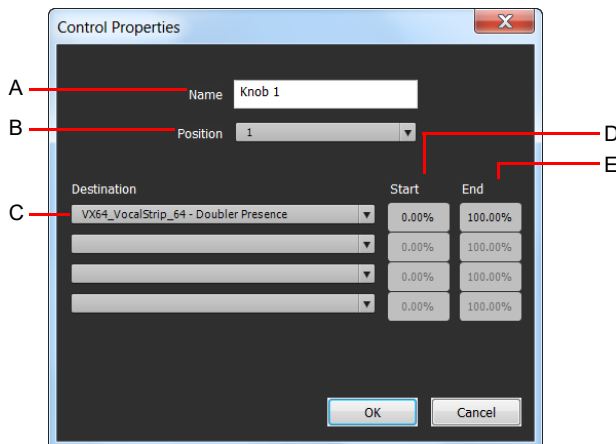
- ▶ **Add knob.** Add a new assignable knob, up to a total of 6 knobs.
- ▶ **Add button.** Add a new assignable button, up to a total of 6 knobs.
- ▶ **Remove control.** Remove the assignable control.
- ▶ **Learn knob/button.** The FX Chain is put into a learning mode and will 'listen' to controls touched on the plug-ins in the FX Chain. When you select **Learn knob/button** again, the touched controls are assigned and displayed in the FX Chain property page. Learn mode is automatically ended if the limit of 6 buttons or knobs is reached, or when the limit of 4 parameters for a knob or button is reached.

Note: If you right-click an existing knob/button, that knob/button is reset and re-learned, otherwise a new knob or button is created (up to a maximum of 6 buttons or knobs).

To customize an assignable control

Right-click a knob or button in the FX Chain property page and choose **Edit control** on the pop-up menu to open the **Control Properties** dialog box.

Figure 420. Assignable control properties.



A. Name B. Position C. Destination D. Start value E. End value

The **Control Properties** dialog box contains the following settings:

- ▶ **Name.** The name of the assignable control, shown as the label.
- ▶ **Position.** The “slot” position of the control, from left to right.
- ▶ **Destination.** Choose up to four automatable plug-in parameters to control with the assignable knob or button.
- ▶ **Start.** The start value for the destination parameter, specified as a percentage (0.00% to 100.00%).
- ▶ **End.** The end value for the destination parameter, specified as a percentage (0.00% to 100.00%). You can also set Start and End values automatically. For details, see “[To set parameter value range automatically](#)” on page 978.

To set parameter value range manually

1. Right-click a knob or button in the FX Chain property page and choose **Edit control** on the pop-up menu to open the **Control Properties** dialog box.
2. Specify the **Start** and **End** values.



Tip: You can invert ranges to have two parameters move in opposite directions.

To set parameter value range automatically

1. Open a plug-in’s property page and set the desired Start position for each parameter.
2. Right-click a knob or button in the FX Chain property page, point to **Ranges** on the pop-up menu and choose one of the following commands:
 - ▶ **All Parameters- Set Start.** Set the Start value of all parameters assigned to the FX Chain knob or button. The values are determined by the current position of each plug-in’s property page settings.
 - ▶ **All Parameters- Set End.** Set the End value of all parameters assigned to the FX Chain knob or button. The values are determined by the current position of each plug-in’s property page settings.
 - ▶ **<Plug-in name - Parameter name>- Set Start.** Set the Start value of a specific parameter assigned to the FX Chain knob or button.
 - ▶ **<Plug-in name - Parameter name>- Set End.** Set the End value of a specific parameter assigned to the FX Chain knob or button.

To set the default parameter value

1. Adjust a knob or button in the FX Chain property page to the desired default position.
2. Right-click the knob or button and choose **Set Default Value** on the pop-up menu.

When you double-click the knob or button, it returns to its default value.

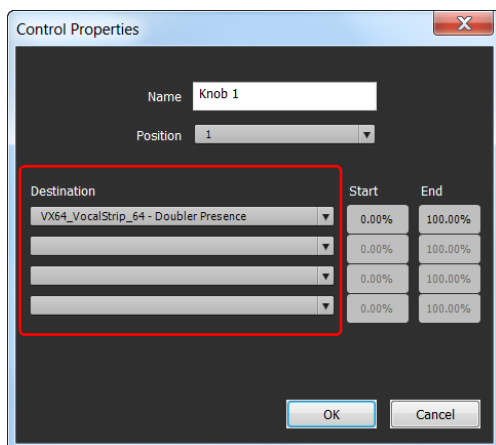


Note: If multiple parameters are assigned to the knob or button, the default value will be 0.5.

To map an assignable knob or button to a plug-in parameter

1. Right-click an assignable knob or button in the FX Chain property page and choose **Edit control** on the pop-up menu to open the **Control Properties** dialog box.
2. Specify an automatable plug-in parameter in the **Destination** list. You can specify up to four parameters for each knob and button.

Figure 421. Specify up to four automatable plug-in parameters for each assignable control.



Note: You can also “learn” plug-in parameters by simply touching controls in plug-in property pages. To do so, right-click in the FX Chain property page and select **Learn Knobs** or **Learn Buttons** on the pop-up menu. Touch the plug-in parameters you want to assign, then select **Learn Knobs** or **Learn Buttons** again to exit learn mode.

See:

“Effects chains” on page 972

“Using FX Chain presets” on page 973

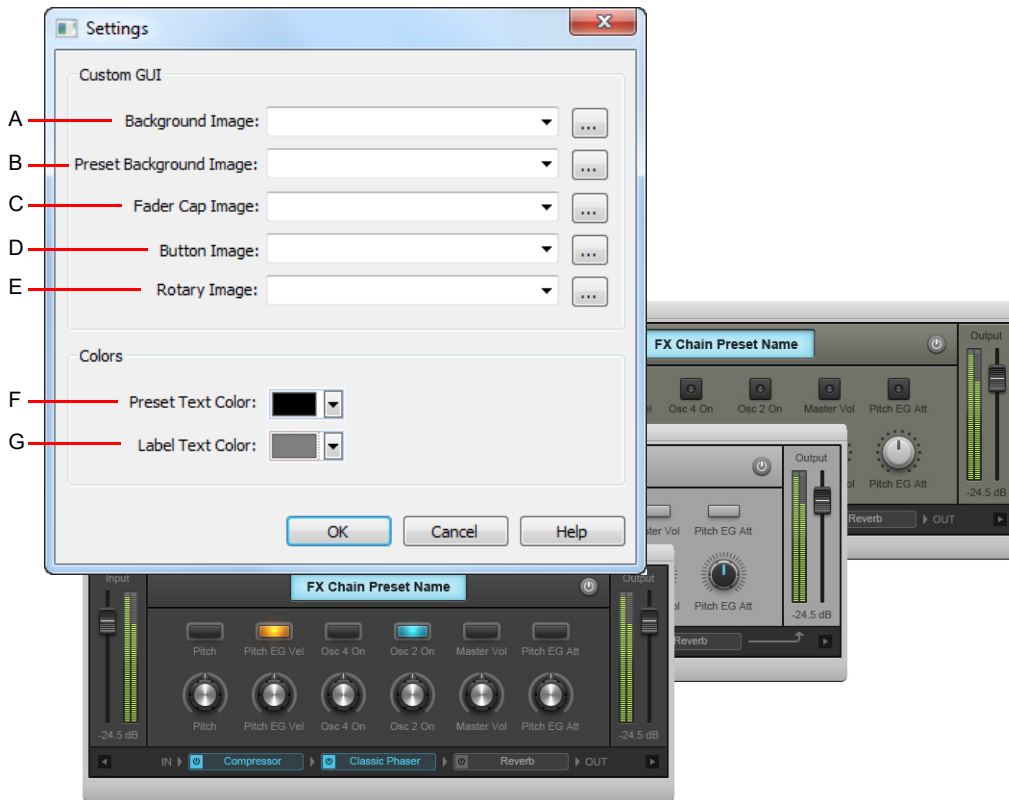
“Customizing the FX Chain UI” on page 980

“Audio effects (audio plug-ins)” on page 880

Customizing the FX Chain UI

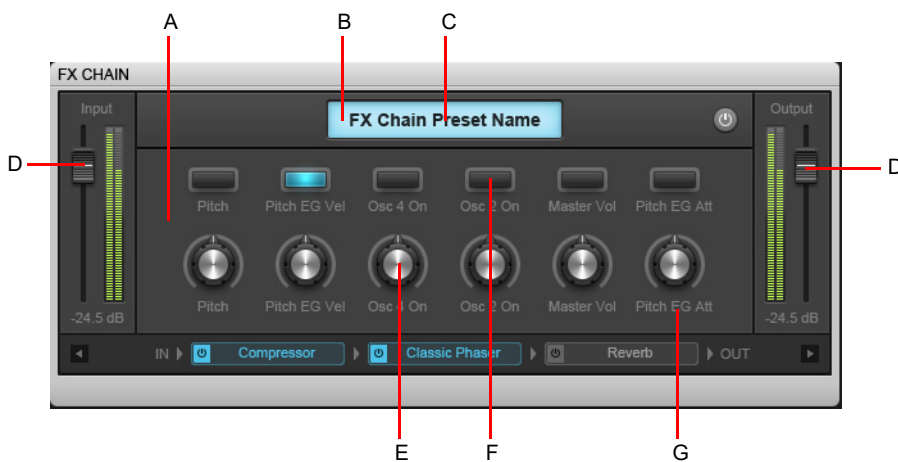
You can change the colors and graphics that are displayed in each FX Chain. To do so, right-click the FX Chain property page and click **Customize UI** on the pop-up menu to open the **Settings** dialog box.

Figure 422. Use the **Settings** dialog box to customize the appearance of the FX Chain property page.



A. Background image **B.** Preset background image **C.** Fader cap image **D.** Button image **E.** Rotary image **F.** Preset text color **G.** Label text color

Figure 423. FX Chain UI.



A. Background image **B.** Display image **C.** Preset text color **D.** Fader cap image **E.** Rotary image **F.** Button image **G.** Label text color

For details about the options in the **Settings** dialog box, see “Settings dialog” on page 1725.

See:

[“Effects chains”](#) on page 972

[“Using FX Chain presets”](#) on page 973

[“Using assignable controls”](#) on page 977

[“Audio effects \(audio plug-ins\)”](#) on page 880

Organizing plug-ins

Once you have more than a few plug-in effects and/or soft synths installed on your computer, you might want to organize the way they appear in the various plug-in and synth menus that you use. The Cakewalk Plug-in Manager is a powerful tool to organize your plug-in menus. Open the Plug-in Manager by using the **Utilities > Cakewalk Plug-in Manager** command, and display the Plug-in Manager’s help file by pressing F1.

By default, plug-ins are sorted by categories such as EQ, Dynamics, Reverb, etc.

See also:

[“To assign a plug-in to an existing category”](#) on page 656

[“To create a new custom plug-in category”](#) on page 657

[“Plug-in Browser interface”](#) on page 651

VST configuration

Sonar automatically scans your VST folders for new plug-ins on startup, registering any unscanned VST plug-ins so that they become available in Sonar’s plug-in menus. You can turn off automatic scanning in **Edit > Preferences > File - VST Settings** by clearing the **Scan For VST Plug-ins On Startup** check box.

There are two places you can configure your VST plug-ins manually: go to **Edit > Preferences > File - VST Settings** or use the Cakewalk Plug-in Manager (**Utilities > Cakewalk Plug-in Manager**). You can use **Edit > Preferences > File - VST Settings** to set general VST options, such as choosing which folders to scan, but not specific options on individual plug-ins. Use the Cakewalk Plug-in Manager to set options on individual plug-ins (use the **Utilities > Cakewalk Plug-in Manager** command to open the Plug-in Manager). The following procedures explain how to use the settings in **Edit > Preferences > File - VST Settings**. The Cakewalk Plug-in Manager has its own help.

To configure global VST settings

- ▶ Go to **Edit > Preferences > File - VST Settings**.

To add a folder to scan

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **VST Scan Paths**, click the **Add** button to open the **Browser for Folder** dialog box.
3. Choose the folder you want to add, and click **OK**.
4. Repeat steps 1 and 2 to add any additional folders you might want to scan.

The new folders appear in the **VST Scan Paths** list, along with any folders that were already in the list.

To remove a folder from the VST Scan Folder(s) list

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **VST Scan Paths**, select the folder you want to remove, then click the **Remove** button.

To set options for all plug-ins in a folder

1. Go to **Utilities > Cakewalk Plug-in Manager** to open the Cakewalk Plug-in Manager.
2. Under **VST Configuration**, click the **Options** button.
3. Select the folder you want to set options for, then click the **Folder defaults** button.
4. In the dialog box that appears, choose from the following options (options that control properties for individual plug-ins are grayed-out: use the Cakewalk Plug-in Manager to set those options):
 - ▶ **Enable as plug-in.** Enable this option if you want to use the plug-ins in this folder as audio effects.
 - ▶ **Configure as tempo-based effect.** If the effects in this folder are supposed to respond to tempo information (for example, a tempo-synced delay), and they are not responding, make sure this box is checked.
 - ▶ **Force stereo operation.** If you need to use mono plug-ins in situations that requires stereo, you can enable this option to run the plug-ins in stereo mode. This option simply creates two identical output streams from the plug-ins where only one existed.
 - ▶ **Do not intercept NRPNs.** Sonar uses NRPNs to run automation of your VST plug-ins. However, some instruments have their own implementation of this process, so checking this box passes the NRPNs directly to the instrument, allowing it to manage its own automation.
 - ▶ **Max used inputs.** This option controls the number of sidechain inputs that are exposed by Sonar for the plug-in. The default value is the maximum number of input channels that are exposed by the plug-in. If the value is set to 2, Sonar will not display any sidechainable inputs; if set to 4, Sonar will display 1 sidechainable input, etc.
 - ▶ **Load using jBridge wrapper.** This check box is only enabled on systems where jBridge is installed. jBridge allows you to use 32-bit VST effects and instruments when using the x64 version of Sonar
 - ▶ **Enable delay compensation.** Usually, you will leave this check box the way you found it. Sonar contains a delay compensator, which turns on and off automatically for each individual plug-in (only a few plug-ins need it). If your plug-in needs extra time to process the audio data, the plug-in sends a message to Sonar, so it can synchronize playback time to the delayed output from the plug-in.
 - ▶ **Serialize Host Access.** When **Serialize Host Access** is selected, communications with the plug-in are serialized as far as possible. The default behavior is OFF, which allows asynchronous calls to the plug-in.

When **Serialize Host Access** is disabled, Sonar's audio engine runs more efficiently and allows the UI thread to interact independently with the plug-in GUI without impacting the audio engine.

The only reason to enable **Serialize Host Access** would be for a plug-in that has thread safety problems leading to crashes or glitches when changing plug-in presets.
 - ▶ **Enable mono processing.** When enabled, this option replicates the audio signal from the first channel to the left and right channel, effectively forcing the output of VST to be mono.
 - ▶ **Translate Bank/Program Changes.** When enabled, this option translates MIDI program change messages into VST preset changes. This is only used for plug-ins that do not support MIDI program change messages.
 - ▶ **Always suspend on stop.** When enabled the VST plug-in state will be set to suspended when the transport is stopped in Sonar. The default behavior is to keep VSTs always in a resumed state. Enabling this option will prevent effects tails from being heard when the transport is stopped.
 - ▶ **Always suspend on play.** When **Always suspend on Play** is selected, the plug-in will reset when playback starts. Select this option for any VST instruments that have problems with stuck notes when stopping the transport. The **Always suspend on Play** property is also useful for effects that generate a tail, such as delays and reverbs. The effect is that you will hear the tails when the transport stops, but not when the transport rolls again. **Always Suspend on Play** is disabled by default.
5. Click **OK** to close the dialog box.

To turn Automatic Scanning on or off

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **Scan Options**, click the drop-down menu and select **Scan On Startup**. The next time you launch Sonar, your VST folders will either be scanned or not, depending on the option you chose.

To re-scan failed plug-ins

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **Scan Options**, select the **Rescan Failed Plug-Ins** check box. The next time you scan, any plug-ins that did not scan correctly during previous scans will be re-scanned.

To re-scan existing plug-ins

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **Scan Options**, select the **Rescan All Plug-Ins** check box. The next time you scan, any plug-ins that have already been scanned will be re-scanned, and any new folder default options you have chosen will be implemented.

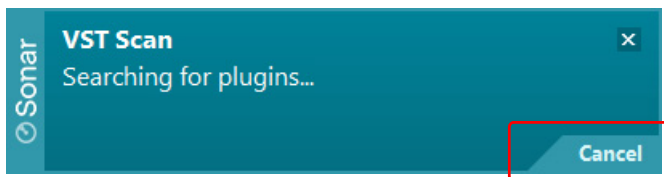
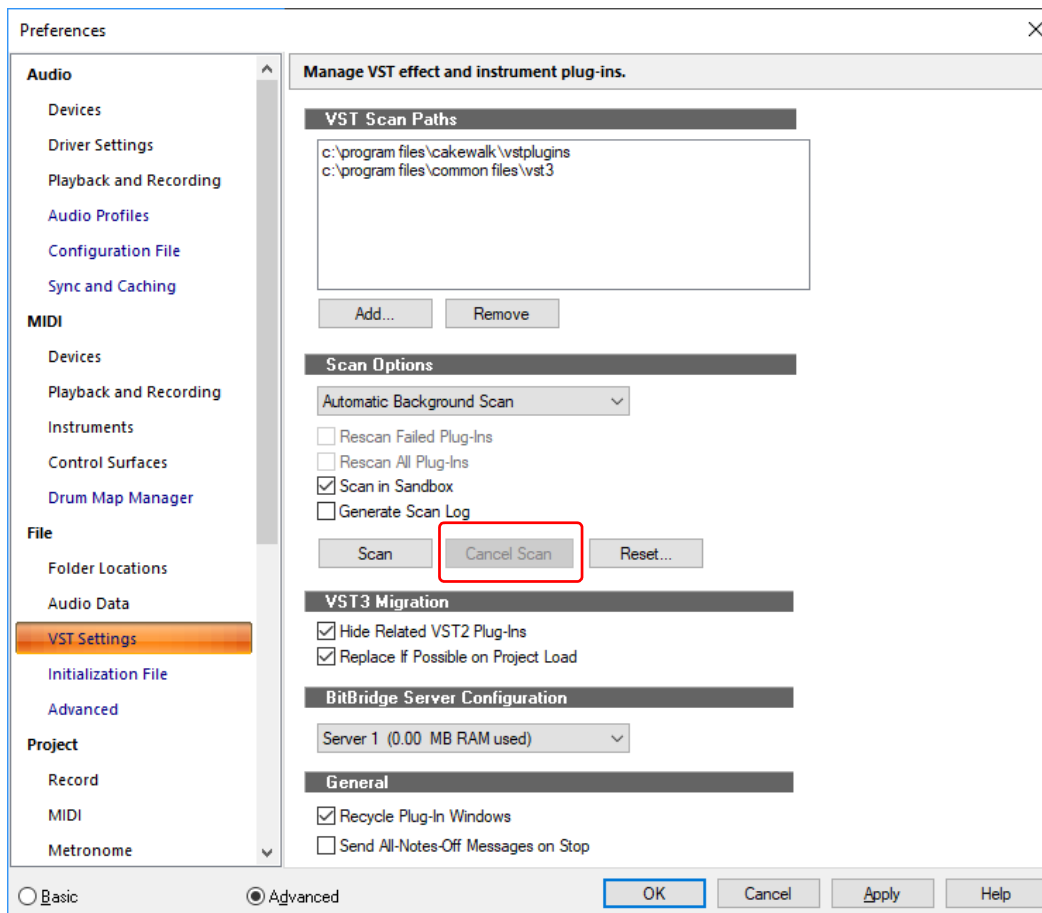
To run a scan

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **Scan Options**, click the **Scan** button.

To cancel a scan

You can cancel an in-progress VST scan with the **Cancel Scan** button in **Edit > Preferences > File - VST Settings** or via the **Cancel** option in the VST Scan toast notification. The next scan operation will resume where the canceled scan left off, starting with the plug-in it was last scanning. If the last scanned plug-in was a shell plug-in (such as Waves WaveShell), the scan will resume from the first plug-in in the shell).

Figure 424. The VST Settings section.



Note: Shutting down Sonar will automatically terminate any scan in progress. This allows in-app updates to work properly even if a scan was in progress when the app was shut down to perform a new install.

To set all VST plug-ins to folder defaults

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **Scan Options**, click the **Reset** button. The next time you scan, Sonar will set all plug-ins in your **VST Scan** folders to your folder default settings.

To set options for individual VST plug-ins

1. On the **Utilities** menu, click **Cakewalk Plug-in Manager** to open the Cakewalk Plug-in Manager.
2. In the **Plug-in Categories** list, select **VST Audio Effects** or **VST Instruments**.
3. In the **Registered Plug-ins** list, select the desired plug-in.
4. Under **VST Configuration**, click **Plug-in Properties** to open the **VST Plug-In Properties** dialog box.
5. Select the desired options, then click **OK** to close the **VST Plug-In Properties** dialog box.

Note: For any of the VST properties to take effect, the plug-in must be re-instantiated. The simplest way to do that is to delete the plug-in from the FX Rack or Synth Rack, then press CTRL+Z to undo.

To enable VST MIDI input and output ports

Some VST audio effects and instruments can generate MIDI events. These plug-ins expose MIDI input and output ports. When inserting such a VST plug-in, no MIDI ports are exposed by default, and no Synth Rack entry appears in the Browser.

If you wish to utilize MIDI input or output for a supported VST plug-in, you must explicitly enable the ports in Sonar. Sonar lets you enable MIDI input and output ports for any MIDI capable VST plug-in.

1. Double-click the VST plug-in in an FX Rack to open the plug-in's property page.
2. Click the **VST Preset Options** drop-down menu and select one of the following options:
 - ▶ **Enable MIDI Input.** When enabled, the VST plug-in shows up as an available MIDI output destination in the project.
 - ▶ **Enable MIDI Output.** When enabled, the VST plug-in shows up in the Browser's Synth Rack, and the corresponding ports are exposed to Sonar.

Note: If you enable a MIDI output port, a corresponding MIDI input port is also enabled. However, you can enable a MIDI input independent of the output.



The **Enable MIDI Input** and **Enable MIDI Output** menu commands are unavailable if the VST plug-in doesn't support MIDI input or output.

For more information about adjusting VST plug-in settings, see the Cakewalk Plug-in Manager online Help.

See:

["Assigning Inputs & Outputs"](#) on page 228

["Using the Synth Rack"](#) on page 660

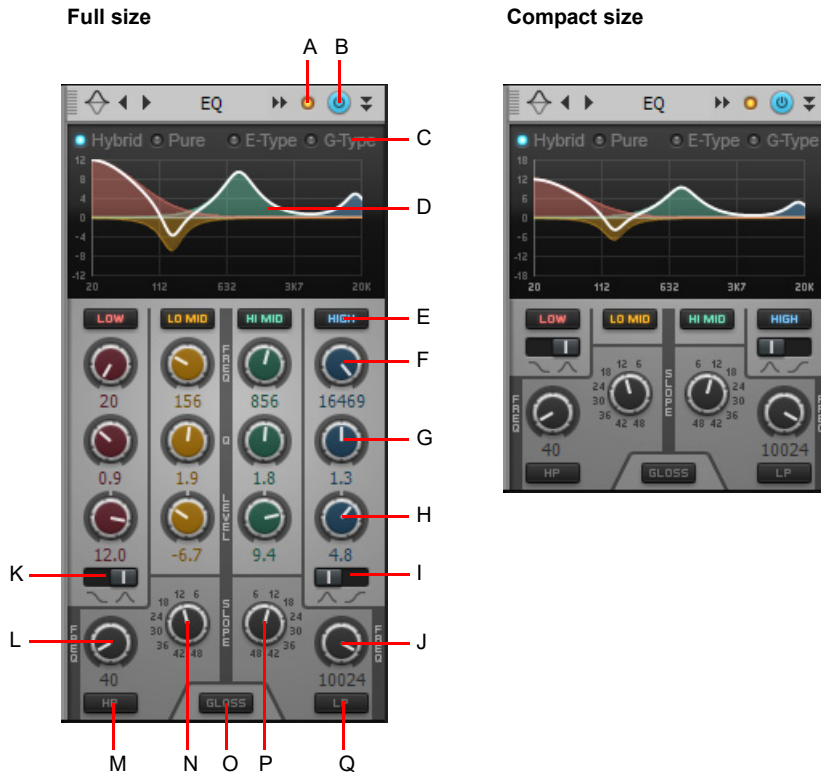
Using the per-track EQ

Sonar has a multiband EQ patched into each audio track by default. You can adjust these EQ's in the Console view and the Track Inspector. You can show or hide the EQ plot, and open the EQ interface to access all EQ controls.

The EQ lives in the ProChannel (for details, see “ProChannel” on page 1023).

The ProChannel module lets you adjust the per-track equalization curve.

Figure 425. QuadCurve Equalizer module.




A. Clipping LED **B.** QuadCurve Equalizer enable/disable **C.** Style (Hybrid, Pure, E-Type or G-Type) **D.** Graph **E.** Band enable/disable (Low, Low-Mid, Mid-High, High) **F.** Frequency **G.** Q **H.** Level **I.** High band filter type **J.** Low Pass filter frequency **K.** Low band filter slope **L.** High Pass filter frequency **M.** High Pass filter enable/disable **N.** High Pass filter slope (Q) **O.** Gloss enable/disable **P.** Low Pass filter slope (Q) **Q.** Low Pass filter enable/disable

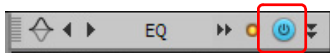
Here's how to use it:

To show or hide the EQ in all audio tracks

- ▶ In the Console view, click the Modules menu and choose **ProChannel**.
- ▶ In the Track Inspector, click the **Display** button and choose **ProChannel**.

To enable or disable the EQ in a track or bus

- ▶ In the ProChannel, click the EQ module's enable/disable button .



To configure the EQ

- ▶ To show/hide the ProChannel QuadCurve EQ in the Inspector, click the **ProCh** button at the top of the Inspector, or press CTRL+I. For information about using the QuadCurve EQ, see “QuadCurve Equalizer module” on page 1041.

To change the plot resolution

- ▶ Right-click the EQ plot and choose the desired plot resolution on the pop-up menu.

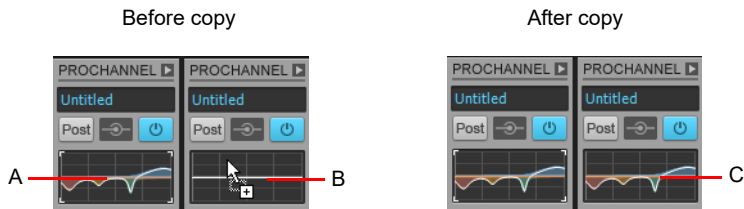
To copy EQ settings

Sonar lets you easily copy EQ settings from one track/bus (source) to another track/bus (target) when using the integrated per-channel EQ in the Console View or Track Inspector.

To do so, hold down the CTRL, click the source EQ plot and drag to the target EQ plot, then release the mouse button and CTRL key.

The EQ settings are copied from the source track/bus to the target track/bus. The target EQ will automatically be enabled if it was not already enabled.

This command is undoable, so you can quickly and easily revert to a track/bus' previous EQ settings.



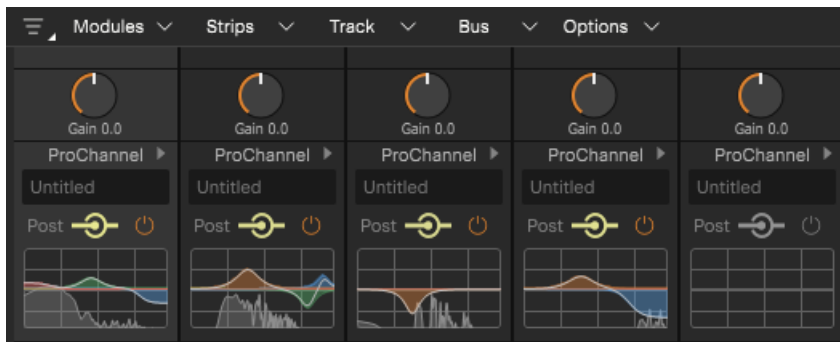
A. Hold down the CTRL key and left-click in the source EQ plot B. While still holding down the CTRL key and left mouse button, drag the mouse cursor to the target EQ plot and release the mouse button C. The source EQ plot is copied to the target EQ plot

To show/hide the per track spectrum analyzer

The EQ plot in the Console view, Inspector, and ProChannel shows a real-time spectrum analyzer per track by default.


To enable/disable the per-track/bus spectrum analyzer in the Console view, click the Console view **Options** menu and select **EQ and Plot > Show Spectrum Analyzer**.

To enable/disable the spectrum analyzer in the Inspector, click the Inspector **Display** menu and select **Module Options > EQ and Plot > Show Spectrum Analyzer**.



Applying audio effects

You can destructively apply audio effects for one or more tracks. When you are pleased with the audio effects you have patched into a track, you can apply the effects to the track. Applying effects to a track saves resources, allowing you to include additional tracks and/or effects

 **Note:** *When applied effects are undone, they are not re-patched in the FX Rack(s).*

To apply multiple audio effects offline

1. Add one or more audio effects to one or more tracks in either the Track view, Track Inspector or the Console view.
2. In the Track view, select the tracks or clips you want to be affected.
3. Select **Process > Apply Effect > Audio Effects**.
The **Apply Audio Effects** dialog box appears.
4. If desired, select the option to delete the effects after applying them.
5. Click **OK**.

If you do not delete the effects after applying them, they remain active.

CPU usage of audio effects

The number of real-time audio effects that your computer can handle depends on the number of audio tracks in your project, the number and type of effects you want to use, and the type and speed of your CPU. Certain effects are more CPU-intensive than others, and enabling certain settings (such as using equalization within the Stereo Reverb) increases CPU usage for those effects.

Applying MIDI effects

You can destructively apply the MIDI effects in a track's patch point. This makes it easy for you to experiment with MIDI effects before you commit to them on a more permanent basis.

To apply MIDI effects destructively

1. In the Track view, select the tracks or clips to be affected.
2. Select **Process > Apply Effect > MIDI Effects**.
3. If desired, select the option to delete the effects after applying them.
4. Click **OK**.

If you don't delete effects after applying them, they continue to be active during playback, even though they have already been applied.

Using control groups

Sonar lets you link faders, knobs, or buttons in the Track view, Track Inspector and Console view into **groups**. Groups are collections of controls whose movements are linked together. For example:

- ▶ Two **Volume** faders or controls can be grouped so that when you increase or decrease the volume of one track, the volume of the other track changes in exactly the same way.
- ▶ Four **Mute** buttons can be grouped so that when you click on the **Mute** button to mute track 1, tracks 1 and 2 are muted and tracks 3 and 4 are un-muted.

The Console view and Track view identify controls, knobs and faders that are grouped using a colored group indicator that is displayed on the controls in each group. The controls in group A are displayed with a red indicator, the controls in group B with a green indicator, and so on. Controls, faders and knobs can be grouped together.

When you group buttons together, the way they work is based on their position when you create the group:

- ▶ Buttons that are in the same position when grouped will turn on and off together at all times.
- ▶ Buttons that are in opposite positions when grouped will always remain in opposite positions.

When you group buttons with knobs or faders, the button turns on/off when the knob or fader reaches its halfway point.

You have several additional options. There are three general types of groups: absolute, relative, and custom. Here's how they work.

Absolute

The range of motion in all controls in the group is identical. When you move one control in the group, all other controls in the group move the same amount in the same direction. The controls do not necessarily need to start at the same level.

Relative

The range of motion for controls in the group is not the same. All controls in the group have the same value at one point—the lowest level for send, return, and volume levels, and zero for pan controls.


Custom

Sometimes you want to define a more complex relationship between the controls in a group. For example:

- ▶ You want two controls to operate in reverse—when one fader drops, the other increases (cross fade).
- ▶ You want two volume faders grouped so that they are locked together at maximum level, but drop at different rates.
- ▶ You want two faders to be locked together with the same range of motion, but a third fader grouped with them to have a different range of motion.

Custom groups let you set the range of motion for each control in the group by entering a starting and ending value. As any one control in the group is moved from its starting position to its ending position, the other controls in the group exercise their full range of motion.


When you have defined a custom group, you can adjust the starting and ending position of each control using the **Group Settings** dialog box or using pop-up menus on the controls in the group.

 **Note:** *By default, the relative gain between grouped controls that affect gain is preserved. If you prefer the relative position of the controls to be preserved regardless of the relative gain, there is a check box in the **Group Properties** dialog box that will toggle between these two behaviors.*

To add a control to a group

1. Right-click on the control.
2. Choose a group from the **Group** submenu.

Sonar adds the control to the group. Controls, knobs and faders are highlighted with the group's color indicator.

 **Tip:** *You can quickly group identical controls in multiple tracks. To do so, select the desired tracks, then assign a control to a group. Sonar automatically assigns the same control in all other selected tracks to the same group.*

To remove a control from its group

1. Right-click on the control.
2. Choose **Remove From Group** from the menu.

Sonar removes the control from the group and displays the control with the neutral color indicator.

To remove all controls from a group

- ▶ Right-click a control in the group, and choose **Clear Group** from the pop-up menu.

To override a control's grouping

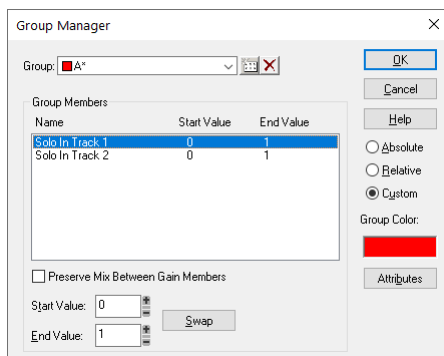
- ▶ Hold down the CTRL key while moving the control.

The control remains part of the group and functions as such once the CTRL key is lifted.

To set the group type to Relative or Absolute

1. Right-click on any control in the group and choose **Group Manager** to display the **Group Manager** dialog box.

Figure 426. The **Group Manager** dialog box.



2. Choose **Absolute** or **Relative** as the group type and click **OK**.

Sonar uses the type to determine the range of motion for the group's controls.

To create a custom group

1. Right-click on any control in the group and choose **Group Manager** to display the **Group Manager** dialog box.
2. Choose **Custom** as the group type. The starting and ending values for each control are displayed.
3. To change the starting or ending value for a control, click on the control in the list and enter new values in the **Start** and **End** box.
4. To swap the starting and ending value, click the **Swap** button.
5. Click **Close** when you are done.

Sonar uses the type to determine the range of motion for the group's controls.

To adjust the Start Value of a control

1. Set the control to the desired starting value.
2. Right-click on the control.
3. Choose **Value > Set Start = Current**.

Sonar sets the start value of the control.

The **Set Start = Current** and **Set End = Current** commands set the range of motion that a grouped control moves through as the other members of the group move through their starting and ending values. You don't have to designate a group as a custom group to create a custom group—just group some controls and set their starting and ending values.

To adjust the End Value of a control

1. Set the control to the desired ending value.
2. Right click on the control.
3. Choose **Value > Set End = Current**.

Sonar sets the end value of the control.

The **Set Start = Current** and **Set End = Current** commands set the range of motion that a grouped control moves through as the other members of the group move through their starting and ending values. You don't have to designate a group as a custom group to create a custom group—just group some controls and set their starting and ending values.

See also:

[“Quick Groups”](#) on page 990

Quick Groups

Quick Groups allow you to effortlessly adjust identical controls across multiple tracks or buses. A Quick Group can either affect all tracks, or only *selected* tracks of the same type. You hold down the CTRL key to momentarily create a Quick Group.

The following rules apply when using Quick Groups:

- ▶ Quick Groups only affect tracks of the same type (Audio or MIDI).
- ▶ For instrument tracks, the relevant controls is treated as belonging to an Audio or MIDI track.
- ▶ Quick Groups do not work between tracks and buses.
- ▶ Quick Groups apply a relative adjustment to each control.
- ▶ If you adjust a control in a selected track, only *selected* tracks of the same type are affected.
- ▶ If you adjust a control in a non-selected track, *all* tracks are affected.

To use a Quick Group

Do *one* of the following:

- ▶ **To adjust the same control in all tracks.** Hold down the CTRL key and adjust a control in a track that is *not* selected. Sonar automatically adjusts the same control in all other tracks.
- ▶ **To adjust the same control in selected tracks.** Select the tracks you want to adjust, then hold down the CTRL key and adjust a control in any *selected* track. Sonar automatically adjusts the same control in all other selected tracks of the same type.

When you adjust controls in a Quick Group, each affected control displays a temporary group color.

The following controls can be adjusted via a Quick Group:

- ▶ Mute
- ▶ Solo
- ▶ Arm for Recording
- ▶ Input Monitor/Echo
- ▶ Automation Read
- ▶ Automation Write
- ▶ Freeze
- ▶ Archive
- ▶ Input
- ▶ Output
- ▶ Trim/Vel+
- ▶ Pan
- ▶ Phase Invert
- ▶ Mono/Stereo Interleave

- ▶ Volume
- ▶ FX insert
- ▶ Send insert
- ▶ Send controls
- ▶ Send destination
- ▶ Clear peak meter
- ▶ Input pan
- ▶ Channel
- ▶ Bank
- ▶ Patch
- ▶ Expand/collapse Take lanes
- ▶ Expand/collapse Automation lanes
- ▶ Meter scale
- ▶ Track color
- ▶ Track effect bins:
 - ▶ Bypass
 - ▶ Delete Effect (hold down CTRL+SHIFT to also remove an effect from any FX Chains within the selected tracks)
 - ▶ Individual effect bypass
- ▶ ProChannel:
 - ▶ Expand/collapse
 - ▶ Pre/Post
 - ▶ Bypass
 - ▶ Insert module
 - ▶ Remove module
 - ▶ Replace module
 - ▶ Collapse all modules in a track

See:

[“Using control groups”](#) on page 988

Using remote control

This section explains how to assign knobs or sliders on a MIDI controller to control specific parameters on specific tracks. If you have a control surface with groups of faders such as a Tascam US-428 or CM Labs MotorMix, see “External devices” on page 1341.

Sonar’s Remote Control function lets you use a MIDI device to remotely control knobs, buttons, and sliders in the Track and Console views. For example, you can:

- ▶ Use a key on your keyboard to temporarily mute a track
- ▶ Work the send level in a bus with your pitch bend wheel
- ▶ Set the main volume levels with NRPN messages
- ▶ Prevent Sonar from sending any controller messages to your MIDI device.
- ▶ Record automation from an external controller

If you set up remote control for a grouped control, the remote control works all controls in the group.

The type of MIDI message used to work a control is selected in the **Remote Control** dialog box. The options are as follows:

| Message option | Message effect on buttons | Message effect on sliders and knobs |
|----------------|---|---|
| None | No remote control | No remote control |
| Note On | The button state is toggled | The slider/knob is alternately maximized and minimized |
| Note On/Off | The button state is toggled when Note On is received, and toggled again when Note Off is received | The slider/knob is maximized when Note On is received, and minimized when Note Off is received |
| Controller | n/a | The slider/knob value is set to the controller value |
| Wheel | n/a | The slider/knob value is set to the wheel value, with the values mapped from their original range of –8,192 to 8,191 to a range of 0 to 127 |
| RPN | n/a | The slider/knob value is set to the RPN value, with the values mapped from their original range of 0 to 16,383 to a range of 0 to 127 |
| NRPN | n/a | The slider/knob value is set to the NRPN value, with the values mapped from their original range of 0 to 16,383 to a range of 0 to 127 |

To set up remote control for a knob, button, or fader

1. Right-click on the control and choose **Remote Control** from the pop-up menu.
2. Choose the remote control type, as described in the table above.
3. Set the note or controller number if applicable.
4. Set the **MIDI Channel** field to the channel that your controller sends out.
5. Click **OK**.

You can now work the control from your MIDI device. If you click the **Automation Write** button on the track strip of the track you are recording on, you can record your external controller’s knob or fader movements.

To disable remote control

- ▶ Right-click on the control and choose **Disable Remote Control** from the pop-up menu.

To prevent Sonar from sending controller data to your MIDI device

- ▶ Right-click each knob or fader in Sonar that is sending unwanted controller data to your MIDI device and choose **Disable Control** from the pop-up menu.

See:

[“Using the Learn option”](#) on page 993

Using the Learn option

The **Learn** option in the **Remote Control** dialog box allows you to bind a parameter in Sonar to a knob or fader on your controller.

To Bind a Control Using the Learn Option

1. Right-click on the parameter you want to arm in either the Track view or Console view and select **Remote Control** from the pop-up menu.
2. Move a knob or fader on your controller.
3. Click the **Learn** button in the **Remote Control** dialog box and click **OK**.

The control in Sonar is now bound to the knob or fader on your controller.

Bouncing tracks

The Track view **Tracks > Bounce to Track(s)** command lets you combine one or more audio tracks into a submix. A submix can be a mono track, a stereo track or several mono tracks that contain the mixture of the original tracks, preserving the volume, pan, and effects for each track. If you're bouncing tracks that are routed to a surround bus, you can bounce them to as many mono tracks as you have surround channels, by choosing the **Split Mono** option in the **Channel Format** field of the **Bounce to Tracks** dialog box, and also choosing a surround bus in the **Source Category** field. After their creation, the submix tracks are just like any other tracks—you can edit them, add effects, copy them to another project, etc. The original, unmixed audio tracks are not deleted, so you can archive them and recover them later, or continue using them as before.

Note: You control the bit depth of all rendering operations (bouncing, freezing, applying effects) in **Edit > Preferences > File - Audio Data**, in the **Render Bit Depth** field. The default value of **32** is the best for most situations. See [“Bit depths for rendering audio”](#) on page 1316 for more information.

The Track view **Tracks > Bounce to Track(s)** command operates completely offline, meaning you can mix down tracks that may be too complex for your machine to actually play in real time.

Here are some reasons to use **Bounce to Track(s)**:

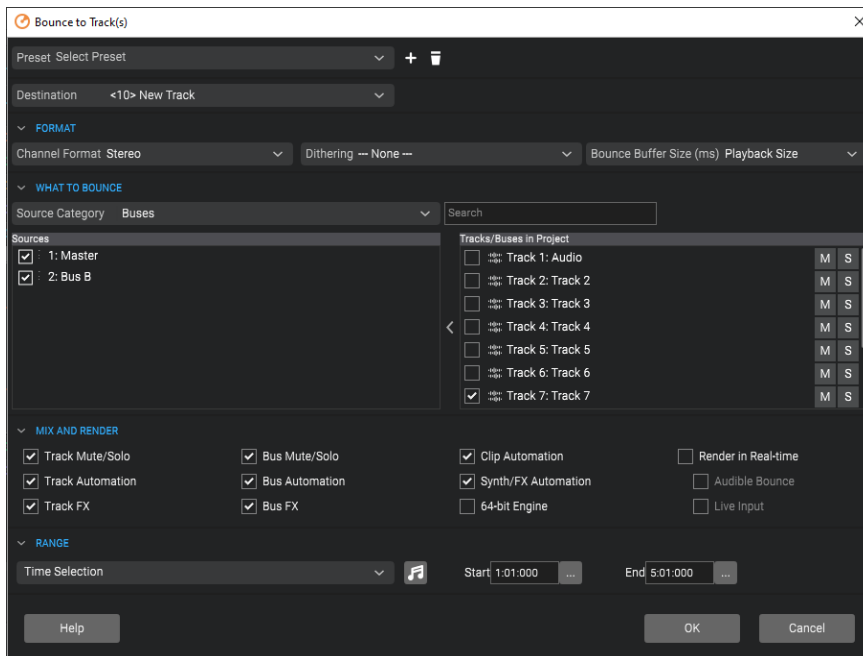
- ▶ Your mix is so complex that real-time playback is impossible. **Bounce to Track(s)** produces the correct mix, and store the result in a new track or tracks.
- ▶ You require more CPU time for your real-time effects. With **Bounce to Track(s)**, you can premix some of your tracks with real-time effects applied, saving CPU time during playback.

If you mix down to tracks that already have data, the new events are placed in the track, but do not overwrite existing material.

To mix down (bounce) audio tracks


1. Set all volume, pan, effects, and automation settings just as you want them.
2. Select the tracks or clips you want to mix down.
3. If you are using effects on the tracks and want to mix the effects down at this time, select the whole length of the longest track or clip plus an extra measure for the reverb or effects “tail.”
4. Click the Track view **Tracks** menu and choose **Bounce to Track(s)** to open the **Bounce to Track(s)** dialog box.


Figure 427. The **Bounce to Track(s)** dialog box.



5. Select the first destination track for the mixdown.
6. If you've saved a preset configuration for the **Bounce to Tracks(s)** dialog box, select it now in the Preset window.

7. In the **Source Category** field, select the source you want to use for your bounced track(s) from the following options:
 - ▶ **Tracks.** Choosing this option creates new separate tracks for each track you highlight in the **Sources** field. Each track you highlight will produce a new mono track, stereo track, or two new mono tracks (the **Split Mono** option), depending on what you choose in the **Channel Format** field.
 - ▶ **Buses.** Choosing this option creates new separate tracks for each bus you highlight in the **Sources** field. Each bus you highlight will produce a new mono track, stereo track, or two to eight new mono tracks (the **Split Mono** option), depending on whether the bus is a stereo or surround bus, and depending on what you choose in the **Channel Format** field.
 - ▶ **Hardware Outputs.** Choosing this option creates new separate tracks for each hardware output you highlight in the **Sources** field. Each hardware output you highlight will produce a new mono track, stereo track, or two to eight new mono tracks (the **Split Mono** option), depending on whether the output is a stereo output or the Surround Main, and depending on what you choose in the **Channel Format** field.
 - ▶ **Entire Mix.** Choosing this option bounces your entire mix down to a new mono track, stereo track, or two to eight new mono tracks (the **Split Mono** option), depending on whether the output is a stereo output or the Surround Main, and depending on what you choose in the **Channel Format** field.
8. Select a channel format: the kind of track(s) you want to create with your bounce.
9. Select source buses or tracks.
10. Select the kind of dithering you want for your bounce, or select None.
 - ▶ In the **Mix and Render** section, choose the elements you want to include in the mixdown. If you want to exclude muted tracks and/or include only soloed tracks, make sure **Track Mute/Solo** is checked. Disable **Render in Real-time**, otherwise the bounce process will take as long as it takes to play your selected track data in real time. Usually, you also want to check **64-bit Mix Engine**. This option lets you turn on the 64-bit mix engine temporarily while you bounce your tracks. This produces a higher-quality bounce without taxing your CPU during the rest of your session.

 **Note 1:** *If you have patched a synth into a track or bus, make sure you check **Track FX** to include synths that are patched into tracks, and check **Bus FX** to include synths that are patched into buses.*

 **Note 2:** *If you don't check **Track Automation**, any initial volume and pan settings in an exported track are ignored and the track's audio data will be exported at the level that exists in the track, with pan set to center. If you don't check **Clip Automation**, any trim settings are ignored during export.*

11. If you want to save your settings as a preset, type a name for them in the **Preset** box, then press ENTER.
12. Click **OK**.

Sonar mixes the audio data and a new track or tracks appear in your project.

See:

["Real-time bounce"](#) on page 996

["Bounce to Track\(s\) dialog"](#) on page 1561


See also:

["Bouncing to clips"](#) on page 872

Real-time bounce

When Render in Real-Time is disabled

When **Render in Real-time** is disabled, the bounce operation is performed by streaming audio as fast as possible through all mixers and buses in the project. During a fast bounce operation, all hardware outputs are temporarily disabled and the bounce is performed silently.

 **Note:** *There is no sonic degradation by performing a non real-time bounce since it uses the same operation that is performed during normal playback.*

There are a few limitations with performing a fast bounce operation:

- ▶ You cannot perform a fast bounce if the audio contains any External Insert plug-ins. Since the External Insert plug-in is typically used to receive audio from external hardware, Sonar's audio output must be sent to the external hardware in real-time. Sonar will display an error message if you attempt to bounce audio that is routed to the External Insert plug-in.
- ▶ Certain software instruments, such as samplers, cannot process audio faster than real-time and will produce glitches when operated in fast bounce mode.
- ▶ Some hardware-based DSP effects have trouble with fast bounce.

When Render in Real-time is enabled

When **Render in Real-time** is enabled, the bounce is performed in real-time by actually playing back the project audibly in similar fashion to standard playback. In real-time bounce mode, all audio hardware inputs and outputs are active in order to allow I/O to external hardware inserts.

If you manually stop playback during the bounce operation, Sonar will prompt you if you want to keep or cancel the bounce.


Audible bounce

When **Render in Real-time** is enabled, the real-time bounce operation can be performed either silently or audibly.

The following dialogs have a new **Audible Bounce** option:

- ▶ “**Bounce to Track(s) dialog**” on page 1561
- ▶ “**Export Audio dialog**” on page 1578
- ▶ Export Video mix options
- ▶ “**Apply Audio Effects dialog**” on page 1555
- ▶ “**Freeze Options dialog**” on page 1595

When **Audible Bounce** is unchecked, no audio output will be heard during the bounce process. When **Render in Real-time** and **Audible Bounce** are both enabled, you can hear the output of the mixdown.

 **Caution:** *Depending on the gainstages used in the project and the mixdown options selected—such as bouncing with **Source Category** assigned to **Tracks**, or with mute/solo or automation disabled under **Mix and Render**,—the output may be louder or softer than during normal playback. Please be sure to turn down the master output level before using real-time audible bounce under these scenarios to avoid the possibility of speaker damage.*

To allow live input during bounce

1. Click the Track view **Tracks** menu and choose **Bounce to Track(s)** to open the **Bounce to Track(s)** dialog box.
2. Under **Mix and Render**, select **Render in Real-time** and select the **Live Input** check box.


Improve real-time bounce performance

When performing a real-time bounce operation, you can use the **Pause** button as a toggle to temporarily reduce the frequency of GUI updates. This maximizes CPU resources for the audio engine and can be useful while playing projects that consume a lot of CPU, to help avoid dropouts.

For more information, see [“The Now time is not smooth during playback or scrolls out of view”](#) on page 1399.

Bouncing/freezing with sidechain plug-ins

Sidechain inputs are not automatically included when you bounce a selection. If you want to bounce the output of a single track that contains a sidechain plug-in, the easiest solution is to also select *all* tracks that contribute to the plug-in’s sidechain input, and do a bounce with **Render in Real-time** enabled and the **Source Category** set to **Tracks**.

 **Note:** *Freezing a track with sidechain inputs will not include the sidechain input. If you need to free up CPU on a track that includes a sidechain, use the bounce command with all sidechain sources explicitly selected in the mix.*

See:

[“Sidechaining”](#) on page 960

[“External Insert plug-in”](#) on page 966

[“Bouncing tracks”](#) on page 994

[“Bouncing to clips”](#) on page 872

[“Bounce to Track\(s\) dialog”](#) on page 1561

Mix Recall

Mix Recall allows you to save and recall multiple mixes for the same project, without having to save multiple copies of the project file. A mix can be saved as a *Mix Scene* within the project, and each project can store multiple Mix Scenes. A Mix Scene contains all track, bus, hardware output, ProChannel and plug-in static and automation mix settings.

With Mix Recall, you can:

- ▶ Freely experiment with different mix ideas without affecting previous mixes. Be confident that you can return to an earlier mix at any time.
- ▶ Easily compare different mixes. There is even a command to toggle between the two most recently-used Mix Scenes. For details, see [“To recall the previous Mix Scene”](#) on page 1002.
- ▶ Create alternative mixes for specific purposes, such as album version, radio edit, a capella, instrumental, temporary headphone mix while recording, etc. Audio and MIDI data in the project is unaffected by Mix Scenes, so edits to audio and MIDI data are preserved across all Mix Scenes.
- ▶ Restore a project to a prior mix or a subset of tracks/buses, leaving other tracks unaffected. For details, see [“To only recall selected tracks or buses”](#) on page 1005
- ▶ Quickly reset the entire project or a subset of tracks/buses to a default flat mix. For details, see [“To reset all mix parameters to their default settings”](#) on page 1005.
- ▶ Export all mixes in a single operation. For details, see [“To export multiple mixes”](#) on page 1006.

Figure 428. Use Mix Scenes to store multiple alternative mixes in a project.



Mix Scenes are managed from the Control Bar’s Mix Recall module (for details, see [“Mix Recall module”](#) on page 609). To show/hide the Mix Recall module, right-click the Control Bar and select **Modules > Mix Recall**.

Figure 429. The Mix Recall module.



A. Save Scene B. Save As New Scene C. Recall Previous Scene D. Mix Recall menu

The following settings are stored in a Mix Scene:

▶ General track/bus controls:

- ▶ Gain
- ▶ Pan
- ▶ Manual mute
- ▶ Automated mute
- ▶ Solo
- ▶ Volume trim
- ▶ Input gain
- ▶ Input pan
- ▶ Send gain
- ▶ Send pan
- ▶ Send enable

Note: When loading a Mix Scene, any track/bus Sends that are not saved in the Mix Scene will be automatically disabled.

- ▶ Send pre/post
- ▶ Automation read
- ▶ ProChannel
- ▶ Track/bus automation
- ▶ Track/bus effects and automation
- ▶ Synth settings for all synths that are referenced by tracks
- ▶ Hardware Output controls:
 - ▶ Hardware output left gain
 - ▶ Hardware output right gain
 - ▶ Hardware output left mute
 - ▶ Hardware output right mute
- ▶ Surround controls:
 - ▶ Angle
 - ▶ Send angle
 - ▶ Focus
 - ▶ Send focus
 - ▶ LFE send
 - ▶ Send LFE send
 - ▶ Width
 - ▶ Send width

- ▶ FR balance
- ▶ Send FR balance
- ▶ Speaker mute
- ▶ Send speaker mute
- ▶ MIDI controls:
 - ▶ MIDI CC parameters
 - ▶ Velocity
 - ▶ Pitch Wheel
 - ▶ RPNs
 - ▶ Channel aftertouch
- ▶ Arpeggiator controls

See:

“Using Mix Scenes” on page 1000

“Mix Recall module” on page 609

“Mixing” on page 911

Using Mix Scenes

Mix Scenes are managed from the Control Bar’s Mix Recall module.

To show/hide the Mix Recall module, right-click the Control Bar and select **Modules > Mix Recall**.




Figure 430. *The Mix Recall module.*




A. Save Scene **B.** Save As New Scene **C.** Recall Previous Scene **D.** Mix Recall menu

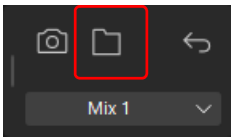
The Mix Recall module contains the following controls:

- ▶ **Mix Recall menu.** The **Mix Recall** menu lets you create, load, save, rename and delete Mix Scenes. The name of the current Mix Scene is shown in the menu. The menu contains the following commands:
 - ▶ **List of Mix Scenes.** List of saved Mix Scenes. Select a Mix Scene to load its mix. If the project contains more than 10 Mix Scenes, the list is shown in a **Recall Scene** submenu.
 - ▶ **Recall Previous Scene.** Load the previous Mix Scene. This allows you to quickly compare two different mixes by toggling between the two most recent Mix Scenes. The name of the previous Mix Scene is shown in parenthesis.
 - ▶ **Reset Mix.** Reset all mix parameters to their default values and clear any automation envelopes. This command only applies to the settings that are selected in the **Mix Recall Settings** dialog box (see “To configure Mix Recall settings” on page 1004 and “Mix Recall Settings dialog” on page 1729).
 - ▶ **Save Scene.** Save the current mix to the selected Mix Scene. If no Mix Scene is selected, a new Mix Scene (and `.cwm` file) is created.
 - ▶ **Save As New Scene.** Save the current mix to a new Mix Scene.
 - ▶ **Rename Scene.** Rename the selected Mix Scene. Note: this command only creates a friendly name for the current project; it does not rename the actual `.cwm` (Cakewalk Mix Scene) file that is stored on your computer’s hard disk since the Mix Scene might also be used by other projects.
 - ▶ **Delete Scene.** Delete the selected Mix Scene. Note: this command only removes the project’s reference to the Mix Scene, it does not delete the underlying `.cwm` file from your computer’s hard disk since the Mix Scene might still be used by other projects.

- ▶ **Delete All Scenes.** Delete all listed Mix Scenes for the project. Note: this command only removes the project's reference to the Mix Scenes, it does not delete the underlying `.cwm` files from your computer's hard disk since the Mix Scenes might also be used by other projects.
- ▶ **Mix Recall Settings.** Open the **Mix Recall Settings** dialog box, which lets you specify the type of data that is applied when you load a Mix Scene or use the **Recall Previous Scene** and **Reset Mix** commands. You can choose to restore all the mix data (default) or just a subset of the data. You can also specify if the operation should apply to all tracks and buses, or only to selected tracks or buses. For details, see ["To configure Mix Recall settings"](#) on page 1004.
- ▶ **Save Scene** . Save the current mix to the selected Mix Scene. If no Mix Scene is selected, a new Mix Scene (and `.cwm` file) is created.
- ▶ **Save As New Scene** . Save the current mix to a new Mix Scene.
- ▶ **Recall Previous Scene** . Load the previous Mix Scene. This allows you to quickly compare two different mixes. Right click the **Recall Previous Scene** button to open the **Mix Recall Settings** dialog box.

To create a new Mix Scene

1. To create a new Mix Scene based on the project's current mix state, do *one* of the following:
 - ▶ In the Control Bar's Mix Recall module, click the **Save As New Scene** button .
 - ▶ In the Control Bar's Mix Recall module, click the Mix Recall drop-down menu, then click **Save As New Scene**.
2. Type a descriptive name for the Mix Scene, or accept the default name.



Note: A saved project file stores references to all Mix Scenes used by that project, as shown in the Control Bar's Mix Recall module. The physical Mix Scene files are stored externally in the `\MixScenes` folder, alongside the project audio folder. The file naming convention is `<project name>.Mix n.cwm`. Because Mix Scenes that are used by a project are always listed in the Control Bar's Mix Recall module, you do not need to manually manage any external files.

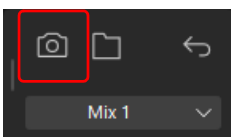
Bundle files (.cwb files) additionally embed all the physical Mix Scene files (.cwm) within the bundle. This allows you to easily load a bundle file along with its embedded Mix Scenes on a different computer.

To save a Mix Scene

To save the project's current mix state to the current Mix Scene, do *one* of the following:

- ▶ In the Control Bar's Mix Recall module, click the **Save Scene** button .
- ▶ In the Control Bar's Mix Recall module, click the Mix Recall drop-down menu, then click **Save Scene**.

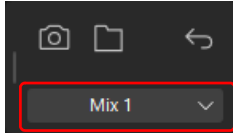
Tip: You can auto-save the current Mix Scene when you load another Mix Scene. To do so, enable the **Auto-save when switching scenes** option in the **Mix Recall Settings** dialog box. For details, see ["To configure Mix Recall settings"](#) on page 1004.



To recall a Mix Scene

Warning: Recalling a Mix Scene clears the Undo History (see “Undo, redo, and the undo history” on page 471), and is not undoable.

In the Control Bar’s Mix Recall module, click the Mix Recall drop-down menu, then select the desired Mix Scene.




Note 1: When loading a Mix Scene, the imported settings are determined by the settings in the **Mix Recall Settings** dialog box. For details, see “To configure Mix Recall settings” on page 1004.

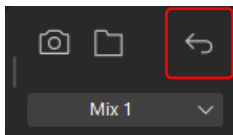
Note 2: Mix Recall uses internal track IDs to map mix parameters. Mix Scenes only apply to “same” tracks and buses in the project. That is, to tracks and buses that existed when you last saved the Mix Scene.

If you delete tracks or create new tracks, then load an old Mix Scene, the Mix Scene will not automatically map the affected tracks. Any new tracks or buses are ignored. In this case you must resave the Mix Scene or create a new Mix Scene in order to include the new tracks/buses.

To recall the previous Mix Scene

Do one of the following:

- ▶ In the Control Bar’s Mix Recall module, click the **Recall Previous Scene** button .
- ▶ In the Control Bar’s Mix Recall module, click the Mix Recall drop-down menu, then click **Recall Previous Scene**.




Note 1: When loading a Mix Scene, the imported settings are determined by the settings in the **Mix Recall Settings** dialog box. For details, see “To configure Mix Recall settings” on page 1004.

Note 2: If you switch Mix Scenes during playback, a small glitch may occur if the Mix Scenes use plug-ins. This is normal and happens because the plug-ins have to be loaded/unloaded. To make Mix Recall process faster, you can turn off FX recall in the **Mix Recall Settings** dialog box. For details, see “To configure Mix Recall settings” on page 1004.

To combine/merge mixes from multiple Mix Scenes

You might have multiple Mix Scenes and you want to combine the best parts from each Mix Scene. For example, you might want to use the drum mix from one Mix Scene, and the vocal mix from a different Mix Scene. Mix Recall makes this very easy.

1. Do *one* of the following:
 - ▶ In the Control Bar's Mix Recall module, click the Mix Recall drop-down menu, then click **Mix Recall Settings**.
 - ▶ In the Control Bar's Mix Recall module, right click the **Recall Previous Scene** button .
2. In the **Mix Recall Settings** dialog box, click the **Advanced** button to show advanced settings, then select the following options:
 - ▶ **Apply to: Track/bus selection**
 - ▶ **Track controls**
 - ▶ **Track automation**
 - ▶ **Track FX**


 **Note:** *Also select any other mix settings you want to recall.*

3. Click **OK** to close the **Mix Recall Settings** dialog box.
4. Select the track(s) that contain the mix you want to replace by a specific Mix Scene. For example, select all the drum tracks.
5. In the Control Bar's Mix Recall module, click the Mix Recall drop-down menu, then select the desired Mix Scene. For example, the Mix Scene that contains the desired drum mix.
6. Select the next track(s) that you want to import a Mix Scene to. For example, select all the vocal tracks.
7. In the Control Bar's Mix Recall module, click the Mix Recall drop-down menu, then select the desired Mix Scene. For example, the Mix Scene that contains the desired vocal mix.
8. Repeat steps 6-7 for any tracks you want to update.

You have now combined mixes from different Mix Scenes, while all unselected tracks remain unchanged.

To rename a Mix Scene


1. Load the Mix Scene you want to rename.
2. In the Control Bar's Mix Recall module, click the Mix Recall drop-down menu, then click **Rename Scene**.
3. Type a descriptive name for the Mix Scene.

 **Note:** *Mix Scenes are saved in the \MixScenes folder, alongside the project audio folder. Renaming a Mix Scene only changes the friendly name for the current project, it does not rename the actual .CWM file that is stored on your computer's hard disk. This is intentional because other projects might reference the same Mix Scene.*

To configure Mix Recall settings

The **Mix Recall Settings** dialog box lets you specify the type of data that is applied when you load a Mix Scene or use the **Recall Previous Scene** and **Reset Mix** commands.

1. Do *one* of the following:


- ▶ In the Control Bar's Mix Recall module, click the Mix Recall drop-down menu, then click **Mix Recall Settings**.
- ▶ In the Control Bar's Mix Recall module, right-click the **Recall Previous Scene** button .

2. In the **Mix Recall Settings** dialog box, select any of the following options:

- ▶ **Controls.** Recall track and bus parameters, such as volume and pan. This option toggles the individual **Track controls** and **Bus controls** options that are available when you click the **Advanced** button.
- ▶ **Automation.** Recall track and bus automation envelopes. This option toggles the individual **Track automation** and **Bus automation** options that are available when you click the **Advanced** button.
- ▶ **FX.** Recall track and bus effects plug-ins, including ProChannel and synths that are referenced by tracks. This option toggles the individual **Track FX** and **Bus FX** options that are available when you click the **Advanced** button.
- ▶ **Defaults.** Reset the **Mix Recall Settings** dialog box to its default settings.
- ▶ **Ask this every time.** Select this check box if you want to be presented with the **Mix Recall Settings** dialog box every time you load a Mix Scene.

Click the **Advanced** button to show/hide the following options:

- ▶ **Track controls.** Track controls include the following parameters:
 - Gain
 - Pan
 - Manual mute
 - Automated mute
 - Solo
 - Volume trim
 - Input gain
 - Input pan
 - Send gain
 - Send pan
 - Send enable
 - Send pre/post
- ▶ **Track automation.** All automation envelopes that live in tracks, including track parameters and plug-in parameters.

 **Caution:** *If you insert or delete time/measures in a project, you might experience unexpected results if you load an old Mix Scene that contains automation envelopes. The automation envelopes will no longer be aligned properly with the project's timeline. You might need to manually move the affected portion of the envelopes by a corresponding amount.*

- ▶ **Track FX.** All plug-ins that live in tracks, including ProChannel and synths that are referenced by tracks.
- ▶ **Bus controls.** Bus controls include the same settings as tracks, but for buses.
- ▶ **Bus automation.** All automation envelopes that live in buses, including bus parameters and plug-in parameters.
- ▶ **Bus FX.** All plug-ins that live in buses, including ProChannel.
- ▶ **Synth Rack.** Recall soft synth persist data. When selected, all referenced synths in the Mix Scene will be restored to their saved state when a mix scene is loaded. When unselected, if a loaded Mix Scene references a synth in the rack, patches or samples will not be reloaded into memory and the existing synth state will be retained.

- ▶ **Hardware Outputs.** Hardware output settings include the following parameters:
 - Hardware output left gain
 - Hardware output right gain
 - Hardware output left mute
 - Hardware output right mute
- ▶ **Offset values.** Apply any Offset Mode values. For details, see “Envelope mode and Offset mode” on page 1187.
- ▶ **Auto-save when switching scenes.** Before loading a different Mix Scene, automatically save the current mix to the current Mix Scene.
- ▶ **Outputs.** Recall track and bus output routings.
- ▶ **Apply to.** Apply the operation to the entire project, or only to selected tracks or buses.
 - **Entire project.** Apply the operation to the entire project.
 - **Track/bus selection.** Apply the operation only to selected tracks or buses.

To delete a single Mix Scene

In the Control Bar’s Mix Recall module, click the Mix Recall drop-down menu, then click **Delete Scene**.

i **Note:** *Mix Scenes are saved in the \MixScenes folder, alongside the project audio folder. When you delete a Mix Scene via the Mix Recall module, you are only removing the project’s reference to the Mix Scene, but the underlying .cwm file that is stored on your computer’s hard disk is not deleted. This is intentional because other projects might reference the same Mix Scene.*

To delete all Mix Scenes

In the Control Bar’s Mix Recall module, click the Mix Recall drop-down menu, then click **Delete All Scenes**.

i **Note:** *Mix Scenes are saved in the \MixScenes folder, alongside the project audio folder. When you delete a Mix Scene via the Mix Recall module, you are only removing the project’s reference to the Mix Scene, but the underlying .cwm file that is stored on your computer’s hard disk is not deleted. This is intentional because other projects might reference the same Mix Scene.*

To reset all mix parameters to their default settings

In the Control Bar’s Mix Recall module, click the Mix Recall drop-down menu, then click **Reset Mix**.

All mix parameters are reset to their default values, and any automation envelopes are deleted.

i **Note:** *When resetting the mix, the affected parameters are determined by the settings in the **Mix Recall Settings** dialog box. For details, see “To configure Mix Recall settings” on page 1004.*

To only recall selected tracks or buses

If you only want specific tracks or buses to be affected when you load a Mix Scene, do the following:

1. In the Control Bar’s Mix Recall module, click the Mix Recall drop-down menu, then click **Mix Recall Settings**.
2. In the **Mix Recall Settings** dialog box, click the **Advanced** button to show advanced settings, and make sure **Apply to: Track/bus selection** is selected.
3. Select the desired track(s) or bus(es) before you load a Mix Scene.

Only the selected tracks/buses will have their mix settings replaced when you load a Mix Scene.

To export multiple mixes

If your project contains multiple Mix Scenes, you can export all mixes simultaneously.

1. To export the entire project, go to **Edit > Select > All**, or press CTRL+A.
2. Go to **File > Export > Audio** to open the **Export Audio** dialog box.
3. Under **Format**, click **File Type** and select the desired file format.
4. Under **Filename and Location**, enter a filename and select a destination folder.
 - ▶ To use the original Mix Scene names, use the `{mixpreset}` filename tag.
5. Under **What to Export**, click **Source Category** and select **Mix Recall**.
6. In the **Sources** list, select the Mix Scenes you want to export.
7. Click **Export**.

See:

[“Mix Recall”](#) on page 998

[“Mix Recall Settings dialog”](#) on page 1729

[“Mix Recall module”](#) on page 609

[“Control Bar overview”](#) on page 565

[“Mixing”](#) on page 911

Surround Mixing

Sonar fully supports surround mixing. Sonar can create finished surround mixes in all popular surround formats, including Windows Media 9 Pro. You can use a joystick to control surround panning if you want.

Note: *It's always advisable to know the required sampling rate and audio driver bit depth for the target medium that your surround project will be used in. That way you can work in the correct format from the start, without having to convert later. You can set these parameters in **Edit > Preferences > Audio - Driver Settings**.*

To get a complete understanding of Sonar's surround functions, start with the ["Surround basics"](#) on page 1007.

See:

["Surround basics"](#) on page 1007

["Configuring Sonar for surround mixing"](#) on page 1008

["Panning in surround"](#) on page 1013

["Surround metering"](#) on page 1018

["Bass management"](#) on page 1018

["Surround effects"](#) on page 1019

["Importing surround mixes"](#) on page 1022

["Exporting surround mixes"](#) on page 1112

Surround basics

Surround sound is a common name for various techniques for positioning audio in reference to the listener. Whereas regular stereo is limited to left/right positioning, within a relatively narrow field, surround sound opens possibilities of positioning an audio source anywhere around the listener. Surround sound comes in many formats. The differences between the formats are in three areas:

- ▶ **The number of speakers.** This varies from 3.2 all the way to 8.1.
- ▶ **The angles of the speakers.**
- ▶ **The intended final coding format.** This depends on the media the audio will be "stored" on: film, broadcast video or DVD, for example.

The most common format is 5.1, which consists of five full-range channels and a low-frequency effects (LFE) channel (the ".1" in 5.1 is the LFE or sub channel). The five full-range channels are reproduced by left, right, and center speakers positioned in front of the listener (L, R, and C for short), and left and right surround speakers positioned behind the listener (Ls and Rs for short). The LFE channel can be routed to the main speakers or to a subwoofer that can be positioned almost anywhere.

The center channel is typically used to lock dialog box or sounds to a video screen. The LFE channel is generally routed to a subwoofer to enhance low audio frequencies for effects such as explosions or crashes. Audio in this channel is limited to a range of approximately 25 Hz to 120 Hz.

See:

["Configuring Sonar for surround mixing"](#) on page 1008

Configuring Sonar for surround mixing

This section covers setting up Sonar for surround sound.

See:

[“Using surround format templates”](#) on page 1008

[“Choosing a surround format”](#) on page 1010

[“Surround buses”](#) on page 1010

[“Routing in surround”](#) on page 1011

[“Downmixing”](#) on page 1012

Using surround format templates

A Surround Format template specifies the number of speakers and the order in which the speakers are arranged.

There are several different surround formats, including LCRS, 5.1, 6.1, and 7.1, with 5.1 being most common. The number after the decimal point refers to the number of Low Frequency Effect (LFE) speakers. However, there are even different flavors of 5.1. The different flavors specify in which order the speakers are arranged, and the speaker angles. For example:

| Surround Format | Speaker Order |
|-----------------------|----------------------|
| 5.1 SMPTE/ITU | L, R, C, LFE, Ls, Rs |
| 5.1 Music Alternative | L, R, Ls, Rs, C, LFE |
| 5.1 Film Alternative | L, C, R, Ls, Rs, LFE |

The speaker positions, moving clockwise from center, are identified as:

| Label | Speaker |
|-------|--|
| C | Center (directly in front of listener) |
| Rc | Right of Center |
| R | Right (standard Stereo placement) |
| Sr | Side right—directly to the right of the listener |
| Rs | Right Surround |
| Cs | Surround (rear center) |
| Ls | Left Surround |
| Sl | Side Left—directly to the left of the listener |
| L | Left (standard Stereo placement) |
| Lc | Left of center |
| LFE | Low Frequency Effect speaker(s)—placed according to room acoustics |

To mix in surround sound in Sonar, you must insert at least one surround bus.

A project can include multiple surround buses, but all surround buses in a project use the same surround format (5.1, 7.1, etc.).

The project's surround format is based on one of the following Surround Format templates:

- ▶ 2.0
- ▶ 2.1
- ▶ LCR
- ▶ LRC+LFE
- ▶ LRS
- ▶ LFS+LFE
- ▶ Matrix UHJ
- ▶ QUAD
- ▶ 4.1 (SMPTE/ITU)
- ▶ Quad+LFE
- ▶ PanAmbio 4.1
- ▶ LCRS
- ▶ Surround (SMPTE/ITU)
- ▶ Surround Media
- ▶ LCRS+LFE
- ▶ 5.1 (Standard 3/2)
- ▶ 5.1 (Film/Alternative)
- ▶ 5.1 (Music/Alternative)
- ▶ 5.1 (SMPTE/ITU)
- ▶ 6.0 (Hexagon)
- ▶ 6.0 (Film/Alternative)
- ▶ 6.0 (Music/Alternative)
- ▶ 6.1 (Film/Alternative)
- ▶ 6.1 (Music/Alternative)
- ▶ 6.1 (SMPTE/ITU)
- ▶ 7.0 (Heptagon)
- ▶ 7.0 (Film/Alternative)
- ▶ 7.0 (Music/Alternative)
- ▶ 7.1 (Film/Alternative)
- ▶ 7.1 (Music/Alternative)
- ▶ 7.1 (SMPTE/ITU)
- ▶ 8.0 (Octagon)
- ▶ 8.0 (Film/Alternative)
- ▶ 8.0 (Music/Alternative)
- ▶ 8.1 (Film/Alternative)
- ▶ 8.1 (Music/Alternative)
- ▶ 8.1 (SMPTE/ITU)

5.1 (SMPTE/ITU) is the default template.

The Surround Format templates are hard-coded, and cannot be deleted. However, you can freely assign any enabled audio output port to any surround channel, and save the configuration as a preset.

Surround settings are per project. Surround speaker assignments default to unique audio output channels when you choose a new template.

To configure surround settings, go to **Edit > Preferences > Project - Surround**.

See:

[“Choosing a surround format”](#) on page 1010

Choosing a surround format

Go to **Edit > Preferences > Project - Surround** to select a surround format. Choosing a surround format sets the number of speakers your project is using, and lets you choose a specific sound card output for each speaker. Here you can also choose parameters for bass management, and for downmixing, which means converting a surround mix into a stereo mix.

The group of sound card outputs that you choose in **Edit > Preferences > Project - Surround** make up the “Surround Main.” The **Surround Main** becomes a choice on the **Outputs** menus of tracks and buses as soon as you insert a surround bus into your project. You won’t see a “Surround Main” output module in the output modules section of the Console view, because it’s just a term for the group of sound card outputs you choose for surround mixing. The pan control on any track or bus that outputs to the “Surround Main” controls which hardware outputs receive the signal that the track or bus sends to the “Surround Main.”


Sonar saves the surround settings you choose in **Edit > Preferences > Project - Surround** with your project, including your downmixing parameters. If you have some particular settings you might use again, you can save a group of settings as a preset (except for downmixing parameters—you can change these, but they aren’t saved in presets). To save a group of settings as a preset, type a name in the **Presets** field and then click the **Disk** icon that’s to the right of the field. When you want to use this preset in a project, just choose it from the **Presets** drop-down menu.

To choose a surround format and set sound card outputs


1. Go to **Edit > Preferences > Project - Surround**.
2. Select a format from the **Surround Format** drop-down.

The diagram to the right of the **Surround Format** menu changes to illustrate the speaker placement of the format that you chose.

3. In the Output column, assign each channel to a sound card output.

 **Note:** Consumer-grade sound cards, such as Audigy or SoundBlaster, typically reserve output 4 for the LFE channel. Check your sound card manual for details.

4. Click **OK**.

 **Note:** Take a moment to make sure your speakers are correctly hooked up to the corresponding outputs before you attempt any playback. See the diagram in **Edit > Preferences > Project - Surround** for the speaker setup. If you are not sure what the abbreviations for the speaker names are, see [“Surround basics”](#) on page 1007.

See:

[“Surround buses”](#) on page 1010

Surround buses

You have to have at least one surround bus in your project to use surround sound. A surround bus differs from a stereo bus in that it simply has more channels. For example, if a project is set to 7.1, then the bus has 8 channels: 7 directional channels and one LFE channel.

To insert a surround bus

1. In the Bus Pane of the Track view or the Console view, right-click to display a pop-up menu of bus options.
2. Select **Insert Surround Bus** from the pop-up menu.
Or
▶ Use the **Insert > Surround Bus** menu command.

See:

[“Routing in surround”](#) on page 1011

Routing in surround

Tracks can send output to a surround bus, the Surround Main, or a hardware output. If a track is routed to a surround bus or the Surround Main, it has surround meters and a surround panner. You can route any track or bus to another bus, the Surround Main or a hardware out. However, you are prevented from creating a signal loop by routing the signal back into a bus that is already in the signal flow. The following table lists how each of these routing options affects the signal.

| Signal Flow | Result |
|---|---|
| Track to stereo bus | No change |
| Mono track to surround bus | Mono signal is routed to both Left and Right channels of surround format. You can change the routing to other surround channels by using the surround panner on the track. |
| Stereo track to surround bus | Stereo left channel is routed to Left channel of surround format; stereo right channel is routed to Right channel of surround format. You can change the routing to other surround channels by using the surround panner on the track. |
| Track to hardware output | No change |
| Stereo bus to stereo bus | No change |
| Stereo bus to surround bus or the Surround Main | Stereo left channel is routed to Left channel of surround format; stereo right channel is routed to Right channel of surround format. You can change the routing to other surround channels by using the surround panner on the stereo bus. |
| Stereo bus to hardware output | No change |
| Surround bus to stereo bus | Surround channels are downmixed to stereo |
| Surround bus to surround bus or the Surround Main | No change |

To assign a track to a surround bus or surround main

- ▶ Click in the track's **Output** field and select a surround bus, the **Surround Main**, or **New Surround Bus** as an output.

See:

[“Downmixing”](#) on page 1012

Downmixing

Downmixing is a way of previewing your surround project in stereo only. There are various cases where surround is not available and it may be that someone plays your project in stereo only. A radio broadcast is a good example. Downmixing is a valuable tool for determining if your project will sound good in stereo. However, you can export your project in stereo, and Sonar uses your downmix settings to create your exported file.

The following table lists the downmixing settings in **Edit > Preferences > Project - Surround** and gives a brief description of what the setting does. You can also manually enter other values besides these preset ones.

| Downmixing Setting | Options |
|-----------------------------|---|
| Center Downmix Level (dB) | <p>These options determine how much of the center is mixed to the left and right.</p> <ul style="list-style-type: none">• -3 dB. Maintains the same level of center channel sound when you listen in a typically reverberant room.• -4.5 dB. A compromise level between -3 dB and -6 dB.• -6 dB. Maintains the same level of center channel sound when you listen to direct sound without typical room reverberations.• -INF. Eliminates all of the Center channel signal. |
| Surround Downmix Level (dB) | <p>The amount of Left Surround and Right Surround mixed into the Left and Right channels respectively.</p> <ul style="list-style-type: none">• -3 dB. Maintains the same level of surround.• -6 dB. Reduces the level of surround so that it doesn't compete with center channel sound such as dialog.• -INF. Eliminates all of the Surround channel signal. |
| LFE Level (dB) | <p>The amount of the LFE channel mixed into the Left and Right channels respectively.</p> <ul style="list-style-type: none">• -12 (or type in a value). Lets you choose the level of LFE in the stereo mix.• -INF. Eliminates all LFE. |

To downmix a project

1. If you do not have a stereo bus in your project, create one by right-clicking in the Bus pane in the Track view or Console view and selecting **Insert Stereo Bus** from the menu that appears.
2. Go to **Edit > Preferences > Project - Surround**, select a center downmix level and a surround downmix level, and click **OK**.
3. In each of the surround buses, assign the output to a stereo bus.
4. Listen to your project through the stereo bus, and make any final adjustments to the stereo mix by changing the values in **Edit > Preferences > Project - Surround**.
5. If you want to export your stereo mix, use the **File > Export > Audio** command. This command obeys your downmix settings.

See:

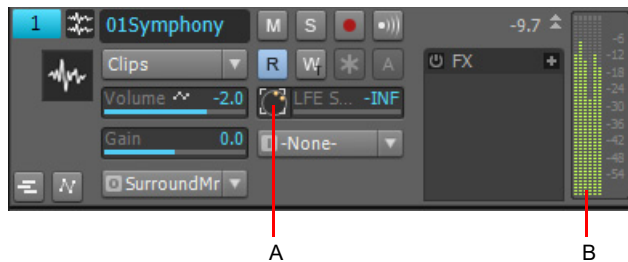
[“Panning in surround”](#) on page 1013

Panning in surround

Unlike stereo panning which sends sound to left and right speakers, surround panning means sending sound to multiple speakers at points along a circle.

When a track/bus/send is assigned to a surround bus, the Pan control turns into a multi-dimensional surround panner. The surround panner comes in four sizes:

- ▶ **Micro.** This is found in the Track view.
- ▶ **Small.** This is found on sends.
- ▶ **Medium.** This is the surround panner which is displayed in the Track Inspector and Console view.
- ▶ **Large.** This is a large surround panner (see “Controlling surround panning” on page 1014 for a picture) which has additional controls, and appears when you right-click a surround panner and choose **Open Surround Panner** from the pop-up menu, or double-click outside the surround panner circle, or press ENTER when the panner has focus.



A. Micro surround panner in Track view B. Six channel output meter

Figure 431. Console view surround panner.



A. Medium surround panner in Console view

The small and large panners are always synchronized; the large panner simply provides increased resolution when you adjust the surround pan position.

- Note 1:** Surround panning is not available for tracks/sends that are routed to non-surround buses.
- Note 2:** If the track/bus/send is reassigned to a stereo bus, any surround automation will be orphaned, but will automatically reconnect if the track/bus/send is later assigned back to a surround bus.

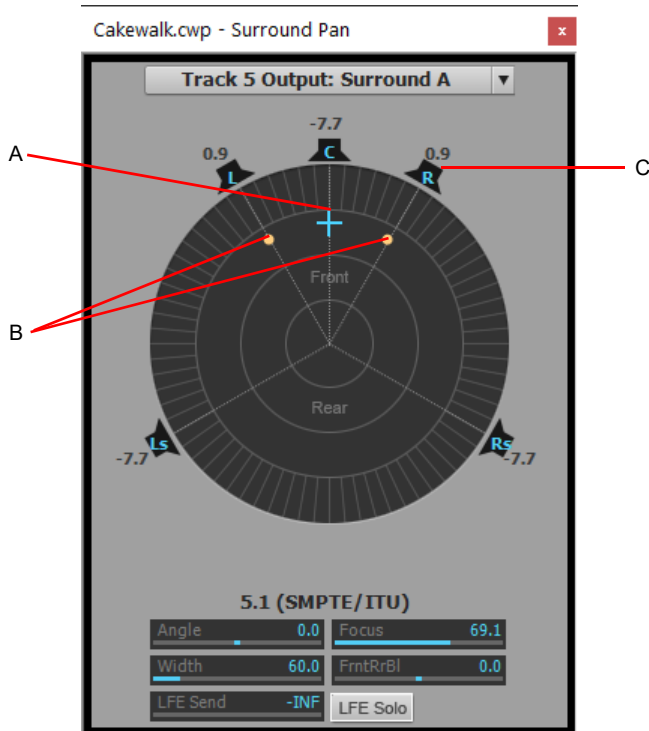
See:

“Controlling surround panning” on page 1014

Controlling surround panning

Here are pictures of the large surround panner and medium surround panner:

Figure 432. Large Surround Panner.



A. Angle and focus marker B. Width markers C. Right speaker icon

Figure 433. Medium Surround Panner



The large surround panner has some sliders at the bottom that the medium surround panner doesn't have, except for the LFE Send slider, which the medium panner has. Except for the sliders, the large and medium surround panners have the following controls:

- ▶ **Angle and Focus marker.** A small sphere that you can drag in any direction to both control and display the following two parameters:
 - ▶ **Angle.** This is the perceived angle of the sound source as it differs from the position directly in front of the listener. The scale is 0 to 180 degrees on the listener's right, and 0 to -180 degrees on the listener's left. 0 means the sound is coming from directly in front of the listener, and plus or minus 180 degrees means that the sound is coming from directly behind the listener.
 - ▶ **Focus.** This is the perceived distance of the sound source from the center of the circle on a scale of 0 to 100, 0 meaning the center of the circle, and 100 meaning the perimeter.
- ▶ **Width markers.** These are two smaller spheres equidistant from the Angle and Focus marker. Their distance from each other and from the front of the circle shows the Width value (see definition below). You can also drag the Width markers to control Angle and Focus.
- ▶ **Speaker icons/squares.** Each surround channel is represented by a speaker icon in the large panner, and a white square in the small panner. The large panner also has a corresponding volume level in dB directly in front of each icon. The position of each speaker icon shows you each speaker's position in the surround mix. Clicking a speaker icon or square *mutes* the corresponding channel, causing the icon or square to become gray. Double-clicking the icon *solos* its channel, turning the icon green.
- ▶ **Angle slider (large panner only).** This slider both displays and controls the angle value.
- ▶ **Focus slider (large panner only).** This slider both displays and controls the focus value.

- ▶ **Width slider (large panner only).** This slider both displays and controls the width value. *Width* is a measure of how wide an area the sound seems to be coming from on a scale of 0 to 360 degrees. At 0 and 360 degrees, the sound seems to all come from a single speaker. At 180 degrees the sound seems to come from directly opposite sides. The default angle matches the project's left and right channel angle. For example, in 5.1 SMPTE/ITU surround, the default width is 60 degrees.
- ▶ **Front/Rear Balance slider (large panner only).** Abbreviated as **FrntRrBI**, this slider adjusts the front and rear balance. Drag it to the left to reduce the level from the front speakers, or drag it to the right to reduce rear level.
- ▶ **LFE slider.** This slider both displays and controls the level of sound sent to the LFE channel.
- ▶ **LFE Only button (large panner only).** This button mutes all channels except the LFE channel.

To open the large surround panner

- ▶ Right-click the small surround panner or the pan control in a track, and choose **Open Surround Panner** from the pop-up menu.
Or
- ▶ Select a track and choose **Views > Surround Panner**, or press ALT+SHIFT+9.
Or
- ▶ Double-click outside the **Surround Panner** circle.
Or
- ▶ Press ENTER when the panner has focus.

To change the angle

- ▶ In either the large or small surround panner, drag the **Angle** and **Focus** marker to the left or right.
Or
- ▶ In the large surround panner, drag the **Angle** slider.

To change the focus

- ▶ In either the large or small surround panner, drag the **Angle** and **Focus** marker toward or away from the center.
Or
- ▶ In the large surround panner, drag the **Focus** slider.

To mute a surround speaker

- ▶ In the large surround panner, click a speaker icon to mute its output. The speaker icon turns gray when the speaker is muted.
Or
- ▶ In the small surround panner, click a white square to mute a speaker's output. The square turns gray when the speaker is muted.

To solo a surround speaker

- ▶ In the large surround panner, double-click a speaker icon to solo its output. The speaker icon turns green when the speaker is soloed.
Or
- ▶ In the small surround panner, double-click a white square to solo a speaker's output. The square turns green when the speaker is soloed.

To change the width


- ▶ In the large surround panner, drag the **Width** slider.

To change the front/rear balance

- ▶ In the large surround panner, drag the FrntRrBI slider left to reduce front level, or right to reduce rear level.

To change the LFE send level

- ▶ In either the large or small surround panner, drag the LFE slider.

 **Note:** Double-clicking any surround panner control will reset the control to its default value, which for the **LFE** control is **-INF**.

To solo or unsolo the LFE channel

- ▶ In the large surround panner, click the **LFE Solo** button.

To isolate a signal in one speaker

- ▶ In the large surround panner, drag the **Width** slider to **0**, the **Focus** slider to **100**, and then drag the **Angle** slider until the sphere icon is directly in front of the correct speaker.


Or

- ▶ Press the desired Numeric Keypad key that represents the speaker position (7=L, 8=C, 9=R, see “[Keyboard shortcuts](#)” on page 1016).

To group panner controls

- ▶ In the large surround panner, right-click each slider that you want to add to the group, and choose **Group-”n”** from the pop-up menu.

Now you can move a single slider, and all sliders in that same group move synchronously.

 **Note:** If you group sliders that are in the same surround panner, you can no longer move the markers that represent those sliders’ values. You can only move a grouped marker by moving its associated slider.

Keyboard shortcuts

The following shortcuts allow you to control a surround panner from the keyboard:

| Shortcut | Function |
|--|---|
| ALT+drag | Constrains to angle |
| ALT+SHIFT+drag | Constrains to angle at 100% focus |
| CTRL+SHIFT+drag | Constrains to focus only |
| SHIFT+click | Sets panner point to the point that you click (large and medium panners only) |
| SHIFT+drag controls (Angle, Width, etc.) | Fine resolution |
| Up/Down cursor keys | Move to next/previous widget in surround panner |
| Left/Right cursor keys | Move to next/previous panner in same track |
| CTRL+up/down | Move to surround panner in another track |
| CTRL+NumPad 0-9 | Speaker mutes |
| NumPad 0-9 | Jump to speaker angle at 100% focus |

NumPad assignments:

- ▶ 0 = n/a
- ▶ 1 = Ls
- ▶ 2 = Cs
- ▶ 3 = Rs
- ▶ 4 = Sl
- ▶ 5 = centers the panner
- ▶ 6 = Sr
- ▶ 7 = L
- ▶ 8 = C
- ▶ 9 = R
- ▶ / = Lc
- ▶ * = Rc

See also:

[“Automating surround panning”](#) on page 1017

Automating surround panning

You can arm or disarm for automation all the controls in a surround panner by clicking any control in the surround panner (except **LFE Solo**), and choosing **Write Enable** from the pop-up menu.

Potential 'pops' when using surround automation

If you record **Angle** surround pan automation, please note that a pop may occur as the angle parameter jumps from 0 degrees to 180 degrees. This may occur if the jump is not instantaneous, and can be easily solved by zooming in the envelope automation and moving the top and bottom nodes so they are aligned in time.



Tip: Enable Snap to make it easier to align the envelope nodes.

See:

[“Surround metering”](#) on page 1018

Joystick support



Sonar allows you to use a joystick to control surround panning. A force-feedback joystick such as the Microsoft® SideWinder® Force Feedback 2 joystick can add a tactile element to mixing sessions, and add button control to some Sonar transport and/or menu commands with the extra buttons on the joystick module.

The joystick will grab the current pan position/sphere anytime you pull the trigger button (the "firing" button under your index finger). When recording automation, you write new automation every time you pull the trigger button.

Various joystick buttons can be used to:

- ▶ Control Sonar's transport
- ▶ Switch focus to adjacent tracks/sends
- ▶ Solo/unsolo current channel
- ▶ Open/close the large surround panner window

To connect the joystick to Sonar

1. Go to **Edit > Preferences > MIDI - Control Surfaces**.
2. Click the **Add** button , and choose **Joystick Panner** in the **Controller/Surface** field of the **Controller/Surface Settings** dialog; click **OK**.
3. Click **OK** to close the **Preferences** dialog box.
4. In the Control Bar's ACT module, select **Joystick Panner** in the drop-down menu, then click the **Controller/Surface Properties** button .
5. In the **Joystick Panner** dialog box, select button **1** in the **Buttons** field, and then select **Engage Pan Mode** in the **Button Actions** field.
6. Now select Button **2**, and select **Engage Pan Nav Mode** in the **Button Actions** field.
7. Select any other buttons your joystick has (one at a time), and connect them to any transport or menu commands you want in the **Button Actions** field; close the **Joystick Panner** dialog box.

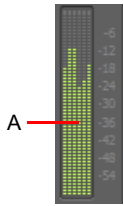
Now when you hold down button **1** (the "trigger button"), the joystick controls the surround panner on the current track or send. When the pan/sphere is in the desired position, let button **1** up to hold the position. When you hold down button **2**, move the joystick vertically to change the current track, and horizontally to change to a different send control. The Control Bar's ACT module displays the names of the current track and send. Use any other buttons you configured to control other Sonar functions.

You can save your button assignments as a preset by typing a name for the current group of settings in the Presets window in the **Joystick Panner** dialog box, and then clicking the floppy disk icon that's next to the **Presets** field. Whenever you want to load a preset, just select it in the Presets window.

Surround metering

Meters in tracks routed to surround buses or the Surround Main, and meters in surround buses work the same as stereo meters (see “Metering” on page 938), however, surround meters display more channels. For example, a project in 5.1 would have a six-channel meter.

Figure 434. Multi-channel meter.



A. Six-channel meter

Each pair of hardware outputs still uses a stereo meter, but you will see the meters on several pairs of outputs displaying levels, depending on how many surround channels your project uses.

See:

“Bass management” on page 1018

Bass management

A bass management system takes all the frequencies below a certain frequency (normally 80Hz) from the main channels, and the signal from the LFE channel, and mixes them together into the speaker that is best equipped to handle them. This is usually a subwoofer, but sometimes the left and right front speakers are used if a subwoofer isn’t available. The reason why this is done is to make use of the subwoofer for more than the occasional low frequency effect, since the subwoofer is there anyway, and to lower the effective response of the system to about 25 Hz.

When you encode to Dolby Digital, the LFE channel gets a +10 dB gain on playback from Dolby's decoder. This gives you the option of delivering some really powerful deep bass during playback, like in that earthquake sound effect in your recording. Consider also that this +10 dB of low bass can be added to any low bass that came out of the other 5 channels from redirection, so you realistically can deliver a sound from the subwoofer that is more than +20 dB above the sound from any other speaker.

What this means during mixing is that you would have to turn the analog gain to your subwoofer up 10 dB relative to the other 5 speakers, so that you hear the sound as it will be played back in home theater systems that use bass management, and you will get your levels set right in the mix.

Sonar’s bass management system allows you to monitor how a surround project will sound with bass management, so you don’t have to change the gain to your subwoofer during mixing. Sonar’s bass management system only applies to monitoring, and is ignored when you export your file.

To monitor with bass management

1. If necessary, open the project you want to use bass management with.
2. Go to **Edit > Preferences > Project - Surround**.
3. Select the **Monitor with Bass Management** check box.
4. Select an option in the **Low Pass Cutoff (Hz)** drop-down, and click **OK**.

See:

“Surround effects” on page 1019

Surround effects

Sonar lets you use your existing stereo or mono effects as surround effects. Sonar does this through the SurroundBridge, which automatically sets up your existing mono & stereo plug-ins so you can patch them into surround buses (buses, **not tracks**).

See:

[“The SurroundBridge”](#) on page 1019

[“Effect property pages”](#) on page 1020

[“Effect presets”](#) on page 1020

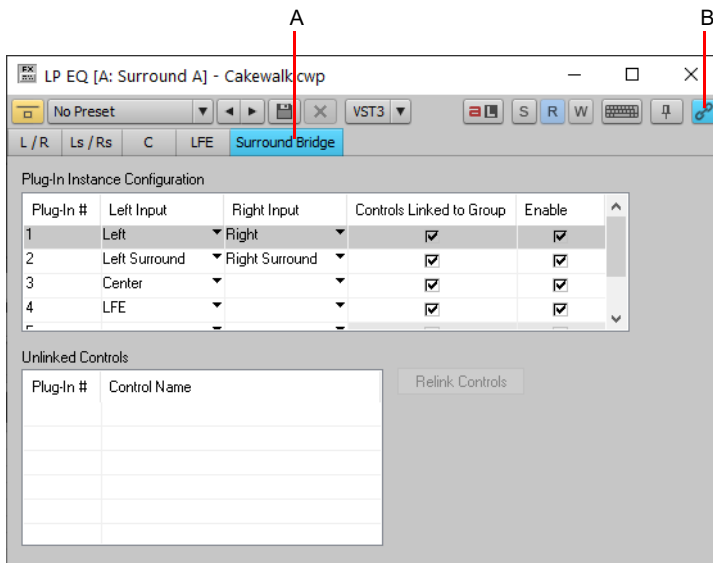
[“How to patch and configure surround effects”](#) on page 1020

The SurroundBridge

The SurroundBridge automatically loads enough instances of a plug-in to handle all your surround channels. For example, if you patch a *stereo* effect into a surround bus that uses 5.1 SMPTE/ITU panning, the SurroundBridge automatically assigns the Left and Right channels of the bus to instance 1 of the plug-in, assigns the Left Surround and Right Surround channels to instance 2, the Center channel to instance 3, and the LFE channel to instance 4. If you patch a mono effect into a surround bus, the SurroundBridge assigns each channel to a single instance of the mono effect, which would create six instances of the effect on a 5.1 surround bus. You can view and edit these assignments on the **SurroundBridge** tab that’s in the property page of every effect that’s patched into a surround bus. For example, if you want a certain effect on the Left Surround channel of a surround bus, but not on the Right Surround channel, you can assign these two channels to different instances of the effect you’re patching by choosing options on the **SurroundBridge** tab of the effect’s property page.

The SurroundBridge also links the automatable parameters of each instance so that when you change a parameter in one instance, you automatically change the same parameter in all the other instances. You can unlink parameters individually, or per-instance (see [“How to patch and configure surround effects”](#) on page 1020).

Figure 435. Surround Bridge tab.



A. Surround Bridge tab **B.** Link Automation Controls



See:

[“Effect property pages”](#) on page 1020

[“Effect presets”](#) on page 1020

[“How to patch and configure surround effects”](#) on page 1020

Effect property pages

A single property page controls all instances of an effect that is patched into a surround bus. The effect's property page displays a different tab for each instance of the effect. By default, when you change an automatable parameter on one tab of the property page, that change is duplicated on all the tabs of the property page. However, you can “unlink” individual parameters from the other tabs by clicking the **Link Automation controls** button  in the effect property page, and while the button is disabled, move the parameter you want to unlink, and then click the **Link Automation controls** button  again to disable it. Now you can change that parameter on one tab without changing the same parameter on the other tabs. You can also link or unlink all of an instance's parameters by using the controls on the **SurroundBridge** tab.

See:

[“Effect presets”](#) on page 1020

[“The SurroundBridge”](#) on page 1019

Effect presets

You can use existing (non-surround) effects presets when you patch an effect to a surround bus—selecting a non-surround preset sets all of a plug-in's instances to the settings of the preset; selecting a surround preset sets each instance's parameters individually, according to the information stored in the preset.

See:

[“How to patch and configure surround effects”](#) on page 1020

[“The SurroundBridge”](#) on page 1019

[“Effect property pages”](#) on page 1020


How to patch and configure surround effects

For step-by-step instructions, see the following procedures.

To patch an effect into a surround bus

- ▶ Right-click the FX Rack of a surround bus and choose a mono or stereo effect from the pop-up menu.

The SurroundBridge patches multiple instances of the effect you chose into the bus's FX Rack (however, only one effect appears in the FX Rack), with default assignments of surround channels to plug-in instances.



 **Note:** *Mono plug-ins may not work properly when inserted in a Surround bus FX Rack. A common symptom is a Runtime error message.*


To change channel assignments for a patched effect

1. If the effect's property page is not open, display it by double-clicking the name of the effect in the surround bus's FX Rack.
2. On the **SurroundBridge** tab of the effect's property page, use the drop-down menus in the Left Input and Right Input columns to assign individual surround channels to instances of the effect.

Your assignments take effect immediately, and the names of the tabs in the property page change to reflect the new assignments.

To unlink individual effect parameters from other effect instances

1. In the property page of an effect that's patched into a surround bus, click the **Link Automation controls** button  so it is disabled.
2. Make some adjustments to the automatable parameters you want to unlink (non-automatable parameters are not linked together). You can select parameters on any tab. Sonar will automatically capture which controls you change and unlink them from the corresponding controls for the other surround channels.
3. When you're finished adjusting parameters, click the **Link Automation controls** button  so it is enabled.

Now you can adjust the parameters you adjusted, without automatically adjusting the same parameters that are on other tabs of the effect's property page. As long as the **Link Automation controls** button  is enabled, all other controls will remain linked.

A list of the parameters that you unlinked appears in the **Unlinked Controls** field on the **SurroundBridge** tab, with the instance number listed in the **Plug-in #** column of the **Unlinked Controls** field.

If you unlinked some but not all of an instance's parameters, the instance's check box in the **Controls Linked to Group** column appears **gray**, with a check.

To view a list of the automatable parameters in a particular effect, uncheck one of the **Controls Linked to Group** check boxes on the **SurroundBridge** tab, and read the list in the **Unlinked Controls** field.

To relink individual effect parameters to other effect instances

1. In the **Unlinked Controls** field on the **SurroundBridge** tab, select the parameters you want to relink—if the parameters you want to select are adjacent, you can SHIFT-click the first and last ones in the group. If they're not adjacent, you can CTRL-click them individually.
2. Click the **Relink Controls** button.

The parameters you relinked are removed from the list.

To unlink all of an instance's parameters from other instances

1. In the property page of an effect that's patched into a surround bus, click the **SurroundBridge** tab.
2. Find the instance you want to unlink in the **Plug-in #** column, and uncheck its **Controls Linked to Group** check box.

The parameters you unlinked appear in the **Unlinked Controls** field, with the instance number listed in the **Plug-in #** column of the **Unlinked Controls** field.



Note: To relink all of an instance's parameters, recheck its **Controls Linked to Group** check box.

To disable an instance

- ▶ On the **SurroundBridge** tab of the effect's property page, clear the **Enable** check box of the plug-in you want to disable. The instance's tab becomes grayed-out when you do this. You can re-enable the instance by rechecking the check box.

The **Enable** check box is a separate bypass system from the **Bypass** button that is on the instance's individual property tab. Disabling an instance by using the **Enable** check box lightens the CPU load by taking the instance out of the processing path. The **Bypass** button on the instance's property tab does not change color when you click the **Enable** check box, because it is a separate system. The **Bypass** button is automatable in some plug-ins.

To save a preset

1. Set the effect's parameters the way you want them.
2. In the **Presets** field of the effect's property page, type a name for the preset, and click the floppy disk icon that's just right of the **Presets** field.


Saving a preset of an effect that's patched into a surround bus creates a surround preset, which includes channel assignments and parameter linkage settings.

Importing surround mixes

Sonar imports multi-channel (surround) files as a group of mono files. If the files contain information that labels the speaker location of each channel in the file, Sonar copies these labels to the clips in your audio tracks, but does not pan the tracks according to these labels. This is because you may not have your Sonar project set to the same multi-channel format as the imported project.

You can import the following types of multi-channel files:

- ▶ Multi-channel PCM wave files (.wav)
- ▶ Dolby AC3 encoded files (.ac3)—these are encoded for Dolby surround. You will need to install an AC3 decoder filter such as this one: <http://ac3filter.sourceforge.net> in order to be able to decode these files in Sonar.


 **Important:** After installing the above AC3 codec, go to Control Panel and launch the “AC3 Filter” control panel applet. From there you can set up the default speaker output for this filter to 5.1 channels. Until you do this it will only stream in stereo. Also check the sample rate of the imported file. It’s recommended that you set your project sample rate to whatever the file uses before importing. Otherwise the import process will go through a time consuming resampling pass for each channel.

- ▶ Windows Media Pro

To import a surround multi-channel file

1. Use the **File > Import > Audio** command to open the **Import Audio** dialog box.
2. Select a file of a supported file type.
3. Check **Import As Mono Tracks**.
4. Click **Open**.

Sonar imports each channel to a separate mono track.

 **Tip:** You can also rip the soundtrack from a video file by opening the video file directly from the **Import Audio** dialog box.

See:

“Exporting surround mixes” on page 1112

ProChannel

ProChannel features a collection of audio processing modules that can be dynamically added, removed, and reordered per audio track, Instrument track and bus in the Inspector and Console view. Combining compression, equalization, tube saturation modeling, console emulation, tape emulation, and convolution reverb in one convenient processor, ProChannel is designed to make it fast and easy to enhance any track or bus.

Figure 436. ProChannel provides compressor, equalizer, tube saturation, console emulation, tape emulation, and convolution reverb processing for each channel.



Sonar includes the following ProChannel modules:

- ▶ **Compressor.** The Compressor modules let you limit the dynamic range and balance the overall level. Compression makes the loud parts of the signal quieter, resulting in a more even level. Sonar includes two different compressor modules:
 - ▶ **PC76 U-Type Channel Compressor.** This is the default mode when using ProChannel on a track. This mode is meticulously modelled after one of the most renowned and famous solid-state (F.E.T.) compressors that is used in professional studios and recordings. Known to bring out the brightness and presence of a sound. Commonly used on vocal tracks, but also recommended for stereo drum buses and guitar tracks. For details, see [“PC76 U-Type Channel Compressor module”](#) on page 1037.

Note: The PC76 U-Type Channel Compressor is faithfully modelled after the hardware circuitry of a classic compressor that does not support sidechaining. Consequently, the PC76 U-Type Channel Compressor does not support sidechaining either. If you need to use sidechaining, use the PC4K S-Type Bus Compressor mode.

- ▶ **PC4K S-Type Bus Compressor.** This is the default mode when using ProChannel on a bus. This mode is based on the legendary center console stereo bus compressor in one of the world's most successful analog studio production mixing consoles. Known to add punch and drive to a mix. Also recommended for instruments like piano and drums. This mode supports sidechaining. For details, see [“PC4K S-Type Bus Compressor module”](#) on page 1039.

- ▶ **QuadCurve Equalizer.** The QuadCurve Equalizer module allows you to fine tune the frequency spectrum of your music or sound. You have control over six individual bands, which allows you to attenuate or boost specific frequency ranges and shape the overall characteristics of the audio signal. Equalization may also be applied creatively, to add presence or enhance certain frequencies, to remove noise, hum or low-end rumble, for special effects or numerous other purposes. The QuadCurve Equalizer fly-out panel also includes a real-time FFT spectrum analyzer. For more information, see [“QuadCurve Equalizer module”](#) on page 1041.
- ▶ **PC2A T-Type Leveling Amplifier.** PC2A T-Type Leveling Amplifier is meticulously modeled after a legendary vintage electro-optical tube compressor. This compressor, known for its automatic gain control characteristics, delivers vintage sound with incredibly warm and rich compression. It is revered by audio engineers worldwide for its trademark sound, and has been used on countless hit records since the late 1960s. It is one of the true classics in the audio recording industry. For details, see [“PC2A T-Type Leveling Amplifier”](#) on page 1048.
- ▶ **Tube Saturation.** Digital audio recordings can sometimes sound sterile and lifeless. The Tube Saturation module employs advanced analog vacuum-tube circuit modeling, which allows you to apply ultra-high-quality analog warmth and saturation to individual tracks and full mixes. Under the hood are dynamic, virtual vacuum-tubes that mimic the “animated” nature of their real, analog counterpart as they respond to different audio input. The result is the coveted warm, lively and realistic analog sound of classic vacuum-tube processors and amplifiers. For details, see [“Tube Saturation module”](#) on page 1046.
- ▶ **Softube Saturation Knob.** The Softube Saturation Knob module borrows from Softube’s famous German FET distortion and compression circuitry modeling, and provides smooth, one-knob, frequency saturation operation for adding just the right amount of tube warmth to any track. For details, see [“Softube Saturation Knob”](#) on page 1052.
- ▶ **Console Emulator.** The Console Emulator module emulates the sound of three classic recording consoles in Sonar's mixer. For details, see [“Console Emulator module”](#) on page 1054.
- ▶ **FX Chain.** The FX Chain module lets you save and load audio effect plug-in chain presets called FX Chain. The FX Chain module can be used as an FX Rack that can be inserted between other ProChannel modules. For details, see [“FX Chain module”](#) on page 1057.
- ▶ **BREVERB 2 Cakewalk ProChannel.** The BREVERB 2 Cakewalk ProChannel module by Overloud provides world-class studio reverb. Dozens of professional presets are included. Sonar includes both VST and ProChannel versions of BREVERB 2 Cakewalk. For details, click the Help button in the BREVERB 2 Cakewalk VST version.
- ▶ **Tape Emulator.** The Tape Emulator module by Overloud lets you add the warmth and richness of analog magnetic tape saturation to your digital mixes. For details, see [“Tape Emulator module”](#) on page 1063.
- ▶ **REmatrix Solo.** The REMatrix Solo module by Overloud is a world-class convolution reverb that includes 100 impulse responses (IRs) designed by MoReVoX. You can also import your own IRs and control the EQ, length, delay, and stereo field of any single IR. REMatrix combines the high fidelity of a convolution reverb with the flexibility of an algorithmic reverb. The included presets were created in real mixing sessions, and are ready-to-use for music production/mixing. For details, see [“REmatrix Solo convolution reverb”](#) on page 1065.
- ▶ **Concrete Limiter.** Concrete Limiter is a transparent look-ahead brickwall peak limiter. It is designed to reduce peak levels without coloring the sound. The purpose of ProChannel Concrete Limiter is to increase loudness as much as possible while preventing the signal from exceeding the maximum output level. For details, see [“Concrete Limiter module”](#) on page 1068.
- ▶ **Style Dial FX.** Style Dial FX are powerful audio processing modules with a simple user interface. Each Style Dial FX module features only a single knob that lets you dial in the desired effect. The knob range goes from subtle to fully processed. Sonar includes the following Style Dial FX:
 - ▶ **GRIT (saturation).** Digital audio recordings can sometimes sound sterile and lifeless. The GRIT module provides smooth frequency saturation operation for adding just the right amount of tube warmth to any track. Dial in anything from warm tube sound to more of a modern amp overdrive. For details, see [“GRIT \(saturation\) module”](#) on page 1073.
 - ▶ **MAX (volume maximizer).** The MAX module is a one-knob volume maximizer that transparently increases the overall sound loudness of a track or bus by reducing the dynamic range. Use MAX as a convenient track leveler and compressor. For details, see [“MAX \(volume maximizer\) module”](#) on page 1075.
 - ▶ **SPACE (reverb/ambience).** The SPACE module adds reverb/ambience to the audio signal. Simulate environments from small rooms to huge halls. The space gets increasingly larger as you increase the knob value. For details, see [“SPACE \(reverb/ambience\) module”](#) on page 1076.
 - ▶ **SMOOTHER (de-esser / de-harsher).** The SMOOTHER module is designed for vocals and guitars and removes sibilance or harsh frequencies without losing presence. For details, see [“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077.
 - ▶ **GATER (remove noise).** The GATER module is a simple noise gate for removing unwanted noise in a track. For details, see [“GATER \(remove noise\) module”](#) on page 1078.
 - ▶ **DEPTH (chorus / stereo shaping).** The DEPTH module adds a lot of space and makes the sound feel wider and bigger. For details, see [“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079.

- ▶ **PULSE (tremolo).** The PULSE module adds an auto volume swelling effects, and at higher settings gets a bit of saturation and modulation. For details, see “[PULSE \(tremolo\) module](#)” on page 1080.
- ▶ **SHAPER (transient control).** The SHAPER module lets you shape the audio signal’s attack phase independently of the decay/sustain phase. For details, see “[SHAPER \(transient control\) module](#)” on page 1081.

Additional modules will be available in the future from Cakewalk and third party vendors. For help with external ProChannel modules, select a module and press F1 to open its online Help.

Figure 437. ProChannel modules.



To show/hide ProChannel


To show/hide ProChannel in the Console view, click the **Modules** menu, then click **ProChannel**.

To show/hide ProChannel in the Inspector, click the **Show/Hide ProChannel** button  at the top of the Inspector, or press CTRL+I.


Note: Due to technical limitations of the VST plug-in format, it is not possible to show more than one instance of a ProChannel module. As a result, the same ProChannel instance can not be displayed in the Inspector and Console view at the same time. If you open ProChannel in the Inspector, the same ProChannel will close in the Console view, and vice versa.

To expand/collapse ProChannel in the Console view

Click the **Expand/Collapse** button  in the Inspector or Console view.

To close all instances of ProChannel, hold down the CTRL key and click any **Expand/Collapse** button .



 **Note:** When expanding ProChannel in the Console view, ProChannel extends to the right of the channel strip.

See:


- [“Using ProChannel”](#) on page 1027
- [“ProChannel modules and controls”](#) on page 1032
- [“PC76 U-Type Channel Compressor module”](#) on page 1037
- [“PC4K S-Type Bus Compressor module”](#) on page 1039
- [“QuadCurve Equalizer module”](#) on page 1041
- [“Tube Saturation module”](#) on page 1046
- [“PC2A T-Type Leveling Amplifier”](#) on page 1048
- [“Softube Saturation Knob”](#) on page 1052
- [“Console Emulator module”](#) on page 1054
- [“FX Chain module”](#) on page 1057
- [“Tape Emulator module”](#) on page 1063
- [“REmatrix Solo convolution reverb”](#) on page 1065
- [“Concrete Limiter module”](#) on page 1068
- [“GRIT \(saturation\) module”](#) on page 1073
- [“MAX \(volume maximizer\) module”](#) on page 1075
- [“SPACE \(reverb/ambience\) module”](#) on page 1076
- [“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077
- [“GATER \(remove noise\) module”](#) on page 1078
- [“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079
- [“PULSE \(tremolo\) module”](#) on page 1080
- [“SHAPER \(transient control\) module”](#) on page 1081

See also:

- [“Track Inspector overview”](#) on page 615
- [“Console view”](#) on page 1787
- [“Mixing”](#) on page 911

Using ProChannel

To enable/disable a module

In the expanded ProChannel, click the module's enable/disable button .

Note: *The more ProChannel modules you enable, the more CPU resources are required from your computer.*

To insert a module

Do *one* of the following:


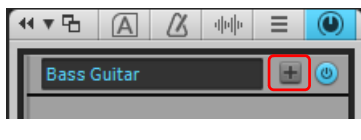
- ▶ Click the **Add Module** button  in the Inspector and choose a module on the pop-up menu.
- ▶ Right-click a module header or blank space in ProChannel and select **Insert Module** on the pop-up menu.

Figure 438. *Click the **Add Module** button to insert a new module.*

Inspector



Note: *You can insert multiple instances of external ProChannel modules. However, you can not insert multiple instances of the internal ProChannel modules, including QuadCurve Equalizer, Tube Saturation, PC76 U-Type compressor, and PC4K S-Type bus compressor.*

To remove a module

Right-click the module header and select **Remove Module** on the pop-up menu.

To replace a module

Right-click a module header or blank space in ProChannel and select **Replace Module** on the pop-up menu.

To reorder a module

The signal flows from top to bottom. Click a module's gripper and drag the module up/down to the desired position.

Figure 439. *Drag a module's gripper up/down to reorder the signal chain.*



To select a module

Click a module to make it the active module. The active module is shaded slightly. You can use ACT to control parameters in the active module, and all context menu commands operate on the active module when right-clicking an empty space in ProChannel.

To specify the default ProChannel configuration

1. Insert and arrange the ProChannel modules in the desired order.
2. Do *one* of the following:
 - ▶ **To specify the default configuration for tracks.** Right-click any empty space in a track's ProChannel and select **Set Modules as Default for Tracks** on the pop-up menu.
 - ▶ **To specify the default configuration for buses.** Right-click any empty space in a bus' ProChannel and select **Set Modules as Default for Buses** on the pop-up menu.

To route ProChannel pre-FX Rack or post-FX Rack

By default, the ProChannel signal is routed prior to the channel's FX Rack (pre). To route ProChannel after the FX Rack (post), right-click any empty space in ProChannel and select **Post-FX Rack** on the pop-up menu.

To interact with the QuadCurve Equalizer graph

The QuadCurve Equalizer graph is divided into four sections, which correspond to the Low, Low-Mid, Mid-High and High bands. When you move the mouse pointer over the graph, the current band is highlighted.

Note: *The High Pass filter and Low Pass filter can not be edited from the graph.*

To adjust a band's gain, drag up/down.

To adjust a band's frequency, drag left/right.

To adjust a band's Q, hold down the ALT key and drag up/down.

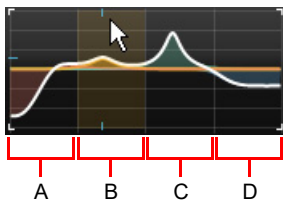
To adjust parameters with finer precision, hold down the SHIFT key while dragging.

To enable/disable a band, click the band's region in the graph.

To change the plot resolution globally, right-click any QuadCurve Equalizer graph in the Console view and choose the desired resolution on the pop-up menu. The resolutions are as follows:

- ▶ Auto (graph scales dynamically)
- ▶ 6 dB
- ▶ 12 dB
- ▶ 18 dB

Figure 440. QuadCurve Equalizer graph.



A. Low band **B.** Low-Mid band **C.** Mid-High band **D.** High band

To copy/paste settings between ProChannel modules

You can copy settings from any ProChannel module and paste the settings to any other instance of the same module.

There are two ways to copy/paste settings between identical modules:

Drag and drop:

1. In the Console view, show the ProChannel for both the track/bus you want to copy from, and the track/bus you want to paste into.
2. Hold down the CTRL key, and drag from the source module's header bar (i.e., the module title) to the target module. The source and target ProChannel modules must be identical.

Note: *If the target module has not been enabled/initialized yet, it will automatically become enabled after pasting. However, if the target modules has been manually disabled, then it will remain disabled after pasting.*

Copy/Paste menu commands:

1. Click the source module's category type icon to open its preset menu, then select **Copy Settings**.
2. Click the target module's category type icon to open its preset menu, then select **Paste Settings**.

Figure 441. Module preset controls.



A. Category type icon (click to open preset menu) B. Header bar (drag from here)

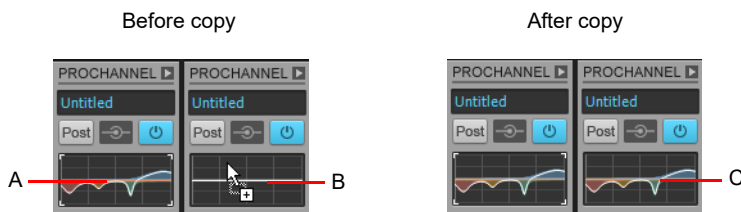
To copy EQ settings

Sonar lets you easily copy EQ settings from one track/bus (source) to another track/bus (target) when using the integrated per-channel EQ in the Console View or Track Inspector.

To do so, hold down the CTRL, click the source EQ plot and drag to the target EQ plot, then release the mouse button and CTRL key.

The EQ settings are copied from the source track/bus to the target track/bus. The target EQ will automatically be enabled if it was not already enabled.

This command is undoable, so you can quickly and easily revert to a track/bus' previous EQ settings.



A. Hold down the CTRL key and left-click in the source EQ plot B. While still holding down the CTRL key and left mouse button, drag the mouse cursor to the target EQ plot and release the mouse button C. The source EQ plot is copied to the target EQ plot

To sidechain the ProChannel compressor

1. Add the PC4K S-Type Bus Compressor module.
2. Under **Side Chain**, click the **On/Off** toggle.

Figure 442. Add the PC4K S-Type Bus Compressor module in order to use sidechaining.





See also:

["Sidechaining"](#) on page 960

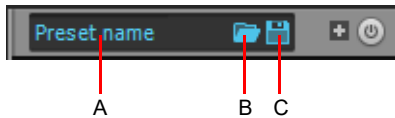
To use presets

Do *one* of the following:

- ▶ To load an existing preset, click the **Load Preset** button  and navigate to the desired preset file.
- ▶ To save a new preset or overwrite the current preset, click the **Save Preset** button , type a name, then click **Save**.

Note: To see the **Load Preset** and **Save Preset** buttons in the Inspector and collapsed Console view strips, hover the mouse over the Preset control.

Figure 443. Use presets to save and recall favorite settings.



A. Current preset B. Load Preset C. Save Preset

In addition to saving presets of the entire ProChannel chain (all modules), you can also save and load presets of individual modules. The per module preset controls are located on the left side of each module header bar.

Figure 444. Module preset controls.



A. Category type icon (click to open preset menu) B. Previous preset C. Next preset

To select a module preset

- ▶ Click the module's category type icon to open the preset menu, then select the desired preset.

The category type icon tooltip shows the name of the selected preset.


The preset menu stores a MRU list of the 8 most recently used preset to make it faster to select frequently used preset.

To save a module preset

1. Adjust the ProChannel module controls to the desired settings.
2. Click the module's category type icon to open the preset menu, then select **Save Preset**.
3. Type a name in the **Save Preset** dialog box, then click **OK**.

To select the next preset

To select the next preset, do *one* of the following:

- ▶ Click the **Next Preset** button .
- ▶ Hold down the CTRL key and click the module's category type icon.

To select the previous preset

To select the previous preset, do *one* of the following:

- ▶ Click the **Previous Preset** button .
- ▶ Hold down CTRL+SHIFT and click the module's category type icon.

To delete a module preset

1. Click the module's category type icon to open the preset menu, then select the preset you want to delete.
2. Click the module's category type icon to open the preset menu again, then select **Delete Preset**.

 **Note:** *ProChannel module presets are stored in the Windows Registry under \HKEY_CURRENT_USER\Software\Cakewalk Music Software\ActiveMovie\Presets. You can export this registry branch in order to backup your presets. You can also rename and delete presets directly if you are comfortable with editing registry entries. Always back up the registry before making any changes manually.*

To lock ProChannel in the Inspector pane

By default, the Track Inspector dynamically updates to show the current track. However, you can choose to always show a specific instance of ProChannel regardless of which track is current.

1. Click the track or bus you want to show in the Track Inspector.
2. Click the **ProCh** button at the top of the Inspector.
ProChannel is displayed in the Inspector pane.
3. Click the Track Name control at the bottom of the Inspector and select **Lock the current track or bus** from the drop-down menu.
To unlock the track or bus, select **Lock the current track or bus** from the menu again.

Keyboard navigation

When ProChannel has focus, you can use the following keys to navigate around ProChannel:

| Key | Action |
|-----------|--------------|
| PAGE UP | Scroll up |
| PAGE DOWN | Scroll down |
| HOME | Go to top |
| END | Go to bottom |

Table 74. *ProChannel keyboard shortcuts*

See:

- “ProChannel modules and controls” on page 1032
- “PC76 U-Type Channel Compressor module” on page 1037
- “PC4K S-Type Bus Compressor module” on page 1039
- “QuadCurve Equalizer module” on page 1041
- “Tube Saturation module” on page 1046
- “PC2A T-Type Leveling Amplifier” on page 1048
- “Softube Saturation Knob” on page 1052
- “Console Emulator module” on page 1054
- “FX Chain module” on page 1057
- “Tape Emulator module” on page 1063
- “REmatrix Solo convolution reverb” on page 1065
- “Concrete Limiter module” on page 1068

“GRIT (saturation) module” on page 1073

“MAX (volume maximizer) module” on page 1075

“SPACE (reverb/ambience) module” on page 1076

See also:

“Track Inspector overview” on page 615

“Console view” on page 1787

“Mixing” on page 911

ProChannel modules and controls

ProChannel can be displayed either collapsed or expanded in the Inspector and Console view. When collapsed, only a subset of all available controls are visible.

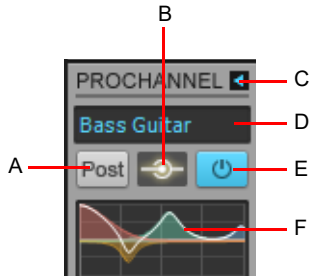
Note: When expanding ProChannel in the Inspector, ProChannel fills the entire width of the Inspector. When expanding ProChannel in the Console view, ProChannel extends to the right of the channel strip.

Figure 445. ProChannel can be displayed collapsed or expanded in the Inspector and Console view.







ProChannel controls (collapsed)

Figure 446. ProChannel (collapsed).



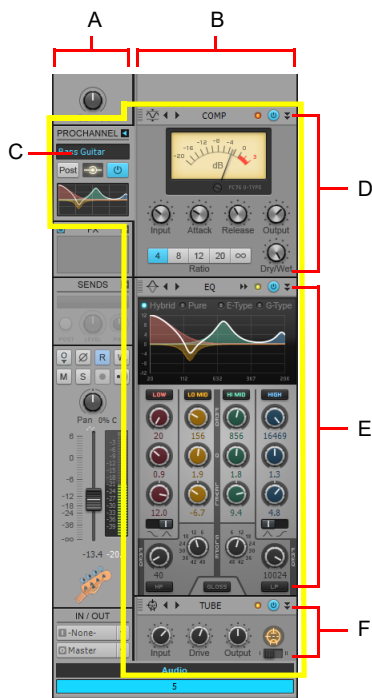
A. Pre/Post B. Global input meter C. Expand/collapse ProChannel D. Preset E. Global On/Off F. QuadCurve Equalizer graph

By default, ProChannel is collapsed and only shows a subset of all available controls. When collapsed, ProChannel shows the following controls:

- ▶ **Expand/Collapse**  Expands/collapses the ProChannel module.
- ▶ **Preset** Shows selected preset name. Hover the mouse over the Preset control to access **Load Preset**  and **Save Preset**  controls. For details, see “Presets” on page 1034.
- ▶ **Pre/Post**  Specifies if the ProChannel signal is routed prior to the channel’s FX Rack (pre) or after the FX Rack (post).
- ▶ **Global input meter** Activity indicator that shows if any module is processing audio.
- ▶ **Global enable/disable** When enabled, the audio signal flows through ProChannel. When disabled, ProChannel is bypassed.
- ▶ **QuadCurve Equalizer graph** Shows the equalization curve.

ProChannel controls (expanded)

Figure 447. ProChannel (expanded).



A. Selected track B. Selected track’s expanded ProChannel C. Presets D. Compressor E. Equalizer F. Tube saturation

When expanded, ProChannel exposes the following controls:


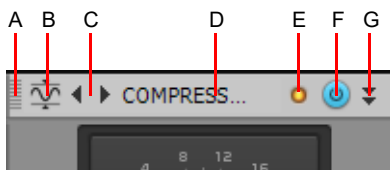
- ▶ **Collapse** . Collapses the ProChannel module.
- ▶ **Preset**. Shows selected preset name. For details, see “Presets” on page 1034.
- ▶ **Insert Module (Inspector only)**. Lets you insert a new module from a pop-up menu. See also “To replace a module” on page 1027.
- ▶ **Gripper**. Drag up/down to reorder the module.
- ▶ **Icon**. Each module category has its own unique icon. For details, see “Module categories” on page 1035.
- ▶ **Name**. Module name.
- ▶ **Clipping LED**. Shows if the input signal to the module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **Enable/disable**. Enable/disable the module.
- ▶ **Minimize/Restore**. Collapse and restore the module height. Hold down the CTRL key and click to collapse/restore the same module on all selected tracks. Hold down the ALT key and click to collapse/restore all modules in a track.

Figure 448. Module header controls.



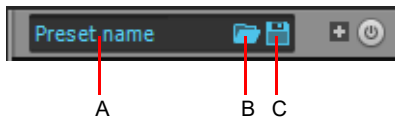
A. Gripper B. Icon and Preset menu C. Next/previous preset D. Name E. Clipping LED F. Bypass G. Minimize/Restore

Presets



ProChannel includes several presets to get you started. However, because all audio material is different, the real power and fun is to experiment with the controls to come up with settings that suit the audio material you are working with.

ProChannel presets are saved to disk as *.pcp files. By default, presets are stored in the <Sonar program folder>\ProChannel presets folder. To change to the default preset folder, go to **Edit > Preferences > File - Folder Locations**.

Figure 449. Use presets to save and recall favorite settings.



A. Current preset B. Load Preset C. Save Preset

- ▶ **Preset list**. Shows selected preset name. Choose any existing preset from the list.
- ▶ **Preset**. Shows selected preset name.
- ▶ **Load Preset** . Opens the **Open** dialog box to the default preset directory. Choose a preset and click **Load** to load the preset.
- ▶ **Save Preset** . Opens the **Save As** dialog box to the default preset directory. Type a name and click **Save** to save the current ProChannel settings as a new preset. To overwrite an existing preset, type the same name as the existing preset.

Note 1: To see the **Load Preset** and **Save Preset** buttons in the Inspector and collapsed Console view strips, hover the mouse over the Preset control.

Note 2: If a preset is referring to a plug-in that is missing, only the module header is loaded and the module is collapsed. When expanded, the module will be empty to indicate the plug-in is missing.

In addition to saving presets of the entire ProChannel chain (all modules), you can also save and load presets of individual modules. The per module preset controls are located on the left side of each module header bar.

Figure 450. Module preset controls.



A. Category type icon (click to open preset menu) **B.** Previous preset **C.** Next preset

See also:

[“To use presets”](#) on page 1030

Module categories

Modules are arranged by category in the **Insert Module** pop-up menu, and each module displays its category icon. The following categories are available:

| Category | Module icon | Type of processor |
|------------|-------------|--|
| Frequency | | EQ, pitch shift, etc. |
| Dynamics | | Compressor, gate, expander, etc. |
| Simulation | | Tape saturation, tube emulation, console emulation, etc. |
| Distortion | | Distortion, drive, etc. |
| Time | | Delay, reverb, etc. |
| Modulation | | Chorus, flanger, phaser, vibrato, tremolo, etc. |
| Imaging | | Stereo spread, etc. |
| Analysis | | Spectrum analyzer, etc. |
| FX | | FX Chains, Style Dial FX, etc. |

Table 75. ProChannel module categories

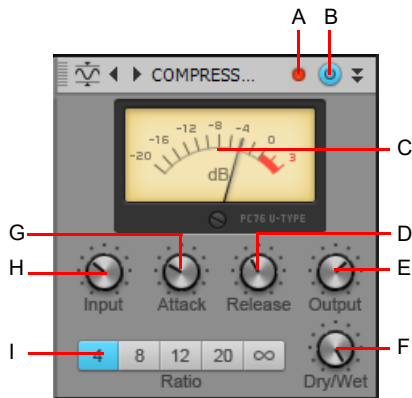
Note: The number of available categories depends on the modules you have installed. By default, Sonar includes Equalizer, Compressor, Gate and Tube Saturation modules, and therefore shows the Frequency, Dynamics and Simulation categories.

See:

- “ProChannel” on page 1023
- “Using ProChannel” on page 1027
- “PC76 U-Type Channel Compressor module” on page 1037
- “PC4K S-Type Bus Compressor module” on page 1039
- “QuadCurve Equalizer module” on page 1041
- “Tube Saturation module” on page 1046
- “PC2A T-Type Leveling Amplifier” on page 1048
- “Softube Saturation Knob” on page 1052
- “Console Emulator module” on page 1054
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- “GATER (remove noise) module” on page 1078
- “DEPTH (chorus / stereo shaping) module” on page 1079
- “PULSE (tremolo) module” on page 1080
- “SHAPER (transient control) module” on page 1081

PC76 U-Type Channel Compressor module

Figure 451. PC76 U-Type Channel Compressor.




A. Clipping LED B. Compressor enable/disable C. VU meter D. Release E. Output level F. Dry/Wet level G. Attack H. Input level I. Ratio

This is the default compressor module when using ProChannel on a track. This module is meticulously modelled after one of the most renowned and famous solid-state (F.E.T.) compressors that is used in professional studios and recordings. Known to bring out the brightness and presence of a sound. Commonly used on vocal tracks, but also recommended for stereo drum buses and guitar tracks.

Note: The PC76 U-Type Channel Compressor is faithfully modelled after the hardware circuitry of a classic compressor that does not support sidechaining. Consequently, the PC76 U-Type Channel Compressor does not support sidechaining either. If you need to use sidechaining, use the PC4K S-Type Bus Compressor mode.

The PC76 U-Type Channel Compressor module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the Compressor module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
 - ▶ **Compressor enable/disable** . Enables/disables the PC76 U-Type Channel Compressor module.
 - ▶ **VU meter.** Shows the amount of gain reduction.
 - ▶ **Input.** Determines the relative threshold and total amount of gain reduction. The valid range is -20 dB to +40 dB, and the default value is -0.2 dB.
- Tip:** The PC76 U-Type Channel Compressor does not have a dedicated threshold control, but instead has a fixed threshold level and uses the **Input** control to determine the relative threshold as well as the total amount of gain reduction. To set a specific amount of compression, first turn the **Input** and **Output** controls all the way down, adjust the **Attack** control in order to engage gain reduction, then finally adjust the **Input** control until the desired amount of gain reduction is achieved.
- ▶ **Attack.** Adjusts the time it takes the compressor to respond to the input signal after the threshold level has been reached. A fast attack setting means that compression will be more or less instant. Using a slower attack setting results in the compression being gradually increased, allowing for more variations in the signal than the fast setting. Attack should be adjusted according to the nature of the audio material. The valid range is 0.0 to 1.2 milliseconds, and the default value is 0.4 milliseconds.
 - ▶ **Release.** Adjusts the time the compressor takes to go back to an inactive state after the input level has fallen below the threshold value. Short release times will make the compression more flexible and able to adapt to the input signal, but can cause fast changes in gain that may sound displeasing to the ears. Longer release times produce a signal with a more even level and less of a “pumping” effect, but make it harder to maximize the overall compression because changes in the input level cannot be compensated for quickly enough to make the output volume totally consistent. The valid range is 50.0 milliseconds to 1200 milliseconds, and the default value is 510 milliseconds.
 - ▶ **Output.** Applies a final gain adjustment to the post-compression audio signal. The valid range is -40.0 dB to +20.0 dB, and the default value is -0.4 dB.
- Note:** The **Output** control essentially functions as a makeup gain control. Use the **Input** control to set the desired amount of limiting, then use the **Output** control to set the desired output level.

- ▶ **Ratio.** Controls the amount of compression (gain reduction) that will be applied to the signal after the input audio level exceeds the threshold level. Ratio denotes the difference in dB between input level and output level, i.e. how much the signal above the threshold level will be compressed. For example, a ratio of 4:1 means that when the input level increases by 4 dB, the output level of the signal above threshold will only increase by 1 dB. The following ratios are available:
 - ▶ **4.** Use when general dynamic range compression is desired.
 - ▶ **8.** Use when general dynamic range compression is desired.
 - ▶ **12.** Use when peak-limiting is desired.
 - ▶ **20.** Use when peak-limiting is desired.
 - ▶ **Nuke.** Same effect as if all other ratio buttons are enabled simultaneously. The result is extreme compression, which is often used for drum recordings.
- ▶ **Dry/Wet.** Adjust the balance between the unprocessed (dry) and processed (wet) audio signal. The valid range is 0 to 100% and the default value is 100%.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“Console Emulator module”](#) on page 1054

[“FX Chain module”](#) on page 1057

[“Tape Emulator module”](#) on page 1063

[“REmatrix Solo convolution reverb”](#) on page 1065

[“Concrete Limiter module”](#) on page 1068

[“GRIT \(saturation\) module”](#) on page 1073

[“MAX \(volume maximizer\) module”](#) on page 1075

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[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“GATER \(remove noise\) module”](#) on page 1078

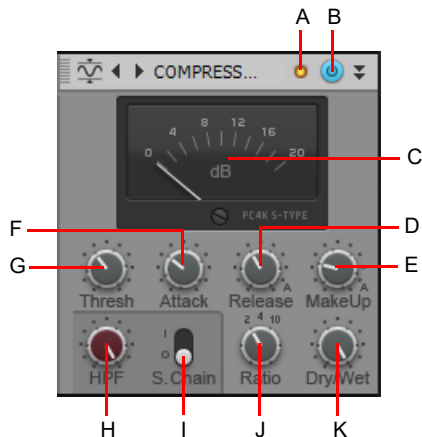
[“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079

[“PULSE \(tremolo\) module”](#) on page 1080

[“SHAPER \(transient control\) module”](#) on page 1081

PC4K S-Type Bus Compressor module


Figure 452. PC4K S-Type Bus Compressor.



A. Clipping LED B. Compressor enable/disable C. VU meter D. Release E. Make-up gain F. Attack G. Threshold H. Sidechain High Pass filter I. Sidechain enable/disable J. Ratio K. Dry/Wet level

This is the default compressor module when using ProChannel on a bus. This module is based on the legendary center console stereo bus compressor in one of the world's most successful analog studio production mixing consoles. Known to add punch and drive to a mix. Also recommended for instruments like piano and drums. This mode supports sidechaining.

The PC4K S-Type Bus Compressor module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the Compressor module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **Compressor enable/disable** . Enables/disables the PC4K S-Type Bus Compressor module.
- ▶ **VU meter.** Shows the amount of gain reduction.
- ▶ **Thresh.** Sets the level at which compression occurs. If the input signal level is below the threshold, no compression takes place. If the threshold level is reached, compression (i.e. automatic gain reduction) occurs, reducing the gain of the input signal according to the Ratio, Attack and Release settings. The valid range is -30 dB to +20 dB, and the default value is -10 dB.
- ▶ **Attack.** Adjusts the time it takes the compressor to respond to the input signal after the threshold level has been reached. A fast attack setting means that compression will be more or less instant. Using a slower attack setting results in the compression being gradually increased, allowing for more variations in the signal than the fast setting. Attack should be adjusted according to the nature of the audio material. The valid range is 0.1 to 30 milliseconds, and the default value is 0.8 milliseconds.
- ▶ **Release.** Adjusts the time the compressor takes to go back to an inactive state after the input level has fallen below the threshold value. Short release times will make the compression more flexible and able to adapt to the input signal, but can cause fast changes in gain that may sound displeasing to the ears. Longer release times produce a signal with a more even level and less distortion, but make it harder to maximize the overall compression because changes in the input level cannot be compensated for quickly enough to make the output volume totally consistent. The valid range is 0.1 to 1.2 seconds and Auto. and the default value is 0.5 seconds. If Auto is selected, the release time is dependent on the duration of the signal peak.
- ▶ **Make Up.** Compensates, or “makes up” for automatic gain reduction. Make-up gain refers to the process of re-balancing the subjective level of the compressed audio against the uncompressed audio. In other words, make-up gain reduces the difference in level between the loudest and quietest sounds of the processed audio. As the compressor turns down the peak levels of the audio that exceeds the threshold level, you may want to turn up the level of the entire compressor to balance the mix. For example, if you increase the gain so that the peak levels are the same as before compression, the quieter sections of the audio will also be increased by the same amount, effectively keeping the peaks levels as they were before compression while increasing the level of the quieter audio. The valid range is -10 dB to +30 dB and Auto, and the default value is 0 dB. If Auto is selected, the Make Up gain is automatically calculated based on the Ratio and Threshold settings.

- ▶ **Ratio.** Controls the amount of compression (gain reduction) that will be applied to the signal after the input audio level exceeds the threshold level. Ratio denotes the difference in dB between input level and output level, i.e. how much the signal above the threshold level will be compressed. For example, a ratio of 4:1 means that when the input level increases by 4 dB, the output level of the signal above threshold will only increase by 1 dB. The following ratios are available:
 - ▶ **2.** Use when general dynamic range compression is desired.
 - ▶ **4.** Use when general dynamic range compression is desired.
 - ▶ **10.** Use when peak-limiting is desired.
- ▶ **Sidechain.** Sidechaining is typically used with compressors to limit one signal depending on the signal level of another. Common applications are to reduce the level of a bass guitar when there is a kick drum, or to reduce the level of music whenever a speaker talks (often used for background music in radio- and television programs). Audio track, Bus and Send outputs can be routed to sidechain inputs. The Sidechain sections contains the following controls:
 - ▶ **On/Off.** Enables/disables the compressor's sidechain input as an audio output destination in all Track/Bus/Send Output controls.
 - ▶ **High Pass.** Applies a High Pass filter to the sidechain input. The valid range is OFF to 2 kHz.
- ▶ **Dry/Wet.** Adjusts the balance between the unprocessed (dry) and processed (wet) audio signal. The range is 0 to 100% and the default value is 100%.

See also:

["To sidechain the ProChannel compressor"](#) on page 1029

See:

["ProChannel"](#) on page 1023

["Using ProChannel"](#) on page 1027

["ProChannel modules and controls"](#) on page 1032

["PC76 U-Type Channel Compressor module"](#) on page 1037

["QuadCurve Equalizer module"](#) on page 1041

["Tube Saturation module"](#) on page 1046

["PC2A T-Type Leveling Amplifier"](#) on page 1048

["Softube Saturation Knob"](#) on page 1052

["Console Emulator module"](#) on page 1054

["FX Chain module"](#) on page 1057

["Tape Emulator module"](#) on page 1063

["REmatrix Solo convolution reverb"](#) on page 1065

["Concrete Limiter module"](#) on page 1068

["GRIT \(saturation\) module"](#) on page 1073

["MAX \(volume maximizer\) module"](#) on page 1075

["SPACE \(reverb/ambience\) module"](#) on page 1076

["SMOOTHER \(de-esser / de-harsher\) module"](#) on page 1077

["GATER \(remove noise\) module"](#) on page 1078

["DEPTH \(chorus / stereo shaping\) module"](#) on page 1079

["PULSE \(tremolo\) module"](#) on page 1080

["SHAPER \(transient control\) module"](#) on page 1081

QuadCurve Equalizer module

The QuadCurve Equalizer module allows you to fine tune the frequency spectrum of your tracks.

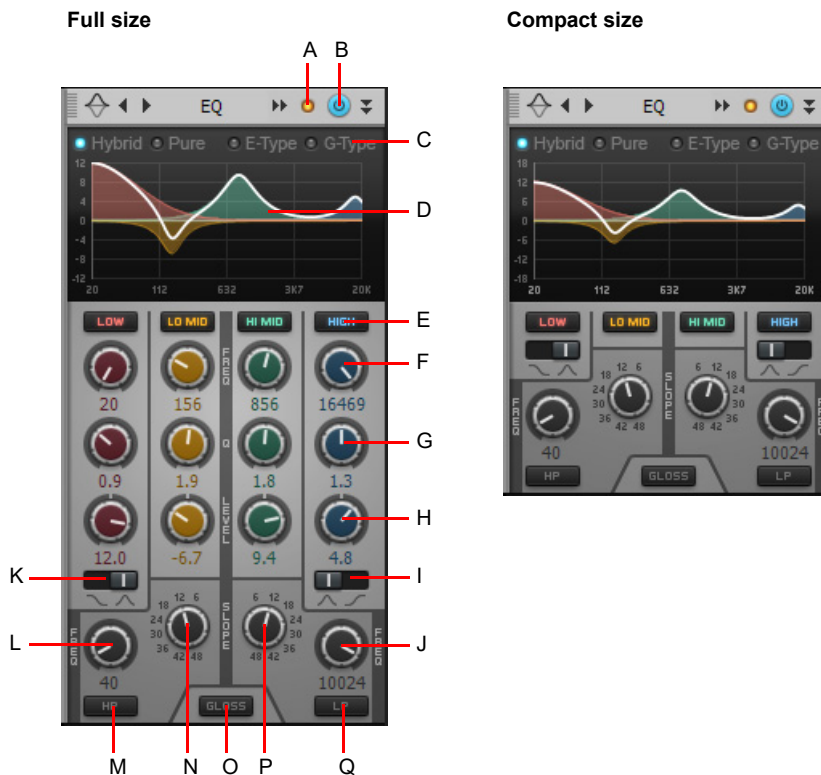
The QuadCurve Equalizer module can be displayed in either full size or compact size. The compact module hides the Frequency, Q and Level controls for the Low, Low-Mid, Mid-High and High bands. You may want to show the compact size if ProChannel is too tall to show all its controls in the Inspector or Console view.

- ▶ **To show/hide compact mode in the Inspector.** Click the **Display** button at the bottom of the Inspector, point to **Module Options > ProChannel** and choose **Compact EQ Module**.
- ▶ **To show/hide compact mode in the Console view.** Click the Console view **Options** menu, point to **ProChannel** and choose **Compact EQ Module**.

To adjust knobs with finer resolution, hold down the SHIFT key while adjusting a knob.

To type parameter values, double-click the value edit box below a parameter.

Figure 453. QuadCurve Equalizer module.




A. Clipping LED B. QuadCurve Equalizer enable/disable C. Style (Hybrid, Pure, E-Type or G-Type) D. Graph E. Band enable/disable (Low, Low-Mid, Mid-High, High) F. Frequency G. Q H. Level I. High band filter type J. Low Pass filter frequency K. Low band filter type L. High Pass filter frequency M. High Pass filter enable/disable N. High Pass filter slope (Q) O. Gloss enable/disable P. Low Pass filter slope (Q) Q. Low Pass filter enable/disable

Figure 454. The equalizer has six bands.



A. Low band (red) B. Low-Mid band (yellow) C. Mid-High band (green) D. High band (blue) E. High Pass filter (black) F. Low Pass filter (black)

The QuadCurve Equalizer module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the QuadCurve Equalizer module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **QuadCurve Equalizer enable/disable** . Enables/disables the QuadCurve Equalizer module.
- ▶ **Style.** Specifies the equalizer algorithm. Choose between transparent equalization (**Pure**) or equalization for character (**Hybrid**, **E-Type** and **G-Type**). Each style provides a different interaction between Q and Level settings. The styles are as follows:

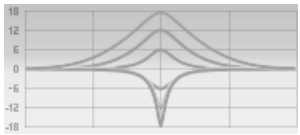
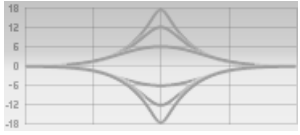
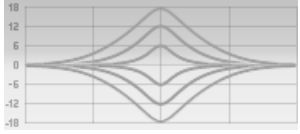
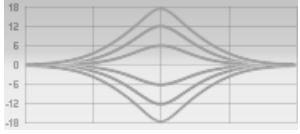
| Style | Description | Recommended for | Curve |
|--------|--|---|---|
| Hybrid | Provides an unsymmetrical curve that is very versatile. The curve is similar to E-Type when boosting frequencies, but has constant Q response in when cutting frequencies. Suitable for gentle fill EQ when boosting, while also accurately modifying troublesome resonance frequencies when cutting. | <ul style="list-style-type: none"> • Resonance control for drums and percussion instruments • Problem solving and surgical correction of frequencies. |  |
| Pure | Provides a clean transparent mastering style equalizer with a soft and gentle curve. | <ul style="list-style-type: none"> • Overall EQ • Buses • Mastering • Whenever you need to apply subtle changes over a wide spectrum. |  |
| E-Type | Provides a curve that mimics a vintage hardware equalizer. In this mode, the Q response is constant at all Level settings. This allows you to have a narrow Q at low gain settings, which is especially useful for drums. This mode is less suitable for overall EQ or subtle corrections, because you also need to adjust the Q setting to maintain its effect when adjusting the gain. This is a very clinical and flexible EQ because it has separate control over Q and Level. | <ul style="list-style-type: none"> • Drums • Precision and problem solving • Whenever you need relatively high Q at low gain settings |  |
| G-Type | Provides a curve that mimics a modern hardware equalizer. In this mode, the Q response is dynamic, meaning the Q is reduced as you increase the Level, and the effective bandwidth is increased for low gain settings. This is a musical EQ with a gentle Q curve. | <ul style="list-style-type: none"> • Overall EQ • Subtle adjustments to instruments and vocals • Broad and musical tonal balancing |  |

Table 76. EQ types

- ▶ **Graph.** Shows the equalization curve. Each band is identified by a unique color, and the sum of all bands is displayed as a white line. Adjust the equalizer by manipulating the graph. For details, see [“To interact with the QuadCurve Equalizer graph”](#) on page 1028.
 - ▶ To adjust a band’s gain, drag up/down.
 - ▶ To adjust a band’s frequency, drag left/right.
 - ▶ To adjust a band’s Q, hold down the ALT key and drag up/down.
 - ▶ To adjust parameters with finer precision, hold down the SHIFT key while dragging.
 - ▶ To enable/disable a band, click the band’s region in the graph.
 - ▶ To change the plot resolution globally, right-click any small QuadCurve Equalizer graph in the Console view and choose the desired resolution on the pop-up menu. The resolutions are as follows:
 - Auto (graph scales dynamically)
 - 6 dB
 - 12 dB
 - 18 dB
- ▶ **Band enable/disable.** Enables/disables the Low **LOW**, Low-Mid **LO MID**, Mid-High **HI MID** and High **HIGH** bands. Enabling a band allows it to be processed with equalization. The knobs and graph curves are color-coded per band:
 - ▶ Low = Red
 - ▶ Low-Mid = Yellow
 - ▶ Mid-High = Green
 - ▶ High = Blue
- ▶ **Frequency.** Sets the center frequency for the selected band (Low, Low-Mid, Mid-High and High). The valid frequency range for each band is as follows:

| Band | Frequency range | Default center frequency |
|----------|-------------------|--------------------------|
| Low | 20.0 - 20000.0 Hz | 79.6 Hz |
| Low-Mid | 20.0 - 20000.0 Hz | 317 Hz |
| Mid-High | 20.0 - 20000.0 Hz | 1261.9 Hz |
| High | 20.0 - 20000.0 Hz | 5023.8 Hz |

Table 77. Default center frequency for each band

- ▶ **Q.** Sets the width of the selected band (Low, Low-Mid, Mid-High and High), which determines the amount of surrounding frequencies that will be affected when adjusting the band. A low Q value gives a high bandwidth for the filter band, resulting in a smooth shaping of the sound and little audible 'coloration'. Filtering will however be less accurate, since a wide frequency range around the center frequency will be affected. A high Q value reduces the bandwidth, improving filter accuracy but also creating sharp dips or peaks in the frequency spectrum. The width of the Q is expressed in terms of octaves. The valid range is 0.1 to 16.0 and the default value is 1.3.
- ▶ **Level.** Boosts or attenuates the selected band (Low, Low-Mid, Mid-High and High). The valid range is -18.0 dB to +18.0 dB and the default value is 0 dB. The Level control interacts with the Q parameter, depending in the selected EQ type (Hybrid, Pure, E-Type or G-Type).
- ▶ **Low band filter type.** Toggles the Low band between Bell and Low Shelf mode. In Bell mode, the Low band boosts or attenuates a range of frequencies around a central point in a bell shape. In Low Shelf mode, the Low band boosts or attenuates the set frequency and all frequencies below it.
- ▶ **High band filter type.** Toggles the High band between Bell and High Shelf mode. In Bell mode, the High band boosts or attenuates a range of frequencies around a central point in a bell shape. In High Shelf mode, the High band boosts or attenuates the set frequency and all frequencies above it.
- ▶ **Low Pass filter enable/disable** **LP**. Enables the Low Pass filter, which attenuates high frequencies above the Low Pass frequency while allowing other frequencies to pass unfiltered.
- ▶ **Slope (Low Pass).** Specifies the ratio of how the Low Pass filter attenuates frequencies above the Low Pass frequency. Slope is expressed in decibels per octave. The range is from 6 dB to 48 dB in 6 dB increments.

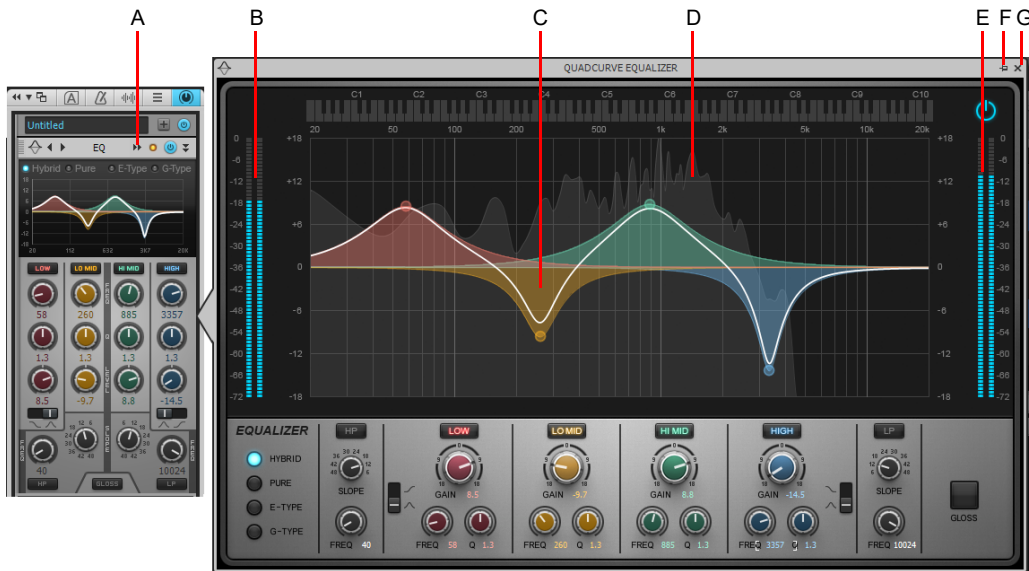
- ▶ **LP.** Specifies the cut-off frequency for the Low Pass filter.
- ▶ **High Pass filter enable/disable** **HP**. Enables the High Pass filter, which attenuates low frequencies below the High Pass frequency while allowing other frequencies to pass unfiltered.
- ▶ **Slope (High Pass).** Specifies the ratio of how the High Pass filter attenuates frequencies below the High Pass frequency. Slope is expressed in decibels per octave. The range is from 6 dB to 48 dB in 6 dB increments.
- ▶ **HP.** Specifies the cut-off frequency for the High Pass filter.
- ▶ **Gloss** **GLOSS**. Adds a smooth breath and presence to the high end without any harshness using a unique gloss filter.

QuadCurve Equalizer fly-out panel

The QuadCurve Equalizer fly-out panel provides a larger interface for interacting with the EQ controls. The fly-out panel supports multi-touch and has an integrated FFT (Fast Fourier Transform) spectrum analyzer.

The QuadCurve Equalizer fly-out panel can be accessed from the ProChannel in the Inspector or Console view.

Figure 455. QuadCurve EQ fly-out panel.



A. Click to open fly-out panel **B.** Input meter **C.** EQ plot **D.** FFT spectrum analyzer **E.** Output meter **F.** Pin fly-out panel **G.** Close fly-out panel

The FFT spectrum analyzer displays the instantaneous level of all frequencies. The vertical axis represents amplitude (the dynamic range is 0 to -72 dB) and the horizontal axis represents frequency.

To open the fly-out panel

Do *one* of the following:

- ▶ In the ProChannel, click the QuadCurve Equalizer module's Zoom button **▶▶**.
- ▶ Double-click any blank space in the small ProChannel EQ curve display.
- ▶ Using a touch display, swipe the QuadCurve Equalizer module's header bar.

Note: Only one fly-out panel can be shown at a time. If you open another fly-out panel, the previous fly-out panel closes automatically.

To close the fly-out panel

Do *one* of the following:


- ▶ Click anywhere outside the fly-out panel, such as the Clips pane.

- ▶ Click the X button in the top right corner of the fly-out panel.

Note: *The following gestures do not close the fly-out panel:*

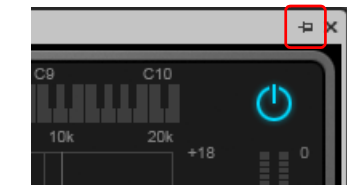
- Clicking in the fly-out panel's parent ProChannel module.
- Clicking in the parent track's channel strip in the Track view or Console view.
- Clicking in the Time Ruler.
- Clicking in the Control Bar.

To keep the fly-out panel open

Click the pin button  in the top right corner of the fly-out panel.

The fly-out panel will remain open until either of the following happens:

- ▶ The track focus changes.
- ▶ Other major UI changes occur, such as floating the Inspector, or any other change that causes the parent ProChannel module to be closed.



See also:

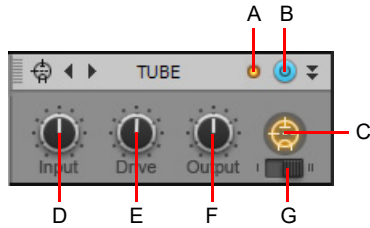
- “To interact with the QuadCurve Equalizer graph” on page 1028
- “To copy EQ settings” on page 1029
- “QuadCurve Equalizer fly-out panel touch gestures” on page 1227

See:

- “ProChannel” on page 1023
- “Using ProChannel” on page 1027
- “ProChannel modules and controls” on page 1032
- “PC76 U-Type Channel Compressor module” on page 1037
- “PC4K S-Type Bus Compressor module” on page 1039
- “Tube Saturation module” on page 1046
- “PC2A T-Type Leveling Amplifier” on page 1048
- “Softube Saturation Knob” on page 1052
- “Console Emulator module” on page 1054
- “FX Chain module” on page 1057
- “Tape Emulator module” on page 1063
- “REmatrix Solo convolution reverb” on page 1065
- “Concrete Limiter module” on page 1068
- “GRIT (saturation) module” on page 1073
- “MAX (volume maximizer) module” on page 1075
- “SPACE (reverb/ambience) module” on page 1076
- “SMOOTHER (de-esser / de-harsher) module” on page 1077
- “GATER (remove noise) module” on page 1078
- “DEPTH (chorus / stereo shaping) module” on page 1079
- “PULSE (tremolo) module” on page 1080
- “SHAPER (transient control) module” on page 1081



Tube Saturation module

Figure 456. Tube Saturation module.



A. Clipping LED B. Tube saturation enable/disable C. Activity indicator D. Input gain E. Drive (level) F. Output gain G. Saturation type

The Tube Saturation module contains the following controls:

- ▶ **Saturation type.** Select the desired type of tube saturation:
 - ▶ **Type 1.** Type 1 provides pure tube emulation.
 - ▶ **Type 2.** Type 2 is a dual-tube emulation. The second tube applies a special crossover filter in the high end and doesn't process high frequencies. This ensures that sibilant sounds are not distorted or sound metallic. The result is a gentler tube saturation in the higher frequencies.
- ▶ **Clipping LED.** Shows if the input signal to the Tube Saturation module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **Tube Saturation enable/disable** . Enables/disables the Tube Saturation module.
- ▶ **Input gain.** Applies a gain adjustment to the pre-processed audio signal. Hold down the SHIFT key to adjust the control with finer resolution.
- ▶ **Drive.** Adjust how much of the pre-processed input signal enters into saturation. The valid range is 0% (no saturation) to 100% (very saturated) and the default setting is 0%. Hold down the SHIFT key to adjust the control with finer resolution.
- ▶ **Output gain.** Applies a final gain adjustment to the post-processed audio signal. Hold down the SHIFT key to adjust the control with finer resolution.
- ▶ **Tube Saturation** . Shows any tube saturation activity. The icon glows when the input signal is being processed.

See:

[“ProChannel” on page 1023](#)

[“Using ProChannel” on page 1027](#)

[“ProChannel modules and controls” on page 1032](#)

[“PC76 U-Type Channel Compressor module” on page 1037](#)

[“PC4K S-Type Bus Compressor module” on page 1039](#)

[“QuadCurve Equalizer module” on page 1041](#)

[“PC2A T-Type Leveling Amplifier” on page 1048](#)

[“Softube Saturation Knob” on page 1052](#)

[“Console Emulator module” on page 1054](#)

[“FX Chain module” on page 1057](#)

[“Tape Emulator module” on page 1063](#)

[“REmatrix Solo convolution reverb” on page 1065](#)

[“Concrete Limiter module” on page 1068](#)

[“GRIT \(saturation\) module” on page 1073](#)

[“MAX \(volume maximizer\) module” on page 1075](#)

[“SPACE \(reverb/ambience\) module” on page 1076](#)

[“SMOOTHER \(de-esser / de-harsher\) module” on page 1077](#)

[“GATER \(remove noise\) module” on page 1078](#)

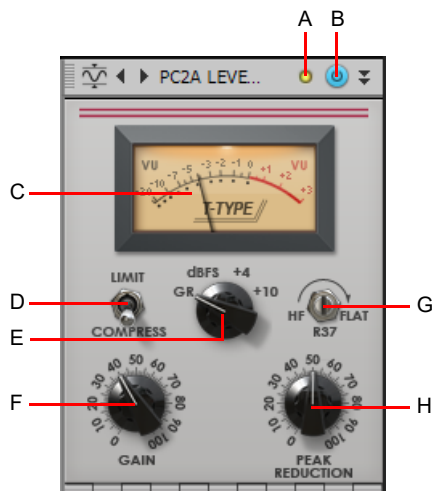
[“DEPTH \(chorus / stereo shaping\) module” on page 1079](#)

[“PULSE \(tremolo\) module” on page 1080](#)

[“SHAPER \(transient control\) module” on page 1081](#)

PC2A T-Type Leveling Amplifier

Figure 457. PC2A T-Type Leveling Amplifier.





A. Clipping LED B. PC2A T-Type Leveling Amplifier enable/disable C. VU meter D. Limit/Compress E. VU meter mode F. Gain G. R37 H. Peak Reduction

PC2A T-Type Leveling Amplifier is meticulously modeled after a legendary vintage electro-optical tube compressor. This compressor, known for its automatic gain control characteristics, delivers vintage sound with incredibly warm and rich compression. It is revered by audio engineers worldwide for its trademark sound, and has been used on countless hit records since the late 1960s. It is one of the true classics in the audio recording industry.

The purpose of PC2A T-Type Leveling Amplifier is to limit the dynamic range of a signal by reducing the amplitude of its transient peaks. PC2A T-Type Leveling Amplifier varies its gain in response to the level of the input signal. Large input signals result in less gain, thus reducing or “compressing” the dynamic range of the signal.


The PC2A T-Type Leveling Amplifier module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the PC2A T-Type Leveling Amplifier module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **PC2A T-Type Leveling Amplifier enable/disable** . Enables/disables the PC2A T-Type Leveling Amplifier module.
- ▶ **Limit/Compress.** Changes the dynamic processing ratio between compressor and limiter. The compression ratio fluctuates depending on the frequency of the incoming signal.


 **Note:** PC2A T-Type Leveling Amplifier is not a limiter by modern standards, which typically have a fixed Infinity:1 ratio. If you need to use a brickwall-type limiter, a limiter such as ProChannel Concrete Limiter is a better choice than PC2A T-Type Leveling Amplifier.

- ▶ **Limit.** In Limit mode, the compression ratio ranges between 4:1 for low frequencies and 20:1 for high frequencies. Limiting can be used in many ways, including:
 - Creating a louder or fuller sound by limiting the dynamic range and increasing the perceived overall level of the mix.
 - Increasing the volume and density of individual instruments in the mix.
 - Preventing digital overs and other types of overload protection. Think of it as an audio safety net that puts a cap on the overall level. A limiter is the most transparent way to boost average level without clipping.
 - Creatively sculpting a sound’s dynamics.
- ▶ **Compress.** In Compress mode, the compression ratio ranges between 3.5:1 for low frequencies and 6:1 for high frequencies. This method is suitable for leveling and reducing the general dynamic range of individual instrument tracks such as vocals and drums. It produces a more gentle compression.
- ▶ **VU meter.** The VU meter can be switched to show gain reduction or output level, depending on the position of the VU meter mode knob.
- ▶ **VU meter mode.** Switches the VU meter to show gain reduction or output level. There are four available modes:

- ▶ **GR.** Displays the instantaneous gain reduction in dB. During periods of no gain reduction, the pointer will return to 0 VU on the meter scale.
- ▶ **+10.** Displays the post-processing output level, referenced to +10 dBm (analog emulation).
- ▶ **+4.** Displays the post-processing output level, referenced to +4 dBm (analog emulation).
- ▶ **dBFS.** Displays the post-processing output level in the digital domain. This is the true output meter for digital audio, and is the recommended setting when monitoring output level.

 **Note:** *The output meter of the PC2A Leveling Amplifier has a different value than the original hardware it emulates. With analog hardware, 0 dB typically represents the nominal signal level. Anything above 0 dB is considered “headroom” in the analog domain. Its clipping or peak level is often around +20 dB, depending on the manufacturer. In this case, the hardware being emulated has a nominal level of +10 dB and peaks at +16 dB. The original hardware is analog, therefore the output metering does not conform to the dB-FS (Decibel-Full Scale) range of a DAW (Digital Audio Workstation) such as Sonar. In order to keep metering accurate in the digital domain, PC2A Leveling Amplifier also includes a dBFS meter option, which accurately depicts the level meter and headroom in the digital domain.*

- ▶ **Gain.** Adjusts the post-compression output level, or make-up gain. Use this control to make up for the gain lost by the peak reduction. The Gain knob has no effect on the amount of compression. To adjust the knob in fine increments, hold down the SHIFT key while moving the knob.
- ▶ **Peak reduction.** Adjusts both the threshold and the amount of compression (gain reduction). If the input signal level is below the threshold, no compression takes place. Turn the knob clockwise for more compression, or counter-clockwise for less. To adjust the knob in fine increments, hold down the SHIFT key while moving the knob.
- ▶ **R37 (High Frequency Pre-emphasis trim).** Adjusts the gain reduction frequency response. The original hardware unit was designed for leveling in radio and TV broadcast applications. Due to an increase in high frequency content in FM broadcasting, the R37 control adds gain reduction at frequencies above 1kHz, based on the program material. Use this control to reduce or prevent over-modulation caused by the pre-emphasis (high-frequency sensitivity). When set to the FLAT position, gain reduction is applied equally on all frequencies. When the control is moved toward the HF position, gain reduction is increased on the high frequencies. Experiment to achieve a good balance between low and high frequency limiting. This control is often useful for de-essing vocals (cut down sibilance by compressing high frequencies), but the FLAT setting is recommended for most music applications. To adjust the knob in fine increments, hold down the SHIFT key while moving the knob.

 **Tip:** *If you want the sound of the PC2A T-Type Leveling Amplifier but need more control over the attack and release times, place another compressor in front of the PC2A T-Type Leveling Amplifier, such as the PC76 U-Type Channel Compressor, to act on the peaks, then use the PC2A T-Type Leveling Amplifier for general compression. For details, see [“Using PC2A T-Type Leveling Amplifier on drums”](#) on page 1051.*


The purpose of a compressor is to limit the dynamic range of music or sound. Compression will make the loud parts of the signal more quiet, resulting in a more or less even level. Compression is usually applied to compensate for the small variations in level that occur when a musician plays an instrument or a vocalist sings a song.

PC2A T-Type Leveling Amplifier is a soft-knee compressor that features program dependent release times and a flat frequency response of 30Hz to 15kHz (see [R37 control](#) for frequency response adjustment) The attack time is fixed at 10 milliseconds. The release time is roughly 60 milliseconds for 50% release, and 0.5 to 5 seconds for full release, depending on the previous program material. The two-stage release results in very transparent compression characteristics.

PC2A T-Type Leveling Amplifier models the tubes and the T4 electro-optical device in the original hardware units. The T4 circuit uses an electroluminescent panel to determine the attack time, and an optical photo cell to determine the release time. All based on the incoming program material. The T4 has very little distortion. To realize the characteristic sound of the original hardware, the tubes are also modeled to add analog characteristics. Total Harmonic Distortion (THD) comes from the four tubes in the original hardware, which slightly changes the signal shape adding even and odd harmonics based on the frequency of the program material. The THD has a slight effect on the output gain, less than 0.35% to 0.75% at +10 dB to +16 dB of the program material.

The modeling of the tubes and the T4 circuit is what gives PC2A T-Type Leveling Amplifier its unique compression characteristics. The curves are “wobbly” and only reduce gain to a certain point before “giving in” and letting the output level increase again. Unlike typical dynamics processors that have a fixed compression ratio across all frequencies, the PC2A T-Type Leveling Amplifier gain reduction is different at different frequencies.

PC2A T-Type Leveling Amplifier is suitable for just about any audio material. It sounds especially good on vocals, and also works great on guitar, electric and upright bass, guitars, piano, wind instruments, and other tracks that need gentle compression. It even works well on full-program mixes.

 **Note:** *The original hardware unit is mono, and can be linked with a second unit for stereo leveling. PC2A T-Type Leveling Amplifier operates in both mono and stereo modes without a loss in stereo imaging.*

Highlights

- ▶ With only a few simple controls, PC2A T-Type Leveling Amplifier is easy to use and provides instant gratification.
- ▶ Warm, smooth and natural sounding compression characteristics.
- ▶ Frequency-dependent gain reduction.
- ▶ Compressor and Limiter modes.
- ▶ Up to 40 dB of gain reduction.

Using PC2A T-Type Leveling Amplifier

PC2A T-Type Leveling Amplifier is suitable for just about any audio material. It sounds especially good on vocals, and also works great on guitar, electric and upright bass, guitars, piano, wind instruments, and other tracks that need gentle compression. It even works well on full-program mixes.

Percussive instruments that have a lot of peaks, such as drums, may require more care. Although PC2A T-Type Leveling Amplifier works great for certain kick drum sounds, you may want to combine PC2A T-Type Leveling Amplifier with another compressor with a faster release time and more precise control. For details, see [“Using PC2A T-Type Leveling Amplifier on drums”](#) on page 1051.

Unlike a traditional compressor that has Ratio, Threshold, Attack, Release and Make-up Gain controls, PC2A T-Type Leveling Amplifier is very straightforward with only two primary controls: **Gain** and **Peak Reduction**. **Peak Reduction** controls the amount of compression and **Gain** controls the post-processed output level.

The most common problem caused by the use of a compressor/limiter is excessive distortion. This normally indicates that the limiter is active too much of the time (threshold is too low). To correct the distortion, turn the Peak Reduction knob counter-clockwise.

Typical workflow


1. Insert the PC2A T-Type Leveling Amplifier module on a track or bus.
2. Right-click any ProChannel module header and make sure **Post FX Bin** is not selected on the pop-up menu. In most situations, you want to apply compression before effects like reverb and delay.
3. While listening to the project, adjust the **Peak Reduction** control until the compressor exhibits the desired amount of compression. You may want to set the VU meter to show gain reduction (GR). A good target is to keep the gain reduction around 4-8 dB continuously.
4. If desired, adjust the **R37** (pre-emphasis) control according to the amount of high frequency content in the audio material. Turn the knob counter-clockwise to increase compression of high-frequency content, such as vocal sibilance.
5. Adjust the **Gain** control to achieve the desired output level. You may want to set the VU meter to show output level (dBFS, +10 or +4).
6. Toggle the PC2A T-Type Leveling Amplifier enable/disable control to compare the compressed signal with the unprocessed signal.

Using PC2A T-Type Leveling Amplifier on drums

Used carefully, PC2A T-Type Leveling Amplifier can make drum tracks sound fuller and bigger.

By itself, however, PC2A T-Type Leveling Amplifier is not well-suited for compressing drums and other percussive instruments that have lots of peaks. The reason is due to the slower release time and lack of precise control, thus changes in the input level cannot be compensated for quickly enough to make the output volume totally consistent.


A good compression trick is to chain different compressors together on the same track. This lets you use another compressor with a faster release time and more precise control as a peak limiter to first tame the peaks before they reach PC2A T-Type Leveling Amplifier, then use PC2A T-Type Leveling Amplifier for general compression.

 **Note:** *When chaining multiple compressors together, each successive compressor should have a lower compression ratio than the one before it.*

As a starting point, place PC76 U-Type Channel Compressor in front of PC2A T-Type Leveling Amplifier. Configure PC76 U-Type Channel Compressor as a peak limiter: set a high compression ratio, like 12:1, and a fairly fast attack and release. Set the **Input Gain** carefully so the highest peaks are reduced by 2-3 dB, then adjust the **Output Gain** until you can't hear a difference between the pre- and post-processed level (frequently enable/disable PC76 U-Type Channel Compressor so you can compare the pre- and post-processed levels). The goal is to only flatten the highest peaks, and not compress the overall audio signal.

Next, configure PC2A T-Type Leveling Amplifier for general compression: set **Compress/Limit** to **Compress**, and adjust **Gain** and **Peak Reduction** to taste.

In summary, first use a compressor with precise control to act on the peaks, followed by PC2A T-Type Leveling Amplifier for general compression.

 **Tip:** *Another common technique is to use parallel bus compression. This is achieved by sending all of your drum tracks to a bus, replicating your level and pan controls for each auxiliary send. Insert the PC2A Leveling Amplifier ProChannel module on the bus, and use a fairly large amount of peak reduction. Finally, blend the bus from 0 dB upward, with the drums soloed, until the desired amount of parallel compression is achieved.*

See:

["ProChannel" on page 1023](#)

["Using ProChannel" on page 1027](#)

["ProChannel modules and controls" on page 1032](#)

["PC76 U-Type Channel Compressor module" on page 1037](#)

["PC4K S-Type Bus Compressor module" on page 1039](#)

["QuadCurve Equalizer module" on page 1041](#)

["Tube Saturation module" on page 1046](#)

["Softube Saturation Knob" on page 1052](#)

["Console Emulator module" on page 1054](#)

["FX Chain module" on page 1057](#)

["Tape Emulator module" on page 1063](#)

["REmatrix Solo convolution reverb" on page 1065](#)

["Concrete Limiter module" on page 1068](#)

["GRIT \(saturation\) module" on page 1073](#)

["MAX \(volume maximizer\) module" on page 1075](#)

["SPACE \(reverb/ambience\) module" on page 1076](#)

["SMOOTHER \(de-esser / de-harsher\) module" on page 1077](#)

["GATER \(remove noise\) module" on page 1078](#)

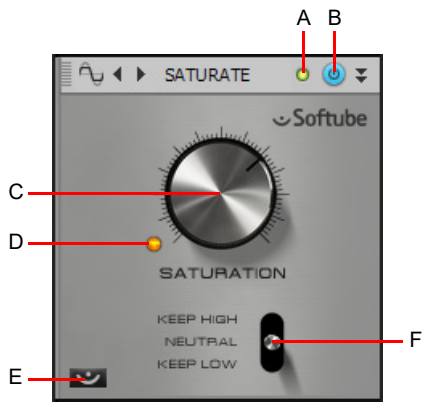
["DEPTH \(chorus / stereo shaping\) module" on page 1079](#)

["PULSE \(tremolo\) module" on page 1080](#)

["SHAPER \(transient control\) module" on page 1081](#)

Softube Saturation Knob

Figure 458. Softube Saturation Knob module.




A. Clipping LED B. Saturation Knob enable/disable C. Saturation D. LED E. About box F. Type

The Saturation Knob module borrows from Softube's famous German FET distortion and compression circuitry modeling, and provides smooth, one-knob, frequency saturation operation for adding just the right amount of tube warmth to any track.

Use Saturation Knob anywhere you need some grit. Use it to fatten up bass lines, add harmonics and shimmer to vocals, or squash a drum loop.

The Saturation Knob module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the Saturation Knob module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **Saturation Knob enable/disable** . Enables/disables the Saturation Knob module.
- ▶ **Saturation knob.** Adjusts the amount of saturation. Increase saturation to get better definition in the bass and get some edge in vocal tracks.
- ▶ **LED.** Indicates when the input signal is being processed.
- ▶ **Type.** Use the saturation Type switch to get three different kinds of characters of distortion. The following types are available:
 - ▶ **Keep High.** Does not distort the highest frequencies. On vocals, this usually gives a brighter or harsher vocal sound.
 - ▶ **Neutral.** Treats all frequencies equally.
 - ▶ **Keep Low.** Prevents the bass from distorting too much. This mode is recommended for drum tracks if you want to squash a drum loop but prevent the loss of low end in the bass drum, or for retaining more low end on vocal tracks.
- ▶ **About.** Shows the About box.

See:

[“ProChannel” on page 1023](#)

[“Using ProChannel” on page 1027](#)

[“ProChannel modules and controls” on page 1032](#)

[“PC76 U-Type Channel Compressor module” on page 1037](#)

[“PC4K S-Type Bus Compressor module” on page 1039](#)

[“QuadCurve Equalizer module” on page 1041](#)

[“Tube Saturation module” on page 1046](#)

[“PC2A T-Type Leveling Amplifier” on page 1048](#)

[“Console Emulator module” on page 1054](#)

[“FX Chain module” on page 1057](#)

[“Tape Emulator module” on page 1063](#)

[“REmatrix Solo convolution reverb” on page 1065](#)

[“Concrete Limiter module” on page 1068](#)

[“GRIT \(saturation\) module” on page 1073](#)

[“MAX \(volume maximizer\) module” on page 1075](#)

[“SPACE \(reverb/ambience\) module” on page 1076](#)

[“SMOOTHER \(de-esser / de-harsher\) module” on page 1077](#)

[“GATER \(remove noise\) module” on page 1078](#)

[“DEPTH \(chorus / stereo shaping\) module” on page 1079](#)

[“PULSE \(tremolo\) module” on page 1080](#)

[“SHAPER \(transient control\) module” on page 1081](#)

Console Emulator module

Figure 459. Console Emulator module.



A. Clipping LED **B.** Console Emulator enable/disable **C.** Emulation mode **D.** Output VU meters (left and right channels) **E.** Trim (not available in bus module) **F.** Drive **G.** Tolerance **H.** RMS/Peak meter toggle

When recording to analog tape, the mixing console is the centerpiece of the studio. The audio signal is affected as it passes through the circuitry of the console. Each console employs a different design and components, which adds to the sonic imprint of each console. There are various elements that define the sound of each console.

Digital audio is often accused of lacking “character”. Although mixing entirely inside a computer (often referred to as “mixing in the box”) has many benefits, it can sometimes lack the character of using an analog mixing console.

The Console Emulator module emulates the sonic characteristics of three classic mixing consoles. This has nothing to do with EQ and compression, but rather mimics the subtle non-linear distortion and noise that occurs when passing an audio signal through a mixing console’s analog circuit.

The Console Emulator module is based on the following principles:

- ▶ Input transformer emulation, which introduces hysteresis and frequency dependent saturation.
- ▶ Frequency response shaping of the channel.
- ▶ Bias drift of the active stages.
- ▶ Component tolerance simulation by slightly changing the filter's values in the different channels.
- ▶ Saturation of the mix bus.
- ▶ Crosstalk on stereo buses.

Just like an analog console, the overall sound character is the sum of all the separate processing stages. Depending on the console type and settings, some of the benefits you may experience include:

- ▶ A wider sound stage.
- ▶ Increased sense of spatial cohesion.
- ▶ More depth and definition.
- ▶ A bit more warmth and aggression.
- ▶ Easier to balance levels across tracks.

Controls


There are two versions of the Console Emulator module:


- ▶ **Console Emulator Channel.** This version is designed for individual tracks.
- ▶ **Console Emulator Bus.** This version is designed for buses. It contains the same controls as the Channel version, except it does not have a Trim control.

Figure 460. Console Emulator Channel and Bus modules.



The Console Emulator module contains the following controls:

- ▶ **Mode.** Selects the desired console emulation mode. For each mode, the Console Emulator module closely resembles the hardware it is modeled after.
 - ▶ **S-Type.** Emulates a clean and transparent British console that is popular among mixing engineers in rock and pop genres. This console has potentially been used on more platinum selling albums than all other consoles combined.
 - ▶ **N-Type.** Emulates a British console that is used in legendary recording studios, including Abbey Road, The Village, Ocean Way, and Skywalker Sound. This console is warm and has a rich low end.
 - ▶ **A-Type.** Emulates a revolutionary British console, of which only 13 consoles were ever built. This console was made famous at Trident Studios and Cherokee Studios. This console has a brighter top and less lows than the N-Type console. Some consider this best sounding console of all time.
- ▶ **Clipping LED.** Shows if the input signal to the Console Emulator module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **Console Emulator enable/disable** . Enables/disables the Console Emulator module.
- ▶ **Output VU meters.** These meters are calibrated to function responsively, just like real-world meters. These meters fully support proper gain-staging needed for professional mixing situations and let the user make a better judgment of the volume needed for a particular track.
- ▶ **RMS/Peak.** The VU meters can be switched to show RMS or Peak levels. Choose **RMS** to display more of an average of the amplitudes that occur in a complete cycle of a frequency. RMS, or Root-Mean-Square, is a little over seventy percent of peak level. Choose **Peak** to display the highest amplitude in the signal that occurs in a complete cycle of a frequency.
- ▶ **Trim.** Adjusts the input gain. The valid range is 0% to 100% and the default setting is 0%. This control is only available in the Console Emulator Channel module, not in the Console Emulator Bus module. Hold down the SHIFT key to adjust the control with finer resolution.
- ▶ **Drive.** Adjusts how much of the pre-processed input signal enters into saturation. For example, in an analog hardware mixer, if you put all the channel faders at +3 dB, the summing circuits will saturate more than if the channels faders are set to 0 dB. With this parameter, you can control the amount of summing saturation. The valid range is -6.0 dB to +6.0 dB and the default setting is 0 dB. Hold down the SHIFT key to adjust the control with finer resolution.

 **Note:** The Drive parameter faithfully emulates the behavior of a fader on a real hardware console when the Drive value is between -6 dB and +2 dB. The Drive range is extended and goes beyond its hardware counterpart, allowing creative processing when the value is between +2 dB and +6 dB.

- ▶ **Tolerance.** Simulates the component tolerances of the bus circuits. Even if all the channels in a mixer are in theory equal to each other as they are composed by the same electrical components, in practice these components can be slightly different among the channels. For example, a 2Kohm resistor could be 1.98Kohm on channel 1, 2.03Kohm on channel 2 and 1.99Kohm on channel 3, and so on. By enabling the Tolerance switch, the Console Emulator module will sound slightly different on different channels. These differences are saved into the song state, so it can be recalled when you reload the session.

How to use the Console Emulator

To get the full benefit of console emulation, you typically want to add the Console Emulator module to all audio tracks and buses across your project.


The audible results may appear subtle when first using the Console Emulator module. In fact, you may not hear any difference at all at first. This is especially true if you insert the Console Emulator module after you have already mixed a song.

The effect is subtle when listening to individual tracks or buses. Keep in mind that the effect is accumulative, so the effect will become more noticeable as you add Console Emulator to multiple tracks.

The trick is to insert the Console Emulator module before you start mixing. All your mixing decisions will then be made based on having the Console Emulator module in the signal chain. When you are done mixing, you can globally enable/disable the Console Emulator module to A/B the results, and you will likely hear a noticeable difference.

Guidelines:

- ▶ You will typically want to insert the Console Emulator module as the first module, and make sure ProChannel has **Post FX Rack** disabled. However, you can also experiment with placing the Console Emulator module at the end and enable **Post FX Rack**, so all your effects and processed sound are affected.
- ▶ Add the Console Emulator module to all audio tracks and buses across your project, and use Quick Groups to easily control multiple instances simultaneously. To do so, select all tracks, then hold down the CTRL key while you insert or modify the Console Emulator module.
- ▶ Leave the Console Emulator module active throughout the mixing process, “working” the mix through the plug-in.

 **Tip:** Add the Console Emulator module to the default ProChannel layout. This way, the Console Emulator module is always available on all tracks. Use the same console mode on all tracks and buses.

See:

“ProChannel” on page 1023

“Using ProChannel” on page 1027

“ProChannel modules and controls” on page 1032

“PC76 U-Type Channel Compressor module” on page 1037

“PC4K S-Type Bus Compressor module” on page 1039

“QuadCurve Equalizer module” on page 1041

“Tube Saturation module” on page 1046

“PC2A T-Type Leveling Amplifier” on page 1048

“Softube Saturation Knob” on page 1052

“FX Chain module” on page 1057

“Tape Emulator module” on page 1063

“REmatrix Solo convolution reverb” on page 1065

“Concrete Limiter module” on page 1068

“GRIT (saturation) module” on page 1073

“MAX (volume maximizer) module” on page 1075

“SPACE (reverb/ambience) module” on page 1076

“SMOOTHER (de-esser / de-harsher) module” on page 1077

“GATER (remove noise) module” on page 1078

“DEPTH (chorus / stereo shaping) module” on page 1079

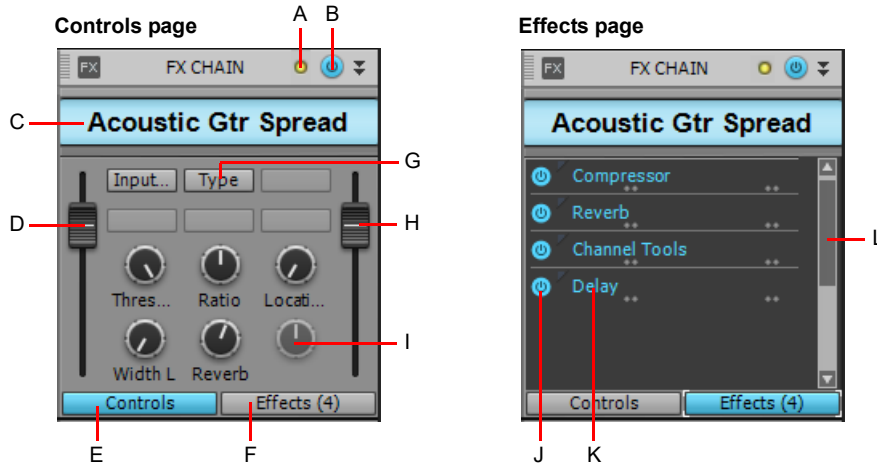
“PULSE (tremolo) module” on page 1080

“SHAPER (transient control) module” on page 1081

FX Chain module

The FX Chain module allows you to use FX Chains (see “Effects chains” on page 972) and individual audio effects within the ProChannel signal flow. The FX Chain module can be used as an FX Rack that can be inserted between other ProChannel modules. An FX Chain is a container that can include multiple audio plug-ins. Assignable knobs and buttons can control automatable plug-in parameters in the FX Chain. An FX Chain preset can store up to six assignable knobs and six assignable buttons.

Figure 461. FX Chain module.



A. Clipping LED B. FX Chain enable/disable C. FX Chain name (double-click to edit) D. Input level E. Show Controls page F. Show Effects page G. Assignable button (right-click to assign) H. Output level I. Assignable rotary (right-click to assign) J. Click button to bypass/un-bypass plug-in K. List of effects in chain (double-click to open plug-in; drag to reorder) L. Scroll bar

The FX Chain module contains the following controls:


- ▶ **FX Chain preset name.** The name of the current FX Chain preset. Double-click to rename.
- ▶ **Controls page.** The Controls page shows the automatable effect parameters that are assigned to the FX Chain knobs and buttons:
 - ▶ **Input level.** Input level before the FX Chain. This parameter is automatable.
 - ▶ **Assignable rotaries.** Up to 6 assignable rotaries allow you to control automatable plug-in parameters without having to open a plug-in's property page. For details, see “Using assignable controls” on page 977.
 - ▶ **Assignable buttons.** Up to 6 assignable buttons allow you to control automatable plug-in parameters without having to open a plug-in's property page. For details, see “Using assignable controls” on page 977.
 - ▶ **Output level.** Output level after the FX Chain. This parameter is automatable.
- ▶ **Effects page.** The Effects page shows a list of all plug-ins that are included in the current FX Chain preset. The signal flows from top to bottom. Drag to reorder plug-ins, and right-click to add/remove plug-ins. You can bypass individual plug-ins by clicking the small bypass toggle to the left of the plug-in name.

Note: Unlike the FX Chain plug-in (see “Effects chains” on page 972), all buttons and knobs in the ProChannel FX Chain module are always visible when showing the Controls page. Buttons and knobs that are not assigned to an automatable effect parameter are disabled.

Tip: Knob and button labels are sometimes truncated. Move the mouse pointer over the control to see the full label in a Tooltip.

To add a new FX Chain module

Do *one* of the following:

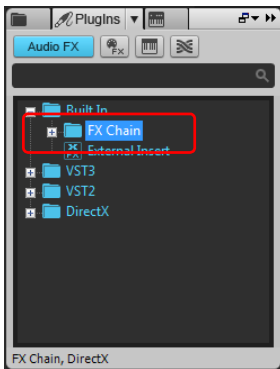
- ▶ Click the **Add Module** button  in the Inspector and choose **FX Chain** on the pop-up menu. An empty FX Chain module appears with the Effects page visible.
- ▶ Right-click a module header or blank space in ProChannel and select **Insert Module > FX Chain** on the pop-up menu. An empty FX Chain module appears with the Effects page visible.
- ▶ Drag an audio effect from the Browser to ProChannel. An empty FX Chain module appears with the Effects page visible, and the audio effect's property page appears.
- ▶ Drag an FX Chain preset from the Browser to ProChannel.

To load an FX Chain preset

Do *one* of the following:

- ▶ On the Effects page, right-click the FX Rack and choose **Load FX Chain Preset** on the pop-up menu. Select the desired FX Chain Preset file (*.fxc) in the **Load FX Chain Preset** dialog box and click **Open**.
- ▶ From the **Plugins** tab of the Browser, under **Audio FX**, expand the **FX Chain** branch and drag the preset to ProChannel.
- ▶ Right-click the preset name field and choose **Load FX Chain Preset** on the pop-up menu.

Figure 462. To create a new FX Chain, drag an FX Chain preset from the Browser's Audio tab to an audio track or audio clip FX Rack.



To add an effect to the current FX Chain

Do *one* of the following:

- ▶ On the Effects page, right-click the FX Rack, point to **Audio FX** and choose the desired audio effect on the pop-up menu.
- ▶ From the **Plugins** tab of the Browser, under **Audio FX**, drag the desired effect to the FX Chain module's Effects page.

To remove an effect

Right-click the effect name on the Effects page and choose **Delete** on the pop-up menu.

To re-order plug-ins

On the Effects page, drag the effects up/down to the desired position.

To bypass an individual plug-in

On the Effects page, click the small button to the left of the plug-in name.

To rename the FX Chain

Double-click the preset name field, then type the desired name and press ENTER.

To save an FX Chain preset

Do *one* of the following:

- ▶ Right-click the preset name field and choose **Save FX Chain Preset** on the pop-up menu.
- ▶ Right-click the FX Rack on the Effects page and choose **Save FX Chain Preset** on the pop-up menu.

To edit a knob or button

Right-click the control and choose **Edit Control** on the pop-up menu.

To enable a knob or button for automation writing

Right-click the control and choose **Write Enable Automation** on the pop-up menu.

To enable a knob or button for automation playback

Right-click the control and choose **Read Enable Control** on the pop-up menu.

To reset a knob or button to its default value

Double-click the control.

To open an effect's property page

Double-click the effect name on the Effects page.

To automate FX Chain plug-ins

Effects in an FX Chain can be automated just like other effects in an FX Rack. Parameter names for plug-ins that reside within an FX Chain container are listed in submenu's prefixed by the associated FX Chain name.

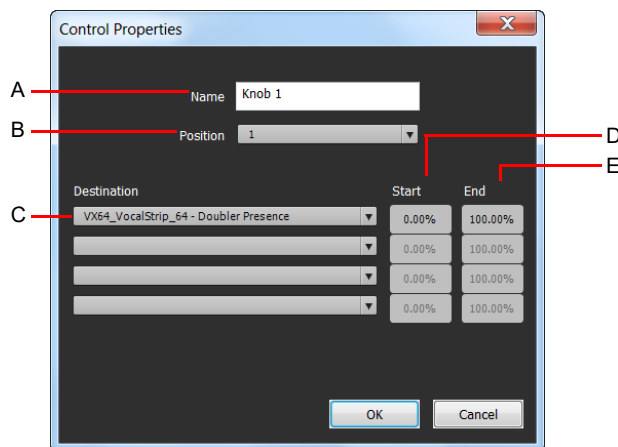
You can also use ACT to control the FX Chain's input level, output level and assignable knobs and buttons. For details, see "ACT" on page 1364.

For information about automating effects, see "Automating effects" on page 1191.

To customize an assignable control

Right-click a knob or button in the FX Chain module and choose **Edit control** on the pop-up menu to open the **Control Properties** dialog box.

Figure 463. Assignable control properties.



A. Name B. Position C. Destination D. Start value E. End value

The **Control Properties** dialog box contains the following settings:


- ▶ **Name.** The name of the assignable control, shown as the label.
- ▶ **Position.** The "slot" position of the control, from left to right.
- ▶ **Destination.** Choose up to four automatable plug-in parameters to control with the assignable knob or button.
- ▶ **Start.** The start value for the destination parameter, specified as a percentage (0.00% to 100.00%).
- ▶ **End.** The end value for the destination parameter, specified as a percentage (0.00% to 100.00%). You can also set Start and End values automatically. For details, see "To set parameter value range automatically" on page 1060.

To clear an assignable knob or button

Right-click a knob or button in the FX Chain module and choose **Remove control** on the pop-up menu to open the **Control Properties** dialog box. The assigned parameter(s) is removed from the control, but the control remains visible.

To set parameter value range manually

1. Right-click a knob or button in the FX Chain module and choose **Edit control** on the pop-up menu to open the **Control Properties** dialog box.
2. Specify the **Start** and **End** values.

 **Tip:** You can invert ranges to have two parameters move in opposite directions.


To set parameter value range automatically

1. Open a plug-in's property page and set the desired Start position for each parameter.
2. Right-click a knob or button in the FX Chain module, point to **Ranges** on the pop-up menu and choose one of the following commands:
 - ▶ **All Parameters- Set Start.** Set the Start value of all parameters assigned to the FX Chain knob or button. The values are determined by the current position of each plug-in's property page settings.
 - ▶ **All Parameters- Set End.** Set the End value of all parameters assigned to the FX Chain knob or button. The values are determined by the current position of each plug-in's property page settings.
 - ▶ **<Plug-in name - Parameter name>- Set Start.** Set the Start value of a specific parameter assigned to the FX Chain knob or button.
 - ▶ **<Plug-in name - Parameter name>- Set End.** Set the End value of a specific parameter assigned to the FX Chain knob or button.

To set the default parameter value

1. Adjust a knob or button in the FX Chain module to the desired default position.
2. Right-click the knob or button and choose **Set Default Value** on the pop-up menu.

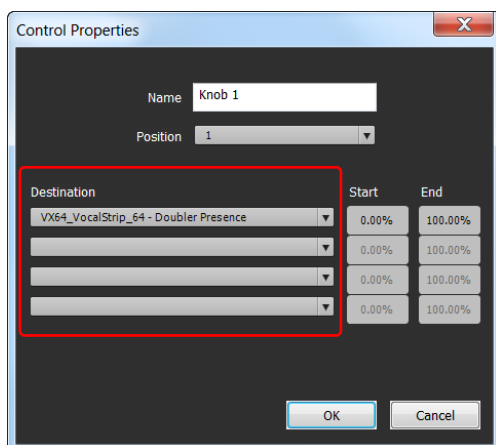
When you double-click the knob or button, it returns to its default value.

 **Note:** If multiple parameters are assigned to the knob or button, the default value will be 0.5.

To map an assignable knob or button to a plug-in parameter

1. Right-click an assignable knob or button in the FX Chain module's Controls page and choose **Edit control** on the pop-up menu to open the **Control Properties** dialog box.
2. Specify an automatable plug-in parameter in the **Destination** list. You can specify up to four parameters for each knob and button.

Figure 464. Specify up to four automatable plug-in parameters for each assignable control.

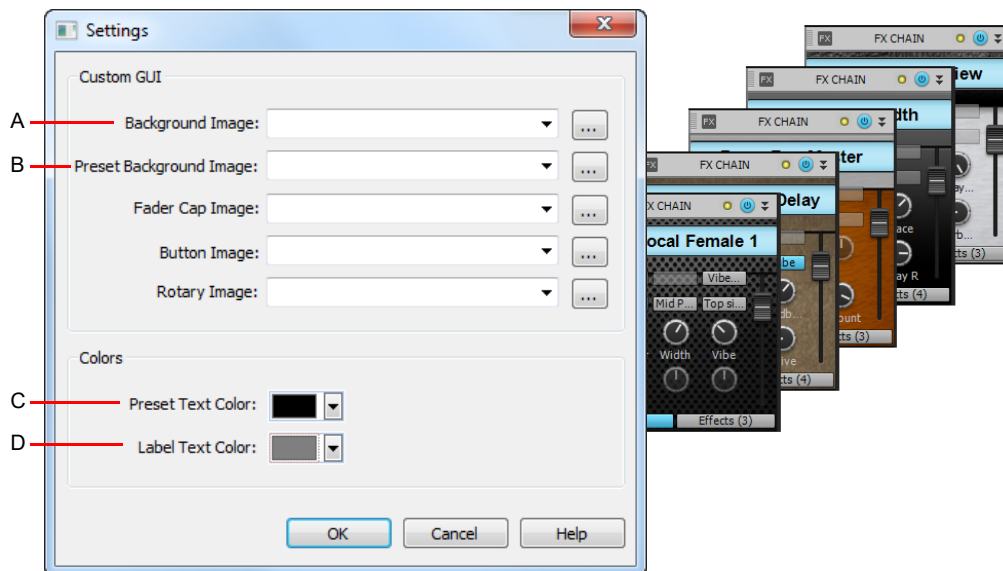


Note: You can also “learn” plug-in parameters by simply touching controls in plug-in property pages. To do so, right-click in the FX Chain module’s Controls page and select **Learn Knobs** or **Learn Buttons** on the pop-up menu. Touch the plug-in parameters you want to assign, then select **Learn Knobs** or **Learn Buttons** again to exit learn mode.

Customizing the FX Chain UI

You can change the colors and graphics that are displayed in each FX Chain. To do so, right-click the FX Chain module and click **Customize UI** on the pop-up menu to open the **Settings** dialog box.

Figure 465. Use the **Settings** dialog box to customize the appearance of the FX Chain module.

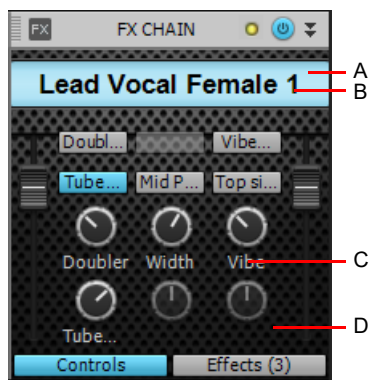


A. Background image B. Preset background image C. Preset text color D. Label text color


The **Settings** dialog box contains the following settings:

- ▶ **Background Image.** The main background image in the FX Chain Controls page.
- ▶ **Preset Background Image.** The image behind the preset name.
- ▶ **Preset Text Color.** Color of preset name.
- ▶ **Label Text Color.** Color of button and knob text labels.

Figure 466. FX Chain UI.



A. Preset Background Image B. Preset Text Color C. Label Text Color D. Background Image

 **Note:** The *Fader Cap*, *Button Image*, and *Rotary Image* settings can not be customized from the FX Chain module. To customize all images, create the FX Chain preset in a track's FX Rack (see “Effects chains” on page 972 and “Customizing the FX Chain UI” on page 980), then load the FX Chain preset into ProChannel.

See also:

“Using FX Chain presets (.fxc)” on page 658

“Effects chains” on page 972

See:

“ProChannel” on page 1023

“Using ProChannel” on page 1027

“ProChannel modules and controls” on page 1032

“PC76 U-Type Channel Compressor module” on page 1037

“PC4K S-Type Bus Compressor module” on page 1039

“QuadCurve Equalizer module” on page 1041

“Tube Saturation module” on page 1046

“PC2A T-Type Leveling Amplifier” on page 1048

“Softube Saturation Knob” on page 1052

“Console Emulator module” on page 1054

“Tape Emulator module” on page 1063

“REmatrix Solo convolution reverb” on page 1065

“Concrete Limiter module” on page 1068

“GRIT (saturation) module” on page 1073

“MAX (volume maximizer) module” on page 1075

“SPACE (reverb/ambience) module” on page 1076

“SMOOTHER (de-esser / de-harsher) module” on page 1077

“GATER (remove noise) module” on page 1078

“DEPTH (chorus / stereo shaping) module” on page 1079

“PULSE (tremolo) module” on page 1080

“SHAPER (transient control) module” on page 1081

Tape Emulator module

Figure 467. Tape Emulator module.



A. Clipping LED B. Tape Emulator enable/disable C. Rec level (input gain) D. Noise (tape hiss) E. Tape speed F. Bias G. Link H. Playback level

The Tape Emulator module emulates the sonic characteristics of analog tape recordings, and provides extensive control with adjustable tape speed, bias and noise parameters.

Digital audio is often accused of lacking “character”. Although mixing entirely inside a computer has many benefits, it can sometimes lack the character of using an analog mixing console and analog magnetic tape.

Digital audio can capture audio levels up to 0 dB before undesirable clipping occurs. This is known as *overload*. Analog tape recordings also have an upper limit, but unlike digital clipping, the signal compresses and distorts slightly as you approach the limit. There is typically a “sweet spot” of a few decibels before undesirable distortion occurs. Because tape saturation sounds pleasing to most people, recording engineers have long been using it as a creative mixing tool.

The Tape Emulator module lets you add the analog warmth and richness of magnetic tape saturation to your digital mixes. Use it on individual mono or stereo tracks, or on buses.

Unlike real analog tape, the Tape Emulator gives you the flexibility of applying tape saturation to individual tracks, and only where desired. For example, you may want to apply heavy tape saturation to drums, a little less to bass guitar, but not to vocals, etc.

What is tape saturation?


Tape saturation occurs when you try to record too loud and varying signal levels onto magnetic tape for it to accurately reproduce, whereby the input signal is no longer directly proportional to the recorded signal. During playback, the tape reproduces less energy than was originally there, which is the saturation effect. Recording engineers often experience this as a result of trying to record a signal that is loud enough to overcome ever-present tape hiss.

Unlike digital distortion, analog tape saturation can sound pleasing in the right situations, especially on drums.

Tape saturation adds subtle non-linear distortion, compression and EQ, which can add grittiness and bottom end to your tracks. This is often perceived as “punch” and “warmth”.

Controls

The Tape Emulator module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the Tape Emulator module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **Tape Emulator enable/disable** . Enables/disables the Tape Emulator module.
- ▶ **Noise.** Adjusts the level of simulated tape hiss
- ▶ **Rec Level.** Applies a gain adjustment to the pre-processed audio signal (input level). Higher values cause increased compression/saturation.
- ▶ **PB Level.** Applies a final gain adjustment to the post-processed audio signal (output level).
- ▶ **Tape Spd.** Adjusts the simulated tape speed, which impacts the compression behavior. There are two settings:
 - ▶ **7.5 INS.** Represents a slow tape speed, which has a more compressed and warm tone, lacking of high frequencies.
 - ▶ **15 INS.** Represents a standard tape speed, and causes faster compression attack times.
- ▶ **Bias.** Magnetic tape has a non-linear response at low signal strengths. Tape bias is designed to improve the fidelity of low-signal analogue magnetic tape sound recordings by pushing the signal into the linear zone of the tape's transfer function. This results in less low- and mid-frequency harmonic distortions. There are two settings:
 - ▶ **Over.** Reduces distortion in the low and mid frequency range, particularly on sibilant sounds, and interacts with the **Noise** level.
 - ▶ **Normal.** Represents a standard level of distortion.
- ▶ **Link.** When **Link** is enabled, the **Rec Level** and **PB Level** knobs are linked to help maintain unity gain. When disabled, the **Rec Level** and **PB Level** knobs can be operated independently.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC76 U-Type Channel Compressor module”](#) on page 1037

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“FX Chain module”](#) on page 1057

[“REmatrix Solo convolution reverb”](#) on page 1065

[“Concrete Limiter module”](#) on page 1068

[“GRIT \(saturation\) module”](#) on page 1073

[“MAX \(volume maximizer\) module”](#) on page 1075

[“SPACE \(reverb/ambience\) module”](#) on page 1076

[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“GATER \(remove noise\) module”](#) on page 1078

[“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079

[“PULSE \(tremolo\) module”](#) on page 1080

[“SHAPER \(transient control\) module”](#) on page 1081

REmatrix Solo convolution reverb

Figure 468. REmatrix Solo module.




A. Clipping LED B. REmatrix Solo enable/disable C. Preset D. Impulse Response (IR) E. Pre-Delay F. Reverb Time G. EQ Frequency H. EQ Gain I. Dry/Wet J. Stereo width K. EQ Q L. Bypass M. About box

The REmatrix Solo module by Overloud is a world-class convolution reverb that includes 100 impulse responses (IRs) designed by MoReVoX. You can also import your own IRs and control the EQ, length, delay, and stereo field of any single IR.

REmatrix combines the high fidelity of a convolution reverb with the flexibility of an algorithmic reverb. The included presets were created in real mixing sessions, and are ready-to-use for music production/mixing.

The REmatrix Solo module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the REmatrix Solo module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **REmatrix Solo enable/disable** . Enables/disables the REmatrix Solo module.
- ▶ **Presets.** Shows selected preset name. Click to select another preset, or use the left and right arrow buttons to scroll through the available presets.
- ▶ **IR display.** Shows the name and waveform of the selected IR. Click the down arrow button to select another IR, or click the left and right arrow buttons to scroll through the available internal IRs. Internal IRs are grouped by type, and the selected IR name is prefixed with a letter that indicates its type:
 - ▶ [H] = Hall
 - ▶ [R] = Room
 - ▶ [P] = Plate
 - ▶ [E] = Early
 - ▶ [S] = Special
 - ▶ [U] = User
- ▶ **Time.** Sets the overall duration of the reverb.
- ▶ **Delay.** Adds a pre-delay before the initial processing of the IR takes place. This control allows you to adjust the response time of the IR.

- ▶ **Stereo.** Adjusts the stereo width.
- ▶ **EQ Gain.** Adjusts the EQ gain of the processed signal.
- ▶ **EQ Freq.** Sets the center frequency of the EQ.
- ▶ **EQ Q.** Sets the width of the EQ's center frequency, which determines the amount of surrounding frequencies that will be affected when adjusting the EQ. The width of the Q is expressed in terms of octaves. At the minimum value, the EQ functions as a High Shelf filter. At the maximum value, the EQ functions as a Low Pass filter.
- ▶ **Dry/Wet.** Adjusts the balance between the unprocessed (dry) and processed (wet) audio signal.
- ▶ **Bypass.** Temporarily bypasses the REmatrix Solo module.
- ▶ **About.** Click to show the About box. Click any empty space to return to the standard REmatrix Solo interface.

To import your own IR files

To import your own IR files, click the down arrow button in the IR display section, point to **USER** on the pop-up menu, then click **Import**. REmatrix Solo supports `.wav` and `.aiff` files.

Any imported impulse responses can now be selected from the same **User** menu.



Tip: REmatrix Solo adds all your IRs into one big file named `userIRs.rir` which is located at `C:\Users\Public\Documents\Overloud\REmatrix Solo\userIRs.rir`.

To prevent the **User** menu from getting too unwieldy, you can rename the `userIRs.rir` file (e.g., `userIRs_original.rir`) so any existing IRs don't appear, then experiment with loading the new IRs. This will create a new `userIRs.rir` file. Make a note of which IRs are your favorites, delete the `userIRs.rir` file, then rename the `userIRs_original.rir` file back to `userIRs.rir`, and finally re-import only your favorite IRs.

See:

“ProChannel” on page 1023

“Using ProChannel” on page 1027

“ProChannel modules and controls” on page 1032

“PC76 U-Type Channel Compressor module” on page 1037

“PC4K S-Type Bus Compressor module” on page 1039

“QuadCurve Equalizer module” on page 1041

“Tube Saturation module” on page 1046

“PC2A T-Type Leveling Amplifier” on page 1048

“Softube Saturation Knob” on page 1052

“Console Emulator module” on page 1054

“FX Chain module” on page 1057

“Tape Emulator module” on page 1063

“Concrete Limiter module” on page 1068

“GRIT (saturation) module” on page 1073

“MAX (volume maximizer) module” on page 1075

“SPACE (reverb/ambience) module” on page 1076

“SMOOTHER (de-esser / de-harsher) module” on page 1077

“GATER (remove noise) module” on page 1078

“DEPTH (chorus / stereo shaping) module” on page 1079

“PULSE (tremolo) module” on page 1080

“SHAPER (transient control) module” on page 1081

Concrete Limiter module

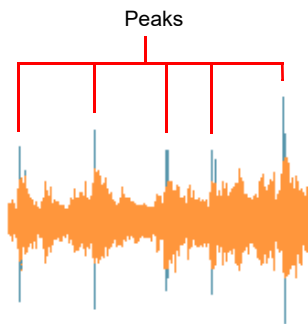
Figure 469. Concrete Limiter.



Concrete Limiter is a transparent look-ahead brickwall peak limiter. It is designed to reduce peak levels without coloring the sound.

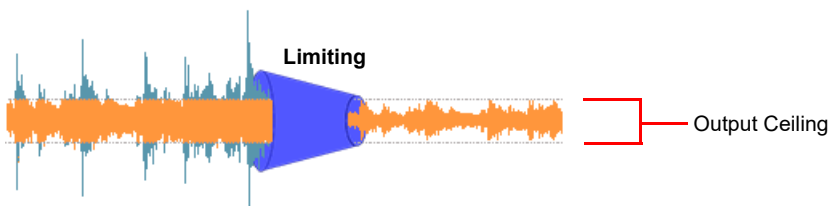
The purpose of ProChannel Concrete Limiter is to increase loudness as much as possible while preventing the signal from exceeding the maximum output level. ProChannel Concrete Limiter reduces the volume of the loudest parts (limiting), while simultaneously increasing the volume of the quiet parts (boosting). ProChannel Concrete Limiter is typically used as the final processor on the ProChannel strip, of tracks and buses.

In a typical mix of audio material, there are a few peaks that are much louder than the average signal. Increasing the overall volume would make these peaks exceed the maximum output level, causing unpleasant distortion in the music.



Limiting reduces the level of any peaks above the output “ceiling” so the average level can be boosted, thereby maximizing the volume and making the music sound louder.

You can think of audio limiting as forcing water through a funnel at higher and higher pressures. If you lower the Input Threshold too much, the funnel will eventually become full and the dense audio signal will distort.



The limiter is designed to operate transparently, only reducing peak levels without coloring the sound. Typically the loudness can be boosted between 6 dB and 12 dB without audible artifacts (such as distortion and pumping).

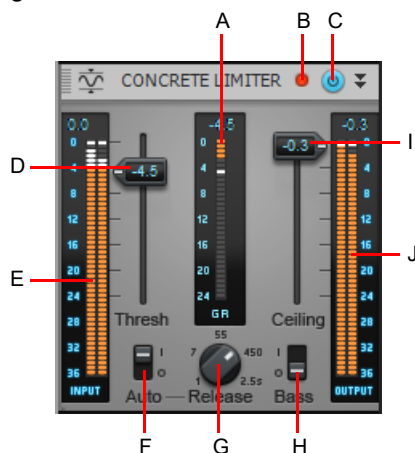
Limiting versus compression

A limiter is a simple dynamics processor, but is often overlooked or mistaken for a compressor. Both limiters and compressors apply gain reduction in order to attenuate transients and dynamics. However, they do so in different ways, which makes them suited to different situations.

- ▶ **Compressor.** A compressor has a threshold control that specifies at which level gain reduction starts. A ratio control is then used to specify the amount of gain reduction to apply to audio that exceeds the threshold. This method is suitable for levelling and reducing the general dynamic range of individual instrument tracks such as vocals and drums.
- ▶ **Limiter.** A limiter has a fixed Infinity:1 ratio, and typically uses an absolute output ceiling control, and the processed audio level cannot exceed this value. Limiting can be used in many ways, including:
 - ▶ Preventing the audio signal from exceeding an output ceiling value.
 - ▶ Creating a louder or fuller sound by limiting the dynamic range and increasing the perceived overall level of the mix.
 - ▶ Increasing the volume and density of individual instruments in the mix.
 - ▶ Preventing digital overs and other types of overload protection. Think of it as an audio safety net that puts a cap on the overall level. A limiter is the most transparent way to boost average level without clipping.
 - ▶ Creatively sculpting a sound's dynamics.
 - ▶ Placing a limiter directly after a compressor to reduce peaks and even the overall level. This is especially useful when using a side-chain compressor.

Controls

Figure 470. Concrete Limiter controls.





A. Gain reduction meter B. Clipping LED C. ProChannel Concrete Limiter enable/disable D. Input Threshold E. Input meter F. Automatic Release G. Release Time H. Bass Boost I. Output Ceiling J. Output meter

The ProChannel Concrete Limiter module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the ProChannel Concrete Limiter module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **Input meter.** Displays the pre-processing signal level going into the limiter. The signal below the Input Threshold is orange and the signal above the Input Threshold is white. The maximum peak value is displayed numerically above the meter and as a white line, and can be reset by double clicking the number.
- ▶ **Gain reduction meter (GR).** Displays the instantaneous gain reduction in dB. Gain reduction occurs when the input signal exceeds the Input Threshold. The maximum gain reduction amount is displayed numerically above the meter and as a white line, and can be reset by double clicking the number.
- ▶ **Output meter.** Displays the post-processing signal level with clipping indication to warn when the level has gone above 0 dB. The maximum peak value is displayed numerically above the meter and as a white line, can be reset by double clicking the number.

- ▶ **Input Threshold.** Sets the level at which limiting occurs. If the input signal level is below the Input Threshold, no limiting takes place. If the Input Threshold level is reached, limiting (i.e. automatic gain reduction) occurs, and the signal is amplified up to the Output Ceiling you have set. Only the signal above the Input Threshold is limited; all signal below the Input Threshold has a constant gain change that is controlled by the difference between the Input Threshold and Output Ceiling. Turning down the Input Threshold limits more of the signal, which will create an overall louder sound. The material becomes denser and less dynamic as the gain reduction rises. The valid range is -24 dB to 0 dB, and the default value is 0 dB. To adjust the level in fine increments, hold down the SHIFT key while moving the slider.
- ▶ **Output Ceiling.** Sets the maximum-allowed (limited) level that can be output from the module. The valid range is -24 dB to 0 dB, and the default value is 0 dB. To adjust the level in fine increments, hold down the SHIFT key while moving the slider.
- ▶ **Release Time.** Adjusts the time the limiter takes to go back to an inactive state after the input level has fallen below the Input Threshold value. Short release times will make the limiting more flexible and able to adapt to the input signal, but can cause fast changes in gain that may sound displeasing to the ears. Longer release times produce a signal with a more even level and less of a “pumping” effect, but make it harder to maximize the overall limiting because changes in the input level cannot be compensated for quickly enough to make the output volume totally consistent. The valid range is 1 millisecond to 2500 milliseconds, and the default value is 200 milliseconds. This is a manual setting that is overridden when Automatic Release is enabled.
- ▶ **Automatic Release.** Enables program-dependent, automatic control of the limiter release time. The Release knob is disabled when Automatic Release is enabled. The release time affects the sound of the limiter. If the release time is too fast it can cause distortion. If the release time is too long it can cause “pumping”, or audible fluctuations of the volume. With Automatic Release enabled, ProChannel Concrete Limiter automatically selects the optimal release time based on the content of the music. If the music has lots of peaks, a short release time is selected; if the music level is steady and has few peaks, a longer release time is selected. Automatic Release provides maximum loudness without compromising quality.

 **Tip:** *When using a limiter in general, you typically want a very fast release time for transients and a slower release time for sustained energy (RMS) above the Input Threshold. Automatic Release mode automates the release time for you depending on the input signal.*

- ▶ **Bass Boost.** Allows a subtle degree of soft clipping, similar to a vacuum tube, on bass material before the final limiter to make it more pronounced and fatter. This allows more bass to pass through the transparent peak limiter on material containing low and high frequencies, without applying as much limiting to the low end.
- ▶ **ProChannel Concrete Limiter enable/disable** . Enables/disables the ProChannel Concrete Limiter module.


Using the limiter

The ProChannel Concrete Limiter’s primary controls are Input Threshold, Output Ceiling and Release Time. Input Threshold controls how much gain is applied to the input to maximize the loudness. Output Ceiling defines the maximum level the limiter will output. Release Time controls how fast the transparent peak limiter responds to levels below the Input Threshold.


The most common problem caused by the use of a limiter is excessive distortion. This normally indicates that the limiter is active too much of the time (Input Threshold is too low). To correct the distortion, increase the Input Threshold and enable Automatic Release. It is recommended that ProChannel Concrete Limiter be used as the final process after all dynamic and EQ adjustments have been made.

Typical workflow

1. Insert ProChannel Concrete Limiter as the last ProChannel module on a track or bus.
2. Right-click any ProChannel module header and make sure **Post FX Bin** is selected on the pop-up menu.
3. Enable Automatic Release.
4. Set the Output Ceiling control at the desired maximum value (0 dB, -1 dB, -3 dB, etc.) and play back the project.
5. While listening to the project, adjust the Input Threshold control until the Gain Reduction meter indicates about 4-6 dB of gain reduction. The Gain Reduction meter responds whenever the Input Threshold level is exceeded by the input signal. As you reduce the Input Threshold level, the output level increases.

 **Note:** Only the signal above the Input Threshold is limited; all signal below the Input Threshold has a constant gain change that is controlled by the difference between the Input Threshold and the Output Ceiling.


6. Toggle the limiter enable control to compare the boosted signal with the unprocessed signal.


 **Tip:** Use a compressor followed by a limiter. Since the limiter will protect you against any clipping distortion, you can use slower, more natural-sounding attack times on the compressor to keep the punch and impact of the mix. These won't catch the fast transients but will control the "body" of the sound more gently and effectively. The limiter can then work much better and control all the fast transient detail – transparently.


Using ProChannel Concrete Limiter on a master bus

When used as the very last ProChannel module on the master bus, ProChannel Concrete Limiter will even out peaks and maximize the overall loudness of your tracks. Its purpose is to capture those peaks that a normal compressor misses.

When using ProChannel Concrete Limiter on a master bus, a good guideline is to insert a bus compressor with a high threshold and auto release before the transparent peak limiter. Then set the Output Ceiling of ProChannel Concrete Limiter to around -1 dB, with Automatic Release enabled. The goal is total transparency with no coloration or clipping of the sound, so use very subtle settings.

 **Tip:** A good way to check your mix is by looking at the clip meter of the master bus compressor before the limiter. Make sure the overall mix of your tracks is not exceeding 0 dBFS before limiting. If it is clipping on the master bus compressor, group all the tracks together and bring them all down simultaneously until clipping does not occur.

 **Tip:** If your mix will be mastered by another engineer, the best approach is to not overdo limiting when mixing. Keep in mind that the best possible sound is NOT the loudest mix.

 **Caution:** Any limiter will damage the sound if you push it too hard. Used carefully, a great limiter can transparently shave off several dB from a mix without any audible side effects, especially if the original mix is dynamic to begin with. However, as soon as a limiter starts to cut into the body of the sound (anything that lasts more than a fraction of a second), its effects start to become audible and usually undesirable.

A note about peak levels

Use the following guidelines in order to avoid digital clipping:

- ▶ Use the highest available bit depth (for example, 32-bit floating point).
- ▶ When recording, allow at least -6 dBFS headroom (set maximum peak to -6 dBFS).

i **Note:** *ProChannel Concrete Limiter should not be used on a track while recording, as it has a look-ahead of 1.5 milliseconds and will result in a slight delay while recording.*

- ▶ During mixdown, set the max peak to -3 dBFS. Pay attention to both individual track meters and the master bus meter. Turning up levels on individual tracks has a cumulative effect on the master bus. If clipping only occurs on the master bus, you may only need to reduce the master bus compressor level. If it still clips, reduce the individual track levels.
- ▶ When using ProChannel Concrete Limiter on a master bus, set the Output Ceiling to -1 dB at most. Any higher levels can result in clipping during down sampling, dithering and MP3 conversion.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC76 U-Type Channel Compressor module”](#) on page 1037

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“Console Emulator module”](#) on page 1054

[“FX Chain module”](#) on page 1057

[“Tape Emulator module”](#) on page 1063

[“REmatrix Solo convolution reverb”](#) on page 1065

[“GRIT \(saturation\) module”](#) on page 1073

[“MAX \(volume maximizer\) module”](#) on page 1075

[“SPACE \(reverb/ambience\) module”](#) on page 1076

[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“GATER \(remove noise\) module”](#) on page 1078

[“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079

[“PULSE \(tremolo\) module”](#) on page 1080

[“SHAPER \(transient control\) module”](#) on page 1081

GRIT (saturation) module

The GRIT module provides smooth, one-knob, frequency saturation operation for adding just the right amount of tube warmth to any track.


Use GRIT anywhere you need some grit. Use it to fatten up bass lines, add harmonics and shimmer to vocals, or squash a drum loop.

Figure 471. GRIT (saturation) module.



A. Clipping LED **B.** GRIT enable/disable **C.** GRIT

The GRIT module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the GRIT module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **GRIT enable/disable** . Enables/disables the GRIT module.
- ▶ **GRIT.** Adjusts the amount of saturation. Increase saturation to get better definition in the bass and get some edge in vocal tracks. The GRIT knob range goes from a warm tube sound to more of a modern amp overdrive.

What is tape saturation?

Tape saturation occurs when you try to record too loud and varying signal levels onto magnetic tape for it to accurately reproduce, whereby the input signal is no longer directly proportional to the recorded signal. During playback, the tape reproduces less energy than was originally there, which is the saturation effect. Recording engineers often experience this as a result of trying to record a signal that is loud enough to overcome ever-present tape hiss.

Unlike digital distortion, analog tape saturation can sound pleasing in the right situations, especially on drums. Analog tape signals will compress if the tape begins to saturate.

Tape saturation adds subtle non-linear distortion, compression and EQ, which can add grittiness and bottom end to your tracks. This is often perceived as “punch” and “warmth”.

See:

[“ProChannel” on page 1023](#)

[“Using ProChannel” on page 1027](#)

[“ProChannel modules and controls” on page 1032](#)

[“PC76 U-Type Channel Compressor module” on page 1037](#)

[“PC4K S-Type Bus Compressor module” on page 1039](#)

[“QuadCurve Equalizer module” on page 1041](#)

[“Tube Saturation module” on page 1046](#)

[“PC2A T-Type Leveling Amplifier” on page 1048](#)

[“Softube Saturation Knob” on page 1052](#)

[“Console Emulator module” on page 1054](#)

[“FX Chain module” on page 1057](#)

[“Tape Emulator module” on page 1063](#)

[“REmatrix Solo convolution reverb” on page 1065](#)

[“Concrete Limiter module” on page 1068](#)

[“MAX \(volume maximizer\) module” on page 1075](#)

[“SPACE \(reverb/ambience\) module” on page 1076](#)

[“SMOOTHER \(de-esser / de-harsher\) module” on page 1077](#)

[“GATER \(remove noise\) module” on page 1078](#)

[“DEPTH \(chorus / stereo shaping\) module” on page 1079](#)

[“PULSE \(tremolo\) module” on page 1080](#)

[“SHAPER \(transient control\) module” on page 1081](#)

MAX (volume maximizer) module


The MAX module is a one-knob volume maximizer that transparently increases the overall sound loudness of a track or bus by reducing the dynamic range. Use MAX as a convenient track leveler and compressor.

Figure 472. MAX (volume maximizer) module.



A. Clipping LED B. MAX enable/disable C. MAX

The MAX module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the MAX module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **MAX enable/disable** . Enables/disables the MAX module.
- ▶ **MAX.** Adjusts the amount of dynamic reduction.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC76 U-Type Channel Compressor module”](#) on page 1037

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“Console Emulator module”](#) on page 1054

[“FX Chain module”](#) on page 1057

[“Tape Emulator module”](#) on page 1063

[“REmatrix Solo convolution reverb”](#) on page 1065

[“Concrete Limiter module”](#) on page 1068

[“GRIT \(saturation\) module”](#) on page 1073

[“SPACE \(reverb/ambience\) module”](#) on page 1076

[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“GATER \(remove noise\) module”](#) on page 1078

[“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079

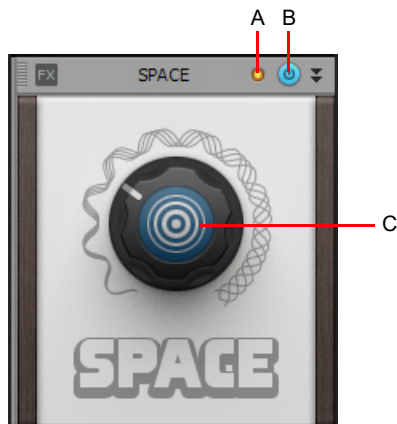
[“PULSE \(tremolo\) module”](#) on page 1080

[“SHAPER \(transient control\) module”](#) on page 1081

SPACE (reverb/ambience) module


The SPACE module adds reverb/ambience to the audio signal. Simulate environments from small rooms to huge halls. The space gets increasingly larger as you increase the knob value.

Figure 473. SPACE module.



A. Clipping LED B. SPACE enable/disable C. SPACE

The SPACE module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the SPACE module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **SPACE enable/disable** . Enables/disables the SPACE module.
- ▶ **SPACE.** Adjusts the size of the space. The lowest value sounds like a subtle room and the highest value sounds like a long plate.

See:

- “ProChannel” on page 1023
- “Using ProChannel” on page 1027
- “ProChannel modules and controls” on page 1032
- “PC76 U-Type Channel Compressor module” on page 1037
- “PC4K S-Type Bus Compressor module” on page 1039
- “QuadCurve Equalizer module” on page 1041
- “Tube Saturation module” on page 1046
- “PC2A T-Type Leveling Amplifier” on page 1048
- “Softube Saturation Knob” on page 1052
- “Console Emulator module” on page 1054
- “FX Chain module” on page 1057
- “Tape Emulator module” on page 1063
- “REmatrix Solo convolution reverb” on page 1065
- “Concrete Limiter module” on page 1068
- “GRIT (saturation) module” on page 1073
- “MAX (volume maximizer) module” on page 1075
- “SMOOTHER (de-esser / de-harsher) module” on page 1077
- “GATER (remove noise) module” on page 1078
- “DEPTH (chorus / stereo shaping) module” on page 1079
- “PULSE (tremolo) module” on page 1080
- “SHAPER (transient control) module” on page 1081

SMOOTHER (de-esser / de-harsher) module


The SMOOTHER module is designed for vocals and guitars and removes sibilance or harsh frequencies without losing presence. At 0%, the signal is clean. At 100%, some high/mid frequencies are removed and compressed while some top end is added.

Figure 474. SMOOTHER module.



A. Clipping LED B. SMOOTHER enable/disable C. SMOOTHER

The SMOOTHER module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the SMOOTHER module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **SMOOTHER enable/disable** . Enables/disables the SMOOTHER module.
- ▶ **SMOOTHER.** Adjusts the smoothing intensity. At 0%, the signal is clean. At 100%, some high/mid frequencies are removed and compressed while some top end is added.

See:

- “ProChannel” on page 1023
- “Using ProChannel” on page 1027
- “ProChannel modules and controls” on page 1032
- “PC76 U-Type Channel Compressor module” on page 1037
- “PC4K S-Type Bus Compressor module” on page 1039
- “QuadCurve Equalizer module” on page 1041
- “Tube Saturation module” on page 1046
- “PC2A T-Type Leveling Amplifier” on page 1048
- “Softube Saturation Knob” on page 1052
- “Console Emulator module” on page 1054
- “FX Chain module” on page 1057
- “Tape Emulator module” on page 1063
- “REmatrix Solo convolution reverb” on page 1065
- “Concrete Limiter module” on page 1068
- “GRIT (saturation) module” on page 1073
- “MAX (volume maximizer) module” on page 1075
- “SPACE (reverb/ambience) module” on page 1076
- “GATER (remove noise) module” on page 1078
- “DEPTH (chorus / stereo shaping) module” on page 1079
- “PULSE (tremolo) module” on page 1080
- “SHAPER (transient control) module” on page 1081

GATER (remove noise) module

The GATER module simple noise gate for removing unwanted noise in a track.


At 0%, the signal is clean. At 100%, the cutoff and release are very snappy and removes all but the loudest sounds.

Figure 475. GATER module.



A. Clipping LED B. GATER enable/disable C. GATER

The GATER module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the GATER module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **GATER enable/disable** . Enables/disables the GATER module.
- ▶ **GATER.** Adjusts the gating intensity. At 0%, the signal is clean. At 100%, the cutoff and release are very snappy and removes all but the loudest sounds.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC76 U-Type Channel Compressor module”](#) on page 1037

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“Console Emulator module”](#) on page 1054

[“FX Chain module”](#) on page 1057

[“Tape Emulator module”](#) on page 1063

[“REmatrix Solo convolution reverb”](#) on page 1065

[“Concrete Limiter module”](#) on page 1068

[“GRIT \(saturation\) module”](#) on page 1073

[“MAX \(volume maximizer\) module”](#) on page 1075

[“SPACE \(reverb/ambience\) module”](#) on page 1076

[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079

[“PULSE \(tremolo\) module”](#) on page 1080

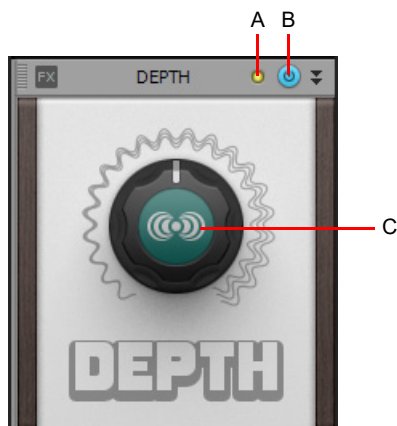
[“SHAPER \(transient control\) module”](#) on page 1081

DEPTH (chorus / stereo shaping) module

The DEPTH module adds a lot of space and makes the sound feel wider and bigger.


At 0%, the signal is clean. At 100%, the signal has a wide stereo image with modulating effects and some small amounts of delay.

Figure 476. DEPTH module.



A. Clipping LED B. DEPTH enable/disable C. DEPTH

The DEPTH module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the DEPTH module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **DEPTH enable/disable** . Enables/disables the DEPTH module.
- ▶ **DEPTH.** Adjusts width of the stereo image and amount of modulation. At 0%, the signal is clean. At 100%, the signal has a wide stereo image with modulating effects and some small amounts of delay.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC76 U-Type Channel Compressor module”](#) on page 1037

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“Console Emulator module”](#) on page 1054

[“FX Chain module”](#) on page 1057

[“Tape Emulator module”](#) on page 1063

[“REmatrix Solo convolution reverb”](#) on page 1065

[“Concrete Limiter module”](#) on page 1068

[“GRIT \(saturation\) module”](#) on page 1073

[“MAX \(volume maximizer\) module”](#) on page 1075

[“SPACE \(reverb/ambience\) module”](#) on page 1076

[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“GATER \(remove noise\) module”](#) on page 1078

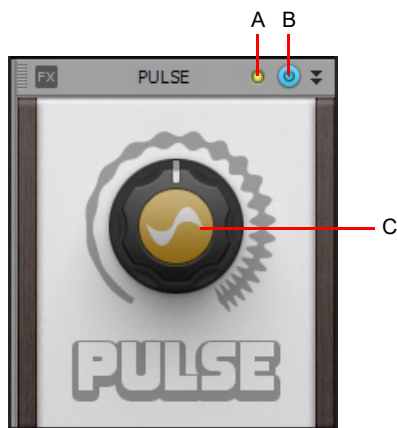
[“PULSE \(tremolo\) module”](#) on page 1080

[“SHAPER \(transient control\) module”](#) on page 1081

PULSE (tremolo) module


The PULSE module adds an auto volume swelling effects, and at higher settings gets a bit of saturation and modulation. At 0%, the signal is clean. At 100%, the signal has a deep volume swell at fast speeds with a bit of twisting modulation.

Figure 477. PULSE module.



A. Clipping LED B. PULSE enable/disable C. PULSE

The PULSE module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the PULSE module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **PULSE enable/disable** . Enables/disables the PULSE module.
- ▶ **PULSE.** Adjusts the amount of volume swell and modulation. At 0%, the signal is clean. At 100%, the signal has a deep volume swell at fast speeds with a bit of twisting modulation.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC76 U-Type Channel Compressor module”](#) on page 1037

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“Console Emulator module”](#) on page 1054

[“FX Chain module”](#) on page 1057

[“Tape Emulator module”](#) on page 1063

[“REmatrix Solo convolution reverb”](#) on page 1065

[“Concrete Limiter module”](#) on page 1068

[“GRIT \(saturation\) module”](#) on page 1073

[“MAX \(volume maximizer\) module”](#) on page 1075

[“SPACE \(reverb/ambience\) module”](#) on page 1076

[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“GATER \(remove noise\) module”](#) on page 1078

[“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079

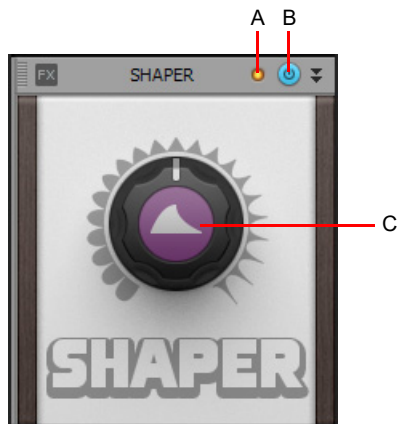
[“SHAPER \(transient control\) module”](#) on page 1081

SHAPER (transient control) module

The SHAPER module lets you shape the audio signal's attack phase independently of the decay/sustain phase.


At 0%, transients have muted attack and round long notes. At 50%, the signal is clean. At 100%, transients have Sharp and prominent attack with shortened notes.

Figure 478. SHAPER module.



A. Clipping LED B. SHAPER enable/disable C. SHAPER

The SHAPER module contains the following controls:

- ▶ **Clipping LED.** Shows if the input signal to the SHAPER module is clipping. If there is any distortion in the ProChannel signal chain, the clipping LEDs let you identify where the clipping occurs.
- ▶ **SHAPER enable/disable** . Enables/disables the SHAPER module.
- ▶ **SHAPER.** Adjusts the attack shape. At 0%, transients have muted attack and round long notes. At 50%, the signal is clean. At 100%, transients have Sharp and prominent attack with shortened notes.

See:

[“ProChannel”](#) on page 1023

[“Using ProChannel”](#) on page 1027

[“ProChannel modules and controls”](#) on page 1032

[“PC76 U-Type Channel Compressor module”](#) on page 1037

[“PC4K S-Type Bus Compressor module”](#) on page 1039

[“QuadCurve Equalizer module”](#) on page 1041

[“Tube Saturation module”](#) on page 1046

[“PC2A T-Type Leveling Amplifier”](#) on page 1048

[“Softube Saturation Knob”](#) on page 1052

[“Console Emulator module”](#) on page 1054

[“FX Chain module”](#) on page 1057

[“Tape Emulator module”](#) on page 1063

[“REmatrix Solo convolution reverb”](#) on page 1065

[“Concrete Limiter module”](#) on page 1068

[“GRIT \(saturation\) module”](#) on page 1073

[“MAX \(volume maximizer\) module”](#) on page 1075

[“SPACE \(reverb/ambience\) module”](#) on page 1076

[“SMOOTHER \(de-esser / de-harsher\) module”](#) on page 1077

[“GATER \(remove noise\) module”](#) on page 1078

[“DEPTH \(chorus / stereo shaping\) module”](#) on page 1079

[“PULSE \(tremolo\) module”](#) on page 1080

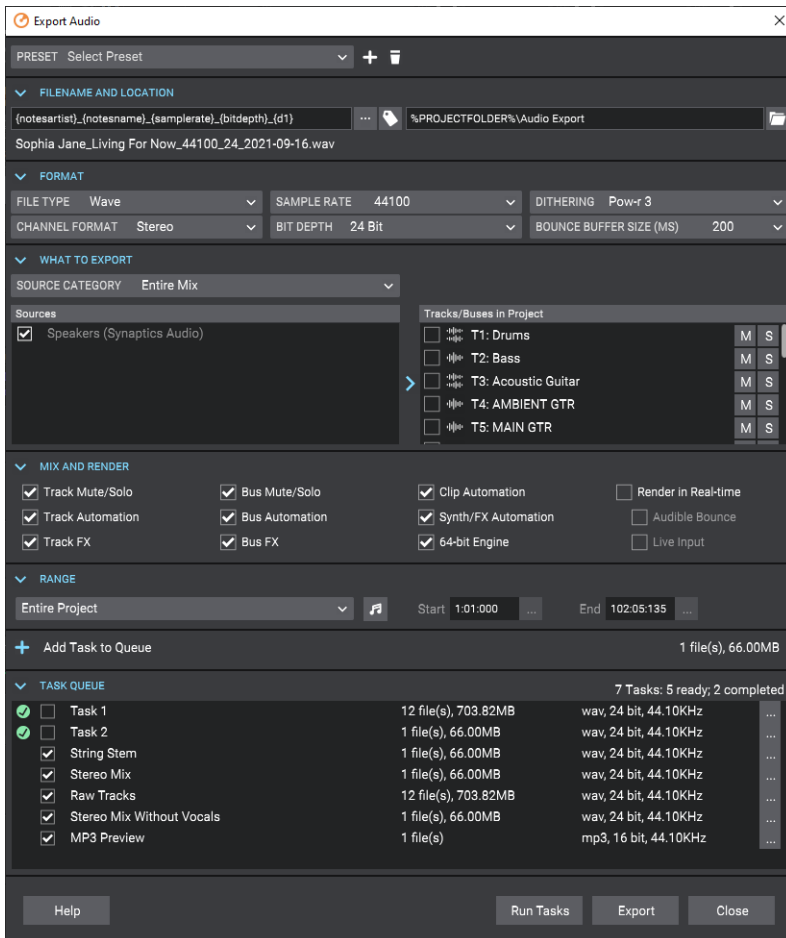
Exporting

You can export a project in a variety of audio file formats, and choose to include or exclude real-time effects and automation. In addition to the entire project, you can also export specific parts of a project:

- ▶ Individual tracks
- ▶ Individual buses
- ▶ Selected clips
- ▶ Track folders
- ▶ Hardware outputs
- ▶ Mix Recall scenes
- ▶ Arrangements
- ▶ Arranger sections

You have full control over the file naming format and export location, and can even set up a queue for batch exporting.

Figure 479. Export Audio dialog box.



See:

- “Exporting audio” on page 1085
 - “Exporting to Wave format” on page 1090
 - “Exporting to Windows Media format” on page 1092
 - “Exporting to MP3” on page 1094
 - “Exporting tracks” on page 1096
 - “Exporting clips” on page 1097
 - “Batch exporting audio files using task queues” on page 1100
 - “Using export filename tags and presets” on page 1103
 - “Creating a project preview file” on page 1110
- “Exporting surround mixes” on page 1112
- “Exporting OMF files” on page 1098
- “Exporting MIDI” on page 1114
- “Transferring projects between Cakewalk Sonar and Next” on page 1116
- “Dithering” on page 1086
- “Cakewalk External Encoder Config utility” on page 1087
- “Encoding options” on page 1087
- “Exporting via drag and drop” on page 1099
- “Preparing to create an Audio CD” on page 1113
- “Burning audio CDs” on page 1113

See also:

- “Publishing to BandLab” on page 346
- “Exporting and importing MIDI Groove clips” on page 736
- “Saving Groove Clips as Wave files/ACIDized Wave files” on page 732
- “Export module” on page 572
- “Plug-in oversampling on bounce/freeze/export” on page 949
- “To export multiple mixes” on page 1006
- “Preparing higher-quality audio for CD burning” on page 1317
- “Exporting video” on page 254
- “Uploading your songs to YouTube” on page 255
- “Exporting a project to a FireWire DV device” on page 260
- “To create a track template” on page 401
- “Export to MusicXML” on page 1258

Exporting audio

The **File > Export > Audio** command exports your project as a new file or files that you can burn to a CD, or distribute via the Web or email. You can also export surround-encoded files (see [“Exporting surround mixes”](#) on page 1112). The following export formats are supported:

| Format | Definition |
|--|--|
| Wave | The standard digital audio format used under Windows for burning CDs, with a file extension of .wav. This format uses the Cakewalk wave exporter. |
| Broadcast Wave | Broadcast Wave files are wave files that contain a SMPTE time stamp and additional information. For details, see “Broadcast Wave files” on page 301. |
| Windows Media Advanced Streaming Format (includes Windows Media Pro) | Compressed digital audio for streaming over the internet, with the file extension .wma. |
| MP3 | Highly compressed digital audio designed for quick downloads via the internet, with the file extension .mp3. |
| DSD | DSD (Direct Stream Digital) is a high resolution digital format, and is primarily used for Super Audio CDs (SACD) and as a master archive format. Some DSD players only read the DFF format. DSF is a stereo-only simplified form of DFF, and can contain metadata. The file extensions are .dsf and .dff. |
| AIFF | Audio Interchange File Format, co-developed by Apple Inc., is most commonly used on Apple Macintosh computer systems. The file extension is .aif. |
| AU | Au is the standard audio file format used by NeXT/Sun, Unix and Java. The audio in au files can be 8-bit or 16-bit PCM or compressed with the μ Law, alaw or G729 codecs. The file extension is .au. |
| CAF | Core Audio Format is a new 64-bit audio format supported natively in Mac OS X, and is also used by QuickTime 7. Audio in Core Audio Format files can be uncompressed PCM or compressed (such as AAC). The file extension is .caf. |
| FLAC | FLAC stands for Free Lossless Audio Codec, which is somewhat similar to MP3, but lossless. Audio in a FLAC file is compressed without any loss in quality. The file extension is .flac. |
| OGG | The Ogg Vorbis Audio format is a increasingly popular royalty-free format for compressed audio files. The file extension is .oga. |
| RAW | Rarely used, a RAW file can contain audio in any codec but is usually used with PCM audio data. |
| RF64 | The European Broadcasting Union (EBU) developed the RF64 format as an extension of Broadcast Wave and an alternative to Sony Wave64 for large files sizes (>4GB). The file extension is .rf64. |
| SD2 | Sound Designer II is the native format of DigiDesign’s Sound Designer pro audio software and is also used natively by Macromedia DECK II and many applications. SD2 files be mono or interleaved stereo and the file extension is .sd2. |
| W64 | The Sony Wave64 file format is similar to the RIFF format, but is a true 64-bit file format designed to overcome the size limitations of the RIFF format. |
| WAV | The standard digital audio format used under Windows for burning CDs, with a file extension of .wav. This format uses the Libsndfile wave exporter. |
| WAVEX | The Wave Format Extensible format, with the file extension .wav. |
| OMF (File > Export > OMF) | The Open Media Format, created by AVID Technology, is designed to port a project to other applications or platforms. OMF files preserve tracks, clip positions, slip edits and some other project attributes depending on which application is writing or reading the OMF file. |
| YouTube Publish | You can publish audio and video directly to YouTube. For details, see “Uploading your songs to YouTube” on page 255. |

Table 78. Audio export formats

If your audio hardware is configured for stereo playback, Wave files are created in stereo; if your audio hardware is configured for monophonic playback, the Wave file is created in mono.

You can also export audio via the Control Bar’s Export module. For details, see [“Export module”](#) on page 572.

See:

- “Exporting to Wave format” on page 1090
- “Exporting to Windows Media format” on page 1092
- “Exporting to MP3” on page 1094
- “Exporting tracks” on page 1096
- “Exporting clips” on page 1097
- “Batch exporting audio files using task queues” on page 1100
- “Using export filename tags and presets” on page 1103
- “Exporting” on page 1083

See also:

- “BandLab library import/export” on page 343

Dithering

Dithering. Whenever an audio signal is converted from a higher-bit resolution to a lower resolution, it is necessary to apply dither to avoid introducing undesirable quantization noise or harmonic distortion into the signal. The purpose of dither is to reduce the resulting distortion by adding low-level random noise or “dither” to the audio signal. Different mathematical calculations are used to generate dither, each method has advantages and disadvantages depending on the particular operation. Sonar features the Pow-r dithering process, short for Psycho-acoustically Optimized Wordlength Reduction, which can produce lower-bit files that sound indistinguishable from higher-bit source files. When this option is turned on, Sonar uses dithering when you export a higher-bit file at a lower resolution, or lower the bit depth of a project’s audio files by using the **Utilities > Change Audio Format** command, or when you “render” audio (bounce, freeze, or apply effects).

Sonar offers five kinds of dithering:

- ▶ **Rectangular.** Essentially white noise, no noise shaping. Advantages: least CPU-intensive, lowest signal-to-noise ratio, preferable to shaped dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: suffers from intermodulation distortion, higher perceived loudness than Pow-r dither.
- ▶ **Triangular.** Higher level than rectangular, no noise shaping. Advantages: low CPU-intensive dither, superior to Rectangular as it does not suffer from modulation noise effects. Preferable to shaped (Pow-r) dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: higher perceived loudness than Pow-r dither.
- ▶ **Pow-r 1.** Noise-shaped dither. Advantages: less CPU-intensive than Pow-r types 2 and 3, lower perceived loudness than Rectangular or Triangular. Disadvantages: less noise shaping than Pow-r types 2 and 3, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
- ▶ **Pow-r 2.** Noise-shaped dither. Advantages: lowest perceived loudness, highest quality settings, recommended for audio export. Disadvantages: highest CPU-intensive settings, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
- ▶ **Pow-r 3.** Same as Pow-r 2 except most CPU-intensive and transparent of all choices.

To choose dithering options

1. Go to **Edit > Preferences > Audio - Playback and Recording**.
2. Click the **Dithering** list and choose the kind of dithering you want to use.
3. Click **OK**.

See:

- “Exporting audio” on page 1085
- “Exporting” on page 1083

Cakewalk External Encoder Config utility

Sonar supports external command-line encoders, such as LAME, Ogg Vorbis, Monkey's Audio, etc. If an external command-line encoder is installed on your machine, the 'Cakewalk External Encoder Config' utility allows you to add the encoder to Sonar's list of available file formats when exporting audio (**File > Export > Audio**).

To use the utility, start Sonar and go to **Utilities > Cakewalk Ext Encoder Config**, then specify the proper settings or the encoder you want to use.

See:

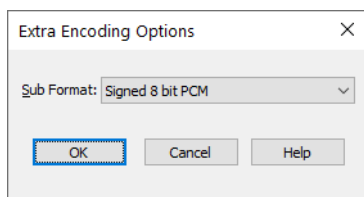
“Exporting audio” on page 1085

“Exporting” on page 1083

Encoding options

After clicking the **Export** button, an additional dialog box will appear showing **Extra Encoding Options**. These options typically determine the bit depth, endian-ness (the byte ordering in memory used to represent the data), and an encoding type within the major file format.

Figure 480. The *Extra Encoding Options* dialog box.



Here is the master list of subformats supported in Sonar:

AIFF (Apple/SGI) (extension “aiff”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ GSM 6.10
- ▶ 12 bit DWVV
- ▶ 16 bit DWVV
- ▶ 24 bit DWVV

AIFF (Apple/SGI) (extension “aif”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ GSM 6.10
- ▶ 12 bit DWVW
- ▶ 16 bit DWVW
- ▶ 24 bit DWVW

AU (Sun/NeXT) (extension “au”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ 32kbs G721 ADPCM
- ▶ 24kbs G723 ADPCM

CAF (Apple Core Audio Format) (extension “caf”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law

FLAC (FLAC Lossless Audio Codec) (extension “flac”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM

RAW (Headerless audio file) (extension “raw”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM

- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law

SD2 (Sound Designer II) (extension “sd2”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM

W64 (Sony Wave-64) (extension “w64”)

- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ Microsoft ADPCM
- ▶ GSM 6.10

WAV (Microsoft) (extension “wav”)

- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ Microsoft ADPCM
- ▶ GSM 6.10
- ▶ 32kbs G721 ADPCM

See:

- ▶ [“Exporting audio”](#) on page 1085
- ▶ [“Exporting to Wave format”](#) on page 1090
- ▶ [“Exporting to Windows Media format”](#) on page 1092
- ▶ [“Exporting to MP3”](#) on page 1094
- ▶ [“Exporting tracks”](#) on page 1096
- ▶ [“Exporting clips”](#) on page 1097
- ▶ [“Exporting”](#) on page 1083

Exporting to Wave format

To export audio to Wave file format

1. Set all volume, pan, effects, and automation settings just as you want them.
2. If you only want to mix down parts of tracks, select those clips now. If you don't select anything, everything is selected.
3. If you are using effects on the tracks and want to mix the effects down at this time, select the whole length of the longest track or clip plus extra time for the reverb or effects "tail."
4. Choose **File > Export > Audio** to open the **Export Audio** dialog box.
5. Under **Filename and Location**, enter a filename and select a destination folder.
6. Under **Format**, select one of the following from the **File Type** drop-down list:
 - ▶ **Wave.** Choose this if you want to export a standard wave file, or if you're exporting a surround project in wave format.
 - ▶ **Broadcast Wave (time-stamped).** Choose this if you want to create a Broadcast Wave file (see [Broadcast Wave](#)).
7. Click **Channel Format** and select one of the following options:
 - ▶ **Follow Source.** Create stereo files for stereo tracks, or mono files for mono tracks.
 - ▶ **Mono.** Creates a separate mono file for each track or bus selected in the **Sources** list.
 - ▶ **Stereo.** Creates a separate stereo file for each track or bus selected in the **Sources** list.
 - ▶ **Split Mono.** Creates separate mono files for each track or bus selected in the **Sources** list. Stereo tracks/buses are split into separate files for the left and right channels. If the selected bus is a surround bus, the selected bus produces as many mono files as the bus has channels.
 - ▶ **Multichannel.** All exported tracks in a Surround project are mixed down to a multichannel file containing the number of channels listed in **Edit > Preferences > Project - Surround**.
8. Click **Sample Rate** and select the desired sample rate.
9. Click **Bit Depth** and select the desired bit depth. If your source file is 16 and you export to 24, you get more precision for any audio effects in the mix (and a larger file). If your source file is 24 and you export to 16, you lose some sound definition, but you get some of it back if the **Dithering** option is on in the **Edit > Preferences > Audio - Playback and Recording** dialog box (see ["Dithering"](#) on page 1086 for more information).
10. Under **What to Export**, select one of the following **Source Category** options:
 - ▶ **Tracks.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track that you select in the **Sources** list. The audio is captured at each of the selected track outputs, before it reaches any buses.




Note: When the **Source Category** is **Tracks**, the project selection has a special meaning:

- *Having a project selection means that there is a time selection. If tracks are selected in the project, then all the tracks selected in the **Sources** list will be exported at exactly the length of the selection. All exported files will be the same duration.*
 - *If there is no selection, then no specific export time range has been set, and the duration of each tracks' audio file will be the length of each individual track.*
- ▶ **Tracks Through Entire Mix.** Exports individual tracks, including all downstream bus effects and automation, as heard through the main output. The result is the same as if you solo one track at a time during export.
 - ▶ **Track Folders.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track folder that you select in the **Sources** list, as heard through the main output. The result is the same as if you solo one track folder at a time during export.
 - ▶ **Buses.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each bus that you select in the **Sources** list. The audio is captured at each of the selected bus outputs.
 - ▶ **Hardware Outputs.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each hardware output that you select in the **Sources** list. The audio is captured at each of the selected hardware outputs.
 - ▶ **Entire Mix.** Creates a single file (or group of files if **Split Mono** is selected under **Channel Format**) as heard through the main output.
 - ▶ **Clips.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each clip in the current project selection.

- ▶ **Mix Recall.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Mix Recall scene that you select in the **Sources** list, as heard through the main output.
 - ▶ **Arrangements.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each arrangement that you select in the **Sources** list.
 - ▶ **Arranger Sections.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Arranger section that you select in the **Sources** list, as heard through the main output.
11. In the **Sources** list, select the buses or tracks you want to use as a source to create your mix. If you chose **Tracks** in the **Source Category** field, only tracks will show up as choices in this field.
 12. Under **Mix and Render**, choose the elements you want to include in the mixdown. If you want to exclude muted tracks and/or include only soloed tracks, make sure **Track Mute/Solo** is checked.

i **Note 1:** *If you have patched a synth into a track or bus, make sure you check **Track FX** to include synths that are patched into tracks, and check **Bus FX** to include synths that are patched into buses.*

i **Note 2:** *If you don't check **Track Automation**, any initial volume and pan settings in an exported track are ignored and the track's audio data will be exported at the level that exists in the track, with pan set to center. If you don't check **Clip Automation**, any trim settings are ignored during export. If you don't check **Bus Automation**, any volume and balance settings at the main outs are ignored.*

13. If you want to save the settings you created in the **Export Audio** dialog box, type a name in the **Preset** box, then press ENTER or click the **Create Preset** button .

14. Click **Export**.

The audio is exported to the Wave file or files.

If you chose Broadcast Wave as the export format, the following information is stored in the file(s):

- ▶ **Description.** A brief description of the contents of the Broadcast wave. Limited to 256 characters.
- ▶ **Originator.** The author of the Broadcast wave. This information is taken from the **Artist** field in the Notes Browser (see [“Using the Notes Browser”](#) on page 659).
- ▶ **Originator Reference.** A unique reference identifier created by Sonar.
- ▶ **Origination Date.** The date the file was created.
- ▶ **Origination Time.** The time the file was created.
- ▶ **Time Reference.** The SMPTE time stamp for the beginning of broadcast wave.

See:

[“Exporting audio”](#) on page 1085

[“Exporting to Windows Media format”](#) on page 1092

[“Exporting to MP3”](#) on page 1094

[“Exporting tracks”](#) on page 1096

[“Exporting clips”](#) on page 1097

[“Exporting”](#) on page 1083

Exporting to Windows Media format

To export a project in Windows Media format


1. Set all volume, pan, effects, and automation settings just as you want them.
2. If you only want to mix down parts of tracks, select those clips now.
3. If you are using effects on the tracks and want to mix the effects down at this time, select the whole length of the longest track or clip plus extra time for the reverb or effects “tail.”
4. Choose **File > Export > Audio** to open the **Export Audio** dialog box.
5. Under **Filename and Location**, enter a filename and select a destination folder.
6. Under **Format**, click the **File Type** drop-down list and select **Windows Media Advanced Streaming Format**.
7. Click **Channel Format** and select one of the following options:
 - ▶ **Follow Source.** Create stereo files for stereo tracks, or mono files for mono tracks.
 - ▶ **Mono.** Creates a separate mono file for each track or bus selected in the **Sources** list.
 - ▶ **Stereo.** Creates a separate stereo file for each track or bus selected in the **Sources** list.
 - ▶ **Split Mono.** Creates separate mono files for each track or bus selected in the **Sources** list. Stereo tracks/buses are split into separate files for the left and right channels. If the selected bus is a surround bus, the selected bus produces as many mono files as the bus has channels.
 - ▶ **Multichannel.** All exported tracks in a Surround project are mixed down to a multichannel file containing the number of channels listed in **Edit > Preferences > Project - Surround**.
8. Click **Sample Rate** and select the desired sample rate.
9. Click **Bit Depth** and select the desired bit depth. If your source file is 16 and you export to 24, you get more precision for any audio effects in the mix (and a larger file). If your source file is 24 and you export to 16, you lose some sound definition, but you get some of it back if the **Dithering** option is on in the **Edit > Preferences > Audio - Playback and Recording** dialog box (see “Dithering” on page 1086 for more information).
10. Under **What to Export**, select one of the following **Source Category** options:
 - ▶ **Tracks.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track that you select in the **Sources** list. The audio is captured at each of the selected track outputs, before it reaches any buses.





Note: When the **Source Category** is **Tracks**, the project selection has a special meaning:

- *Having a project selection means that there is a time selection. If tracks are selected in the project, then all the tracks selected in the **Sources** list will be exported at exactly the length of the selection. All exported files will be the same duration.*
 - *If there is no selection, then no specific export time range has been set, and the duration of each tracks’ audio file will be the length of each individual track.*
- ▶ **Tracks Through Entire Mix.** Exports individual tracks, including all downstream bus effects and automation, as heard through the main output. The result is the same as if you solo one track at a time during export.
 - ▶ **Track Folders.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track folder that you select in the **Sources** list, as heard through the main output. The result is the same as if you solo one track folder at a time during export.
 - ▶ **Buses.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each bus that you select in the **Sources** list. The audio is captured at each of the selected bus outputs.
 - ▶ **Hardware Outputs.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each hardware output that you select in the **Sources** list. The audio is captured at each of the selected hardware outputs.
 - ▶ **Entire Mix.** Creates a single file (or group of files if **Split Mono** is selected under **Channel Format**) as heard through the main output.
 - ▶ **Clips.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each clip in the current project selection.
 - ▶ **Mix Recall.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Mix Recall scene that you select in the **Sources** list, as heard through the main output.

- ▶ **Arrangements.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each arrangement that you select in the **Sources** list.
 - ▶ **Arranger Sections.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Arranger section that you select in the **Sources** list, as heard through the main output.
11. In the **Sources** list, select the buses or tracks you want to use as a source to create your mix. If you chose **Tracks** in the **Source Category** field, only tracks will show up as choices in this field.
 12. Under **Mix and Render**, choose the elements you want to include in the mixdown. If you want to exclude muted tracks and/or include only soloed tracks, make sure **Track Mute/Solo** is checked.

 **Note 1:** *If you have patched a synth into a track or bus, make sure you check **Track FX** to include synths that are patched into tracks, and check **Bus FX** to include synths that are patched into buses.*

 **Note 2:** *If you don't check **Track Automation**, any initial volume and pan settings in an exported track are ignored and the track's audio data will be exported at the level that exists in the track, with pan set to center. If you don't check **Clip Automation**, any trim settings are ignored during export. If you don't check **Bus Automation**, any volume and balance settings at the main outs are ignored.*

13. If you want to save the settings you created in the **Export Audio** dialog box, type a name in the **Preset** box, then press ENTER or click the **Create Preset** button .

14. Click **Export**.

The **Windows Media Format Encode Options** dialog box appears.

15. Select options and click **OK**.

The audio is compacted and exported to a file or files with the extension .wma.

See:

[“Exporting audio”](#) on page 1085

[“Exporting to Wave format”](#) on page 1090

[“Exporting to MP3”](#) on page 1094

[“Exporting tracks”](#) on page 1096

[“Exporting clips”](#) on page 1097

[“Exporting”](#) on page 1083

Exporting to MP3

To export a project in MP3 format


1. Set all volume, pan, effects, and automation settings just as you want them.
2. If you only want to mix down parts of tracks, select those clips now.
3. If you are using effects on the tracks and want to mix the effects down at this time, select the whole length of the longest track or clip plus an extra measure for the reverb or effects “tail.”
4. Choose **File > Export > Audio** to open the **Export Audio** dialog box.
5. Under **Filename and Location**, enter a filename and select a destination folder.
6. Under **Format**, click the **File Type** drop-down list and select **MP3**.
7. Click **Channel Format** and select one of the following options:
 - ▶ **Follow Source.** Create stereo files for stereo tracks, or mono files for mono tracks.
 - ▶ **Mono.** Creates a separate mono file for each track or bus selected in the **Sources** list.
 - ▶ **Stereo.** Creates a separate stereo file for each track or bus selected in the **Sources** list.
 - ▶ **Split Mono.** Creates separate mono files for each track or bus selected in the **Sources** list. Stereo tracks/buses are split into separate files for the left and right channels. If the selected bus is a surround bus, the selected bus produces as many mono files as the bus has channels.
8. Under **What to Export**, select one of the following **Source Category** options:
 - ▶ **Tracks.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track that you select in the **Sources** list. The audio is captured at each of the selected track outputs, before it reaches any buses.





Note: When the **Source Category** is **Tracks**, the project selection has a special meaning:

- *Having a project selection means that there is a time selection. If tracks are selected in the project, then all the tracks selected in the **Sources** list will be exported at exactly the length of the selection. All exported files will be the same duration.*
 - *If there is no selection, then no specific export time range has been set, and the duration of each tracks' audio file will be the length of each individual track.*
- ▶ **Tracks Through Entire Mix.** Exports individual tracks, including all downstream bus effects and automation, as heard through the main output. The result is the same as if you solo one track at a time during export.
 - ▶ **Track Folders.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track folder that you select in the **Sources** list, as heard through the main output. The result is the same as if you solo one track folder at a time during export.
 - ▶ **Buses.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each bus that you select in the **Sources** list. The audio is captured at each of the selected bus outputs.
 - ▶ **Hardware Outputs.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each hardware output that you select in the **Sources** list. The audio is captured at each of the selected hardware outputs.
 - ▶ **Entire Mix.** Creates a single file (or group of files if **Split Mono** is selected under **Channel Format**) as heard through the main output.
 - ▶ **Clips.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each clip in the current project selection.
 - ▶ **Mix Recall.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Mix Recall scene that you select in the **Sources** list, as heard through the main output.
 - ▶ **Arrangements.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each arrangement that you select in the **Sources** list.
 - ▶ **Arranger Sections.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Arranger section that you select in the **Sources** list, as heard through the main output.

9. In the **Sources** list, select the buses or tracks you want to use as a source to create your mix. If you chose **Tracks** in the **Source Category** field, only tracks will show up as choices in this field.
10. Choose the sample rate that you want your exported file to be.
11. In the **Bit Depth** field, select 16. If your source file is 24 and you export to 16, you lose some sound definition, but you get some of it back if the **Dithering** option is on in the **Edit > Preferences > Audio - Playback and Recording** dialog box (see “**Dithering**” on page 1086 for more information).
12. Under **Mix and Render**, choose the elements you want to include in the mixdown. If you want to exclude muted tracks and/or include only soloed tracks, make sure Track Mute/Solo is checked.

 **Note 1:** *If you have patched a synth into a track or bus, make sure you check **Track FX** to include synths that are patched into tracks, and check **Bus FX** to include synths that are patched into buses.*

 **Note 2:** *If you don't check **Track Automation**, any initial volume and pan settings in an exported track are ignored and the track's audio data will be exported at the level that exists in the track, with pan set to center. If you don't check **Clip Automation**, any trim settings are ignored during export. If you don't check **Bus Automation**, any volume and balance settings at the main outs are ignored.*

13. If you want to save the settings you created in the **Export Audio** dialog box, type a name in the **Preset** box, then press ENTER or click the **Create Preset** button .

14. Click **Export**.

The **Cakewalk MP3 Encoder** dialog box appears.

15. Choose options and click **OK**.

The audio is compacted and exported to a file or files with the extension .mp3.

See:

“[Exporting audio](#)” on page 1085

“[Exporting to Wave format](#)” on page 1090

“[Exporting to Windows Media format](#)” on page 1092

“[Exporting tracks](#)” on page 1096

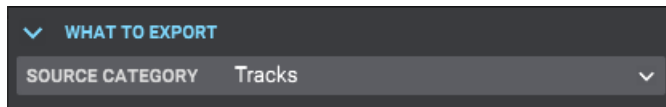
“[Exporting clips](#)” on page 1097

“[Exporting](#)” on page 1083

Exporting tracks

Exporting tracks with no selection


If the **Source Category** is **Tracks** when you bounce or export audio with no selection in, each wave file will be exactly the same duration as the original source track.




Note: When the export **Source Category** is **Tracks**, the project selection has a special meaning:

- Having a project selection means that there is a time selection. If tracks are selected in the project, then all the tracks selected in the **Sources** list will be exported at exactly the length of the selection. All exported files will be the same duration.
- If there is no selection, then no specific export time range has been set, and the duration of each tracks' audio file will be the length of each individual track.

To export multiple tracks with their original duration

1. In the Track view, make sure there is no selection (go to **Edit > Select > None**).
2. Choose **File > Export > Audio** to open the **Export Audio** dialog box.
3. Under **Range**, confirm that **Entire Project** is selected.
4. Under **Filename and Location**, enter a filename and select a destination folder.
 - ▶ To use the original track names as the exported file names, use the `{trackname}` filename tag.
5. Under **What to Export**, click **Source Category** and select **Tracks**.
6. Under **Format**, select the desired file format from the **File Type** drop-down list:
7. Under **Mix and Render**, select the elements you want to include in the export.
8. If you want to save the settings you created in the **Export Audio** dialog box, type a name in the **Preset** box, then press ENTER or click the **Create Preset** button .
9. Click **Export**.

To export multiple tracks with the same duration

1. In the Track view, make a time selection to select the range that you want to export.
2. Choose **File > Export > Audio** to open the **Export Audio** dialog box.
3. Under **Range**, confirm that **Time Selection** is selected, and the **Start** and **End** locations are correct.
4. Under **Filename and Location**, enter a filename and select a destination folder.
 - ▶ To use the original track names as the exported file names, use the `{trackname}` filename tag.
5. Under **What to Export**, click **Source Category** and select **Tracks**.
6. Under **Format**, select the desired file format from the **File Type** drop-down list:
7. Under **Mix and Render**, select the elements you want to include in the export.
8. If you want to save the settings you created in the **Export Audio** dialog box, type a name in the **Preset** box, then press ENTER or click the **Create Preset** button .
9. Click **Export**.

See:

[“Exporting audio”](#) on page 1085

[“Exporting to Wave format”](#) on page 1090

[“Exporting to Windows Media format”](#) on page 1092


[“Exporting to MP3”](#) on page 1094

[“Exporting clips”](#) on page 1097

[“Exporting”](#) on page 1083

Exporting clips

To export multiple individual clips

1. In the Track view, select the clips you want to export. If you don't select anything, everything is selected.
2. Choose **File > Export > Audio** to open the **Export Audio** dialog box.
3. Under **Filename and Location**, enter a filename and select a destination folder.
 - ▶ To use the original clip names as the exported file names, use the `{clipname}` filename tag.
 - ▶ If no clip name is assigned, the exported file will be named **Untitled Clip**. For example, `Untitled Clip.wav`.
 - ▶ If names are duplicates, they automatically get a (N) suffix appended. For example: `Clip (1).wav`, `Clip (2).wav`, `Clip (3).wav`, etc.
4. Under **What to Export**, click **Source Category** and select **Clips**.
5. Under **Format**, select the desired file format from the **File Type** drop-down list.
6. Under **Mix and Render**, select the elements you want to include in the export.
7. If you want to save the settings you created in the **Export Audio** dialog box, type a name in the **Preset** box, then press ENTER or click the **Create Preset** button .
8. Click **Export**.

Accommodating effect tails during clip export

Effect tails are the reverberations or signal delay that continue after the source has stopped. If your project uses track or clip plug-in effects (reverb, delay, etc.) that result in effect tails, you will need to extend the duration of the exported clips in order to properly accommodate the effect tails. Otherwise, the exported clips will end prematurely, before the effect tail is finished.

You can tell Sonar to automatically add a specific amount of time to each exported clip. To specify how much time to add to all exported clips to accommodate effect tails, go to **Edit > Preferences > File - Audio Data** and specify the global **Clip Tail Duration N Seconds** value. Set the value high enough to allow for any delay or reverb or other effect that you may have patched into a track.

See:

[“Exporting audio”](#) on page 1085

[“Exporting to Wave format”](#) on page 1090

[“Exporting to Windows Media format”](#) on page 1092

[“Exporting to MP3”](#) on page 1094

[“Exporting tracks”](#) on page 1096

[“Exporting”](#) on page 1083

Exporting OMF files

OMF (Open Media Format) files are designed for cross-platform compatibility. For more information about the OMF format, see [“Importing OMF projects”](#) on page 302.

If you plan to export a Sonar project to another program that can read OMF files, it pays to consider three things before you start your Sonar project:

- ▶ Sample rate and audio bit depth of the target system
- ▶ Number of tracks the target system can handle
- ▶ Sonar and most other audio programs do not include video in the OMF file

To export a project as an OMF file

1. Select **File > Export > OMF**.

The **Export OMF** dialog box appears.

2. Enter a **File Name** (maximum 64 characters—Sonar limits name length for ISO CDR compatibility), and in the **Save As Type** field, choose **OMF Version 1** or **2**. Most applications expect Version 2, but check with your engineer.
3. Audio Packaging: usually you should choose **Embed Audio Within OMF**, which includes the audio data in the OMF file. But you should check with your engineer.
4. **Split Stereo Tracks Into Dual Mono**. See what your engineer wants. If exporting a 24-bit project to a Pro Tools system, enable **Split Stereo Tracks Into Dual Mono**, as some Pro Tools systems do not support 24-bit interleaved stereo files.
5. **Include Archived Tracks**. You can choose to include archived tracks in your exported file.
6. **Mix Each Groove Clip As A Separate Clip**. If you have several Groove Clips in a track Sonar exports them as one clip unless you check this option. If you check this option, Sonar has to do a separate export operation for each Groove Clip in the track, which is very time-consuming. If you only have one Groove Clip in a track, and you have rolled out numerous repetitions of the clip, Sonar exports a single clip that is the length of the original clip and all the repetitions, which is not a time-consuming operation.
7. **Audio Format**. Ask your engineer what format the studio uses, Windows (RIFF Wave) or Mac (AIFC).
8. Click the **Save** button.
9. Sonar exports the project as an OMF file. In the **Save as Type** field, select the OMF version you want to save the project as. Version 1 is compatible with older applications. See your target application’s documentation for information on which version it supports.



Note: *OMF files save the following:*

- Tracks
- Clip positions
- Slip edits
- Fades and crossfades (as destructive edits)
- The following information is discarded:
 - Volume
 - Pan
 - Automation
 - Effects

See:

[“Exporting audio”](#) on page 1085

[“Exporting to Wave format”](#) on page 1090

[“Exporting to Windows Media format”](#) on page 1092

[“Exporting to MP3”](#) on page 1094

[“Exporting tracks”](#) on page 1096

[“Exporting clips”](#) on page 1097

[“Exporting”](#) on page 1083

Exporting via drag and drop

You can export audio and MIDI clips by dragging to the Media Browser or any Windows folder (such as the desktop, etc.).

To export audio or MIDI clips to the Media Browser

Drag the clip(s) to the desired location in the Media Browser or any folder.

By default, audio clips are exported with the following settings:

- ▶ Format: Wave
- ▶ Bit depth: same as original clip
- ▶ Sample rate: same as current project
- ▶ Dithering: off

If you want to specify various options when exporting audio, you can use the **File > Export > Audio** command instead.

See:

[“Exporting audio”](#) on page 1085

[“Exporting to Wave format”](#) on page 1090

[“Exporting to Windows Media format”](#) on page 1092

[“Exporting to MP3”](#) on page 1094

[“Exporting tracks”](#) on page 1096

[“Exporting clips”](#) on page 1097

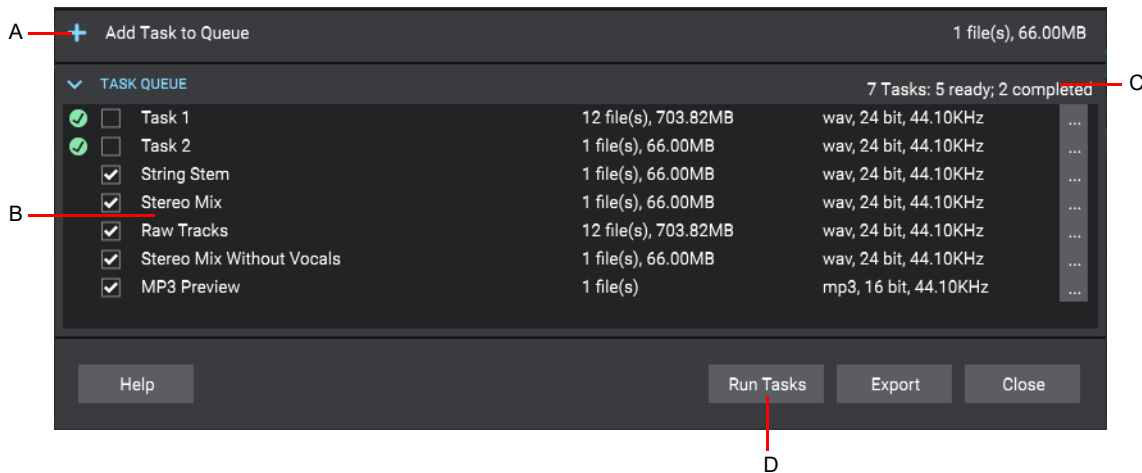
[“Exporting”](#) on page 1083

Batch exporting audio files using task queues

Using the **Export** button is fine if you have a single export. But what if you want to tweak your project and export again, or you want several different types of exports? You may want a task for exporting your stems, another task for exporting individual tracks, and another for exporting your final mix as a stereo file.

You can create multiple export tasks, such as stems or different file formats, and add them to an export queue. A task in the export queue contains the set of export settings including the mix settings, filename, location, selection, and the time range. You can add as many export tasks as you like, and run all export tasks as a batch without any user intervention.

The task queue is per project and is saved with the project.



A. Add task to queue B. Task queue C. Summary D. Run Tasks

Adding a task to the queue

1. To create a task, simply go through the normal process of defining your export, then instead of clicking the **Export** button, click the **Add Task to Queue** button . This adds a task with the current settings to the task queue.

If you are exporting multiple files as part of a task, a list of the filenames will be shown in a confirmation prompt. Any further prompts required for additional format settings will also be shown at this time, and ... that way, you won't get any prompts when you actually run the task.

2. Once you've confirmed any prompts, enter a name for your new task. Simply type the name of the task in, and press ENTER.



Tip: The name of the task can also be used in your filename by using the `{taskname}` tag.

3. Repeat the above steps for any additional tasks you need.

To the right of the task name you'll see the number of files to be exported by each task, an estimated size (if it's a wave file), and a summary of the file format.


Editing tasks in the task queue

You can update tasks that you already added to a task queue. To update an existing task:

1. Do *one* of the following:
 - ▶ Double-click on the task within the task list.
 - ▶ Click the task's menu button , then select **Recall Task Settings**.
The task's settings are recalled in the **Export Audio** dialog box.
2. Make any desired edits to the current export settings.
3. Click the task's menu button , then select **Update Task with Current Settings**.
The current export settings are applied to the task. All other tasks in the task queue remain unchanged.



Renaming a task

To rename a task, do *one* of the following:


- ▶ Right-click the task and select **Rename**.
- ▶ Click the task's menu button , then select **Rename**.

Duplicating a task

To duplicate an existing task:

1. Do *one* of the following:
 - ▶ Double-click on the task within the task list.
 - ▶ Click the task's menu button , then select **Recall Task Settings**.
This recalls all the task settings in the **Export Audio** dialog box.
2. [Optional] Make any desired edits to the current export settings.
3. Click the **Add Task to Queue** button .



Deleting tasks

- ▶ To delete a single task, right-click the task and select **Delete**, or click the task's menu button , then select **Delete**.
- ▶ To delete multiple tasks, select the tasks that you want to delete (Tip: press CTRL+A to select all tasks), then right-click any selected task and select **Delete**.

The task(s) is removed from the task queue.

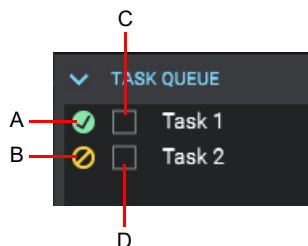
Exporting the task queue

To batch export all checked tasks in the queue, click **Run Tasks**.

- ▶ The tasks in the queue are exported one after another.
- ▶ The status of each task is updated as the queue is executing, and a summary is shown in the task queue header.
- ▶ Tasks are automatically unchecked on successful completion and show a  icon. Canceled tasks show a  icon. To reset a task so it will execute again the next time you click **Run Tasks**, simply check the task.
- ▶ Clicking on the **Run Tasks** button resets all checked tasks before executing each task.
- ▶ While the queue is running, the **Run Tasks** button changes to a **Cancel** button, which allows you to cancel the execution of the task queue at any time.
- ▶ The checked status of a task persists when opening/closing the **Export Audio** dialog box, and with the project.

Resetting a completed task

Tasks are automatically unchecked on successful completion. To reset a task so it will execute again the next time you click **Run Tasks**, simply check the task.




A. Completed export **B.** Canceled export **C.** Unselected tasks will not execute when you click **Run Tasks** **D.** Selected tasks will execute when you click **Run Tasks**

Canceling an in-progress queue export

While the queue is running, the **Run Tasks** button changes to a **Cancel** button, which allows you to cancel the in-progress queue export at any time. Any canceled tasks show a “Canceled” icon

Opening a task’s export location

To open a task’s export location, click the task’s menu button , then select **Open Export Location**.

 **Tip:** There is also a **Project Audio Export Folder** content location preset in the Media Browser to jump directly to the `%PROJECTFOLDER%\Audio Export` folder. For details, see [“Using the Media Browser”](#) on page 643 and [“Using Content Location presets”](#) on page 649.

See:

[“Exporting audio”](#) on page 1085

[“Exporting to Wave format”](#) on page 1090

[“Exporting to Windows Media format”](#) on page 1092

[“Exporting to MP3”](#) on page 1094

[“Exporting tracks”](#) on page 1096

[“Exporting clips”](#) on page 1097

[“Exporting”](#) on page 1083

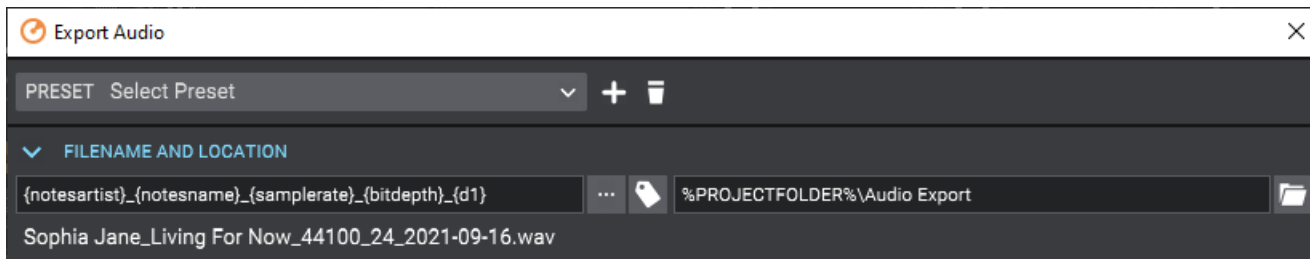
Using export filename tags and presets

You can use “tokens” to define filenames for exported audio files. Tokens allow you to use placeholder tags that automatically extract the corresponding information (such as the project name, artist, sample rate, bit depth, current date or time, etc.) from a project and adds it to the resulting filename.

For example, instead of manually typing the project name and date into the filename edit box, you can enter the following:


```
{projectname}_{d}
```


This will automatically use the project’s name and the current date. Each token is enclosed by curly brackets (aka braces), e.g. {d}.



Adding filename tags

To enter a tag, do one of the following:

- ▶ Click the **Build File Name Using Tags** button  to open the Tags panel, then click a tag. You can still type while this pop-up is showing, so you can mix literal characters with tags, or use backspace to correct any mistakes.
- ▶ Type in the tags directly into the filename edit box. Be sure to enclose each token by curly brackets (aka braces), e.g. {d}. Tokens are case sensitive.

 **Tip:** Use separator characters like space, dash or underscore if you wish to visually separate the tags.


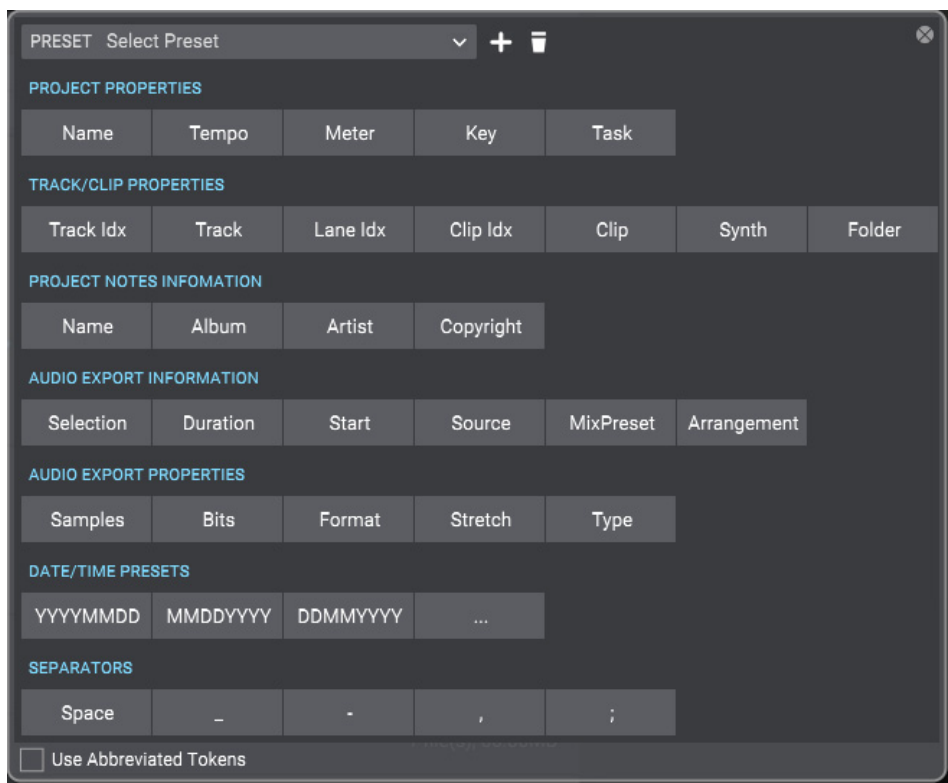
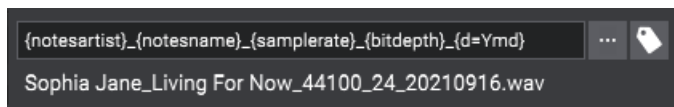

 **Note:** Most tags have a long token and a short token. For example, the project name token can be {projectname} or {P}. Each tag’s tooltip shows its full and abbreviated tokens. To always use abbreviated tokens when you click a tag, select **Use Abbreviated Tokens** in the filename tags panel. You can freely use either format.

Figure 481. Filename tags pop-up panel.




A preview of the first audio export filename is shown below the filename edit box.



To see all tokens that can be used to specify the filename, click the **Build File Name Using Tags** button  to open the Tags pop-up panel. To add a tag, click a tag button, or manually type the tag in the filename edit box.

Below are some common tokens:

- ▶ Project name = {projectname} or {P}
- ▶ Name field in Notes Browser = {notesname} or {N}
- ▶ Artist field in Notes Browser = {notesartist} or {A}
- ▶ Sample rate = {samplerate} or {sr}
- ▶ Bit depth = {bitdepth} or {bd}
- ▶ Channel format = {channelformat} or {cf}
- ▶ Track name = {trackname} or {T}
- ▶ Track number = {tracknumber} or {t}
- ▶ Date = {d}
- ▶ Tempo = {tempo} or {b}
- ▶ Meter / time signature = {meter} or {m}
- ▶ Key = {key} or {k}
- ▶ Task = {taskname} or {TN}

Press the **Build File Name Using Tags** button  to display all available tokens.

Most tags have a long token and a short token. For example, the project name token can be `{projectname}` or `{P}`. Each tag's tooltip shows its full and abbreviated tokens. To always use abbreviated tokens when you click a tag, select **Use Abbreviated Tokens** in the filename builder pop-up panel. You can freely use either format.


Tokens can be combined as in the examples below:

- ▶ `{notesartist}_{notesname}_{d}`
- ▶ `{notesartist}_{notesname}_{samplerate}_{bitdepth}_{channelformat}_{d=Ymd}`

You can combine tokens and regular text, as in the following example:

Client Name_{samplerate}Hz_{bitdepth}b_{channelformat}_{d=Ymd}

File name tokens

 **Note:** *Tokens are case sensitive.*

| Tag | Description | Example | Token | Abbreviated token |
|-----------------------------------|---|-----------------------------|----------------------------|-------------------|
| Project Properties: | | | | |
| Name | Project name | Sofia Jane - Living For Now | <code>{projectname}</code> | <code>{P}</code> |
| Tempo | Tempo at start of export | 120.00bpm | <code>{tempo}</code> | <code>{b}</code> |
| Meter | Meter (time signature) at start of export | 4-4 | <code>{meter}</code> | <code>{m}</code> |
| Key | Key at start of export | C | <code>{key}</code> | <code>{k}</code> |
| Task | Name of the current export task | Drum stem | <code>{taskname}</code> | <code>{TN}</code> |
| Track/Clip Properties: | | | | |
| Track Idx | Track number (or bus number when exporting buses) | 001 | <code>{tracknumber}</code> | <code>{t}</code> |
| Track | Track name (or bus name when exporting buses) | Lead Vocals | <code>{trackname}</code> | <code>{T}</code> |
| Lane Idx | Take lane index | 001 | <code>{laneindex}</code> | <code>{l}</code> |
| Clip Idx | Clip index | 001 | <code>{clipindex}</code> | <code>{c}</code> |
| Clip | Clip name | Record 1 | <code>{clipname}</code> | <code>{C}</code> |
| Synth | Source soft synth | Cakewalk TTS-1 | <code>{synthname}</code> | <code>{S}</code> |
| Folder | Parent track folder | Drums | <code>{trackfolder}</code> | <code>{F}</code> |
| Project Notes Information: | | | | |
| Name | Name field in Notes Browser | First Last | <code>{notesname}</code> | <code>{N}</code> |
| Album | Album field in Notes Browser | Greatest Hits | <code>{notesalbum}</code> | <code>{a}</code> |
| Artist | Artist field in Notes Browser | BandLab | <code>{notesartist}</code> | <code>{A}</code> |
| Copyright | Copyright field in Notes Browser | (c) BandLab 2021 | <code>{copyright}</code> | <code>{cr}</code> |
| Audio Export Information: | | | | |

Table 79. *File name tokens*

| Tag | Description | Example | Token | Abbreviated token |
|--------------------------------------|--|-----------------------|---|-------------------|
| Selection | SelectionRange (HH.MM.SS.FF - HH.MM.SS.FF) | 0.00.00.00-0.00.16.00 | {selrange} | {s} |
| Duration | Duration (HH.MM.SS.FF) | 0.00.16.00 | {duration} | {du} |
| Start | Timestamp (start position on project timeline) (HH.MM.SS.FF) | 0.00.04.26 | {timestamp} | {ts} |
| Source | Source category (tracks, buses, mix, hardware outs, clips) | Clips | {sourcecat} | {sc} |
| MixPreset | Mix Recall preset/scene | Mix 1 | {mixpreset} | {mx} |
| Arrangement | Arrangement name | Arrangement 1 | {arrangement} | {ar} |
| Audio Export Properties: | | | | |
| Samples | Sample rate | 48000 | {samplerate} | {sr} |
| Bits | Bit depth | 24 | {bitdepth} | {bd} |
| Format | Channel format (mono, stereo, etc.) | Stereo | {channelformat} | {cf} |
| Stretch | Stretch method | Triangular | {stretchmethod} | {sm} |
| Type | File type | Elastique Pro | {filetype} | {ft} |
| Date/Time Presets: | | | | |
| YYYYMMDD | Same as {d=Y-m-d} | 2021-09-30 | {d1} or {d} | {d} |
| MMDDYYYY | Same as {d=m-d-Y} | 2021-09-30 15.36 | {d2} | {d2} |
| DDMMYYYY | Same as {d=d-m-Y} | 2021-09-30 15.36.05 | {d3} or {D} | {d3} |
| ... | Build a custom date/time token Format: {d=datetokens} | | See "Valid tokens for datetokens" on page 1108 for valid date/time tokens | |
| Other Date/Time tokens: | | | | |
| Year-Month-Day Hour.Minute | {d=Y-m-d H.i} | 2021-09-30 15.36 | {dt} | {dt} |
| Year-Month-Day Hour.Minute.Second | {d=Y-m-d H.i.s} | 2021-09-30 15.36.05 | {dts} | {dts} |
| Day-Month-Year | {d=d-M-Y} | 30-Sep-2021 | {D} | {D} |
| Day-Month-Year Hour.Minute AM/PM | {d=d-M-Y g.iA} | 30-Sep-2021 3.36PM | {DT} | {DT} |
| Separators: | | | | |
| Space | Space | | n/a | n/a |
| _ | Underscore | _ | n/a | n/a |
| - | Dash | - | n/a | n/a |

Table 79. File name tokens (Continued)



| Tag | Description | Example | Token | Abbreviated token |
|-----|-------------|---------|-------|-------------------|
| , | Comma | , | n/a | n/a |
| ; | Semicolon | ; | n/a | n/a |

Table 79. File name tokens (Continued)

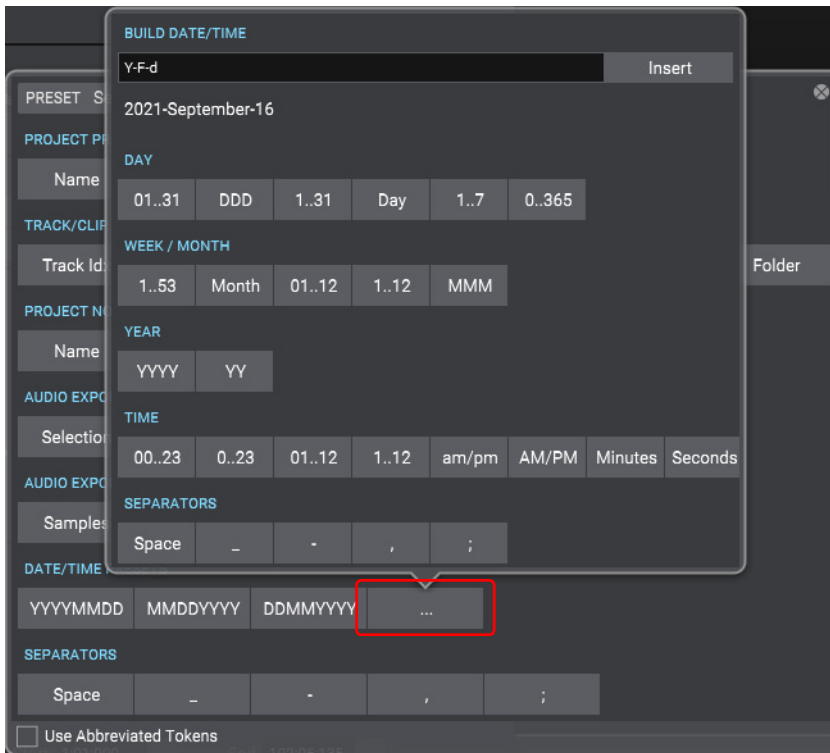
Using custom date and time tags


In addition to the default **YYYYMMDD**, **MMDDYYYY**, and **DDMMYYYY** date tags, you can add a custom date/time format to the filename.

To build a custom date/time format:

1. Click the **Build File Name Using Tags** button  to open the Tags panel, then click the **Build Custom Date/Time Format** button  to open the **Build Date/Time** panel.
2. Click the desired date/time tags. A preview of the date/time format is shown at the top of the **Build Date/Time** panel.
3. Click **Insert**.

The custom date/time format is added to the filename.



 **Tip:** If you use date/time tokens, it's a good idea to specify dates in the order year, month, day so that when exported files are displayed in alphabetical order they will also be in chronological order.

Valid tokens for datetokens

Note: Date tokens use the following format: {d=datetokens}. For example: {d=Ymd}.

| Tag | Description | Example | Token |
|--------------------|--|---------|------------------|
| Day: | | | |
| 01..31 | Day of month | 01 | d |
| DDD | Abbreviated day (Mon, Tue, Wed, etc.) | Mon | D |
| 1..31 | Day of the month without leading zeros | 1 | j |
| Day | Full day name | Monday | l (lower case L) |
| 1..7 | Week day (Monday based) | 1 | N |
| 0..365 | Number of day in year | 247 | z |
| Week/Month: | | | |
| 1..53 | Week of the year (ISO 8601 Monday based) | 51 | W |
| Month | Full name of month (January, February, etc.) | August | F |
| 01..12 | Month number | 08 | m |
| 1..12 | Month number without leading zeros | 8 | n |
| MMM | Abbreviated month (Jan, Feb, etc.) | Aug | M |
| Year: | | | |
| YYYY | 4 digit year | 2021 | Y |
| YY | 2 digit year | 21 | y |
| Time: | | | |
| 00..23 | 24 hour format of hour | 07 | H |
| 0.23 | 24 hour format of hour without leading zeros | | G |
| 01..12 | 12 hour format of hour | | h |
| 1..12 | 12 hour format of hour without leading zeros | | g |
| am/pm | Lower case am/pm | pm | a |
| AM/PM | Upper case AM/PM | PM | A |
| Minutes | Minutes with leading zeros (00–59) | 07 | i |
| Seconds | Seconds with leading zeros (00–59) | 07 | s |

Table 80. File name tokens



| Tag | Description | Example | Token |
|--------------------|-------------|---------|-------|
| Separators: | | | |
| Space | Space | | n/a |
| _ | Underscore | _ | n/a |
| - | Dash | - | n/a |
| , | Comma | , | n/a |
| ; | Semicolon | ; | n/a |

Table 80. File name tokens (Continued)


Saving filename presets

Filename presets let you save and recall custom filename formats in any project.

To save the current export filename as a preset:

1. Click the **Build File Name Using Tags** button  to open the filename tag panel.
2. Type a name in the **Presets** combobox.
3. Click the **Create Preset** button .

To delete the selected preset, click the **Delete Preset** button .

 **Tip:** By using filename tokens to define a naming scheme and saving the filename format as a preset, you can reuse the presets in any project without having to manually type a filename.

See:

“Exporting audio” on page 1085

“Exporting to Wave format” on page 1090

“Exporting to Windows Media format” on page 1092

“Exporting to MP3” on page 1094

“Exporting tracks” on page 1096

“Exporting clips” on page 1097

“Exporting” on page 1083


Creating a project preview file

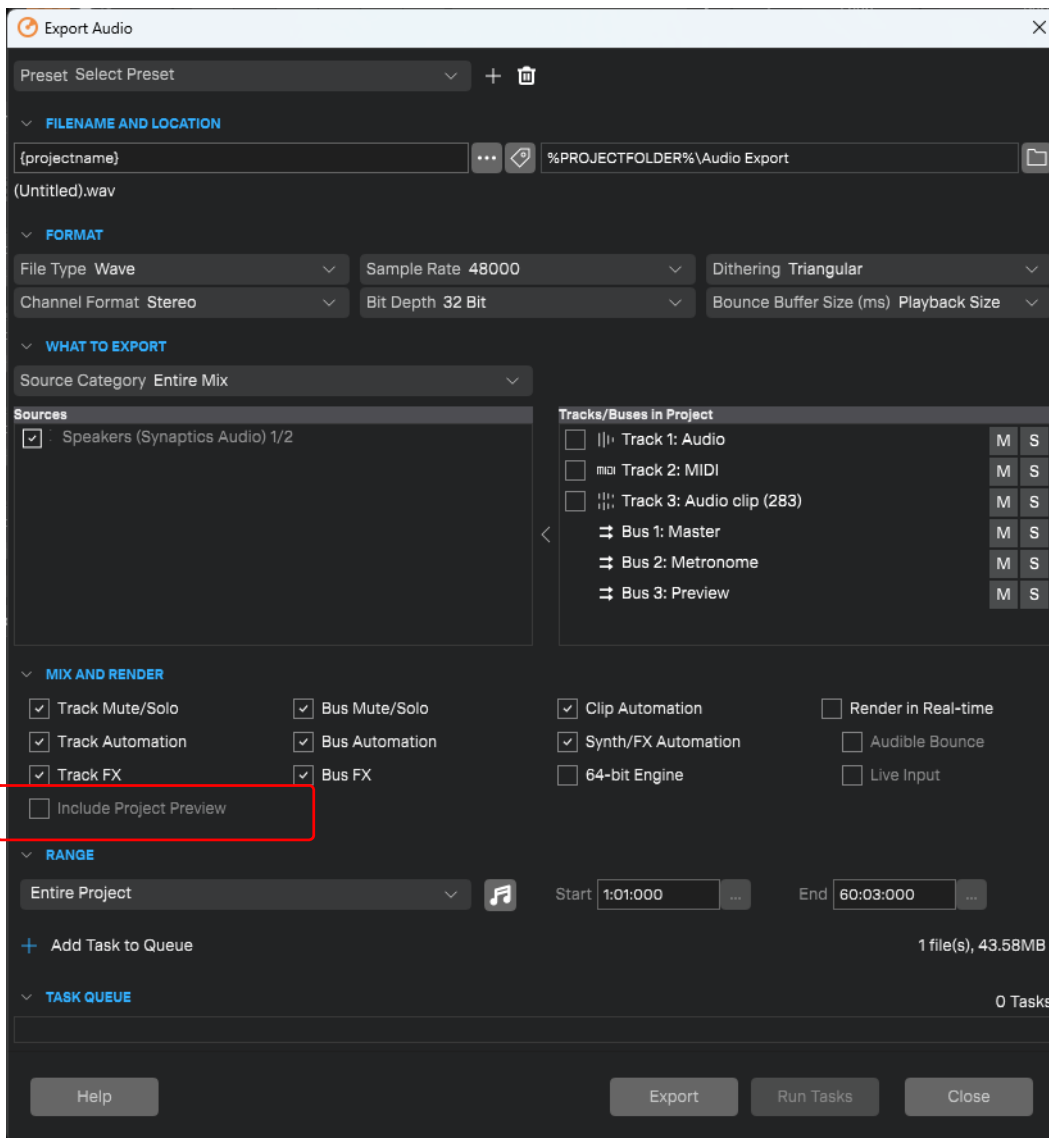
You can preview projects from the Quick Start screen if you have exported a designated preview file. The preview file may be any supported audio file type (Wave, BWF, MP3, FLAC, OGG, or WaveEX), and can be the entire project or a specific time range.

To create a project preview file:

1. Open an existing project. Ensure that the project has been saved at least once with the new version of Sonar in order to use required metadata.
2. If you only want the preview to contain a specific time range, select the desired time range.
3. Go to **File > Export > Audio** to open the **Export Audio** dialog box.
4. Under **File Type**, select **Wave**, **Broadcast Wave**, **MP3**, **FLAC**, **OGG**, or **WAVEX**.
5. Under **Channel Format**, select **Stereo**, **Mono** or **Follow Source**.
6. Under **Source Category**, select **Entire Mix**.
7. Under **Mix and Render**, select **Include Project Preview** to export a preview file.
8. Click **Export**.

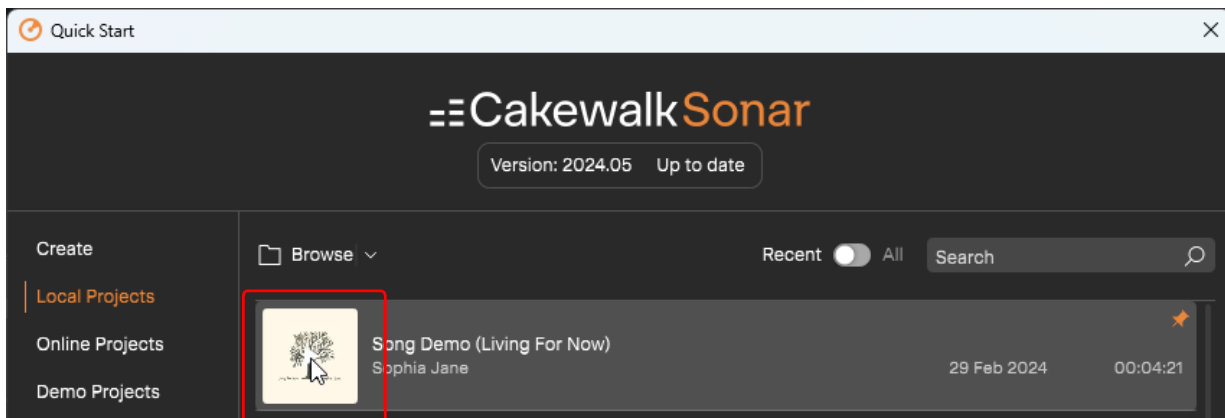
The preview file is exported to the project's \Audio folder.

 **Note:** *The first export of a project will automatically create a preview file irrespective of the **Include Project Preview** option.*



To preview a recent project:

1. Go to **File > Quick Start Screen** to open the Quick Start screen, then select **Local Projects**.
2. Click the preview button on a project's image. A preview button only appears if the project has a designated preview file



See:

“Exporting” on page 1083


Exporting

Using export filename tags and presets

Exporting surround mixes

You can export your surround mixes as multi-channel PCM wave files, or as Windows Media Pro files.

To export a surround multi-channel file

1. Use the **File > Export > Audio** command to open the **Export Audio** dialog box.
2. Under **Filename and Location**, enter a filename and select a destination folder.
3. Under **Format**, select one of the following from the **File Type** drop-down list:
 - ▶ **Wave.** Create a multi-channel wave file.
 - ▶ **Windows Media Advanced Streaming Format..** Create a multi-channel Windows Media file.
4. Click **Channel Format** and select **Multichannel**.
5. Choose any other options you want such as **Sample Rate** and **Bit Depth**.
6. Under **What to Export**, click **Source Category** and select **Buses, Hardware Outputs, Entire Mix, Mix Recall, Clips, or Arrangements**.
7. In the **Sources** list, select the bus or buses that you want to export your mix from.
8. If you want to save the settings you created in the **Export Audio** dialog box, type a name in the **Preset** box, then press ENTER or click the **Create Preset** button .
9. Click **Export**.

Sonar exports your project in the file format you selected.

Standard AVI audio codecs do not support multichannel audio

None of the standard AVI audio codecs support multichannel audio. When exporting multichannel audio to an AVI video file, do not select an audio codec (no compression), or use a codec that is known to support multichannel audio.

See:

[“Surround Mixing”](#) on page 1007

[“Exporting audio”](#) on page 1085

[“Exporting to Wave format”](#) on page 1090

[“Exporting to Windows Media format”](#) on page 1092

[“Exporting to MP3”](#) on page 1094

[“Exporting tracks”](#) on page 1096

[“Exporting clips”](#) on page 1097

[“Exporting”](#) on page 1083

Preparing to create an Audio CD

You can create an audio CD from any wave file or files (extension .wav) of up to either 74 or 80 minutes (depending on the recordable CD media you have). If your projects are audio only, you can simply mix down to a stereo wave file. If your projects contain MIDI, you must first convert the MIDI tracks to audio tracks. Once you have all the stereo wave files you want to include on your CD, you are ready to burn a CD. Use the **Utilities > Burn Audio CD** command to burn your tracks to an audio CD.

For step-by-step procedures:

[“To export audio to Wave file format”](#) on page 1090

[“Converting MIDI to audio”](#) on page 917

To burn audio tracks to an audio CD

1. Make sure the tracks you want to burn to CD have been saved as 16-bit, 44,100 Hz, stereo Wave (.wav) files.
2. Insert a blank CD-R disc in the destination drive.
3. Choose **Utilities > Burn Audio CD** to open the **Audio CD Burner** dialog box.
4. Select a destination CD writing drive using the Target Drive drop-down list.
5. Click **Add Track** to locate and import the audio Wave files you want to burn to CD.
6. Place the tracks in the desired order by using the **Move Up** and **Move Down** buttons.
7. Click **Burn CD**.

Sonar verifies, performs a layout of the tracks and writes the current track list to CD medium in the selected drive. After the disk is completed, the disk is ejected from the drive.

See:

[“Burning audio CDs”](#) on page 1113

[“Exporting audio”](#) on page 1085

[“Exporting”](#) on page 1083

Burning audio CDs

Sonar has integrated Audio CD burning, which allows you to write your audio tracks to an audio CD that can be played in any standard CD player.

The **Utilities > Burn Audio CD** command lets you burn your tracks to an audio CD that you can play in any standard CD player.

For more information about the **Utilities > Burn Audio CD** command, see [“Audio CD Burner dialog”](#) on page 1556.

See:

[“Preparing to create an Audio CD”](#) on page 1113

[“Exporting audio”](#) on page 1085

[“Exporting”](#) on page 1083

Exporting MIDI

You can export the entire project as a Standard MIDI file, or export individual MIDI Groove clips.

Note: Only the MIDI portion of your projects is saved in a standard MIDI file. If your projects contain digital audio, the audio portion of the project will be lost when you save it to a standard MIDI file.

Features not supported by MIDI files

While the MIDI file format is very flexible and extensive, it cannot store the following parameters that are part of a standard project file:

- ▶ Articulations
- ▶ Key offset (Key+)
- ▶ Velocity offset (Vel+)
- ▶ Time offset (Time+)
- ▶ Forced channel
- ▶ Track state (all tracks are saved without mute, solo, or archive indicators)

When you save a project to a Standard MIDI file, most of these parameters are applied to the individual events. For instance, if you have assigned track 1 to channel 10 in the Track view, Sonar will write the MIDI file so that every event on track 1 has a channel number of 10. When you subsequently load the MIDI file all of those Track view parameters will have vanished. But the music will sound the same, because Sonar has made these changes to the events themselves.

To export the current project as a Standard MIDI file

1. In the Track view, make a time selection to select the range that you want to export, or clear the selection (**Edit > Select > None**) to export the entire project.
2. Choose **File > Export > Standard MIDI File** to open the **Save Copy** dialog box. The project must contain MIDI data to make the command available.
3. Navigate to a folder where you store the MIDI clip.
4. Type a name for the clip in the **File Name** field.
5. Under **Save as type**, select the desired MIDI file format:
 - ▶ **MIDI Format 0.** Standard MIDI File that has all channels merged into one track.
 - ▶ **MIDI Format 1.** Standard MIDI File that keeps each channel on a separate track.
 - ▶ **Riff MIDI Format 0.** Riff MIDI File of Format 0.
 - ▶ **Riff MIDI Format 1.** Riff MIDI File of Format 1.
6. Click the **Save** button.

To export a single MIDI clip

1. Select the MIDI clip (see [“MIDI Groove Clips”](#) on page 735) that you want to export.
2. Go to **File > Export > Standard MIDI File** to open the **Save Copy** dialog box.
3. Navigate to a folder where you store the MIDI clip.
4. Type a name for the clip in the **File Name** field.
5. Click the **Save** button.


You can also drag a MIDI Groove clip from Sonar to the Windows Explorer or the Media Browser. For details, see [“Exporting via drag and drop”](#) on page 1099.

To export a MIDI Groove clip

1. Select the MIDI Groove clip (see [“MIDI Groove Clips”](#) on page 735) that you want to export.
2. Go to **File > Export > MIDI Groove Clip** to open the **Export MIDI Groove Clip** dialog box.
3. Navigate to a folder where you store MIDI Groove clips.
4. Type a name for the clip in the **File Name** field.
5. Click the **Save** button.

Sonar exports the MIDI Groove clip, which contains the information displayed in the Clip Properties Inspector’s **Groove Clip** section, except for the **Pitch (semitones)** field, which does not get exported.

You can also drag a MIDI Groove clip from Sonar to the Windows Explorer or the Media Browser. For details, see [“Exporting via drag and drop”](#) on page 1099.

 **Note:** You can not export MIDI Groove clips by saving your project as a Standard MIDI File, because Standard MIDI Files do not contain MIDI Groove clip data, such as transposition value, etc.

See:

[“Exporting and importing MIDI Groove clips”](#) on page 736

[“To save a project as a Standard MIDI file or RIFF MIDI file”](#) on page 1415

[“MIDI files”](#) on page 1415

[“MIDI Groove Clips”](#) on page 735


[“Exporting”](#) on page 1083

Transferring projects between Cakewalk Sonar and Next

You can exchange projects between Cakewalk Next and Cakewalk Sonar by exporting projects as Cakewalk Interchange Format (CXF).

Cakewalk Interchange Format

The Cakewalk Interchange Format (CXF) is a Cakewalk cross platform inter-app project file format, used to exchange projects between Sonar and Next. CXF files exported from either application can be opened or imported in both apps.

 **Important:** CXF is a transitory format only used for exchange. It is not intended for archival storage or backing up since the format can change at any time.

What is stored in a CXF file?

CXF supports a subset of project data used by Sonar and Next, so app-specific feature settings and view-specific states will not be restored.


The following data will be exported and imported:

- ▶ Tracks:
 - ▶ Audio
 - ▶ MIDI
 - ▶ Instrument tracks
 - Simple Instrument tracks (Sonar)
 - Multi Instrument tracks (each track will represent a unique instance of the synth when opened)
 - Split instrument tracks (not supported)
 - ▶ Bus tracks (Next)
 - ▶ Patchpoints (Sonar; converted to buses)
 - ▶ Aux tracks (Sonar; limited support - treated like patch points and converted to buses) The aux track itself will not route to the patchpoint.
- ▶ Track data:
 - ▶ Audio/MIDI clips.
 - ▶ Overlapping clips or take lanes are flattened prior to export.
 - ▶ Clip effects are rendered into the clips prior to export.
 - ▶ Automation envelopes
- ▶ Track/Bus parameters
 - ▶ Volume
 - ▶ Pan
 - ▶ Mute
 - ▶ Solo
 - ▶ Input Gain (Sonar only)
 - ▶ Input Pan (Sonar only)
- ▶ Track/Bus routing
 - ▶ Outputs
 - ▶ Hardware outputs are not preserved since they are not cross platform. Any hardware outs are automatically assigned to the first hardware output.
 - ▶ Sends to buses and patch points.

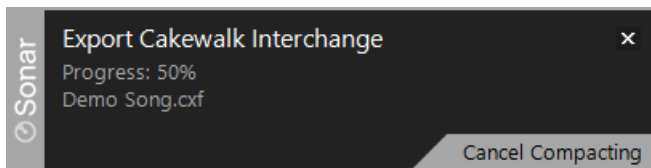
- ▶ Plugins in track and bus effects racks. On opening a CXF file, any missing plugins will be listed. **Note:** when moving a project between Windows and Mac any plugins used must be installed on both platforms in the same format to successfully load them.
 - ▶ VST2
 - ▶ VST3
 - ▶ DX
 - ▶ AU plugins (only available in Next Mac)
 - ▶ DX plugins (only available in Sonar)
 - ▶ ProChannel (not supported)
 - ▶ FX Chains (not supported)
- ▶ Plugin settings are stored within the CXF and will be restored if the plugin is available.
- ▶ Instruments and instrument settings are stored within the CXF.

Exporting a project in CXF format

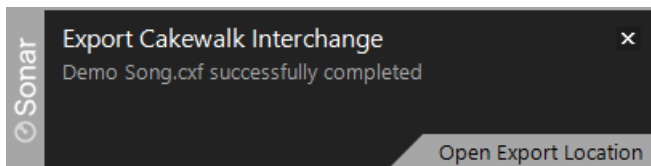
To export a project to Cakewalk Interchange Format, do *one* of the following:

- ▶ Go to **File > Export > Cakewalk Interchange**.
- ▶ Click the **Export** button  in the Control Bar's Export module and select **Other > CXF (Cakewalk Interchange)**.

CXF files have a `.cxf` file extension.



When the export is complete, a notification appears with a link to open the export folder.



See also:

[“Export module”](#) on page 572

Opening a project in CXF format

To open a project in Cakewalk Interchange Format, do *one* of the following:

- ▶ Go to **File > Open** and choose **Cakewalk Interchange** as the file format.
- ▶ Drag a `.cxf` file to the Sonar title bar or empty background.

Opening a CXF file creates a new project, which must then be saved in Sonar's native project file format (`.cwp`).

Importing a project in CXF format

To import a project in Cakewalk Interchange Format into an existing Sonar project, do *one* of the following:

- ▶ Go to **File > Import > Cakewalk Interchange**.
- ▶ Drag a `.cxf` file to the track area.

An imported CXF file merges its data into the existing project file.



Using Region FX

Sonar provides several ways to add effects to audio data. You can add plug-in effects to a track FX Racks to process the entire track. You can also add plug-ins to clip FX Racks to only process individual clips. For even greater precision, you can apply special processing to specific audio regions. These effects are called *Region FX*.

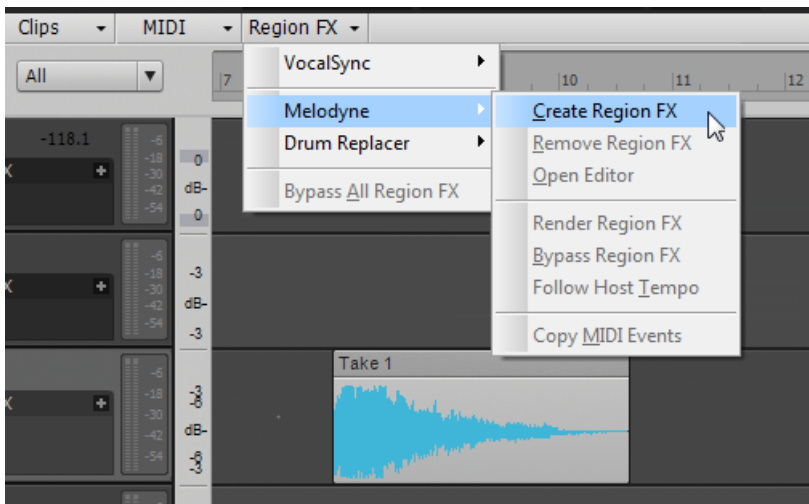
Any ARA-compatible VST3 audio plug-in will be available as a Region FX in Sonar, and will be listed in the Track view **Region FX** menu. For details, see “[ARA Audio Random Access](#)” on page 1121.

When you apply a Region FX, Sonar converts the selected region to a new special Region FX clip. A Region FX appears right before the clip FX Rack in the signal chain (see “[Signal flow](#)” on page 918).

To create a Region FX clip

1. Select an audio region or clip you wish to process with an ARA plug-in. To select a region on the timeline, use the Smart tool  or Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see “[Selecting clips](#)” on page 411.
2. In the Track view, click the **Region FX** menu, click the name of the desired ARA plug-in (for example, **Melodyne**), then select **Create Region FX**.

The selected audio region is converted to a Region FX clip, and the plug-in interface appears in the MultiDock view.



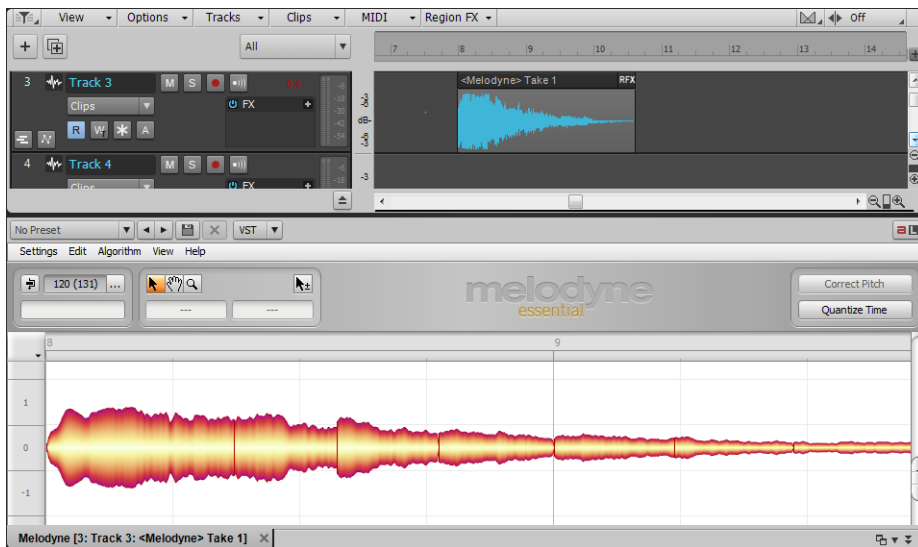
Note: Although you can insert an ARA-compatible plug-in in a clip FX Rack, doing so will not provide all the ARA benefits of using the plug-in as a Region FX.

To open a Region FX editor

To open the interface of a Region FX, do *one* of the following:

- ▶ Double-click the Region FX clip.
- ▶ Right-click the Region FX clip, and select **Region FX > [name of ARA plug-in] > Open Editor**.

The Region FX plug-in interface appears in the MultiDock view.



To render a Region FX

You can commit the Region FX and render the results to a new audio clip.

Do *one* of the following:

- ▶ In the Track view, click the **Region FX** menu and select **[name of Region FX] > Render Region FX**.
- ▶ Right-click a Region FX clip and choose **Region FX > [name of Region FX] > Render Region FX** from the Clips pane pop-up menu.

To bypass or unby pass all Region FX in a project

In the Track view, click the **Region FX** menu and select **Bypass All Region FX**.

Region FX clip restrictions

The following editing functions are disabled for Region FX clips:

- ▶ Clip automation.
- ▶ Copy/paste for a time selection that contains a Region FX.
- ▶ Split clip.
- ▶ Slip-stretch clip when the **Follow Host Tempo** option is enabled.
- ▶ Groove Clip looping.
- ▶ AudioSnap.

See:

[“ARA Audio Random Access”](#) on page 1121

[“Melodyne”](#) on page 1123

[“Using Melodyne”](#) on page 1124

[“Drum Replacer”](#) on page 1135

[“VocalSync automatic audio alignment”](#) on page 1143

[“V-Vocal Region FX clips”](#) on page 1151

[“V-Vocal Editor”](#) on page 1152

ARA Audio Random Access

ara

What is ARA?

ARA (**A**udio **R**andom **A**ccess) is an extension of the VST plug-in interface, which allows ARA-compatible VST plug-ins to be closely integrated in host programs like Sonar.

ARA is not a new competing plug-in format, but simply an optional extension to the VST format that has to be supported by both the host program and plug-in. Sonar supports ARA via VST3 plug-ins.

Sonar supports version 2 of the ARA (Audio Random Access) plug-in extension, and is compatible with ARA 2 plug-ins such as Melodyne 4 and Synchro Arts Revoice Pro, as well as all future ARA 2 compatible plug-ins. ARA 2 provides tighter, more efficient app integration of next generation ARA plug-ins, including sharing tracks, regions, selection, as well as other project attributes. Sonar continues to support ARA 1 plug-ins as well.

i **Note:** *While Sonar has implemented support for most of the ARA 2 standard, the availability of these features is plug-in dependent. For example, some ARA 2 plug-ins such as Melodyne may show explicit track or clip selection feedback, while other plug-ins may not expose this in the user interface.*

What are the benefits of ARA?

The main benefit of ARA is the ability to integrate with plug-ins that can edit audio, such as Melodyne. ARA-compatible plug-ins have random access to the audio data since they can also re-sequence the audio.

Without ARA, a normal plug-in only receives audio data from the host program in real-time during playback, and knows nothing about the musical context of the audio data. This may be sufficient for some types of plug-ins like reverb and EQ, but not for plug-ins that need to analyze the entire musical context (notes, rhythm, tempo, key, etc.) in order to produce optimal results. ARA greatly improves the workflow when using certain types of plug-ins, such as pitch and timing correction.

With ARA, Sonar and compatible plug-ins can exchange information about the project's timeline data, including audio clips, tempo, pitch, rhythm and much more, which allows them to work together much more closely.



Sonar includes a 30-day trial version of Celemony Melodyne (see "[Melodyne](#)" on page 1123), which is ARA-compatible. You can apply Melodyne to any selected audio region in Sonar, and use the Melodyne Editor directly in Sonar's MultiDock view. Melodyne essentially functions as an integrated feature in Sonar.

ARA is latency-free, and unlike regular VST effects, ARA effects such as Melodyne have full access to audio clips in Sonar.

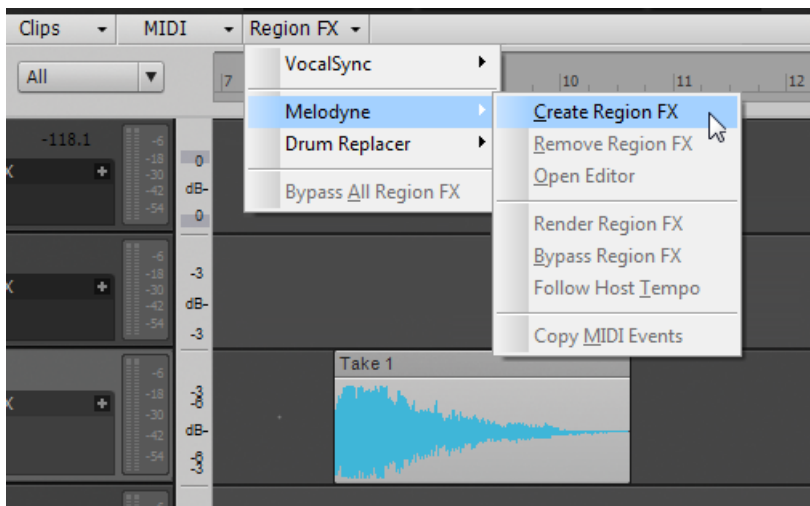
For more information about ARA, see www.celemony.com/cms/index.php?id=ara.

To use an ARA plug-in

ARA-compatible VST3 plug-ins are listed in the Track view **Region FX** menu.

1. Select an audio region or clip you wish to process with an ARA plug-in. To select a region on the timeline, use the Smart tool  or Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see “[Selecting clips](#)” on page 411.
2. In the Track view, click the **Region FX** menu, click the name of the desired ARA plug-in (for example, **Melodyne**), then select **Create Region FX**.

The selected audio region is converted to a Region FX clip, and the plug-in interface appears in the MultiDock view.



For more information about ARA, see www.celemony.com/cms/index.php?id=ara.

See:

“[Using Region FX](#)” on page 1119

“[Melodyne](#)” on page 1123

“[Using Melodyne](#)” on page 1124

“[Drum Replacer](#)” on page 1135

“[VocalSync automatic audio alignment](#)” on page 1143

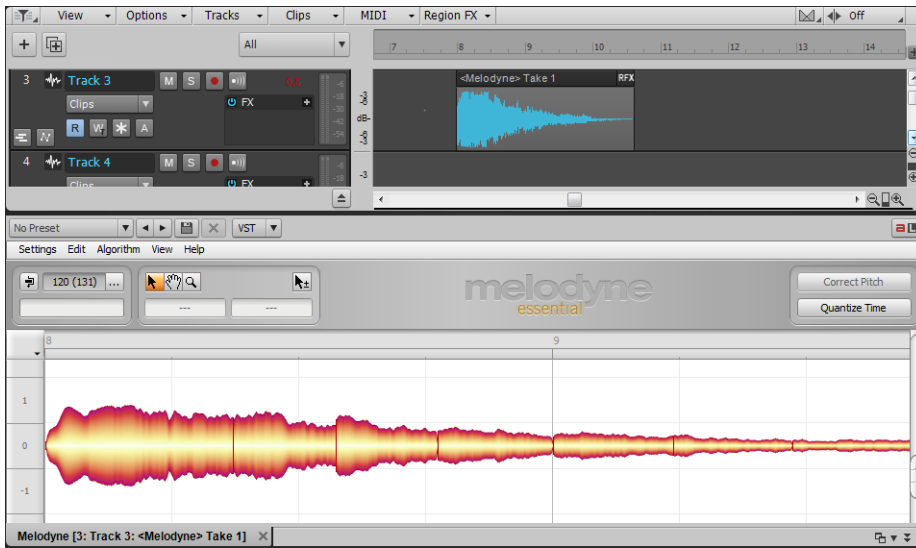
“[V-Vocal Region FX clips](#)” on page 1151

“[V-Vocal Editor](#)” on page 1152

Melodyne

Melodyne is part of Celemony's one-track product family, and offers basic editing of pitch and timing with the same high sound quality as Celemony's flagship version Melodyne Editor. With Melodyne, you can:

- ▶ Correct off-key vocals and out-of-tune melodic instruments.
- ▶ Create harmonies.
- ▶ Fix timing errors in melodic and rhythmic material.
- ▶ Convert audio to MIDI. Double an audio track on a MIDI instrument. You can even use vocal or other audio source as a MIDI input device (sing/hum a melody, etc., and convert to MIDI). For details, see ["To convert audio to MIDI"](#) on page 1132.



Melodyne is integrated in Sonar via the ARA protocol (see ["ARA Audio Random Access"](#) on page 1121). The Melodyne interface appears docked in Sonar's MultiDock view.

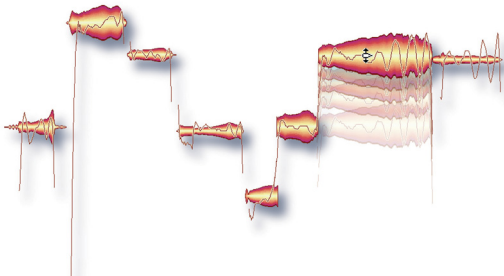
After an audio clip has been converted to a Melodyne Region FX clip, you can make changes to the clip dynamically, just like any regular audio clip.

You can move, copy, trim, mute, slip-stretch or delete clips, and Melodyne will automatically follow along. Melodyne also follows tempo and time signature changes in your project, and you can position the Now Time and start/stop playback directly from inside Melodyne.


With monophonic audio material, you can modify the pitch, position and duration of individual notes. You can also cut, copy, paste and quantize notes.

When working with complex rhythmic or polyphonic audio material, Melodyne separates the notes into beats. Notes that occur on the same beat can be edited as a group in the shape of a Melodyne "blob".

Figure 482. Each note in Melodyne is called a "blob".



This section describes how to use Melodyne in Sonar. For tutorials and detailed information about using all the features in Melodyne, please see the documentation that is included with Melodyne (in Melodyne, select **Help > Manual**, or visit <http://helpcenter.celemony.com>).

 **Note:** *If you already own, or upgrade to, a more advanced edition of Melodyne, such as Melodyne assistant or Melodyne editor, your version will seamlessly integrate in Sonar.*

See:

[“Using Melodyne”](#) on page 1124

[“Using Region FX”](#) on page 1119

[“V-Vocal Region FX clips”](#) on page 1151

[“V-Vocal Editor”](#) on page 1152

Using Melodyne

This section describes how to use Melodyne in Sonar. For tutorials and detailed information about using all the features in Melodyne, please see the documentation that is included with Melodyne (in Melodyne, select **Help > Manual**, or visit <http://helpcenter.celemony.com>).

See:

[“To create a Melodyne Region FX clip”](#) on page 1125

[“To open the Melodyne editor”](#) on page 1126

[“Melodyne algorithms and note detection”](#) on page 1126

[“Manual editing vs. macros”](#) on page 1126

[“To modify pitch and timing with the Main tool”](#) on page 1127

[“To correct pitch automatically by macro”](#) on page 1128

[“To correct timing automatically by macro”](#) on page 1129

[“To snap notes to a pitch grid”](#) on page 1129

[“To snap to a specific scale”](#) on page 1130

[“To make a Melodyne clip follow tempo changes in Sonar”](#) on page 1130

[“To copy a Melodyne clip’s tempo map to Cakewalk’s tempo map”](#) on page 1131

[“To create harmonies”](#) on page 1132

[“To convert audio to MIDI”](#) on page 1132



[“To set the Now time in Melodyne”](#) on page 1133

[“To start/stop playback in Melodyne”](#) on page 1133

[“To adjust loop points in Melodyne”](#) on page 1133

[“To toggle looping on/off”](#) on page 1134

To create a Melodyne Region FX clip

1. Select an audio region or clip you wish to process with Melodyne. To select a region on the timeline, use the Smart tool  or Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see “Selecting clips” on page 411.
2. Do *one* of the following:
 - ▶ In the Track view, click the **Region FX** menu, point to **Melodyne**, then select **Create Region FX**.
 - ▶ Press CTRL+M.

The selected audio region is converted to a Melodyne Region FX clip, and the Melodyne editor appears in the MultiDock view.

Figure 483. Select the audio clip or region you want to edit in Melodyne.

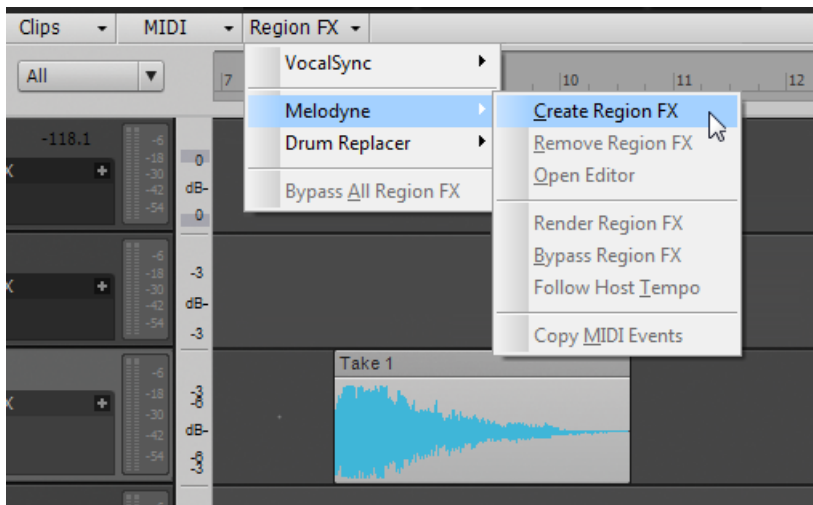
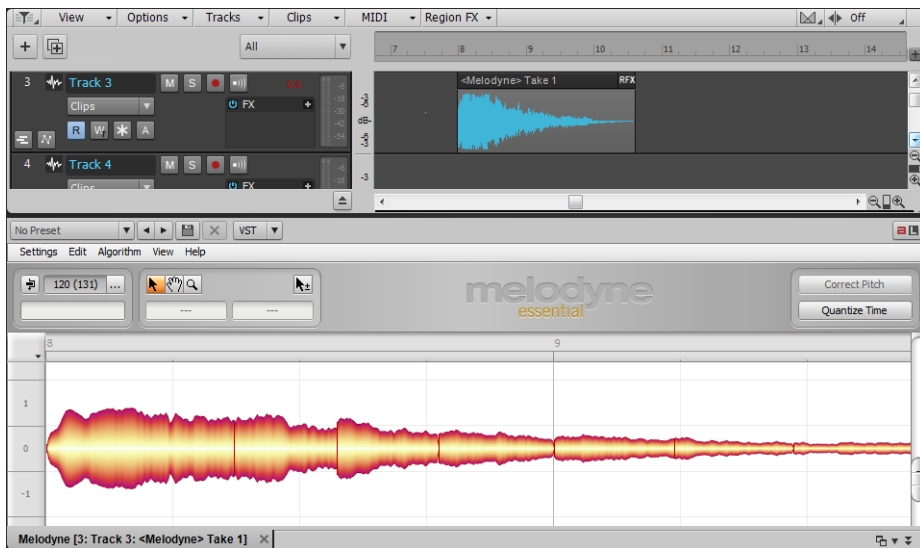



Figure 484. The Melodyne editor opens in the MultiDock view.



 **Note:** Although you can insert an ARA-compatible plug-in in a clip FX Rack, doing so will not provide all the ARA benefits of using the plug-in as a Region FX.

To open the Melodyne editor

To open the interface of a Region FX, do *one* of the following:

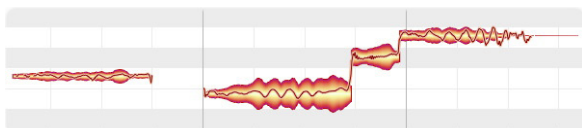
- ▶ Double-click the Region FX clip.
- ▶ Right-click the Region FX clip, and select **Region FX > Melodyne > Open Editor**.

The Region FX plug-in interface appears in the MultiDock view.

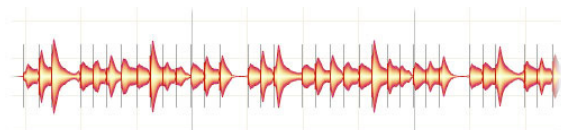
Melodyne algorithms and note detection

When you create a Melodyne Region FX clip, Melodyne analyses the audio data to determine the best algorithm to use for displaying and playing back the audio. You can change the algorithm at any time from Melodyne's **Algorithm** menu. In some cases, you may want to change the algorithm if the audio material was not interpreted in a way that suits your editing needs. The options are as follows:

- ▶ **Melodic.** Use for monophonic melodic material (only one note is ever sounding at any given instant). For best results, use a dry audio source without reverb.



- ▶ **Percussive.** Use with rhythmic, atmospheric and noise-based material, or any other material in which Melodyne cannot detect any clear pitch in the sounds.




- ▶ **Polyphonic (Melodyne editor only).** Use with single-instrument polyphonic material. In Melodyne assistant and essential, polyphonic material is assigned to the Percussive algorithm.




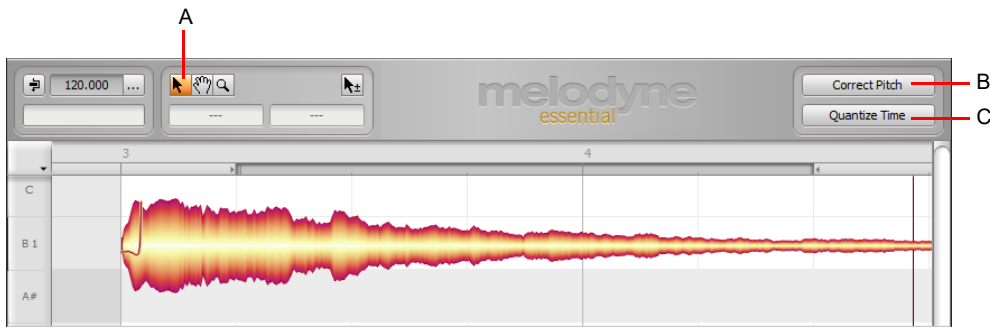
i **Note:** Polyphonic editing is only available in Melodyne editor with the patented DNA Direct Note Access technology. In Melodyne assistant and essential, the algorithm for polyphonic material is present but disabled in the **Algorithm** menu. This is because you can still open and play back projects that were created with Melodyne editor and contain polyphonic material, and in such cases, Melodyne automatically selects the polyphonic algorithm. However, Melodyne assistant and Melodyne essential do not allow you to edit polyphonic material, or select the polyphonic algorithm manually.

Manual editing vs. macros

There are two methods to edit notes in Melodyne:


- ▶ **Main tool.** Use the Main tool  to fine-tune individual notes. For details, see “To modify pitch and timing with the Main tool” on page 1127.
- ▶ **Macros.** Use macros to automatically edit the selected notes. For details, see “To correct pitch automatically by macro” on page 1128 and “To correct timing automatically by macro” on page 1129.

You can even combine the two methods. For example, use the macros to quickly correct most pitch or timing problems, then fine-tune individual notes with the Main tool .



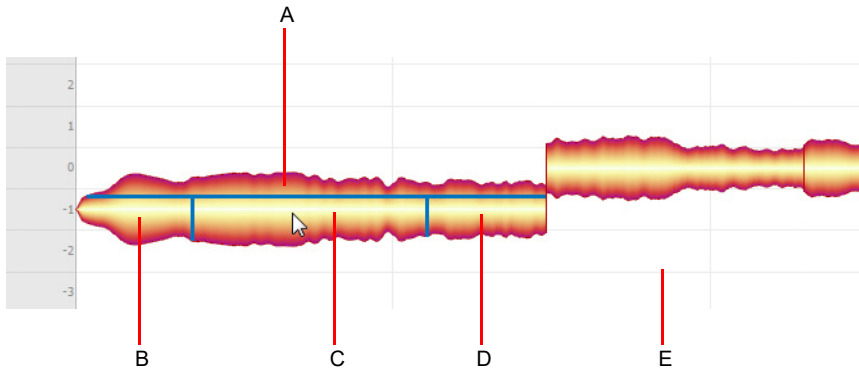
A. Main tool B. Correct Pitch macro C. Quantize Time macro

To modify pitch and timing with the Main tool

Melodyne's Main tool  is similar to Sonar's Smart tool in that it is context-sensitive and has different functions depending upon its position relative to a note.

Similar to a clip in Sonar, each note (or “blob”) in Melodyne has several hotspots that you can click to modify the blob. To display these hotspots, select **View > Show Blob Info** in Melodyne. Melodyne now displays thin lines to identify the various hotspots when you point to a blob. Each blob has a front, center, back, and upper hotspot. The mouse pointer indicates the function of each hotspot.

Figure 485. Main tool hotspots on Melodyne blobs.



| Hotspot | Default action | +ALT |
|---------|---|----------------------------------|
| A | <ul style="list-style-type: none"> Click to select blob. Double-click to create a note separation (double-click a note separation to remove it). | |
| B | <ul style="list-style-type: none"> Click to select blob. Drag left/right to adjust the note length (the beginning of the note moves while the end remains anchored; any adjacent note is also stretched/compressed by the same amount). <p>Tip: To make two adjacent notes completely independent, cut one of the notes, then paste it right back again.</p> | Ignore snap grid while dragging. |
| C | <ul style="list-style-type: none"> Click to select blob. Drag up/down to alter pitch. Drag left/right to move backward or forward in time. | Ignore snap grid while dragging. |
| D | <ul style="list-style-type: none"> Click to select blob. Drag left/right to adjust the note length (the end of the note moves while the beginning remains anchored; any adjacent note is also stretched/compressed by the same amount). | |
| E | <ul style="list-style-type: none"> Drag to lasso select. Double-click to start/stop playback. | |

Table 81. Using the Main tool on Melodyne blobs

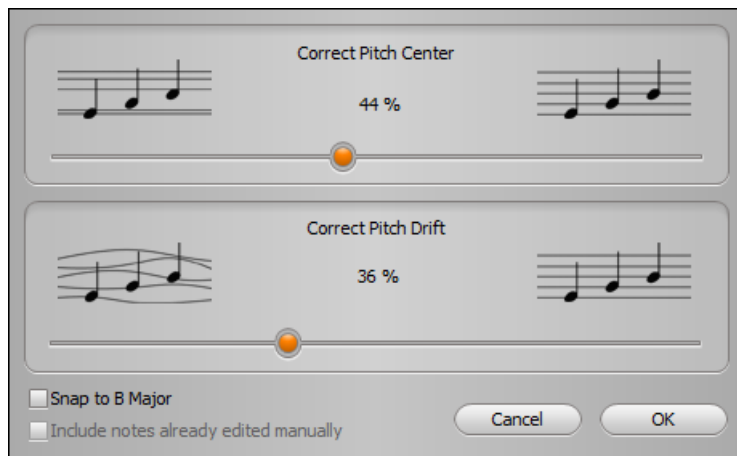
You can also adjust the selected blob(s) with the following keyboard shortcuts.

| Command | Shortcut |
|---|---------------------------|
| Raise/lower pitch by a semitone or scale degree | CTRL+UP/DOWN ARROW |
| Raise/lower pitch by a cent | CTRL+ALT+UP/DOWN ARROW |
| Adjust time in grid increments | CTRL+LEFT/RIGHT ARROW |
| Adjust time in fine increments | CTRL+ALT+LEFT/RIGHT ARROW |
| Select adjacent blob | Arrow keys |

Table 82. Melodyne keyboard shortcuts

To correct pitch automatically by macro


1. Select the region or clip you want to edit.
2. Convert the selection to a Melodyne Region FX clip. For details, see [“To create a Melodyne Region FX clip”](#) on page 1125.
3. In Melodyne, select the notes you wish to edit. If no notes are selected, all notes will be edited.
4. Click the **Correct Pitch** button to open the macro controls.




5. Adjust the **Correct Pitch Center** slider to apply a degree of correction ranging from 0% (no correction) and 100% to the pitch center of the selected note(s).

Note: By default, notes are moved towards the nearest semitone. To snap to the detected scale, select the **Snap to <name of scale>** check box. When enabled, any notes outside of the scale are ignored.

6. Adjust the **Correct Pitch Drift** slider to progressively reduce the amount of pitch drift exhibited by the selected note(s).

Note: When adjusting notes with the macro controls, Melodyne will ignore any notes you have manually edited with the Main tool . If you also wish to edit these notes, select the **Include notes already edited manually** check box.

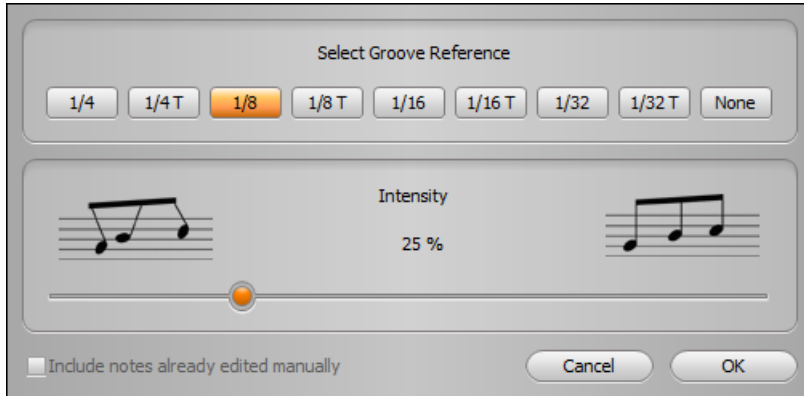
7. Click **OK** when you are satisfied with the results.

After using the Correct Pitch macro, you can fine-tune notes further with the Main tool , if desired.


For details about using the Melodyne editor, consult the Melodyne **Help** menu.

To correct timing automatically by macro


1. Select the region or clip you want to edit.
2. Convert the selection to a Melodyne Region FX clip. For details, see [“To create a Melodyne Region FX clip”](#) on page 1125.
3. On Melodyne’s **View** menu, select **Show Intended Notes**. The Melodyne editing area now shows the actual starting position of each note, along with a gray frame that indicates the intended starting position.
4. In Melodyne, select the notes you wish to edit. If no notes are selected, all notes will be edited.
5. Click the **Quantize Time** button to open the macro controls.



6. Under **Select Groove Reference**, select the note duration that will govern the time correction.
7. Adjust the **Intensity** slider to apply a degree of correction ranging from 0% (no correction) and 100% to end up precisely on the beat.

Note: When adjusting notes with the macro controls, Melodyne will ignore any notes you have manually edited with the Main tool . If you also wish to edit these notes, select the **Include notes already edited manually** check box.

8. Click **OK** when you are satisfied with the results.

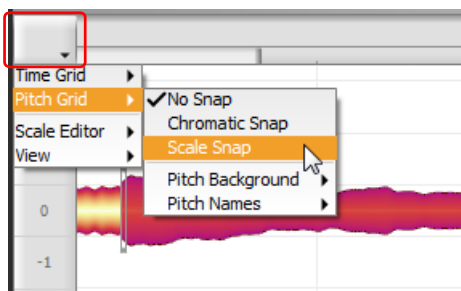
After using the Quantize Time macro, you can fine-tune notes further with the Main tool , if desired.

For details about using the Melodyne editor, consult the Melodyne **Help** menu.

To snap notes to a pitch grid

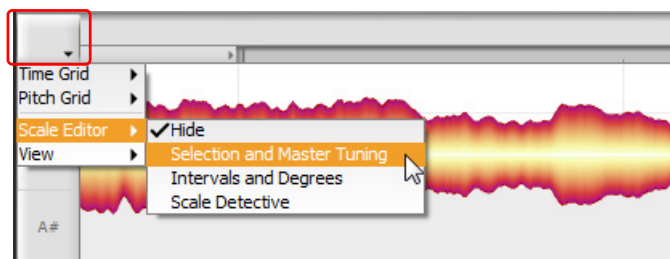
Melodyne can change the pitch of notes either continuously, or force the notes to snap to any scale.

To specify how notes should snap, click the small arrow button above the pitch ruler and select the desired snap options on the pop-up menu.

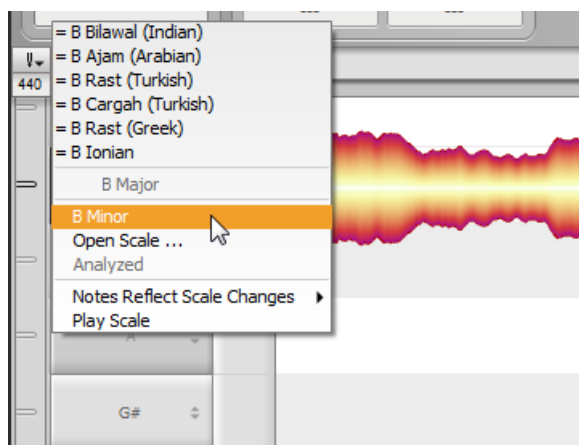
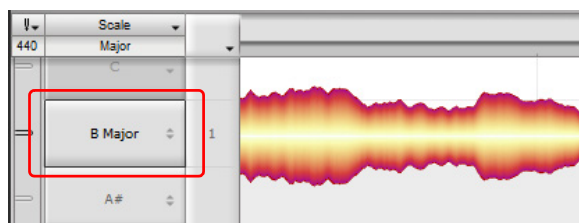


To snap to a specific scale

1. Click the small arrow button above the pitch ruler and select **Selection and Master Tuning** on the pop-up menu. Two new columns appear in the pitch ruler. The first (narrow) column lets you adjust the master tuning, and the second (wide) column shows the scale ruler.



2. In the (wide) scale ruler, click the note you want to assign as the tonic (root note of the scale). From the context menu that appears, confirm the tonic and scale you want to use for the pitch grid.



To make a Melodyne clip follow tempo changes in Sonar

Do *one* of the following:

- ▶ Select the Melodyne Region FX clip, then select **Region FX > Melodyne > Follow Host Tempo** on the Track view menu.
- ▶ Right-click the Melodyne Region FX clip and select **Region FX > Melodyne > Follow Host Tempo** on the pop-up menu.

The Melodyne Region FX clip will now obey any tempo changes in the project.

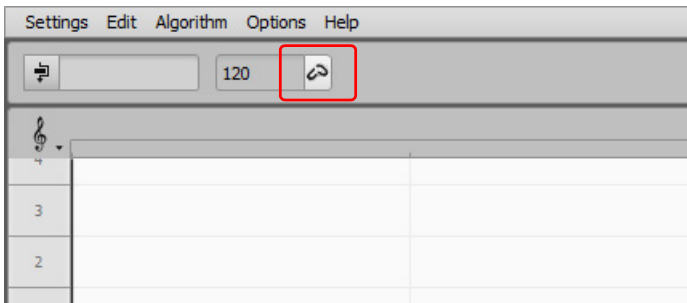
Note: You cannot slip-stretch a Melodyne Region FX clip when the **Follow Host Tempo** option is enabled.

To copy a Melodyne clip's tempo map to Cakewalk's tempo map

Melodyne features accurate tempo detection, and Sonar's ARA integration allows you to easily synchronize a project's tempo map to the tempo of any Melodyne Region FX clip or regular audio clip.

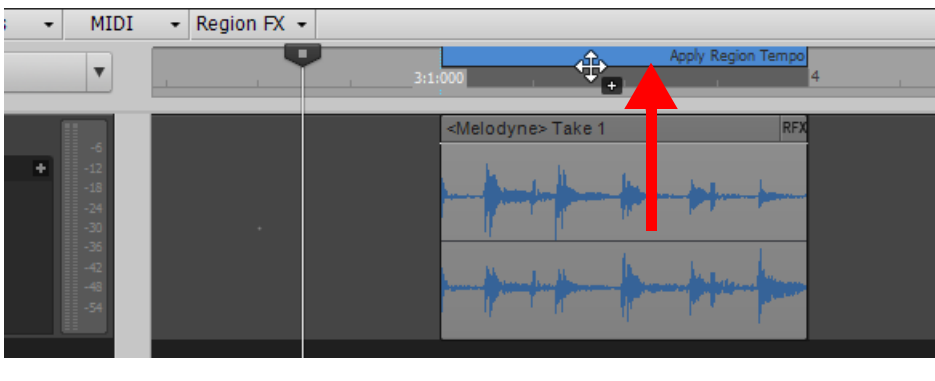
When an audio clip is converted to a Melodyne Region FX clip, Melodyne detects any inconsistencies between the detected tempo and the project tempo. If any inconsistencies are detected, Melodyne's **Tempo Options** button will pulse.

Figure 486. The Melodyne **Tempo Options** button pulses if there are any tempo inconsistencies.



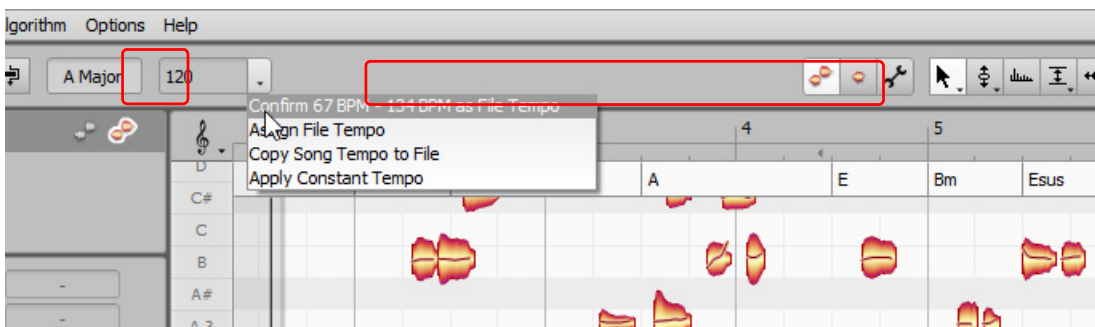
To add the tempo from a Melodyne Region FX clip to Sonar's tempo map, do *one* of the following:

- ▶ Drag the Melodyne Region FX clip to Sonar's Time Ruler.



Note: In addition to dragging a Melodyne Region FX clip to the Time Ruler, you can also drag any audio clip to the Time Ruler and Sonar will extract the tempo information using Melodyne and ARA and set the global tempo map for that region. It is not necessary to first convert the audio clip to a Melodyne Region FX clip, but this approach will not allow you to edit the tempo in Melodyne before extracting the tempo. The only exclusions are Groove clips and REX files, since they already follow Sonar's tempo. If a clip has **Lock Position** enabled, hold down the CTRL key in order to drag it to the Time Ruler.

- ▶ Click the **Tempo Options** button in Melodyne, then select **Use the tempo grid detected by Melodyne**.



The clip's tempo map is added to Sonar's tempo map.

To create harmonies

1. Copy an audio clip to a new track or Take Lane.
2. Convert the copied clip to a Melodyne Region FX clip. For details, see ["To create a Melodyne Region FX clip"](#) on page 1125.
3. Use Melodyne's pitch features to transpose the audio data.

For details about using the Melodyne editor, consult the Melodyne **Help** menu.

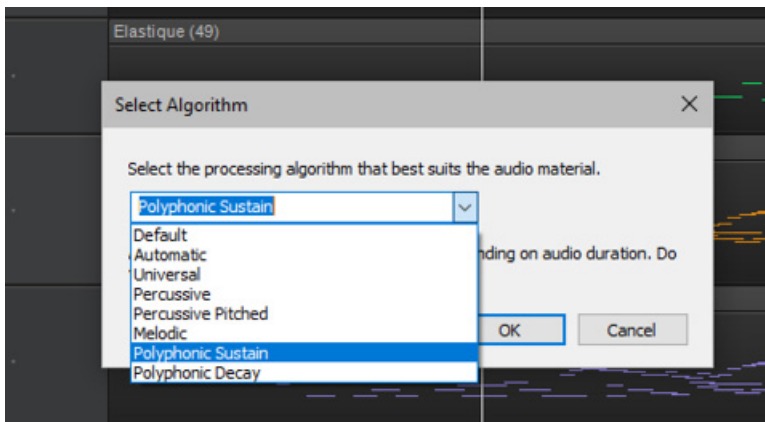
To convert audio to MIDI

Do *one* of the following:

- ▶ Simply drag the Melodyne Region FX clip to a MIDI or Instrument track.
- ▶ Select the Melodyne Region FX clip, then select **Region FX > Melodyne > Copy MIDI Events** on the Track view menu. You can then paste the data to a MIDI or instrument track.
- ▶ Right-click the Melodyne Region FX clip and select **Region FX > Melodyne > Copy MIDI Events** on the pop-up menu. You can then paste the data to a MIDI or instrument track.
- ▶ Drag an audio file from the Browser and drop it on a MIDI or Instrument track.
- ▶ Drag an audio clip to a MIDI or Instrument track.

If you change your mind while converting a long audio file, press the ESC key to cancel the operation.

When converting audio to MIDI by dragging an audio clip to a MIDI track, or performing tempo extraction by dragging an audio clip to the time ruler, select the desired algorithm that best suits the audio material.



There are many good use-cases for converting audio to MIDI, including:

- ▶ Replace or double an audio track with a MIDI or software instrument.
- ▶ Transcribe and analyze musical structure of audio data. You can even view the data as musical notation in the Staff view.
- ▶ Extract the groove of an audio track and create a Groove Quantize template that can be applied to MIDI tracks.
- ▶ Extract the beat information from an audio track and use the MIDI notes as a guide track for creating a tempo map in Sonar (**Process > Fit Improvisation**).
- ▶ Use vocal or other audio source as a MIDI input device (sing/hum a melody, etc., and convert to MIDI).

Figure 487. Drag a Melodyne Region FX clip to a MIDI or Instrument track to convert it to a MIDI clip.



Note: Melodyne essential and Melodyne assistant only support monophonic audio data. If the audio source contains polyphonic material, the resulting MIDI conversion will be monophonic. Polyphonic audio-to-MIDI conversion is only supported in Melodyne editor.

Tip: For the best results when converting audio to MIDI, first convert the audio to a Melodyne Region FX, then use the Melodyne interface to precisely identify the desired notes/beats. You can then drag the Melodyne Region FX clip to a MIDI or Instrument track and get predictable results.

To set the Now time in Melodyne

Click in the top part of the Melodyne Time Ruler. Sonar's time follows along.

To start/stop playback in Melodyne

Do one of the following:

- ▶ Press the SPACEBAR key.
- ▶ Double-click any empty area in Melodyne.
- ▶ Double-click in the upper half of the time-ruler in Melodyne.

To adjust loop points in Melodyne

Do one of the following:

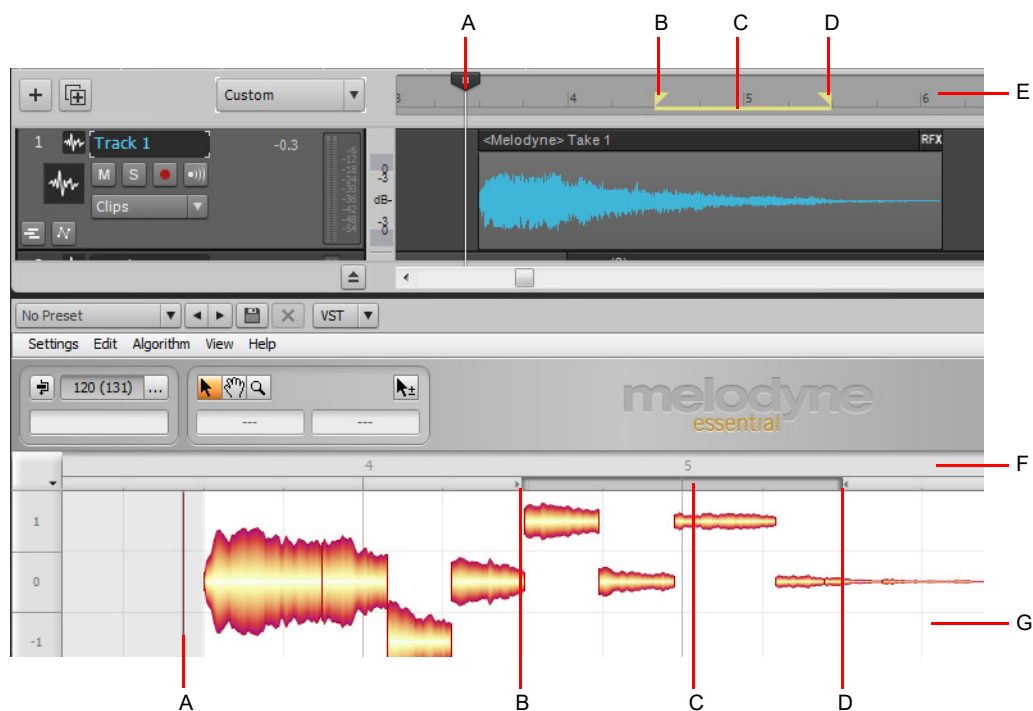
- ▶ To create a loop region, drag in the lower part of the Melodyne Time Ruler.
- ▶ To adjust the loop region, drag the loop handles in the Time Ruler.
- ▶ To move the entire loop region, drag the middle of existing loop region in the Time Ruler.

Tip: To ignore the snap grid while adjusting the loop region, hold down the ALT key while dragging.

To toggle looping on/off

Double-click the lower part of the Melodyne Time Ruler.

Figure 488. You can adjust loop regions and playback in either Sonar or Melodyne.



A. Now time **B.** Loop start (drag to adjust) **C.** Loop region (drag to move; double-click in Melodyne to enable/disable looping) **D.** Loop end (drag to adjust) **E.** Sonar Time Ruler **F.** Melodyne Time Ruler (click to change Now time, double-click in the upper half to start/stop playback) **G.** Double-click empty background to start/stop playback

See:

[“Melodyne”](#) on page 1123

[“Using Region FX”](#) on page 1119

[“Drum Replacer”](#) on page 1135

[“VocalSync automatic audio alignment”](#) on page 1143

[“V-Vocal Region FX clips”](#) on page 1151

[“V-Vocal Editor”](#) on page 1152

Drum Replacer

Drum Replacer is a drum replacement tool that lets you replace or reinforce individual drum sounds in existing audio tracks. For example, you can replace only the snare drum sound in a drum track, while leaving all other drum sounds intact.

This is a very useful tool if you are happy with a drum performance, but would like to change the sound of one or more drum instruments.

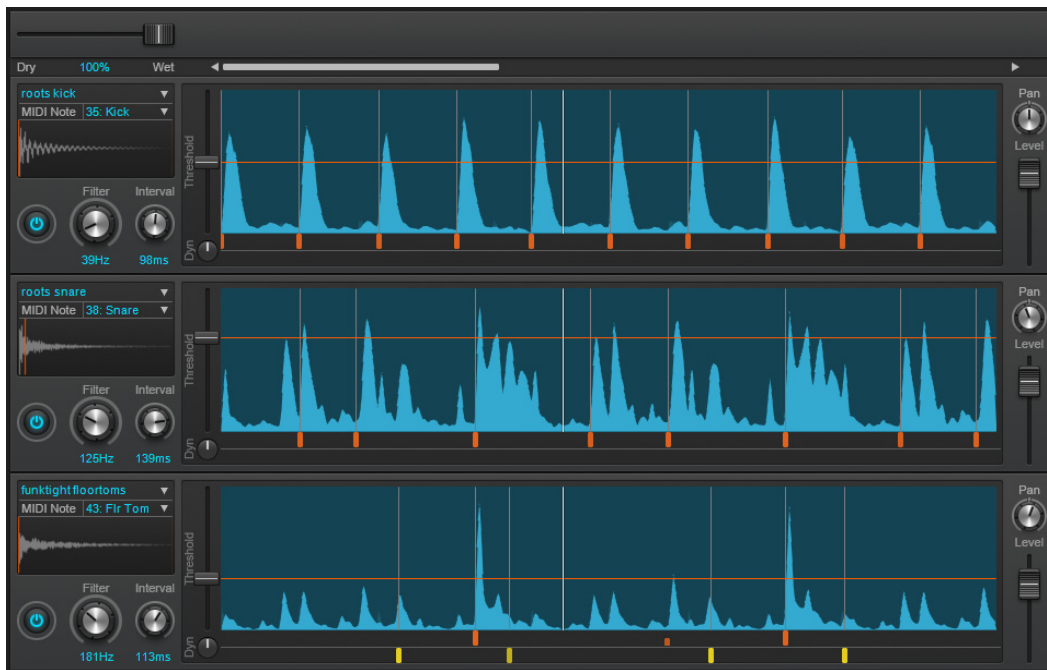
Drum Replacer is a Region FX that can be applied to any audio selection. You can configure Drum Replacer to listen for individual drums, such as kick, snare, hi-hat, etc. Drum Replacer analyzes an audio track based on the criteria you specify, then plays a pre-determined sample of your choice when a corresponding drum hit is detected.

You can configure up to 3 different drum sounds to be replaced, each with its own set of settings.

Drum Replacer includes a library of replacement drum sounds, and you can also import your own sounds (.wav, .flac, .aif, .aiff, .ogg, and multi-sample .sfz files). For details, see [“To load a replacement sample”](#) on page 1139.

Drum replacement works best when each drum instrument is isolated on a separate audio track (kick on one track, snare on another track, etc.). However, by using Drum Replacer’s advanced filters, it is also possible to replace drums in a mixed stereo drum track. For details, see [“To isolate a drum sound”](#) on page 1140.

Figure 489. *Drum Replacer.*



Highlights:

- ▶ Up to 3 drum sounds can be replaced simultaneously.
- ▶ Graphical representation of threshold.
- ▶ Enable/disable triggers.
- ▶ Support for multi-velocity samples.
- ▶ Trigger soft synths by converting triggers to MIDI notes.

See:

[“Drum Replacer editor”](#) on page 1136

[“Using Drum Replacer”](#) on page 1138

[“Using Region FX”](#) on page 1119

Drum Replacer editor

The Drum Replacer editor can be opened for any Drum Replacer Region FX clip. For details, see “To create a Drum Replacer Region FX clip” on page 1138 and “To open the Drum Replacer editor” on page 1139.

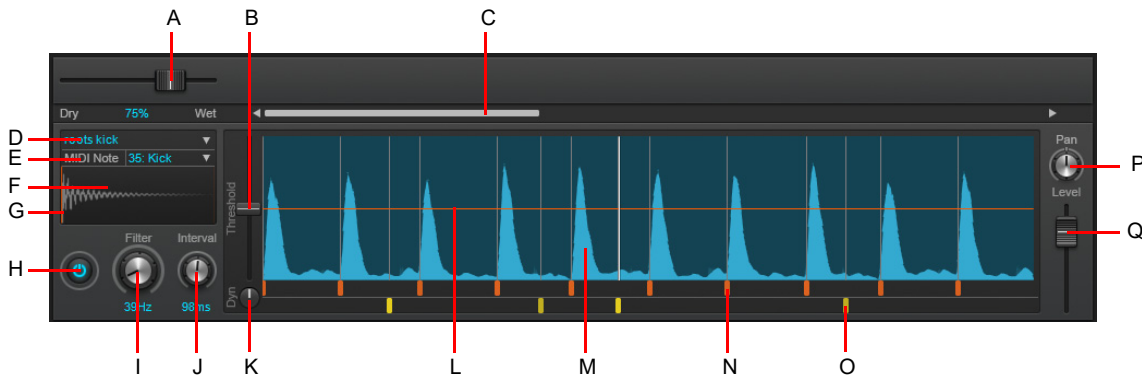
The Drum Replacer editor provides an intuitive visual interface that lets you easily adjust the trigger controls.

The scrolling real-time waveform display shows trigger points, and reacts to the filter setting to show how Drum Replacer will react to incoming audio.

The Threshold control is represented as a horizontal line that can be moved up or down. All audio transients above the line will cause a trigger, while audio below the line is ignored. Incoming audio that is detected as a “hit” is displayed as an orange trigger point.

You can configure up to 3 different drum sounds to be replaced, each with its own set of settings.

Figure 490. Drum Replacer (a single row shown).



A. Dry/Wet **B.** Threshold **C.** Scroll bar **D.** Sample picker **E.** MIDI note **F.** Sample waveform **G.** Sample playback offset (vertical line) **H.** Row enable/disable **I.** Filter **J.** Interval **K.** Dynamics **L.** Threshold line **M.** Waveform **N.** Detected trigger (orange) **O.** User trigger (yellow) **P.** Pan **Q.** Level

Drum Replacer includes the following controls:

- ▶ **Scroll bar.** Scroll the waveform display horizontally. The waveform scrolls automatically during playback.
- ▶ **Dry/Wet.** Control the mix between the original audio and the replaced samples. A setting of 100% (Wet) outputs only the replaced audio, while a setting of 0% (Dry) outputs the original, unchanged audio only.
- ▶ **Sample picker.** Specify the replacement sample, which is the sound that is played by triggers. Select one of the default samples, or load your own .wav, .flac, .aif, .aiff, .ogg, or multi-sample .sfz file.
- ▶ **MIDI Note.** Represents the MIDI note that will be created for each trigger if you drag the Drum Replacer Region FX clip to a MIDI track. This allows you to trigger a soft synth instead of a sample.
- ▶ **Sample waveform.** Shows the waveform of the currently-loaded sample. You can load a new sample by dragging a .wav, .flac, .aif, .aiff, .ogg, or .sfz file to the sample waveform display.
- ▶ **Row enable/disable.** Enable/disable the row.
- ▶ **Filter.** Use the filter to reduce microphone bleed from other instruments, and to isolate individual drums in a stereo mix. For example a snare track might contain undesirable bass drum bleed. The filter lets you fine-tune the frequency range of interest, making the desired drum easier for Drum Replacer to replace. The waveform display updates dynamically to reflect the filter setting. As you adjust the Filter control, the filtered signal is soloed and different frequency ranges are graphically emphasized. This is important in order to minimize erroneous triggers. The original unprocessed waveform is vaguely visible in the background as a reference.




Note: The filter does not affect the samples being output; it only filters the incoming audio, making it easier to detect triggers.

- ▶ **Interval.** Specify how long Drum Replacer must wait before triggering a sample again. After a trigger, Drum Replacer will ignore all audio for the duration of the Interval value, even if the audio is above the Threshold level. The valid range is 15-175 milliseconds. Experiment with the Interval value to get the best balance between accuracy and tracking speed:
 - ▶ Reduce the value to respond to changes in dynamics faster (if Drum Replacer is missing quick flams and ghost notes, etc.), but be careful not to pick up too much detail and falsely trigger.
 - ▶ Increase the value to increase the triggering accuracy (if Drum Replacer is adding extra hits). Higher values are useful for noisy tracks when it is difficult to set the Threshold level accurately.
- ▶ **Threshold.** Set the level the input signal must exceed in order to trigger the replacement sample. The horizontal line in the waveform display represents the threshold value. The louder the audio, the higher the waveform is on the display. By default, any transients above the horizontal line results in a trigger. Adjust the Threshold control so it is above the noise floor and below the softest drum hit.
- ▶ **Dynamics.** Scale the dynamic range of all triggers. Drum Replacer automatically tracks the incoming drum hits and adjusts the volume of the replacement samples according to the volume of the original hits. The valid range is 0-100%. The default value of 0% represents the trigger's original velocity. Increase the value to add a more consistent feel to an overly dynamic performance. With a value of 100%, the replacement sample is played at a constant volume, regardless of the original track's dynamics.
- ▶ **Trigger markers.** Drum Replacer displays a trigger marker below each transient that is above the Threshold level. Each automatically-detected trigger can be disabled or re-enabled by simply clicking the trigger marker.

You can also insert user triggers by clicking in the row below the detected triggers. To delete a user trigger, right-click the trigger. To adjust a user trigger's velocity, drag it vertically. Detected trigger markers are orange while user markers are yellow.

Trigger markers serve as a helpful guide to determine if Drum Replacer is triggering on the desired hits, or if mis-hits are occurring.

Triggers are color-coded as follows:

 - ▶  = Automatically detected and ON.
 - ▶  = Detected and OFF (disabled). Disabled triggers are half the height of enabled triggers.
 - ▶  = Manually inserted.
- ▶ **Waveform.** The scrollable waveform display provides a visual indication of how the various controls interact with the incoming audio signal. The waveform updates dynamically when you adjust the Filter control, and the horizontal Threshold line shows which transients will result in a trigger.
- ▶ **Pan.** Adjust the sample's left/right pan position in the stereo filed.
- ▶ **Level.** Adjust the output gain of the sample playback.

See:

["Using Drum Replacer"](#) on page 1138

["Drum Replacer"](#) on page 1135

["Using Region FX"](#) on page 1119

Using Drum Replacer

“Typical workflow” on page 1138

“To create a Drum Replacer Region FX clip” on page 1138

“To open the Drum Replacer editor” on page 1139

“To load a replacement sample” on page 1139



“To isolate a drum sound” on page 1140

“Editing triggers” on page 1140



“To scale trigger velocities” on page 1141

“To trigger a soft synth” on page 1141

Typical workflow

1. Select an audio region or clip you wish to process with Drum Replacer. To select a region on the timeline, use the Smart tool  or Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see “Selecting clips” on page 411.
2. In the Track view, click the **Region FX** menu, point to **Drum Replacer**, then select **Create Region FX**.
The selected audio region is converted to a Region FX clip, and the Drum Replacer editor appears in the MultiDock view. If you close the Drum Replacer editor, you can open it again using one of the following methods:
 - ▶ Double-click the Drum Replacer Region FX clip.
 - ▶ Right-click the Drum Replacer Region FX clip, and select **Region FX > Drum Replacer > Open Editor**.
 - ▶ Click the Region FX clip icon, and select **Open Editor** on the pop-up menu.
3. Press Play to begin playback.
Drum Replacer displays the waveform of the incoming audio. The louder the audio, the higher the waveform is on the display.
4. Determine which drum sound you want to replace. If multiple sounds, adjust the Filter control for each row to isolate different drum sounds. For details, see “To isolate a drum sound” on page 1140.
5. Click the Sample picker and select the desired replacement sound. For details, see “To load a replacement sample” on page 1139.
6. Adjust the Threshold control until it is below the softest drum hit. You should now hear Drum Replacer trigger samples on every hit.
7. Adjust the Interval control, if needed. Reduce the value if Drum Replacer is missing quick flams or ghost notes. Increase the value if Drum Replacer is adding extra hits.
8. Disable individual trigger markers, if desired. For details, see “Editing triggers” on page 1140.

To create a Drum Replacer Region FX clip

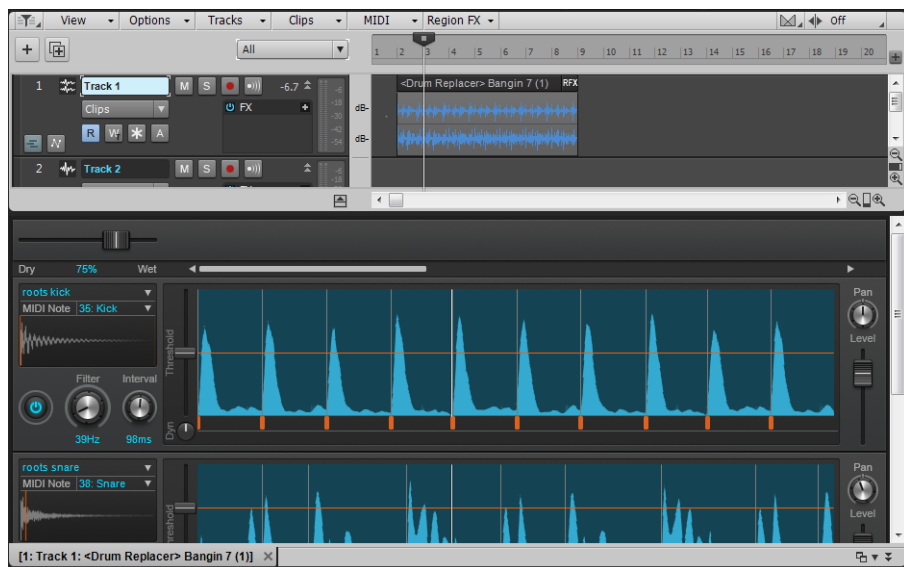
1. Select an audio region or clip you wish to process with Drum Replacer. To select a region on the timeline, use the Smart tool  or Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see “Selecting clips” on page 411.
2. In the Track view, click the **Region FX** menu, point to **Drum Replacer**, then select **Create Region FX**.
The selected audio region is converted to a Region FX clip, and the Drum Replacer editor appears in the MultiDock view.

To open the Drum Replacer editor

To open the Drum Replacer editor, do *one* of the following:

- ▶ Double-click the Drum Replacer Region FX clip.
- ▶ Right-click the Drum Replacer Region FX clip, and select **Region FX > Drum Replacer > Open Editor**.
- ▶ Click the Region FX clip icon, and select **Open Editor** on the pop-up menu.

The Drum Replacer editor appears in the MultiDock view.

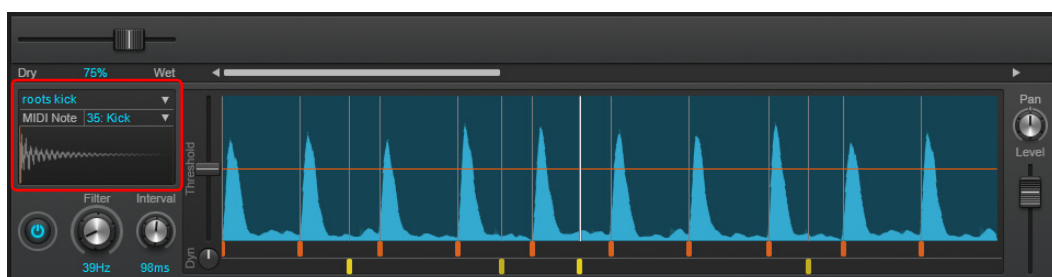


To load a replacement sample

Drum Replacer includes a library of replacement drum sounds, and you can also import your own sounds (.wav, .flac, .aif, .aiff, .ogg, and multi-sample .sfz files).

By default, Drum Replacer loads one of its stock sounds. To change a row's replacement sample, do one of the following:

- ▶ Click the Sample picker control and select a sample from the menu.
- ▶ Drag a .wav, .flac, .aif, .aiff, .ogg, or multi-sample .sfz file to the sample waveform display.
- ▶ Drag an audio selection from the Clip's pane to the sample waveform display.



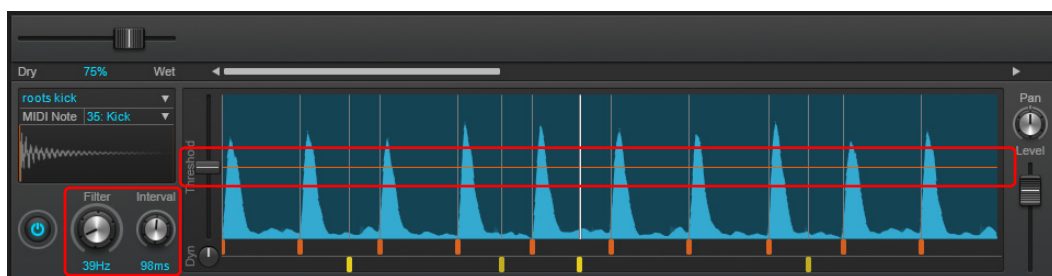
Tip: You can drag audio data from Sonar's Clips pane to Drum Replacer's sample waveform display. This is very useful if you want to keep the original drum sound, but replace all hits with a specific "favorite" hit throughout the entire drum track. Perhaps some of the kick drums are weak. Simply locate and select your preferred recorded kick drum hit in the Clip's pane, then drag the selection to Drum Replacer's sample waveform display. All kick drum hits will now be replaced with the "favorite" hit.

To isolate a drum sound

Drum Replacer makes it easy to reduce microphone bleed from other instruments, and to isolate individual drums in a stereo mix. The **Filter**, **Threshold**, and **Interval** controls let you fine-tune the trigger detection. Use the waveform display as a guide for fine-tuning the settings.

1. Open the Drum Replacer editor and press Play to begin playback.
Drum Replacer displays the waveform of the incoming audio. The louder the audio, the higher the waveform is on the display.
2. Decide which drum sound you want to replace. For example, the snare drum.
3. Adjust the **Filter** control to fine-tune the frequency range of the drum sound you want to replace.
4. Adjust the **Threshold** control (or drag the horizontal line) so it is above the noise floor and below the softest drum hit.
5. Adjust the **Interval** control, if needed. Reduce the value if Drum Replacer is missing quick flams or ghost notes. Increase the value if Drum Replacer is adding extra hits.

Note: The filter does not affect the samples being output; it only filters the incoming audio, making it easier to detect triggers.



Editing triggers

Each transient that is above the threshold gets a *trigger*. Trigger markers are shown in a strip below the waveform display. To enable or disable a trigger, simply click the trigger. Disabled triggers are half the height of enabled triggers.

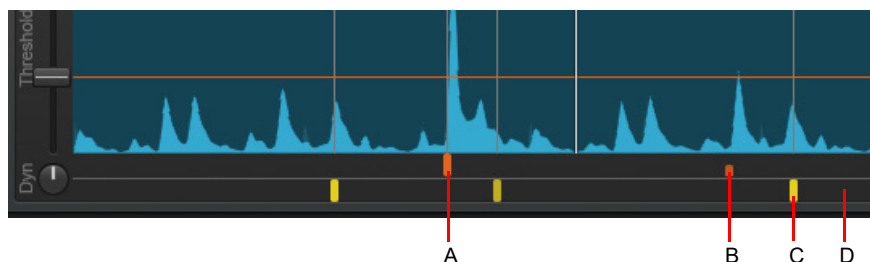
There are two types of triggers: auto-detected triggers, and manual user triggers.

Triggers are color-coded as follows:

- ▶ = Automatically detected and ON.
- ▶ = Detected and OFF (disabled).
- ▶ = Manually inserted.

Detected triggers are shown in the top row, while user triggers are shown in the bottom row.

Figure 491. Triggers.



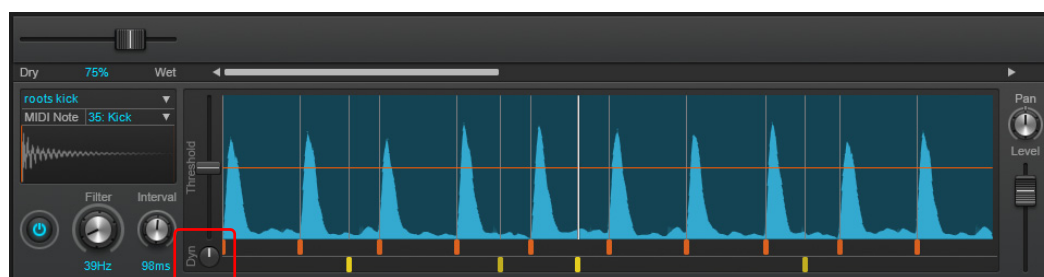
A. Automatically detected and ON (enabled) **B.** Detected and OFF (disabled) **C.** Manually added **D.** Click an empty space in the bottom row to add a new user trigger

There are several ways you can edit triggers:

- ▶ **To disable a detected trigger.** Click the orange trigger.
- ▶ **To disable multiple adjacent detected triggers.** Right-click and drag across the triggers.
- ▶ **To enable a disabled trigger.** Click the short trigger.
- ▶ **To insert a user trigger.** Click in the row below the detected triggers. The minimum distance allowed between user triggers is determined by the **Interval** control.
- ▶ **To remove a user trigger.** Right-click the yellow trigger.
- ▶ **To remove multiple adjacent user triggers.** Right-click and drag across the user triggers.
- ▶ **To specify the velocity for a user trigger.** Click the yellow user trigger and drag vertically. The current velocity value is shown while dragging.

To scale trigger velocities

Drum Replacer automatically tracks the incoming drum hits and adjusts the volume of the replacement samples according to the volume of the original hits. The **Dynamics** controls lets you scale the dynamic range of all triggers. The valid range is 0-100%. The default value of 0% represents the trigger's original velocity. Increase the value to add a more consistent feel to an overly dynamic performance. With a value of 100%, the replacement sample is played at a constant volume, regardless of the original track's dynamics.

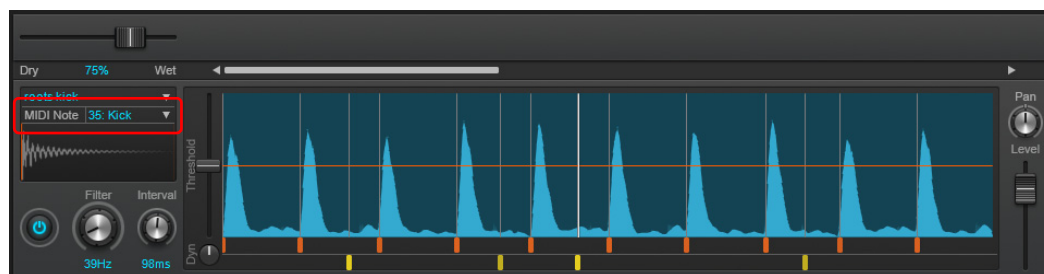


You can also adjust an individual user trigger's velocity. To do so, click the yellow trigger and drag vertically. The current velocity value is shown while dragging.

To trigger a soft synth

You can convert triggers to MIDI note events in order to trigger a soft synth such as *Session Drummer* or *Addictive Drums*.

1. Insert the soft synth that you would like to trigger the replacement drum sound(s). For details, see ["Inserting soft synths"](#) on page 884.
2. In the Drum Replacer editor, assign each row to the desired MIDI Note number. The MIDI Note control is located above the sample waveform of each row.



The following MIDI Notes can be assigned:

- ▶ 35: Kick 2
- ▶ 36: Kick 1
- ▶ 37: Side Stick
- ▶ 38: Snare 1
- ▶ 39: Clap

- ▶ 40: Snare 2
- ▶ 41: Low Tom 2
- ▶ 42: Closed Hat
- ▶ 43: Low Tom 1
- ▶ 44: Pedal Hat
- ▶ 45: Mid Tom 2
- ▶ 46: Open Hat
- ▶ 47: Mid Tom 1
- ▶ 48: High Tom 2
- ▶ 49: Crash 1
- ▶ 50: High Tom 1
- ▶ 51: Ride 1
- ▶ 52: China
- ▶ 53: Ride Bell

3. Drag the Drum Replacer Region FX clip to a MIDI track or Simple Instrument track.

The triggers are converted to MIDI Note events and a new MIDI clip appears in the MIDI track. Make sure the track is assigned to the correct soft synth.



4. To avoid triggering both the replacement sample and soft synth, mute the original Drum Replacer Region FX clip or adjust the Drum Replacer **Dry/Wet** control all the way to the left (0%).

See:

[“Drum Replacer editor”](#) on page 1136

[“Drum Replacer”](#) on page 1135

[“Using Region FX”](#) on page 1119

[“ARA Audio Random Access”](#) on page 1121

[“Melodyne”](#) on page 1123

VocalSync automatic audio alignment

VocalSync lets you automatically align the timing of audio data to a reference track. This is very useful if you want to replace or double-track an existing vocal track, and synchronize the timing between the original and new tracks.

Figure 492. VocalSync.



The basic principle behind VocalSync is that you first specify a *guide track* that contains the correct timing, then you specify the *dub* audio that you want to align with the guide track. VocalSync then applies varying amounts of time stretching or compression to adjust the timing of the dub audio to match the timing of the guide track. You have full control over the alignment strength. Only the dub audio is modified, and the pitch of aligned audio is unchanged. The guide track is an entire track, while the dub audio can be any audio selection (a clip, a time selection, an entire track, etc.).

Although VocalSync is primarily intended for vocals, it can also produce good results with instruments and other audio sources.

Why use VocalSync?

Dubbing, or re-recording, is a process in which additional or supplementary recordings are mixed with, or replace, a previous performance.

In a recording session, overdubbing typically starts with a guide track, and the performer attempts to overdub as closely as possible. However, due to the nature of human performance, the result is normally not perfect.

To correct timing discrepancies between the guide track and dub, loop-recording problematic sections and manual editing is often required. This can be both time-consuming and expensive.

With VocalSync, the artist can concentrate on their performance and not worry about perfectly matching the previous performance. VocalSync can quickly adjust the timing to match the original guide track.

From lip-syncing to double-tracking, VocalSync helps you in creating performances with perfectly aligned overdubs, and reduces the time that would otherwise be necessary to re-record dialogue or vocals.

VocalSync is suitable for various audio alignment tasks, including:

- ▶ Perfectly align double-tracked lead vocals, backing vocals, or melodic instrumental tracks.
- ▶ Re-groove recorded vocals for remixing.
- ▶ Tighten the ensemble of instrumental tracks that share an identical rhythmic performance.
- ▶ Synchronize a drum machine track to a live drum track (and vice versa).
- ▶ Lip-sync replacement dialogue in post-production for film and video.
- ▶ Change the voice, or even gender, of a vocal performance.

Note: *Instruments with very different timbres may be problematic to align in certain cases.*

How VocalSync works

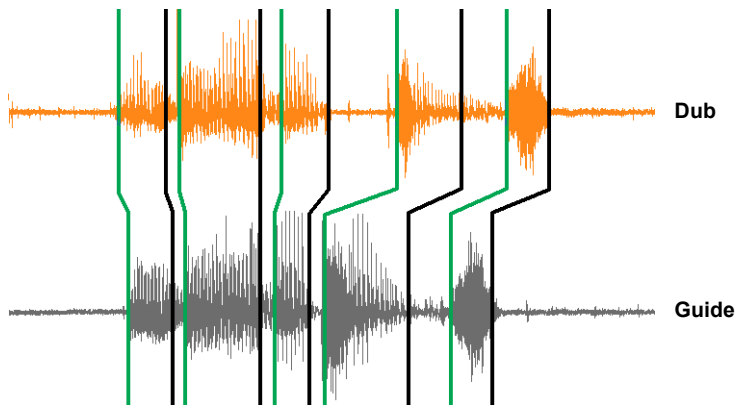
VocalSync is a Region FX that lets you align the timing of a VocalSync Region FX clip (the *dub*) to any audio guide track.

Note: For best results, it is a requirement that the guide track and dub track performances are already time aligned as closely as possible. You cannot have an arbitrary selection for the guide track.

When aligning two audio performances, VocalSync analyzes and compares the onsets and decays in the guide track and dub, then applies varying amounts of time stretching or compression to the dub so it matches the guide track as closely as possible.

VocalSync uses a particular formula, or *algorithm*, to stretch the audio. It uses a processor-friendly algorithm for online previewing, and a more processor-intensive algorithm for offline render.

The following figure illustrates two different recordings of the same phrase. The waveforms are similar, but the timing is slightly different. The green and black lines are superimposed over the waveforms for illustration purposes only, but are not visible in Cakewalk. Green lines represent onsets, and black lines represent decays.



Note: As with all audio alignment tools, VocalSync works best when the original audio (guide track) and overdub (dub audio) are fairly similar to begin with. A performer should always attempt to align to the original audio as closely as possible during the recording process. The closer the match, the better VocalSync can operate.

See:

[“VocalSync editor”](#) on page 1145

[“Using VocalSync”](#) on page 1146

[“Using Region FX”](#) on page 1119

[“ARA Audio Random Access”](#) on page 1121

[“Melodyne”](#) on page 1123

[“Drum Replacer”](#) on page 1135

See also:

[“AudioSnap”](#) on page 671

VocalSync editor

The VocalSync editor can be opened for any VocalSync Region FX clip. For details, see “To specify the dub audio” on page 1147 and “To open the VocalSync editor” on page 1148.

The VocalSync UI is very simple. All the advanced processing happens behind the scenes.

Figure 493. VocalSync.



A. VocalSync editor B. Dub C. Guide track reference waveform

Figure 494. VocalSync editor.



A. Bypass B. Guide Track C. Show/hide Noise Filter Strength control D. Guide Strength E. Render F. Close editor

The VocalSync editor includes the following controls:

- ▶ **Bypass.** Bypass the VocalSync Region FX.
- ▶ **Guide Track.** Specify the guide track that contains the correct timing. This is the track the dub audio will be aligned to.
- ▶ **Guide Strength.** Modify the dub audio onsets and decays to match the guide track. As you increase the value of the **Guide Strength** control, the dub audio will snap closer to the guide track.
- ▶ **NF.** Show/hide the **Noise Filter Strength** control.
- ▶ **Noise Filter Strength.** Control onset detection with noisy or sporadic audio material. This control may be helpful if your dub or guide track has room noise and/or if the material was recorded in such a way that there is empty space between audio material (i.e. vocal stabs a few measures apart). This is not an audio noise gate, rather it controls the number of onsets detected in a clip. Typically lower adjustments give better results. For details, see “To adjust the noise filter strength” on page 1149.
- ▶ **Render.** Commit the VocalSync stretching and render the results to a new clip using the offline render mode. VocalSync uses a particular formula, or *algorithm*, to stretch the audio. It uses a processor-friendly algorithm for online previewing, and a more processor-intensive algorithm for offline render. For the best audio quality, render the VocalSync clip when you are happy with the alignment between the dub and guide track.
- ▶ **Close.** Close the VocalSync editor.

See:

[“Using VocalSync”](#) on page 1146

[“VocalSync automatic audio alignment”](#) on page 1143

[“Using Region FX”](#) on page 1119

See also:

[“AudioSnap”](#) on page 671

Using VocalSync

[“Typical workflow”](#) on page 1146

[“To specify the guide track”](#) on page 1147

[“To specify the dub audio”](#) on page 1147

[“To open the VocalSync editor”](#) on page 1148

[“To adjust the alignment strength”](#) on page 1148

[“To adjust the noise filter strength”](#) on page 1149

[“To choose render algorithms for an individual VocalSync clip”](#) on page 1149

[“To specify default render modes for new VocalSync clips”](#) on page 1150

[“VocalSync Region FX clip restrictions”](#) on page 1150

Typical workflow


Before the alignment process can begin, you must specify the guide track, and the dub audio must be converted to a VocalSync Region FX clip.

1. Determine which audio track you want to use as the timing guide track. To specify the guide track, do *one* of the following:

- ▶ Right-click the desired guide track and select **Set as Default VocalSync Guide Track** on the pop-up menu.
- ▶ In the VocalSync editor, select the desired guide track in the **<Select Guide>** drop-down list.

Note: For best results, it is a requirement that the guide track and dub track are already time aligned as closely as possible. You cannot have an arbitrary selection for the guide track.

2. Select an audio region or clip you wish to process with VocalSync. To select a region on the timeline, use the Smart tool  or

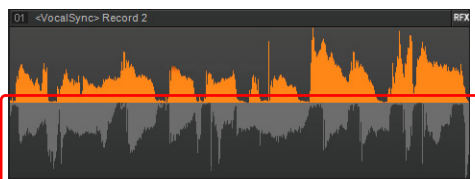
Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see [“Selecting clips”](#) on page 411.

3. In the Track view, click the **Region FX** menu, point to **VocalSync**, then select **Create Region FX**.

The selected audio region is converted to a Region FX clip, and VocalSync makes an initial attempt at aligning the dub with the guide track. The VocalSync editor appears next to the clip. If you close the VocalSync editor, you can open it again using one of the following methods:

- ▶ Double-click the VocalSync Region FX clip.
- ▶ Right-click the VocalSync Region FX clip, and select **Region FX > VocalSync > Open Editor**.
- ▶ Click the Region FX clip icon, and select **Open Editor** on the pop-up menu.

The guide track audio waveform is shown superimposed over the bottom part of the VocalSync clip while the VocalSync editor is open. This serves as a reference when you adjust the alignment strength.



If you do not want to see the hybrid dub/guide waveform, click the Track view **View** menu, point to **Display**, then clear the **Display VocalSync Hybrid Clips** option. Regardless of the **Display VocalSync Hybrid Clips** setting, hybrid waveforms are always shown when the VocalSync editor is open.

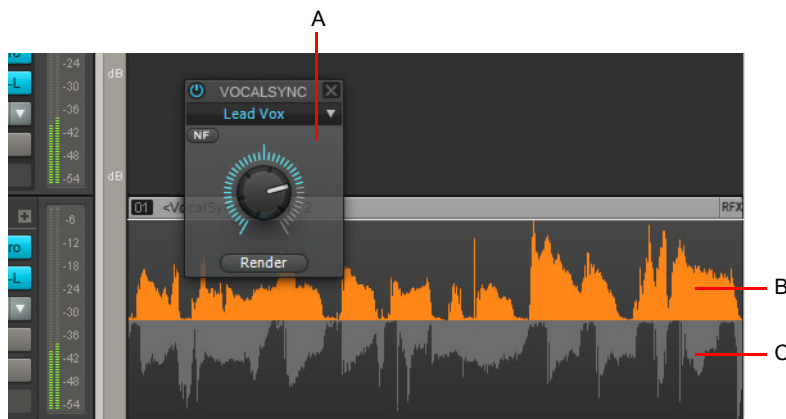
Note: Depending on the duration of the dub audio, the initial analysis can take a couple of seconds, after which real-time adjustment of the **Guide Strength** control is possible.

4. In the VocalSync editor, adjust the **Guide Strength** control until you achieve the desired alignment.

As you adjust the **Guide Strength** control, VocalSync applies varying amounts of time stretching or compression to the dub audio. The dub audio waveform in the top part of the clip moves in relation to the guide track waveform to represent the stretch changes.

5. When you are happy with the results, click the **Render** button to commit the stretching to a new audio clip using the high-quality offline render mode.

Figure 495. VocalSync.



A. VocalSync editor B. Dub C. Guide track reference waveform

To specify the guide track



To specify the timing guide track, do one of the following:

- ▶ Right-click the desired guide track and select **Set as Default VocalSync Guide Track** on the pop-up menu.
- ▶ In the VocalSync editor, select the desired guide track in the **<Select Guide>** drop-down list.

Note: The **Set as Default VocalSync Guide Track** command specifies the default guide track. However, you can assign the guide track for each individual VocalSync clip in the VocalSync editor.

Note: For best results, it is a requirement that the guide track and dub track are already time aligned as closely as possible. You cannot have an arbitrary selection for the guide track.

To specify the dub audio

1. Select an audio region or clip you wish to align to the guide track. To select a region on the timeline, use the Smart tool  or Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see [“Selecting clips”](#) on page 411.
2. Do one of the following:
 - ▶ In the Track view, click the **Region FX** menu, point to **VocalSync**, then select **Create Region FX**.
 - ▶ Press SHIFT+V.

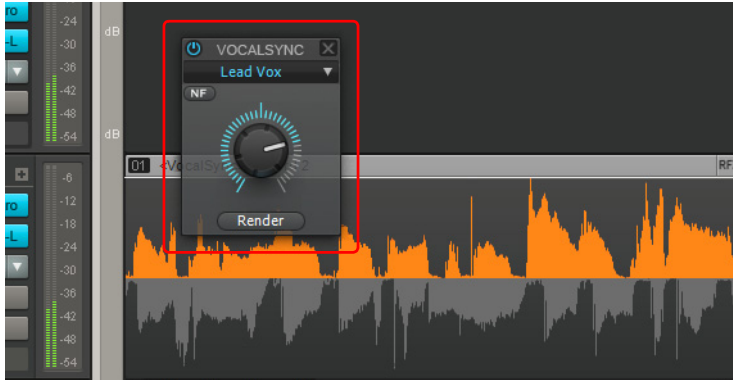
The selected audio is converted to a new VocalSync Region FX clip, and the VocalSync editor appears next to the clip.

To open the VocalSync editor

To open the VocalSync editor, do *one* of the following:

- ▶ Double-click the VocalSync Region FX clip.
- ▶ Right-click the VocalSync Region FX clip, and select **Region FX > VocalSync > Open Editor**.
- ▶ Click the Region FX clip icon, and select **Open Editor** on the pop-up menu.

The VocalSync editor appears next to the clip.



To adjust the alignment strength

1. Double-click the VocalSync clip to open the VocalSync editor.
The guide track audio waveform is shown superimposed over the bottom part of the Region FX clip while the VocalSync editor is open.
2. Adjust the **Guide Strength** control until you achieve the desired alignment. For fine resolution, hold down the SHIFT key as you adjust the control.

As you adjust the **Guide Strength** control, VocalSync applies varying amounts of time stretching or compression to the dub audio. The dub audio waveform in the top part of the clip moves in relation to the guide track waveform to represent the stretch changes.


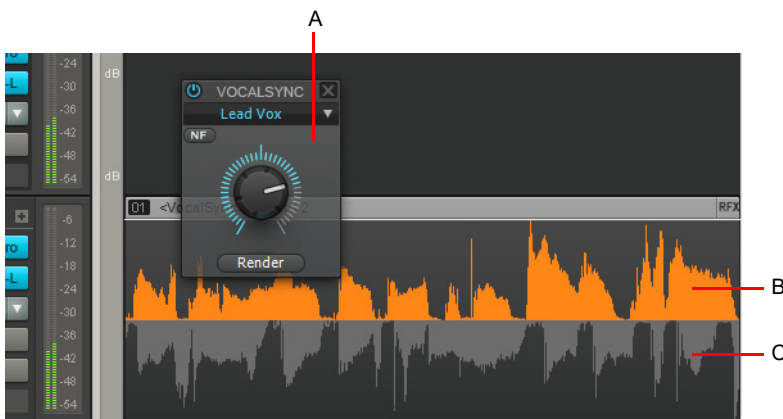
 **Tip:** To see how audio transients are stretched or compressed, change the track's Edit Filter to **Audio Transients**. Red segments are compressed, blue segments are stretched, and black segments are unprocessed.

Figure 496. The VocalSync Region FX clip shows both the dub audio waveform and the guide track waveform.



A. VocalSync editor **B.** Dub **C.** Guide track reference waveform

To adjust the noise filter strength

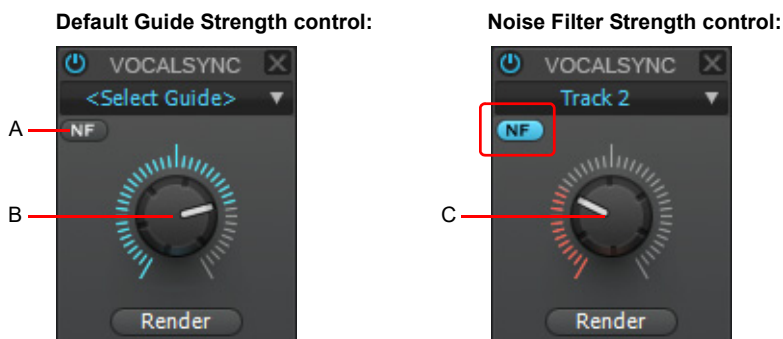
You can control onset detection with noisy or sporadic audio material. This may be helpful if your dub or guide track has room noise and/or if the material was recorded in such a way that there is empty space between audio material (i.e. vocal stabs a few measures apart).

1. Double-click the VocalSync clip to open the VocalSync editor.
2. Click the **NF** button to show the **Noise Filter Strength** knob.
3. Adjust the **Noise Filter Strength** knob. This is not an audio noise gate, rather it controls the number of onsets detected in a clip. Typically lower adjustments give better results.

When you release the **Noise Filter Strength** knob, Sonar will automatically reanalyze the VocalSync region based on the current **Noise Filter Strength** setting.

4. To return to the **Guide Strength** knob, click the **NF** button again.
5. Adjust the **Guide Strength** knob as desired.

Figure 497. VocalSync editor.



A. Show/hide Noise Filter Strength control B. Guide Strength (blue LED) C. Noise Filter Strength (red LED)

To choose render algorithms for an individual VocalSync clip

1. Select the VocalSync clip or clips you want to edit.
2. Press SHIFT+I to open the Clip Properties Inspector. The Clip Properties Inspector displays settings for the currently selected clip(s).
3. In the Clip Properties Inspector, click the **AudioSnap** section's header bar.

The **AudioSnap** section displays the current online and offline render modes of the selected clip. If you select multiple clips that have different render modes, the **Online Render** and **Offline Render** lists display **(Multi)**.

4. Select the desired **Online Render** or **Offline Render** mode. The options are as follows:
 - ▶ **Online Render.** This choice determines what stretch algorithm is used during real-time playback. For more information about render modes, see [“Algorithms and rendering”](#) on page 717. The options are as follows:
 - **Default.** This mode uses the default Groove algorithm (the same algorithm used for stretching Groove Clip files). For information about specifying the default online render mode, see [“To specify default render modes for new VocalSync clips”](#) on page 1150.
 - **Groove.** This mode works best with sustained vocal sounds, is faster than Percussion render mode, and uses less processing power.
 - **Percussion.** This mode can work better than the Groove render mode for percussive vocals.
 - **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.


Note: The **Online Render** mode is for preview purposes only during playback. The final audio quality will be greatly improved after the **Offline Render** mode is applied during mixdown/export.

- ▶ **Offline Render.** This drop-down menu lets you choose the algorithm that is used when you export or freeze VocalSync audio. Although the default **Radius Solo (Vocal)** algorithm is ideal for most voices, it's worth experimenting with different algorithms to find what works best with your voice. The options are as follows:
 - **Default.** This uses Radius Solo (Vocal). For information about specifying the default offline render mode, see [“To specify default render modes for new VocalSync clips”](#) on page 1150
 - **Radius Mix.** Best for clips containing polyphonic, stereo data (although this type of source material isn't commonly used with VocalSync).
 - **Radius Mix Advanced.** Similar to **Radius Mix**, but exposes **Radius Pitch Coherence** and **Radius Phase Coherence** sliders in **Edit > Preferences > Audio - Playback and Recording**.
 - **Radius Solo.** Better for clips containing monophonic, solo instruments.
 - **Radius Solo (Bass).** Better for clips containing solo bass instruments, but can also be a good choice for low voices.
 - **Radius Solo (Vocal).** Usually best for clips containing solo vocals in normal singing ranges.
 - **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.
 - **Same as Online.** Uses the same choice as the **Online Render** field.

To specify default render modes for new VocalSync clips

1. Go to **Edit > Preferences > Audio - Playback and Recording**.
2. Under **Stretch Methods**, specify the VocalSync **Online Render** and **Offline Render** stretch methods.

 **Note:** *It is not recommended to set the online method to the expensive types since it may cause glitches.*

 **Note:** *Changing the default render modes will only affect new VocalSync clips. Existing VocalSync clips will retain whatever the default modes were when the VocalSync clips were originally created.*

To apply new default render modes to existing VocalSync clips, first remove the Region FX, then create the VocalSync Region FX again, then render the clips. Alternatively, assign the desired render modes for selected VocalSync clips directly from the Clip Properties Inspector. For details, see [“To choose render algorithms for an individual VocalSync clip”](#) on page 1149.

VocalSync Region FX clip restrictions

The following editing functions are disabled for VocalSync Region FX clips:

- ▶ Clip automation.
- ▶ Copy/paste for a time selection that contains a Region FX.
- ▶ Split clip.
- ▶ Slip-stretch.
- ▶ Groove Clip looping.
- ▶ AudioSnap.

See:

[“VocalSync editor”](#) on page 1145

[“VocalSync automatic audio alignment”](#) on page 1143

[“Using Region FX”](#) on page 1119

[“ARA Audio Random Access”](#) on page 1121

[“Melodyne”](#) on page 1123

[“Drum Replacer”](#) on page 1135

V-Vocal Region FX clips

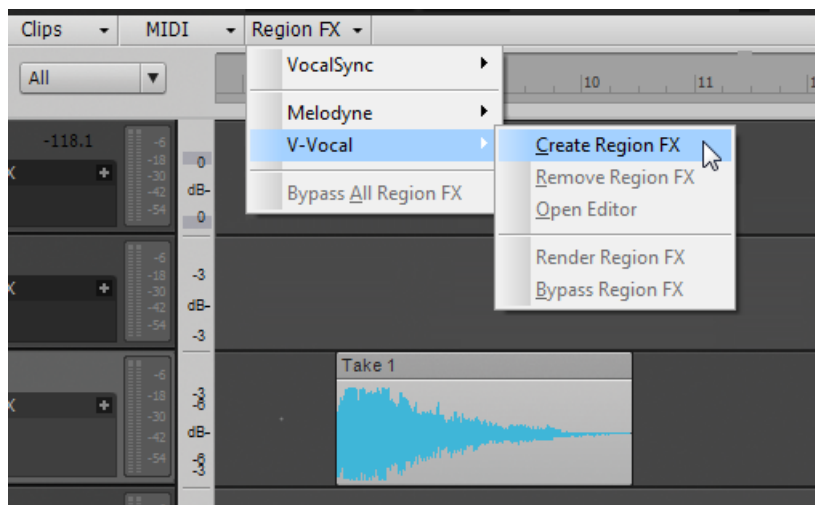
V-Vocal is a vocal processor that integrates Roland's VariPhrase technology into Sonar. Designed for monophonic sounds, especially vocals, V-Vocal does pitch correction on notes and phrases, edits formants, adds vibrato if you want, and can also correct timing.

The following procedures explain how to manage V-Vocal Region FX clips. For information about using V-Vocal, see "V-Vocal Editor" on page 1152.

To create a V-Vocal Region FX clip

1. Select the audio data you want to use.
2. Use the Track view **Region FX > V-Vocal > Create Region FX** command, or right-click the clip and choose **Region FX > V-Vocal > Create Region FX** from the Clips pane pop-up menu.

The selected audio region is converted to a V-Vocal Region FX clip, and the V-Vocal editor appears in the MultiDock view.



To open a V-Vocal interface

- ▶ If the V-Vocal interface of the clip you want to edit is not open, right-click the V-Vocal Region FX clip and choose **Region FX > V-Vocal > Open Editor** from the Clips pane pop-up menu. You can also double-click the V-Vocal Region FX clip.

To move, edit, or copy a V-Vocal Region FX clip

- ▶ Use standard editing commands (nudge, drag-and-drop, slip-edit, etc.) to move, edit, or copy the clip.

i **Note:** Offline processing commands such as **Process > Apply Effect > Normalize and Process > Apply Effect > Gain** do not work on a V-Vocal Region FX clip.

To bypass or un bypass a single V-Vocal Region FX clip

- ▶ Right-click the V-Vocal Region FX clip and choose **Region FX > V-Vocal > Bypass Region FX** from the Clips pane pop-up menu.


When you bypass a V-Vocal Region FX clip, you hear the original audio data that makes up the V-Vocal Region FX clip without hearing any V-Vocal processing. When **Bypass Region FX** is enabled, the **Bypass** button in the V-Vocal interface appears red.

To bypass or un bypass all Region FX clips in a project

- ▶ Right-click a Region FX clip and choose **Region FX > Bypass All Region FX** from the Clips pane pop-up menu.

To delete a V-Vocal Region FX clip

- ▶ Select a V-Vocal Region FX clip and use the **Edit > Delete** command, or press DELETE on your keyboard.

Note: V-Vocal commands can also be accessed by clicking the **Region FX** icon in the V-Vocal Region FX clip .

See:

“V-Vocal Editor” on page 1152

“ARA Audio Random Access” on page 1121

“Using Region FX” on page 1119

“Melodyne” on page 1123

“Drum Replacer” on page 1135

“VocalSync automatic audio alignment” on page 1143

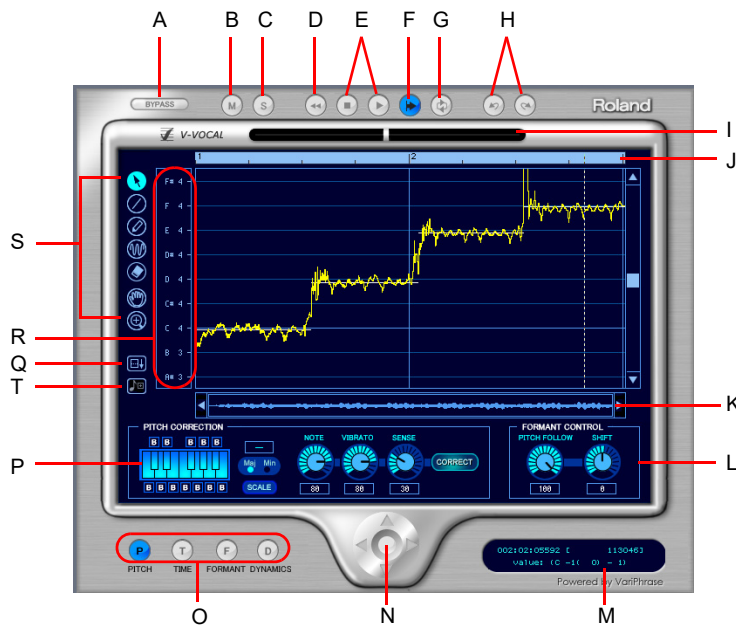
V-Vocal Editor

V-Vocal is a vocal processor that does pitch correction on notes and phrases, corrects timing, edits formants and dynamics, and can add vibrato.

The following topics describe using the V-Vocal interface to process audio data. For information about inserting and managing V-Vocal in Sonar, see “V-Vocal Region FX clips” on page 1151.








Here’s a description of the interface:

Figure 498. V-Vocal.



A. Bypass **B.** Mute **C.** Solo **D.** Rewind **E.** Play/Stop **F.** AutoScroll **G.** LoopMode **H.** Undo/Redo **I.** Cent indicator **J.** Timeline **K.** Scroll **L.** Formant control **M.** Information view **N.** Zoom **O.** Edit mode **P.** Pitch correction **Q.** Spread editing area **R.** Select pitch correction key **S.** Tools **T.** Pitch to MIDI

Description of interface components

- ▶ **Edit mode.** Select the parameter you want to edit: pitch, time, formant, or dynamics.
- ▶ **Zoom.** Continuous horizontal or vertical zooming by dragging the center vertically or horizontally. If you drag the center while pressing the SHIFT key, you can restrict the zoom direction to horizontal or vertical. Zoom in or out incrementally by clicking any of the four arrows. Double-clicking the center shows the overall clip.
- ▶ **AutoScroll.** The editing display scrolls when you turn on **AutoScroll**.
- ▶ **Formant control.** The **Pitch Follow** knob increases or decreases the formant according to pitch. The **Shift** knob increases or decreases the formant for the entire phrase.
- ▶ Pitch Correction
 - ▶ **Keyboard and Scale buttons.** Assign the target notes with the **Keyboard** button; each key has a **Bypass** button (B) located under or over the key. The **Scale** button lets you assign the target notes by scale: click the **Scale** button, click **Maj** or **Min**, and click a note on the **Keyboard** button to choose the root of the scale.
 - ▶ **Note button.** Use this button to set the rate of pitch correction. This function can adjust the pitch to the selected notes' grids by increasing or decreasing the pitch of the selected region.
 - ▶ **Vibrato.** Set the depth of the vibrato. If you choose 100%, vibrato depth is set to zero.
 - ▶ **Sense.** This is a sensitivity control for pitch correction for unstable pitch areas such as portamento. Pitch correction gets stronger if you increase the value.
- ▶ **Cent indicator.** This indicator shows the pitch correction amount by cents in realtime (+/- 100 cents).
- ▶ **Timeline.** This gives a graphical display of the playback time in beats.
- ▶ **Select pitch correction key.** Set the target notes for the pitch correction. Each time you click a note, the note's color is changed to red, gray, or blue in turn. Meaning of each color is as follows:
 - ▶ Blue: selected
 - ▶ Gray: not selected
 - ▶ Red: Bypassed
- ▶ **Arrow tool** . For selecting the editing region, and for increasing or decreasing the pitch of the selected region.
- ▶ **Line tool** . For drawing Pitch, Formant, and Dynamics with straight lines.
- ▶ **Pen tool** . For drawing Pitch, Formant, and Dynamics freehand.
- ▶ **Vibrato/LFO tool** . For adding and editing Vibrato or LFO at the selected region.
- ▶ **Eraser** . For resetting the selected region to its initial value.
- ▶ **Hand tool** . For scrolling the display. If you drag in the editing area while pressing the CTRL key, you can zoom.
- ▶ **Rectangle zoom** . For selecting an area to zoom in to. Drag a border around the area you want to zoom to. Overall area is displayed by double clicking.

See:

["Playing back V-Vocal Region FX clips"](#) on page 1154

Playing back V-Vocal Region FX clips

You can play back V-Vocal Region FX clips by clicking the buttons at the top of the V-Vocal interface. Besides playing the V-Vocal Region FX clip, you can mute it, solo it, loop it, and rewind it. Clicking in the Time Ruler at the top of the graph moves the playback time.

To play a V-Vocal Region FX clip

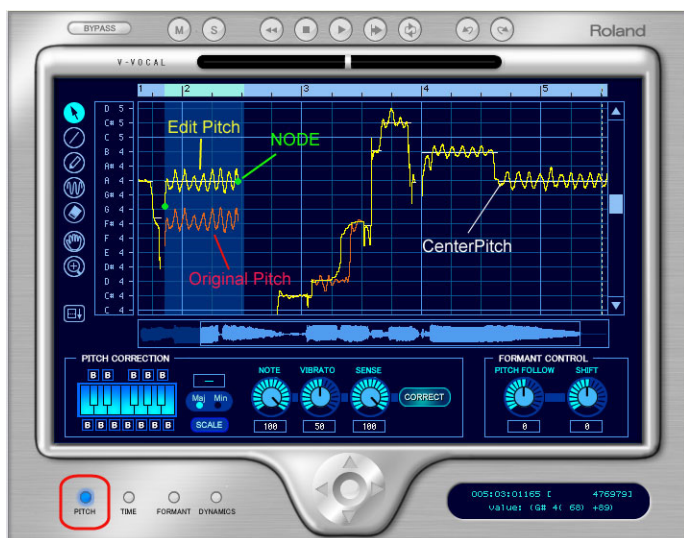
- ▶ To play a V-Vocal Region FX clip, click the **Play** button in the V-Vocal interface, or press the SPACEBAR.
- ▶ To stop playback, press the SPACEBAR, or click the **Stop** button.
- ▶ To mute the track that the V-Vocal Region FX clip is in, click the **M** button in the V-Vocal interface.
- ▶ To Solo the track that the V-Vocal Region FX clip is in, click the **S** button in the V-Vocal interface.
- ▶ To rewind the V-Vocal Region FX clip, click the **Rewind** button in the V-Vocal interface.
- ▶ To loop the V-Vocal Region FX clip, click the **Loop Mode** button in the V-Vocal interface.
- ▶ To set the playback time for the V-Vocal Region FX clip, click in the timeline that's at the top of the graph.

See:

"Pitch editing" on page 1154

Pitch editing

Pitch editing requires that the **Pitch** button in the **Edit Mode** section is enabled. Here's a description of the interface in pitch editing mode:



- ▶ The yellow line is the edited Pitch curve and this line is the actual sounding pitch.
- ▶ The red line is the original Pitch curve and this line cannot be edited.
- ▶ The green dot is a Node. Nodes are automatically assigned to the start and end of the edited region. You can select the specific region between the nodes if you click the yellow line between the nodes.
- ▶ The white horizontal line is called Center Pitch. Center Pitch is used as a baseline for increasing or decreasing vibrato or for pitch correction.

To change the pitch of a selected region

1. Use the Arrow tool to select the part of the yellow line that you want to transpose (make sure that the **Pitch** button in the **Edit Mode** section is enabled).

The selected region turns blue to show that it is selected.

2. Drag the yellow line up or down.

Nodes appear automatically when you shift pitch.

Tips:

- ▶ CTRL-dragging snaps the pitch to the pitch correction grid. SHIFT dragging moves the pitch by 100 cent increments.
- ▶ You can also edit pitch by dragging a node up or down.
- ▶ You can undo each edit you do by pressing CTRL+Z. You can use this command repeatedly to undo multiple edits.

About pitch correction

The key for making manipulated sound more natural is using the parameters in the **Pitch Correction** section: **Note**, **Vibrato** and **Sense**. Functions for each parameter are as follows:

- ▶ **Note**. Controls the ratio of pitch shifting to the nearest scale note. With a value of 100, each section is completely shifting to the nearest scale note.
- ▶ **Vibrato**. As the value increases, the vibrato depth gets narrower. At a value of 100, Vibrato is completely eliminated.
- ▶ **Sense**. As the value increases, the range of affecting pitch correction gets wider.

If you set all of above parameters to a value of 100, you will get a “robot voice”-type sound.

Current default values are:

- ▶ Note: 100
- ▶ Vibrato: 50
- ▶ Sense: 100

This setup is a bit too artificial. If you want to make the sound more natural, we suggest the following setup:

- ▶ Note: 70-100; be careful of intonation.
- ▶ Vibrato: 0-20; try 0, if you'd like to keep the original.
- ▶ Sense: 20-30; adjust to fit the data.

The above suggestion is just one example. Different types of audio might require different settings.

In addition, try adjusting the **Pitch Follow** parameter in the **Formant Control** section as follows:

- ▶ Set the value close to 100 if you'd like to do subtle pitch correction.
- ▶ Set close to 0 if you'd like drastic rephrasing.

To draw freehand pitch changes


1. Click the Pen tool.
2. Draw a shape on the graph.

To draw straight line pitch changes

1. Click the Line tool.
2. Draw a line on the graph.

To correct pitch

1. Select the region you want to correct by using the Arrow tool.
2. Select the notes that you want the selected region to become by clicking notes on the **Keyboard** button. The selected notes should be light blue. The deselected notes are dark blue. When you click the **Correct** button, the selected area conforms to the light blue notes on the keyboard. You can also click the note names in the **Select Pitch Correction** field to select notes. Note that light blue note names are selected, gray note names are not selected, and red note names are bypassed.

 **Note:** To display different octaves, drag the vertical scroll bar that is at the right side of the graph up or down.

3. Set the amount of pitch correction you want by adjusting the Note knob. 100 cents is equal to a half-step. Between 70 and 100 is a good place to start.
4. If the selected region has any unstable pitch areas such as portamento, you can adjust the Sense knob, which adjusts pitch correction sensitivity. Pitch correction gets stronger if you increase the value. 30 is a good starting point. If the selection has vibrato, try 0 to 30.
5. Click the **Correct** button. The pitch in the selected region moves to the target pitches (the light blue notes on the keyboard).

To conform pitches to a Scale

1. Use the Arrow tool to select the region where you want to correct pitches.
2. Click the **Scale** button so that it is enabled (light blue).
3. Click a **Maj** or **Min** button to select a major or minor scale, respectively.
4. Click a note on the **Keyboard** button to select the root note of the scale.
The notes of the scale you selected turn light blue on the **Keyboard** button.
5. Click the **Correct** button.

The selected area conforms to the light blue notes on the keyboard.

To restore original pitch

- ▶ Use the Eraser tool to drag over a region. The region you drag over returns to original pitch.

To add vibrato

1. Click the Vibrato/LFO tool.
2. Move the cursor to the place where you want the vibrato to start.

The cursor displays a vibrato icon when it is ready to add new vibrato:



3. Drag to the right for the length of the vibrato segment that you want to add.

To edit vibrato

1. Move the Vibrato/LFO tool over the vibrato segment that you want to edit.

The cursor displays a double-arrow icon when it is ready to edit vibrato: .

2. Drag the vibrato segment vertically to edit amplitude, or horizontally to edit frequency.




Tip:

- Holding the **CTRL** key down while you drag restricts vibrato editing to amplitude only.
- Holding the **SHIFT** key down while you drag restricts vibrato editing to frequency only.

To fade-in vibrato

1. Move the Vibrato/LFO tool over the beginning of a vibrato segment.

The cursor displays a fade-in icon when it is ready to add a fade-in: .

2. Drag the vibrato segment to the right for the length of the fade-in that you want to add.

See:

[“V-Vocal pitch-to-MIDI”](#) on page 1159.

[“Editing time”](#) on page 1157.

Editing time

To edit timing with V-Vocal, the **Time** button in the **Edit Mode** section must be enabled.

To edit time

1. Make sure the **Time** button is enabled.
2. Move the Arrow tool near the vertical center of the graph until the cursor changes to the double arrow, and click at each point where you want to preserve the original timing. A vertical green line appears at each point that you click.
3. Now add new green lines between the existing ones.
4. Drag the new lines to the left or right to compress or expand each region.

Tips:

- ▶ Hold down the **CTRL** key while you move lines to move all the following lines by an equal amount.
- ▶ To erase lines, drag a region with the eraser. Timing reverts to its original condition in the areas where you erase lines.

See:

[“Editing formants”](#) on page 1158

Editing formants

A rough definition of formants is that they are vowel sounds. To edit formants with V-Vocal, the **Formant** button in the **Edit Mode** section must be enabled.

Here's a picture of the V-Vocal interface in formant mode:



The red line in the graph is the formant line. The red dots on the line are nodes.

To shift the formant of a region

1. Use the Arrow tool to select the region you want to shift.
2. Drag the red line in the region up or down.

When you drag the red line, nodes are automatically created at the start and end of the selected region. You can drag the nodes to create different shapes.

Tips:

- ▶ Double-clicking the red line in a selected region adds nodes to the place where you click, and also to the start and end of the selected region.
- ▶ You can do freehand editing with the Pen tool.
- ▶ You can add an LFO to a selected region by dragging the red line up or down with the Vibrato tool. Dragging left or right modifies the LFO frequency.
- ▶ You can reset segments of the red line by dragging with the Eraser.
- ▶ You can increase or decrease the formant for the entire phrase by adjusting the **Shift** knob.

To link the Formant line to the Pitch line

- ▶ To increase or decrease the formant relative to pitch, adjust the **Pitch Follow** knob. You can view pitch at the same time as formants by right-clicking the graph, and choosing **Views > Pitch** from the context menu.

See:

[“Editing dynamics”](#) on page 1158

Editing dynamics

The basic procedures for editing dynamics with V-Vocal are the same as for formant editing, except that dynamics are represented by a yellow line, and you must have the **Dynamics** button enabled in the **Edit Mode** section.

See:

[“Context menu”](#) on page 1159

Context menu

If you right-click the graph, the V-Vocal context menu appears.

The menu has the following commands:

- ▶ **Undo.** Use this command to undo your last editing action. You can use this command repeatedly to undo a series of editing actions, starting with the latest.
- ▶ **Redo.** Use this command to redo an editing action that was just canceled by an Undo command.
- ▶ **Select All.** Use this command to select the whole phrase. You can deselect a selection by clicking away from the waveform.
- ▶ **View.** Use this command and the options in its submenu to hide or show the phrase's waveform (**Wave** option on submenu), the pitch display (**Pitch**), the formant line (**Formant**), and the dynamics line (**Dynamics**).
- ▶ **Group Node.** Deletes nodes in the selected region.
- ▶ **Pitch Detect Mode.** Method for redetecting center pitch (the white horizontal line) of LFO or Vibrato. After you select the region you want to redetect, choose from these options the following submenus.
 - ▶ **Standard 1.** Generally, you do not need to select this option, because it is used to detect pitch as soon as you create a V-Vocal Region FX clip. If you decide to use another method, but change your mind and want to use this method, you can select this method to recreate the original data.
 - ▶ **Standard 2.** This is a general pitch detection setting that often performs better on styles with deeper vibratos.
 - ▶ **Deep Vibrato.** Special purpose pitch detection method for phrases that contain very deep vibratos; this detection method tends to create longer center pitches, but may detect multiple notes as a single note.
 - ▶ **Precision.** Special purpose pitch detection method for very high resolution pitch detection of phrases; this detection method will create more accurate center pitches for styles containing fast variations of pitch. This method, however, may divide a single vibrato section into multiple pitches.
- ▶ **LFO Pen Type.** Select the type of the waves of vibrato added by the Vibrato tool.

See:

["Keyboard shortcuts"](#) on page 1160

["V-Vocal pitch-to-MIDI"](#) on page 1159

V-Vocal pitch-to-MIDI

V-Vocal is able to convert pitch to MIDI. V-Vocal data can be dragged from V-Vocal and dropped onto a MIDI track in Sonar's Clips pane.

Pitch to MIDI settings

To open the **Pitch to MIDI Settings** dialog box, right-click in the V-Vocal Edit pane and select **Pitch to MIDI Settings** from the pop-up menu.

There are two parameters that affect the generated MIDI data.

Pitch Bend Range. This setting is used to specify the pitch bend range to use when converting fine pitch changes to MIDI. The Pitch Bend Range value is specified in semitones and the range is 1-24. The default value is 2 semitones.

Time Resolution (ticks). This setting is used to specify the tick interval between pitch bend events. The choices are 20, 40, 60, 80, 100 and 120, and the default value is 20 ticks.

Use Pitch Bend. This setting specifies whether or not the converted MIDI data will include Pitch Wheel events.

To convert pitch-to-MIDI

Click the **Pitch to MIDI** button  and drag onto a MIDI track in Sonar's Clips pane.

A MIDI representation of the post-correction V-Vocal audio data is copied to the MIDI track.

See:

["Keyboard shortcuts"](#) on page 1160

Keyboard shortcuts

The following table lists the V-Vocal keyboard shortcuts.

| Command | Shortcut |
|---------------------------------------|--|
| Arrow tool | S |
| Line tool | L, or hold down SHIFT while using the Pen tool |
| Pen tool | D |
| Vibrato/LFO tool | V |
| Erase tool | E |
| Hand tool | H |
| Zoom tool | Z |
| Undo zoom | U |
| Redo zoom | SHIFT+U |
| Zoom vertically | CTRL+UP/DOWN ARROW keys |
| Zoom horizontally | CTRL+LEFT/RIGHT ARROW keys |
| Fit entire region into display | SHIFT+F |
| Fit content vertically | F |
| Pitch edit mode | 1 |
| Time edit mode | 2 |
| Formant edit mode | 3 |
| Dynamics edit mode | 4 |
| Cycle through all modes | SHIFT+LEFT/RIGHT ARROW keys |
| Play/Stop | SPACEBAR |
| Rewind | W |
| Bypass | B |
| AutoScroll | A |
| Loop on/off | \ |
| Undo | CTRL+Z |
| Redo | CTRL+SHIFT+Z |
| Cancel drag gesture | ESC |
| Select All | CTRL+A |
| Select None | CTRL+SHIFT+A |
| Return selection to default settings | DELETE |
| Solo track | / |
| Show/hide waveform in Pitch edit mode | SHIFT+W |
| Go to/Center cursor | G |
| Scroll up/down | UP/DOWN ARROW keys; PAGE UP/PAGE DOWN |
| Scroll left/right | LEFT/RIGHT ARROW keys |

See:

[“V-Vocal Region FX clips”](#) on page 1151

[“ARA Audio Random Access”](#) on page 1121

[“Using Region FX”](#) on page 1119

[“Melodyne”](#) on page 1123

[“Drum Replacer”](#) on page 1135



[“VocalSync automatic audio alignment”](#) on page 1143

Automation

Sonar has a very sophisticated automation system that lets you record fader moves and parameter changes with a mouse or control surface during playback in real time, or edit automation graphically offline.

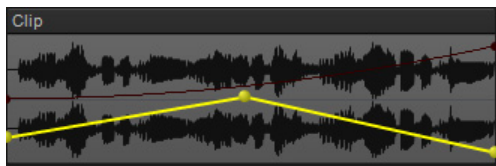
Automation means to record the movement of a fader, knob, or other control so that the next time you play your project, that control moves automatically. This allows you to dynamically change parameters over the course of a project's timeline. Sonar allows you to graphically automate much more than just volume and pan controls—you can automate individual controls, faders, and knobs that control the main outs, individual tracks, buses, individual effects' parameters (including some plug-in synths), and even individual clips. Easy to use read and write controls are featured on each automatable component of Sonar.

You can also group several controls together and automate them all by recording only a single control's movements. You can draw freehand and geometric automation curves with the Freehand tool and Pattern tools. All automatable controls are in the Console view and the Track view (including the Clips pane), however, you can also graphically automate MIDI controllers from the Piano Roll view in addition to the Console and Track views. You can enable or disable all automation by clicking the **Global Automation**

Playback button  in the Control Bar's Mix module. You can also enable or disable automation by track or by parameter using the **Automation Read** button  on track strips, buses, FX Racks and soft synths. This is a handy way to turn off automation for a particular section of parameters while mixing.

Below are some examples of when you may want to use automation:

- ▶ If you want a track to slowly fade in or out, automate the tracks Volume control.
- ▶ If a particular plug-in is only required during a specific section in a song, automate the plug-in's Bypass parameter during the parts of the track where the plug-in is not required.
- ▶ If you want a certain sound to pan across speakers at given points during a song, "record" the panning movements.



See:

- “Quick automation guide” on page 1164
- “Automation methods” on page 1165
- “Automation write modes” on page 1166
- “Automation time base” on page 1167
- “Automation Read and Automation Write buttons” on page 1168
- “Recording individual fader or knob movements” on page 1169
- “Automation lanes” on page 1170
- “Creating and editing automation envelopes” on page 1177
- “Automating track mute” on page 1186
- “Envelope mode and Offset mode” on page 1187
- “Converting MIDI controllers to envelopes” on page 1189
- “Snapshots” on page 1190
- “Automating effects” on page 1191
- “Recording automation data from an external controller” on page 1192

See also:

[“Quick Groups”](#) on page 990

Quick automation guide

The following table summarizes Console and Track view automation.

| What you can automate | Parameters you can automate | How you can automate them |
|------------------------------------|--|--|
| Individual tracks | Gain, pan, mute, bus send gain, bus send balance, MIDI controllers, MIDI chorus and reverb, pitch wheel, channel aftertouch, RPN and NRPN. | Draw envelopes in the Clips pane, record the fader movements, or take a snapshot. |
| Buses | Input gain and pan, output gain and pan. | Draw envelopes in the Clips pane, record the fader movements, or take a snapshot. |
| Individual effects | Varies with the effect. | Draw envelopes in the Clips pane, record the fader movements, or take a snapshot. |
| Soft Synth controls | Varies with the synth. | See “Drawing soft synth automation in the Clips pane” on page 898 and “Automating controls from the Synth Rack” on page 898. |
| Groups of faders or other controls | Whatever the faders or other controls in the group control. | Record fader movements. |
| Individual clips | Gain and pan for audio clips, velocity for MIDI clips. | Draw envelopes in the Clips pane. |

In addition, Sonar allows you to copy and paste envelopes between tracks. The *only* controls that you *can't automate* are the **Arm**, **Solo**, **Pre/Post**, **Interleave** (Mono/Stereo selector), **Bus Enable**, and **Phase** buttons, and the **Trim** fader.

For step-by-step instructions, see:

[“Automation”](#) on page 1163

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170

[“Creating and editing automation envelopes”](#) on page 1177

[“Automating track mute”](#) on page 1186

[“Envelope mode and Offset mode”](#) on page 1187

[“Converting MIDI controllers to envelopes”](#) on page 1189

[“Snapshots”](#) on page 1190

[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192

Automation methods

There are several ways to automate controls in the Track view, Track Inspector and Console view:

- ▶ **Recording the movements of individual faders, knobs, or controls.** Record parameter changes in real-time with a mouse or control surface. This method includes any knob, slider, or control except the **Solo**, **Arm**, **Phase**, **Interleave**, **Vol Trim**, **Bus Enable**, **Pre/Post** buttons, **Bank**, **Patch**, **Channel**, **Key+**, **Time+**, **Input** and **Output**.
- ▶ **Drawing envelopes in the Clips pane for audio and/or MIDI data.** Draw automation envelopes with the global tools. An envelope is a graph of the change in level of a particular parameter over time. For details, see [“Creating and editing automation envelopes”](#) on page 1177.
- ▶ **Recording automation data from an external controller.**
- ▶ **Snapshots.** Take an instantaneous snapshot of the current parameter settings. For details, see [“Snapshots”](#) on page 1190.

A common workflow is to first record automation in real-time, then use the global edit tools to graphically fine-tune the automation envelope.

For step-by-step instructions, see:

- [“Automation”](#) on page 1163
- [“Quick automation guide”](#) on page 1164
- [“Automation write modes”](#) on page 1166
- [“Automation time base”](#) on page 1167
- [“Automation Read and Automation Write buttons”](#) on page 1168
- [“Recording individual fader or knob movements”](#) on page 1169
- [“Automation lanes”](#) on page 1170
- [“Creating and editing automation envelopes”](#) on page 1177
- [“Automating track mute”](#) on page 1186
- [“Envelope mode and Offset mode”](#) on page 1187
- [“Converting MIDI controllers to envelopes”](#) on page 1189
- [“Snapshots”](#) on page 1190
- [“Automating effects”](#) on page 1191
- [“Recording automation data from an external controller”](#) on page 1192

Automation write modes

There are three modes available when writing automation: **Overwrite**, **Touch**, and **Latch**. The following table describes each mode.





| Mode | Icon | Description | Parameters affected |
|-----------|---|--|--|
| Overwrite |  | Overwrite mode overwrites any existing automation data for the currently armed parameter while the transport is rolling, even if you don't touch the parameter. Any previous automation is erased. This mode is useful if you want to set some parameters to their desired write positions before you press Play. | Only the parameter currently shown in the track's Edit Filter. |
| Touch |  | Touch mode overwrites any existing automation data for the currently armed parameter only when the parameter is moved with the mouse or a MIDI controller. Automation writing stops when the parameter is released, and the parameter returns to any previously automated position. This mode is useful if you want to update a previous write pass, appending new automation data only where desired. When using a touch-sensitive MIDI controller, new automation data will only overwrite existing automation data when you physically touch a control. | All automation data on the track. |
| Latch |  | Latch Mode is similar to Touch mode; new automation data overwrites existing automation data when you move a control. However, when you release the parameter, it will remain "latched" into its current position and continue to overwrite any existing automation data until playback stops. This mode is useful if you want to start writing automation only after a parameter is moved. This mode is particularly useful for automating pan controls and plug-in parameters when using a non-touch sensitive control surface (because it does not revert to its previous position when you release a control). | All automation data on the track. |


Table 83. Automation write modes

 **Note 1:** When writing automation from control surfaces, Sonar uses whichever automation write mode is set on the track.

 **Note 2:** All automation write modes obey the Auto Punch region. For details, see ["Punch recording"](#) on page 289.

To specify a track's automation write mode

Select the track. Click the **Show/Hide Track Properties** button  at the top of the Inspector pane, or press CTRL+SHIFT+I. In the Track Properties Inspector's **Automation** section, click **Write Mode** and select **Overwrite**, **Touch**, or **Latch**. For details, see ["Automation section"](#) on page 637.

 **Tip:** You can use a Quick Group to assign multiple selected tracks to the same automation write mode. For details see ["Quick Groups"](#) on page 990.

See:


- “Automation” on page 1163
- “Quick automation guide” on page 1164
- “Automation methods” on page 1165
- “Automation time base” on page 1167
- “Automation Read and Automation Write buttons” on page 1168
- “Recording individual fader or knob movements” on page 1169
- “Automation lanes” on page 1170
- “Creating and editing automation envelopes” on page 1177
- “Automating track mute” on page 1186
- “Envelope mode and Offset mode” on page 1187
- “Converting MIDI controllers to envelopes” on page 1189
- “Snapshots” on page 1190
- “Automating effects” on page 1191
- “Recording automation data from an external controller” on page 1192

Automation time base

You can specify what happens to existing automation envelopes when you change the project's tempo. Automation can be locked to absolute time or musical time. You specify the automation time base in the Track Properties Inspector's **Automation** section. The two **Time Base** options are as follows:

- ▶ **Musical (M:B:T).** If the track is set to the Musical time base, the automation's M:B:T position stays constant, and its Absolute position shifts.
- ▶ **Absolute.** If the track is set to the Absolute time base, its Absolute position stays constant, and its M:B:T position shifts.

To specify a track's automation time base

1. Click the track or bus you want to show in the Track Inspector.
2. Click the **Show/Hide Track Properties** button  at the top of the Inspector pane, or press CTRL+SHIFT+I.
3. In the Track Properties Inspector's **Automation** section, click the **Time Base** item and select **Musical (M:B:T)** or **Absolute**.

See:

- “Automation” on page 1163
- “Quick automation guide” on page 1164
- “Automation methods” on page 1165
- “Automation write modes” on page 1166
- “Automation Read and Automation Write buttons” on page 1168
- “Recording individual fader or knob movements” on page 1169
- “Automation lanes” on page 1170
- “Creating and editing automation envelopes” on page 1177
- “Automating track mute” on page 1186
- “Envelope mode and Offset mode” on page 1187
- “Converting MIDI controllers to envelopes” on page 1189
- “Snapshots” on page 1190
- “Automating effects” on page 1191
- “Recording automation data from an external controller” on page 1192
- “Properties Inspector - Track Properties” on page 633

Automation Read and Automation Write buttons

Sonar has buttons to enable/disable automation playback (the **Automation Read** buttons **R**) and automation writing (the **Automation Write** buttons **W**) on the following modules:

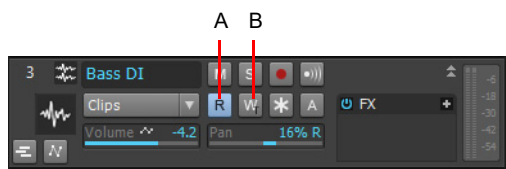
- ▶ Tracks
- ▶ Buses
- ▶ Plug-in property pages
- ▶ Clip effects property pages (**Automation Read** button only)

In addition, Sonar has right-click commands to enable/disable automation playback and writing for individual parameters. The **Automation Read/Write** buttons enable or disable automation playback and recording respectively on all the parameters on an individual track, bus, or plug-in at once. The **Automation Read/Write** commands enable or disable automation playback and writing respectively on individual parameters of tracks, buses, or plug-ins.

The **Automation Read** button enables playback of automation envelopes for all automatable parameters in the track, bus, or plug-in that the button is on, and is a handy way to temporarily turn off envelopes for a particular track or bus while mixing.

The **Automation Write** button **W** enables all automatable parameters on a specific audio track, bus, or plug-in to be recorded.

The **Automation Read** and the **Automation Write** buttons are located by default next to the **Mute/Solo/Arm** buttons on track and bus strips in the Track View, on the console strip in the Console View, and below the **Mute** and **Solo** buttons in the Synth Rack. They are also available in Cakewalk Soft Synth and Cakewalk effects plug-ins. **Automation Read** and **Automation Write** buttons have three states; enabled, disabled, and dim. Enabled buttons indicate that all associated parameters are read/write enabled. A dim button indicates that some parameters in the track strip or plug-in are read or write enabled, while others are not. During automation writing, you will see the automation preview envelope being drawn in real time alongside the normal waveform or MIDI preview.



A. Automation Read button B. Automation Write button

Enabling individual parameters

You can read-enable or write-enable individual parameters on tracks and buses by right-clicking them and choosing **Automation Read Enable** or **Automation Write Enable** from the pop-up menu.

If you right-click an effect in an FX Rack, the **Read Enable Parameter** and **Write Enable Parameter** menu choices open dialogs that allow you to select which parameters you want to enable.

See [“Recording individual fader or knob movements”](#) on page 1169 for more information.

See also:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170

[“Creating and editing automation envelopes”](#) on page 1177

[“Automating track mute”](#) on page 1186

[“Envelope mode and Offset mode”](#) on page 1187

[“Converting MIDI controllers to envelopes”](#) on page 1189

[“Snapshots”](#) on page 1190


[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192


Recording individual fader or knob movements

Recording automation for knobs and faders works in the Track view, the Console view, and Synth Rack. You can record automation during both playback and recording operations.

To record individual fader or knob movements

1. Do one of the following:
 - ▶ To write-enable an individual track or bus control, right-click the fader or control you want to automate and choose **Automation Write Enable** from the pop-up menu.
 - ▶ To write-enable individual plug-in parameters, right-click the name of the plug-in in the FX Rack, and choose **Write Enable Parameter** from the pop-up menu. This opens a dialog box that allows you to choose which parameters to write-enable.
 - ▶ To write-enable individual synth parameters, right-click the synth's **Automation Write** button in the Synth Rack, and choose **Write Enable Parameter** from the pop-up menu. This opens a dialog box that allows you to choose which parameters to write-enable.
 - ▶ To write-enable all parameters in an audio track, bus, synth, or effect, enable the **Automation Write** button  on the track, bus, Synth Rack strip, or plug-in property page you are recording automation for. Enabling the **Automation Write** button on a track or bus also write-enables all parameters of any effects on the track or bus.
2. Start playback or recording.
3. Move the armed parameter control(s).
4. Stop playback or recording.

After you record the automation data, Sonar draws a graph of it (an envelope) in the Clips pane, which you can edit with the mouse by adding and dragging nodes (see the rest of this chapter). Once you record automation data in a track, the widget that you automated displays an indicator to show that automation has been applied. You can also group controls, so that automating one control automates all the controls in the group.

 **Note:** You can specify how shape smoothing works when recording automation in real-time and when using the Freehand tool on envelope shapes. To do so, click the Track view **Options** menu, point to **Automation Smoothing**, then select one of the following options:

- **Smooth.** Uses the existing fit-to-curve functionality. This is the default setting
- **As Drawn/Recorded (Linear).** Joins the nodes up with linear shapes
- **As Drawn/Recorded (Jumps).** Leaves the nodes as is, making them jump shapes

Recording automation via numeric input

- ▶ When recording automation, envelope nodes can be recorded by typing a value in the pop-up edit controls in the Inspector, Console view, Track view, ProChannel EQ, and EQ fly-out module. The numeric input will be recorded as a Jump during automation recording.
- ▶ To show the numeric input pop-up, give focus to a control or its value display, then press F2 or double-click the value display.

See also:

- “Automation” on page 1163
- “Quick automation guide” on page 1164
- “Automation methods” on page 1165
- “Automation write modes” on page 1166
- “Automation time base” on page 1167
- “Automation Read and Automation Write buttons” on page 1168
- “Automation lanes” on page 1170
- “Creating and editing automation envelopes” on page 1177
- “Automating track mute” on page 1186
- “Envelope mode and Offset mode” on page 1187

“Converting MIDI controllers to envelopes” on page 1189

“Snapshots” on page 1190

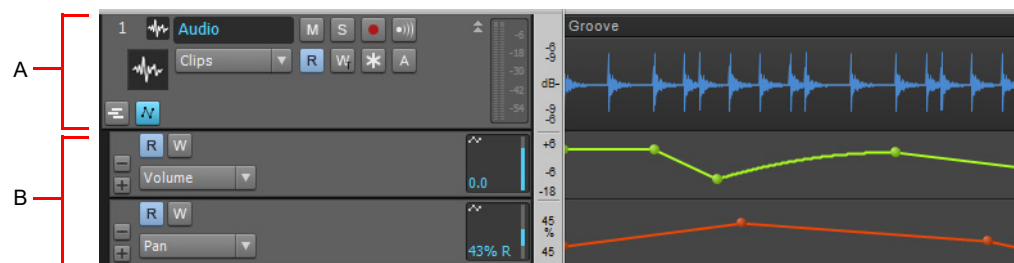
“Automating effects” on page 1191

“Recording automation data from an external controller” on page 1192

Automation lanes

Automation lanes are an alternative method of viewing automation envelopes on tracks and buses. Automation envelopes can be displayed in the parent track, or in indented lanes below the parent track.

Figure 499. Automation lanes.




A. Parent track B. Automation lanes

While the parent track can show multiple clips and automation envelopes simultaneously, each Automation lane displays only a single automation envelope. Automation lanes allow you to easily show only the parameters you are interested in, without cluttering up the interface with numerous automation envelopes.

Automation lanes can be expanded or collapsed. When expanded, Automation lanes are indented below the parent track/bus. Automation lanes can be created, hidden, and removed. Each track/bus can have an unlimited number of lanes.

Automation lanes provide many benefits, including:

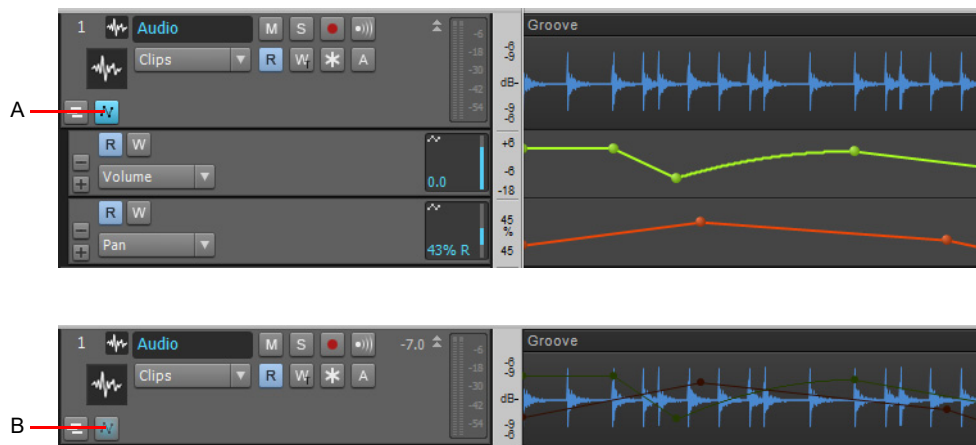
- ▶ Better visibility of automation data.
- ▶ Less screen clutter on track strips.
- ▶ Choose to only show the data you're interested in.
- ▶ Easier to work with individual automation envelopes.
- ▶ Easy to copy and paste specific automation data.
- ▶ Ability to quickly bypass individual automation parameters.
- ▶ Slider to control automation parameters.

To show a track's Automation lanes, click the track's **Expand/collapse Automation lanes** button .

Use an Automation lane's Edit Filter control to specify the automation parameter you want to edit.

The selected global tool operates on track automation envelopes that are assigned to lanes, including ProChannel, Arpeggiator, plug-in parameters and MIDI continuous controllers (CCs).

Figure 500. You can expand and collapse Automation lanes for each track and bus.



A. Automation lanes expanded **B.** Automation lanes collapsed

Note: Clip automation is performed in Take lanes, not Automation lanes. For details, see [“Take lanes”](#) on page 439.

See:

- [“Automation lane controls”](#) on page 1172
- [“Using Automation lanes”](#) on page 1174

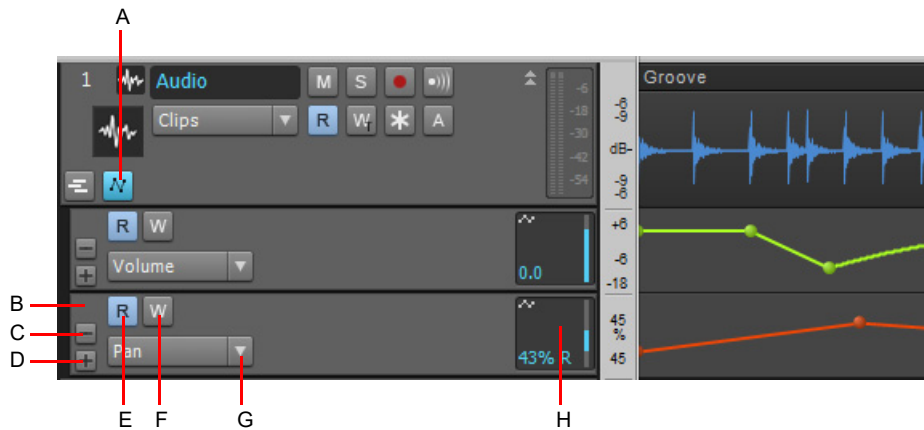
See also:

- [“Automation”](#) on page 1163
- [“Quick automation guide”](#) on page 1164
- [“Automation methods”](#) on page 1165
- [“Automation write modes”](#) on page 1166
- [“Automation time base”](#) on page 1167
- [“Automation Read and Automation Write buttons”](#) on page 1168
- [“Recording individual fader or knob movements”](#) on page 1169
- [“Creating and editing automation envelopes”](#) on page 1177
- [“Automating track mute”](#) on page 1186
- [“Envelope mode and Offset mode”](#) on page 1187
- [“Converting MIDI controllers to envelopes”](#) on page 1189
- [“Snapshots”](#) on page 1190
- [“Automating effects”](#) on page 1191
- [“Recording automation data from an external controller”](#) on page 1192

Automation lane controls

Most of the controls in Automation lanes are identical to the controls found in tracks.

Figure 501. Automation lane controls.



A. Expand/collapse Automation lanes **B.** Select lane **C.** Remove lane **D.** Insert new lane **E.** Automation Read enable/disable **F.** Automation Write enable/disable **G.** Edit Filter **H.** Parameter slider

The following controls are shown in each Automation lane:

- ▶ **Remove lane** . Remove lane, but keep any existing automation envelopes.
- ▶ **Insert new lane** . Add a new Automation lane below the clicked lane. Each track can have an unlimited number of lanes. An automatable parameter is automatically assigned to the new Automation lane based on the following order:

Audio and Instrument tracks:

1. Existing automation (priorities are same as 2-6)
2. Track volume
3. Track pan
4. Track mute
5. ProChannel modules from top to bottom; first parameter to last
6. FX automation, first effect in FX Rack to last, first parameter to last

MIDI tracks:

1. Existing automation (priorities are same as 2-8)
2. Volume
3. Pan
4. Automated Mute
5. Expression
6. Chorus
7. Reverb
8. Arpeggiator; first parameter to last
9. MIDI envelope selection dialog

An automatable parameter can be visible in an Automation lane, or in the parent track, but not in both locations simultaneously. If you choose to display an envelope in an Automation lane, that envelope will no longer be shown in the parent track, and vice versa. To open all existing automation envelopes in separate Automation lanes, hold down the ALT key when you click the PLUS button.

- ▶ **Select.** Click to select the lane and its parent track. Lanes support the same selection gestures as tracks.
- ▶ **Edit Filter.** Specify which automatable track parameter to show in the Automation lane. Parameters that are already displayed in other Automation lanes are shown in the menu, but disabled. Note: Clip envelopes are accessed in the parent track or on individual Take lanes.
- ▶ **Automation Read.** Enable/disable automation playback on the lane.
- ▶ **Automation Write.** Enable/disable automation writing on the lane. The automation write mode is specified in the parent track. The **Automation Write** button indicates the selected write mode.
- ▶ **Slider.** Use the slider to control the assigned parameter when writing automation. The slider position represents the current value of the envelope.

See:

[“Using Automation lanes”](#) on page 1174

See also:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170

[“Creating and editing automation envelopes”](#) on page 1177

[“Automating track mute”](#) on page 1186

[“Envelope mode and Offset mode”](#) on page 1187

[“Converting MIDI controllers to envelopes”](#) on page 1189

[“Snapshots”](#) on page 1190


[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192

Using Automation lanes

To show/hide a track's Automation lanes

Click a track's **Expand/collapse Automation lanes** button .

The **Expand/collapse Automation lanes** button  is a toggle and only shows automation parameters that have previously been assigned to lanes. Any other existing automation parameters are displayed in the parent track.


If no Automation lanes have been previously created, a new Automation lane is created and assigned to a parameter based on the following priority list:

Audio and Instrument tracks:


1. Existing automation (priorities are same as 2-6)
2. Track volume
3. Track pan
4. Track mute
5. ProChannel modules from top to bottom; first parameter to last
6. FX automation, first effect in FX Rack to last, first parameter to last

MIDI tracks:



1. Existing automation (priorities are same as 2-8)
2. Volume
3. Pan
4. Automated Mute
5. Expression
6. Chorus
7. Reverb
8. Arpeggiator; first parameter to last
9. MIDI envelope selection dialog

 **Tip:** To show/hide Automation lanes in the current track, press **SHIFT+A**.

The **Expand/collapse Automation Lanes** button has three states:

- ▶ **Collapsed, with no existing lanes.** The button is not highlighted .
- ▶ **Collapsed, with at least one existing lane.** The button has a soft blue glow .
- ▶ **Expanded.** The button is solid blue .

To insert a new Automation lane

1. Click a track's **Expand/collapse Automation lanes**  button.
2. Do *one* of the following:
 - ▶ Click the **Insert new lane** button .
 - ▶ Press **SHIFT+PLUS (+)** on the numeric keypad.

A new Automation lane is created and assigned to a parameter based on the following priority list:

Audio and Instrument tracks:

1. Existing automation (priorities are same as 2-6)
2. Track volume
3. Track pan
4. Track mute

5. ProChannel modules from top to bottom; first parameter to last
6. FX automation, first effect in FX Rack to last, first parameter to last


MIDI tracks:

1. Existing automation (priorities are same as 2-8)
2. Volume
3. Pan
4. Automated Mute
5. Expression
6. Chorus
7. Reverb
8. Arpeggiator; first parameter to last
9. MIDI envelope selection dialog



To assign a parameter to an Automation lane

Do *one* of the following:


- ▶ Click the Automation lane's Edit Filter, point to **Automation**, and select the desired track automation parameter. Created envelopes are displayed in bold text at the top of the menu, and automation parameters that are assigned to other Automation lanes are dimmed.
- ▶ Hold down the SHIFT key and select a track parameter in the parent track's Edit Filter.


 **Tip:** To open the same parameter in a new Automation lane for all selected tracks, hold down CTRL+SHIFT and select a track parameter in any selected parent track's Edit Filter

To display all created automation envelopes in separate lanes

1. Click a track's **Expand/collapse Automation lanes**  button.
2. Hold down the SHIFT key and click the **Insert new lane** button  in an Automation lane.
All existing automation envelopes are displayed in separate Automation lanes.

To remove a lane

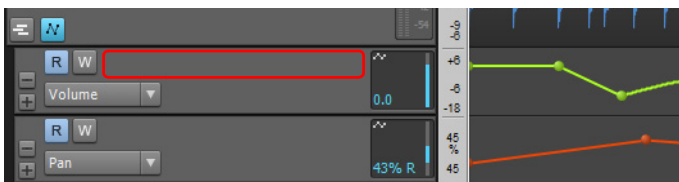
Click the lane's **Remove lane** button . The lane is removed, and any existing automation envelope is moved up to the parent track.

 **Note:** If an automation parameter is already assigned to an Automation lane and you select the same automation parameter in the parent track's Edit Filter, the automation parameter is moved to the parent track and the Automation lane is removed.


To reorder lanes

Click any empty space in a lane and drag the lane up or down to the desired location.

Figure 502. Click any empty space and drag up/down to reorder lanes.

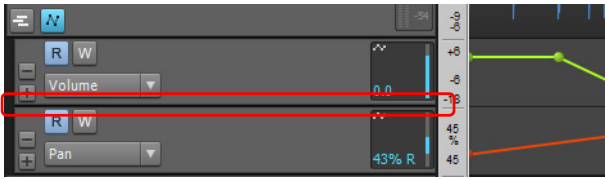


To resize lanes


Move the mouse pointer over the gap below a lane until the cursor looks like this , then drag up or down to resize the lane to your liking.

When you resize a lane, all other lanes in the same track/bus automatically inherit the same height.


Figure 503. Drag the splitter bar up/down to resize lanes.



To edit track automation in a lane

1. Click a track's **Expand/collapse Automation lanes**  button.
2. Click the Automation lane's Edit Filter, point to **Automation**, and select the desired track automation parameter. Created envelopes are displayed in bold text at the top of the menu.
3. Use the global tools to edit automation envelopes. For details see [“Tools”](#) on page 483.

To edit clip automation in a lane

1. Click a track's **Expand/collapse Take lanes** button .
2. Click the Take lane's Edit Filter, point to **Clip Automation**, and select the desired clip automation parameter. Created envelopes are displayed in bold text at the top of the menu.
3. Use the global tools to edit automation envelopes. For details see [“Tools”](#) on page 483.

See:

[“Automation lanes”](#) on page 1170

[“Automation lane controls”](#) on page 1172

See also:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Creating and editing automation envelopes”](#) on page 1177

[“Automating track mute”](#) on page 1186

[“Envelope mode and Offset mode”](#) on page 1187

[“Converting MIDI controllers to envelopes”](#) on page 1189

[“Snapshots”](#) on page 1190

[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192

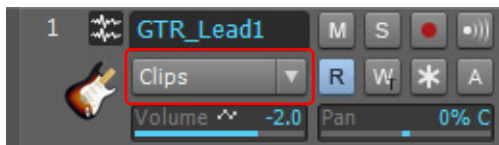
Creating and editing automation envelopes

You can create automation envelopes for tracks, buses, clips and plug-ins. Drawing an envelope overwrites any preexisting envelope for the same parameter that occurs at the same time in the same track or bus.


To edit automation envelopes, first select the automation parameter from a track's Edit Filter control (see [“Selecting the data type to edit”](#) on page 490), and use the global tools in the Control Bar's Tools module (see [“Tools”](#) on page 483) to edit the envelope.

If a time selection spans multiple tracks, the global envelope editing tools affect all selected tracks.

Figure 504. *Edit Filter control.*



To control track automation, click a track's Edit Filter control, point to **Track Automation** and choose the desired track parameter on the submenu. To control clip automation, point to **Clip Automation** and choose the desired clip parameter on the submenu. The Edit Filter menu uses bold text to indicate already created envelopes. For more information about using the Edit Filter, see [“Selecting the data type to edit”](#) on page 490.

 **Tip:** You can quickly toggle between Track Volume and the last/previously shown data type on the current track. To do so, press the = key. This only works on the current parent track, not in Automation lanes. To toggle between Clip Gain and the last/previously shown data type on the current track, press SHIFT+=.

To toggle between the two most recent Edit Filter settings, hold down the SHIFT key and right-click in the Clips pane.

See:

- [“To insert a new automation envelope”](#) on page 1178
- [“To select automation”](#) on page 1178
- [“To move automation”](#) on page 1179
- [“To add envelope nodes”](#) on page 1179
- [“To move envelope nodes”](#) on page 1179
- [“To snap nodes vertically”](#) on page 1180
- [“To reset envelope nodes”](#) on page 1180
- [“To show values on automation envelopes”](#) on page 1180
- [“To raise/lower selected envelope nodes”](#) on page 1180
- [“To raise/lower an envelope across a time range”](#) on page 1181
- [“To raise/lower an audio Clip Gain envelope”](#) on page 1181
- [“To draw automation freehand”](#) on page 1181
- [“To draw a straight line”](#) on page 1181
- [“To change an envelope segment's shape”](#) on page 1182
- [“To draw automation patterns”](#) on page 1182
- [“To draw MIDI continuous controller envelopes”](#) on page 1183
- [“To erase automation”](#) on page 1183
- [“To delete a single envelope”](#) on page 1183
- [“To delete several or all envelopes”](#) on page 1183
- [“To copy an envelope”](#) on page 1184
- [“To paste an envelope”](#) on page 1184
- [“To copy track automation to a bus”](#) on page 1184
- [“To reassign an envelope”](#) on page 1184
- [“Automation editing mouse cursors”](#) on page 1185

See also:

“Using the Smart tool on automation” on page 500

“Using the Select tool on automation” on page 504

“Using the Move tool on automation” on page 507

“Using the Edit tool on automation” on page 511

“Using the Freehand tool on automation” on page 522

“Using the Line tool on automation” on page 529

“Using the Pattern tools on automation” on page 531

“Using the Erase tool on automation” on page 534

To insert a new automation envelope

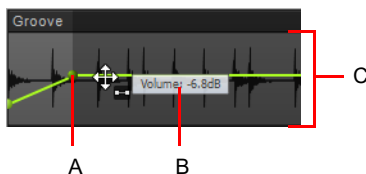
In the Track view, click the track’s Edit Filter control and select the desired parameter on the pop-up menu.

The envelope appears in the Clips pane as a straight, dotted line in the envelope’s individual color, with a node (very small circle) at the beginning. When you move the cursor over the envelope, a vertical, double-ended arrow appears under it with the name and current value of the envelope in a box next to the cursor. The envelope’s vertical position reflects the current value of the parameter you are editing.

Note: *The dotted line in an envelope shows two things:*

- *There is no automation data at the time in a track where the dotted line is.*
- *The value of the last piece of automation data that exists before the dotted line is represented by the vertical level of the dotted line.*

You can move an automated control while your project plays, and if you move it during a time where that control has a dotted line in its envelope, the control will stay where you move it. As soon as the Now time reaches a node or solid line, the control snaps to the value of the node or solid line.









A. Node B. Envelope name and current value C. Envelope value range



To select automation

1. Set the track’s Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).













2. Do *one* of the following:


- ▶ With the Smart tool  or Select tool , drag left/right to make a time selection.
- ▶ With the Smart tool  or Select tool , drag with the right mouse button to lasso select.
- ▶ With the Select tool , click the node. Hold CTRL or SHIFT to extend the selection.
- ▶ With the Edit tool , click the node.

To move automation

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Move tool , position the pointer over the envelope segment you want to move, then drag the segment to the desired location.
 - ▶ With the Edit tool , position the pointer over the envelope segment you want to move, then drag the segment to the desired location.




To add envelope nodes

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer over the envelope where you want to insert a new node, then click.
 - ▶ With the Smart tool , make a time selection, then drag vertically from the top of the track to insert two nodes at the selection boundaries.
 - ▶ With the Select tool , position the pointer over the envelope where you want to insert a new node, then double-click.
 - ▶ With the Move tool , position the pointer over the envelope where you want to insert a new node, then double-click.
 - ▶ With the Edit tool , position the pointer over the envelope where you want to insert a new node, then click.
 - ▶ With the Line tool , drag to add nodes at the mousedown and mouseup points. Hold down the SHIFT key and drag to add nodes at the Snap to Grid value.
 - ▶ With the Freehand tool , hold down the SHIFT key and drag to add nodes at the Snap to Grid value.
 - ▶ With any pattern draw tools (Sine tool , Triangle tool , Square tool , Saw tool , or Random tool ), hold down the SHIFT key and drag to add nodes at the Snap to Grid value.

 **Note:** You can specify how shape smoothing works when recording automation in real-time and when using the Freehand tool on envelope shapes. To do so, click the Track view **Options** menu, point to **Automation Smoothing**, then select one of the following options:

- **Smooth.** Uses the existing fit-to-curve functionality. This is the default setting
- **As Drawn/Recorded (Linear).** Joins the nodes up with linear shapes
- **As Drawn/Recorded (Jumps).** Leaves the nodes as is, making them jump shapes

To move envelope nodes

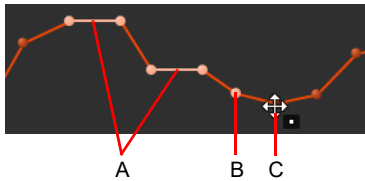
1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , drag the node to the desired location.
 - ▶ With the Move tool , drag the node to the desired location.
 - ▶ With the Edit tool , drag the node to the desired location.

When dragging an envelope node, the tooltip shows the current value and the delta value for the change.

To snap nodes vertically




While moving nodes up or down, hold down the CTRL key to snap vertically to the previous node or two previous flat line segments. As the dragged node is snapped, the vertical snap target is highlighted. The global Snap to Grid settings are also active while the CTRL key is pressed.


Figure 505. The vertical snap target is highlighted.



A. Snap target (previous two flat line segments) B. Snap target (previous node) C. Node that is being moved

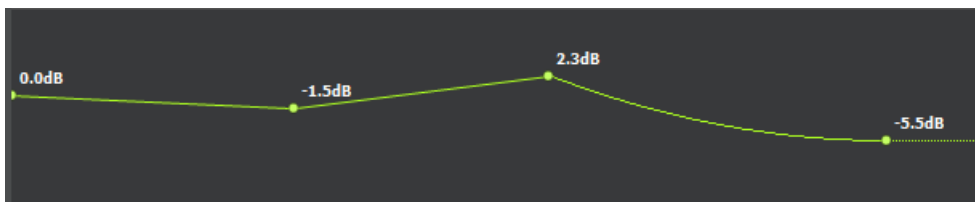
To reset envelope nodes

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , double-click the node.
 - ▶ With the Move tool , double-click the node.
 - ▶ With the Edit tool , double-click the node.

 **Note:** You can also move the cursor over the node until it a cross appears under it, right-click the node, and choose **Reset Node** on the pop-up menu.

To show values on automation envelopes

To show/hide values on automation envelopes, click the Track view **View** menu and select **Display > Show Values on Envelopes**.





To reset an envelope to the current value




1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Move the Now time to where the envelope's value is to your liking.
3. Right-click the envelope and choose **Clear All** on the pop-up menu.

Sonar resets the envelope to the current value.


To raise/lower selected envelope nodes

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer near the top center of the track/clip, then drag up/down.
 - ▶ With the Edit tool , position the pointer near the top center of the track/clip, then drag up/down.

To raise/lower an envelope across a time range

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Drag in the Time Ruler to select the duration of the envelope that you want to raise/lower.
3. Do *one* of the following:
 - ▶ With the Smart tool , position the pointer within the selection near the top center of the track/clip until the mouse pointer looks like this , then drag up/down.
 - ▶ With the Move tool , position the pointer within the selection, then drag up/down.


To raise/lower an audio Clip Gain envelope


1. Set the track's Edit Filter control to **Clips**.
2. Select the Smart tool .
3. Hold down the CTRL key and drag the bottom part of the clip up/down.

 **Tip:** For greater control over clip gain envelopes, set the Event Filter to **Clip Automation > Gain**.

 **Note:** Clip envelopes can be adjusted in the parent track or in a Take lane.


To draw automation freehand

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. With the Freehand tool , drag to insert envelope nodes and segments.

 **Note:** You can specify how shape smoothing works when using the Freehand tool on envelope shapes. To do so, click the Track view **Options** menu, point to **Automation Smoothing**, then select one of the following options:



- **Smooth.** Uses the existing fit-to-curve functionality. This is the default setting.
- **As Drawn/Recorded (Linear).** Joins the nodes up with linear shapes.
- **As Drawn/Recorded (Jumps).** Leaves the nodes as is, making them jump shapes.

To draw a straight line

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. With the Line tool , click to set the line start point, move the mouse, then release the mouse button to set the line end point.






To change an envelope segment's shape


1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Move the cursor over the segment of the envelope that lies between the two nodes until the double-ended arrow appears, then right-click the envelope and choose one of the following shapes on the pop-up menu:
 - ▶ **Jump.** This choice causes the envelope to make a ninety degree jump where the envelope reaches the second node. Sonar displays jumps with a dotted line, meaning that there is automation data at the nodes where the dotted line begins and ends, but not where the line itself is.
 - ▶ **Linear.** This choice draws a straight line between the two nodes.
 - ▶ **Fast Curve.** This choice draws a curve between the two nodes that changes value rapidly at first, but more slowly toward the end of the curve.
 - ▶ **Slow Curve.** This choice draws a curve between the two nodes that changes value slowly at first, but more rapidly toward the end of the curve.

 **Tip:** You can also change an envelope segment's shape with the Edit tool . To do so, select the envelope segment you want to change, then hold down the CTRL key and drag the selected envelope segment up/down.


To specify the default shape, click the Track view **Options** menu, point to **Default Automation Curve**, then select the desired curve type

To draw automation patterns

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Select the desired pattern tool: Sine Pattern tool , Triangle Pattern tool , Square Pattern tool , Saw Pattern tool , or Random Pattern tool .
3. Set the Snap to Grid to the desired length of each cycle of the shape you want to draw. For example, if you want to draw sine curves, and you want each complete sine curve to last one beat, set the Snap to Grid to a value of Quarter. If the Snap to Grid is disabled, the default cycle is one measure.
4. Click and hold the mouse button in the Clips pane at the place where you want to draw the envelope shape. The place where you click also sets the vertical midpoint of the shape.
5. Drag up or down to set the vertical range of the envelope, then drag to the right or left to set the length of your edit. As you drag, the cursor's vertical distance from the midpoint (the point where you originally clicked) determines the amplitude of the shape. To create a series of identical shapes, hold the SHIFT key down while you drag. To gradually increase or decrease the amplitude, gradually move the pointer farther from or closer to the midpoint.
6. Release the mouse button when done. The shape you selected appears, repeating according to the Snap to Grid setting.




-  **Tip:**
- To halve the cycle frequency (for example, if snap resolution = quarter note, make each cycle a half note), hold down the ALT key while you draw.
 - To double the cycle frequency (for example, if snap resolution = quarter note, make each cycle an eighth note), hold down the CTRL key while you draw.
 - To invert the phase of the pattern, drag the cursor below the zero-line/center (where you initially clicked to start the pattern).

To draw MIDI continuous controller envelopes

1. Click the track's Edit Filter control, point to **Track Automation** and choose **MIDI** to open the **MIDI Envelope** dialog box.
2. Specify the desired MIDI envelope parameter settings:
 - ▶ In the **Type** field, choose what kind of MIDI event you want to control with your envelope.
 - ▶ In the **Value** field, choose the name of the controller you want to edit.
 - ▶ In the **Channel** field, choose the MIDI channel that you want the envelope to send data on.
 - ▶ Click **OK** to close the **MIDI Envelope** dialog,Sonar creates the envelope you chose.
3. With the Freehand tool , drag to insert envelope nodes and segments.

Note: MIDI envelopes you create in the Piano Roll Notes pane and MIDI envelopes you create in the Track view Clips pane are actually separate envelopes, even if they control the same parameter. Both kinds of envelopes are visible in the Clips pane, and should generally not be used to control the same parameter. You can convert Piano Roll view envelopes to Track view envelopes by selecting the time range and tracks that the Piano Roll envelopes occupy, then use the Track view **Clips > Convert MIDI Controllers To Envelopes** command. For details, see [“Converting MIDI controllers to envelopes”](#) on page 1189.

To erase automation

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Do *one* of the following:
 - ▶ With the Erase tool , click a node to erase a single node, or drag over nodes to erase multiple nodes.
 - ▶ With the Erase tool , click an envelope segment to erase the nodes to the left and right of the segment.
 - ▶ With the Erase tool , position the pointer outside the clip, then drag to lasso erase nodes across clips or tracks.

To delete a single envelope

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
 2. Move the cursor over the envelope until a vertical, double-ended arrow appears under it, and right-click the envelope. The **Envelope Editing** menu appears.
 3. Choose **Delete Envelope** from the menu.
- Sonar deletes the envelope.

To delete several or all envelopes

1. Select the data that contains the envelopes you want to delete—you can select parts of tracks, one or more whole tracks, or all tracks.
2. Do *one* of the following:
 - ▶ Use the **Edit > Delete Special** command to open the **Delete** dialog box.
 - ▶ Press CTRL+ALT+X or use the **Edit > Cut Special** command to open the **Cut** dialog box.
3. Select **Track/Bus Automation** if it's listed.
4. Select **Clip Automation** if it's listed.
5. Click **OK**.

Sonar deletes any track and clip envelopes that are in the data you selected.

To copy an envelope

1. In the Track view or the Clips pane, select the track that has the envelope you want to copy. If you want to copy all the automation data in the track, select the whole track.
2. Press CTRL+ALT+C or use the **Edit > Copy Special** command.
The **Copy** dialog box appears.
3. Choose **Track/Bus Automation**.

i **Note 1:** The basic **Edit > Copy** (CTRL+C) and **Edit > Paste** (CTRL+V) commands only apply to the data type that is selected in the track's Edit Filter. The **Edit > Copy Special** (CTRL+ALT+C) and **Edit > Paste Special** (CTRL+ALT+V) commands open a dialog that lets you specify which elements to copy/paste.

i **Note 2:** If the **Track/Bus Automation** field is grayed-out, you must re-select a part of the clip that contains either a node or a solid line (shape). A dotted line by itself is not an envelope and can not be copied.

4. Choose any other kinds of data you want to copy—if you only want to copy the automation data, choose only **Track/Bus Automation**.
5. Click **OK**.

Sonar copies the data you selected to the Clipboard.

To paste an envelope

1. Select the track(s) and location (Now Time) you want to paste the data to.
2. Press CTRL+ALT+V or use the **Edit > Paste Special** command.
The **Paste** dialog box appears.
3. Choose a track and location to paste to, if you haven't already.
4. Click **OK**.

Sonar pastes the automation data and any other types of data you chose in the **Paste** dialog box into the track and location you selected.

You can reassign an envelope to control a different parameter from the one it originally controlled. For example, you can reassign a volume envelope to control pan.

To copy track automation to a bus

Automation envelopes can be easily copied and pasted from tracks to buses and vice versa. To copy track automation to a bus, first select and copy the envelope from the track, then click on the target bus or lane and paste. You can also copy and paste bus automation to tracks the same way.

To reassign an envelope

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Move the cursor over the envelope until the cursor changes to a double-ended arrow, and right-click the envelope.
The **Envelope Editing** menu appears.
3. Choose **Assign Envelope > (name of the parameter you want the envelope to control)**.

The envelope changes color to reflect its new parameter assignment.

To copy and assign an envelope

1. Set the track's Edit Filter control to the desired automation parameter (**Track Automation** or **Clip Automation**).
2. Move the cursor over the envelope until the cursor changes to a double-ended arrow, and right-click the envelope.
The **Envelope Editing** menu appears.
3. Choose **Copy and Assign Envelope > (name of the parameter you want the envelope to control)**.

The envelope changes color to reflect its new parameter assignment.

Automation editing mouse cursors

The mouse pointer provides helpful information when editing automation envelopes. The mouse pointer informs you if you are moving a single node, multiple nodes, a line segment, or a time selection. The following table shows the various mouse cursors.





| Mouse cursor | Description |
|---|---|
|  | Move a single envelope node |
|  | Move multiple selected envelope nodes |
|  | Move an envelope line segment |
|  | Adjust selected envelope region up/down |

Table 84. Automation mouse cursors

For a list of all global tool mouse cursors, see [“Mouse cursors”](#) on page 543.

See:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170

[“Automating track mute”](#) on page 1186

[“Envelope mode and Offset mode”](#) on page 1187

[“Converting MIDI controllers to envelopes”](#) on page 1189

[“Snapshots”](#) on page 1190


[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192

Automating track mute

The **Mute** buttons in the Track view, Track Inspector and Console view work in two ways:

- ▶ You can record or draw automation for each **Mute** button, and the automation data controls the buttons.
- ▶ You can click a **Mute** button while playback is in progress and manually override any automation data for that button.


A track's **Mute** button can display the muted or unmuted status of either the automation envelope or of manual muting. To toggle between showing a track's manual mute status or automated mute status, right-click the track's **Mute** button and choose **Switch to Automated Mute** or **Switch to Manual Mute** on the pop-up menu. When the command is disabled, the track's **Mute** button shows whether you have depressed the **Mute** button manually or not (the *manual mute status*). When the command is enabled, the **Mute** button displays a fader next to the M: .

To draw a Mute envelope

1. Click the track's Edit Filter control, point to **Track Automation** and choose **Automated Mute** on the submenu.
An envelope appears at the bottom of the track.
2. Add nodes to the envelope and edit it so that the envelope is more than 50% of its maximum height wherever you want the track muted.

To record a Mute button's movement

1. Right-click the **Mute** button you want to automate and choose **Switch to Automated Mute** from the pop-up menu.
2. Make sure the **Mute** button or its whole track is write-enabled.
3. Start playback or recording, and click the **Mute** button on and off where appropriate.
4. Click the **Stop** button press the SPACEBAR when the track has been muted in the appropriate places.

Sonar draws an automated mute envelope in the track you recorded on. Before you listen to your track, make sure the **Global Automation Playback** button  is enabled in the Control Bar's Mix module.

See:

["Automation"](#) on page 1163

["Quick automation guide"](#) on page 1164

["Automation methods"](#) on page 1165

["Automation write modes"](#) on page 1166

["Automation time base"](#) on page 1167

["Automation Read and Automation Write buttons"](#) on page 1168

["Recording individual fader or knob movements"](#) on page 1169

["Automation lanes"](#) on page 1170

["Creating and editing automation envelopes"](#) on page 1177

["Envelope mode and Offset mode"](#) on page 1187

["Converting MIDI controllers to envelopes"](#) on page 1189

["Snapshots"](#) on page 1190

["Automating effects"](#) on page 1191


["Recording automation data from an external controller"](#) on page 1192

Envelope mode and Offset mode

There are two modes which control how your volume faders, pan faders, bus send faders, and bus send pan faders behave during playback. The two modes are **Envelope mode** and **Offset mode**.

Envelope mode. In envelope mode, volume and pan faders follow the project's automation and do not respond to changes you make in real-time.

Offset mode. In Offset mode, you "offset" the current automation in a track using a parameter's controls. For example, if a pan envelope is set to hard left (100% left) and you adjust the pan in offset mode to 100% right, then the pan parameter is now set to hard right. Setting the pan in offset mode to 50% right would set the pan to the center.

 **Note:** Any position that you set a fader to in Offset mode remains in effect when you switch back to Envelope mode. For example, if you set a volume fader to -INF while in Offset mode, switch to Envelope mode and drag the fader to its maximum level, you will not hear anything.

To enable/disable Offset mode

▶ Click the **Offset mode** button  in the Control Bar's Mix module.


In Offset mode, all controls that can be offset appear with a plus sign. For example **Vol+**.

The following audio controls support both Envelope and Offset modes:

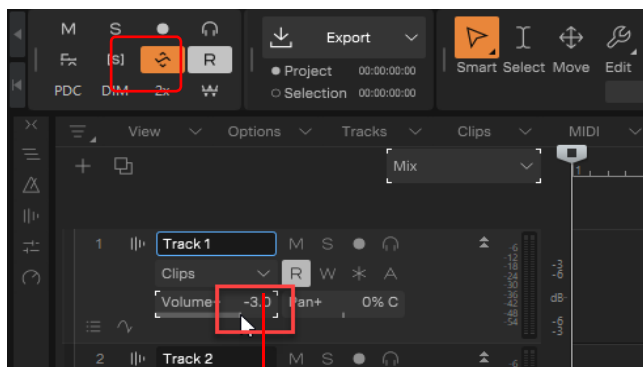
| Control | Envelope Mode Range | Offset Mode Range |
|--------------------|-------------------------------------|-------------------------------------|
| Volume | -Infinity to +6 dB, default is 0 dB | -Infinity to +6 dB, default is 0 dB |
| Pan | 100% L to 100% R, default is C | 100% L to 100% R, default is C |
| Bus Send Level | -Infinity to +6 dB, default is 0 dB | -Infinity to +6 dB, default is 0 dB |
| Bus Send Pan | 100% L to 100% R, default is C | 100% L to 100% R, default is C |
| Bus Return Level | -Infinity to +6 dB, default is 0 dB | -Infinity to +6 dB, default is 0 dB |
| Bus Return Balance | 100% L to 100% R, default is C | 100% L to 100% R, default is C |
| Main Out Volume | -Infinity to +6 dB, default is 0 dB | -Infinity to +6 dB, default is 0 dB |
| Main Out Balance | 100% L to 100% R, default is C | 100% L to 100% R, default is C |

The following MIDI controls support both Envelope and Offset modes:


| Control | Envelope Mode Range | Offset Mode Range |
|---------|--------------------------------|--------------------------------|
| Volume | 0 to 127, default is 101 | 0 to 127, default is 101 |
| Pan | 100% L to 100% R, default is C | 100% L to 100% R, default is C |
| Chorus | 0 to 127, default is 0 | -127 to 127, default is 100 |
| Reverb | 0 to 127, default is 0 | -127 to 127, default is 100 |

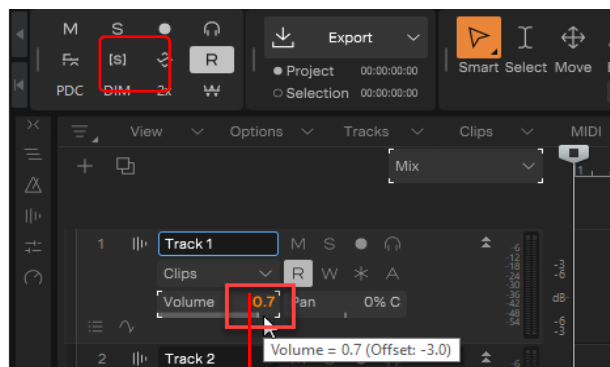
To make it easier to visualize if a track parameter has an offset applied, Sonar shows the parameter value in an amber color when Offset mode is not active . The parameter tooltip also shows the offset value.

Offset mode enabled :



A

Offset mode disabled :



B


A. Parameter offset value B. Parameter value is shown in amber color when Offset mode is disabled and the parameter has an offset applied

To open non-Sonar envelope display on a percentage scale

You can globally configure the placement of 0 dB for your envelopes in the Clips pane. The default placement in the Clips pane of 0 dB is roughly 1/3 from the top of the clip. You can change the position of 0 dB in all envelopes to the middle of the clip.

There are several advantages when using the **Envelope Display on a Percentage Scale** option:

- ▶ It makes it easier to tell if there have been any changes.
- ▶ There is a finer resolution around 0 dB.

 **Note:** In Envelope mode, newly created volume clips appear at the same dB value as the current Vol setting. For example, if the Vol setting is +3 dB, a newly created volume envelope appears above the middle of the clip.

To display envelopes on a percentage scale

- ▶ Go to **Edit > Preferences > Customization - Display** and select the **Display Envelopes on Percentage Scale** check box.

See:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170

[“Creating and editing automation envelopes”](#) on page 1177

[“Automating track mute”](#) on page 1186

[“Converting MIDI controllers to envelopes”](#) on page 1189

[“Snapshots”](#) on page 1190

[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192

Converting MIDI controllers to envelopes

MIDI controllers you edit in the Piano Roll view and MIDI envelopes you create in the Track view Clips pane are actually separate data, even if they control the same parameter. Both kinds of envelopes are visible in the Clips pane, and should generally not be used to control the same parameter. You can convert Piano Roll view envelopes to Track view envelopes by selecting the time range and tracks that the Piano Roll envelopes occupy, and using Track view **Clips > Convert MIDI Controllers To Envelopes** command.

To convert MIDI controllers to envelopes

1. In the Clips pane, select the time range and track(s) that contain the controller data you want to convert.
2. In the Track view menu, select **Clips > Convert MIDI Controllers to Envelopes**.
The **Convert MIDI To Shapes** dialog box appears.
3. In the **Type** field, select the type of controller you want to convert.
4. In the **Value** field, select the controller number of the controller you want to convert. For example, if you're converting a volume envelope to a shape, select 7.
5. In the **Channel** field, select the channel of the controller you want to convert, and click **OK**.

Sonar converts the Piano Roll view controller envelope you selected to a Track view shape that controls the same parameter.

 **Note:** *If two clips overlap, the **Clips > Convert MIDI Controllers to Envelopes** command converts the controller envelopes in both clips, in whatever parts of the clips lie in the selected time range.*

See also:

[“To convert MIDI controller events to automation envelopes”](#) on page 764

[“To convert MIDI automation envelopes to MIDI controller events”](#) on page 764

See:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170

[“Creating and editing automation envelopes”](#) on page 1177

[“Automating track mute”](#) on page 1186

[“Envelope mode and Offset mode”](#) on page 1187

[“Snapshots”](#) on page 1190

[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192

Snapshots

A snapshot is a setting or group of settings that Sonar's controls snap to when your project reaches a certain Now Time. You set all the controls to the values you want, and then create a snapshot of these settings at a particular Now Time. This approach is useful, for example, when your project contains a variety of distinct sections and you want to make a sudden change in one or more settings between the sections.

To create a snapshot of a track or bus parameter

1. Move the parameter control to where you want it.
2. Move the Now Time to the location where you want to create the snapshot.
3. Right-click the control and choose **Automation Snapshot** in the pop-up menu. You don't have to write-enable the track or bus module.

An indicator will appear on the control to show that automation has been added, and a node will be added to the control's envelope on the track.

4. Make sure the appropriate **Automation Read** button is enabled, play your project and listen to the results. You can undo the snapshot by using the **Undo** command, or by taking another snapshot at the same Now Time.

Successive snapshots do not update envelope node values

When taking multiple automation snapshots at the same Now time, new envelope nodes are created instead of updating any existing envelope nodes. To address this issue, undo the previous automation snapshot before performing a new snapshot.

See:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170

[“Creating and editing automation envelopes”](#) on page 1177

[“Automating track mute”](#) on page 1186

[“Envelope mode and Offset mode”](#) on page 1187

[“Converting MIDI controllers to envelopes”](#) on page 1189

[“Automating effects”](#) on page 1191

[“Recording automation data from an external controller”](#) on page 1192


Automating effects

Sonar allows you to automate plug-ins, giving you real-time control over dozens of effects parameters.

See also:

[“Recording individual fader or knob movements”](#) on page 1169

[“Using control groups”](#) on page 988

 **Note:** *When using automatable effects, the CPU meter may fluctuate rapidly within a few percentage points. This is normal behavior.*

Automating individual effects parameters

You can automate the parameters of some of Sonar’s effects by drawing envelopes, or recording fader movements, or creating snapshots. You enable all automatable parameters in an effect when you enable the **Automation Write** button in an effect property page.

To record fader movements, see [“Recording individual fader or knob movements”](#) on page 1169.

To draw envelopes for an individual effect’s parameters

1. Patch an automatable effect into the track or bus where you want to use it, and close the effect’s dialog box when it appears.
2. Click the track’s Edit Filter, point to **Automation > (name of the effect you patched)**, and select the desired effect automation parameter. Created envelopes are displayed in bold text at the top of the menu.
3. Use the global tools to edit automation envelopes. For details see [“Tools”](#) on page 483.

High resolution plug-in automation

Plug-in automation envelopes render at a high resolution (default = 5 msec) and is sample accurate for VST3 plug-ins. For VST2, or VST3 plug-ins that do not support sample accurate automation, the rendering will be buffer accurate.

The high resolution allows for tight sync when automating plug-in parameters synced to rhythm even at higher latencies. The higher resolution rendering also makes automating filter sweeps audibly smoother and without aliasing artifacts. The decimation interval can be changed via the audio configuration property `AutomationDecimationMsec` (2-30) in **Edit > Preferences > Audio - Configuration File**.

See:

[“Initialization files”](#) on page 1419

[“AUD.INI”](#) on page 1428

[“Automation”](#) on page 1163

[“Automating effects”](#) on page 1191

[“Using remote control”](#) on page 992

See also:

[“Automation”](#) on page 1163

[“Quick automation guide”](#) on page 1164

[“Automation methods”](#) on page 1165

[“Automation write modes”](#) on page 1166

[“Automation time base”](#) on page 1167

[“Automation Read and Automation Write buttons”](#) on page 1168

[“Recording individual fader or knob movements”](#) on page 1169

[“Automation lanes”](#) on page 1170


- [“Creating and editing automation envelopes”](#) on page 1177
- [“Automating track mute”](#) on page 1186
- [“Envelope mode and Offset mode”](#) on page 1187
- [“Converting MIDI controllers to envelopes”](#) on page 1189
- [“Snapshots”](#) on page 1190
- [“Recording automation data from an external controller”](#) on page 1192

Recording automation data from an external controller


You can record automation data from an external controller or a MIDI keyboard.

To record automation data from an external controller

1. In either the Track view or Console view, right-click the control or knob that you want to control externally, and choose **Remote Control** from the pop-up menu.
The **Remote Control** dialog box appears.
2. If your controller sends standard MIDI messages, RPNs, or NRPNs, choose a controller (such as Wheel) with which to control your knob or control (see [“Remote Control dialog”](#) on page 1699 for more information). Also choose the MIDI channel your controller will be sending the automation data on (it doesn't have to be the same channel that the knob or control's track plays back on), and click **OK**.
3. If your controller works by sending Sysx information instead, choose options in the **Sysx** fields (see [“Remote Control dialog”](#) on page 1699 for more information), and click **OK**.
4. In either the Track or Console view, write enable the knob or control for automation that you just configured for remote control.
5. Start playback or recording, and move the slider or wheel that you selected on your external controller.
6. When you finish recording the automation, click the **Stop** button or press the SPACEBAR.

Listen to your project and either re-record the automation, or disable each armed control by clicking the **Clear All Automation Write Enables** button  in the Control Bar's Mix module. You can disable remote control by right-clicking the relevant knob or fader and choosing **Disable Remote Control** from the pop-up menu.

 **Tip:** When recording automation from a non touch-sensitive control surface, it is recommended that you use Latch or Overwrite mode.

 **Note:** When writing automation from a control surface, Sonar uses whichever automation write mode is set on the track.

See also:

- [“Automation”](#) on page 1163
- [“Quick automation guide”](#) on page 1164
- [“Automation methods”](#) on page 1165
- [“Automation write modes”](#) on page 1166
- [“Automation time base”](#) on page 1167
- [“Automation Read and Automation Write buttons”](#) on page 1168
- [“Recording individual fader or knob movements”](#) on page 1169
- [“Automation lanes”](#) on page 1170
- [“Creating and editing automation envelopes”](#) on page 1177
- [“Automating track mute”](#) on page 1186
- [“Envelope mode and Offset mode”](#) on page 1187
- [“Converting MIDI controllers to envelopes”](#) on page 1189
- [“Snapshots”](#) on page 1190
- [“Automating effects”](#) on page 1191

Window management

Sonar offers a lot of flexibility in the way you can arrange windows on your screen. This allows you to adjust the viewing and editing space to suit your own needs. The following options are just some of the ways you can arrange windows:

- ▶ Dock the Control Bar, Inspector and Browser to one of Sonar's edges. For details, see ["Docking windows"](#) on page 1194.
- ▶ Dock windows in the MultiDock. You can have as many views open in tabbed format as you want. Instead of placing each view in its own window, you can group views by docking them in the MultiDock. For details, see ["MultiDock"](#) on page 1197.
- ▶ Float views and move them outside of the confines of Sonar. This is particularly useful if you take advantage of Sonar's dual monitor support. For details, see ["Floating views and using dual video monitors"](#) on page 1201.
- ▶ Open multiple instances of the same view type. For details, see ["Locking views"](#) on page 1202.
- ▶ Save window layouts as screenset presets and freely switch between screensets at any time. For details, see ["Screensets"](#) on page 1205.
- ▶ Tile projects and windows. For details, see ["Tiling windows"](#) on page 1203.
- ▶ Instantly make the current view or plug-in transparent so you can easily access other windows that may be hidden behind the current window. The X-Ray Windows feature eliminates the need to constantly minimize, move, or close windows in order to work in other windows. For details, see ["X-Ray"](#) on page 1209.
- ▶ Drag window frames to resize windows.
- ▶ Zoom in/out. For details, see ["Zoom controls"](#) on page 170.
- ▶ View Sonar in full screen mode. To do so, click the **Window** menu and choose **Full Screen**, or press F11.

See:

- ["Docking windows"](#) on page 1194
- ["MultiDock"](#) on page 1197
- ["Floating views and using dual video monitors"](#) on page 1201
- ["Locking views"](#) on page 1202
- ["Tiling windows"](#) on page 1203
- ["Full Screen mode"](#) on page 1204
- ["Screensets"](#) on page 1205
- ["X-Ray"](#) on page 1209
- ["DPI Awareness"](#) on page 1211
- ["View reference"](#) on page 1739

See also:

- ["Zoom controls"](#) on page 170
- ["Workspaces"](#) on page 667

Docking windows

By docking windows, you can keep frequently-used windows open but out of the way while working on a project. You can dock windows and panes in two different areas in Sonar:

- ▶ **Top/bottom/left/right edge.** The Control Bar, Inspector and Browser can be docked along Sonar's edges.
- ▶ **MultiDock.** Most editing views and the Browser can be docked in the MultiDock. By default, the MultiDock appears below the Track view. For details see [“MultiDock”](#) on page 1197.

The Sonar interface consists of five primary UI elements, each with its own default location. The following list shows the types of windows that can be docked in each location, and the default for each location.

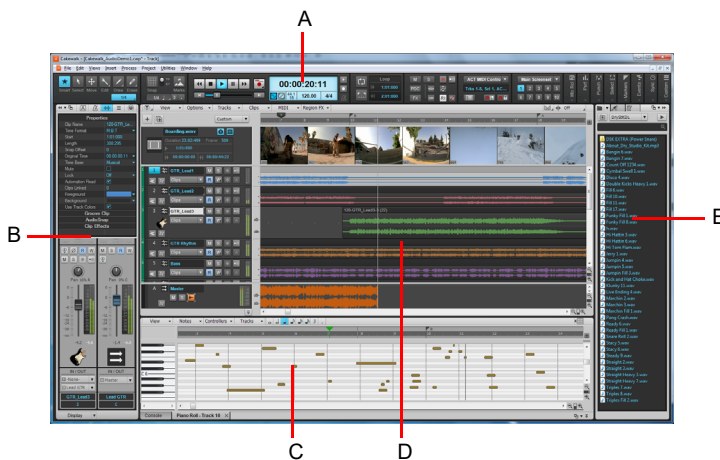
- ▶ **Top edge:**
 - ▶ Control Bar (default)
- ▶ **Bottom edge:**
 - ▶ Control Bar
 - ▶ MultiDock (default)

Note 1: The MultiDock is a container that can host one or more other views. The MultiDock appears automatically when you dock a view at the bottom of the Track view. For details, see [“MultiDock”](#) on page 1197.

Note 2: The Control Bar and MultiDock can both be docked at the bottom at the same time. In this case, the MultiDock appears above the Control Bar.

- ▶ **Right edge:**
 - ▶ Browser (default)
 - ▶ Inspector
- ▶ **Left edge:**
 - ▶ Inspector (default)
 - ▶ Browser

Figure 506. You can dock most windows and panes at the top, bottom, left and right of Sonar's interface.



A. Control Bar **B.** Track and Clip Inspectors **C.** MultiDock (Piano Roll view shown) **D.** Track view **E.** Browser

When dragging the Control Bar, Inspector, Browser, MultiDock and other views towards any edge, a colored rectangle indicates a valid drop location.

Figure 507. A colored rectangle indicates a valid drop location.



To dock/undock the Control Bar

Right-click the Control Bar and select one of the following commands:

- ▶ **Dock Control Bar at Top.** Select this option to dock the Control Bar above the Track view.
- ▶ **Dock Control Bar at Bottom.** Select this option to dock the Control Bar below the Track view.
- ▶ **Float Control Bar.** Select this option to undock the Control Bar.


 **Tip:** You can click any blank area in the Control Bar and drag the Control Bar to the desired position.

To dock/undock the Inspector

To dock, do *one* of the following:

- ▶ Click the **Docking Options** button and select **Dock at Right** or **Dock at Left**.
- ▶ Click any blank space at the top of the Inspector pane and drag the Inspector to the desired position.

To undock, do *one* of the following:

- ▶ Click the **Docking Options** button and select **Undock**.
- ▶ Click to the left of the **Dock/Undock** button  and drag the Inspector to the desired location.
- ▶ Click any blank space at the top of the Inspector pane and drag the Inspector to the desired position.


 **Note:** The Inspector can not be docked in the MultiDock.

Figure 508. Use the docking controls to change the position of the Inspector.



A. Expand/Collapse B. Docking Options C. Dock/Undock D. Click here to drag the Inspector

To dock/undock the Browser

To dock, do *one* of the following:

- ▶ Click the **Docking Options** button and select **Dock at Right**, **Dock at Left**, **Dock in MultiDock**, **Dock at Top**, or **Dock at Bottom**.
- ▶ Click any blank space at the top of the Browser and drag the Browser to the desired position.

To undock, do *one* of the following:


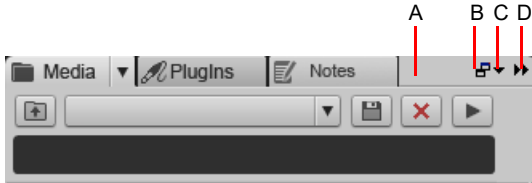
- ▶ Click the **Dock/Undock** button .
- ▶ Click the **Docking Options** button and select **Undock**.
- ▶ Click any blank space at the top of the Browser and drag the Browser to the desired position.

Figure 509. Use the docking controls to change the position of the Browser.



A. Click here to drag the Browser **B.** Dock/Undock **C.** Docking Options **D.** Expand/Collapse

More detailed information is shown in the Media Browser and Synth Rack when the Browser is floating or docked in the MultiDock.

See:

[“MultiDock”](#) on page 1197

See also:

[“Window management”](#) on page 1193

[“Floating views and using dual video monitors”](#) on page 1201

[“Locking views”](#) on page 1202

[“Tiling windows”](#) on page 1203

[“Full Screen mode”](#) on page 1204

[“Screensets”](#) on page 1205

[“X-Ray”](#) on page 1209

[“View reference”](#) on page 1739

[“Control Bar overview”](#) on page 565

[“Inspectors”](#) on page 611

[“Browser”](#) on page 639

MultiDock

The MultiDock is a container that can host one or more views. The MultiDock allows you to have frequently-used windows open in a centralized location, without obscuring the Track view. Instead of placing each view in its own window, you can group views by docking them in the MultiDock. In the MultiDock, each docked window is in its own tab with its own close button.

The MultiDock appears automatically when you dock a view below the Track view. By default, new editing views are arranged on tabbed panes in the MultiDock.

Figure 510. You can dock multiple windows in the MultiDock.

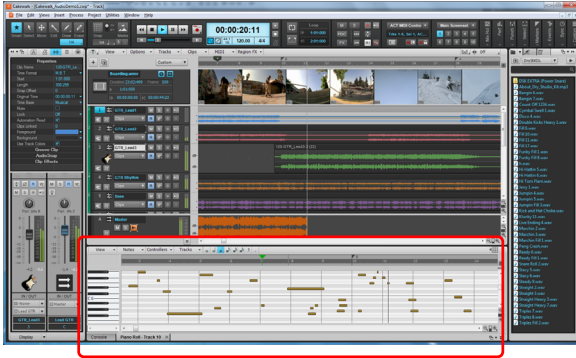
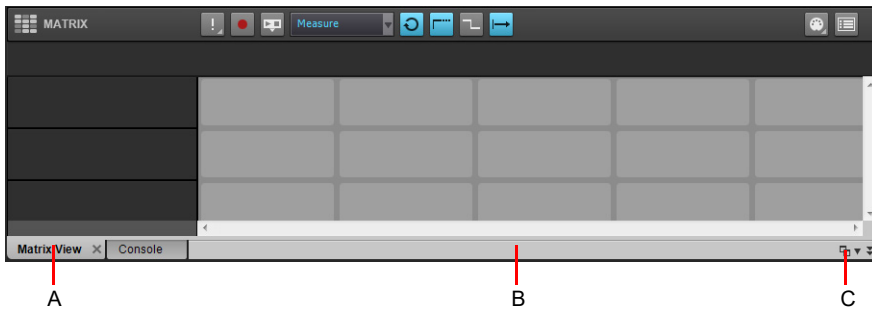


Figure 511. The MultiDock.

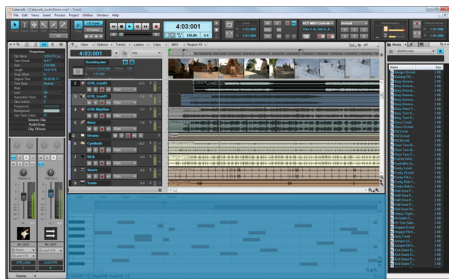


A. Each docked window has its own tab **B.** Click to the right of the tabs and drag the MultiDock away from the bottom of the screen in order to undock the MultiDock **C.** Dock/undock and expand/collapse the MultiDock

The MultiDock is only visible when at least one view is docked there. By default, the MultiDock is displayed at the bottom of the screen, below the Track view, but you can also float the MultiDock and even position it on a second video monitor. You can also maximize the MultiDock to do detailed work in a docked window, or drag the splitter bar at the top of the MultiDock to enlarge the tabbed view area.

When you drag a window towards the bottom of the Track view, a colored rectangle indicates that the window will be docked in the MultiDock when you release the mouse button.

Figure 512. When you drag a window onto the MultiDock, a colored rectangle indicates that it is a valid drop location.

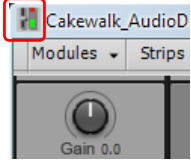


To dock a window

Do *one* of the following:

- ▶ Drag the window to the MultiDock. To dock a plug-in window, hold down the CTRL key and drag the window to the MultiDock.
- ▶ Click the view's **Docking Options** menu, and choose **Dock in MultiDock**.
- ▶ Click the upper left corner of a window, and choose **Dock in MultiDock** from the pop-up menu.

Figure 513. To dock a window in the MultiDock, click the window's icon menu in the top left corner and select **Dock in MultiDock**.



To undock a window

Do *one* of the following:

- ▶ Drag the window's tab out of the MultiDock.
- ▶ Click the view's **Docking Options** menu, and choose **Undock**.
- ▶ Right-click the window's tab, and choose **Undock** from the pop-up menu.

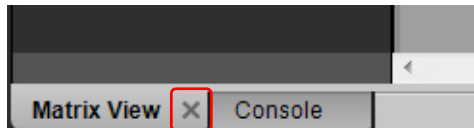
Note: When you undock a window, the window will be float enabled. If you do not want to float the window, click the window's icon menu in the top left corner and choose **Disable Floating**.

To close a window in the MultiDock

Do *one* of the following:

- ▶ Click the tab's X button.
 - ▶ Right-click the window's tab, and choose **Close** from the pop-up menu.
- If you close the last remaining tab, the MultiDock closes automatically.

Figure 514. To close a window, click the tab's X button.



To navigate between docked windows

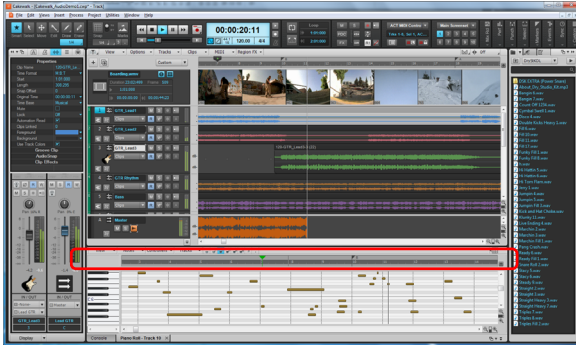
Do *one* of the following:

- ▶ Click the desired tab.
- ▶ Hold down the SHIFT and CTRL keys and press the LEFT ARROW or RIGHT ARROW key.

To resize the MultiDock

Drag the splitter bar up/down.

Figure 515. To resize the MultiDock vertically, drag the splitter bar up/down.



To expand a docked window

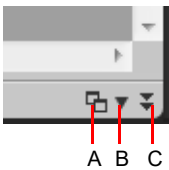
To expand a docked window so it fills the Track view, double-click the window's tab or press SHIFT+D.

To restore the view to its original docked size, double-click the tab again.

To expand/collapse the MultiDock

Click the Expand/Collapse button  in the bottom right corner.


Figure 516. MultiDock docking controls.



A. Dock/undock **B.** Docking options **C.** Expand/collapse

To dock/undock the MultiDock


To dock, do *one* of the following:

- ▶ Click the **Dock/Undock** button .
- ▶ Click the **Docking Options** menu and choose **Dock at Top** or **Dock at Bottom**.
- ▶ Drag the MultiDock to the top or bottom of the screen.

The MultiDock can be docked in four different positions, depending on where you release the mouse button. By default, the Inspector and Browser extend the full height of the screen. However, you can choose to extend the MultiDock all the way to the left and/or right edge.



To undock, do *one* of the following:

- ▶ Click the **Dock/Undock** button .
- ▶ Click the **Docking Options** menu and choose **Undock**.
- ▶ Click to the right of the tabs and drag the MultiDock away from the bottom of the screen.
- ▶ Right-click the window's tab, and choose **Undock** from the pop-up menu.

To maximize/restore the MultiDock (when undocked)

Double-click the MultiDock title bar.

See also:

- “[Window management](#)” on page 1193
- “[Docking windows](#)” on page 1194
- “[Floating views and using dual video monitors](#)” on page 1201
- “[Locking views](#)” on page 1202
- “[Tiling windows](#)” on page 1203
- “[Full Screen mode](#)” on page 1204
- “[Screensets](#)” on page 1205
- “[X-Ray](#)” on page 1209
- “[DPI Awareness](#)” on page 1211
- “[View reference](#)” on page 1739

Floating views and using dual video monitors

When a view is float enabled, you can move it outside of the confines of Sonar. This is particularly useful if you take advantage of Sonar's dual monitor support, which allows you to float most of your views to a second monitor and increase the number of views that you can have open at one time.

Important: *Dual monitor support requires that you have a supported video card. Follow your hardware manufacturer's instructions for using dual monitors.*

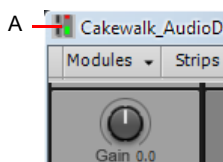
You can float views in Sonar without having a second monitor. Floating a view allows you to move it out of Sonar, over the Control Bar and menus, for example, giving you added flexibility when using Sonar with other applications. All views except the Track view can be floated.

Note: *If you are using a dual monitor system and experience sluggish performance when selecting and dragging clips in the Clips pane, confirm that both monitors are set to the same Color Quality bit depth.*

By default, new views are docked in the MultiDock. Any view can be undocked from the MultiDock and moved anywhere on the desktop. To float a docked view, simply drag the view's tab out of the MultiDock.

To float a view

1. Open the view you want to float.
2. Click the view's icon located in the upper left corner of the view and choose **Enable Floating**.



A. Piano Roll view icon

3. Move the view wherever you want.

See also:

- ["Window management"](#) on page 1193
- ["Docking windows"](#) on page 1194
- ["MultiDock"](#) on page 1197
- ["Floating views and using dual video monitors"](#) on page 1201
- ["Locking views"](#) on page 1202
- ["Tiling windows"](#) on page 1203
- ["Full Screen mode"](#) on page 1204
- ["Screensets"](#) on page 1205
- ["X-Ray"](#) on page 1209
- ["DPI Awareness"](#) on page 1211
- ["View reference"](#) on page 1739

Locking views

By default, Sonar allows only one instance of each view, but you can lock the contents of most views, preserving the current view by forcing a new instance of the view to appear if necessary. Locking views is the only way you can have multiple instances of the same view open. Only the Track and Console views cannot be locked.

To lock/unlock a view

Do *one* of the following:

- ▶ Click the upper left corner of a window, and choose **Lock Contents** from the pop-up menu.
- ▶ If the view is docked in the MultiDock, right-click the view's tab and choose **Lock Contents**.




Tip: A view can be locked automatically by pressing the CTRL key when opening the view.

Recycle plug-in windows

By default, Sonar recycles the currently-open plug-in window when you open a new plug-in UI, and all previously open plug-in windows are closed. This prevents Sonar from being filled with numerous open plug-in windows, and you don't have to manually close plug-in windows that are no longer needed.

If you prefer to always open a separate window for each plug-in, go to **Edit > Preferences > File - VST Settings** and clear the **Recycle Plug-In Windows** check box.

To toggle the current behavior, hold down the CTRL key when you open a plug-in UI.

To pin a plug-in window so it remains on screen when subsequent plug-ins are opened, click the window's **Pin Plug-In Window** button .

Pinning windows is the only way you can have multiple plug-in windows open simultaneously.



Note: Plug-in window recycling is disabled when loading projects, which ensures that projects open with all previously open windows.

See also:

[“Window management”](#) on page 1193

[“Docking windows”](#) on page 1194

[“MultiDock”](#) on page 1197

[“Floating views and using dual video monitors”](#) on page 1201

[“Tiling windows”](#) on page 1203

[“Full Screen mode”](#) on page 1204

[“Screensets”](#) on page 1205

[“X-Ray”](#) on page 1209

[“DPI Awareness”](#) on page 1211

[“View reference”](#) on page 1739

Tiling windows

If you want to view more than one project or window at a time, you can tile the windows.

To tile windows

1. If the window you want to tile is docked in the MultiDock, drag the tab out of the MultiDock to undock the window.
2. Disable floating for any windows you want to tile (click the icon located in the upper left corner of the window and select **Disable Floating**).
3. Do *one* of the following:
 - ▶ Choose **Window > Cascade**.
 - ▶ Choose **Window > Tile in Rows**.
 - ▶ Choose **Window > Tile in Columns**.

See:

[“Window management”](#) on page 1193

[“Docking windows”](#) on page 1194

[“MultiDock”](#) on page 1197

[“Floating views and using dual video monitors”](#) on page 1201

[“Locking views”](#) on page 1202

[“Full Screen mode”](#) on page 1204

[“Screensets”](#) on page 1205

[“X-Ray”](#) on page 1209

[“DPI Awareness”](#) on page 1211

[“View reference”](#) on page 1739

Full Screen mode

Full Screen mode allows the Sonar interface to fill the entire screen. When in Full Screen mode, Sonar's title bar and the Windows task bar are hidden from view.

To enable/disable Full Screen mode, do *one* of the following:


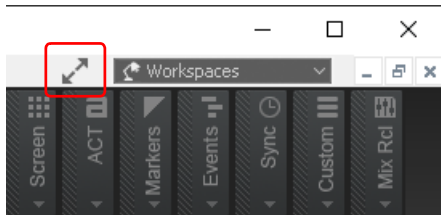
- ▶ Select **Windows > Full Screen**.
- ▶ Press F11.
- ▶ Click the Full Screen button  in the top right corner.

Figure 517. Full Screen toggle.



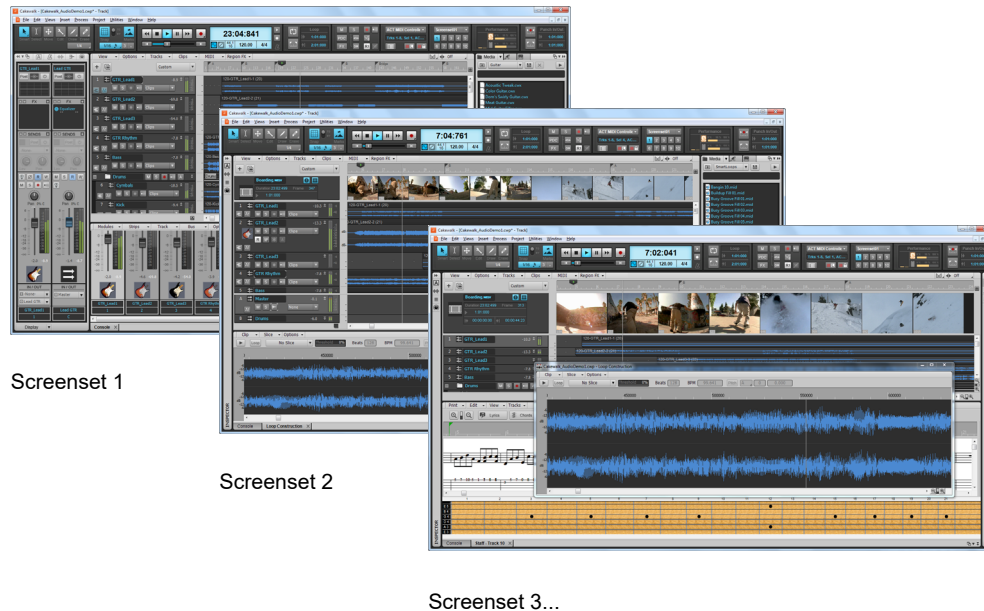
See:

- “[Window management](#)” on page 1193
- “[Docking windows](#)” on page 1194
- “[MultiDock](#)” on page 1197
- “[Floating views and using dual video monitors](#)” on page 1201
- “[Locking views](#)” on page 1202
- “[Screensets](#)” on page 1205
- “[X-Ray](#)” on page 1209
- “[DPI Awareness](#)” on page 1211
- “[View reference](#)” on page 1739

Screensets

A *screenset* is a snapshot of the current layout of various views and windows in a project, including which windows are open, their size, position, zoom level and whether they are docked or floating. You can create up to 10 screensets per project and freely switch between screensets at any time.

Figure 518. Screensets allow you to instantly switch between different window layouts.



One of the 10 available screensets is always active. There is no need to explicitly save screensets; Sonar does that automatically for you, allowing you to focus on your work. The current window layout is always stored as the current screenset. Sonar automatically saves the current screenset when you save the project or switch to another screenset. This allows screensets to seamlessly integrate into any workflow. You can also lock screensets in order to prevent any further changes.

When you open a project, Sonar automatically restores the project's last used screenset.

Screensets make it very efficient to arrange views and windows in Sonar. For example, you may prefer to use a particular window layout while recording, a different layout when working with loops, and a different layout while mixing, etc. By creating custom screensets, you can quickly change the window layout depending on the current workflow. When you select a screenset, Sonar automatically restores the window layout that is stored in the screenset, so there is no need to manually close or open windows.

Screensets can be selected and edited from the Screenset module in the Control Bar, or with number keys 1-0 on your computer keyboard.

Screensets are saved per project, and you can import screensets from other projects. Screensets can be updated, renamed, duplicated and locked to prevent further changes.

By default, Sonar has 10 custom window layouts assigned to screensets 1-10, but you can update and rename the default screensets to suit your own work style.

See:

[“Using Screensets”](#) on page 1206

[“Screenset controls”](#) on page 1206

[“To show/hide the Screenset module”](#) on page 1206

[“To select a screenset”](#) on page 1206

[“To create or update a screenset”](#) on page 1207

[“To name or rename the current screenset”](#) on page 1207

[“To prevent the current screenset from being modified”](#) on page 1207

[“To import screensets from another project”](#) on page 1207

[“To duplicate the current screenset”](#) on page 1207

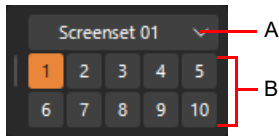
[“To revert the current screenset to its last saved state”](#) on page 1208

Using Screensets

Screenset controls

You use the Screenset module in the Control Bar to manage screensets. The Screenset module contains a menu and 10 buttons to select screensets. The name of the current screenset is shown in the Screensets menu, and its corresponding button is highlighted.

Figure 519. The Screenset module in the Control Bar lets you select and edit custom screensets.



A. Screensets menu and name of current screenset **B.** Screenset buttons 1-10

The Screenset module in the Control Bar contains the following controls:

- ▶ **Screenset menu.** The **Screenset** menu lets you select, revert, lock, rename, duplicate and import screensets. The name of the current screenset is shown in the menu. The menu contains the following commands:
 - ▶ **1 [screenset 1 name] - 0 [screenset 10 name].** Select screenset 1 through 10.
 - ▶ **Revert Current Screenset.** Revert the current screenset to its last saved state before the project was saved. See [“To revert the current screenset to its last saved state”](#) on page 1208.
 - ▶ **Lock/Unlock Current Screenset.** Lock the current screenset to prevent any modifications. See [“To prevent the current screenset from being modified”](#) on page 1207.
 - ▶ **Rename Current Screenset.** Rename the current screenset. See [“To name or rename the current screenset”](#) on page 1207.
 - ▶ **Duplicate Current Screenset to.** Copy the current screenset to another screenset location (1 to 0). Select the target screenset location from the submenu. The selected target screenset becomes the current screenset. See [“To duplicate the current screenset”](#) on page 1207.
 - **1 [screenset 1 name] - 0 [screenset 10 name].** Duplicate the current screenset to screenset 1 through 10.
 - ▶ **Import Screensets from <source file name>.cwp.** Import screensets from another open project. Any locked screensets in the current project are not overwritten. See [“To import screensets from another project”](#) on page 1207.

Note: The **Screenset** menu is also available in the main **View** menu.

- ▶ **1-10 buttons** **1** - **10**. Select screensets 1 through 10. You can also press the 1-0 keys on the computer keyboard to select screensets 1 through 10. The active screenset button is highlighted.

To show/hide the Screenset module

Right-click the Control Bar and select **Screenset module**.

To select a screenset

Do *one* of the following:


- ▶ Select a screenset from the **Screenset** menu in the Control Bar.
- ▶ Click one of the Screenset buttons (1-10) in the Control Bar.
- ▶ Press number keys 1-0 on the computer keyboard. These keys correspond to the 10 available screensets.
- ▶ On the **Views** menu, point to **Screensets** and select the desired screenset.

To create or update a screenset

1. Select the screenset location you want to update (1 through 0).
2. Make sure the screenset is not locked (see ["To prevent the current screenset from being modified"](#) on page 1207).
3. Arrange the views and windows the way you want, including zoom settings, etc.
4. Do *one* of the following:
 - ▶ **To save only the current screenset.** Choose a different screenset (using numerical keys, quick access buttons, or menu). The current screenset is saved and the newly-selected screenset is loaded.
 - ▶ **To save all screensets.** Choose **File > Save** to save the project.

To name or rename the current screenset

1. Make sure the Screenset module is visible in the Control Bar.
2. Click the **Screenset** menu and select **Rename Current Screenset**.
The **Rename Screenset** dialog box opens.
3. Type a new name and click **OK**.


 **Note:** *You can not rename a locked screenset.*

To prevent the current screenset from being modified

1. Make sure the Screenset module is visible in the Control Bar.
2. Click the **Screenset** menu and select **Lock/Unlock Current Screenset**.
A padlock icon appears next to the screenset name in the **Screenset** menu to indicate that the screenset is locked. To unlock the screenset, select the **Lock/Unlock Current Screenset** command again.

To import screensets from another project


1. Make sure the Screenset module is visible in the Control Bar.
2. Open the target project that you want to import screensets into.
3. While the target project is open, also open the source project you want to import screensets from.
4. Select the target project to give it focus.
5. Click the **Screenset** menu and select **Import Screensets from <source file name>.cwp**.
Sonar imports screensets from the source project and overwrites the corresponding screensets in the target project. Screensets that are locked in the target project will not be overwritten.

 **Note:** *If more than two projects are open, Sonar only shows the first one that contains screensets as a valid source. The **Import Screensets** command is unavailable if the source project doesn't contain any valid screensets or if only one project is open.*

To duplicate the current screenset

Sonar can store up to 10 screensets per project. You can copy the current screenset to any other preset location in the same project. To do so:

1. Make sure the Screenset module is visible in the Control Bar.
2. Do *one* of the following:
 - ▶ On the **Screenset** menu, point to **Duplicate Current Screenset to**, then select the desired screenset location (1 through 0).
 - ▶ Hold down the CTRL key and press the number key that corresponds to the target screenset location (1 through 0).The current screenset is copied to the specified location, and the selected location becomes the current screenset.

 **Note:** *You can not copy a screenset to a locked screenset location.*

To revert the current screenset to its last saved state

When you switch to another screenset, Sonar automatically saves any changes to the current screenset (unless the screenset is locked). If you have made changes to the current screenset that you don't want to save, you can easily revert to the last saved state of the screenset. To do so, perform the following steps before saving the project or selecting another screenset:

1. Make sure the Screenset module is visible in the Control Bar.
2. On the **Screensets** menu, select **Revert Current Screenset**.

The current screenset reverts to its last state before the project was saved.

See:

[“Screensets”](#) on page 1205

[“Control Bar overview”](#) on page 565

[“View reference”](#) on page 1739

See also:

[“Window management”](#) on page 1193

[“Docking windows”](#) on page 1194

[“MultiDock”](#) on page 1197

[“Floating views and using dual video monitors”](#) on page 1201

[“Locking views”](#) on page 1202

[“Tiling windows”](#) on page 1203

[“Full Screen mode”](#) on page 1204


[“X-Ray”](#) on page 1209

[“DPI Awareness”](#) on page 1211

[“View reference”](#) on page 1739

X-Ray

The X-Ray Windows feature eliminates the need to constantly minimize, move, or close windows in order to work in other windows. It works by decreasing the opacity of the current window enough so that you can see and work with the window that's behind the current window. You activate the feature by pressing SHIFT+X when the mouse cursor is over a window you want to x-ray. You can choose to X-Ray whichever window is underneath the mouse cursor, or automatically X-Ray all FX/synth property pages in one step.

 **Note:** *The mouse cursor does not need to be over any plug-in property pages.*

The X-Ray Windows feature works on the following windows:

- ▶ Piano Roll view (when float-enabled)
- ▶ Plug-in effects and synths
- ▶ Controller/Surface plug-ins

To select key bindings for X-Ray windows


1. Use the **Edit > Preferences** command to open the **Preferences** dialog box, then select **Keyboard Shortcuts**.
2. If you want to use currently unassigned keys or key combinations, scroll through the options in the **Key** window until the **Assigned to** field that is just under the window reads **Unassigned**. It's a good idea to find two unassigned options that are next to each other or easy to remember.

 **Note:** *For best results with X-Ray Windows, avoid using ALT key combinations.*

3. Once you have decided on two keys or key combinations that you want to use, select **Global Bindings** in the **Area** field, and scroll to the bottom of the list of commands that are in the window below that field.
4. In the **Key** window, highlight the key or key combination that you want to use for the X-Ray command, then highlight **X-Ray** in the function column of the list of commands, then click the **Bind** button to bind them together.
5. Now highlight the key or key combination that you want to use for the **X-Ray All FX/Synths** command, then highlight **X-Ray All FX/Synths** in the function column of the list of commands, then click the **Bind** button to bind them together.
6. Click **OK** to close the dialog box.

To use X-Ray windows

1. Use the **Edit > Preferences** command to open the **Preferences** dialog box, click **Customization - Display** and make sure the **Enable X-Ray** check box is selected.
2. Make sure that the view windows you want to X-Ray are in the Floating-enabled state. To check this, click the view or fx icon that's in the upper left corner of a window, and select **Enable Floating** from the drop-down menu. If **Disable Floating** is in the menu, then the **Floating** option is already enabled.

 **Note:** *All FX/Synth/Control surface property pages are float-enabled by default.*

3. To X-Ray or un-X-Ray a single window, move the mouse cursor over the window, and press SHIFT+X for the X-Ray command. The window does not need to be the highlighted window.
4. To X-Ray or un-X-Ray all plug-in windows at once, press the key binding for the **X-Ray All FX/Synths** command.

 **Note:** *If a window has focus, and the window's **Give All Keystrokes To Plug-in** button  is enabled, X-Ray keyboard commands won't work.*

To Adjust X-Ray Windows Options

1. Use the **Edit > Preferences** command to open the **Preferences** dialog box, then click **Customization - Display**.
2. On the General tab, you can adjust these options:
 - ▶ **Enable X-Ray.** Enable or disable this check box to turn the X-Ray Windows feature on or off.
 - ▶ **Opacity.** Adjust this value by typing in a value, or by clicking and holding the + or - button to adjust the final opacity percentage value that an X-Rayed window reaches.

- ▶ **Fade Out Time.** Adjust this value by typing in a value, or by clicking and holding the + or - button to adjust the amount of time that an X-Rayed window takes to reach its final opacity percentage value.
- ▶ **Fade In Time.** Adjust this value by clicking and holding the + or - button to adjust the amount of time that an X-Rayed window takes to restore its original opacity.

3. Click **OK** to close the dialog box and accept your changes.

To exclude a plug-in from X-Ray capability

Very few plug-ins use DirectDraw to create their windows. These windows appear jittery when x-rayed.

To exclude a plug-in from X-Ray capability, follow these steps:

1. Use the **Utilities > Cakewalk Plug-in Manager** command to open the Cakewalk Plug-in Manager.
2. In the **Plug-in Categories** window, select the plug-in category to exclude.
3. In the **Registered Plug-ins** window, select the plug-in to exclude.
4. If the plug-in is a DirectX effect or an MFX, write down (or select and copy) the CLSID value that's in the **CLSID** field at the bottom of the dialog box.

If VST or VSTi, write down the VST ID value that's in the **VST ID** field at the bottom of the dialog box.

5. Close the **Plug-in Manager** dialog box.
6. Open the `Xrayexclude.ini` file that's in your Sonar program folder (use Notepad).
7. At the end of the file, find the `[EffectProps View]` section.

You will see entries such as the following:

```
; Waves SSL EQ Stereo
XRayExclude11=1397510483
XRayExclude12={E451379E-F7E1-4E82-98D9-BEB87AC45E90}
```

8. Exclude your plug-in by creating a blank line below the last entry in the `[EffectProps View]` section, and then typing:

```
;[name of your plug-in, but without brackets]
```

```
XRayExclude[type the next available number in XRayExclude list, but without brackets]=[VST ID number, with no brackets, or CLSID number, with curly brackets at start and finish]
```

For example, if the last entry in the `[EffectProps View]` section was:

```
; Waves SSL EQ Stereo
XRayExclude11=1397510483
XRayExclude12={E451379E-F7E1-4E82-98D9-BEB87AC45E90}
```

If you want to exclude the Sonitus:fx Delay from the X-Ray Windows feature, after creating a blank line, type:

```
; Sonitus:fx Delay
XRayExclude13={C54E2D80-F9CA-11D2-8C30-00805FE9FC03}
```

If there was also a VST version of the Sonitus:fx Delay, you would add another line:

```
XRayExclude14=[some VST ID number, with no brackets]
```

9. Save and close the `Xrayexclude.ini` file, and restart Sonar to implement your changes.

See also:

- [“Window management”](#) on page 1193
- [“Docking windows”](#) on page 1194
- [“MultiDock”](#) on page 1197
- [“Floating views and using dual video monitors”](#) on page 1201
- [“Locking views”](#) on page 1202
- [“Tiling windows”](#) on page 1203
- [“Full Screen mode”](#) on page 1204
- [“Screensets”](#) on page 1205
- [“DPI Awareness”](#) on page 1211
- [“View reference”](#) on page 1739

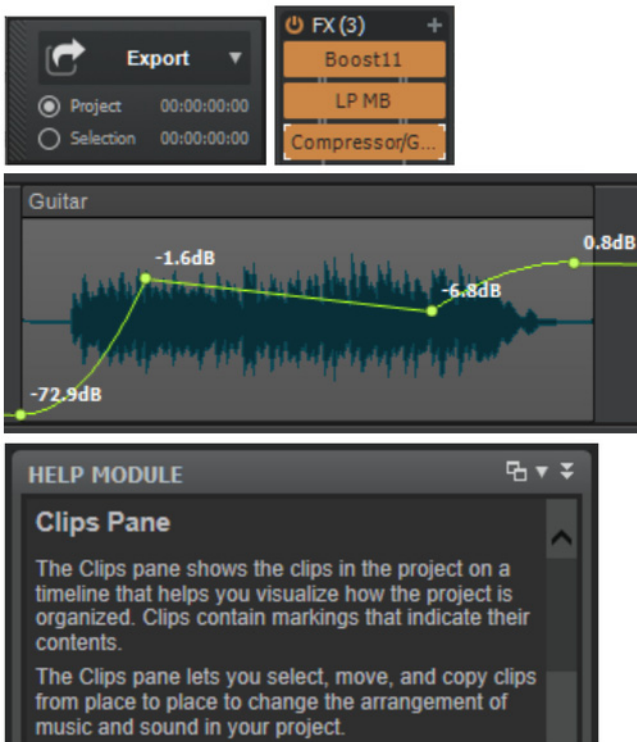
DPI Awareness

Note: *DPI Awareness is only available on Windows 10 build 1809 (October 2018) and above.*

Sonar version 2024.04 introduces support for DPI Awareness, which improves rendering and reduces blurriness, particularly for font rendering. DPI Awareness may sharpen graphics and make text easier to read. Improvements will be most noticeable when using large, high resolution displays (such as 4K) and with Windows display scaling set higher than 100%.

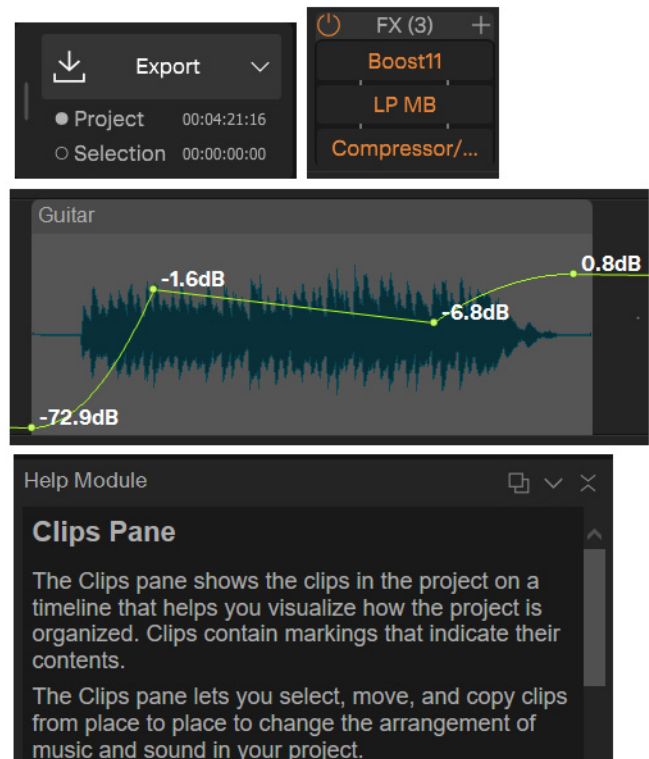
DPI Awareness OFF:

Cakewalk by BandLab:



DPI Awareness ON:

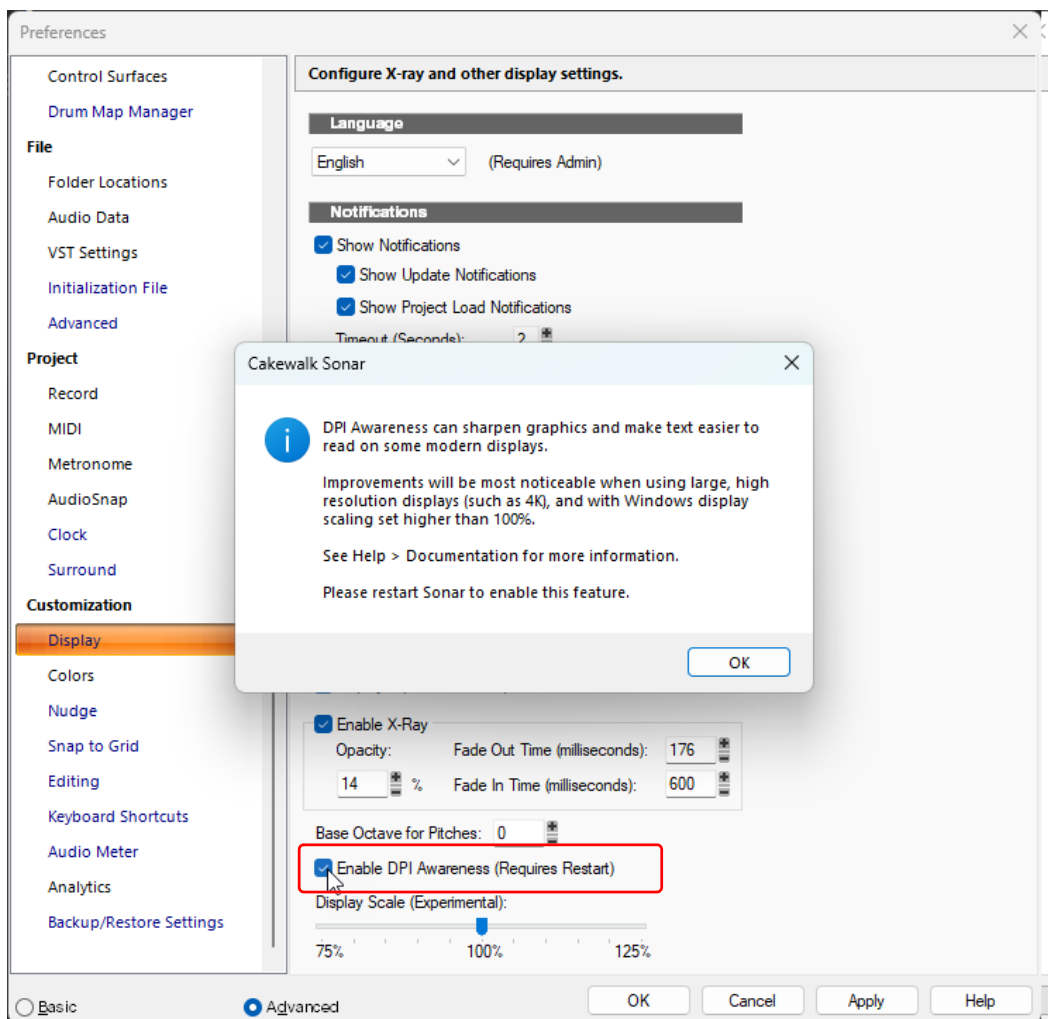
Cakewalk Sonar:



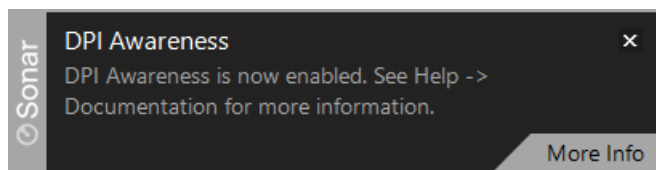
Enabling/disabling DPI Awareness

To enable/disable DPI Awareness:

1. Go to **Edit > Preferences > Customization - Display**.
2. Select **Enable DPI Awareness**.
3. Restart Sonar.




The next time you start Sonar, a notification appears to confirm that DPI Awareness is enabled.

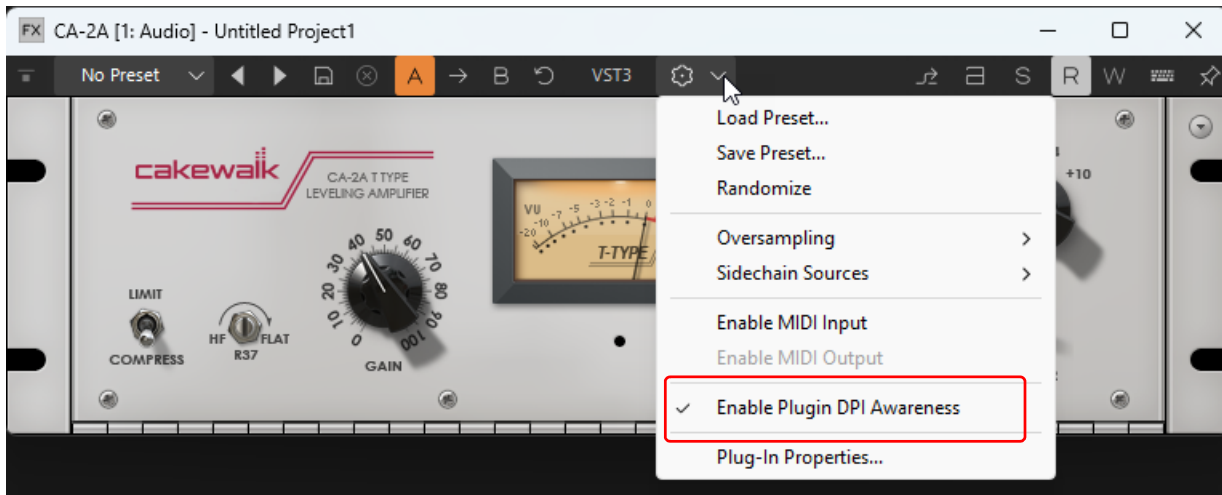


Per plug-in DPI Awareness

In addition to the global **Enable DPI Awareness** app setting, you can also enable/disable DPI Awareness on a per plug-in basis for VST plug-ins. DPI Awareness is enabled by default for all VST plug-ins and can be disabled on a case-by-case basis depending on whether the plug-ins are compatible with display scaling. For example, some older plug-ins may appear too small on large, high resolution monitors, in which case disabling DPI Awareness might be preferable.

To enable/disable DPI Awareness for a VST plug-in:

1. Open the VST plug-in's property page.
2. Click the **VST2/VST3** drop-down menu  in the VST plug-in toolbar and select **Enable Plugin DPI Awareness**.



Note:

- *Display scaling is always disabled for DX plug-ins*
- *Plug-in scaling is stored globally for a plug-in, not per project*
- *Per plug-in display scaling is only active when the application has **Enable DPI Awareness** enabled in **Edit > Preferences > Customization - Display***

Known issues and limitations

Support for DPI Awareness is a work in progress that will continue to be improved in future updates.

Please note that while text rendering is greatly improved, there are some known issues and limitations that will be addressed in future updates, including:

- ▶ Text that is embedded in bitmap graphics may still appear fuzzy.
- ▶ Depending on scaling, some images might appear fuzzy in contrast to sharp and clear rendered text.
- ▶ Text might be small in some places.
- ▶ Track strips in the Inspector and Console view have not yet been updated.
- ▶ Plug-in toolbar buttons and Synth Rack buttons may introduce image degradation as the DPI increases on high-DPI displays with **Enable DPI Awareness** enabled.
- ▶ The Virtual Controller (piano and PC keyboard) may display incorrect UI layout at some display scales.
- ▶ Spanning Sonar across two or more monitors with different resolutions/scales may result in incorrect UI layout.
- ▶ After loading a project that was saved with low DPI settings, certain views may display incorrect UI layout when opened in high DPI mode. To correct, manually resize the affected view(s) and resave the project.
- ▶ On multi-monitor systems with different resolutions/scales, incorrect UI layout may occur if Sonar starts up on anything other than the primary monitor.
- ▶ Dynamic changes in DPI resolution while Sonar is running may result in incorrect UI layout. This includes:
 - ▶ Changing Windows display scale settings.
 - ▶ On multi-monitor systems, moving Sonar windows between monitors with different resolutions/scales.

See also:

[“Window management”](#) on page 1193

[“Docking windows”](#) on page 1194

[“MultiDock”](#) on page 1197

[“Floating views and using dual video monitors”](#) on page 1201

[“Locking views”](#) on page 1202

[“Tiling windows”](#) on page 1203

[“Full Screen mode”](#) on page 1204

[“Screensets”](#) on page 1205

[“X-Ray”](#) on page 1209

[“View reference”](#) on page 1739

Templates and key bindings

A *template* is a special file that is used as a pattern to create similar project files. You might create a template file that defines a particular musical ensemble (say, a string quartet) or a particular studio configuration (MIDI instruments, audio outputs, and so on). Templates make it fast and easy to create and configure new projects.

A *key binding* lets you associate Sonar commands with keys on your MIDI or computer keyboard. This makes it easy for you to access specific features more quickly and efficiently. You can even assign saved layouts to key bindings for quick access.

See:

[“Templates”](#) on page 1216

[“Key bindings”](#) on page 1219

See also:

[“Working with track templates”](#) on page 401

[“Keyboard shortcuts”](#) on page 1845

Templates

Template files make it easy to create new projects with certain predefined settings. To create a template file, create a new project file and arrange the project settings the way you want, then save the project as a template file. Template files have a file extension of `.cwt`. When you create a new project, you can use the template as the basis for the new project. Sonar looks for template files in a particular folder on your hard disk. By default, this folder is the program folder. To change the template directory, go to **Edit > Preferences > File - Folder Locations**.

Every time you start Sonar, a default template named `Basic.cwt` is loaded. If you want, you can modify the `Basic.cwt` template to suit your needs, or specify any other template as the default template (see [“To specify the default project template”](#) on page 1217). If you do not want to automatically load a default template, go to **Edit > Preferences > File - Advanced** and clear the **On Startup Load Default Template** check box.

As a rule, any parameter that is saved in a project file is also saved in a template file. Following are some useful parameters that are saved in template files:

- ▶ Track configuration and track parameters
- ▶ Timebase
- ▶ Sysx banks
- ▶ File information and comments
- ▶ Tempo settings
- ▶ Meter and key settings
- ▶ Clock and synchronization information
- ▶ MIDI data
- ▶ MIDI In/Out/Thru settings
- ▶ MIDI metronome settings
- ▶ Selection start and end times
- ▶ Record mode and punch-in times
- ▶ Drum maps
- ▶ Audio data
- ▶ Automation

The following parameters are saved globally and are not stored in template or project files:

- ▶ Initialization file parameters
- ▶ Big Time font settings
- ▶ MIDI device settings
- ▶ Instrument definitions
- ▶ Autosave options
- ▶ Key bindings
- ▶ Color settings

To create a template

1. Create a new file using the **File > New** command.
2. Add tracks.
3. Set one or more parameters to be the way you want.
4. Choose **File > Save As** to display the **Save As** dialog box.
5. Choose **Template** from the **Save as Type** list.
6. Enter a template file name and click **Save**.

Sonar saves the template file.

To create a new project from a template

1. Choose **File > New** to display the **New Project File** dialog box. The list contains the names of all existing templates.
2. Choose a template from the list.
3. Click **OK**.

Sonar creates the new project and displays it in the Track view.

To specify the default project template

There are two ways to specify the default project template:

▶ From the Start Screen:

1. Use the **File > Start Screen** command to open the Start Screen.
2. Click **New Project** to see a list of available project templates.
3. Point to a template and click the star icon.

▶ From the **New Project File** dialog box:

1. Use the **File > New** command to open the **New Project File** dialog box.
2. Select the desired template, then click **Set as Default Template**.

The default template is indicated by an asterisk.

The default template is used in the following situations:

- ▶ When you launch Cakewalk while the **On Startup Load Default Template** global option is enabled in **Edit > Preferences > File - Advanced**.
- ▶ When you press CTRL+N to start a new project.

The default template is pinned in the Start Screen, and shows an asterisk in the **New Project File** dialog box.

See also:

[“Template example: three MIDI instruments”](#) on page 1218

[“Screensets”](#) on page 1205

[“Templates”](#) on page 1216

[“Quick Start Screen”](#) on page 1740

Template example: three MIDI instruments

Suppose that your system has only a single MIDI output but you own three different synthesizers:

- ▶ One synthesizer set to receive on channels 1 through 8
- ▶ A general MIDI synthesizer module set to receive data on all 16 channels
- ▶ A drum machine set to receive on MIDI channel 10

Here's how you can use a template to make it easy to create new projects that are already configured for the instruments you own.

To create the example template file

1. Choose **File > New** to create a new project file.
2. Insert 16 MIDI tracks.
3. In the **Ch** drop-down menu of track 10, enter **10**. The drum machine responds to channel 10. For consistency, the drums can be placed on track 10.
4. The second synthesizer responds to channels 1 through 8. These can be placed on tracks 1 through 8. For each track, enter the corresponding channel number using the **Ch** drop-down menu for each track. You should now have tracks 1 through 8 set to channels 1 through 8.
5. The third synthesizer can respond to 16 MIDI channels, but the only channels left are 9 and 11 through 16. Enter these numbers in the corresponding tracks. You will need to mute the unused channels on the third synthesizer (1 through 8 and 10) so they won't play. These are assigned to the drum machine and the second synthesizer.
6. Name each track and set any track parameters, such as starting patch, volumes, panning, reverb, chorus, and transposition.
7. If you like, configure other parameters needed in your projects, such as auto-send Sysx banks, tempo settings, window positions, and comments.
8. Choose **File > Save**, and save the file as a template named **my3synths**.

Now, each time you want to start working on a new project, you can simply load your template and start recording.

See also:


[“Templates”](#) on page 1216

Key bindings

Key bindings let you associate Sonar commands with keys on both your MIDI keyboard and your computer keyboard. This makes it easy for you to access specific features more quickly and efficiently.

In addition, Sonar supports:

- ▶ Importing key bindings from other popular sequencer programs (see [“Importing key bindings”](#) on page 1221)
- ▶ Exporting key bindings from Sonar (see [“Exporting key bindings”](#) on page 1222)
- ▶ Use of any single key as a key binding (number keys on the number pad are separate keys from the other number keys)
- ▶ Changing the key bindings for commands that were previously hardwired, including hotkey commands in the various views

 **Note:** *The SPACEBAR is “globally” bound to the **Play/stop** button, so that when you have a plug-in window open, you can still start and stop playback with the SPACEBAR.*

Any one or two of the CTRL, ALT, and SHIFT keys can be used in combination with other keys. Preset key combinations appear in bold, with the command that they’re currently assigned to listed at the bottom of the **Preferences** dialog box (**Edit > Preferences > Customization - Keyboard Shortcuts**).

Rather than tie up all the notes on your MIDI keyboard with key bindings, Sonar lets you define a key binding shift key on your MIDI keyboard that indicates when you want to use a key binding. For example, you could designate the lowest note on your MIDI keyboard as the key binding shift key, and then assign different notes to specific commands (for example, C4 to **Process > Quantize**, C5 to **Process > Groove Quantize**, and so on). If you press the C4 key by itself, the note plays normally. If you press the C4 key in combination with the lowest key on your keyboard (the key binding shift key), then it’s just as if you had chosen the **Process > Quantize** command from the menu.

You can choose one of two options to define the key binding shift key:

- ▶ MIDI key (typically, the very lowest or highest key on your MIDI keyboard)
- ▶ Controller event (typically, one of the pedals)

If you use a MIDI key as the key binding shift key, then you lose the ability to play that note by itself. When you play the note, Sonar assumes you are about to choose one of the key bindings you have created and ignores the note. If this is ever a problem, you can disable MIDI key bindings without canceling the key assignments and then re-enable the MIDI key bindings later on.

You can use a key binding to execute a command only when that command is possible. For example, the **File > Save** command is disabled when no projects are open. If you have assigned the CTRL+F2 key combination to the **File > Save** command, it won’t do anything when no projects are open.

You can use MIDI key bindings and computer keyboard key bindings at the same time.

 **Tip:** *You can assign up to 9 key bindings to buttons in the Control Bar’s Custom module. For details, see [“Custom module”](#) on page 607.*

To create a key binding using the computer keyboard

1. Go to **Edit > Preferences > Keyboard Shortcuts** (make sure the **Advanced** option is selected at the bottom of the **Preferences** dialog box).
2. Check **Computer** in the **Type of Keys** list.
3. To quickly scroll to the key or key combination you want, click the **Locate Key** button, and then press the key or keys you want to use.
4. Highlight the key combination you want to use in the **Key** list. Keys on the number pad appear as Num “n.” If a key or combination is already bound to a global command by default, the name of the key appears in bold text, and the command it is bound to appears at the bottom of the **Key Bindings** dialog box under **Assigned to**. Binding a key or combination to a command and clicking **OK** overwrites any default binding for that key or combination.
5. In the **Area** menu, select the context in which you want to use the key binding.
6. Highlight the command you want to assign from the **Function** list.
7. Click **Bind** to bind the key combination to the command.

Sonar places an asterisk next to the key(s) that you chose, and draws a line from the highlighted key(s) to the command that the key(s) will trigger. Any keys that are assigned to commands have asterisks next to them. Any commands that have keys assigned to them list the keys in the **Computer** column and/or the **MIDI** column.
8. Repeat steps 3 through 7 for all the keys you want to bind.
9. If you want to save these key bindings for other sessions, make sure that the **Save Changes for Next Session** check box is checked.
10. Click **OK** when you are done.

Sonar assigns the key(s) you chose.

To create a key binding using a MIDI keyboard

1. Go to **Edit > Preferences > Keyboard Shortcuts**.
2. Check **MIDI** in the **Type of Keys** list.
3. Select the **Enable** check box to make sure MIDI key bindings are enabled.
4. If you haven't already done so, create a key binding shift key by doing one of the following:
 - ▶ Check **Key** under **MIDI Shift Options**, and enter the name of the key you want to use.
 - ▶ Check **Controller** under **MIDI Shift Options**, and choose the controller you want from the list.
5. Highlight the key you want to bind from the **Key** list (if you click inside the **Key** list to put the focus on it, you can then play a note on your MIDI keyboard, and the note automatically becomes highlighted in the **Key** list).
6. Select the command you want to bind from the **Function** list.
7. Click the **Bind** button.

Sonar places an asterisk next to the **Key** that you chose, and draws a line from the highlighted key to the command that it's bound to. Any keys that are assigned to commands have asterisks next to them. Any commands that have keys assigned to them list the keys in the **Computer** column and/or the **MIDI** column.
8. Repeat steps 5 through 7 for all the keys you want to bind.
9. If you want to save these key bindings for other sessions, make sure that the **Save Changes for Next Session** check box is checked.
10. Click **OK** when you are done.

Sonar assigns the key(s) you chose.

To **disable** MIDI key bindings, clear the **Enable** check box in the **Key Bindings** dialog box.

To search for key bindings

1. Go to **Edit > Preferences > Customization - Keyboard Shortcuts**.
2. In the **Search** box, type the text you want to search for.

The key binding list is filtered to show only functions that contain the text you specified in the **Search** box.

For a list of default keyboard shortcuts, see [“Keyboard shortcuts”](#) on page 1845.

See also:

[“Importing key bindings”](#) on page 1221

[“Exporting key bindings”](#) on page 1222

[“Enhanced editing with keyboard”](#) on page 478

[“Keyboard shortcuts”](#) on page 1845

Importing key bindings

Sonar can use key bindings from other sequencer applications. Clicking the **Import** button in the **Key Bindings** dialog box allows you to choose a new set of key bindings. After you import new key bindings, you can edit and save them the way you do with the default key bindings.

To import key bindings

1. Go to **Edit > Preferences > Keyboard Shortcuts**.
2. Click the **Import** button to open the Import **Key Bindings** dialog box.
3. Navigate to the Sonar program folder (you don't have to store them there).
4. Choose a key bindings file from the choices in the program folder. Key bindings files use the file extension `.kbn`.
5. Click **Open**.

Sonar loads the key bindings you chose.

See also:

[“Key bindings”](#) on page 1219

[“Exporting key bindings”](#) on page 1222

Exporting key bindings

Clicking the **Export** button in the **Key Bindings** dialog box allows you to export the current set of key bindings, so that they are available when you want to switch key bindings.

To export key bindings

1. Go to **Edit > Preferences > Keyboard Shortcuts**.
2. Click the **Export** button to open the **Export Key Bindings** dialog box.
3. Navigate to the folder where you want to save the key bindings.
4. Type a name for the key bindings.
5. Click **Save**.

Sonar saves the key bindings, and adds the file extension `.kbn` to the filename.

See also:

[“Key bindings”](#) on page 1219

[“Importing key bindings”](#) on page 1221

[“Enhanced editing with keyboard”](#) on page 478

[“Keyboard shortcuts”](#) on page 1845

Multi-touch

Windows 8 features support for multi-touch displays. Multi-touch allows you to use one or more fingers as an input device to complement the mouse and keyboard. Touch gestures can be used for navigating and manipulating objects. Sonar provides an enhanced user experience on touch-capable devices, with intuitive gestures that increase productivity:

- ▶ Adjust knobs, faders and buttons.
- ▶ Scroll and zoom in the Track view.
- ▶ Scroll both horizontally and vertically in the Console view.
- ▶ Scroll in the Inspector.
- ▶ Drag content from the Browser, with visual feedback.
- ▶ Adjust MultiDock splitter bar.
- ▶ Control Bar Transport module touch support.
- ▶ Arrange windows on the screen.
- ▶ Trigger cells in the Matrix view.
- ▶ Enable/disable steps in the step sequencer.

See:

[“Using touch gestures”](#) on page 1224

[“Matrix view touch gestures”](#) on page 1225

[“Console view touch gestures”](#) on page 1226

[“Track view multi-touch gestures”](#) on page 1226

[“Windowing / Skylight touch gestures”](#) on page 1226

[“Control Bar touch gestures”](#) on page 1227

[“Browser touch gestures”](#) on page 1227

[“QuadCurve Equalizer fly-out panel touch gestures”](#) on page 1227

[“Using touch gestures with a trackpad”](#) on page 1227

Using touch gestures

A gesture is a quick movement of one or more fingers on a screen that the computer interprets as a command, rather than as a mouse movement.

Multi-touch manipulations use multiple contact points simultaneously. For example, you can adjust multiple faders in the Console view simultaneously, or trigger multiple cells in the Matrix view.

Sonar supports many touch gestures, as described in the following table.

| Gesture | Description |
|------------|--|
| Tap | Briefly touch the surface of the touchscreen with your fingertip. |
| Double-tap | Rapidly touch the surface of the touchscreen twice with your fingertip. |
| Swipe | Place a finger on the touchscreen and quickly swipe it in the desired direction. |
| Pinch | Touch surface with two fingers a little distance apart on the screen and bring them closer together. |
| Spread | Touch surface with two fingers close together on the screen and move them apart. |

Table 85. *Basic multi-touch gestures*



| Gesture | Description |
|---|---|
| Drag  | Move fingertip over surface without losing contact. |
| Scroll  | Move one finger up or down, or left and right, across the touchscreen. Note: Scrolling supports inertia, so if you scroll quickly and let go it will continue scrolling and gradually come to a halt. |

Table 85. Basic multi-touch gestures (Continued)

Matrix view touch gestures

You can use the following touch gestures to control the Matrix view.

| Function | Gesture |
|----------------------|---|
| Trigger a cell | Tap the cell's Play circle |
| Trigger a column | Tap a column header |
| Mute a row | Tap the row's Mute button |
| Solo a row | Tap the row's Solo button |
| Stop all cells | Tap the Panic button |
| Toggle record | Tap the Record button |
| Reorder cells | Press a cell and drag to the desired location |
| Scroll left or right | Swipe left or right |
| Scroll up or down | Swipe up or down |

Table 86. Matrix View multi-touch gestures

See:

“Matrix view” on page 1817

Console view touch gestures

You can use the following touch gestures to control the Console view.

| Function | Gesture |
|------------------------------|--|
| Adjust a volume fader | Drag the fader up/down |
| Adjust a pan control | Drag the Pan control left/right |
| Adjust an Input Trim control | Drag the Input Trim control left/right |
| Mute/unmute a channel strip | Tap the channel strip's Mute button |
| Solo/unsolo a channel strip | Tap the channel strip's Solo button |

Table 87. Console view multi-touch gestures

See:

[“Console view”](#) on page 1787

Track view multi-touch gestures

You can use the following multi-touch gestures to control the Track view.

| Function | Gesture |
|-------------------------------|-------------------------------------|
| Zoom in or out vertically | Pinch or spread up/down |
| Zoom in or out horizontally | Pinch or spread left/right |
| Move loop start/end positions | Tap and drag loop start/end markers |
| Toggle mute | Tap Mute button |
| Toggle solo | Tap Solo button |

Table 88. Track view multi-touch gestures

See:

[“Track view”](#) on page 1746

Windowing / Skylight touch gestures

You can use the following touch gestures to navigate windows.

| Function | Gesture |
|--|---|
| Resize the MultiDock vertically | Drag the splitter bar between the MultiDock and Track view |
| Expand/collapse the Browser or Inspector | Tap the corner of the Browser or Inspector |
| Switch between views in the MultiDock | Tap on tabs in the MultiDock |
| Resize panes | Drag splitter bar between Track view and Inspector or Browser |

Table 89. Windowing / Skylight multi-touch gestures

Control Bar touch gestures

You can use the following touch gestures to control the Control Bar.

| Function | Gesture |
|----------------|------------------------------|
| Toggle Play | Tap Play button |
| Toggle Stop | Tap Stop button |
| Toggle Record | Tap Record button |
| Return to zero | Tap Go to Start (RTZ) button |
| Move Now Time | Tap the Time Ruler |

Table 90. *Control Bar multi-touch gestures*

See:

[“Control Bar overview”](#) on page 565

Browser touch gestures

You can use the following touch gestures to control the Browser.

| Function | Gesture |
|------------------------------|---------------------------------|
| Scroll up/down | Swipe up/down |
| Drag a loop to a Matrix cell | Tap and drag to the Matrix cell |
| Drag loop to the Track view | Tap and drag to the Track view |

Table 91. *Browser multi-touch gestures*

See:

[“Browser”](#) on page 639

QuadCurve Equalizer fly-out panel touch gestures

You can use the following touch gestures to control the graph in the QuadCurve Equalizer fly-out panel.

| Function | Gesture |
|--------------------------|-----------------------------------|
| Adjust gain or frequency | Drag a node |
| Adjust Q | Pinch or spread a node left/right |

Table 92. *QuadCurve Equalizer fly-out panel multi-touch gestures*

See:

[“QuadCurve Equalizer fly-out panel”](#) on page 1044

Using touch gestures with a trackpad

Windows 8 supports indirect multi-touch, which is gesture support that occurs through a computer’s trackpad. In addition to touching a touchscreen directly, you can apply gestures to the surface of a trackpad.

Notation and lyrics

This section describes three Sonar views that are used to edit the music notation and lyrics of your project.

- ▶ Sonar's Staff view lets you work with your composition in a standard musical staff, guitar tablature and a virtual guitar fretboard. You can add, move, and delete notes with your mouse or with your computer keyboard. You can add chord names, guitar chord grids, expression marks, hairpin symbols, pedal marks, and lyrics. And you can print professional-quality notation of a complete arrangement or individual parts, with up to 24 staves per page.
- ▶ The Meter/Key view lets you view, insert, and edit meter and key changes at any measure boundary in the project.
- ▶ The Lyrics view lets you edit a track's lyrics, and can be used to cue you with the lyrics during playback or recording.

See:

["The Staff view"](#) on page 1230

["Basic musical editing"](#) on page 1235

["Chords and marks"](#) on page 1245

["Tablature"](#) on page 1250

["Working with percussion"](#) on page 1254

["Printing"](#) on page 1257

["Export to MusicXML"](#) on page 1258

["The Meter/Key view"](#) on page 1259

["Working with lyrics"](#) on page 1262

The Staff view

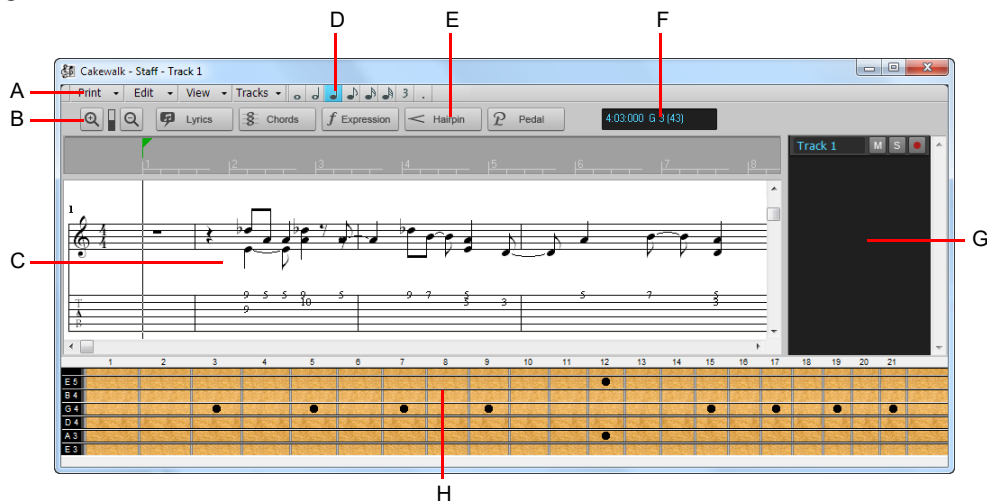
The Staff view is composed of a Staff pane and a Fretboard.

When you first open the Staff view, you may see only the Staff and not the Fretboard. Resize the Staff view by dragging its edges until you can see everything easily. When you save your file, whatever size the Staff view is will be the way it appears the next time you open the file.

The Staff pane displays MIDI note events as musical notation. For some musicians, this may be the most familiar and comfortable view in which to work. The Staff pane provides many features that make it easy for you to compose, edit, and print music.

For guitar players who are new to musical notation, the Fretboard represents the notes in the Staff pane as they would appear on a six-string guitar neck in standard tuning. The number of strings and the tuning are configurable. All notes that appear in the Staff pane at the Now time are shown in the Fretboard. If you enter notes in the Staff at the Now time, they appear on the Fretboard. Likewise, you can enter notes into the Staff at the Now time by clicking the guitar strings on the fretboard. Notes and chords shown in the Fretboard can be easily edited by dragging them up and down the guitar strings.

Figure 520. The Staff view.



A. Staff view menu B. Zoom in/out C. Staff pane D. Note draw duration E. Editing tools F. Time and pitch locator G. Track pane H. Fretboard pane

See:

[“Staff pane layout”](#) on page 1232

[“The Fretboard”](#) on page 1233

[“Fretboard pop-up menu”](#) on page 1234

Opening the Staff view

There are several ways to open the Staff view:

- ▶ In the Track view, select the MIDI tracks you want to see, then choose **Views > Staff View**, or press ALT+7.
- ▶ Right-click on a track in the Clips pane and choose **Views > Staff View** on the pop-up menu.

You can always change the tracks that are displayed: in the Staff view, click the **Track** menu, choose **Pick Tracks** and select the tracks you want. You can display one or more tracks.

The Staff view lets you edit, delete, copy, and move notes during playback or recording, in real time. This means you can loop over a portion of your project and hear any change you make on the next loop. You can freeze the Staff view from automatic scrolling during playback by pressing the SCROLL LOCK key.

The Staff view includes zoom tools that let you change the vertical and horizontal scale of the view.

Staff view menu

Print menu

- ▶ **Print.** Open the “Print dialog” on page 1693 box, which lets you print notation.
- ▶ **Print Preview.** Open the Sonar Print window, where you can view your document before you print it.
- ▶ **Export to ASCII Tab.** Open the “Save As dialog” on page 1702, where you can set the name and location for an ASCII text file of a track’s tablature.
- ▶ **Export to MusicXML.** Open the “Save As dialog” on page 1702, where you can export the displayed notation as MusicXML. For details, see “Export to MusicXML” on page 1258.

Edit menu

The **Edit** menu contains the following commands:

- ▶ **Layout.** Open the Staff View Layout dialog box.
- ▶ **Quick TAB.** Create tablature based on standard fingering patterns. After you try the quick version, you can customize the tablature to your liking.
- ▶ **Regenerate TAB.** Generate a new TAB staff in the Staff pane.
- ▶ **Play Previous.** Play the previous note from the Now time.
- ▶ **Play Next.** Play the next note from the Now time.

View menu

The **View** menu contains the following commands:

- ▶ **Show/Hide Track Pane.** Show or hide the Track pane.
- ▶ **Show/Hide Fret View.** Show or hide the guitar fretboard display.
- ▶ **Display Resolution.** Use the submenu to specify the smallest note duration that will display in the Staff view.
- ▶ **Fill Durations.** Visually round up notes to the next note or beat, whichever comes first—useful for displaying recorded MIDI notes, but not for entering notes with the Draw tool
- ▶ **Trim Durations.** Visually round down note durations if they extend a little past the start of the next note—useful for displaying recorded MIDI notes, but not for entering notes with the Draw tool.

Toolbar

The Staff view toolbar contains the following buttons:

- ▶ **Zoom in/out.** Zoom in/out horizontally and vertically.
- ▶ **Lyrics.** Use the Draw tool to insert Lyric events.
- ▶ **Chords.** Use the Draw tool to insert Chord events. After you enter a chord, right-click it to edit it.
- ▶ **Expression.** Use the Draw tool to insert Expression events. Click below a staff to create a text box, type some dynamics, and press ENTER.
- ▶ **Hairpin.** Use the Draw tool to insert Hairpin events (crescendo or decrescendo markings).
- ▶ **Pedal.** Use the Draw tool to insert Pedal events. Click below a staff to enter a pedal down marker and a pedal up marker. You can drag both markers to reposition them.
- ▶ **Cursor position.** This field shows the cursor’s current position in both project time and pitch level. The pitch level is listed in both letter and number formats.
- ▶ **Note draw duration.** Defines the note duration when drawing new note events with the Smart or Freehand tool.

Displaying tracks

The Staff view also has a Track pane that allows you to set a track's Mute/Solo/Arm status and to change track focus.

To view the Track pane:


- ▶ Click the Staff view **Track** menu and choose **Show/Hide Track Pane**.

To set track focus:

- ▶ In the Track pane, click the track name.

To mute, solo, or arm a track:

- ▶ In the Track pane, click a track's **M**, **S**, or **R** buttons, respectively.

 **Note:** You can right-click in the Track pane to access *Snap to Scale* commands. For more information about this feature, see *"Snap to Scale"* on page 796.

Staff pane layout

The Staff pane can display up to 24 staves of standard and percussion notation. When you open the Staff pane, Sonar automatically picks a clef for each track—bass or treble—by looking at the range of pitches in the track. If a track has notes that fall into both clefs, or no notes at all, Sonar automatically splits the track into two staves, treble and bass. You can change the assignment of clefs with the **Staff View Layout** dialog box.

When you split a track into treble and bass staves, you must select a split point. Notes at or above the split are placed into a treble staff, notes below the split are placed into a bass staff.

A wide variety of editing options for notes, layout, and MIDI effects are available from the Staff pane right-click menu.

Percussion settings are discussed in the section *"Setting up a percussion track"* on page 1254.

The Staff pane right-click menu


The Staff pane right-click menu offers the following editing options:

| Menu command | Result |
|----------------------|---|
| MIDI Effects | Opens the MIDI Effects submenu. See <i>"MIDI effects (MIDI plug-ins)"</i> on page 827 for more information. |
| Layout | Opens the Staff View Layout dialog box. |
| Regenerate Tablature | Opens the Regenerate Tablature dialog box. <i>"Regenerate TAB"</i> on page 1252 for more information. |
| Export to ASCII TAB | Saves the track in TAB format with the extension .TXT. |
| Quantize | Opens the Quantize dialog box. See <i>"Quantizing"</i> on page 828 for more information. |
| Groove Quantize | Opens the Groove Quantize dialog box. See <i>"Quantizing"</i> on page 828 for more information. |
| Transpose | Opens the Transpose dialog box. See <i>"Transposing"</i> on page 781 for more information. |
| Slide | Opens the Slide dialog box. |
| Find/Change | Opens the Event Filter Search dialog box. See <i>"Process > Find/Change"</i> on page 802 for more information. |
| Length | Opens the Length dialog box. See <i>"Stretching and shrinking events"</i> on page 784 for more information. |
| Scale Velocity | Opens the Scale Velocity dialog box. See <i>"Adding crescendos and decrescendos"</i> on page 787 for more information. |
| Retrograde | Reverses the order of selected events and clips. |
| Degitch | Opens the Degitch dialog box. See <i>"Degitch dialog"</i> on page 1241 for more information. |
| Fit to Time | Opens the Fit to time dialog box. See <i>"Stretching and shrinking events"</i> on page 784 for more information. |
| Fit Improvisation | <i>"Fit Improvisation"</i> on page 794. |

To change the Staff pane layout

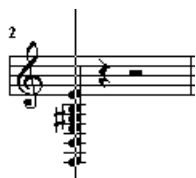
1. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box.
2. Select a track from the list (if the track you want to edit is not in the list, click the **Tracks** menu and choose **Pick Tracks**, then select the desired track). The **Clef** option shows the track's clef.
3. Select a new clef from the list.
4. If you select Treble/Bass, select a Split point.
5. If you select one of the Percussion options, click **Percussion Settings** to set up the appearance of percussion notes.
6. Repeat steps 2-5 for other tracks.
7. Click **Close** when you are done.

Sonar displays tracks using the new staff settings.

 **Tip:** *If a piano part's left-hand and right-hand parts overlap, a split point will not correctly separate the two parts into treble and bass staves. You may prefer to put the two parts into two separate tracks.*

The Fretboard

The Fretboard shows you the notes located at the Now time in the Staff pane, laid out on a virtual guitar fretboard. For example, if the Staff pane shows you this:



The Fretboard pane shows you this:



The Fretboard stays in sync with the Now Time during playback and recording, and stays in sync with the scrub time during scrubbing. The color of each note on the Fretboard is the same as the color of the corresponding clip in the Track view. (See [“Arranging clips”](#) on page 404 for information about setting clip properties.)

To show/hide the Fretboard pane, click the Staff view **View** menu and choose **Show/Hide Fret View**.

See:

- “Editing notes and chords from the Fretboard” on page 1253
- “Fretboard pop-up menu” on page 1234
- “Moving notes from within the Fretboard” on page 1239
- “MIDI Channels and the Fretboard” on page 1244
- “To display notes on the Fretboard using their MIDI channels” on page 1244
- “To edit a chord symbol” on page 1246
- “Tablature settings” on page 1250
- “Changing Fretboard texture and orientation” on page 1251
- “Quick TAB” on page 1251
- “Regenerate TAB” on page 1252
- “Entering notes from the TAB staff” on page 1252
- “Single note editing from the TAB staff” on page 1252
- “Editing chords or groups of notes from the TAB Staff” on page 1252

Fretboard pop-up menu

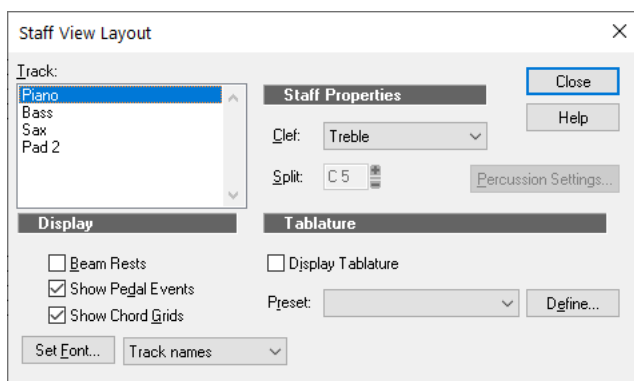
When you right-click the Fretboard in the Staff view, the **Fretboard** pop-up menu appears, giving you choices for note editing, Staff view layout, and Fretboard appearance.

| Menu command | Result |
|------------------------|--|
| Layout | Opens the Staff View Layout dialog box. |
| Select Fretboard Track | Controls which of the displayed tracks receive the notes you enter on the Fretboard. |
| Export to ASCII TAB | Saves the track in ASCII TAB format with the extension .txt. |
| Mirror Fretboard | Inverts Fretboard so highest-sounding string appears at the bottom. |
| Wood Grain > Rosewood | Fretboard appears in rosewood. |
| Wood Grain > Ebony | Fretboard appears in ebony. |
| Wood Grain > Maple | Fretboard appears in maple. |

To change the Staff view layout

1. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box.

Figure 521. *The Staff View Layout dialog box.*



2. Select a track from the list (if the track you want to edit is not in the list, click the **Tracks** menu and choose **Pick Tracks**, then select the desired track). The **Clef** option shows the track's clef.
3. Select a new clef from the list.
4. If you select **Treble/Bass**, select a **Split** point. C5 represents middle C.
5. If you select one of the **Percussion** options, click **Percussion Settings** to set up the appearance of percussion notes.
6. Repeat steps 2-5 for other tracks.
7. Click **Close** when you are done.

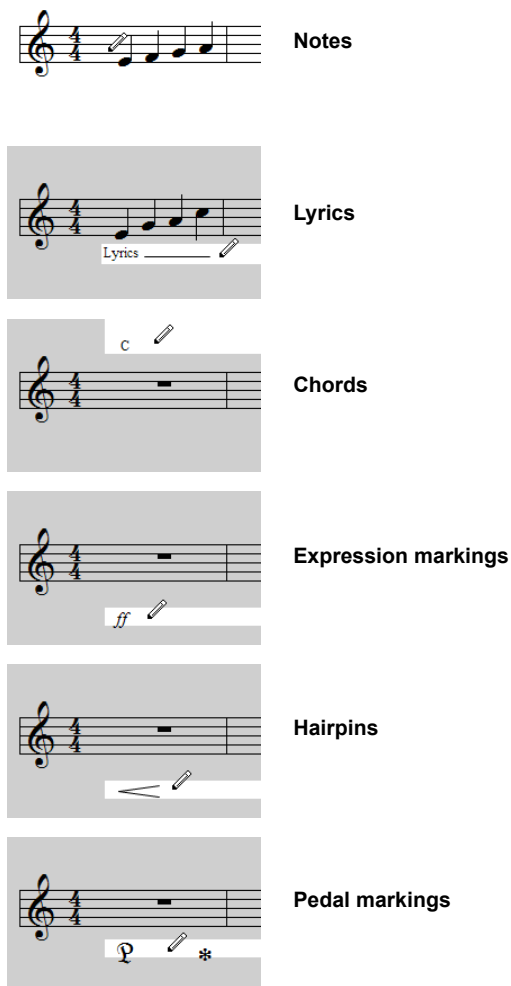
Sonar displays tracks using the new staff settings.

Basic musical editing

The global tools let you edit a project by manipulating the elements of standard music notation. Using these tools, you can create and edit notes, chord symbols (guitar fretboards), pedal marks, expression marks, hairpins, and lyrics.

When drawing events in the Staff view, the staff is shaded to indicate where the current event type can be drawn. Events can only be drawn where the background is white.

Figure 522. *The selected event type can only be drawn where the background is white.*



See:

[“Inserting notes on the staff”](#) on page 1236

[“Inserting notes with the Fretboard”](#) on page 1237

[“Selecting notes”](#) on page 1237

[“Moving, copying, and deleting notes on the staff”](#) on page 1238

[“Moving notes from within the Fretboard”](#) on page 1239

[“Auditioning”](#) on page 1239

[“Changing note properties”](#) on page 1240

[“Deglitch dialog”](#) on page 1241

[“Working with triplets”](#) on page 1241

[“Beaming of rests”](#) on page 1242

[“Changing the way notes are displayed”](#) on page 1242


[“Using enharmonic spellings”](#) on page 1243

[“MIDI Channels and the Fretboard”](#) on page 1244

Inserting notes on the staff

You can add notes to your composition with simple point-and-click techniques. To help with your composing, Sonar gives you audio feedback as you place each note.

You can insert notes anywhere in the Staff pane, but inserting them at the Now time gives you control over the exact time you want to insert to. The SHIFT+RIGHT/LEFT ARROW command moves the Now Time forward or backward by the amount of the note duration you choose. To specify a note duration for new notes, use the Duration control in the Control Bar’s Tools module. The CTRL+RIGHT ARROW/CTRL+LEFT ARROW commands pages you through the track, sounding each note as the cursor passes over it. You can also page through the track by choosing the **Edit > Play Previous** and **Edit > Play Next** commands in the Staff view menu.


 **Note:** You cannot insert notes whose durations are less than the value in the **Display Resolution** field, which accessed via the **View > Display Resolution** command in the Staff view menu.

You may want to pick a different snap-to grid value for a particular note. For example, if you want to insert a half note in the last quarter note position in a measure (in order to get two tied quarter notes), you must set the snap resolution to a quarter note. Sonar will automatically convert the half note to two tied quarter notes. The same method can be used to insert a syncopated note, such as a quarter note at an eighth note position.

You may also want to disable the **View > Fill Durations** and **View > Trim Durations** options before you enter notes on the staff. This will allow you to see the true durations of all the notes you enter. These options are discussed in [“Changing the way notes are displayed”](#) on page 1242.


To insert a note on the staff

1. Disable the **View > Fill Durations** and **View > Trim Durations** options in the Staff view menu, if desired (this is usually the best way when you’re entering notes).
2. Click the Staff view **View** menu and choose **Display Resolution**, then choose a resolution that’s as small or slightly smaller than the smallest note you plan to enter.
3. Select the Draw Freehand tool in the Control Bar.
4. Select a note draw duration button in the Staff view, or select a value in the Control Bar’s Tools module. You cannot insert a note that’s shorter in length than the note in the **Display Resolution** field.

 **Tip:** You can click an existing Note event to inherit its duration and apply it to new Note events. For details, see [“Use note duration value from last touched note”](#) on page 542.

5. Move the Now time to the location where you want the new note by pressing SHIFT+RIGHT ARROW or SHIFT+LEFT ARROW. Notice the vertical line that marks the Now time in the Staff pane. The line moves by the duration of the note you selected to enter.
6. Click the cursor on the vertical line at the pitch that you want.
7. To add a sharp or flat, select the Smart tool in the Control Bar, right-click the note to open the **Note Properties** dialog box—in the **Pitch** field, use the + or - buttons to raise or lower the pitch, and click **OK**. You can type enharmonic spellings into the **Pitch** field, such as C#5, E^b4. and Fx6. The double quotation mark produces a double flat, and the x produces a double sharp.

Sonar places the new note in the staff. If desired, drag the note horizontally or vertically to a new time or pitch.

 The Staff view respects the global Snap to Grid settings for note positioning when drawing notes. For details, see [“Snap to Grid settings”](#) on page 540 and [“Defining and using the Snap Grid”](#) on page 430.

Inserting notes with the Fretboard

You can also enter notes onto the staff from the fretboard using the mouse. You always enter notes into the staff at the Now time.


To insert notes on the Fretboard with the mouse

1. Click in the Time Ruler to set the Now time.
2. Select the Draw Freehand tool in the Control Bar.
3. Select a note duration, and a modifier (dot or triplet) if desired.
4. Click on the guitar strings in the fretboard to enter notes. You can enter up to six simultaneous notes (one per string).
5. Advance the Now Time by the current note duration using the right arrow key while holding down the shift key. This allows you to quickly enter a series of notes.

Selecting notes

Use the Select tool in the Control Bar to make selections. Selection methods in the Staff view are similar to those in other views. Here is a summary:

| To do this | Do this |
|--|---|
| Select a note or other symbol | Click it |
| Select several symbols at once | Click and drag a rectangle around them |
| Add symbols to the selection | Press SHIFT and either click on the symbols or drag a rectangle around the events |
| Add or remove symbols from the selection | Press CTRL and either click on the symbols or drag a rectangle around the events |
| Select symbols in a time range | Click and drag in the Time Ruler |
| Select symbols between two markers | Click between the markers |
| Remove all selections | Click in an empty area |

 **Note:** *Tied notes must be selected together, since the series is really just a single MIDI note. To select tied notes, you must click or drag a rectangle around the first note of the series.*

For more information about selecting notes, see [“Smart tool”](#) on page 495 and [“Select tool”](#) on page 502.

Moving, copying, and deleting notes on the staff

Selections can be cut, copied, pasted, and deleted with **Edit** menu commands. The techniques are similar to those used in other views. Selections can also be dragged and dropped to copy or move them. To keep track of your current position while dragging, you can keep an eye on the time and pitch locator in the upper-right corner of the Staff view.

Notes can be dragged horizontally, to a new time, or vertically, to a new pitch or staff. When you drag a note up or down to a new pitch, the note normally snaps to the notes in the current key signature (diatonic scale). This makes it easy to drag notes quickly among pitches that are in the current key.

If you need to transpose more than a few notes, use the **Process > Transpose** command. For more information, see [“Transposing”](#) on page 781.

To move a single note in the Staff view

1. Select the Select tool or Draw tool in the Control Bar.
2. Click the note to be moved.
3. Drag the note to a new time, pitch, or staff.

Sonar moves the note to the new location.

To move several notes in the Staff view

1. Select the Select tool in the Control Bar.
2. Select the notes to be moved.
3. Click one of the selected notes.
4. Drag the notes to a new time, pitch, or staff.

Sonar moves the notes to the new location.

To copy one or more notes in the Staff view

1. Select the Select tool in the Control Bar.
2. Select the notes to be copied.
3. Press and hold the CTRL key.
4. Drag the notes to a new time, pitch, or staff.

Sonar inserts copies of the notes at the new location.

To erase notes with the Erase tool

1. Select the Erase tool in the Control Bar.
2. Click any notehead to erase the note.
3. To erase several notes, click and drag with the Erase tool.

Any notes whose notehead is touched by the eraser will be deleted.

Moving notes from within the Fretboard

You can drag notes displayed in the fretboard horizontally along each string to change their pitch. They always change in the chromatic scale. You can not drag notes from one string to another.

To change the pitch of a single note in the Fretboard

1. Click in the Time Ruler to set the Now time to the time of the note you want to change.
2. Select the Select tool or Draw tool in the Control Bar.
3. Drag the note along the string to a new fret.

Sonar moves the note to the new pitch.

To change the pitch of a chord in the Fretboard

1. Click in the Time Ruler to set the Now time to the time of the chord you want to change.
2. Select the Select tool in the Control Bar.
3. While pressing SHIFT, click each of the notes you would like to change.
4. While continuing to press SHIFT, drag the notes along the strings.

Sonar moves the notes you selected to the new pitches.



Tip: You can also move the Now time pointer to the exact note by using the **Step Play** buttons.

Auditioning

Sometimes it is useful to listen to your music slowly, note-by-note, rather than at full speed. For example, you may need to locate a bad note, or you may be trying to learn the correct fingering for a difficult passage.

The Staff view has two features that let you audition your composition at reduced speed: Scrub and Step Play. The Scrub tool lets you drag a vertical bar over the staff, playing the notes as it goes. You can scrub backward or forward at any speed. Step Play lets you step through the project note by note, in either direction.

To audition with the Scrub tool

1. Hold down the J key to activate the Scrub tool.
2. Drag the mouse horizontally through the Staff pane to play the notes.

Sonar plays any notes the scrub line passes over.

To play notes with Step Play

1. Set the Now time by clicking in the Time Ruler.
2. Step through the music as follows:

| To do this | Do this |
|---------------|--|
| Step forward | Choose Edit > Play Next or press CTRL+RIGHT ARROW |
| Step backward | Choose Edit > Play Previous or press CTRL+LEFT ARROW |

Changing note properties

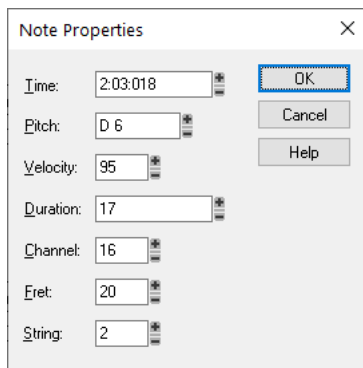
The Staff view lets you edit all the MIDI parameters for a note, including those not normally portrayed by standard musical notation. Note properties are as follows:

| Property | Meaning |
|----------|---|
| Time | The starting time of the note |
| Pitch | The note's pitch |
| Velocity | The note's velocity (0 to 127) |
| Duration | The note's duration, in ticks or in beats and ticks |
| Channel | The MIDI channel on which the note is played |
| Fret | The fret at which the note is played on the neck |
| String | The string on which the note is played |

To edit a note's properties

1. Select the Smart tool in the Control Bar and right-click the note to open the **Note Properties** dialog box.

Figure 523. *The Note Properties dialog box.*



2. Edit the note's properties, as described in the table.
3. Click **OK**.

Sonar changes the note's parameters and redraws the note if necessary.

Deglitch dialog

When recording MIDI guitar, even the best players occasionally play unintended notes. The Deglitch feature allows you to filter out the softest, shortest, and highest notes in the file.

There are three filters in the **Deglitch** dialog:

Pitch

With the Pitch filter you can set the maximum pitch allowed in the track. If a MIDI event has a higher pitch than the maximum you set, it is removed.

Velocity

With the Velocity filter you can set a minimum velocity allowed in the track. If a MIDI event has a lower velocity than the one you set, it is removed.

Duration

With the Duration filter you can set a minimum note duration for the track in either ticks or milliseconds. If a MIDI event has a shorter duration than the one you set, it is removed.

To use the Deglitch filter

1. Select a track or a section of track.
2. Select **Process > Deglitch** from the menu.
The **Deglitch** dialog box appears.
3. Check each of the filters you want to use.
4. Enter the parameters (maximum or minimum values) you want for each of the filters you are using.
5. Click **OK**.

If you are not happy with the result, select **Edit > Undo** to restore the original MIDI track.

Working with triplets

The Staff view places certain limitations on the use of triplets. The limitations are:

- ▶ Triplets must occur in full sets of three.
- ▶ All three steps in a triplet must be notes (no rests) of the same basic duration.
- ▶ There can be no ties in or out of, or within the triplet.

In most cases, the Staff view can recognize triplets in MIDI data. However, the slight timing inaccuracies inherent in live performances can complicate the detection of triplets. If working from performance data, you may find it useful to quantize the notes closer to exact triplet positions using the **Process > Quantize** command. See [“Quantizing”](#) on page 828 for details.

To enter a triplet

1. Enable Snap to Grid in the Control Bar’s Snap module.
2. Select the Draw tool in the Control Bar.
3. Select a triplet note duration in the Tools module.
4. Enter the first note at the desired location in the staff.

Sonar inserts all three triplet notes at the same pitch. You can then drag the second and third notes to their correct pitch locations.

Beaming of rests

The Staff view supports beaming of rests, a practice that is popular with rhythmically complex music. Beam lengths are extended to include rests that are integral parts of the beamed group of notes. Short stems, called stemlets, extend from the beam toward the rest. This makes the rhythms easier to read, because the beat boundaries are made clear.

To enable beaming of rests

1. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box.
2. Select the **Beam Rests** option.
3. Click **OK**.

Thereafter, the Staff view beams rests as though they were notes.

Changing the way notes are displayed

Unlike musical notation programs, Sonar uses the MIDI events themselves as the permanent representation of the music; thus, the Staff view is only an interpretation of a MIDI performance.

MIDI notes do not always correspond exactly to notes on a staff. Whereas a staff defines precise grid-like starting times and durations for notes, a MIDI note can start at any arbitrary time during the project, and last for any length of time. If you record a performance from a MIDI keyboard, for example, you'll find that some notes may start slightly before the beat, and some a little after, and that the notes end a little late or a little early. Although these slight imperfections are what gives a performance its "human" quality, you don't necessarily want to see all these imperfections notated with excruciating precision.

The Staff view has two options you can select to affect the way MIDI notes are displayed on the staff:

| Option | Purpose |
|----------------|--|
| Fill Durations | Visually rounds up note durations to the next beat or the next note, whichever comes first. |
| Trim Durations | Visually rounds down note durations if they extend a little way past the start of the next note. |

Here's what the Staff view looks like with and without these options:

Figure 524. *Fill and Trim off.*



Figure 525. *Fill and Trim on.*



On the other hand, if you are entering notes into the Staff view with the mouse, **Fill Durations** and **Trim Durations** may produce confusing results. For example, with **Fill Durations**, an inserted eighth note in 4/4 time would look like a quarter note until you insert another eighth note immediately following it. It is recommended that you turn off the **Fill Durations** and **Trim Durations** options when entering notes; these options are more appropriate for looking at notes you recorded via a performance.





Using enharmonic spellings

Any musical note can be referred to by several different names. For example, C#3 and Db3 identify the same pitch, as do G#4 and Ab4. The most appropriate name depends upon the current key signature, but can also depend on musical context.

Sonar uses a set of rules to automatically add accidentals (sharps, flats and naturals) to notes based on the current key signature. These rules cover the most common musical situations and usually lead to pleasing results. However, there is no guaranteed right way to resolve accidentals. Doing so ultimately requires knowledge regarding what key or scale is being evoked—knowledge that only the composer possesses. For example, if a modulation is being prepared, then the new key signature has not yet been completely established, and the harmony has already begun to shift. In fact, there may not even be a scale in a diatonic sense: chromatic scales, for instance, are supposed to sharp on the way up and flat on the way down. Because no set of rules will suffice for all situations, the composer needs the ability to override any default choice.

Notes in Sonar normally do not have a forced enharmonic spelling. This means that they will automatically change to match the default for a new key signature. If you specify spelling that matches the default choice, Sonar will drop any forced spelling and switch back to default behavior. Otherwise, the forced spelling is remembered for that note, and will not change to follow the key signature. If you change the pitch of a note by some other means (for instance, by dragging it up or down), it will lose any forced spelling, because it very likely no longer applies to the new pitch. Enharmonic spelling overrides for each note are saved in the project file.

When you type a note's enharmonic spelling, use the following table as a guide.

| Accidental | Character | Example | Displays as |
|--------------|-----------|---------|--|
| Flat | b | Cb5 |  |
| Sharp | # | C#5 |  |
| Double flat | “ | C”5 |  |
| Double sharp | x | Cx5 |  |

To change a note's enharmonic spelling

1. Select the Smart tool in the Control Bar and right-click the note to open the **Note Properties** dialog box.
2. In the **Pitch** textbox, type a new spelling for the note.
3. Click **OK**.

Sonar displays the note with the new enharmonic spelling.

You can change enharmonic spellings in other views, such as the Event List view, by similarly typing a new spelling wherever the note pitch is displayed as a text string.

You can also use the **Process > Find/Change** command to change enharmonic spellings—for example, to change multiple occurrences of Eb5 to D#5, or even all Ebs to D#s. See [“Process > Find/Change”](#) on page 802 for more information.

MIDI Channels and the Fretboard

You can display notes on the fretboard based on the note event's MIDI channel. (Do not confuse this with the Track MIDI channel.) A single track can hold events on many different MIDI channels. See [“Assigning a MIDI channel \(Chn\)”](#) on page 235 for more information. Displaying notes using this method is 100% accurate because each string is represented by an individual MIDI channel. For example, String 1 = MIDI channel 11, String 2 = MIDI channel 12, etc.

To display notes on the Fretboard using their MIDI channels

1. Set your MIDI guitar to transmit on 6 consecutive channels. This is often referred to as “MONO” mode. Refer to your MIDI Guitar device documentation for more information.
2. Select and Arm a track.
3. If you want the data from all 6 strings to be recorded to a single track, set the **Input** to **OMNI**. If you want each string on a separate track, you need to set up each individual track to record on the corresponding MIDI channel. The **GT-30 Guitar Synthesizer** template is designed to do this, so you may want to open that from the Start Screen or from the **File** menu. To use the **File** menu method, choose **File > Open** and choose Cakewalk Template from the **Files of type** field. Then choose the **Roland GT-30 Guitar Synthesizer** template.
4. Open the Staff view.
5. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box.
6. Click **Define**.
7. In the **Method** field, click **MIDI Channel**.
8. In the **1st Channel** field, set Sonar to transmit on the same series of MIDI channels that you chose in step 1. Select **1** for 1-6, **2** for 2-7, etc.

MIDI guitar devices can transmit in MONO using a different series of MIDI channels, but Sonar needs to be listening to the same channels in order to properly display the MIDI guitar input.

9. Click **Close**.
10. Click **OK**.

Sonar displays notes on the Fretboard based on their MIDI channels.

If you are planning to record or input notes from a MIDI guitar synth or MIDI converter, you need to set this up on the instrument. In the case of the Roland GT-30, for example, you set it to send on MIDI Channel 11, MONO. This sends out each corresponding string on channels 11-16.

Chords and marks

The Staff view lets you add and edit chord symbols, dynamic markings, hairpin symbols, and pedal events. Like notes, these symbols are placed in the score with the Draw Freehand tool. They can be selected, cut, copied, pasted, deleted, and dragged and dropped. With the exception of pedal marks, though, these symbols have no audible effect; they serve only to enhance and clarify the printed score.

See:

[“Adding chord symbols”](#) on page 1245

[“Adding expression marks”](#) on page 1247

[“Adding hairpin symbols”](#) on page 1248

[“Adding pedal marks”](#) on page 1249

Adding chord symbols

The Staff view lets you enter chord symbols above the staff. You can enter both ordinary chord names and guitar chord symbols, which display both the chord name and fingering. Sonar has a large number of predefined chords from which you can choose. You can also define and save your own chords.

If a track is split into treble/bass staves, chords are allowed only above the upper (treble) staff.

Sonar stores its library of chords in the file `Chords.liw`. The chords in the library are sorted into groups. You can add and remove chords from the library, create new groups (i.e., for alternative guitar tunings), and add chords from a different library file.


You edit chords in the **Chord Properties** dialog box. Chord properties are shown in the following table.

| Property | Meaning |
|----------|--|
| Time | The time of the chord, in measure, beat, and tick (MBT) format |
| Name | The name of the chord |
| Group | The chord group |

The **Chord Properties** dialog box also lets you draw guitar chord grids and manage the chord library.

You can suppress the display of all guitar chord diagrams by deselecting the **Show Chord Grids** option in the **Staff view's Layout** dialog box. With this option disabled, only chord text appears.

To add a chord symbol

1. Select the Draw Freehand tool in the Control Bar.
2. Click the **Chords** button  Chords in the Staff view.
3. Position the pointer above the staff (the pointer changes to a pencil when you are in a legal position).
4. Click to place a chord symbol.

Sonar inserts a copy of the most recently added chord (by default, C). You can then edit the symbol to display the chord you want.

To move a chord symbol

1. Select the Draw Freehand tool in the Control Bar.
2. Drag the chord symbol to a new location.

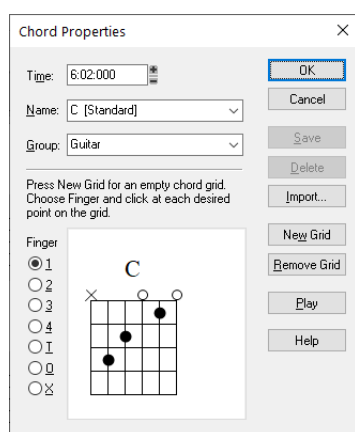
To edit a chord symbol

1. Right-click the symbol to open the **Chord Properties** dialog box.
2. Edit information about the chord according to the table:

| To do this | Do this |
|--|--|
| Move a chord in time | Change the Time property. |
| Give the chord a new name | Select a chord from the drop-down list, or type a new name. Use # for sharp and b for flat. |
| Add descriptive text to the chord name | Type the text in square brackets after the chord name. The text does not appear in the Staff view. |
| See a different set of chords | Select a group from the list. This option only applies if you have created a custom chord library. |

3. If desired, select a group from the list and/or create a guitar chord grid.

Figure 526. *The Chord Properties dialog box.*



4. Click **OK**.

The Staff view displays the chord with the new properties, moving it to a new time if necessary.

To add a guitar chord grid

1. Right-click the chord symbol to open the **Chord Properties** dialog box.
2. Follow the instructions in the table:

| To do this | Do this |
|-------------------------------------|---|
| Display a blank chord grid | Click New Grid |
| Place a dot on the grid | Select the finger number (1-4, or T for Thumb), then click the grid at the appropriate string and fret location |
| Assign an open string | Select O, then click on the string |
| Assign a muted string | Select X, then click on the string |
| Change the finger assigned to a dot | Click the dot repeatedly to cycle through the fingers |
| Insert a fret designation | Click to the right of the grid and enter the number of the index finger fret in the Chord Fret Number dialog box |
| Play the chord (Audition) | Click Play |
| Remove the chord grid | Click Remove Grid |

3. Click **OK**.

The Staff view displays the chord with the new guitar chord grid.

To manage the chord library

1. Right-click the chord symbol to open the **Chord Properties** dialog box.
2. Follow the instructions in the table:

| To do this | Do this |
|---|--|
| Add a chord to the library | Select a group, enter a name in the Name box, enter a guitar grid (if desired), and click Save . |
| Delete a chord from the current group | Select the chord from the list and click Delete . |
| Add a new group | Type a name for the group in the Group textbox and click Save . |
| Delete a group | Select a group from the list and click Delete . |
| Merge chords from an external chord library | Click the Import button and select a file. Chord libraries have the extension .liw . |

3. Click **OK**.

Sonar saves the chord library with the changes you made.

Adding expression marks

Expression marks tell a performer how to interpret the notes and durations on the page. They provide a necessary supplement to simple notation, in which notes have only pitch and duration, but no hint of how loudly, softly, or smoothly, they are to be played. Dynamic marks—from *ppp* (pianissimo) for “very, very softly” through *fff* (fortissimo) for “very, very forcefully”—allow notation to convey volume instructions. Expression marks are also needed to specify other aspects of performance, such as whether a passage is to be played legato or staccato. Finally, expression marks can be used to convey to the performer the composer’s suggestions or requirements as to how a passage should be interpreted. In such cases the language used can leave much to the imagination, as in *with majesty* or *abrasively*.

Expression marks do not change the underlying MIDI data. They only provide information to the reader on how a piece should be performed.

If the track is split into treble/bass staves, expression marks are allowed only below the treble staff.

When entering an expression mark, you can leave a dangling hyphen at the end of an expression mark to insert automatic spaced hyphens until the next expression mark. For example:

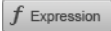
cresc. - - - ***ff***

It is often desirable to terminate such a series of hyphens with a blank expression mark. For example:

accel. - - -

Expression text is italicized in the Staff view. Standard dynamic markings also appear bold.

To add an expression mark

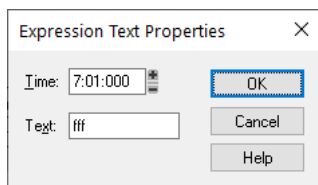
1. Select the Draw Freehand tool in the Control Bar.
2. Click the **Expression** button  in the Staff view.
3. Position the pointer below the lowest note in the staff. (The pointer changes to a pencil when you are in a legal position.)
4. Click to open an insertion box.
5. Type the expression mark text. Press ESC to abort the operation.
6. Press ENTER, or press TAB or SHIFT+TAB to move to the next or previous mark, respectively.

Sonar inserts the new expression mark below the staff.

To edit an expression mark

1. Right-click the expression mark to open the **Expression Text Properties** dialog box.

Figure 527. The **Expression Text Properties** dialog box.

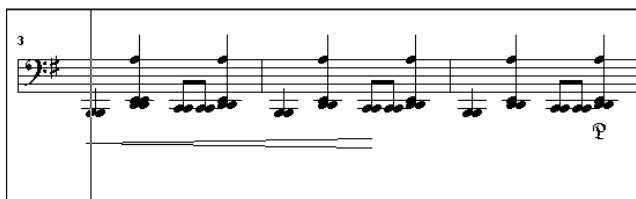


2. Edit the time and text of the expression mark as desired.
3. Click **OK**.

The Staff view displays the expression mark with the new text, including moving it to a new time if necessary. You can also use the Draw tool and click on an expression mark directly to change its text.


Adding hairpin symbols

Some musical phrases vary dynamically, increasing or decreasing in loudness for dramatic effect. Sonar lets you insert traditional crescendo and diminuendo hairpin symbols that convey this information to a performer, as shown here:



If the track is split into treble/bass staves, hairpin symbols are allowed only below the treble staff.

To add a hairpin symbol

1. Select the Draw Freehand tool in the Control Bar.
2. Click the **Hairpin** button  in the Staff view.
3. Position the pointer below the staff (the pointer changes to a pencil when you are in a legal position).
4. Click to place a hairpin symbol.

Sonar inserts a copy of the most recently added hairpin symbol, which you can edit as desired.

To edit a hairpin symbol

1. Right-click on the hairpin symbol you want to edit.
The **Hairpin Properties** dialog box appears.
2. Change any of the following parameters:
 - ▶ **Time.** The beginning time of the hairpin symbol
 - ▶ **Crescendo or Diminuendo.**
 - ▶ **Duration.** Enter the number of beats followed by a colon (for example 4: for one measure in 4/4 time) or a PPQ number value.

Adding pedal marks

Pedal marks traditionally indicate where the sustain pedal of a piano is to be pressed and for how long. With Sonar, you can achieve the same effect by inserting a pair of symbols indicating when the sustain pedal controller is to be turned on (down) and when it is to be turned off (up). Unlike chord symbols, expression marks, and hairpin symbols, each pedal symbol corresponds to a MIDI event. The other symbols are purely ornamental, intended to provide a composer with a way to communicate suggestions or requirements to performers.

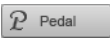
Pedal event parameters are as follows:

| Parameters | Meaning |
|------------|--|
| Time | The time of the event, in measures, beats, and ticks (MBT). |
| Channel | The MIDI channel on which the event will be sent. |
| Value | The event value. A value of 127 depresses the pedal, a value of 0 raises it. (Some advanced synthesizers support values between 0 and 127 for "partial pedaling.") |

If the track is split into treble/bass staves, pedal marks are allowed only below the bass staff.

You can suppress the display of all pedal marks by deselecting the **Show Pedal Events** option in the **Staff view's Layout** dialog box.

To add a pedal mark

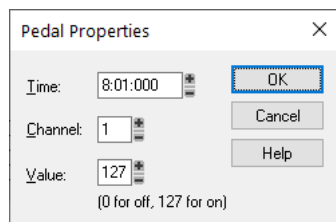
1. Select the Draw Freehand tool in the Control Bar.
2. Click the **Pedal** button  in the Staff view.
3. Position the pointer below the staff (the pointer changes to a pencil when you are in a legal position).
4. Click to place a pedal mark.

Sonar inserts a pair of pedal symbols (a pedal down and a pedal up). You can click and drag either symbol to a new time.

To edit a pedal event

1. Right-click the pedal symbol (pedal down or pedal up) to open the **Pedal Event Parameters** dialog box.

Figure 528. The *Pedal Properties* dialog box.



2. Edit the pedal event parameters, as described in the table above.
3. Click **OK**.

Sonar changes the pedal event parameters, including moving the symbol to a new time if necessary.

Tablature

The Staff view can display guitar or bass MIDI tracks as tablature. You can generate and edit tablature or enter notes on either the fretboard or on the tablature staff to create a new track. You can export tablature to an ASCII file for printing or distribution on the Web.

See:

“[Tablature settings](#)” on page 1250

“[Changing Fretboard texture and orientation](#)” on page 1251

“[Quick TAB](#)” on page 1251

“[Regenerate TAB](#)” on page 1252

“[Entering notes from the TAB staff](#)” on page 1252

“[Single note editing from the TAB staff](#)” on page 1252

“[Editing chords or groups of notes from the TAB Staff](#)” on page 1252

“[Editing notes and chords from the Fretboard](#)” on page 1253

Tablature settings

Both the **Staff View Layout** dialog box and the **Tablature Settings** dialog box create tablature settings for a whole track at a time. To modify tablature for selected parts of a track, select part of a track and use the **Edit > Regenerate TAB** command.

In the **Staff View Layout** dialog box you can choose a preset style of tablature by choosing from the **Preset** pop-up menu, or you can define your own style by clicking the **Define** button in the **Staff View Layout** dialog box to open the **Tablature Settings** dialog box.

To define a tablature style

1. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box, then click the name of the track you want to define tablature for.
2. Click the **Define** button (lower right corner).
The **Tablature Settings** dialog box appears.
3. Click the **Tablature** tab and choose a tablature method from the **Method** drop-down list. There are three methods to determine how the TAB is displayed:
 - ▶ **Floating.** Which allows the notes to spread over the entire fretboard.
 - ▶ **Fixed.** This specifies where on the neck these notes should be played. When **Fixed** is selected the **Finger span** and **Lowest fret** fields are used together to define the “box” where the notes are displayed. The **Finger span** parameter determines how many consecutive frets will be used to display the note. For example, if **Finger span** is set to **4**, then Sonar will attempt to place all the notes within those 4 frets. The **Lowest Fret** then determines where on the fretboard the notes will be displayed within the **Finger span**. The red box in the fretboard display changes to reflect the settings in these two parameters.
 - ▶ **MIDI Channel.** This uses the event's MIDI channel to determine which string the note should be displayed on. When **MIDI Channel** is selected, the user chooses which series of MIDI Channels should be considered. This is useful for MIDI guitarists that record parts in MONO mode, where each string transmits on a different MIDI channel. (Values: 1 - 11). Selecting **1** in the **1st Channel field** will cause it to use MIDI channels 1 - 6, selecting **2**, 2 - 7, and so on.)



Note: Select the **Skip Channel 10** option if you are using a Yamaha G50 or other device which reserves channel 10.

4. Type a number into the **Number of Frets** field. This determines how many frets the guitar has that the tab is based on.

5. In the **String Tuning** fields, choose the instrument from the drop-down list and number of strings from the **Number of Strings** field.
The open string pitches for the instrument you choose automatically appear in the **String Number** fields below the drop-down list.
6. Customize any of the open string pitches by using the **+** or **-** buttons on the **String Number** fields.
7. Save your settings by typing a name into the **Preset** field at the top of the dialog box and clicking the disk icon next to it. You can remove presets from the list by clicking the **X** button next to the disk icon.

The next time you want to use these settings for a track, choose your Preset in the **Staff View Layout** dialog box from the **Presets** drop-down list.

Changing Fretboard texture and orientation

You can change fretboard texture and orientation (high string on top or bottom of neck) in the **Staff View Layout** dialog box, or by right-clicking the Fretboard.

To change the Fretboard texture and orientation

1. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box.
2. Click the **Define** button (lower right corner).
The **Tablature Settings** dialog box appears.
3. Click the **Fretboard** tab.
4. In the **Texture** field, choose a texture from the drop-down list.
5. If you want to reverse the standard string orientation, in the **Orientation** field click **Low String on Top (Mirror)**.
6. Click **OK**.

The Fretboard changes to reflect your choices.

Quick TAB

Sonar quickly creates a tablature based on standard fingering patterns. After you try the quick version, you can customize the tablature to your liking.

To create a quick TAB

1. Open a file that contains a MIDI guitar track.
2. In the Track view, select the track number of the track you want to display tablature for.
3. Select **Views > Staff View**.
The Staff view appears, displaying a fretboard and the notation of your MIDI track. To see everything, you may need to resize the Staff view by dragging the top border upward a few inches.
4. Click the Staff view **Edit** menu and choose **Quick TAB**.
A tablature grid appears, displaying the fret numbers for all the notes in the track.
5. From the **File** menu, choose **Save**. Saving your file saves TAB settings for each track you generated TABs for.

Press the SPACEBAR to play your file. Notice that the Fretboard displays the name of each note above the string and fret you would play it on as the note plays.

Regenerate TAB

The **Regenerate TAB** command works on selected regions in a track to modify the fingering according to the method you choose. The TAB display by default uses the **Floating** algorithm which allows the notes to spread over the entire fretboard. By choosing the **Fixed** algorithm instead, you can designate a specific finger span and lowest fret which causes the TAB of a selected region to be displayed within this range. This usually creates a more compact fingering system.

The **Regenerate TAB** command gives you a third choice for displaying tablature MIDI channel. This uses the event's MIDI channel to determine which string the note should be displayed on. When **MIDI Channel** is selected, the user chooses which series of MIDI Channels should be considered. This is useful for MIDI guitarists that record parts in MONO mode, where each string transmits on a different MIDI channel.

To regenerate TAB

1. Select the Select tool in the Control Bar and drag a rectangle around the notes or TAB numbers you want to change.
2. Click the Staff view **Edit** menu and choose **Regenerate TAB** to open the **Regenerate Tablature** dialog box.
3. Select **Fixed** from the **Method** field and fill in values for **Finger Span** (usually 4), **Lowest Fret**, and **Number of Frets** (usually 21).
4. Click **OK**.


Sonar regenerates a TAB based on your specifications. If notes are out of the range you specified, Sonar displays them as close to that range as possible.

Entering notes from the TAB staff

You can enter notes or chords directly from the TAB staff.

To enter notes from the TAB staff

1. Open the Staff View.
2. Click the Staff view **Edit** menu and choose **Quick TAB**.
3. Press CTRL+HOME to move the Now Time to the start of the project.
4. Select the desired note duration in the Control Bar's Tools module.
5. Select the Draw Freehand tool in the Control Bar.
6. Enter a note by clicking a line in the TAB staff.
7. Without letting go of the mouse, click and drag the cursor up to set the fret number.

 **Tip:** You can move ahead in the track by pressing **SHIFT+RIGHT ARROW**, and move back in the track using **SHIFT+LEFT ARROW**. The Now Time moves by the amount of the note duration you choose in the Control Bar's Tools module.

Single note editing from the TAB staff

Sonar enables you to edit single notes from the TAB staff in several ways:

- ▶ With the Freehand tool selected, drag fret numbers up or down. When you reach the desired fret number, release the mouse.
- ▶ With the Freehand tool selected, move a note to a different string by holding down the ALT key while you drag the fret number to a different line. If the note you are moving won't play on the string you are dragging it to, you won't be able to move it.
- ▶ Right-click the fret you want to edit. A list of fret numbers appears. Select the one you want, and the fret you right-clicked changes to the fret number you selected.

Editing chords or groups of notes from the TAB Staff

To edit chords or groups of notes in the TAB staff, first select which notes you want to edit, and then drag them to new pitches or strings.

To edit chords or groups of notes from the TAB staff

1. Select the Select tool in the Control Bar.
2. In the TAB staff, drag a rectangle around the chord or group of notes you want to edit, and release the mouse.
3. Drag the fret numbers you selected up or down by the amount you want.
4. You can drag the notes to different strings by holding down the ALT key while you drag. If the notes you are moving won't play on the strings you are dragging them to, you won't be able to move them.

To export to an ASCII TAB file

1. Select the track you want to export.
2. Open the Staff view.
3. Click the Staff view **Print** menu and choose **Export to ASCII TAB**.
The **Save As** dialog box appears.
4. Enter a file name in the **File name** field.
5. Click **OK**.

Sonar saves the track with the file extension .txt.

Editing notes and chords from the Fretboard

You can transpose single notes or chords from the Fretboard.

To transpose single notes

1. Move the Now Time to the note you want to edit by pressing SHIFT+RIGHT/LEFT ARROW. You may need to change the note duration in the Control Bar's Tools module.
2. Use the Select tool to drag the note left or right on the fretboard.

To transpose chords

1. Move the Now Time to display the chord you want to transpose.
2. Hold down the SHIFT key and select all the notes in the chord.
3. Hold down the SHIFT key and drag the chord to a new position, then release the mouse.

Entering notes from the Fretboard

If you prefer to work with the Fretboard instead of a musical staff, Sonar makes it easy to enter notes from the Fretboard. You can enter single notes or chords by clicking the string and fret of the note you want to enter at the Now Time position.

1. Display the track you want to add notes to in the Staff view.
2. Select the Draw Freehand tool in the Control Bar.
Now the cursor appears as a pencil when you move it over the Staff or Fretboard.
3. Move the Now Time to where you want to start entering notes by pressing SHIFT+RIGHT ARROW or SHIFT+LEFT ARROW. Each press of the arrow moves the Now Time by the amount of the note duration you choose in the Control Bar's Tools module.
4. Enter a note by clicking the string and fret where you would play the note.
The note appears on the Fretboard, in the Staff, and in the TAB if you have generated one (to generate a Quick TAB, click the Staff view **Edit** menu and choose **Quick TAB**).
5. If you are entering a chord, continue clicking notes at the same Now Time. To move ahead, press SHIFT+RIGHT ARROW and click a new note duration in the Control Bar's Tools module, if desired.

You can delete a note right after you enter it by pressing CTRL+Z, or at any time by selecting the Erase tool in the Control Bar and clicking the note in the notation or TAB staves.

Sonar gives you several options to play and hear the notes in your track:

- ▶ Scrubbing enables you to click each note in the Fretboard and hear it play. Hold down the J key to activate the Scrub tool, then click the note.
- ▶ Scrub strumming enables you to "strum" chords by dragging the Scrub tool through a chord. With the Scrub tool activated, drag through a chord on the Fretboard from below it or above it and back and forth.
- ▶ CTRL+RIGHT ARROW/CTRL+LEFT ARROW moves the cursor through the track, playing each note as it reaches it.

Working with percussion

The Staff view can display percussion tracks on a five-line percussion staff or on a single percussion line. The staff usually displays notes for a drum set or multiple percussion instruments; the line is used to display notes for a single instrument (although it need not be so).

Sonar lets you control the appearance of percussion staves in considerable detail. You can display percussion notes using several different types of noteheads and articulation symbols, and you can map any percussion sound to any position on the percussion staff (in a percussion track, each MIDI note value designates a different percussion instrument; mapping lets you display any instrument in any position on the staff, regardless of the underlying MIDI note value). You can save your settings as a preset, and use them again on other tracks and in other projects. Sonar supplies a standard preset based on the General MIDI percussion standard and popularly accepted percussion staff positions and noteheads.

See:

[“Setting up a percussion track”](#) on page 1254

[“Setting up a percussion staff or line”](#) on page 1255

[“Ghost strokes”](#) on page 1256

Setting up a percussion track

Before you use the percussion capabilities of the Staff view, your percussion track should be set up correctly. This will allow you to hear the proper sounds when placing notes and during playback, and will allow you to see the correct percussion instrument names rather than generic note names in the Piano Roll view, Event List view, and **Percussion Notation** dialog box.

To set up a percussion track

1. Select the track so it appears in the Track Inspector.
2. In the Track Inspector, assign the Output and Channel for your percussion instrument. For example, if the output is assigned to a sound card that supports General MIDI, use channel 10.
3. Go to **Edit > Preferences > MIDI - Instruments**.
4. Make sure that the output/channel combination used by your track is assigned to a percussion instrument definition. For example, channel 10 of a General MIDI output should be assigned to the **General MIDI Drums** instrument definition.
5. Click **OK** in both dialog boxes.

Sonar shows the new track output and channel in the Track view, and will use the proper percussion instrument names in the Piano Roll view, Event List view, and **Percussion Notation** dialog box.

For more information about instrument definitions, see [“Instrument definitions”](#) on page 1265.

Setting up a percussion staff or line

The first time you display a percussion track in the Staff view, Sonar picks a default percussion clef for the track. Tracks with only one note value are assigned the Percussion Line clef. Tracks with multiple note values are assigned the Percussion Staff clef.

If you want to change a Percussion Staff to a Percussion Line or vice versa, or if you want to change another type of staff to a percussion staff, you can do so in the **Staff View Layout** dialog box. If you change a track's clef to a non-percussion clef, the percussion notation settings will be lost.

The lowest and highest lines on the Percussion clef are E5 and F6, respectively. The Percussion Line represents E5.

By default, percussion staves are given Sonar's default note bindings and notehead assignments. If you want to use your own notation, or if you want to set up the appearance of a percussion line, you need to use the **Percussion Notation Key** dialog box. In this dialog box, the percussion sounds and staff positions that are bound have an asterisk near their names. When you select a bound percussion sound, a line joins the sound to its staff position. Each percussion sound can be bound only to a single position, but each position may be bound to several sounds. You can use different notehead types and articulation symbols to visually distinguish the sounds.


To assign a percussion staff or line to a track

1. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box.
2. Select your percussion track from the list.
3. Select **Percussion Staff** or **Percussion Line** from the **Clef** drop-down list.
4. Click **Percussion Settings** to set up the appearance of percussion notes (see ["To set up a track's percussion notation key"](#) on page 1255).
5. Click **Close**.

Sonar changes the track's clef to the selected percussion clef.

To set up a track's percussion notation key

1. Click the Staff view **Edit** menu and choose **Layout** to open the **Staff View Layout** dialog box.
2. Select your percussion track from the list.
3. Click **Percussion Settings** to open the **Percussion Notation Key** dialog box.
4. Set up the percussion notation key according to the following table.

| To do this | Do this |
|---|--|
| Map (bind) a percussion sound to a line or space on the staff | Select the sound (or corresponding MIDI note) in the MIDI Note list, select the intended position in the percussion staff in the Display As list, then click Bind . |
| Set the notehead and articulation mark for a percussion sound | Select the sound in the MIDI Note list, then select a Notehead Type and Articulation Symbol . (Only bound sounds can be assigned a notehead type and articulation symbol other than the default.) |
| Control how unbound percussion sounds display | In the Display As list, click the pitch that you want all unbound notes to display as. Then select a Notehead Type and Articulation Symbol , then click the Default note button to apply your changes. |
| Remove a binding | Select the percussion sound in the MIDI Note list, then click Unbind . Unbound notes are displayed in the default position. |
| Load a preset | Select the preset from the Preset list. |
| Save your settings as a preset | Click the Save button  and enter a preset name. |
| Clear all bindings | Click Zap All . |
| Select notes in the note lists with a MIDI keyboard | Click in the MIDI Note or Display As list, then strike a key on your keyboard. |

5. Click **OK** to close the **Percussion Notation Key** dialog box.
6. Click **Close** to close the **Staff View Layout** dialog box.

The Staff view shows the percussion clef with the note bindings and noteheads you assigned.

Ghost strokes

In percussion notation, parentheses around a note mean that it is a ghost stroke, played very lightly and barely heard. Sonar supports ghost strokes by displaying parentheses around any percussion note event with velocity less than 32 (a fixed, arbitrary threshold). If necessary, you can adjust the Vel+ parameter of the track and the velocities of the individual notes to effectively move this threshold without changing the way the note sounds.

The following figure shows two tracks displaying ghost strokes.

The figure shows two tracks of percussion notation. The top track is labeled '2' and contains five groups of notes, each enclosed in parentheses. The bottom track is labeled '5: Trac1 4' and contains five groups of notes, each enclosed in parentheses. The notes in the bottom track are significantly smaller and fainter than those in the top track, indicating they are ghost strokes.

Printing

The Staff view provides printing support of standard musical notation in nine staff sizes. The Staff view prints general project information from the Notes Browser (see “Using the Notes Browser” on page 659) at the beginning of the score, including the song's title (or file name), subtitle (dedication), playing instructions, author/composer, and copyright. In addition, Sonar identifies the tracks by number and name, and numbers each measure and each page.

Sonar lets you select a size for your printed score. Engravers have nine standardized sizes of the five-line staff. The vertical distance between the lines of each staff is called its rastral size, or measurement. Each rastral size has a number and is used by publishers for a specific genre of musical composition.

| Number | Trade names | Genre usage |
|--------|------------------------------|---|
| 0 | Commercial or Public | Wire-bound manuscript |
| 1 | Giant or English | Elementary band and orchestra books; instruction booklets |
| 2 or 3 | Regular, Common, or Ordinary | Sheet music for concertos and classics |
| 4 | Peter | Folios, works for organ, etc. |
| 5 | Large middle | Band/wind ensemble music; sheet music |
| 6 | Small middle | Chorals; condensed sheet music |
| 7 | Cadenza | Pocket editions; cues in piano parts; military marches |
| 8 | Pearl | Thematic advertisement; ossia |

To print a score

1. Make sure the Staff view is the current window.
2. Choose **File > Print Preview**.
3. If you want, click **Zoom**, or click in the music, to zoom the view in and out.
4. Click the **Configure** button to select a rastral size.
5. When zoomed out, you can press PAGE UP and PAGE DOWN to navigate between pages.
6. Click **Print**.

Sonar displays the **Windows Print** dialog box, from which you can set up your printer and print the score.


Alternatively, you can choose **File > Print** and skip the print preview window.

Can't print if Staff view is floating

It is not possible to print the Staff view if the Staff view is float-enabled. If necessary, temporarily disable floating if you need to print from the Staff view.

Export to MusicXML

Sonar lets you export notation to the MusicXML format, which can be used in other notation programs such as Finale and Sibelius. MusicXML serves as a functional standard for saving notation data in a better way than MIDI.

 **Note:** *Sonar can export MusicXML files, but can not import MusicXML files. To import scores into Sonar, first export them to a standard MIDI file, then import the MIDI file into Sonar.*

Sonar's Staff view includes a layer of visual quantization to allow complex MIDI data to be displayed as standard notation. This includes the **Display Resolution**, **Fill Durations** and **Trim Durations** settings. When exporting to MusicXML, the notation is exported exactly the way it is displayed in the Staff View after visual quantization is applied, which could differ from what is stored as MIDI data.

To export to a MusicXML file

1. Select the track you want to export.
2. Open the Staff view.
3. Click the Staff view **Print** menu and choose **Export to MusicXML**.
The **Save As** dialog box appears.
4. Enter a file name in the **File name** field.
5. Click **OK**.

For more information about MusicXML, visit www.recordare.com/musicxml.

See:

[“Notation and lyrics”](#) on page 1229

[“The Staff view”](#) on page 1230

The Meter/Key view

The Meter/Key view lets you enter meter and key changes at measure boundaries. Meter and key changes affect all tracks.

See:

[“What Is meter?”](#) on page 1259

[“What Is key?”](#) on page 1259

[“Opening the Meter/Key view”](#) on page 1260

[“Adding and editing meter/key changes”](#) on page 1260

[“Music notation for non-concert-key instruments”](#) on page 1261

What Is meter?

The meter—also known as the time signature—describes how to divide time into rhythmic pulses. When you set the meter, you are specifying the number of beats per measure and the note value of each beat. Common meters include:

- ▶ 2/4 (two beats per measure, quarter note gets a beat)
- ▶ 4/4 (four beats per measure, quarter note gets a beat)
- ▶ 3/4 (three beats per measure, quarter note gets a beat)
- ▶ 6/8 (six beats per measure, eighth note gets a beat)

The top number of a meter is the number of beats per measure, and can be from 1 through 99. The bottom number of a meter is the value of each beat; you can pick from a list of values ranging from a whole note to a thirty-second note.

The meter affects several things in Sonar:

- ▶ Metronome accents
- ▶ How measure, beat, and tick (MBT) times are calculated and displayed
- ▶ How the Staff view is drawn

While Sonar in general allows meters to have up to 99 beats per measure, the Staff view cannot display such measures. You will receive an error message if you try to use the Staff view with meters exceeding its limit.

Internally, Sonar stores times as “raw” ticks or clock pulses. The **timebase**—the number of pulses per quarter note (PPQ)—is adjustable, from 48 to 960 PPQ. If you are using a timebase of 120 PPQ and the project file is in 4/4 time, then a whole measure equals 480 ticks. See [“Setting the MIDI timing resolution”](#) on page 269 for more information about the timebase.

Usually the easiest approach to working with meter changes is to set all of them up before doing any recording. Use the Meter/Key view or the **Project > Insert Meter/Key Change** command to add meter changes at the desired measures.

What Is key?

In musical terms, a key is a system of related notes based on the tonic (the base pitch) of a major or minor scale. A key signature is a group of sharps or flats placed immediately to the right of the clef sign. The key signature tells a performer that certain notes are to be systematically raised or lowered.

There are fifteen different key signatures—seven with sharps, seven with flats, and one without either. The fifteen key signatures correspond to fifteen different major scales, and to fifteen different minor scales (for example, the key signature for C major is the same as for A minor).

The key signature affects several things in Sonar:

- ▶ The key signature controls how Sonar displays notes. In the Event List view and some dialog boxes, Sonar converts the MIDI pitch number to labels like Db (D-flat in the key of C).
- ▶ The Staff view uses the key signature to display notation correctly.
- ▶ How the notes are transposed when the **Diatonic** option is enabled.

The key signature affects only how Sonar displays pitches for you. Changing the key signature does not affect the MIDI key number (pitch) stored with each note. To actually transpose pitches, use the Transpose command or edit notes individually by using the Piano Roll, Event List, or Staff views.

Note: Groove clips are not affected by changes to your project's key. Groove clips follow the default project pitch value, specified in **Project > Set Default Groove Clip Pitch**, and Pitch markers in the Time Ruler. For more information, see ["Using pitch markers in the Track view"](#) on page 733.

Frequently you use only one key signature for an entire project, but Sonar supports multiple key signatures and multiple meter changes in a project. The default key is C. You can change these defaults by creating your own default template file. For more information, see ["Templates"](#) on page 1216.

Opening the Meter/Key view

To open the Meter/Key view, choose **Views > Meter/Key**.

The Meter/Key view displays a list of meter/key changes in the project. There is always an entry for measure 1, because there must always be a meter and key signature for the project. The default meter is 4/4 and the default key is C. You can change these defaults by creating your own default template file. For more information, see ["Templates"](#) on page 1216.

Each meter/key change has the following properties:

| Property | Meaning |
|-------------------|---|
| At Measure | The measure where the meter/key change takes place. |
| Beats per Measure | The number of beats per measure, the upper number in the time signature. |
| Beat Value | The note length of a beat, the lower number in the time signature. 2 corresponds to a half note, 4 to a quarter note, 8 to an eighth note, etc. |
| Key Signature | The key signature. |

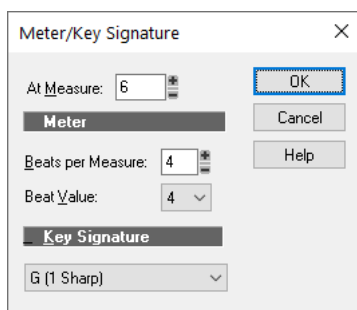
Adding and editing meter/key changes

The Meter/Key view displays a list of all the meter/key changes in the project. You can add, delete, or edit meter/key changes by clicking the buttons at the top of the view. You can also insert meter/key changes into the project with the **Project > Insert Meter/Key Change** command.

To add a meter/key change

1. Open the Meter/Key view.
2. Click **Add** , or choose **Project > Insert Meter/Key**, to open the **Meter/Key Signature** dialog box.


Figure 529. The **Meter/Key Signature** dialog box.



3. Enter information about the new meter/key change.
4. Click **OK**.



Sonar inserts the meter/key change into the project. The meter/key change will appear in the Staff view at the appropriate measure.

To delete a meter/key change

1. Select the meter/key change to be deleted from the list.
2. Select additional meter/key changes by using SHIFT-click and CTRL-click.
3. Click **Delete** .


Sonar removes the meter/key change from the project. You cannot delete the first meter/key change from measure 1 of a project.

To move a meter/key change

1. Select the meter/key change to be moved.
2. Click **Add** .
3. Edit the Measure parameter to the meter/key change's new measure.
4. Click **OK**.
5. Select the original meter/key change again.
6. Click **Delete** .

Sonar removes the original meter/key change and inserts a copy of it at the new measure.

To edit a meter/key change

1. Select the meter/key change to be edited.
2. Click **Change**  to open the **Meter/Key Signature** dialog box.
3. Edit the meter/key change properties.
4. Click **OK**.

Sonar changes the properties of the meter/key change.

Music notation for non-concert-key instruments

For historical reasons, certain musical instruments are traditionally notated in a transposed key rather than the actual key. For example, a normal (Bb) trumpet part is written in the key one whole step higher than the actual concert key, and an Eb alto sax part is written a major sixth higher. Musicians have traditionally learned to read and refer to the notes they play using the proper transposition interval for their instrument.

Sonar supports these non-concert instrumental keys through use of the Key+ control in the Track Inspector. Simply enter or record the notes into the instrument's track transposed as the musician would expect them, and then set the proper transposition interval in the Key+ control to make it play in the correct key. For example, a Bb trumpet track should have all its notes a whole note higher than concert pitch, and should have Key+ set to -2 to transpose it two chromatic steps back down. Remember, not all trumpets are Bb instruments!

To notate a Bb trumpet part

1. Record or enter the notes using the pitches that the musician who will be reading the part needs to see. For example, if the non-transposing instruments are playing in the key of C, a Bb trumpet player needs to see the notes a whole step higher—the key of D. The instrument itself sounds a whole step lower than concert pitch, so when a Bb trumpet plays in the key of D, it sounds in the key of C.

Now that the pitches appear the way that the trumpet player needs to see them, the problem is that when you play your project, the MIDI notes in the trumpet track sound a whole step too high.

2. In the Track Inspector, force Sonar to play the trumpet track a whole step lower by entering **-2** (negative 2) in the **Key+** field and pressing ENTER.

Now the trumpet part in the Staff view appears in the key of D—Sonar automatically adds two sharps to the trumpet track's key signature—but the track sounds in the key of C because you entered **-2** in the **Key+** field (you may need to close the Staff view and reopen it to see the new key signature). The Staff view automatically transposes the key signature for each track according to the track's Key+ value. Multiple tracks appear and can be printed as an orchestral score, with the proper different key signatures for each track.

Note that this Key+ information is saved in Sonar .cwp files, but not in standard MIDI files. If you save a file as a MIDI file, the Key+ transposition will be applied to each note event, so that the file will sound the same, but the Key+ information will be lost. If you're reading in a MIDI file, you can easily set up the non-concert instrument tracks and then save the file as a normal project file. First set the Key+ offset to reflect the non-concert instrument's key signature. Then, use Transpose to compensate for the Key+ offset.

Working with lyrics

Sonar lets you create, edit, and display lyrics, the words and syllables associated with notes in a track. Lyrics can be the words to a song, the text of a vocal passage, a narration to be read along with the music, cues of some type, or text totally unrelated to the music. Each word or syllable in the lyrics must be associated with a note in a MIDI track. Each MIDI track can have its own lyrics.

Although lyrics can logically be associated with digital audio data, you cannot actually place lyrics in an audio track. If you want to create lyrics for an audio track, you must create an auxiliary MIDI track to hold the lyrics.

You can enter and edit lyrics in several ways:

- ▶ Using the Lyrics mode in the Staff view
- ▶ Using the Lyrics view
- ▶ Inserting lyric events in the Event List view

The Staff view is usually the preferred location for entering lyrics, since you can see the notes with which the lyrics are associated. The Lyrics view can also be used for entering or editing lyrics, but its main strength is that it can display lyrics in a larger, more readable format. You might use the Lyrics view to display song lyrics during recording and playback, so performers can see the words and sing along. You can make the font size in the Lyrics view as large as desired, so that the lyrics can be read at a distance from the monitor. During playback, the current line in the lyrics is enclosed in a box and the current word is highlighted.

Lyric events are similar to text events. Like any other event, they occur at a particular time. They contain text, just like general-purpose text events, but generally they contain only a single word (or syllable of a word). As events, Lyrics can be edited in the Event List view (see [“The Event List view”](#) on page 805).

See:

[“Adding and editing lyrics in the Staff view”](#) on page 1262

[“Opening the Lyrics view”](#) on page 1263


[“Adding and editing lyrics in the Lyrics view”](#) on page 1263

Adding and editing lyrics in the Staff view

The Staff view displays lyrics below their associated track. If the track is split into treble/bass staves, lyrics are aligned with notes in both staves, but are displayed below the treble staff.

When a lyric word or syllable spans multiple notes, a trailing underline or series of regularly spaced hyphens is automatically drawn, following conventional lyric notation practice.

To add lyrics to a track

1. Select the Draw Freehand tool in the Control Bar.
2. Click the **Lyrics** button  in the Staff view.
3. Position the pointer below the staff, under the first note to be assigned lyrics. (The pointer changes to a pencil when you are in a legal position.)
4. Click to open an insertion box.
5. Follow the instructions in the table:

| To do this | Do this |
|--|------------------------------|
| Enter a word or syllable | Type it in the insertion box |
| End the word or syllable and move to the next note | Type a space, tab, or hyphen |
| Skip over a note | Type a space or hyphen |
| Move back to the previous note | Press SHIFT+TAB |

6. Press Enter when you are done.

Sonar displays the new lyrics below the staff.

To edit lyrics

1. Select the Draw Freehand tool in the Control Bar.
2. Click the word you want to change.
3. Edit the word as desired.
4. Press ENTER.

Sonar replaces the old word with the new one.

Opening the Lyrics view

There are three ways to open the Lyrics view:

- ▶ In the Track view, select the track whose lyrics you want to see, then choose **Views > Lyrics**
- ▶ Right-click a clip in the Clips pane and choose **Views > Lyrics** from the menu
- ▶ Press ALT+SHIFT+1

To select the track whose lyrics you want to see, click the Lyrics view **Tracks** menu and choose **Pick Tracks**, then select the desired track and click **OK**.

To select a font for the display, click the Lyrics view **Font** menu and choose one of the following commands:

- ▶ **Font A.** Selects the first font. By default, this is a small font useful for editing.
- ▶ **Font B.** Selects the second font. By default, this is a larger font useful for reading lyrics at a distance.
- ▶ **Fonts.** Opens a dialog box where you can select a font. The selected font is then assigned as Font A or B (depending on which is currently selected).

Adding and editing lyrics in the Lyrics view

Lyrics appear in the Lyrics view as a stream of syllables, each one associated with a note in the track. In this context, a **syllable** is any continuous string of characters, without a hyphen. For example, “love,” “desire,” and “infatuation” are all syllables; each one would be associated with a single note. If you want to break a word into multiple syllables, you must hyphenate the word. For example, “de-sire” would map onto two notes, since it is now two syllables long.

When you enter the lyrics, you can mark the syllables the way you want, or you can simply type the text in normally and use automatic hyphenation to break the text into syllables. This means that you can add lyrics to a project by copying and pasting them from another application (such as a word processor), and then hyphenate them automatically.

To extend a single syllable over more than one note, you can use extra hyphens, separated by spaces. For example, in “Oh-say can you see...”, the “Oh” is extended over two notes. If a track contains no lyrics yet, the display will show only a series of hyphens (one for each note in the track).

If you enter more syllables than there are notes in the track, Sonar assigns the extra lyrics times at quarter note intervals.

To enter lyrics in the Lyrics view

1. Click in the upper left corner of the view to position the cursor at the start of the text.
2. Follow the instructions in the table:

| To do this | Do this |
|--|------------------------|
| Enter a word or syllable | Type it |
| End a word or syllable and move to the next note | Type a space or hyphen |
| Break a line for easier viewing | Press ENTER |

To edit lyrics in the Lyrics view

Editing in the Lyrics view follows standard Windows conventions for cursor movement, selection, cut (CTRL+X), copy (CTRL+C), paste (CTRL+V), and delete (DELETE). When you pause, Sonar will update all Lyric events in the track.

To hyphenate the lyrics

1. If you want, select a portion of the lyric text. If you do not select any text, all the lyrics will be hyphenated.
2. Click the Lyrics view **Font** menu and choose **Hyphenate**.

Sonar hyphenates the lyrics.

Instrument definitions

Instrument definitions are a powerful feature of Sonar that makes it easier for you to find the banks, patches, and controllers of your MIDI instruments. An instrument definition is a file that contains the names of the banks, patches, note names, bank select method, and controllers of an instrument. If an instrument definition is not available for your instrument, and you are familiar with MIDI and how it works, you can use Sonar to create your own instrument definition.

Most MIDI instruments available today are General MIDI (GM) compatible, which means that they come with the standard set of sounds or patches defined by the GM standard. Sonar initially assumes that your MIDI instruments are GM compatible. The names of patches and controllers that you initially see displayed throughout Sonar are drawn from the GM specification.

At the same time, many MIDI instruments provide additional sounds and controllers beyond those required by the GM standard. In addition, some older MIDI instruments are not GM compatible. If you are using one of these instruments with Sonar, you can use instrument definitions to make sure that the names of banks, patches, and controllers that you see in Sonar are the same ones you see on the display screens of your MIDI keyboards and modules.

See:

- [“Assigning instruments”](#) on page 1266
- [“Importing instrument definitions”](#) on page 1267
- [“Creating instrument definitions”](#) on page 1268
- [“To import instrument definitions”](#) on page 1267
- [“To create a new instrument”](#) on page 1269
- [“To rename an instrument”](#) on page 1269
- [“To add a bank or change the patch names for a bank”](#) on page 1273
- [“To create and edit name lists”](#) on page 1271
- [“Creating and editing patch name and other lists”](#) on page 1271
- [“Copying name lists”](#) on page 1271
- [“Assigning the Bank Select method”](#) on page 1272
- [“Assigning patch names”](#) on page 1273
- [“Assigning note names”](#) on page 1274
- [“Assigning controller, RPN, and NRPN names”](#) on page 1275
- [“Using instrument definitions with VST instruments”](#) on page 1277
- [“Instrument definition tutorial”](#) on page 1278

Assigning instruments

Sonar lets you assign a MIDI instrument definition to each available MIDI output and channel. The assignments you make determine the MIDI bank names, patch names, note names, and controller names that you see during your Sonar session.

Suppose that you have a Roland GS-compatible synthesizer attached to MIDI output 1. By assigning all 16 channels of MIDI output 1 to the Roland GS instrument definition, you ensure that the bank, patch, note, and controller name lists you see displayed in Sonar are the same ones that you see on the display screen of your synthesizer.

Often, you want to assign a different instrument to channel 10, which is usually used for percussion. For example, you might assign the Roland GS instrument definition to channels 1 through 9 and 11 through 16, but you would most likely want to assign the Roland GS Drumsets instrument definition to channel 10. That way, any Sonar tracks you assign to channel 10 on that output use the names of drum sets for patch names, and drum notation in the Piano Roll view. If you have several MIDI outputs, with a different MIDI module attached to each one, you would normally assign a different instrument definition to each MIDI output.

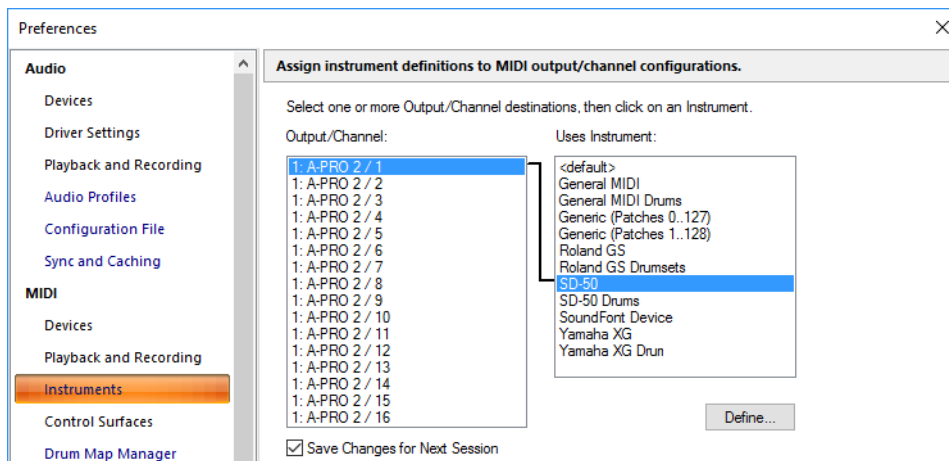
For convenience, you can assign a block of channels to one instrument and then change the assignment of one or more of those channels without changing the others. For example, you can highlight all 16 channels of the first MIDI output and assign them to the Roland GS instrument definition. Then, you can highlight channel 10 of that same MIDI output and assign it to the Roland GS Drumset instrument definition. Channels 1 through 9 and 11 through 16 on the first MIDI output will stay assigned to Roland GS.

If you only have one MIDI output, but have several MIDI modules attached to it, you can assign a few channels to each module. For example, you might have a Roland synth receiving on MIDI channels 1 through 9, a Roland drum machine receiving on channel 10, and a basic GM-compatible synth receiving on channels 11 through 16. In this case, you'd use three different instrument definitions for your one and only MIDI output.

To assign instrument definitions to MIDI outputs and channels

1. Go to **Edit > Preferences > MIDI - Instruments**.

Figure 530. *The Instruments section.*



2. Select one or more MIDI outputs and channels from the **Output/Channel** list (use SHIFT-click and CTRL-click to select multiple outputs and channels). You can also drag through a bunch of channels to select them. For example, if you want to assign the first 16 MIDI channels on output 1 to a certain MIDI module, drag through the first 16 items in the **Output/Channel** list to select them.
3. Choose the instrument definition to which the selected outputs and channels should be assigned from the Uses Instrument list. A black line connects the two lists. If your MIDI module's name doesn't appear in the list and you don't want to use General MIDI bank and patch names for it, see ["Importing instrument definitions"](#) on page 1267.
4. To save these changes permanently, select the **Save Changes for Next Session** check box.
5. Click **OK** to apply your changes.

From now on, the bank, patch, controller, and note names from the assigned instrument definition are used throughout Sonar on any track that uses one of the output/channel combinations you selected in the **Output/Channel** list.

To clear instrument assignments

1. Go to **Edit > Preferences > MIDI - Instruments**.
2. Select the MIDI outputs and channels whose assignments you want to remove from the **Output/Channel** list.
3. Choose **<default>** from the **Uses Instrument** list. A black line connects the two lists.
4. Click **OK** when you are done.

You don't really clear instrument assignments—you reassign them to use the default (General MIDI) instrument definition. After you reassign the output/channel combinations, the default (GM) bank, patch, controller, and note names are used throughout Sonar on any track that uses one of the output/channel combinations you reassigned in the **Output/Channel** list.

See also:

[“Importing instrument definitions”](#) on page 1267

[“Creating instrument definitions”](#) on page 1268

[“To import instrument definitions”](#) on page 1267

[“To create a new instrument”](#) on page 1269

[“To rename an instrument”](#) on page 1269

[“To add a bank or change the patch names for a bank”](#) on page 1273

[“To create and edit name lists”](#) on page 1271

Importing instrument definitions

When you install Sonar, a few common instrument definitions are already set up for you and ready to use. Sonar also includes several hundred additional instrument definitions that you can import.

These instrument definitions are stored in text files in your Sonar folder, organized largely by manufacturer. For example, all the instrument definitions for Roland gear are stored in the `Roland.ins` file; all the instrument definitions for Yamaha gear are stored in the `Yamaha.ins` file. The `Misc.ins` file contains miscellaneous instrument definitions.

When you import an instrument definition, it is added to the master instrument definition file `Master.ins`. The contents of this file determines the list of instruments that appear in the **Assign Instruments** dialog box.

To import instrument definitions

1. Go to **Edit > Preferences > MIDI - Instruments**.
2. Click **Define** to display the **Define Instruments and Names** dialog box.
3. Click **Import** to display the **Import Instrument Definitions** dialog box.
4. Choose the file that contains instrument definitions for your manufacturer, and click **Open**. Sonar displays a list of all the instrument definitions in the file.
5. Choose one or more instruments from the list, and click **OK**.
6. Click **Close** to close the **Define Instruments and Names** dialog box.

The instrument definitions you imported should now appear in the **Uses Instrument** list in the **Assign Instruments** dialog box.

See also:

[“Creating instrument definitions”](#) on page 1268

[“To create a new instrument”](#) on page 1269

[“To rename an instrument”](#) on page 1269

[“To add a bank or change the patch names for a bank”](#) on page 1273

[“To create and edit name lists”](#) on page 1271

Creating instrument definitions

Sonar lets you create and edit instrument definitions. To create an instrument definition, you must answer these types of questions:

- ▶ What are the names of the patches in each bank?
- ▶ Which note names should be used for each patch?
- ▶ What are the names of the MIDI Controllers for this instrument?
- ▶ Which RPN and NRPNs are available on the instrument?
- ▶ Which Bank Select method does the instrument use?

To collect this information, you need the MIDI documentation for your instrument.

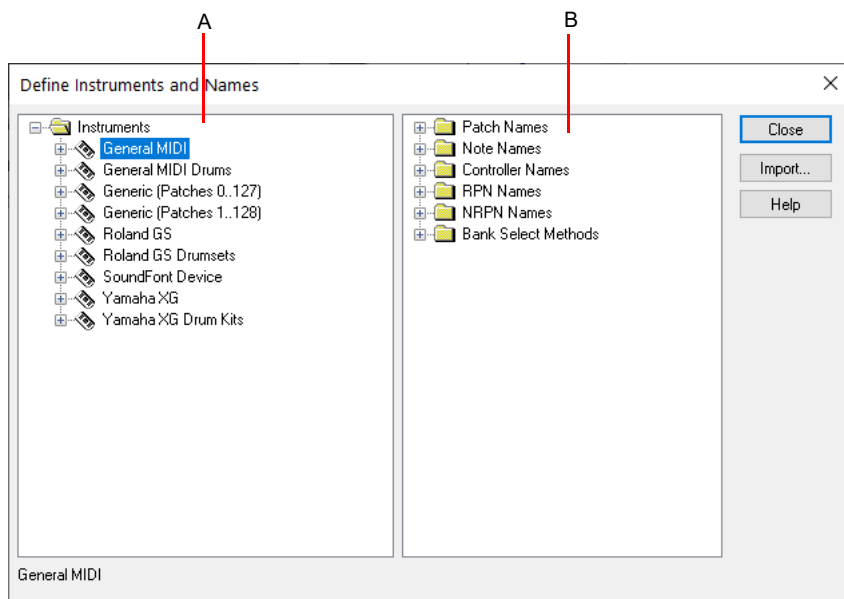
Here's a general outline of the steps you must follow to create an instrument definition:

- ▶ Create a new instrument in the **Instrument** tree.
- ▶ Create any new name lists in the **Names** tree that are required for the instrument.
- ▶ Drag name lists and possibly a bank select method to the new instrument from the **Names** tree.
- ▶ Close the **Define Instruments and Names** dialog box.

For detailed instructions, see [“To create a new instrument”](#) on page 1269.

You define instruments in the **Define Instruments and Names** dialog box, shown in the following figure.

Figure 531. The *Define Instruments and Names* dialog box.



A. The *Instruments* tree **B.** The *Names* tree

The **Define Instruments and Names** dialog box contains two trees:

- ▶ The **Instruments** tree in the left half of the dialog box lists all defined instruments and their characteristics
- ▶ The **Names** tree in the right half of the dialog box shows all the resources you use to define an instrument

You expand or collapse the folders and lists in each tree by clicking on the + or - key shown to the left of each item. You can also right-click on an item and choose **Expand** or **Collapse** from the menu, or double-click on an item to expand or collapse it.

To define an instrument, you drag resources from the **Names** tree to the name of an instrument on the **Instruments** tree. Each resource is color-coded—you can only drag a Names list to an **Instrument** tree branch of the same color. For example, you can only drag a list from the **Patch Names** folder in the **Names** tree to a **Patch Names for Banks** folder in the **Instruments** tree.

There are six components to an instrument definition:

- ▶ Method for bank selection
- ▶ Patch names, such as Piano and Bass
- ▶ Note names, which are most frequently used to name drum notes, such as kick or snare
- ▶ Controller names, like volume and pan
- ▶ Names for Registered Parameter Numbers (RPNs)
- ▶ Names for Non-Registered Parameter Numbers (NRPNs)

The instrument definitions organize all names (patches, notes, controllers, RPNs, and NRPNs) into lists. You may be able to define a new instrument using existing name lists. For example, two models of synthesizers made by a particular manufacturer may have identical patch name lists but use different NRPNs. In this case, you can use the same patch name lists for both instruments, but you would need to use a different NRPN list (or perhaps create a new NRPN list) for the second synth.

If you want your changes to be remembered the next time you run Sonar, make sure the **Save Changes For Next Session** option in the **Assign Instruments** dialog box is checked before clicking **OK**. Otherwise, to make only temporary changes, be sure to remove the check from that option.

To create a new instrument

1. In the **Define Instruments and Names** dialog box, right-click the word **Instruments** at the top of the **Instrument** tree, and choose **Add Instrument** from the pop-up menu.
2. Type a name for the new instrument and press ENTER.

The new instrument is provided with default settings for all of its characteristics.

See also:

[“Creating and editing patch name and other lists”](#) on page 1271

[“Copying name lists”](#) on page 1271

[“Assigning the Bank Select method”](#) on page 1272

[“Assigning patch names”](#) on page 1273

[“Assigning note names”](#) on page 1274

[“Assigning controller, RPN, and NRPN names”](#) on page 1275

To rename an instrument

1. In the **Define Instruments and Names** dialog box, right-click an Instrument name in the **Instrument** tree and choose **Edit** from the pop-up menu.
2. Type the new name and press ENTER.

To delete an instrument

1. In the **Define Instruments and Names** dialog box, right-click an Instrument name in the **Instrument** tree and choose **Delete** from the menu.
2. Confirm that you want to delete the instrument.

To save an instrument definition

1. Click **Close** to close the **Define Instruments and Names** dialog box.
2. Click **OK**.

Sonar saves the instrument definition in the `Master.ins` file.

To export an instrument definition

1. In the **Define Instruments and Names** dialog box, right-click an Instrument name in the **Instrument** tree and choose **Export** from the menu to display the **Export Instrument Definition** dialog box.
2. If you don't want to save the file in the folder that's listed in the **Save In** field, navigate to the folder in which you do want to save the file.
3. Enter a file name and click **Save**.


Sonar saves the file, with the filename extension `.ins`.



Note: *Exporting instrument definitions allows you to share them with other Sonar users.*

To reload instrument definitions

Users of MIDI librarian programs need the ability to update Sonar's instrument definitions in real-time, without having to close and restart Sonar.

When the **Reset (Panic)** button  is pressed, Sonar closes and reopens the instrument manager to reload settings from `Master.ins` and `Instrmap.ini`.

Any changes made to patch names or other instrument definitions are reflected immediately.

See also:

["Creating and editing patch name and other lists"](#) on page 1271

["Copying name lists"](#) on page 1271

["Assigning the Bank Select method"](#) on page 1272

["Assigning patch names"](#) on page 1273

["Assigning note names"](#) on page 1274

["Assigning controller, RPN, and NRPN names"](#) on page 1275

Creating and editing patch name and other lists

You can create and edit the various lists in the **Names** tree that make up each instrument definition. Patch name, note name, and controller name lists can contain up to 128 entries, numbered 0 through 127. RPN and NRPN name lists can contain up to 16,384 entries, numbered 0 through 16,383.

To create and edit name lists

- ▶ To create, edit, or work with name lists, go to the **Names** tree of the **Define Instruments and Names** dialog box, and follow the directions in the following table.

| To do this | Do this |
|----------------------------------|--|
| Create a new name list | Duplicate an existing Patch Names or other list by doing one of the following: expand the folder that contains the name list, highlight the name list and press the Ins (Insert) key; highlight the folder and press SHIFT+INSERT; or right-click any folder or name list and choose Add Names List from the menu. Then type a name for the list and press ENTER. |
| Delete a name list | Highlight the names list and press the DELETE key; or right-click on the name list and choose Delete from the menu. You will see a warning if the list is used by any instrument definition. If you delete the list anyway, the instrument definition will change automatically. |
| Add the next item in a name list | Highlight a name and press the Ins key, or right-click on a name and choose Add Name from the menu. Then enter the name. |
| Add a name anywhere in a list | Highlight the name of a list and press SHIFT+INSERT, or right-click on the name of a list and choose Add Name from the menu. Then enter the name. |
| Delete names from a list | Highlight the Names List or Name, and press DELETE. You can also right-click, then choose Delete . |
| Edit a name in a list | Highlight the name or name list and press F2, or right-click and choose Edit from the menu. Then enter the new name. |

See also:

- “Copying name lists” on page 1271
- “Assigning the Bank Select method” on page 1272
- “Assigning patch names” on page 1273
- “Assigning note names” on page 1274
- “Assigning controller, RPN, and NRPN names” on page 1275

Copying name lists

You can easily create new lists that are similar to other lists. For example, suppose you want to create a new patch name list called **NewList** that is almost identical to the General MIDI patch list, but with one or two small changes. Here’s how you proceed:

- ▶ Create a new patch name list in the **Patch Names** folder of the **Names** tree called, for example, **NewList**.
- ▶ Drag the new list onto the **General MIDI** list in the **Names** tree. You will be asked if you want to base **NewList** on the **General MIDI** list.
- ▶ Click **OK**. **NewList** will now be listed under the **General MIDI** branch. Any patch names that exist in the **General MIDI** list apply to **NewList**, too.
- ▶ Add new patch names to **NewList**. These names will override those in the list on which **NewList** is based.

If you change your mind about **NewList** and want to make it a stand-alone, separate list, simply drag it to the **Patch Names** root folder.

See also:

- “Assigning the Bank Select method” on page 1272
- “Assigning patch names” on page 1273
- “Assigning note names” on page 1274
- “Assigning controller, RPN, and NRPN names” on page 1275

Assigning the Bank Select method

Your synthesizer uses one of four bank select methods to switch back and forth between banks of sounds. To find the method used for your instrument, check the instrument's *User's Guide* or the manufacturer's website. The four methods are as follows:

| Method | Used for |
|--------------------|--|
| Normal | Instruments that respond to Controller 0 or Controller 32 bank select messages |
| Controller 0 only | Instruments that only respond to Controller 0 bank select messages |
| Controller 32 only | Instruments that only respond to Controller 32 bank select messages |
| Patch 100...127 | Instruments that let you change banks by sending patch changes between 100 and 127 |

The bank select method you choose affects the bank numbers that you assign to each patch list, as described in the following section. Here's how you compute the bank numbers:

| Bank select method | To compute the bank number |
|--------------------|---|
| Normal | Take the value of Controller 0, multiply it by 128, and add the value of Controller 32 to derive the bank number. Note: A synthesizer manufacturer may refer to Controller 0 as the MSB (Most Significant Byte) and to Controller 32 as the LSB (Least Significant Byte). |
| Controller 0 only | The value of Controller 0 is the bank number. |
| Controller 32 only | The value of Controller 32 is the bank number. |
| Patch 100...127 | Take the patch number and subtract 100 to derive the bank number. |

Here is an example of the Normal bank select method. According to the documentation for the Roland JV-1080 synthesizer, the PR-A Bank has a Controller 0 value of 81 and a Controller 32 value of 0. You compute the bank number that you enter in the instrument definition as follows: $(81 \times 128) + 0 = 10,368$.

To change the Bank Select method

1. Highlight and expand the instrument in the **Instrument** tree.
2. Expand the **Bank Select Method** branch in the **Names** tree.
3. Drag the desired bank select method from the **Names** tree to the **Instrument** tree.

See also:

["Creating and editing patch name and other lists"](#) on page 1271

["Copying name lists"](#) on page 1271

["Assigning patch names"](#) on page 1273

["Assigning note names"](#) on page 1274

["Assigning controller, RPN, and NRPN names"](#) on page 1275

Assigning patch names

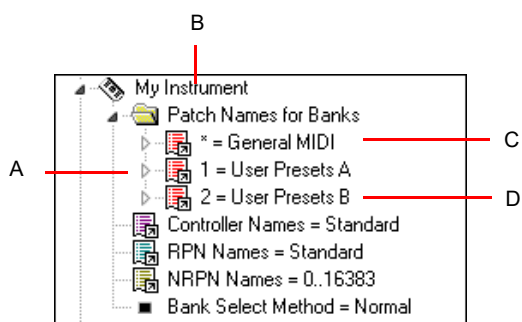
A MIDI instrument can have up to 16,384 banks of 128 patches each. Patches can have names, like “Piano” for patch number 0, “Bass” for patch number 1, and so on. Normally, each bank contains a different set of patches, so each bank needs a separate patch name list. Most synthesizers start with a patch number of 0.

You can assign a patch name list to each bank. You can also assign a default patch name list to the instrument, which is used for all banks for which you haven’t assigned a specific list. The previous section describes how to compute the bank numbers to which each patch name list is assigned.

Each bank can also be assigned a special Drum flag, which indicates that all patches in that bank contain drum sounds. If you set this flag, the Piano Roll view will display drum notes as diamonds, and the Staff view will use percussion notation.

To see the assignment of patch name lists to banks

1. Expand the instrument definition by clicking the + sign next to the instrument name.
2. Expand the Patch Names for Banks folder by clicking the + sign. The list expands to show the bank numbers and the patch name list that is assigned to each bank.



A. There are three defined banks B. Instrument name C. The * indicates that this patch list is the default D. This is the name of a patch name list

To add a bank or change the patch names for a bank

1. Drag a patch name list from the **Names** tree to the **Patch Names for Banks** folder of the instrument you’re editing in the **Instrument** tree.
2. Enter a bank number, or enter -1 to indicate that this list of patch names should be used as the default.

Sonar displays the updated banks and patch name lists. If necessary, Sonar adds a new bank to the instrument definition.

To remove a bank or patch name list

1. In the **Instrument** tree in the **Patch Names for Banks** folder of the instrument you’re editing, highlight the bank and patch names list.
2. Press the DELETE key, or right-click on the bank name and choose **Delete** from the pop-up menu.

To set or clear the Drum flag

- ▶ Right-click on the bank in the **Instrument** tree, and choose **Drums** from the pop-up menu.

See also:

[“Creating and editing patch name and other lists”](#) on page 1271

[“Copying name lists”](#) on page 1271

[“Assigning the Bank Select method”](#) on page 1272

[“Assigning patch names”](#) on page 1273

[“Assigning note names”](#) on page 1274

[“Assigning controller, RPN, and NRPN names”](#) on page 1275

Assigning note names

Each patch may have a list of up to 128 names for notes. Usually, note names are labels for percussion instruments. For example, the pitch C3 may really be “Kick Drum,” and D3 may be “Snare.” Because a drum machine may provide different drum kits for each patch, Sonar lets you specify a different list of note names for each patch. The Piano Roll and Event List views show you these note names.

You can assign a note name list to each patch. You can also assign a default note name list to the instrument, which is used for all patches for which you haven’t assigned a specific note name list.

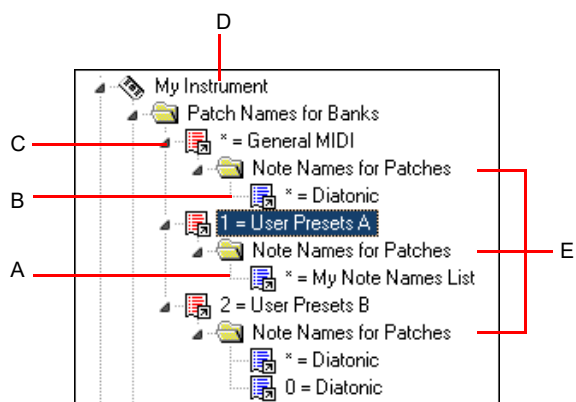
Each patch can also be assigned a special Drum flag, which indicates that this patch contains drum sounds. If you set this flag, the Piano Roll view will display drum notes as diamonds, and the Staff view will use percussion notation.

There are several standard note name lists provided with Sonar:

| Note name list | Contents |
|--------------------|--|
| 0...127 | The numbers 0 through 127 |
| Diatonic | The default MIDI note names (like C4, E5, and so on) |
| General MIDI Drums | The default instrument names for the General MIDI drum patch |

To see the assignment of note name lists to patches

1. Expand the instrument definition by clicking the + sign next to the instrument name.
2. Expand the **Patch Names for Banks** folder by clicking the + sign.
3. Continue expanding the tree by clicking the + sign, until the tree is fully expanded.



A. This is the name of a note name list B. The * indicates that this note name list is the default C. Bank D. Instrument name E. Note name lists are defined for three different patches

To change the note names for a patch

1. Drag a note name list from the **Names** tree onto the **Note Names for Patches** folder of the instrument and bank you’re editing in the **Instruments** tree.
2. Enter the patch number that should use these note names, or enter **-1** to indicate that this list of note names should be used as the default.

Sonar displays the updated patch and note name lists. If necessary, Sonar adds a new patch to the instrument definition.

To remove a note name list

1. In the **Instrument** tree in the **Note Names for Patches** folder of the instrument you’re editing, highlight the name of the note names list (for example, “diatonic”).
2. Press the DELETE key, or right-click on the note name list and choose **Delete** from the pop-up menu.

To set or clear the Drum flag

- ▶ Right-click on the patch in the **Instrument** tree, and choose **Drums** from the menu.

See also:

[“Creating and editing patch name and other lists”](#) on page 1271

[“Copying name lists”](#) on page 1271

[“Assigning the Bank Select method”](#) on page 1272

[“Assigning patch names”](#) on page 1273

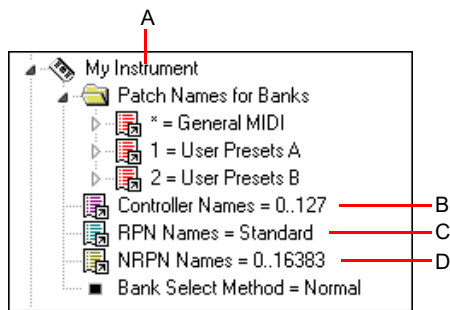
[“Assigning controller, RPN, and NRPN names”](#) on page 1275

Assigning controller, RPN, and NRPN names

Sonar lets each instrument have its own lists of controller names, RPN names, and NRPN names. There is always exactly one list of each type per instrument.

To see the controller, RPN, and NRPN name lists

- ▶ Expand the instrument definition by clicking the PLUS (+) sign next to the instrument name.



A. Instrument name B. Controller name list C. RPN name list D. NRPN name list

To change the controller, RPN, or NRPN name list

1. In the **Names** tree, expand the branch containing the Controller name lists, RPN name lists, or NRPN name lists.
2. Drag the desired name list from the Names tree onto the corresponding branch of the **Instrument** tree.

Sonar displays the updated Controller, RPN, or NRPN name lists.

See also:

[“Creating and editing patch name and other lists”](#) on page 1271

[“Copying name lists”](#) on page 1271

[“Assigning the Bank Select method”](#) on page 1272

[“Assigning patch names”](#) on page 1273

[“Assigning note names”](#) on page 1274

Sonar flags in instrument definitions

Sonar has several flags that you can use in instrument definition files for use with specific instrument definitions.

UsesNotesAsControllers=n

Some MIDI devices, certain mixers for example, use MIDI Note events instead of Continuous Controller events for automation. It is often desirable to treat the Note events as Controller events in order for them to obey the **Zero Controllers When Play Stops** and **Patch/Controller Searchback Before Play Starts** settings.

You can enter this variable in any instrument definition by using a text editor, such as Windows Notepad. The variable should be entered directly below an instrument definition. For example:

```
[Mackie OTTO-1604]
UsesNotesAsControllers=1
Control=Mackie OTTO-1604
Patch[*]=Mackie OTTO-1604
Key[*,*]=Mackie OTTO-1604
```

NoControllerReset=n

Any port/channel using an instrument definition that has a NoControllerReset flag set to 1 does not receive a "zero controller" message upon stop. You can enter this variable in any instrument definition by using a text editor, such as Windows Notepad. The variable should be entered directly below an instrument definition. For example:

```
[Yamaha Promix 01 Control Chan]
NoControllerReset=1
Control=Yamaha Promix 01 Control Chan
Patch[*]=Yamaha Pro Mix 01
```

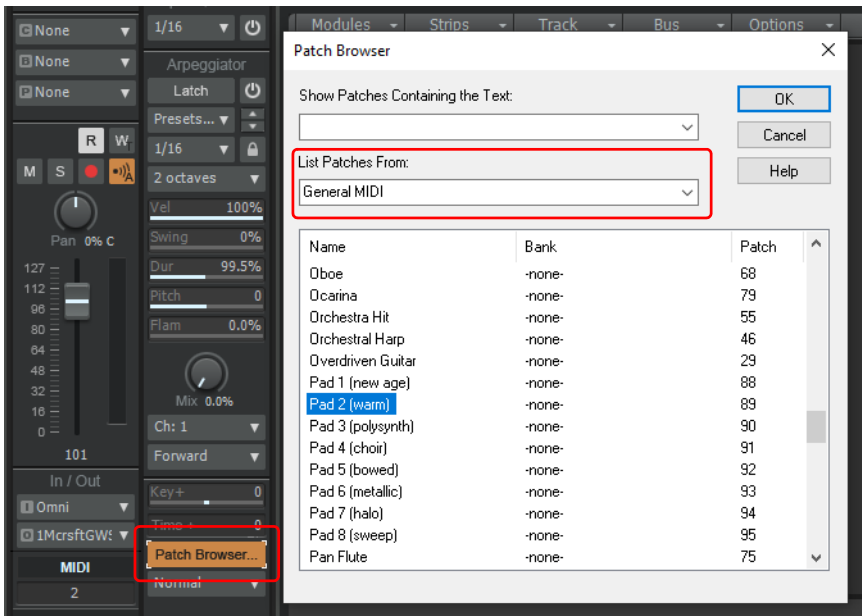
This parameter should be used when it is undesirable to zero/reset controllers when playback stop, such as when using an external effects processor that uses MIDI controllers for real-time parameter control, or when using a digital mixer as a MIDI control surface (and not using the generic control surface plug-in).

Using instrument definitions with VST instruments

Some VST instruments do not expose their patch list, either because they are emulating a hardware device and solely rely on MIDI bank select/program changes, or in the case of library hosts such as Kontakt, they have no fixed list of instruments - in other words it's up to the user to choose their instrument mapping.

You can assign any instrument definition to a VSTi from a drop-down menu in the **Patch Browser** dialog box (click **Patch Browser** in the Inspector).

If **< default for instrument >** is selected, then the patches are retrieved from the VSTi as normal, otherwise the patch list is taken from the selected instrument definition.



See:

[“Software instruments”](#) on page 881

[“To choose patches with the Patch browser”](#) on page 232

Instrument definition tutorial

The following tutorial takes you through the process of setting up an instrument definition for a Roland keyboard so that the bank and patch names, including any self-created sounds, read the same in Sonar as they do on the display screen of your keyboard instrument.

Next topic: "[Why use instrument definitions?](#)" on page 1278

Why use instrument definitions?

The main reason to import or create an instrument definition is so you can use patch names that are specific to the MIDI module you're using, instead of using generic General MIDI patch names. It's much easier to find a particular sound on a MIDI module when the actual names of the patches in the current bank of sounds pop up on a list, instead of just the numbers 0 to 127, or General MIDI names like Trumpet. Of course, if you're only using General MIDI modules, General MIDI patch names might be all you need. You can also rename each MIDI output with the name of the MIDI module it's connected to. For example, it might be more meaningful to name a MIDI output Roland Sound Canvas instead of MOTU MIDI Express 5. That way, you won't have to remember that you connected the Sound Canvas to the MOTU MIDI Express output number 5—the name **Sound Canvas** shows up as an option in the **Output** field of each MIDI track in Sonar's Track view. Also if you have an effects processor or module that's hard to get to in your studio, you may find it convenient to control it from Sonar.

Next topic: "[What can they do and not do?](#)" on page 1278

What can they do and not do?

Instrument definitions don't increase the number of sounds or the capabilities of your modules, they just make it easier to find and remember the sounds and/or MIDI controllers you want to use, if they're not all generic General MIDI items. After you define an instrument, Sonar displays the names that you choose for the sounds in each of that instrument's banks, rather than displaying the same 128 General MIDI names over and over for each bank of sounds.

Next topic: "[Where do instrument definitions come from?](#)" on page 1278

Where do instrument definitions come from?

The patch names and other characteristics of each particular MIDI module are supplied by the manufacturer, and are contained in an instrument definition file, which is a text file written in a format Sonar can read. Many of these files come with Sonar, and many more are available at Cakewalk's website, and also at www.lilchips.com. Instrument definition files have the extension `.ins` and can contain a definition for only one instrument, or definitions for several instruments. For example, the file `Roland.ins` contains definitions for many Roland modules. The file `Misc.ins` contains miscellaneous definitions that might include your instrument if you don't see a specific file for it. You can find these files in your Sonar folder. The file `Master.ins` contains all the instrument definitions currently loaded into Sonar, and determines the list of instruments that appears in the **Assign Instruments** dialog box.

Next topic: "[Start of tutorial](#)" on page 1278

Start of tutorial

Let's say you have a Roland XP-10 and you want Sonar to display all of its patch names from all of its banks, including any self-created sounds you add to it.

Let's start by importing the names of the built-in banks and patches that the XP-10 has.

To import a Roland instrument definition

1. Go to **Edit > Preferences > MIDI - Instruments**.
2. Click **Define** to display the **Define Instruments and Names** dialog box.
3. Click **Import** to display the **Import Instrument Definitions** dialog box.
4. Choose the file that contains instrument definitions for your manufacturer, which in this case is the `Roland.ins` file, and click **Open**. Sonar displays a list of all the instrument definitions in the file.
5. Scroll down the list, select **Roland XP-10**, and click **OK**.
6. Click **Close** to close the **Define Instruments and Names** dialog box.

The instrument definition you imported should now appear in the **Uses Instrument** list in the **Assign Instruments** dialog box.

When you import an instrument definition, it is added to the master instrument definition file `Master.ins`. The contents of this file determines the list of instruments that appear in the **Assign Instruments** dialog box.

Now let's assign the XP-10 definition to some channels on a MIDI output:

To assign the Roland XP-10 bank and patch names to a MIDI output

1. Go to **Edit > Preferences > MIDI - Instruments**.
2. Let's assign all 16 MIDI channels on output 1 to use the XP-10 bank and patch names:
 - ▶ Drag through the first 16 items in the **Port/Channel** list to select them.
 - ▶ From the **Uses Instrument** list, click **Roland XP-10**. A black line connects the two lists.
3. To save these changes permanently, enable the **Save Changes for Next Session** option.
4. Click **OK** to apply your changes.

From now on, any track that uses any of channels 1 to 16 on output 1 displays bank and patch names from the XP-10.

To check this, assign a MIDI track in a project to Ch 1, assign the **Output** field to **1-Roland XP-10**, and then examine the drop-down lists in the **Bank** and **Patch** fields of the track. You should see bank and patch names that are specific to the Roland XP-10.

Let's check some of our bank and patch lists to see if they match up with what we see on the screen of the XP-10. On the XP-10, let's look at the **Vari 1** bank: if we look at tone (tone means the same as patch) **#005** in the **Vari 1** bank on the XP-10, we see that it is called **Detuned EP1**. If we change the bank on a MIDI track to **128-Roland XP-10 Var #01**, and look at the menu of patches in the **Pch** field, we see that there is no name listed for patch **#004** (Roland numbers its patches from 1 to 128; Sonar numbers patches from 0 to 127, so patch **#004** in Sonar is the same patch number as patch **#005** on the Roland). Let's look at some of the other Roland XP-10 patch name lists in the right window of the **Define Instruments and Names** dialog box to see if another one has the right patch names in it, and rename it **Var #01**.

To substitute and rename a patch list

1. Go to **Edit > Preferences > MIDI - Instruments** and click the **Define** button to open the **Define Instruments and Names** dialog box.
2. In the **Names Tree** window on the right, click the + sign on the **Patches** folder to expand the tree of patch name lists.
3. Scroll down to the **Roland XP-10 Var #08** list and click its + sign to expand it.
4. Compare the names on the **Var #08** list with the patch names of the **Vari 1** instruments on the Roland's display screen. You'll see they are the same.
5. Let's substitute the **Var #08** list for the **Var #01** list that Sonar currently lists as the XP-10's second bank, which has a bank change number of 128:
 1. In the **Instruments** tree in the left window, click the **Roland XP-10** entry to expand it, and then expand the **Patch Names for Banks** list that's directly under it.
 2. Expand the **Patch Names** tree in the right window and find the **Roland XP-10 Var #01** list (if there is one) and right-click it to display the pop-up menu.
 3. Choose **Edit** from the pop-up menu, and change the name from **Roland XP-10 Var #01** to **Roland XP-10 Var #011**.
 4. In the same tree find the **Roland XP-10 Var #08** list and change the name from **Roland XP-10 Var #08** to **Roland XP-10 Var #01**.
 5. Drag the newly renamed list from the **Patch Names** tree in the right window to the **Patch Names for Banks** tree in the left window.
 6. In the **Bank Number** dialog box, enter **128**, and click **OK**.
6. Click the **Close** button to close the **Define Instruments and Names** dialog box and click **OK** to close the **Assign Instruments and Names** dialog box.

Examine the new bank and patch data in a track that uses **1-Roland XP-10** as an output. In the **Bnk** field, select **128 Roland XP-10 Var #01**, then look at the drop-down list of patches in the **Pch** field. The list should now have the same names that the Roland keyboard uses for its **Vari 1** bank.

The Roland XP-10, like most MIDI keyboards, allows you to create your own sounds and store them in one or more User banks. You can create patch name lists in Sonar that are the same as the names you gave to each of your own sounds.

Checking bank numbers

You can calculate bank numbers by using the methods described in ["Assigning the Bank Select method"](#) on page 1272, but you might find it easier to use the following method:

To check the bank numbers

1. Set up a MIDI track to record from your MIDI keyboard or module.
2. Click the **Record** button to start recording, and change banks on your keyboard.
3. Stop recording, and open the Event List view.
4. The bank change you recorded is displayed in the Event List view in this way: in the **Data** column you'll see what kind of bank change method your keyboard uses (probably Normal), and in the column to the right of that data is the number of the bank you changed to.

When we changed the Roland XP-10 to the User 1 bank, we recorded a bank number of 8192.

To create a patch name list for your own sounds

1. You could create a new list by copying and renaming an existing list (right-click a list and choose **New Patch Name List** from the pop-up menu), but since the instrument definition we imported for the XP-10 includes a list called **Roland XP-10 User Tone 1**, let's just edit that one: in the **Names** Tree window on the right, right-click the **Roland XP-10 User Tone 1** list and choose **Add Patch Name** from the pop-up menu.

A new patch field appears, with the text 0=0 inside.

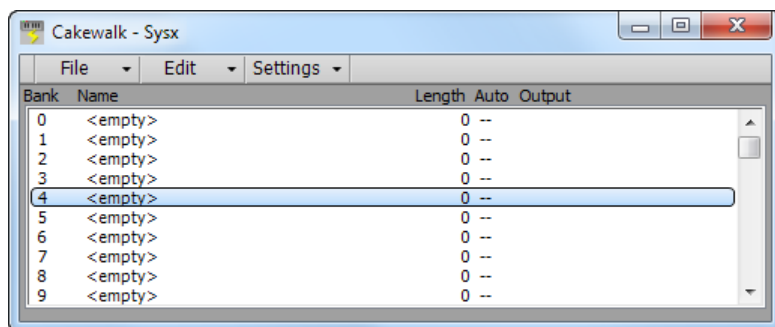
2. Replace the first number in the **Patch** field with the number of a patch you stored in **User Bank 1** on the Roland.
3. Replace the second number in the **Patch** field with the name you made up for the patch you just gave a number to, and press ENTER.
4. Assign names to as many patch numbers as you want—the numbers between 0 and 127 that you don't assign any names to show up in the Track view **Patch** menu just as patch numbers with no other names.
5. When you finish assigning names, drag your edited patch list to the Roland XP-10 **Patch Names for Banks** tree in the left window.
6. Enter **8192** as the bank number, which we know is the correct bank number from the previous procedure.
7. Click the **Close** button to close the **Define Instruments and Names** dialog box and click **OK** to close the **Assign Instruments and Names** dialog box.

Now you can select the **8192-Roland XP-10 User Tone 1** bank in the **Bank** field of a MIDI track, and then examine the patch list in the **Patch** menu: you should see the patch list that you just created.

System exclusive data

Sonar's System Exclusive (Sysx) librarian provides you with 8192 banks in which to hold MIDI System Exclusive messages. A **bank** is a storage area plus some associated parameters such as a destination output and an optional description. Each bank can hold any number of messages; the amount of data it can hold is limited only by available memory. The banks are saved in the Sonar project file. Each bank can also be saved as a .sysx file.

Figure 532. The Sysx view.



See:

- ["What is System Exclusive?"](#) on page 1282
- ["Using the System Exclusive view"](#) on page 1283
- ["Sending Sysx banks at startup"](#) on page 1283
- ["Importing, creating, and dumping Sysx banks"](#) on page 1284
- ["Transmitting banks during playback"](#) on page 1287
- ["Real-time recording of System Exclusive messages"](#) on page 1288
- ["Sysx echo"](#) on page 1288
- ["Sysx .ini file settings"](#) on page 1288
- ["Troubleshooting"](#) on page 1289

What is System Exclusive?

System Exclusive data is MIDI's way of letting each synthesizer manufacturer transmit private data about its products. A System Exclusive message has a manufacturer ID; the rest of the message is completely proprietary and varies for each manufacturer, even for each of its products. Sonar does not understand what this data means; it simply can hold onto it for you. You can take snapshots of your equipment's configuration and store them in Sonar's System Exclusive banks for transmitting back to the equipment. You may want to do this simply to back up your equipment's patches and/or settings, much like backing up your computer's hard drive in case something goes wrong. Or you may configure your equipment differently for each project's requirements, which is why storing System Exclusive banks with each Sonar project file can be useful. Of course, for merely backing up your equipment, you can have a project containing only System Exclusive data and no notes.

See:

["Sysx events"](#) on page 1282

["Using the System Exclusive view"](#) on page 1283

["Sending Sysx banks at startup"](#) on page 1283

["Transmitting banks during playback"](#) on page 1287

["Real-time recording of System Exclusive messages"](#) on page 1288

["Sysx echo"](#) on page 1288

["Sysx .ini file settings"](#) on page 1288

["Troubleshooting"](#) on page 1289

Sysx events

Sonar provides two distinct kinds of Sysx events: **Sysx Bank** and **Sysx Data**.

- ▶ **Sysx Bank:** You can use Sysx Bank events to transmit one of the project's 8192 banks of System Exclusive data. These banks can be recorded, viewed, and edited in the Sysx view, and each bank can contain one or more very large System Exclusive messages. Sysx Banks may also be marked Auto, so that they are sent when the file is loaded rather than during the start of playback.
- ▶ **Sysx Data:** You can also use Sysx Data events, which can each contain a single System Exclusive message up to 255 bytes long. You can view the message bytes in the Event List view.

Sysx Data events can be recorded in real time. See ["Real-time recording of System Exclusive messages"](#) on page 1288 for more information.

See:

["Using the System Exclusive view"](#) on page 1283

["Transmitting banks during playback"](#) on page 1287

["Real-time recording of System Exclusive messages"](#) on page 1288

["Sysx echo"](#) on page 1288

["Sending Sysx banks at startup"](#) on page 1283

["Sysx .ini file settings"](#) on page 1288

["Troubleshooting"](#) on page 1289

Using the System Exclusive view

The System Exclusive view has a list box for a maximum of 256 Sysx banks, plus a toolbar of buttons. Most of the buttons affect whatever bank you have selected in the list. Certain buttons will be disabled if the selected bank is empty. To open the System Exclusive view, click the **Views** menu and choose **Sysx**, or press ALT+SHIFT+7.

Sonar stores Sysx messages as either Sysx banks or Sysx data. The main difference is in the number of bytes in the message, and also that Sysx data is only visible in the Event List view as SysxData events. A Sysx data message can have up to 255 bytes in it. You can send Sysx data to an instrument without interrupting playback (depending on the speed of your computer and the number of bytes in the message), however, sending a Sysx bank stops playback until all of the Sysx bank is transmitted. Sysx banks are usually sent to your instrument when you load your work file. Sonar asks you each time you load a project file if you want to send any existing Sysx banks the file contains that are marked for auto-sending. To mark or unmark the selected bank for auto-sending, click the **Settings** menu and choose **Auto Send on/off**.

For more information, see:

[“Importing, creating, and dumping Sysx banks”](#) on page 1284

[“Editing Sysx banks”](#) on page 1286

[“Sending Sysx banks at startup”](#) on page 1283

[“Real-time recording of System Exclusive messages”](#) on page 1288

[“Transmitting banks during playback”](#) on page 1287

[“Sysx view menu”](#) on page 1286

Sending Sysx banks at startup

You can tell Sonar to send certain Sysx banks to your instrument(s) each time you open the project file that the banks are in.

To send Sysx banks at startup

1. In the Sysx view, select a bank that you want to send to an instrument when you open the current project.
Sonar highlights the bank you select.
2. Click the Sysx view **Settings** menu and choose **Auto Send on/off**.
A check mark appears next to the bank name in the **Auto** column to show that the bank is marked for auto-sending.
3. While the bank is still highlighted, click the **Settings** menu and choose **Output** to open the **Sysx Bank Output** dialog box.
4. Enter the number of the output you want to send this bank out through, and click **OK**.
The output number you entered appears next to the selected bank in the **Output** column.
5. Repeat steps 1-4 for each bank you want to send, and save your project.

The next time you open a project, Sonar asks you if you want to send any Sysx banks in the project that are marked for auto-sending. If you click **OK**, Sonar sends the bank(s).

If you want Sonar to send auto-send banks every time you open a project without asking you, clear the **Ask this question every time** check box in the **Auto-Send Sysx** dialog box. If you decide later that you want to be asked, go to **Edit > Preferences > File - Advanced** and select the **Ask Before Sending System Exclusive (When Opening Projects)** check box.

Importing, creating, and dumping Sysx banks

There are several ways to get a sysx bank into Sonar:

- ▶ You can import (load) an external .sysx file.
- ▶ You can edit an empty bank to create a new bank from scratch.
- ▶ You can dump a bank into Sonar from the synthesizer itself.

To import a Sysx bank into a project

1. In the Sysx view, select an empty bank to import the new bank into (unless you want to add to or overwrite an existing bank).
2. Click the Sysx view **File** menu and choose **Open**.
The **Open** dialog box appears.
3. If necessary, navigate to the folder that contains your .sysx files, select the one you want to import, and click **Open**.

The file appears as a new bank in the row you selected in the Sysx view. If you want Sonar to send this bank every time you open this project, make sure the bank is selected (highlighted), then click the Sysx view **Settings** menu and choose **Auto Send on/off**. A check mark appears in the **Auto** column next to all auto-send-enabled banks.

To create a Sysx bank

1. In the Sysx view, select an empty bank, then click the **Edit** menu and choose **Edit Data** (or double-click the empty bank).
The **Edit System Exclusive Bytes** dialog box appears.
2. Type your message(s). Each message you add to the window must begin with **F0** and end with **F7** (that's F zero and F seven). See your instrument's manual for the messages you can create.
3. When you finish typing the message(s), click **OK** to close the dialog box.

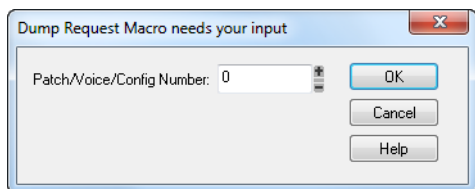
After you close the editing window, your new bank appears in the Sysx view. Use the buttons in the toolbar to name it, give it an output number, and mark it for auto-sending, if you want. Save your project when you're finished.

To dump a Sysx bank into Sonar

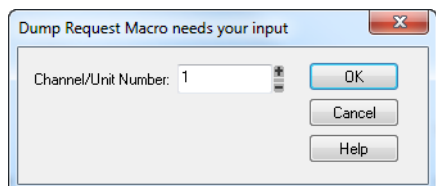
1. Go to **Edit > Preferences > MIDI - Playback and Recording** and make sure the **System Exclusive** check box is selected. If it isn't, Sonar won't receive System Exclusive messages.
2. In the Sysx view, select an empty bank to dump the new bank into (unless you want to add to or overwrite an existing bank).
3. Click the Sysx view **File** menu and choose **Receive**.
The **Receive System Exclusive** dialog box appears, which contains a list of Dump Request Macros (DRMs). Each DRM has a name that describes the synthesizer the DRM controls and the type of data that the DRM asks the synthesizer to send.
4. Do one of the following:
 - ▶ If the name of your instrument and the kind of data you want to store in Sonar appears in the list, select your choice and click **OK**.
 - ▶ If your instrument and the type of data you want to record are not in the list, select **You start dump on instrument**, click **OK**, and press whatever button on your synthesizer that starts a Sysx bank dump. The **You start dump on instrument** option is not really a Dump Request Macro. It tells Sonar that you will initiate a dump (or multiple dumps) from the front panel of the synthesizer.

5. The DRM may prompt you for additional information, which you should supply.

- ▶ **Patch number:** DRM's that are written to request an individual patch or configuration give you this prompt, so you can specify the one you want to have dumped.



- ▶ **Channel/unit number:** Most synthesizers have a Sysx channel or unit number. This covers the situation in which you own two of the exact same synthesizer, and want to do Sysx with each independently. Your synthesizer manual should describe the factory-set number.



When your instrument starts sending the bank, the Sysx Receive window counts the bytes as Sonar receives them. If the count stays at zero for more than a couple of seconds, something is wrong. The synthesizer may not be hooked up to the MIDI interface in both directions, or you may have answered a DRM prompt incorrectly. Click **Cancel**. If any data were received, you will see the number of bytes in the bank list.

6. Once the bytes received count stops increasing, you can click **Done** to tell Sonar to stop receiving. However, if your synthesizer also displays a message when the instrument is finished sending a bank, wait until that message says the transmission is finished before you click **Done**.

The currently selected bank now holds the received Sysx data. At this point, you may want to give the bank a descriptive name by selecting it and clicking **Edit > Name**.

See also:

[“Editing Sysx banks”](#) on page 1286

[“Sysx view menu”](#) on page 1286

Note: *The Sonar librarian may not support synthesizers that require handshaking dump protocols. Some of these synthesizers have a backup protocol where they will do a normal dump if they don't get a handshake. Others do not.*

More about Dump Request Macros

DRMs are defined in your `Cakewalk.ini` file in the `[Dump Request Macros]` section. You may add your own DRM's or modify the ones that we have provided. Use the Windows Notepad to edit the file. Comments in the `Cakewalk.ini` file itself describe how to write DRM's. The specific Sysx messages can be found in the instrument manual, or they can be obtained by contacting the manufacturer. Remember that a DRM must start with **F0** and end with **F7**.

Sometimes you will find that the byte size is different when you use a DRM, as opposed to initiating the dump from the instrument. It is possible the instrument is dumping some additional information when you initiate the dump from the instrument, but you should be able to use either method without any problems.

When you use the Sysx view **File > Receive** command, you may pick from a list of Dump Request Macros. These are short System Exclusive messages sent to a synthesizer to make it dump (send back) System Exclusive data.

Please note that many of the DRM's included with Sonar have been donated by customers who are using the particular equipment. In some cases, we have not been able to test those DRM's because we do not have access to that equipment. We redistribute such DRM's on an as-is basis.

Editing Sysx banks

Editing a Sysx bank is very similar to creating one.

To edit a Sysx bank

1. In the Sysx view, select the bank you want to edit, and click **Edit > Edit Data** (or double-click the selected bank).
The **Edit System Exclusive Bytes** dialog box appears.
2. Edit your message(s). Each message in the window must begin with **F0** and end with **F7** (that's F zero and F seven). See your instrument's manual for the messages you can create.
3. When you finish editing the message(s), click **OK** to close the window.

Save your project when you're finished.

See also:

["Importing, creating, and dumping Sysx banks"](#) on page 1284

["Sysx view menu"](#) on page 1286

Sysx view menu

The Sysx view menu contains the following commands.

File menu

- ▶ **Open.** Load a .sysx file into the selected Sysx bank.
- ▶ **Send.** Transmit the current bank's System Exclusive message. If nothing seems to happen, make sure you have correctly set the output. This command is disabled if the current bank is empty.
- ▶ **Send All.** Transmit all non-empty Sysx banks.
- ▶ **Receive.** Dump data from a synthesizer into the selected Sysx bank. If the bank contains data, Sonar asks you whether you want the new data to overwrite the existing data or be appended to it.

When receiving dumps, remember to connect both the MIDI In and Out ports of the synthesizer to the MIDI interface. Also, make sure that your instruments are set up to receive and/or transmit Sysx. Synthesizers that you normally use only to play sounds—for example, sound modules that don't have keyboards—don't need to be hooked up in both directions except for receiving dumps, so it is easy to forget this. (If you will only be *sending* Sysx messages to the device, the normal one-direction hookup is sufficient.)

- ▶ **Save.** Save the selected Sysx bank as a .sysx file. This is a good way to copy a Sysx bank between two Sonar project files. Save the bank into a file, load the other Sonar project file, then load the bank again. This is also a good way to copy one bank to another in the *same* project file.
- ▶ **Clear.** Delete the selected Sysx bank.

Edit menu

- ▶ **Edit Data.** Although Sonar's Sysx features are designed mainly to store System Exclusive data for you, you can edit the bytes of shorter messages in hex format (many of the more popular synthesizers have special patch-editing programs available that let you edit data using sliders and other tools rather than raw hex data).

When you select a bank and choose the **Edit Data** command, Sonar converts the binary data into a text representation and pops up the **Edit System Exclusive Bytes** dialog box, in which you can edit the text. If you make changes and click **OK** to keep them, Sonar tries to convert the text back into binary format. You'll get an error message if the text does not begin with an F0 and end with an F7, which are the System Exclusive begin and end bytes.

Sonar may not be able to convert the data to text format. The text representation requires three to four times more memory than the data itself, and the **Edit System Exclusive Bytes** dialog box can contain roughly as much text as *Notepad*.

- ▶ **Name.** Enter a descriptive name for the selected Sysx bank. Names are saved only in .cwp and .cwb files.

Settings menu

- ▶ **Auto Send on/off.** Automatically transmit the selected bank every time Sonar loads the project file. You might use this option for banks that contain System Exclusive messages that load a set of sounds for a synthesizer at or before the start of a project.
Before transmitting, Sonar asks your permission. This is a safety feature for loading a file you have received from someone else; if it happens to contain data for your synthesizer(s), you might lose your patches and configuration information. However, if you don't want to be asked, go to **Edit > Preferences > File - Advanced** and clear the **Ask Before Sending System Exclusive (When Opening Projects)** check box.
- ▶ **Output.** Specify the MIDI output port to transmit the selected Sysx bank on.

To export a Sysx bank to another project

1. In the Sysx view, select the bank you want to export.
2. Click the Sysx view **File** menu and choose **Save** to open the **Save As** dialog box.
3. Navigate to the folder in which you want to store the file.
4. Enter a file name and click **OK**.
Sonar saves the file in the location you specified, with the extension .sysx.
5. Open the project to which you want to import the bank and select an empty bank in the Sysx view (unless you want to add the file to an existing bank).
6. Click the Sysx view **File** menu and choose **Open** to open the **Open** dialog box.
7. Navigate to the desired folder, select the .sysx file you want to import, and click **Open**.

Sonar loads the selected bank into the current project.

Transmitting banks during playback

Sonar has a special meta-event, Sysx Bank, that lets you play a System Exclusive bank at a specified time in your project. You can use a Sysx meta-event to send any of the 8192 available Sysx banks at any time in a sequence. To do this, you have to insert a new event in the Event List using the INSERT key on the computer keyboard. Next you have to double-click **Event Kind** and change it to **System Exclusive**. In the **Values** column, select the bank (0-8191) that you want to send.

MIDI is a serial data transmission, meaning it can do only one thing at a time. If you try to upload a huge sampler dump during a fast drum solo, playback will noticeably lurch. MIDI must complete the System Exclusive message before it can resume playback. The Sysx meta-event is appropriate only for very short System Exclusive messages. The exact length depends on various factors, such as the speed of your computer but as a rule of thumb, 100 bytes is a likely maximum, and even that may often be too large.

You don't need to use Sysx meta-events for sending System Exclusive information at the beginning of your project. Instead, use the **Auto** option for System Exclusive banks. Banks that are marked Auto are transmitted automatically by Sonar when it loads the project file they are stored in. Use the Sysx meta-event only when you need to send a Sysx Bank during the middle of the project.

See:

[“Real-time recording of System Exclusive messages”](#) on page 1288

[“What is System Exclusive?”](#) on page 1282

Real-time recording of System Exclusive messages

You can record short System Exclusive messages in real time. These will end up in the track as the new Sysx Data types of events, which can hold System Exclusive messages up to 255 bytes long. Before you record any Sysx messages, go to **Edit > Preferences > MIDI - Playback and Recording** and make sure the **System Exclusive** check box is selected.

To record Sysx messages in real-time

1. Arm a MIDI track for recording—use a track that's uses the output you want to send the Sysx data out through.
2. Press the **Record** button or press R to start recording.
3. Move the button or fader on your MIDI instrument that sends Sysx data.
4. Stop recording.

Sonar records your instrument's Sysx data as a Sysx Data event. Open up the Event List view for the track you recorded on to view the data. When you play back the MIDI track that the Sysx Data event is on, make sure that the **Output** field of the track is set to the output that the MIDI instrument you want to send Sysx data to is on.

See also:

["Sysx echo"](#) on page 1288

["Troubleshooting"](#) on page 1289

Sysx echo

You can configure Sonar to echo received System Exclusive messages to output devices.

To echo Sysx messages

1. Go to **Edit > Preferences > MIDI - Playback and Recording** and select the **Echo System Exclusive** check box.
2. Select the MIDI ports you want to echo System Exclusive messages on.
3. Click **OK**.

See:

["Troubleshooting"](#) on page 1289

Sysx .ini file settings

The `TTSseq.ini` initialization file (`%appdata%\Cakewalk\Sonar`) contains settings that govern the sending and receiving of System Exclusive information. If you are experiencing difficulties using Sysx, you will probably be able to correct the problem by adjusting these settings.

The options described below occur in the `[Options]` section of the `TTSseq.ini` file. You can edit this file using the Windows Notepad. Every time you add or change one or more lines in `TTSseq.ini`, you must restart Sonar in order for the change to take effect.

SysxSendDelayMsecs=n

This setting causes Sonar to delay n milliseconds if it encounters an F7 in a System Exclusive bank, but only if the line `SysxDelayAfterF7=n` is not zero. The line `SysxDelayAfterF7=n` enables a delay between Sysx messages, while the line `SysxSendDelayMsecs=n` sets the size of the delay.

$n = 60$ Default value (in milliseconds)

SysxDelayAfterF7=n

This setting causes Sonar to delay Sysx transmission for a certain amount of time if it encounters an F7 in a System Exclusive bank. This gives some instruments the required amount of "breathing" time necessary to process the Sysx transmission. The default delay is 1/18 of a second, but can be changed by also adding the `SysxSendDelayMsecs=n` line, where n is the number of milliseconds that the delay lasts.

The possible values of n in the line `SysxDelayAfterF7=n` are 0 and 1. Their significance is as follows:

$n = 0$ No delay

$n = 1$ Delay between each Sysx message

SysxSendPacketSize=n

System Exclusive bytes are transmitted in packets, with a 1/18-second default delay between each packet. Setting this value to a smaller number will help slower synthesizers avoid overflowing their internal buffers. This line sets the number of bytes between each Sysx transmit delay.

$n = 1024$ Default value (in bytes)

See:

[“Troubleshooting”](#) on page 1289

[“What is System Exclusive?”](#) on page 1282

Troubleshooting

Sonar is not receiving Sysx messages

- ▶ Make sure all your devices are connected correctly.
- ▶ Make sure you have the right MIDI Input selected in **Edit > Preferences > MIDI - Devices**.
- ▶ Make sure that your instrument is set up to transmit System Exclusive data.

Sysx bank names don't show when I open a file

Sysx bank names are only saved in `.cwp` and `.cwb` files (not in `.mid` files).

Sonar doesn't include a DRM for my instrument

If there is no Dump Request Macro (DRM) for your instrument, you should select You start dump on instrument, then initiate the Sysx dump from the instrument. Once the bytes received count stops increasing, click **Done** to tell Sonar to stop receiving. The currently selected bank now holds the received Sysx data. You can rename the bank if you want by selecting the bank and clicking **Edit > Name**.

You can also add a DRM for any unlisted instrument. For more information about how to do this, read the section [“More about Dump Request Macros”](#) on page 1285 earlier in this chapter.

Synthesizers reporting MIDI data errors

Some synthesizers will report data errors when you try to send Sysx information to them. This usually happens when Sonar sends data at a rate too fast for the synthesizer to keep up. You can use the `SysxSendPacketSize=number` setting in `TTSeq.ini` (`%appdata%\Cakewalk\Sonar`) to make Sonar transmit Sysx data more slowly, as described in [“Sysx .ini file settings”](#) on page 1288.

Try setting the number to 64. If that does not solve the problem, try successively smaller values. If 64 works, you may try larger values until it stops working; go back to the largest value that worked and you will have the fastest transmission rate that the problematic synthesizer can keep up with.

My equipment is not receiving Sysx from Sonar

Make sure the instrument is set up to receive System Exclusive messages. In the Sysx View, make sure the right output is selected. Verify that the Sysx message originally transmitted from the same kind of instrument. An instrument will not recognize Sysx messages from a different make or model of instrument.

Finally, try adjusting the parameters in the `TTSeq.ini` file, as described [“Sysx .ini file settings”](#) on page 1288.

Timing requirements when receiving Sysx

Some MIDI devices have special timing requirements when receiving System Exclusive transmissions. If your equipment has problems receiving System Exclusive data from Sonar, you might need to introduce some small delays to allow the equipment to digest the information it is receiving.

The line in `TTSeq.ini` that reads `SysxDelayAfterF7=n` enables Sonar to introduce a delay between each Sysx message so that the instrument has some time to respond to the message. Setting n to be 1 enables the delay. The line `SysxSendDelayMsecs=n` lets you control how many milliseconds the delay is, where n is the number of milliseconds that the delay lasts.

Roland equipment

Some Roland equipment—notably, the GR-1 and GR-50 Guitar Synthesizers—have problems receiving Sysx packets in fast succession. You must use the setting `SysxDelayAfterF7 = 1` with these devices.

Ensoniq instruments

Successfully sending Sysx messages to most Ensoniq instruments requires that you add the following three lines to the `[Options]` section of `TTSseq.ini`:

`SysxDelayAfterF7=1` Enables delay

`SysxSendDelayMsecs=200` Sets delay time to 200 milliseconds

`SysxSendPacketSize=65535` Increases packet size to 64k

See:

[“What is System Exclusive?”](#) on page 1282

[“Using the System Exclusive view”](#) on page 1283

[“Transmitting banks during playback”](#) on page 1287

[“Real-time recording of System Exclusive messages”](#) on page 1288

[“Sysx echo”](#) on page 1288

[“Sysx .ini file settings”](#) on page 1288

[“Troubleshooting”](#) on page 1289

Synchronizing your gear

Your computer is often used with other equipment: sound cards, MIDI equipment, and digital tape decks or other digital recording tools. All these devices can have their own built-in clocks or timing mechanisms.

When several pieces of equipment are used together, it's important that they operate in synchronization. For this to happen, all the equipment must rely on the same source of clock or timing information. Sonar lets you use many different types of synchronization so that you can get your work done quickly and efficiently.

See:

[“Synchronization overview”](#) on page 1292

[“Choosing clock sources: Sonar as master”](#) on page 1294

[“MIDI synchronization”](#) on page 1295

[“SMPTE/MIDI time code synchronization”](#) on page 1298

[“MIDI Machine Control \(MMC\)”](#) on page 1302

Synchronization overview

Sonar supports several different types of synchronization, which rely on a variety of different clock sources:

| Clock source | Timing is determined by |
|----------------------------|--|
| Internal | The clock on the computer motherboard |
| Audio | The clock on the computer's sound card |
| MIDI Sync | The clock on an external MIDI device |
| SMPTE/MIDI Time Code (MTC) | A time code signal (in SMPTE or some other format) recorded on some external medium or generated and sent by Sonar |

When you use either the internal or audio clock, Sonar can control other MIDI devices using MIDI Sync. In this case, Sonar is the “master” device and the other MIDI devices are the “slaves.”

When MIDI Sync is the clock source, Sonar operates either in response to incoming MIDI messages or as the sender. In this case, Sonar can be either the master or the slave. Note that audio playback is not supported when using MIDI Sync with Sonar as the slave.

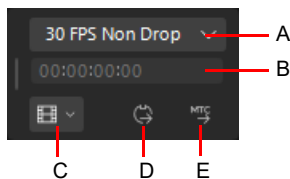
When SMPTE/MIDI Time Code (SMPTE/MTC) is the source of timing information, Sonar operates in response to incoming MTC messages. These messages could be generated by:

- ▶ An external MIDI device that is capable of generating MIDI Time Code (like the Roland VS880)
- ▶ A MIDI interface that is converting other time code signals (like SMPTE, EBU, or film time code) into MIDI Time Code

When you use some of these synchronization options, some Sonar commands work differently. This section describes each of the synchronization options, how and why each is useful, and the effect each option has on other features and commands.







The Sync module in the Control Bar lets you change back and forth quickly between the different clock settings.

Figure 533. *The Sync module.*



A. SMPTE/MTC format **B.** Incoming timecode **C.** Sync type **D.** Transmit MIDI Sync **E.** Transmit MTC Sync

The Sync module contains the following controls:

- ▶ **SMPTE/MTC format.** Select the time code format. The following frame rates are supported:
 - ▶ **23.976 frames per second (FPS).** Typically used with H.264/MPEG-4 AVC video.
 - ▶ **24 frames per second (FPS).** Used for theatrical film worldwide. Any film in North America or Japan uses this setting.
 - ▶ **25 FPS.** Used for PAL/SECAM video and some film in countries that use 50 Hz wall electricity. This is the setting to use when synchronizing to any European video format.
 - ▶ **29.97 FPS Drop.** NTSC broadcast and long format video in North America and Japan. This setting synchronizes the video perfectly with Sonar, but the sequencer position displayed in the Now Time and Big Time displays will gradually drift and become incorrect over long periods of time. The audio and MIDI synchronization to the external device will not be affected by this discrepancy.
 - ▶ **29.97 FPS Non Drop.** NTSC non-broadcast and short length video in North America and Japan. Used for some music projects. This setting synchronizes the video perfectly with Sonar, but the sequencer position displayed in the Now Time and Big Time displays will gradually drift and become incorrect over long periods of time. The audio and MIDI synchronization to the external device will not be affected by this discrepancy.
 - ▶ **30 FPS Drop.** Not a standard type of timecode, used rarely for speed correction and transfer problems in tape based systems.
 - ▶ **30 FPS Non Drop.** Most music projects and some film in North America. This is the best choice for any music project and should be used unless the situation dictates otherwise.
- ▶ **Incoming timecode.** Shows the current time of incoming time code when synchronizing to an external device.
- ▶ **Sync type.** Select the sync type; right-click to show synchronization settings. The following sync types are supported:
 - ▶ **Internal Sync** . Timing is determined by the clock on the computer motherboard.
 - ▶ **MIDI Sync** . Timing is determined by the clock on an external MIDI device.
 - ▶ **SMPTE/MTC Sync** . Timing is determined by a time code signal (in SMPTE or some other format) recorded on some external medium or generated and sent by Sonar.
 - ▶ **Audio Sync** . Timing is determined by the clock on the computer's audio interface.
- ▶ **Transmit MIDI Sync** . Transmit MIDI Sync to external MIDI devices, such as drum machines, stand-alone MIDI hardware sequencers, and sequencers built into MIDI keyboards (only available when using the Internal or Audio clock). Sonar sends messages to all other devices to start and stop playback and to keep all the devices in sync. Sonar can send MIDI Sync on multiple MIDI output ports. For details, see ["MIDI synchronization"](#) on page 1295.
- ▶ **Transmit MTC Sync** . Transmit MIDI Time Code (MTC) to external devices that can receive MTC. SMPTE/MTC is a position and timing reference that indicates the current location in the project and how quickly the project should be playing. SMPTE/MTC time code labels the position in a project in hours, minutes, seconds, and frames. The speed of playback is indicated by a frame rate. Sonar can send MTC on multiple output ports simultaneously. For details, see ["SMPTE/MIDI time code synchronization"](#) on page 1298.

You can also choose the sync mode as follows:

1. Go to **Edit > Preferences > Project - Clock**.
2. Under **Source**, select the desired clock source.
3. Click **OK**.

The clock source and the type of synchronization that is used are options that are stored as part of your project files. For example, one of your projects might be set up to use the internal clock; a second might use the Audio clock and MIDI Sync with Sonar as the master timing source; and another might use SMPTE/MTC Sync as the clock source.

Many technical support requests concern synchronization problems, which are among the hardest to diagnose. If you experience problems, before you contact support, perform as much experimentation and gather as much information as possible about what does and doesn't work. The more prepared you are, the more we can help.

Choosing clock sources: Sonar as master

When Sonar is used alone, or with an external device that does not have its own clock or timing signal, you use one of two clock sources: Internal or Audio.

When the clock source is set to Internal, Sonar uses the clock built into the computer or the computer's MIDI interface as its timing source. If your projects contain only MIDI (no audio), this is the most efficient method of playback.

If your projects contain MIDI and audio, or only audio, you should set the clock source to Audio. This lets the sound card clock determine the correct speed for audio playback and automatically synchronizes MIDI playback to match the audio. For more information, see ["System configuration"](#) on page 1312.

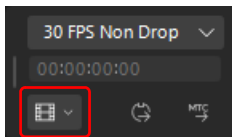
When either of these clock sources is used, you can also configure Sonar to drive other MIDI devices using MIDI Synchronization. For more information, see ["MIDI synchronization"](#) on page 1295. If you need to send MIDI Time Code (MTC), Sonar will send this data regardless of the clock setting.

To use the Internal clock source

Do *one* of the following:

- ▶ Go to **Edit > Preferences > Project - Clock** and select **Internal**.
- ▶ In the Control Bar's Sync module, click the **Sync Type** button and choose **Internal Sync** on the pop-up menu.

Figure 534. The Sync module.



A. SMPTE/MTC format B. Incoming timecode C. Sync type

To use the Audio clock source

Do *one* of the following:

- ▶ Go to **Edit > Preferences > Project - Clock** and select **Audio**.
- ▶ In the Control Bar's Sync module, click the **Sync Type** button and choose **Audio Sync** on the pop-up menu.

MIDI synchronization

MIDI Synchronization, or **MIDI Sync**, is usually used to synchronize Sonar with drum machines, stand-alone MIDI hardware sequencers, and sequencers built into MIDI keyboards. Sonar can slave to MIDI Sync, and can send MIDI Sync on multiple output ports.

When MIDI devices are synched, the master device sends messages to all other devices to start and stop playback and to keep all the devices in sync. To change the tempo of a project, you adjust the tempo on the master device. The playback tempo on all slave devices is then set automatically.

The following MIDI messages are sent by the master device to support MIDI Sync:

| Message | How it is used |
|-----------------------------|--|
| Start | This message tells slave devices to start playing from the beginning of the currently loaded sequence. |
| Stop | This message tells slave devices to stop playback. |
| Continue | This message tells slave devices to continue playing from the current location in the currently loaded sequence. |
| Song Position Pointer (SPP) | This message tells slave devices to change the current location to the designated point in the project. Sonar normally issues an SPP message immediately prior to any Start or Continue message. |
| Clock | The master sends clock messages to each slave device at the rate of 24 per quarter note. The slave devices use these messages to establish the tempo and stay in sync. |

When you start playback on the master MIDI device, for example, it sends a Start message to all slave devices, announcing that playback has started. If the slave devices are set up correctly, they receive the message and start playing back with the master device. When Sonar is set up as the master device, you can enable or disable these messages.

See:

[“Sonar as the slave”](#) on page 1296

[“Sonar as the master”](#) on page 1296

[“Using MIDI Sync with drum machines”](#) on page 1297

[“Troubleshooting MIDI Sync”](#) on page 1297

Sonar as the slave

When Sonar is slaved to an external MIDI device, the following changes occur:

- ▶ When you click the **Play** or **Record** button, a message (Waiting for MIDI Sync) is displayed in the status bar. When you start your external device, Sonar will follow.
- ▶ If you change the tempo using an external device, the SMPTE time code display in Sonar will be incorrect.
- ▶ Sonar will not transmit MIDI Start, Continue, Stop, and Clock messages.
- ▶ Digital audio will play back, but not necessarily in sync.

To use MIDI Sync with Sonar as the slave

1. Configure the external MIDI device you want to use as the master device to transmit MIDI Sync.
2. Configure external slave devices to receive MIDI Sync.
3. Go to **Edit > Preferences > MIDI Devices** and make sure the MIDI input port that connects to the MIDI Sync master is selected.
4. In the **Preferences** dialog box, go to **Project - Clock** and set **Source** to **MIDI Sync**.
5. In the **Preferences** dialog box, go to **Project - MIDI** and make sure **Transmit MIDI Start/Continue/Stop/Clock** is not selected, and clear any selected ports under **MIDI Sync Output Ports**. Sonar will receive sync data from the sync master, and should therefore not transmit any sync data.
6. In the **Preferences** dialog box, go to **Audio - Sync and Caching** and select **Always switch clock source and start** and **Maintain current clock source and wait for timecode**. This will prevent Sonar from switching back to its internal clock.
7. Click **OK**.

From now on, Sonar starts playback and recording only after the appropriate message is received from the master device.

Sonar as the master

There are several options, found in **Edit > Preferences > Project - MIDI**, which you can use when Sonar is the MIDI Sync master device:

| Option | What it's for |
|---|---|
| Transmit MIDI Start/Continue/Stop/Clock | Choosing this option causes Sonar to tell the slave when to start, when to continue, when to stop, and what timing data to go by (Sonar's). |
| Use Start, Never Continue (grayed out unless above option is checked) | If you are using an external drum machine to repeat a drum pattern or loop, you might always want playback on the drum machine to start at the beginning of the loop. When this option is chosen, Sonar sends a Start message to all slave devices when playback is started, even if you are in the middle of a project. (Normally, Sonar would send a Continue message if playback starts from the middle of a project.) |
| Transmit MIDI Song Position Pointer (SPP) | When this options is checked, Sonar sends an SPP message before starting or continuing playback. If you are using a drum machine as described previously, you might want to disable this option. |
| Locate Delay for SPP Recipient | Some older MIDI devices take a small amount of time to respond to SPP messages. This option causes Sonar to delay briefly after sending an SPP message, to give the slave device time to respond. The delay is in 1/18ths of a second. Enter 1 for a 1/18th second delay, 2 for 2/18ths of a second, or 18 for a full second delay. |
| MIDI Sync Output Ports | Choose the outputs that your slave devices are connected to. |

To use MIDI Sync with Sonar as the master

1. Configure your external MIDI devices to receive MIDI Sync.
2. Go to **Edit > Preferences > Project - MIDI**.
3. Select the **Transmit MIDI Start/Continue/Stop/Clock** check box.
4. For most applications, select the **Transmit MIDI Song Position Pointer** check box.
5. If you are using a drum machine to play patterns or loops, select the **Use Start, Never Continue** check box and clear the **Transmit MIDI Song Position Pointer** check box.
6. In the **MIDI Sync Output Ports** field, check off the output ports that you want to send the sync signal out of.
7. Click **OK**.

From now on, the transport controls in Sonar control playback on the external MIDI devices.

Using MIDI Sync with drum machines

The most flexible way to use a MIDI drum machine is to record the notes it generates into Sonar, then use that machine as a MIDI playback device. This lets you edit, cut, paste, and copy your drum parts like any other clip. You can use MIDI Sync to record the notes from the drum machine into Sonar as follows:

1. Use the drum machine's pattern-composing facilities to compose your drum part.
2. Configure the drum machine to be a slave device that receives MIDI Sync messages.
3. Configure Sonar to send MIDI Stop/Start/Continue/SPP messages.
4. Record the drum part from Sonar. The drum machine starts automatically when recording begins and stops automatically when you press Stop.
5. Switch the drum machine out of MIDI Sync mode so that it acts simply as a sound-producing module.

Troubleshooting MIDI Sync

If you experience problems with MIDI Sync when Sonar is the master device, verify that your external devices are configured correctly to respond to MIDI Sync. Most devices have a **Clock** option that should be set to **External** or **MIDI**.

If Sonar does not respond to MIDI Sync as a slave device, verify that your external devices are configured correctly to transmit MIDI Sync. Remember that only one external device can be used as the master clock source.

SMPTE/MIDI time code synchronization

SMPTE/MIDI Time Code Sync (SMPTE/MTC) is another method of synchronization that lets Sonar act as a master or slave to external devices. Sonar can send or receive SMPTE/MTC messages to or from external devices that can generate or receive MTC. Sonar can send MTC on multiple output ports simultaneously.

SMPTE/MTC is a position and timing reference that indicates the current location in the project and how quickly the project should be playing. Time code labels the position in a project in hours, minutes, seconds, and frames. The speed of playback is indicated by a **frame rate**.

Time code is recorded onto tape using a device called a time code generator. The process of recording a time code signal onto a track is called **stripping**. Normally, the start of a tape stripe has a particular time, expressed in hours, minutes, seconds, and frames. For example, the tape stripe might start at 00:00:00:00, 01:00:00:00, or any other time. The material recorded on the tape usually starts anywhere from 10 seconds to several minutes after the start of the time code. Sometimes, the tape stripe starts at a time like 00:59:50:00, and the material starts 10 seconds later, at 01:00:00:00.

When you create a new Sonar project, by default the project is configured so that the beginning of bar 1 is synchronized with a time code of 00:00:00:00. If the starting point of the material on your tape or external project is not 0, you need to enter an offset to tell Sonar the time code that corresponds to the start of the project.

To enter an offset

1. Go to **Edit > Preferences > Project - Clock**.
2. Specify the desired offset in the **SMPTE/MTC Offset** field. To enter an offset of 15 seconds, type **0,0,15** and hit ENTER. The **SMPTE/MTC Offset** value should now be **00:00:15:00** or 15 seconds.

Frame rates


Seven time code frame rates are supported in Sonar, which are normally used for the following types of applications:

| External Timecodes | Cakewalk Setting | Description |
|--|------------------|--|
| 23.976 frames per second | 23.976 FPS | Typically used with H.264/MPEG-4 AVC video. |
| 24 frames per second | 24 FPS | Used for theatrical film worldwide. Any film in North America or Japan uses this setting. |
| 25 frames per second (EBU timecode) | 25 FPS | Used for PAL/SECAM video, video and some film in countries that use 50 Hz wall electricity. This is the setting to use when synchronizing to any European video format. |
| 29.97 frames per second non drop-frame | 29.97 FPS NDF | NTSC non-broadcast and short length video in North America and Japan. Some music projects. This setting synchronizes the video perfectly with Sonar, but the sequencer position displayed in the Now Time and Big Time displays will gradually drift and become incorrect over long periods of time. The audio and MIDI synchronization to the external device will not be affected by this discrepancy. |
| 29.97 frames per second drop-frame | 29.97 FPS DF | NTSC broadcast and long format video in North America and Japan. This setting synchronizes the video perfectly with Sonar, but the sequencer position displayed in the Now Time and Big Time displays will gradually drift and become incorrect over long periods of time. The audio and MIDI synchronization to the external device will not be affected by this discrepancy. |
| 30 frames per second non drop-frame | 30 FPS NDF | Most music projects and some film in North America. This is the best choice for any music project and should be used unless the situation dictates otherwise. |
| 30 frames per second drop-frame | 30 FPS DF | Not a standard type of timecode, used rarely for speed correction and transfer problems in tape based systems. |

For more information about frame rate time formats, see the documentation for your time code hardware.

Refer to the documentation for your MIDI interface or external MIDI device for additional information about SMPTE/MTC.


To use Sonar as the master MTC generator

1. Configure the clocks on each external device that you want to synchronize to receive SMPTE/MTC. Make sure they're connected to MIDI outputs from your computer or MIDI interface.
2. In the Control Bar's Sync module, click the **Sync Type** button and choose **Internal Sync** or **Audio Sync** on the pop-up menu.
3. Go to **Edit > Preferences > Project - MIDI**.
4. Select the **Transmit MTC** check box (you can also click the **Transmit MTC Sync** button  in the Sync module).
5. In the **Frame Rate** field (it's just below the **Transmit MTC** check box), choose the frame rate that your project uses (see "**Frame rates**" on page 1298, if necessary).
6. In the **MTC Output Ports** field, check off the outputs that you want to send MTC on (the outputs your external devices are connected to).
7. Click **OK**.

Sonar saves your sync and MTC output port settings with your project. However, output ports are saved by their number only, not their name. Their number is determined by the order in which they appear in **Edit > Preferences > MIDI - Devices**. If you change the order of devices in this dialog box, the MTC output ports in your project will retain the same numbers, but those numbers will now refer to different outputs. Also, if you reduce the number of highlighted outputs in **Edit > Preferences > MIDI - Devices**, and the MTC ports you chose have higher numbers than what are currently highlighted in **Edit > Preferences > MIDI - Devices**, Sonar does not substitute new port numbers.

To configure Sonar to sync to SMPTE/MTC


1. In the Control Bar's Sync module, click the **Sync Type** button and choose **SMPTE Sync** on the pop-up menu.
2. Go to **Edit > Preferences > Audio - Sync and Caching**.
3. Select one of the following options:
 - ▶ **Ask first, then switch to clock source and start.** This option prompts Sonar to alert you when it detects a SMPTE/MTC signal, asks if you want to sync to the incoming signal, and if you respond that you do, switches the clock source and starts to receive the signal.
 - ▶ **Always switch the clock source and start.** Sonar automatically switches to the clock source of the incoming signal and begins to receive the signal.
 - ▶ **Do not switch clock source, but start if in SMPTE/MTC mode.** This option automatically syncs to the incoming signal if Sonar is in SMPTE/MTC mode.

 **Note:** *The final option, Never switch clock source, never start, should never be used if you are attempting to sync to an external clock source.*

4. Click the **Project - Clock** page (**Edit > Preferences > Project - Clock**).
5. Choose the frame rate and time offset that are appropriate for your source material.
6. Click the **MIDI - Devices** page (**Edit > Preferences > MIDI - Devices**).
7. Make sure that your MIDI interface is highlighted in the Inputs list. If your interface also has a Sync driver, highlight that as well, then click **OK**.

When Sonar is the slave, here's how things work:

- ▶ Sonar monitors for a SMPTE/MTC signal. You are able to perform other action in Sonar while waiting for the signal.
- ▶ Start playback on the external device. It takes about two seconds for Sonar to lock from the time it receives time code input.
- ▶ If the time code is earlier than the start of the project (based on the time code offset), another message (Chasing...) is displayed in the status bar. When the time code reaches the start of the project, Sonar starts to play in sync.
- ▶ If the time code is at or after the start of the project, Sonar starts playback as soon as it locks to the time code.
- ▶ When the external device stops (or when the time code ends), Sonar will stop.

 **Note:** *If you want Sonar to switch its clock source to SMPTE/MTC automatically when Sonar receives a SMPTE/MTC signal, go to **Edit > Preferences > Audio - Sync and Caching** and select the **Always switch clock source to start** option.*

See:

[“Playing digital audio under SMPTE/MTC sync”](#) on page 1300

[“SMPTE/MTC sync and full chase lock”](#) on page 1300

[“Troubleshooting SMPTE/MTC sync”](#) on page 1301

Playing digital audio under SMPTE/MTC sync

Sonar gives you two choices for controlling audio playback when using time SMPTE/MTC Sync:

| Option | How it works |
|-----------------------|--|
| Trigger and freewheel | Audio event playback is started (or triggered) at the exact time code, but then the audio plays at its own internal rate (or freewheels). When audio freewheels, it can gradually drift from the time code due to variations in the time code signal. |
| Full chase lock | The speed of audio event playback is continually adjusted to stay in sync with the time code. If the external clock drifts or changes rate, Sonar adjusts the audio playback speed to stay in sync. This adjustment may introduce slight pitch changes, but those changes will be negligible if the external clock is reasonably steady. |

Some digital sound cards (such as the Frontier Design Wavecenter or the Antex Studio Card) have external clock inputs. If you are using one of these cards, and an external clock source like a digital tape deck is the master timing source for the project, choose the **Trigger and Freewheel** option. The clock input on the audio card guarantees that there is no drift between the time code and audio playback.

To set the audio playback option

1. Go to **Edit > Preferences > Audio - Sync and Caching**.
2. Under **Synchronization**, select either **Trigger & Freewheel** or **Full Chase Lock**.
3. Click **OK**.

Audio playback under time code sync is handled according to the setting you chose.

SMPTE/MTC sync and full chase lock

When using SMPTE/MTC Sync with full chase lock, the first time you play any audio the pitch may fluctuate wildly for up to 30 seconds. Also, you may occasionally note the pitch of the audio sounding consistently high or low pitch.

A simple analogy makes this behavior easy to understand: Synchronizing audio to SMPTE/MTC is a lot like trying to get even and stay neck-and-neck with another car on the freeway. If the car is ahead of you, you need to drive faster to catch up to it. If it's behind you, you have to slow until the car catches up to you. Once the two cars are neck-and-neck, you can simply keep going at the same speed, unless the other car changes its speed. If the other car speeds or slows, you must speed or slow too.

The first time you play audio under SMPTE/MTC Sync, the audio clock has to get even with the external clock. This could mean racing ahead, which raises the pitch of the audio, or stepping on the brakes, which lowers the pitch of the audio. These fluctuations continue until Sonar matches its playback speed to the external clock, which usually takes no more than 30 seconds. The stable playback speed, by the way, may be slightly faster or slower than the normal audio playback speed, resulting in a slight change in the pitch of the audio. Here's the best way to address this problem:

- ▶ Start each new Sonar session by playing some audio under SMPTE/MTC Sync.
- ▶ Let the audio play for 30 seconds or until all audio pitch fluctuations stop.

Once this procedure is complete, Sonar knows the difference in rates between the external time code and the audio clock on your sound card. For the rest of the session, Sonar will start playback closely in sync, without any drastic pitch changes.

If the external timing source were 100 percent stable, the audio would stay in sync with the external clock. Unfortunately, no timing source is perfect. Therefore, every once in a while after playback has started, Sonar may need to vary the playback speed by a tiny amount to stay even with the time code. If the time code signal is unstable (as might be the case from an analog source), these variations can cause noticeable changes in audio pitch, which can in turn cause audible audio distortion.

Troubleshooting SMPTE/MTC sync

The most common problems with SMPTE/MTC Sync, and ways to correct or avoid them, are shown in the following table.

| Problem | What to do |
|---|---|
| The tape is striped incorrectly | Check the tape stripe using your time code generator and, if necessary, restripe the tape. |
| The MIDI interface isn't producing MIDI Time Code | Use utility programs that come with your MIDI interface to make sure that the time code stripe is being received (sometimes you must enable a Time Code Sync option). Check the MIDI interface settings to make sure that MIDI Time Code is being generated. |
| The frame rate is set incorrectly | The frame rate on the stripe must match the frame rate you set in Sonar. |
| The offset is set incorrectly | The offset you enter in Sonar must match the start time of recorded material on the tape. |
| Sonar is not configured correctly | Verify and/or repeat the steps in "To configure Sonar to sync to SMPTE/MTC" on page 1299. |
| Audio playback drifts out of sync with the tape | Enable the Full Chase Lock option, which keeps audio from freewheeling. |
| Sonar continues playing for up to one full second after the time code stops | Some time code readers tolerate dropouts of up to one second, without affecting playback. When you stop the tape deck, it takes a full second for the reader to realize that this isn't merely a dropout and to signal the end of the time code to Sonar. This does not indicate any problem with time code sync. |

No MTC sync within 1 minute of midnight roll-over

Sonar will not sync to MTC within one minute of roll-over (1 minute before midnight; 23:59:00:00 - 23:59:59:xx). To address this, use a SMPTE offset that doesn't require you to trigger the midnight roll-over.

MIDI Machine Control (MMC)

MIDI Machine Control (MMC) is a protocol that controls an MMC-equipped remote device via MIDI. Sonar lets you use MMC to start and stop playback and recording on remote MIDI devices such as tape decks, video recorders, and even other software packages. If you have several MMC-controllable devices in your studio, assign each a unique Unit ID so that MMC commands can be addressed to a particular device.

MMC is very powerful when used with MIDI Time Code sync. For example, suppose you have an MMC-equipped digital tape deck that generates time code and want to use the tape deck as the timing master for a project. You can set up your equipment and software so that the transport controls in Sonar send MMC messages to the tape deck, which in turn starts and stops playback in Sonar via SMPTE/MTC Sync. In this configuration, Sonar's transport buttons (**Play**, **Record**, and **Stop**) are simply remote control substitutes for the buttons on your tape deck. In this type of configuration, you must choose one MMC-controllable device as the time code master.

When MMC is enabled, press Play to start playback on all connected MMC devices, and press Stop to stop all connected devices. If you press Record while playback is underway, all connected MMC devices (e.g., tape decks) begin recording on any armed tracks. If you stop recording (without stopping playback), Sonar instructs the tape decks to punch out. You must arm and disarm tracks on the tape deck; you cannot do this from Sonar.

If you have established punch-in/out points in **Edit > Preferences > Project - Record**, Sonar will attempt to preprogram the punch-in and punch-out times. However, your equipment must recognize the MMC event command for this feature to work. (Consult the owner's manual or contact the equipment manufacturer for more information.) If your equipment behaves erratically with automated punch-in, don't attempt to use it when those pieces of equipment are connected.

Sonar instructs MMC devices to locate the current project position only when playback or recording is started. This prevents excessive wear on the motors and tape heads of the devices.

To configure MIDI Machine Control (MMC)

1. Go to **Edit > Preferences > Project - Clock**.
2. Under **Source**, select **SMPTE/MTC**.
3. Click the **Project - MIDI** page (**Edit > Preferences > Project - MIDI**).
4. Select the **Transmit MMC** check box.
5. Enter the ID of the master timing device in the **Time Code Master's Unit ID** box.
6. Click **OK**.

MMC is now enabled.

To disable MIDI Machine Control (MMC)

1. Go to **Edit > Preferences > Project - MIDI**.
2. Make sure the **Transmit MMC** box is not checked, and click **OK**.

MMC is disabled.

Audio file management

Project files in Sonar do not contain the digital audio itself. A Sonar project file (.cwp) references the audio contained in the project, so care must be taken when backing up your digital audio projects. This section covers file management, including backing up your projects.

See:

[“Project files and bundle Files”](#) on page 1305

[“Audio folders”](#) on page 1306

[“Backing up projects with digital audio”](#) on page 1308

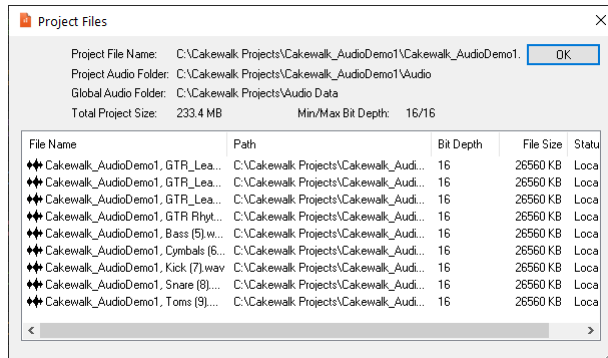
[“Deleting unused audio files”](#) on page 1309

The Project Files dialog

Sonar projects, extension .cwp, contain all your project information with the exception of your digital audio data. This data is stored in a separate folder or folders. You can opt to save the audio data for all of your projects in a single audio folder, or create multiple folders.

The **Project Files** dialog box lists all of your project's audio files and their location. This dialog box is a valuable tool for managing your audio files. Access the dialog by opening a project and choosing **Project > Audio Files**.

Figure 535. The *Project Files* dialog box.



How to use the Project Files dialog

The **Project Files** dialog box has important information, including:

- ▶ Exactly which folders all of your audio files are saved in—know at a glance if you can backup your project by copying the audio folder and the .cwp file or if you need to do a Save As to round up files not in your project's audio folder.
- ▶ The filenames for each audio file your project is referencing
- ▶ The combined size the audio data in your project—important if you are going to backup your project
- ▶ The bit depth of every audio file in your project, including a display of the lowest and highest in the **Min/Max Bit Depth** field
- ▶ The location status of each audio file, which could be any of the following:
 - ▶ **Global.** This means that the file is stored in the Global Audio Data directory. The Global Audio Data directory can be changed in **Edit > Preferences > File - Audio Data**.
 - ▶ **Local.** This means that the file is stored in the local wave data directory, a per-project data directory which is a subdirectory in the directory where the project file is stored.
 - ▶ **External.** This means that the file is stored in a directory other than the Global Audio Data directory or in a Local audio data directory.
 - ▶ **Missing.** This means that the file is not to be found.

Project files and bundle Files

Sonar project files contain various project settings, any MIDI data, and references which “point” to audio clip data. The audio data (and video data) itself is not saved in a project file. To save audio as well, save your project as a Bundle file (extension .cwb). Bundle files contain everything that a project file contains in addition to the digital audio. Bundle files are useful for backing up projects and for burning onto removable media, like a blank CD or DVD.

The following are descriptions of both file types:

| File Type | Description | When to Use |
|-----------|--|---|
| .cwp | Contains MIDI data, project settings, and pointers to audio data in your Data directory. Project files contain no audio data, so they are small. Backing up a Project file does not back up the associated audio data. | Project files are good for routine projects. You can use Project files and back them up as Bundle files at various steps during a projects development. |
| .cwb | Contains all project data, including all audio data. Bundle files are large. | Bundle files are useful for backing up projects or for transporting a project to another computer (to bring it to a friend's house, for example). |

See “64-bit CWB files” on page 269.

To create a bundle file

1. Choose **File > Save As** to display the **Save As** dialog box.
2. Choose Bundle from the **Save as Type** list.
3. Enter a file name and click **OK**.


Sonar compacts all the audio and merges it with the remaining project data in a bundle file.

To unpack a bundle file

1. Choose **File > Open** to display the Open dialog box.
2. Choose a file with a .cwb extension.
3. Click **Open**.
4. If you want to store the project in its own folder do the following in the **Unpack Bundle** dialog:
 - ▶ Enter a project filename in the **Project Name** field.
 - ▶ Use the **Browse** button to the right of the **Location** field to select a destination folder for the project, or to create a new folder, enter a new folder pathname in the **Location** field.
 - ▶ Use the **Browse** button to the right of the **Audio Path** field to select a destination folder for the project's audio data, or to create a new folder, enter a new folder pathname in the **Audio Path** field.
5. Click **OK**.

Audio folders

By default, Sonar stores audio data in an `\Audio` subfolder on a per-project basis. If you don't immediately name a new project, audio data will temporarily be stored in a special folder called the **Global Audio Folder**, the location of which is listed in the **Global Audio Folder** field in **Edit > Preferences > File - Audio Data**.

 **Note:** Previous versions of Cakewalk used a folder called the *WaveData* folder, located in the product directory.

See:

[“Global audio folder”](#) on page 1306

[“Imported audio files”](#) on page 1307

Global audio folder


You can change the location of the Global Audio Folder. This may be necessary if, for example, your hard disk is full and you want to move all audio data storage to a different hard disk. We strongly recommend that you do not change the location of the Global Audio Folder unless absolutely necessary.

If your original Global Audio Folder contains any audio files with the extension `.wav`, you must manually move these files to the new Global Audio Folder using the Windows Explorer, or open the project and use the **Missing Audio** dialog box to find and move the missing files.

To change the global audio folder

1. Go to **Edit > Preferences > File - Audio Data**.
2. Enter the pathname of the new Global Audio Folder in the **Global Audio Folder** field, or click the **Browse** button that's at the right end of the **Global Audio Folder** field to browse to the new directory.
3. Click **OK** when you are done.
4. Use the Windows Explorer or some other program to move all audio files from the old Global Audio Folder to the new Global Audio Folder.

All new audio files will be stored in the new Global Audio Folder, unless you decide to use per-project audio.

 **Tip:** *It is safer, but more time-consuming, to first save the all projects as bundle files, change the Global Audio Folder, then open the bundle files. This ensures that all of the audio data is properly moved to the new Data directory.*

To create a new project using per-project audio

1. Select **File > New**.

The **New Project File** dialog box appears.

2. Enter a filename in the **Name** field

The **Location** and **Audio Path** directories are automatically updated in the following format:

- ▶ `C:\default directory\. The default directory for new projects is assigned in Edit > Preferences > File - Folder Locations. <project name> is the project's per-project folder name.`
- ▶ `C:\default directory\. The default directory for new projects is assigned in Edit > Preferences > File - Folder Locations. <project name> is the project's per-project folder name, and Audio is the subfolder where your audio data will be stored.`

3. If you want, rename the **Location** and/or **Audio Path** directories.
4. Click **OK**.

To save an existing project using per-project audio

You may have older files that are not using per-project audio folders. If you want to save these files using a per-project audio folder, use the following procedure:

1. Open the project whose audio you want to store using per-project audio.
2. Select **File > Save As**.
The **Save As dialog box** appears.
3. If you want, change the name of your project.
4. In the **Project Path** field, enter the new directory where you want to save the project, or use the **Browse** button to the right of the field to navigate to an existing directory.
5. Select the **Copy all audio with project** check box.
6. Click **Save**.
7. Sonar copies the project to the directory specified in the **Project Path** field and stores all the project's audio in the directory specified in the **Audio Path** field.

 **Note:** After you use the above procedure, you have two versions of the same project.

Imported audio files

By default, Sonar will make a copy of any audio data imported using the **File > Import > Audio** command and place the imported audio into the project's audio folder. You can configure Sonar to simply reference audio from its current location if, for example, you want to import large quantities of audio data into a project and don't want to consume time and disk space by making copies of the files. Copies are always made if the imported audio does not match the current project's sampling rate (and if you edit any of the imported audio data). Automatic handling of imported files is enabled by default. Do not disable this option unless you are prepared to manage the audio files individually. Creating backups of your projects is very easy if all your audio is stored in a single, per-project directory.


To change handling of imported files

Use the following procedure to allow or disallow file sharing between projects:

1. Go to **Edit > Preferences > File - Audio Data**.
2. Select the **Always Copy Imported Audio Files** check box to create copies of all imported audio clips as a default.

Or

Clear the **Always Copy Imported Audio Files** check box to reference imported audio from its current location.

 **Note:** You can override this setting when importing audio by checking or unchecking the **Copy Audio to Project Folder** option in the **Import Audio** dialog box.

3. Click **OK** when you are done.

Imported files will be handled based on the settings you have chosen.

See:

["Backing up projects with digital audio"](#) on page 1308

Backing up projects with digital audio

There are several ways to back up your projects in Sonar. You can use per-project audio folders to keep all a project's audio in its own folder, use the Consolidate Project Audio command to create a backup copy of all your project's audio, or you can save a project as a bundle file (.cwb).

The following table lists several backup methods.

| Backup Method | Advantages |
|--|--|
| Per-project Audio Folders If you are using per-project audio folders you can create a copy of the project folder and its audio subfolder. | This method is an exact copy of your project, preserving all clips and pathname information. |
| Consolidate Project Audio If your project references audio from multiple folders, for example you have a library of loops that you share between several projects, you can gather all the audio for your project into a single folder using the Consolidate Project Audio command. The Consolidate Project Audio command copies every audio file your project references into a backup folder beneath the project's audio data folder. Creating a copy of all your project's audio may take a lot of disk space. | Allows you to create a complete backup of all project audio even if the audio is in multiple locations. Creates a new folder which you can move or delete without fear of losing the original audio files. |
| Bundle Files A bundle file is a single file that contains all the information—except video—used in a project. A bundle file includes everything that is stored in a normal project file, plus all the digital audio that is used in the project. | Creates a single file for ease of portability. |

To backup projects using per-project audio folders

Use this procedure to create a backup of a project that has its own project folder.


1. Open the project you want to backup.
2. Select **Project > Audio Files**.
The **Project Files** dialog box appears.
3. In the **Project Files** dialog box, check the **Path** column to make sure that every audio file is stored in the project's audio folder. If any files are stored in folders other than the project's audio folder, you should use the **Consolidate Project Audio** command to move all audio to the project's audio folder.
4. Close the **Project Files** dialog box once you have confirmed that all audio files are in the project's audio folder.
5. Close the project.
6. Using Windows Explorer, copy the project folder and its contents, including the project's audio folder, to its backup location (CD-R, CD-RW, DVD-R, DVD-RW, another hard drive, network drive, etc.).

You have now created a copy of your project. It is a good idea to open the project once you have backed it up to confirm that all audio loads properly.

To create a backup using the Consolidate Project Audio command

Use this procedure to backup a project that has multiple audio folders:

1. Open the project you want to backup.
2. Select **Utilities > Consolidate Project Audio**.
3. A message box appears listing the destination folder for your audio backup.
4. Click **OK** to confirm.
5. Using Windows Explorer, copy the project, the backup folder and all its contents, including the project's audio folder, to its backup location (CD-R, CD-RW, DVD-R, DVD-RW, another hard drive, network drive, etc.).

 **Note:** *The Consolidate Project Audio command only copies the audio in your project, so make sure you copy the project (.cwb) along with the backup folder.*

6. Once you have copied the backup folder you can delete it to free up disk space.

Deleting unused audio files


The Clean Audio Folder utility lets you free up disk space by deleting obsolete audio files that are no longer used by a project. You can choose to scan just the current project, or all projects on your computer. Sonar compiles a list of all the audio files in a specified folder that are not in use by any of these projects, and lets you audition and delete these audio files.

To delete unused audio files in the current project

1. Open the project you want to scan.
2. Go to **Utilities > Clean Audio Folder**.
3. Make sure the **Project/Audio Folder** field is set to the root folder the project lives in.
4. Make sure **Search entire PC** is not selected.
5. Click **Find**. Sonar recursively searches the selected folder for audio files that are unused by the current project, and displays the names of these files in the list.
6. Follow the instructions in the table:

| To do this | Do this |
|------------------|---|
| Listen to a file | Highlight the file name in the list and click Play |
| Delete a file | Highlight the file name in the list and click Delete |
| Delete all files | Click Delete All , and click Yes to confirm |

7. Click **Close** when you are done.

 **Note:** Select **Search entire PC** if you have backup versions of the current project file saved in another location.

 **Tip:** If you save multiple copies of a project in subfolders, set **Project/Audio Folder** to the root folder that contains the projects. This ensures that all the projects will be scanned.

To delete unused audio files in all projects

1. Make sure that all of your important project (.cwp) files are stored on your local hard disk(s). If your project files are stored elsewhere (removable media, etc.), then you risk accidentally deleting important audio files that are associated with your projects.
2. Close all projects.
3. Go to **Utilities > Clean Audio Folder**.
4. Make sure the **Project/Audio Folder** field is set to the global audio folder (default when no project is loaded). **Search entire PC** is automatically enabled.
5. Click **Find**. Sonar searches the entire system for project files, and lists any audio files in the **Project/Audio Folder** that do not belong to projects on your system. If any corrupted or unreadable project files exist on your system, the **Unreadable Files** dialog box appears. It is very important that you restore any unreadable files from a backup before continuing, otherwise you risk data loss.
6. Follow the instructions in the table:

| To do this | Do this |
|------------------|---|
| Listen to a file | Highlight the file name in the list and click Play |
| Delete a file | Highlight the file name in the list and click Delete |
| Delete all files | Click Delete All , and click Yes to confirm |

7. Click **Close** when you are done.

Improving audio performance

Digital audio presents several challenges: it is large, using enormous amounts of disk space, especially at higher sampling rates and bit-depths, and it is CPU-intensive. Added to this mix is the wide variety of audio hardware available today. This section covers some common problems with recording and playback and how to configure your computer and audio hardware for optimum performance.

See:

- [“System configuration”](#) on page 1312
- [“Plug-in load balancing”](#) on page 1318
- [“Improving performance with digital audio”](#) on page 1321
- [“Dropouts and other audio problems”](#) on page 1328
- [“Sampling rates”](#) on page 1313
- [“Bit depths and float resolution”](#) on page 1314
- [“Bit depths for playback”](#) on page 1315
- [“Bit depths for recording”](#) on page 1315
- [“Getting the most out of your computer”](#) on page 1321
- [“Mixing latency”](#) on page 1323
- [“ASIO drivers”](#) on page 1323
- [“Minimize driver state changes”](#) on page 1324
- [“Queue buffers”](#) on page 1324
- [“Multiprocessor load balancing”](#) on page 1325
- [“CPU core selection”](#) on page 1326
- [“Reduce GUI updates to improve playback performance”](#) on page 1326
- [“24-bit tips”](#) on page 1327
- [“Optimized picture cache redrawing”](#) on page 1336
- [“Improving recording performance”](#) on page 1336
- [“Experimental aggressive task scheduling model”](#) on page 1337

System configuration

This section covers optimizing your system configuration to work with Sonar.

See:

“[The Wave Profiler](#)” on page 1312

“[Enabling and disabling audio devices](#)” on page 1312

“[Sampling rates](#)” on page 1313

“[Bit depths and float resolution](#)” on page 1314


The Wave Profiler

The Wave Profiler is a utility that analyzes the sound cards in your computer and determines the best DMA (Direct Memory Access) settings for communicating with Sonar. These DMA settings are displayed in samples, at the sample rates and bit depths your sound card supports. The Wave Profiler also sets a value in milliseconds for the Buffer Slider, which controls mixing latency. The Wave Profiler is unnecessary if you are using an ASIO driver.

The DMA settings are used to ensure that a project that contains both MIDI and digital audio plays back in tight synchronization. If Sonar is not configured properly with your audio device's DMA settings, MIDI and digital audio material may not play back correctly.

Note to users of previous Cakewalk products: The DMA settings in versions of Cakewalk prior to Sonar 1.0 were displayed in bytes rather than samples. Using your previous DMA settings in Sonar will not work. Try the settings that wave profiler displays, and if you are not satisfied, only then attempt to optimize your settings.

The Wave Profiler utility runs automatically the first time you run Sonar. The wave profiler determines the best DMA settings for the supported bit depths and sample rates of your sound card.

 **Note:** *It is possible to load a 48 kHz project when you are using a sound card that does not support 48 kHz. Sonar does not warn you when you do this. Your project may crash, or it may appear to record audio when your project is not actually recording.*

All of your audio settings are listed in the **Preferences** dialog box, which you open with the **Edit > Preferences** command. The following list summarizes all the settings that the Wave Profiler sets. You can override all of them except what audio drivers are listed in the Drivers tab:


- ▶ Input and output drivers
- ▶ DMA buffer sizes (in samples)
- ▶ Mixing latency

If you experience MIDI and audio synchronization problems during playback, before contacting technical support, run the Wave Profiler and try the default settings.

To manually run the Wave Profiler

1. Go to **Edit > Preferences > Audio - Driver Settings**.
2. Click **Wave Profiler**.

The Wave Profiler examines each of your sound cards in turn, makes default settings in the **Preferences** dialog box, and displays the name of each sound card and the sample rates that each card supports.

 **Note:** *The Wave Profiler is not available when using ASIO drivers.*

Enabling and disabling audio devices

Your computer may have several installed devices like FAX modems and software synthesizers that Windows recognizes as sound cards containing audio drivers. You do not want to use these devices for audio input or output. If they are listed as audio drivers in the **Preferences** dialog box, you need to disable them.

To enable or disable an audio device

1. Go to **Edit > Preferences > Audio - Devices**.
2. In the **Input Drivers** and **Output Drivers** fields, do one or both of the following:
 - ▶ To enable an audio device, click the name of the device so that it is highlighted.
 - ▶ To disable an audio device, click the name of the device so that it is not highlighted.
3. Click **OK**.

Disabling a device in **Edit > Preferences > Audio - Devices** usually prevents conflicts with other audio devices. Occasionally you may need to disable a device in the Windows Control Panel.

Sonar also allows you to choose the sound card whose clock should be used to control recording and playback timing (if you only have one sound card, Sonar automatically uses it). Every sound card's clock crystal is slightly different, which causes minor differences in the actual playback rate on each card. These differences may lead to slight synchronization problems if you use one card for recording and a different one for playback. Generally, you should choose your highest quality sound card for both recording and playback timing. Note that while some multichannel sound cards have multiple drivers, most sound cards have only a single audio driver.

To select playback and record timing masters

1. Go to **Edit > Preferences > Audio - Driver Settings**.
2. In the **Playback Timing Master** and **Record Timing Master** fields, select which sound cards you want to control playback and record timing, respectively.
3. Click **OK**.

While you must choose a playback timing master, you can route audio output through any number of devices at once. For example, suppose your computer has both a high-end audio card and a basic built-in sound card. You should choose the high-end sound card as the record and playback timing master. However, using the buses in the Console or Track views, you could create a headphone or monitor mix and route it through the built-in sound card.

Sampling rates

Sonar supports all common sampling rates. Only one sampling rate is allowed per project. It's usually better not to change the sampling rate of a project, because this involves exporting your tracks one at a time, and then importing them at the new sampling rate. During this process you lose clip boundaries, envelopes, and other separate data that is mixed into the exported tracks.

To set the sampling rate for new projects

1. Go to **Edit > Preferences > Audio - Driver Settings** and change the **Sampling Rate** field to the desired number. You can choose from the available options, or enter any number that your hardware supports.
2. Click **OK**.

To change the sampling rate of a project

1. Select all audio tracks in the project, then go to **File > Export Audio** to open the **Export Audio** dialog box.
2. Under **What To Export**, set **Source Category** to **Tracks**.
3. Under **Format**, set **Sample Rate** to the new target sample rate.
4. Click **Export** to export all tracks as individual files.
5. After you have exported all the tracks you want to convert, go to **Edit > Preferences > Audio - Driver Settings** and change the **Sampling Rate** field to the desired number.
6. Use the **File > New** command to open a new project and specify the desired sample rate.
7. Use the **File > Import > Audio** command to open the **Import Audio** dialog box.
8. Select the audio files you just exported (hold down the CTRL key while you click each one), and click **Open** to import the files. Sonar imports the selected files at the new sampling rate.
9. Copy/Paste everything else from the old project to the new one.

To import audio that has a different sampling rate

- ▶ Use the **File > Import > Audio** command to import the audio file(s) (this converts them to the project sampling rate).

Bit depths and float resolution

Sonar supports all common bit depths, including 64. Sonar's 32-bit mixing provides full floating-point resolution for extended dynamic range, and precise audio processing. For maximum dynamic range and precision, you can also choose 64-bit mixing (go to **Edit > Preferences > Audio - Driver Settings** and select the **64-bit Double Precision Engine** check box). Sonar can import, export, play back, and render 64-bit float files.

A Sonar project can contain files of different bit depths. You can specify different bit depths for playing back, recording, importing, exporting, and rendering audio (bouncing, freezing, applying effects). To play back or record at a specific bit depth, your sound card must support that bit depth.

Notes about 64-bit files:

- ▶ 64-bit files can now be imported at their native 64-bit depth.
- ▶ At playback time 64-bit files are streamed at full 64-bit resolution when the Double Precision engine is turned on.
- ▶ At playback time 64-bit files are converted to 32-bit when the Double Precision engine is turned off.
- ▶ **64-bit** is a choice in the **File Import** dialog box.
- ▶ **64-bit** is a choice in the **Edit > Preferences > File - Audio Data** file bit depth fields.
- ▶ Bounce-to-track now renders at 64-bit if the render bit depth is set to **64**.
- ▶ You can save and load .cwb files containing any combination of 16/24/32/64 and stereo/mono wave files.

To find the bit depth of clips in a project

Do *one* of the following:

- ▶ Right-click a clip, choose **Associated Audio Files** on the pop-up menu, and examine the **Bit Depth** column.
- ▶ Go to **Project > Audio Files** command to open the **Project Files** dialog box, and examine the **Bit Depth** column.

The following topics show you how and why to choose bit depths for various operations.

See:

["Bit depths for playback"](#) on page 1315

["Bit depths for recording"](#) on page 1315

["Bit depths for importing audio"](#) on page 1316

["Bit depths for exporting audio"](#) on page 1316

["Bit depths for rendering audio"](#) on page 1316

Bit depths for playback

Most sound cards can play audio at 16-bit or 24-bit resolution, with a few sound cards supporting 18-bit and 20-bit resolution. When your project contains files with different bit depths Sonar plays them at the bit depth that your sound card is currently set to. Because Sonar can play projects that contain files of different bit depths, you don't have to convert 16-bit files to 24 bits to play them with other 24-bit files, saving significant storage space. If you're playing 64-bit, 32-bit, or 24-bit files at 16 bits, you can turn dithering on in **Edit > Preferences > Audio - Playback and Recording** to compensate for the truncated data.

When you first install Sonar, the Wave Profiler profiles your sound card at all the bit depths that the sound card supports, so when you change the playback bit depth, you don't need to run the Wave Profiler again (you do need to relaunch Sonar).

Here's how to change the playback bit depth for a project:

To change playback bit depth

1. Go to **Edit > Preferences > Audio - Playback and Recording** and choose the bit depth you want to use in the **Audio Driver Bit Depth** field.
2. Click **OK**.

Note:

- If you choose to play back at greater than 16 bits, you may need to pick a bit format for your data in **Edit > Preferences > Audio - Audio Profiles** in the **Stream > 16 Bit Data As** field. You may need to consult your sound card's documentation to find the optimum setting.
- Some audio devices, especially USB devices that use WDM drivers, can not operate in 24-bit mode unless a variable in Sonar's `Aud.ini` file is set to 1. The variable is `Use24BitExtensible=<0 or 1>`, which goes in the `[name of your audio device ('n' in, 'n' out)]` section of the `Aud.ini` file.
- Sonar 4 does not play back projects that contain files with different bit depths (Sonar 5 and later), so if you want to open a multiple bit depth project in Sonar 4, see the following procedure or a conversion procedure.

To rewrite audio files at different bit depths

1. Use the **Utilities > Change Audio Format** command to open the **Change Audio Format** dialog box.
2. Choose a new bit depth in the **New Bit Depth** field.
3. If you're changing to 16 bits, you can select or clear the **Apply Dither** check box. Dithering means to add a certain audio signal to 16 bit audio to make it sound more like it did as a higher-bit signal.
4. Click **OK**.

Sonar rewrites the audio tracks in your project at the new bit depth.

Bit depths for recording

You can choose the bit depth of newly-recorded files in Sonar, and you can change this value at any time. The Transport module in the Control Bar shows the project sampling rate and the current record bit depth setting.


The choices for the recording bit depth setting are 16, 24, 32, and 64. At present, no devices can record at 32-bit or 64-bit resolution, so you don't need to choose these options yet. 24-bit files give greater dynamic range than 16-bit files, so 24 is a good choice for music that gets very soft, as well as loud. 16-bit recording is efficient for many recording projects, especially louder projects.

To choose a recording bit depth

1. Go to **Edit > Preferences > File - Audio Data**.
2. Under **File Bit Depths**, change the **Record Bit Depth** field to the desired number.
3. Click **OK**.

Bit depths for importing audio

You can choose the bit depth of imported files in Sonar, and you can also import files at their current bit depth. You can import files at bit depths as high as 64. Because Sonar can play projects that contain files of different bit depths, you don't have to convert 16-bit files to 24 bits to play them with other 24-bit files, saving significant storage space.

 **Note:** *If you are playing back 32-bit or 64-bit audio at high sample rates (and high latency sizes), the disk I/O buffer size in **Edit > Preferences > Audio - Sync and Caching** may need to be increased to handle this extra disk streaming throughput. A too small disk I/O buffer size can result in dropouts or clicks during audio playback of such content. If so try a higher I/O buffer size like 256 or 512.*

See [“Bit depths and float resolution”](#) on page 1314 for more information about 64-bit files.

To choose an importing bit depth

1. Go to **Edit > Preferences > File - Audio Data**.
2. Under **File Bit Depths**, change the **Import Bit Depth** field to the desired number. You can choose the **Original** option to import the files at their current bit depth.
3. Click **OK**.

This process changes the default import bit depth, which appears in the **Import Audio** dialog box. You can override this value for one import process at a time by changing the value in the **Import Audio** dialog box.

See also [“Sonar project file compatibility notes”](#) on page 1317.

Bit depths for exporting audio

You can choose the bit depth of exported files from Sonar. Unless you are burning a CD or DVD, or are concerned about storage space, you can export files at 32 bits (or even 64) to preserve the precision of any audio processing that was done to the files.

To choose an exporting bit depth

1. Use the **File > Export > Audio** command to open the **Export Audio** dialog box.
2. In the **Bit Depth** field, select the desired number.
3. Choose other options and click **Export**.

Bit depths for rendering audio

You can choose the bit depth that Sonar uses for such operations as bouncing tracks, freezing tracks, and applying effects (these processes are referred to as rendering). This bit depth is set at 32 by default, which allows large level changes without clipping, and with greater dynamic range, especially in soft parts of your music. You can also render at 64 bits for greatest precision.

To choose a rendering bit depth

1. Go to **Edit > Preferences > File - Audio Data**.
2. Under **File Bit Depths**, change the **Render Bit Depth** field to the desired number.
3. Click **OK**.

Preparing higher-quality audio for CD burning

If your project uses a different sampling rate from 44,100, or contains files that are not 16-bit, use this procedure to prepare your project for CD-burning:

To prepare higher-quality audio for CD burning

1. Choose **File > Export > Audio** to open the **Export Audio** dialog box.
2. Under **Format**, click **File Type** and select **Wave**.
3. Click **Channel Format** and select **Stereo**.
4. Click **Sample Rate** and select **44100**.
5. Click **Bit Depth** and select **16**.
6. After exporting the audio, close Sonar and open up your sound card control panel (for M-Audio cards, usually the Delta Control Panel, for Echo Audio, usually the Echo Console, for MOTU it's the 324 console, etc.) Once the control panel is open, change the setting for your sampling rate to 44.1 kHz.
7. Next launch Sonar, go to **Edit > Preferences > Audio - Driver Settings** and change the **Audio Driver Bit Depth** to **16**. Change **Default Settings for New Projects** to **44100 Hz** for the **Sampling Rate**.
8. After making these adjustments, click the **Wave Profiler** button. In some instances, with certain audio hardware configurations you may be prompted with an audio driver error dialog box during this process. This is nothing to be concerned about. You will have to exit Sonar, re-launch, verify the settings you made in the **Preferences** dialog box, and click the **Wave Profiler** button again. When you can successfully run the Wave Profiler without an audio driver error, proceed to the next step.
9. Create a new project (**File > New** command). The **Normal** option is fine for this.
10. Import the mixed down audio by using the **File > Import Audio** command.
11. Confirm the bit depth and sample rate of the imported audio by using the **File > Info** command, and clicking **File Stats**. The **File Stats** dialog box lists the correct sample rate and bit depth.
12. Final step: use the **File > Export > Audio** command. Be sure to select **16** for the **Bit Depth** and uncheck all **Mix and Render** options.

Now you can burn your exported audio file to CD, using Pyro Audio Creator, or other software.

Sonar project file compatibility notes

Cakewalk Bundle (.cwb) files containing double precision 64-bit floating point files will not open in Sonar 5 or earlier versions.

Project files saved in Sonar will not open in SONAR 4 if they reference or include any of the following types of data or information:

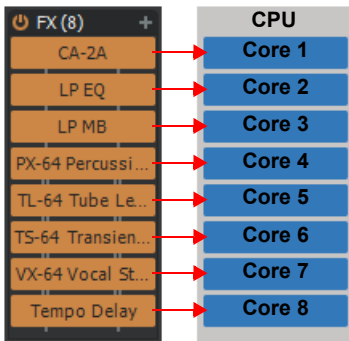
- ▶ 32 bit audio clips.
- ▶ Audio clips that are not all of the same bit depth.
- ▶ Patch points.

Sonar project files may contain new features that will be missing if opened in SONAR 4, including:

- ▶ Clip effects and clip automation:
 - ▶ Effects are removed.
 - ▶ Automation envelopes are orphaned.
- ▶ Groups:
 - ▶ Sonar groups are preserved but will not be completely functional in SONAR 4.
 - ▶ Controls may be removed from groups.
 - ▶ Groups can't be added to or changed.
 - ▶ Group names will be truncated.
 - ▶ Sonar 4 may add extra groups to the project.

Re-saving a Sonar project file in SONAR 4 may permanently remove the project data described above.

Plug-in load balancing



The purpose of plug-in load balancing is to prevent audio dropouts caused by high effect processing loads.

When using multi-core CPU processors, Sonar allows you to increase the number of plug-ins you can use in a project by distributing the processing across multiple cores. The biggest benefit will be seen on systems with 4 or more physical cores.

A project's biggest processing load is normally attributed to plug-in processing, which can lead to CPU spikes, inefficient load balancing among the cores on a multi-core PC, and audio dropouts.

Sonar's plug-in load balancing exploits the full power of multi-core CPUs to balance DSP workloads across multiple cores when possible. This can lead to better CPU loading and fewer spikes in the audio engine.

⚠ Important: *Load balancing uses multiple cores to process plug-in buffers in parallel. This requires plug-ins to be multi-processing compliant. If any plug-ins are not multi-processing compliant, you may hear crackles during playback when load balancing is enabled.*

To enable/disable plug-in load balancing

To enable/disable plug-in load balancing, go to **Edit > Preferences > Audio - Playback and Recording** and select **Plug-In Load Balancing**. This option is only available if **Use Multiprocessing Engine** is enabled.

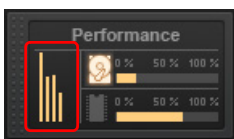
When enabled, Sonar will attempt to load balance FX Racks that contain two or more unbypassed plug-in effects, including track FX Racks, bus FX Racks, clip FX Racks, FX Chains, ProChannel FX Racks, and ProChannel FX Chains.

Enabling **Plug-In Load Balancing** does not introduce any latency.

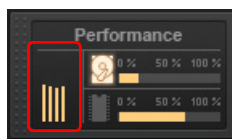
When to use plug-in load balancing

To determine if a project will benefit from plug-in load balancing, first check the Control Bar's Performance module to see if any cores are spiking. The Performance module lets you monitor the activity of each CPU core. For details, see "[Performance module](#)" on page 590.

Plug-in load balancing disabled



Plug-in load balancing enabled



i Note: *The Control Bar's Performance module can display several different CPU meter modes. To display a meter for each core, right-click the Performance module, point to **CPU Meter Display Options**, then select **Audio Processing Load**.*

Enable **Plug-In Load Balancing** if:

- ▶ The project experiences excessive core spiking or one core is significantly higher than others. If the CPU load is even to begin with, there likely won't be any benefit.
- ▶ The project uses a high audio latency setting.
- ▶ If one track is performing most of the effects processing.

When not to use plug-in load balancing

Load balancing itself incurs some overhead since internally it subdivides and processes the plug-ins at smaller buffer sizes. If the loads are not unbalanced to start with, this overhead can exceed the benefit.

There will likely not be any benefit from enabling **Plug-In Load Balancing** in the following cases:

- ▶ The CPU load is even to start with (there is no excessive spiking of cores or one core is not significantly higher than others).
- ▶ The project uses many lightweight plug-ins with similar load.
- ▶ All tracks use about the same number of effects or have similar load.
- ▶ The project uses a low **Mixing Latency Buffer Size** setting (<256 samples) in **Edit > Preferences > Audio - Driver Settings**.

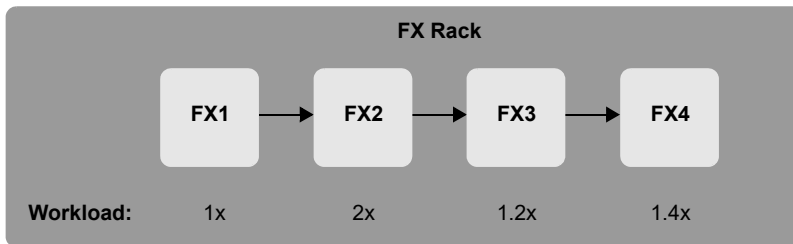
Plug-in load balancing does not apply to the following:

- ▶ Synths in the Synth Rack. These are not processed serially and do not benefit from this technology.
- ▶ FX Racks that have plug-ins with active side chains.
- ▶ External Inserts.

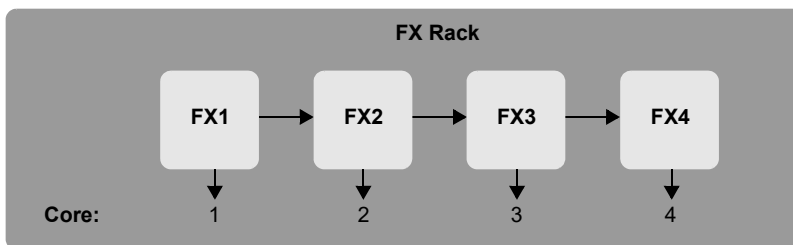
How plug-in load balancing works

It is important to understand the impact load balancing has on CPU load. Load balancing reduces processing time but potentially at the cost of increased CPU use. When enabled, Sonar attempts to share processing load of all plug-ins in FX Racks by distributing the load among the available cores.

Consider the following FX Rack chain with four plug-ins of different processing loads, and FX2 being the most expensive:



In this example, FX2 becomes the bottleneck in the processing, since the downstream plug-ins have to wait for its processing to finish. When **Plug-in Load Balancing** is enabled, Sonar optimizes this chain, by subdividing the workload and scheduling processing the plug-ins in parallel to distribute the load across multiple cores when possible:



Plug-in load balancing buffer size

By default, if the **Mixing Latency Buffer Size** setting in **Edit > Preferences > Audio - Driver Settings** is < 256 samples, it is too low for load balancing because the buffers cannot be subdivided further. This is equivalent to **Plug-in Load Balancing** being disabled for all FX Racks. This threshold can be tweaked by changing the `MinPluginLoadBalancingBufferSamples` variable in `Aud.ini`, which controls the size of the smallest internal buffer subdivision that may be used for plug-in load balancing. The minimum value is 32 samples and the max is 256. The default value is 96 samples, which means that load balancing is only active if the buffer size is > 96samples. Lowering the value will make load balancing more aggressive and consume more CPU for processing, but normally there should be no need to adjust this value.

The `MinPluginLoadBalancingBufferSamples` setting should not be confused with the **Mixing Latency Buffer Size** setting. Load balancing subdivides the audio buffer into multiple smaller buffers depending on the number of plug-ins in the FX Rack. If the **Mixing Latency Buffer Size** value is smaller than `MinPluginLoadBalancingBufferSamples` × 2 samples, then load balancing has no effect.

To specify the size of the smallest internal buffer subdivision that may be used for plug-in load balancing:

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. Set the value of `MinPluginLoadBalancingBufferSamples` to the minimum desired buffer sample value.
3. Click **OK**.

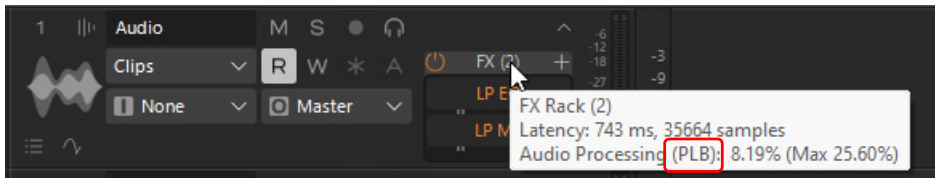
Plug-in load balancing thread count

To specify the number of threads used for plug-in load balancing:

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. Set `PluginLoadBalancingThreadCount` to the desired value. A value of 0 causes it to be adaptively determined based on mix thread count and buffer size. The minimum min thread count is 2 (a value of 1 will essentially disable load balancing).
3. Click **OK**.

Plug-in Load Balancing active indicator

When **Plug-In Load Balancing** is enabled in **Edit > Preferences > Audio - Playback and Recording** and load balancing is active, the FX Rack header tooltip shows **(PLB)** next to the audio processing load.



See:

["FX Rack module"](#) on page 1799

["Using real-time effects"](#) on page 948

["Performance module"](#) on page 590

Improving performance with digital audio

When a project contains many tracks of digital audio or when many real-time effects are in use, your computer may have difficulty keeping up during playback. When this occurs, you'll hear portions of the audio drop out, stutter, or pop. Or maybe your project responds slowly to real-time effects and volume changes. In an extreme case audio playback may stop altogether. If you experience a dropout, a dialog box appears with suggestions for fixing the problem. This section covers performance issues specific to digital audio, including how to get the more tracks of audio, more real-time effects, lower latency and how to fix audio dropouts.

For more information, see:

[“Getting the most out of your computer”](#) on page 1321

[“Mixing latency”](#) on page 1323

[“Dropouts and other audio problems”](#) on page 1328


[“Reduce GUI updates to improve playback performance”](#) on page 1326

Getting the most out of your computer

The maximum number of audio tracks you can expect to play on your computer depends on the audio sample rate, the speed of your hard disk, and the speed of your computer's CPU.

The effect of your CPU on audio track throughput is much more difficult to quantify. Throughput is affected by the type of chip, clock speed, the number and type of real-time effects in use, cache size and settings, and many other factors.

There are a variety of things you can do to increase the number of audio tracks and effects you can play on your computer, as outlined in the following table.

| Approach | How it works |
|---|--|
| Avoid compressed disks | If you use DoubleSpace, Stacker, or some other disk compression system, it will slow down playback of audio tremendously. Configure your system so that the Data directory is on a hard disk that is not compressed. |
| Exit other programs | The more programs you have open, the more CPU cycles you are taking away from your project. Exit any programs unnecessary to the task at hand. |
| Refrain from other activity during playback | If you open and close windows or do lots of editing while playback is in progress, you may steal CPU cycles that would otherwise be used for playback. |
| Apply some audio effects offline | If you are happy with your real-time effects, consider using the Process > Apply Effect > Audio Effects command to apply those effects offline. Then remove those effects from real-time use and free up lots of CPU power. |
| Archive unused audio tracks | Audio tracks that are muted continue to place a load on your processor. To lessen the burden and free up cycles to handle more audio, archive all unused audio tracks. See “To archive or unarchive tracks” on page 212 for more information. |
| Mix down or freeze your audio/synth tracks | If your project contains many different audio/synth tracks or many real-time effects, you can use the Track view Tracks > Bounce to Track(s) command or click a track's Freeze Track button  to reduce all of this content to an audio track or tracks with no active effects. |
| Change I/O Buffer Size on the Advanced tab of the Audio Options dialog box | The default setting is 64 KB. Yours may work better with 128, 32, or 16. If those values don't help, try 256, 512, or move on to another remedy. |
| Defragment your hard disk | If your hard disk is fragmented, playback of audio will be slower. Use the Disk Defragmenter to correct the situation. |
| Turn off dithering in the Edit > Preferences > Audio - Playback and Recording dialog box (choose None in the Dithering field). | Dithering subtly improves your mix, but most people can't hear it. Turn it back on for mastering. |

| Approach | How it works |
|---|---|
| Enable read and write caching | By default, Sonar bypasses all disk caching, which typically results in better performance with audio data. If your computer has an older IDE disk controller, or a disk controller that does not use DMA transfers, enabling caching may improve Sonar's audio performance. Note: Changes to these settings only take effect when you restart Sonar. Go to Edit > Preferences > Audio - Sync and Caching to change the Enable Read Caching and Enable Write Caching settings. |
| Disable the Display Clip Contents options | Drawing the contents of audio clips in the Clips pane uses some CPU cycles. If you are using a slow machine, you may want to disable this feature. To do so, click the Track view View menu, point to Display and choose Display Clip Contents . |

Digital audio files and storage

Digital audio requires a large amount of disk storage. The following table shows the disk space requirements in megabytes for a single minute of digital audio in mono and stereo at various sampling rates.

| Sampling rate | 16 bit | 24 bit |
|-----------------|--------------------|--------------------|
| 11 kHz Mono | 1.3 MB per minute | 1.9 MB per minute |
| 11 kHz Stereo | 2.5 MB per minute | 3.8 MB per minute |
| 22 kHz Mono | 2.8 MB per minute | 3.8 MB per minute |
| 22 kHz Stereo | 5.0 MB per minute | 7.6 MB per minute |
| 44.1 kHz Mono | 5.0 MB per minute | 7.6 MB per minute |
| 44.1 kHz Stereo | 10.1 MB per minute | 15.1 MB per minute |
| 48 kHz Mono | 5.5 MB per minute | 7.6 MB per minute |
| 48 kHz Stereo | 11.0 MB per minute | 16.5 MB per minute |
| 96 kHz Mono | 11.2 MB per minute | 16.5 MB per minute |
| 96 kHz Stereo | 22.0 MB per minute | 33.0 MB per minute |

For more information, see [“Dropouts and other audio problems”](#) on page 1328.

See:

[“Mixing latency”](#) on page 1323

[“Queue buffers”](#) on page 1324

[“CPU meter/Disk meter/Dropout indicator”](#) on page 1324

Mixing latency

Sonar has a Buffer Size slider in **Edit > Preferences > Audio - Driver Settings** to set mixing latency. Mixing latency is the amount of time Sonar allocates to prepare a buffer full of audio data for playback. Lower latency settings add processing time because of the need to refill the smaller data buffers more often. You may need to use the slider to **increase** mixing latency under the following conditions:

- ▶ You use lots of real-time effects, and you hear dropouts. Check the CPU meter for high readings; try increasing the latency.
- ▶ Your sound card does not function well at lower latency. Some sound cards just do not function well at lower latency settings. Even though Sonar's CPU meter and Dropout indicator report no problems, if you hear dropouts try increasing the mixing latency.

Sound cards differ in the precision of their timing, what size audio buffers they require, and other characteristics. Sonar has a utility called the Wave Profiler that can usually automatically detect the type of sound card that you have installed and configure its settings for best performance. If your sound card is a well-known model, you can usually use Sonar without having to change many audio settings. However, if you experience synchronization problems between MIDI and digital audio, like to use different sample rates and bit depths, or want to experiment with mixing latency, you need to do some optimization yourself.

See:

[“The Wave Profiler”](#) on page 1312

[“CPU meter/Disk meter/Dropout indicator”](#) on page 1324

ASIO drivers


Sonar supports ASIO drivers. You are limited to a single sound card when using an ASIO driver.

To use an ASIO driver

Use the following procedure to enable Sonar for use with an ASIO driver.

1. Go to **Edit > Preferences > Audio - Playback and Recording**.
2. Click the **Driver Mode** list and select **ASIO**.

Sonar re-profiles your audio hardware.

 **Note:** Some ASIO drivers are known to be incompatible with Sonar and can lead to instability or crashes. If an incompatible ASIO driver is detected, Sonar will offer to switch the driver mode to **WASAPI**.

ASIO sample position

```
UseHardwareSamplePosition=<0, 1>, default = 0
```

This variable applies to ASIO mode only and controls whether Sonar internally compute the sample position based on buffer switch calls or uses the ASIOGetSamplePosition reported value to retrieve the driver reported value.

Some drivers change the reported sample position based on how long a buffer switch took to complete and this can cause problems since Sonar expects the reported position to be in sync with the number of buffers actually streamed.

This `Aud.ini` variable defaults to 0.

Minimize driver state changes

Sonar has an option to not reset audio devices each time playback or recording starts. This option minimizes device state transitions in response to transport operations. When enabled, Sonar attempts to keep the device in a running state as far as possible.

To configure the MinimizeDriverStateChanges option

1. Go to **Edit > Preferences > Audio - Configuration File**.

2. Under **Configuration Settings**, click **Edit Config File**.

The `Aud.ini` file opens in the default Windows text editor.

3. In `Aud.ini`, locate the entry called `MinimizeDriverStateChanges` and set it to the desired value. For example:

```
MinimizeDriverStateChanges=1
```

Valid values are as follows:

- ▶ 0 = off.
- ▶ 1 = On for ASIO only (default).
- ▶ 2 = On for WDM only.
- ▶ 3 = On for both ASIO and WDM.

4. Save `Aud.ini` and close the Windows text editor.

5. Click **Reload Config Settings** to reload the current audio configuration settings from `Aud.ini`.

Note: The `MinimizeDriverStateChanges` variable only applies when using ASIO or WDM driver modes, not when using the MME driver mode.

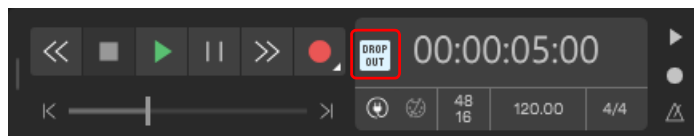
Queue buffers

Sonar allows you to set the number of queue buffers in **Edit > Preferences > Audio - Driver Settings**. A higher number of queue buffers will take longer to fill, and therefore cause an increase in latency. A lower number of queue buffers decreases latency, but may cause “dropouts.” The default setting is 2. For more information, see [“Mixing latency”](#) on page 1323, and [“Dropouts and other audio problems”](#) on page 1328.

CPU meter/Disk meter/Dropout indicator

Sonar has several tools to help you identify and correct audio problems, including the CPU meter and Disk meter in the Control Bar’s Performance module, and the Dropout indicator in the Transport module.

Figure 536. The Transport module.




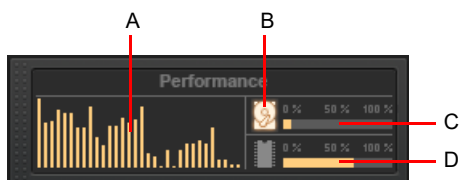
The Dropout Indicator  appears whenever your project requires more resources than your CPU, main memory, and disk can supply. For details, see [“Dropouts and other audio problems”](#) on page 1328.

Figure 537. The Performance module.

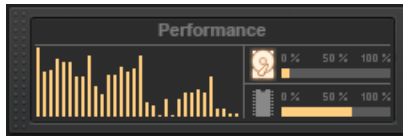


A. CPU meters (one per) B. Disk Activity indicator C. Disk Space meter D. Memory Usage meter

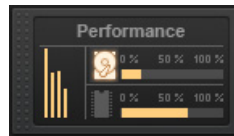
The Performance module contains the following controls:

- ▶ **CPU meters.** Displays the time it takes to process a buffer full of audio data as a percentage of the maximum time available to process that data and maintain uninterrupted playback. There is one CPU meter for each in your computer, up to 32 cores. There is some tolerance built into the meter, so it is possible that it will exceed 100% at times (more so during recording than playback).


Note: The width of the Performance module depends on the number of CPU cores available.



32 cores



4 cores

- ▶ **Disk Activity indicator** . Measures how much of the available time Sonar is using to perform input/output functions on your hard disk. The size of your setup's I/O buffer size (listed under **File System** in **Edit > Preferences > Audio - Sync and Caching**) determines how much time is allowed to perform disk operations and maintain uninterrupted playback. When Sonar performs disk operations, the Disk Activity indicator changes color from yellow to red to indicate the time Sonar is taking to complete each cycle of disk input/output. A red icon indicates very high data activity.
- ▶ **Disk Space meter.** Shows the amount of available space on the drive where your wave data directory is located. The tooltip shows the actual remaining disk space on your audio disk.
- ▶ **Memory Usage (RAM) meter.** Shows the total memory (RAM) usage by your computer, not just by Sonar.

Note: If you experience a dropout or your CPU or Disk meters are reading high, there are steps you can take to improve your audio performance. For more information, see [“Audio dropouts or crashes during playback”](#) on page 1392.

See also:

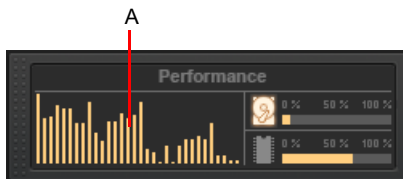
[“Multiprocessor load balancing”](#) on page 1325

Multiprocessor load balancing

Sonar's audio engine has enhanced multicore performance and load balancing.

The CPU meter in the Control Bar's Performance module shows the time it takes to process a buffer full of audio data as a percentage of the maximum time available to process that data and maintain uninterrupted playback. There is one CPU meter for each core in your computer, up to 128 cores.

Figure 538. The Performance module.



A. CPU meters (one per)

See also:

[“CPU meter/Disk meter/Dropout indicator”](#) on page 1324

CPU core selection

With the ARM Snapdragon platform being commonly used for Surface devices and also several Intel Chipsets supporting e-cores, it has now become commonplace to have heterogeneous systems with efficiency cores and performance cores in use.

Heterogeneous systems support a combination of e-cores and p-cores. p-cores are high power “performance” cores and e-cores are “efficiency” cores. p-cores generally run faster than e-cores at the expense of consuming more CPU power.

While efficiency cores are cost effective and can improve general responsiveness of applications while consuming less power, at low latency this can create performance problems due to load imbalances when mixing and matching e-cores with p-cores. As such, it's better to deprioritize use of e-cores for low latency applications.

There are two `Aud.ini` configuration variables named `CoreSelectionMethod` and `ExcludeEfficiencyCores` that allow Sonar more fine-grained control over these CPU resources. These variables can be specified in **Edit > Preferences > Audio - Configuration File**. Sonar will now favor p-cores over e-cores and first use p-cores when available.

CoreSelectionMethod

This `Aud.ini` variable specifies how Sonar chooses preferred cores:

0 = No preference

When this is selected, Sonar makes no attempt to specify which cores should be used for audio engine threads.

1 = Requests preferred core

Specifies preferred per thread cores. This is the default option and is similar to the now deprecated `UseIdealProcessor` variable. Note that this request is only a hint and as a result the core assignment may be overridden by the operating system.

2 = Restrict to preferred core

This is similar to 1, but it actually restricts operation of the engine threads to only run on the specified cores. In this case the OS will not change core assignment. Depending on your CPU this option may allow the engine to run more efficiently without the overhead of its threads being switched to other cores by Windows. This can lead to lower CPU use in general.

ExcludeEfficiencyCores

Setting this variable to **True**, instructs Sonar to aggressively exclude efficiency cores (e-cores) from audio processing and to only use p-cores. This can be beneficial since all cores will now have equal performance and as a result you may see better load balancing or better low latency performance. Note that if you have insufficient p-cores you may get worse performance by excluding e-cores completely.

See:

[“Audio - Configuration File \(Advanced\)”](#) on page 1633

[“AUD.INI”](#) on page 1428

Reduce GUI updates to improve playback performance

Sonar has a CPU conservation mode that reduces the number of GUI updates with no effect on actual playback quality and rendering. This maximizes CPU resources for the audio engine and can be useful while playing projects that consume a lot of CPU, to help avoid dropouts.

Like the **Scroll Lock** key, the **Pause** key now works as a special GUI throttle toggle key. When the **Pause** key is pressed, Sonar runs in a CPU conservation mode by reducing the frequency of GUI updates. For example, VU meter updates, Now position pointer and progress updates will appear to update less frequently.

During CPU conservation mode, the UI is only updated once per second.

This mode can also be helpful to conserve CPU while doing a real-time bounce (see [“Real-time bounce”](#) on page 996).

24-bit tips

Here are a few tips for playing back and/or recording at 24-bits:

- ▶ Try to play back at 24-bits even if your sound card only operates at 20- or 18-bits:

Having established the default settings for new files, you must also specify at what playback bit-depth you want your sound card to use. In **Edit > Preferences > Audio - Driver Settings**, set the **Audio Driver Bit Depth** to the desired value. Even if your sound card's highest bit-depth is only 18- or 20-bits, you should try selecting an **Audio Driver Bit Depth** of **24** first. If you receive an error message when doing so, try selecting **20**. If this also produces an error message, try selecting **18**. In other words, if you want Sonar to operate your sound card at any bit-depth greater than 16-bits, try selecting the highest value possible in the **Audio Driver Bit Depth** setting, and work downward from there if you have to.

(If your sound card's maximum bit-depth is 20-bits and you specify an **Audio Driver Bit Depth** of **24** as advised above, audio data will still be sampled by your sound card in 20-bit samples, but each sample will automatically be padded with extra 0's to produce a 24-bit sample, which will be stored at full 24-bit resolution in your project file.)

- ▶ Some 24-bit cards require you to configure the order in which data is streamed:

If necessary, go to **Edit > Preferences > Audio - Driver Settings** and select one of the following options in the **Stream > 16-bit data as** list:

- ▶ 3 bytes
- ▶ 4 bytes, right justified
- ▶ 4 bytes, left justified
- ▶ 32-bit PCM, right justified
- ▶ 32-bit PCM, left justified

These settings affect how 24-bit audio samples are transferred from the sound card into the Sonar software, and affect the efficiency of the transfer. You'll get the best performance from this card when working at 24-bits if you use the correct setting for your sound card. If you're not sure whether your particular sound card requires these settings, consult the documentation that came with your sound card. When in doubt, leave these settings disabled.

(These settings are only relevant when working with sound cards at >16 bits-per-sample. You can ignore them when operating at normal 16-bit depth.)


- ▶ Using 24-bit depth and/or high sampling rate can be costly:

While using 24-bit audio can improve the sound quality of your recordings, there are some important drawbacks to keep in mind. Projects stored at 24-bit depth will require 50% more disk space than those stored at 16-bits; if you have a large number of audio tracks (and keep in mind that stereo tracks require twice as much data as mono tracks!), your audio project file can grow very large and use up lots of disk space. Also note that recording, playing, and processing 24-bit data utilizes more CPU resources than working with 16-bit data. This means that for a given computer configuration, you will be able to record/play/process a smaller number of total simultaneous tracks, and use a smaller number of simultaneous real-time effects, in a 24-bit project than you would be able to in a 16-bit project. This is also true when working at higher sampling rates (i.e., a 24-bit/96khz project requires substantially more computing resources than a corresponding 16-bit/44.1khz project). Depending on the size of your project and the configuration of your computer (CPU, RAM, disk), you may need to reconsider whether working at the higher bit-depth/sampling rate is justified or even possible.

Some plug-ins do not function well at a 96 kHz sampling rate.

Using an audio bit depth of 24 can enhance the performance of some plug-ins, but raising the sampling rate to 96 kHz does not offer much improvement, and can cause some plug-ins to add unintended artifacts to the sound. Using a 24-bit, 44.1 kHz setup for your audio provides plenty of enhanced performance for plug-ins that can take advantage of it, without risking the problems that 96 kHz audio causes with some plug-ins.

It's also worth noting that not all audio projects benefit equally from the use of higher bit-depth/sampling rates. Most professional sound engineers will tell you that 24-bit, higher-sampling-rate audio is most beneficial when working with music that focuses on natural acoustic instruments and/or vocals recorded with very high-quality microphones. The benefits of 24-bit/high-sampling-rate recording are less audible when working with highly synthetic or highly compressed program material, often found in contemporary popular music. You must make your own judgment about whether the benefits of higher-capacity audio justify the extra demands it places on your computer.

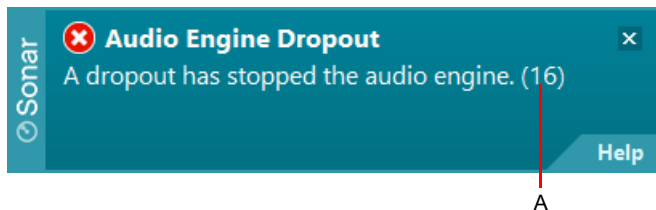
 **Note:** *Red Book Audio CDs are still 16-bit (44.1 sampling rate), so if your goal is to burn a CD, you will have to mix down to 16-bit.*

Dropouts and other audio problems

If your Sonar application suddenly stops producing audio while in the midst of recording or playback, you've very likely experienced a "dropout." Sometimes instead of a dropout, you may experience a "stutter" during playback (a small section of audio repeats itself once or twice before normal playback resumes). Or, you may occasionally experience a "glitch" or "pop" during audio playback (a brief interruption or clicking noise is heard, but audio playback then continues normally from that point). It is also possible to experience a dropout while working exclusively with MIDI (i.e., no audio data in the project).

During recording, the sound card sends incoming audio data to the sound card driver, which in turn sends audio data to Sonar to store on hard disk. When playing back, Sonar reads audio data from the hard disk and feeds it to the sound card driver, which in turn passes it to the sound card for audible output. If these activities can't be completed fast enough, or if the communication between Sonar and the sound card driver is broken in some way, recording and/or playback will be disturbed. To protect you from unwanted noise or glitches, the audio engine as a protective measure will stop playback.

While CPU load is one of the most common causes for dropouts, there are a variety of other reasons under which the audio engine may be stopped. When a dropout occurs, playback stops and a toast notification will show the detected dropout reason code. This code can be useful in tracking down the reason for dropouts.



A. Dropout reason code

The following table describes the most common dropout reason codes along with potential preventative action that may be taken.

| Code | Reason for dropout | Potential preventative action |
|------|--|---|
| 0 | Unknown error or no dropout. | |
| 1 | Audio processing took longer than the buffers allotted time slice. | Increase the Buffer Size value in Edit > Preferences > Audio - Driver Settings . |
| 2 | Buffer underrun while processing or error writing record buffers. | Possible CPU overload or driver malfunction. Increase latency and check disk status. |
| 3 | Driver did not request audio buffers for over DropoutMsec milliseconds. Possible driver overload. | Increase audio latency. Increase the DropoutMsec variable value in AUD.ini (see "AUD.INI" on page 1428), which lets you configure the tolerance time in milliseconds before dropping if the audio pump mechanism becomes starved (default is 250 ms). |
| 4 | WDM/MME/WASAPI output buffer not available for delivery to audio device. | Increase the Buffers in Playback Queue value in Edit > Preferences > Audio - Driver Settings . |
| 5 | Disk reading overloaded and could not keep up with playback pump. Disk may be fragmented or too slow to read. | Increase the Playback I/O Buffer Size value in Edit > Preferences > Audio - Sync and Caching . Defragment audio drive or compacting audio files by saving to a bundle and reloading may also help. |
| 6 | [Internal] Error filling disk playback buffer cache. | Disk may be full condition or disk read error. Check disk status. |
| 7 | [Internal] Error reading from disk playback buffer cache. | Possible memory corruption. Close and restart the application then reload the project. |
| 8 | Disk full or error writing record wave files. | Make sure the disk is not read only and has sufficient free space. |
| 9 | Sequencer MIDI pump underrun. | Increase the Prepare using n Millisecond Buffers value in Edit > Preferences > MIDI - Playback and Recording . |
| 10 | [Internal] Audio pump frequency problem. | |

Table 93. Audio engine dropout reason codes

| Code | Reason for dropout | Potential preventative action |
|------|--|---|
| 11 | [Internal] Unexpected error while processing audio buffer. | Try saving then closing and reopening the project. |
| 12 | [Internal] Internal audio buffer memory limit overflow. | Contact support with recipe/project file. |
| 13 | ASIO subsystem signaled a dropout due to a state change. | Don't make changes to ASIO driver during playback. Another app may be using driver. |
| 14 | [Internal] WASAPI ReadDataBuffer timed out. | WASAPI device error - restart device or close other applications using it. |
| 15 | [Internal] WASAPI buffer underrun. | WASAPI device error - restart device or close other applications using it. |
| 16 | [Internal] WASAPI Read/Write buffer failed. | WASAPI device error - restart device or close other applications using it. |
| 17 | WASAPI device removed or unavailable. | The device was unplugged. Re-attach device. |
| 18 | The audio device driver failed to initialize. | Reconnect device or restart application and retry. Also, set StopEngineOnASIOPanelOpen to True in audio configuration settings (see "AUD.INI" on page 1428). |
| 19 | Multiprocessing audio tasks timed out waiting for completion when using the "Aggressive" thread scheduling model (see "Experimental aggressive task scheduling model" on page 1337). | Switch back to the default thread scheduling model (set ThreadSchedulingModel to 1 in audio configuration settings (see "AUD.INI" on page 1428)). |

Table 93. Audio engine dropout reason codes (Continued)

While dropout messages may be useful to diagnose the cause of problems, they can be intrusive to workflow when small audio interruptions are inconsequential, such as when editing projects, loading and saving sessions, etc.

Sonar can intelligently mask certain categories of dropout notifications when they are less important. The following dropout codes are considered maskable since they are caused by CPU load issues, while other dropouts are caused by system events that cannot be resumed from easily:

- ▶ Dropout code 1: Audio processing took longer than the buffers allotted time slice.
- ▶ Dropout code 3: Driver did not request audio buffers for over `DropoutMsec` milliseconds (see "AUD.INI" on page 1428). Possible driver overload.

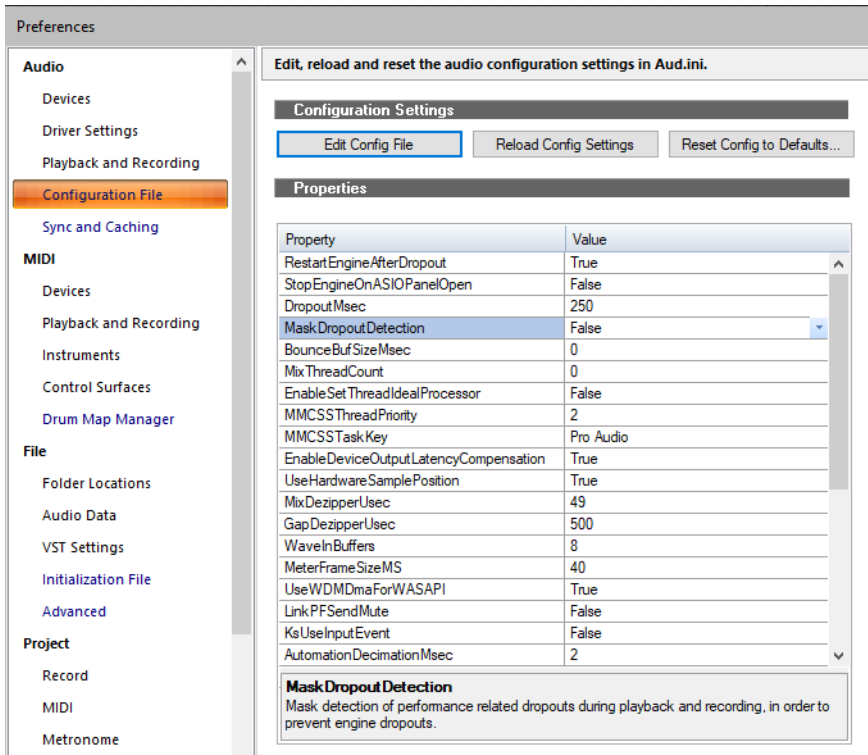
Dropouts are masked in the following scenarios:

- ▶ The application is idling (transport is not running)
- ▶ Performing various editing operations
- ▶ Performing real time bounce/export/freeze (rendered data will be free of glitches even if the audio playback contains glitches, as long as you are not rendering external hardware inserts)
- ▶ Playing back using the Play List view
- ▶ Opening and closing views
- ▶ Opening and closing documents
- ▶ Operating screen sets
- ▶ Mix Recall

Handling dropouts during playback and recording

Under normal conditions, Sonar always stops playback or recording if too many late buffers are encountered while playing. However there may be circumstances where a dropout that stops playback is disruptive, such as when doing an unattended recording or playing back in a live scenario.

To handle these cases, a new `MaskDropoutDetection` option in **Edit > Preferences > Audio - Configuration File** can be used to suppress dropouts.



Setting this value to **True** will activate dropout masking during playback and recording.

When activated, Sonar will continue playback and recording after it encounters a maskable dropout. This can prevent unwanted interruption of playback or a lost take while recording.

Note:

- *If the dropouts are extreme, recorded audio may contain glitches. Please follow the normal dropout diagnosis procedure for minimizing dropouts.*
- *The Play List view will always ignore dropouts irrespective of this setting.*
- *Only CPU load related dropouts are masked. Other dropouts such as driver requested stops or disk underruns will still cause playback to stop.*

See:

["Audio - Configuration File \(Advanced\)"](#) on page 1633

Causes and cures

The exact cause of your audio problem will vary depending on the configuration of your computer and/or the content of the project file you're working with. The majority of audio problems are caused by one of the factors listed here. Read each of the following topics, in the order shown, and follow the recommendations provided:

“The CPU is being interrupted by “background” activities having nothing to do with audio” on page 1331

“Cakewalk doesn't properly “recognize” your sound card” on page 1331

“The “I/O Buffer Size” may not be well matched to your hard disk” on page 1332

“Mixing latency may be set too low” on page 1332

“Your hard disk may be excessively fragmented” on page 1332

“Your project file may be excessively fragmented” on page 1332

“Your sound card's driver may be obsolete” on page 1333

“There may be a conflict with your video card or other multimedia streaming card” on page 1333

“Your sound card may have a conflict with another device in your computer” on page 1334

“Your project may simply be too “complex” for your computer” on page 1334

“Upgrade your computer hardware: more RAM, a faster CPU, and a faster disk drive” on page 1335

The CPU is being interrupted by “background” activities having nothing to do with audio

Turn off these other activities, so your CPU can process audio without interruption:

- ▶ Turn off the **Microsoft Office FastFind** option if present on your system.
- ▶ Don't use any scheduled background tasks (e.g., tasks which are part of the Windows Plus package, or which you have scheduled yourself using the Windows Task Scheduler utility).
- ▶ Discontinue use of any networking or communications applications on your computer. For example, don't run email programs (like Microsoft Outlook), Web browsers, or AOL client software while you are running Sonar. These programs send and receive chunks of information over a modem or a network connection; when one of these data chunks is sent or received, your CPU may be unexpectedly interrupted from Sonar audio processing to deal with the modem or network data. That interruption can disrupt the smooth processing of audio data, causing a dropout or glitch. If possible, you should disconnect your computer from a local area network, and/or disconnect from any dial-up telecommunications while recording or playing back audio in Sonar.
- ▶ Turn off your screen saver (if present).
- ▶ Turn off the **Auto-Notification** option for your CD-ROM drive. If it is turned on, the insertion of a CD-ROM can interrupt audio processing.
To disable it, open the System applet in the Control panel, click on the **Device Manager** tab, expand the CD-ROM list entry, double-click on the listed CD-ROM device, click on the **Settings** tab, and clear the **Auto Insert Notification** check box.
- ▶ Disable any kind of virus scanning program that might be running in the background. To find out what programs are currently running, press the CTRL-ALT-DELETE keys simultaneously to display the Windows Task Manager; if you see an anti-Virus program shown on the list of currently running tasks, select that program and click **End Task**.
- ▶ If Sonar's Auto Save feature is enabled, disable it.
- ▶ Remove all programs from the Windows Start Up folder (\Windows\Start Menu\Programs\Start Up).

Cakewalk doesn't properly “recognize” your sound card

Re-run the Sonar Wave Profiler, which will attempt to analyze your sound card and establish proper settings for it:

- ▶ Go to **Edit > Preferences > Audio - Driver Settings** and click the **Wave Profiler** button.
- ▶ If Wave Profiler offers you the chance to use “default settings” for your sound card, accept the defaults, close the **Preferences** dialog box, and check audio playback/recording.
- ▶ If problem(s) continue, re-run the Wave Profiler, but this time do not accept any default settings.
- ▶ If you decline to use default settings (or if Wave Profiler can't find any for your sound card), Wave Profiler will analyze your sound card's capabilities by running some tests and automatically establish appropriate settings based on the test results.
- ▶ Re-test audio recording/playback. If problem(s) persist, go to the Next Step.

The “I/O Buffer Size” may not be well matched to your hard disk

Sonar may be reading and writing audio data to/from your hard disk in chunks that are either too large or too small for your particular hard disk's characteristics.

Go to **Edit > Preferences > Audio - Sync and Caching** and try different values for **Playback I/O Buffer Size** and **Record I/O Buffer Size** until you find values that works well for your particular hard disk:

- ▶ The default value is **64**. Try reducing this value, to **32**, then **16**. After each change, close the dialog box (click **OK**) and re-test your project's recording/playback behavior.
- ▶ If problem(s) persist, try increasing this value, to **128**, then **256**, then **512**. Again, close the dialog box and re-try your project after each change.
- ▶ If you have an older, slower computer or an older, slower hard disk, you should try increasing the buffer size; decreasing is not advised on slower hardware. However, increasing this setting uses more of your computer's RAM. If you have a smaller amount of RAM in your computer, increasing the buffer size may not help.

If problem(s) persist, restore this value to its default and continue with the next step.

Mixing latency may be set too low

Sonar tries to send and receive audio data to/from your sound card with very a minimal delay (so that any real-time adjustments you make to a track's volume, pan, or other settings will take effect rapidly). If the latency setting is set too low, the sound card driver may not be able to keep up with the Sonar, and audio will be disrupted.

Try higher latency settings:

- ▶ Go to **Edit > Preferences > Audio - Driver Settings**. Move the **Mixing Latency Buffer Size** slider control to the right in small increments until you see the value to the right of the slider increase; close the dialog box (click **OK**) and re-test your project after each increment.
- ▶ If problem(s) continue, move the slider control back to its original position, and try increasing the number in the **Buffers in Playback Queue** text box. (This value starts out at **4**; try increasing it to **5**, **6**, **7**, or **8**). Close the dialog box (click **OK**) and re-test your project after each such change.
- ▶ The total effective latency is displayed below the slider; it is determined by multiplying the per-buffer latency time (in msec) by the number of buffers in the playback queue.

Your hard disk may be excessively fragmented

Audio data can be processed most efficiently if it is arranged in consecutive physical locations on your hard drive. Over time, the chunks become distributed at various discontinuous locations on your disk, which makes it more time consuming for Sonar to access the chunks. This extra access time can interfere with smooth audio recording and/or playback.

Try defragmenting the hard disk:

- ▶ Make sure Sonar, and the Wave data directory are not installed on a compressed hard disk.
- ▶ Defragment your hard disk. If you have more than one hard disk in your computer, identify the disk which contains the Sonar Data directory (this is where your projects' audio clips are stored.) To defragment the hard disk, exit Sonar first. Then, select **Start > Programs > System Tools > Accessories > Disk Defragmenter**. We recommend that you backup your hard disk before defragmenting it.

Your project file may be excessively fragmented

Audio data can be processed most efficiently if it is arranged in consecutive physical locations on your hard drive. During normal Sonar usage, a project's audio data can become fragmented into chunks stored at discontinuous locations on your disk. Accessing these discontinuous chunks can consume extra processing time, which can lead to dropouts.

Try defragmenting your project file:

1. Open the project file that has audio problems.
2. Save it as a Cakewalk Bundle (.cwb) file by selecting **Save As** from the **File** menu and selecting **Cakewalk Bundle** from the **Save As Type** drop-down list and clicking the **Save** button.
3. Close the project.
4. Open the Cakewalk Bundle you just closed

Saving then re-opening the bundle file automatically defragments the audio data used by the project, reducing the chances of a dropout or other audio problem.

When you are ready to save the file again, you may want to save it as a normal (.cwp) file. Saving and opening .cwp files takes less time than saving and opening bundle files.

Your sound card's driver may be obsolete

Obtain and install a new sound card driver (if available):

- ▶ Consult your sound card manufacturer's website (or contact their Customer Service department) to check for the availability of a later driver version. If one exists, obtain it and install it on your computer according to their instructions. With the new driver installed, restart the computer, then delete the file `cw9audddx.ini` from your Sonar folder. Launch Sonar and let it re-profile your audio hardware. When it's done, re-test your audio recording/playback.
- ▶ If problem(s) persist, continue with the next step.

There may be a conflict with your video card or other multimedia streaming card

Some video drivers contain bugs which can interfere with Sonar's operation. Or, the driver may be "stealing" excessive CPU time away from Sonar (some video card vendors, in an attempt to make their cards operate faster, supply drivers that tie up the computer's bus for relatively long intervals (so-called "PCI bus contention"). This can interrupt the smooth flow of audio data between Sonar and the sound card's driver.)

Try to remove the video card conflict as follows:

- ▶ Try turning off "hardware acceleration" on your video card (if available). This may cause more sluggish screen drawing, but may improve the flow of audio data to your sound card, thereby reducing the possibility of dropouts.
To disable the hardware acceleration on your graphics card: Launch Control panel (**Start > Settings > Control panel**). Double-click the **Display** icon. Select the **Settings** tab. Click on the **Advanced Properties** button. Select the **Performance** tab. Move the slider for **Hardware Acceleration** one notch at a time toward 'none' and re-test your recording/playback after each such adjustment. If problem(s) persist, leave the slider at 'none' and proceed with the next step.
- ▶ Try Using the Windows driver for your specific sound card (instead of the manufacturer's driver).
- ▶ Try using the standard VGA/SVGA drivers provided with Windows (instead of the drivers provided by the manufacturer).
- ▶ Check your video card manufacturer's website for a later driver version. If a newer driver is available, download it and install it on your computer following the manufacturer's instructions.
 - ▶ If you have an STB Velocity 128 card, and your graphics card was configured and shipped with a new computer, you may want to check the computer vendor's website (instead of STB's site) to see if they offer a driver update for the STB card. Computer vendors often will customize drivers to their specific needs and you should use their driver updates.
- ▶ Try reducing the number of colors used by your video card. 16-, 24-, or 32-bit true color display settings can severely hamper real-time audio performance on some computers; using fewer colors allows your computer to spend more of its processing time on audio and MIDI.
You can adjust color depth by right-clicking on your Windows desktop, clicking **Properties**, clicking on the **Settings** tab, and selecting a suitable entry in the **Colors** list. Also, try reducing the display resolution. Re-test your audio playback/recording with these changes.
- ▶ If you have one of the following specific video cards, applying the following card-specific .ini file settings can reduce PCI bus contention problems.

- ▶ If you have a Hercules Dynamite 128 card:

Open the `System.ini` file in Notepad (or any text editor). In the section called `[Hercules]`, check to ensure that this line is present:

```
Optimization=1
```

(The default is 0; if necessary, edit the value to 1 and save the file. Restart Windows.)

- ▶ If you have a Matrox Millenium card:

Open the `System.ini` file in Notepad (or any text editor). In the section called `[mga.drv]`, add the following line:

```
Pcchipset=1
```

Edit the file as necessary, and save the file. Restart Windows.

If you have an early Matrox video card, Disable Use PowerGDI acceleration:

(**Start > Settings > Control panel > Display > MGA Settings > Advanced > Performance**)

If you have a later Matrox video card, enable Use Bus Mastering and Disable use Automatic PCI Busd Retries:

(**Start > Settings > Control panel > Display > Settings > PowerDesk button**)

- ▶ If you have a card based on the S3 chipset (S3, Inc. provides graphics chips for other manufacturers; consult your card manufacturer's website to see if that card is S3-based):

Open the `System.ini` file in Notepad (or any text editor). In the section called `[display]`, make sure the following line is present:

```
BusThrottle=1
```

Edit as necessary, and save the file. Restart Windows.

- ▶ If problem(s) persist, continue with the next step.

Your sound card may have a conflict with another device in your computer

Try resolving this device conflict as follows:

- ▶ Ensure that your sound card is not sharing IRQs with any other device. Although some sound cards claim that they work properly on a shared IRQ, this is usually not the case and it is advisable to avoid such sharing. To do this, right click on **My Computer** and select **Properties** from the pop-up menu. In the **System Properties** dialog box, click on the **Device Manager** tab, then double-click on the Computer icon at the top of the list. This allows you to look at all the devices on your system and which IRQs they are using. Scroll through the list until you see your sound card. Check the IRQ setting to the left of the icon. If there are other devices (such as a video card) that are assigned to the same IRQ, you should try moving your sound card to a different slot in your computer. Note that entries which say something like "IRQ Holder for PCI Steering" do not indicate conflicting devices, and can be ignored.
- ▶ Go to **Edit > Preferences > Audio - Devices** and make sure that only your sound card's input and output drivers are highlighted in both menus. (If you have more than one sound card installed in your system, try using only a single sound card and deselecting the other(s). If you can get audio to record/playback properly on a single sound card, but you encounter problems using two sound cards simultaneously, there may be a conflict between the two sound cards. Contact Cakewalk Technical Support for assistance in this event.)
- ▶ If problem(s) continue, another multimedia audio device on your system (like a built-in sound card or voice modem) could be interfering with your sound card's functionality. To see if this is the cause of your problem(s), you'll have to temporarily disable these other devices. Note that this may cause other programs which rely on these other devices to no longer work correctly. To disable these other device(s), in Windows go to the Control Panel, and double-click the Multimedia icon. Click the **Advanced** tab, and click the plus sign next to **Audio Devices**. Double-click any audio devices listed there that AREN'T the sound card, and choose **Do Not Use Audio Features on This Device**. Click **OK**, and repeat this step for any non-sound card device, including voice modems, 'virtual audio devices' or 'game-compatible devices'. Once the sound card is the only device left, click **OK**, and restart the computer. After restarting, delete the file `cw9auddx.ini` from your Cakewalk folder. Once you've deleted those files, launch Sonar, and let it profile your audio hardware. When it's done, try playing your audio again.
- ▶ If problem(s) continue, try deselecting any MIDI devices which you might be using. In Sonar, go to **Edit > Preferences > MIDI - Devices** and deselect every MIDI device in both **Inputs** and **Outputs**, then when Sonar asks, select **Continue with no MIDI input** and **Continue with no MIDI output**, and try re-test your audio recording/playback.
- ▶ If problem(s) persist, reselect your audio and MIDI devices, and continue with the next step.

Your project may simply be too "complex" for your computer

Your computer may not have enough processing power to deal with all of the tracks, clips, and real-time effects used in your project. You can upgrade your computer hardware (see ["Upgrade your computer hardware: more RAM, a faster CPU, and a faster disk drive"](#) on page 1335) or you can simplify your project's content so it demands less processing power.

If possible, try reducing the complexity of your project in any of the following ways:

- ▶ Reduce the number of real-time effects used in your project. Instead of generating the effects in real-time (nondestructively) during playback, consider applying the effects offline (destructively), before beginning playback.
- ▶ Reduce the number of distinct tracks being played back simultaneously. Consider "sub-mixing" several of your audio tracks into one track (using the Track view **Tracks > Bounce to Track** command), and then archiving the individual tracks which were combined in the sub-mix. (Archived tracks don't use up any CPU resources during playback, leaving more CPU resources available to properly play the non-archived tracks.)
- ▶ Where possible, record audio using a mono source, rather than a stereo source. Mono clips require less processing power than stereo clips.
- ▶ Avoid using overlapping audio clips. Where possible, combine/blend overlapping clips into a single clip, which uses less processing power.
- ▶ Thin the amount of MIDI controller data and the number of SysEx messages in your tracks.
- ▶ If you can't reduce your project's complexity, or if problems persist even after the complexity has been reduced, proceed to the next step.

Upgrade your computer hardware: more RAM, a faster CPU, and a faster disk drive

If your project makes extensive use of real-time effects (plug-ins), you should consider upgrading to a faster CPU. If your primary concern is playing or recording a large number of tracks, a faster CPU will help, but you may find that adding more RAM, a faster hard disk, and/or an improved hard disk controller may help even more.

The following are some tips on upgrading your hardware:

Audio problems are often caused by a hard disk which is transferring data too slowly. The disk could simply be physically incapable of reading and writing data fast enough, or the disk controller could be causing too much CPU time to be consumed when transferring audio data to/from the disk.

Consider upgrading your equipment as follows:

- ▶ Ensure that your hard drive controller is NOT configured to operate in “compatibility mode” which can greatly slow data transfer to/from your hard disk and make it almost impossible to record/play audio in Sonar reliably. To do this, go to the Control Panel and double-click on the System icon. Click the **Performance** tab. At the top of the **Performance** screen read the entries across from **File Systems** and **Virtual Memory**. They both need to say **32-bit**. If they mention **MS-DOS Compatibility Mode**, then your computer has a serious problem, beyond the scope of what a Cakewalk technician can fix. Your computer is processing the audio data very slowly and Sonar will not work properly until the **MS-DOS Compatibility Mode** problem is eliminated. Help is available on the Microsoft Technical Support Web page at www.microsoft.com/Support. Click on the **Support Online** link and search for the phrase **Troubleshooting MS-DOS Compatibility Mode on Hard Disks**. This problem can arise when installing a new hard disk in your computer; if Windows cannot find a suitable driver for the disk, it installs a generic driver and operates in Compatibility Mode.
- ▶ If you're using a hard disk controller that employs “programmed I/O”, upgrade to a disk controller that uses “bus mastering” instead. (This is sometimes also known as an UltraDMA IDE Controller). The former technique relies on the CPU to transfer the data to/from the hard disk, stealing cycles which the CPU could be sending audio data to/from the sound card. With the latter technique, the hard disk controller itself is primarily responsible for transferring the data to/from the hard disk, relieving the CPU of much of that burden.
- ▶ Install a faster hard disk. If you're using an IDE- or E-IDE-type hard drive, try to find one which has a lower disk access time (e.g., less than 9msec). Use the Win Tune test application available at www.winmag.com, this diagnostic tool measures your hard drive's uncached transfer rate.

See also:

“Audio dropouts or crashes during playback” on page 1392

“Dropouts happen at high bit-depths or high sample rates” on page 1392

“Audio dropouts, clicks and pops when playing and recording” on page 1393

“Patching an effect into Sonar causes a dropout” on page 1394

Optimized picture cache redrawing

There are several options in the .ini files to speed up picture cache redrawing. The biggest improvement will be seen on machines with multiple processors. Parallel processing can yield a significant boost in performance.

There is also an option in the **Associated Audio Files** dialog box to selectively redraw waveforms for individual clips that may have a corrupt waveform display (see ["To redraw waveforms"](#) on page 1336).

.INI file picture cache options

3 new INI file variables that are used by picture cache generation and display:

► In `Aud.ini`:

In the `[Aud]` section:

`EnablePicCacheThreads=1` (default)

This option creates extra background worker threads for the generation of wave pictures when you load a project. One worker thread is automatically created per CPU/. Setting `EnablePicCacheThreads=0` reverts back to only using a single thread for picture computation.

If you are running a system with multiple CPU's or cores setting this to 1 can greatly speed up the computation of pictures.

Notes:

-These threads are only active while the picture is being computed.

-This option is only applicable on multiprocessor/multicore systems.

Also in the `[Aud]` section:

`ComputePicturesWhilePlaying=1` (default)

This option allows waveform pictures to be computed in the background while audio playback is in progress. Most modern computers should be able to handle this load with no problems. Note that work is only done while new pictures are actually being computed—once the pictures are finished rendering there is no overhead.

► In `Cakewalk.ini`:

In the `[WinCake]` section:

`ProgressiveWavePictures=1` [default]

This option enables progressive display of waveform pictures. When enabled you will see pictures being displayed in the clips view dynamically as they are being computed. The waveforms will update in the background when the application is idle. If the `ComputePicturesWhilePlaying` flag is set to **1**, waveforms will continue being displayed progressively even while audio playback is in progress. This can save time waiting for a complete picture to be finished before you can see it.

To redraw waveforms

1. Select the clips that you want to redraw.
2. Right-click a selected clip, and choose **Associated Audio Files** on the pop-up menu to open the **Associated Audio Files** dialog box.
3. Click the **Recompute Picture(s)** button. A dialog box appears, asking if you want to recompute the pictures on the selected clips.
4. Click **OK**.

Automatic Picture Cache management

On startup, Sonar auto detects when the wave picture cache is full and will self delete the oldest files to make room for new files. No user intervention is required.

For efficiency, picture cache management is only done at startup time.

The Max size of the picture cache is 10000 MB.

Improving recording performance

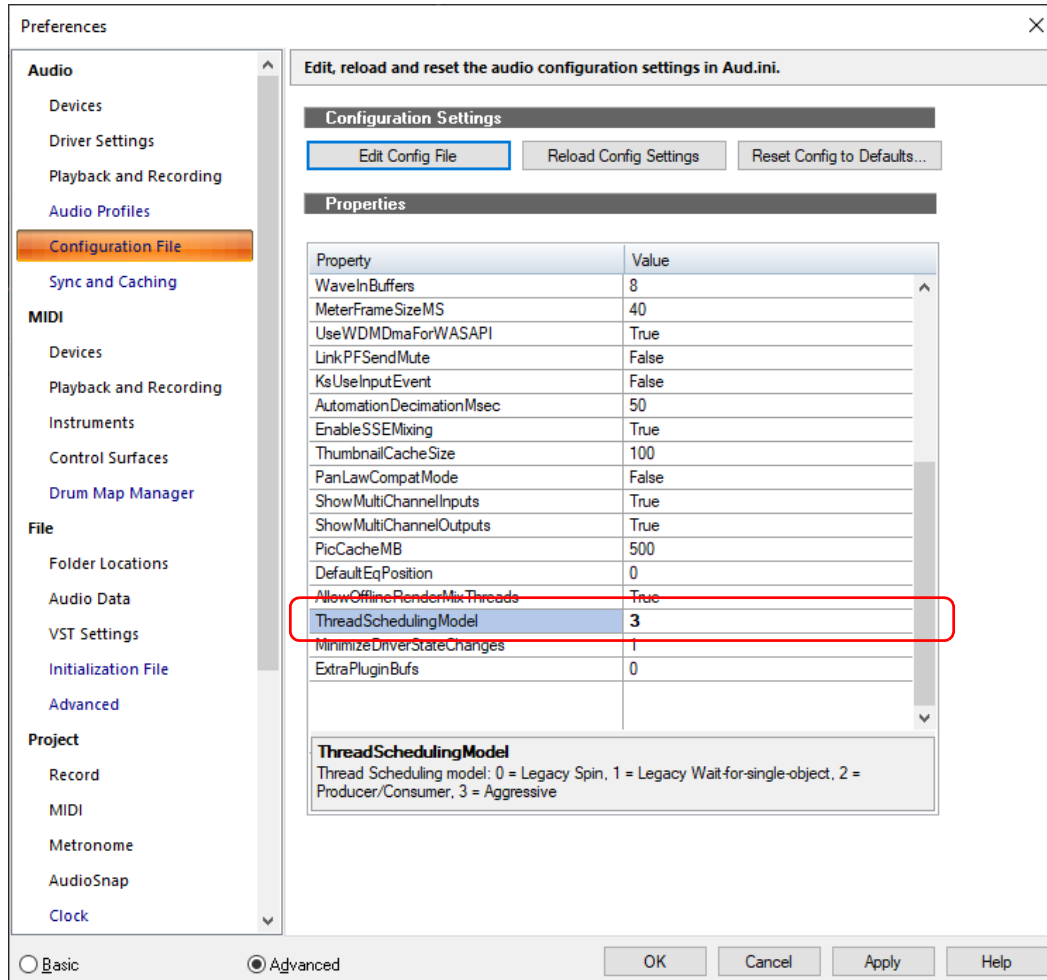
`EnableCacheWriteThru=<0 or 1>`, default = 1

This `Aud.ini` variable enables disk write thru caching, on by default. When write thru caching is on, data recorded to wave files is written to the hard disk immediately, circumventing the hardware disk cache. Having write thru caching off can be more efficient for disk I/O but can result in data loss if your system crashes.

Experimental aggressive task scheduling model

The “aggressive” task scheduling model improves multi-threaded engine performance. The aggressive task scheduler utilizes more efficient task management that can result in better multi-processing and fewer thread context switches. This feature is still experimental so report back if you notice any improvements or problems when using it.

The scheduling model is activated by setting the `ThreadSchedulingModel` value to **3**. This can be done via **Edit > Preferences > Audio - Configuration File**.



See:

[“AUD.INI”](#) on page 1428

MIDI Prepare Buffer Size and automation

If your project contains several track/clip automation envelopes, setting your MIDI playback buffer size too low (in **Edit > Preferences > MIDI - Playback and Recording**) can cause audio to crackle if your audio latency is also set very low. This problem will be somewhat worse if you enable multiprocessing in the audio engine. To minimize or eliminate these crackles, please be sure to keep your MIDI playback buffers at or above the default setting of 250 msec.

Using audio devices in Windows 7

Sonar introduces several enhancements for communicating with audio devices in Windows 7, including:

- ▶ Support for WASAPI, which is the new standard for audio in Windows 7 and future Windows operating systems.
- ▶ MMCSS task profile support.
- ▶ Optimized WaveRT streaming.

See:

“WASAPI support” on page 1338

“MMCSS task profile support” on page 1340

“WaveRT updates” on page 1340

WASAPI support

Sonar provides support for WASAPI (Windows Audio Session API), which is the new standard for audio in Windows 7 and future Windows operating systems.

The primary advantages of WASAPI are:

- ▶ Better compatibility with consumer audio devices:
 - ▶ Supports a wide variety of audio devices, including newer WaveRT devices and legacy Windows audio devices.
 - ▶ Lets you use consumer audio devices that don't have ASIO drivers or drivers that don't work well under WDM.
- ▶ Provides low latency access to audio devices.

Using WASAPI

WASAPI has four different modes of operation. Sonar supports WASAPI *Exclusive* mode and WASAPI *Shared* mode.


Exclusive mode provides low latency audio and direct access to the audio driver, bypassing the Windows audio engine. The disadvantage is that only one application can access the driver in Exclusive mode.

Shared mode allows multiple applications to access the audio driver. When Shared mode is selected, Windows will mix the audio output from Sonar along with audio from other apps such as YouTube. One advantage of Windows 10 is that WASAPI Shared mode supports low latency playback and recording at buffer sizes down to 2 milliseconds. In Windows 7, WASAPI Shared mode is less efficient and requires higher latency since it uses polling to access the driver.

In order to use WASAPI in Sonar, your audio device must have WDM drivers that Windows can successfully communicate with. In order to use WASAPI Exclusive mode, the audio device must be enabled to work in Exclusive mode.

Exclusive mode is the default in Windows 7 and can be configured from your audio device's taskbar or **Properties** dialog box in Device Manager. Consult your audio device's manual if you need further information.

Exclusive mode requires exclusive access to the audio device. Another program will not be able to use the audio device simultaneously with Sonar.

 **Tip:** If you select **Suspend Audio Engine When Cakewalk Is Not in Focus** in **Edit > Preferences > Audio - Playback and Recording**, Sonar will relinquish control of the audio device when the program loses Windows focus.

To enable WASAPI mode in Sonar

1. Go to **Edit > Preferences > Audio - Playback and Recording**.
2. In the **Driver Mode** list, select **WASAPI Exclusive** or **WASAPI Shared**.
3. Select the **Audio - Devices** page tab (**Edit > Preferences > Audio - Devices**).
4. In the **Input Drivers** and **Output Drivers** lists, select the desired input and output ports.
5. Click **OK** to close the **Preferences** dialog box.

To enable/disable built-in DSP

In Windows 10, WASAPI Shared mode has support for configuring built-in signal processing for inputs and output independently. Many onboard audio devices have built in DSP, such as Dolby audio enhancement of audio outputs and noise reduction for audio inputs. While these effects may be desirable for better quality audio from laptops (for example, for noise gating of microphone inputs), the DSP processing of these effects can cause latency.

Sonar allows you to enable or disable DSP effects on inputs and output devices in WASAPI Shared mode. This is done via the `EnableWasapiDSP` variable in `Aud.ini`. By default, Sonar enables endpoint DSP effects for input devices (for noise removal).

To configure the built-in signal processing for inputs and outputs:

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. Under **Configuration Settings**, click **Edit Config File**.

The `Aud.ini` file opens in the default Windows text editor.


3. In `Aud.ini`, add a new entry called `EnableWasapiDSP` in the `[Wave]` section, and set its value to the minimum desired buffer sample value. For example:

```
[Wave]
```

```
EnableWasapiDSP=0
```

Valid values are as follows:

- ▶ 0 = Disable all signal processing for inputs and outputs (RAW mode)
 - ▶ 1 = Enable signal processing for inputs (default)
 - ▶ 2 = Enable signal processing for outputs
 - ▶ 3 = Enable signal processing for inputs and outputs
4. Save `Aud.ini` and close the Windows text editor.
 5. Click **Reload Config Settings** to reload the current audio configuration settings from `Aud.ini`.

 **Note:** *Setting the `EnableWasapiDSP` variable to 2 or 3 will result in a minimum latency of 5 milliseconds in Sonar when using WASAPI Shared mode.*

See also:

[“WaveRT updates”](#) on page 1340

MMCSS task profile support

The Multimedia Class Scheduler Service (MMCSS) provides Windows multimedia programs, including Sonar, with prioritized access to CPU resources for time-sensitive processing.

By default, Sonar uses the MMCSS task profile named *Pro Audio*. If desired, you can instruct Sonar to use a custom MMCSS task profile.

To use a custom MMCSS task profile in Sonar

1. Determine the name of the MMCSS task profile that you want to use. MMCSS task profiles are listed in the Windows registry under **HKEY_LOCAL_MACHINE\SOFTWARE\Microsoft\Windows NT\CurrentVersion\Multimedia\SystemProfile\Tasks**. Ensure that the registry entry exists for the profile you want to use.
2. If you have added any new profiles, reboot your computer to allow the MMCSS service to see the new profiles.
3. In Sonar, go to **Edit > Preferences > Audio - Configuration File**.
4. Under **Configuration Settings**, click **Edit Config File**.
The `Aud.ini` file opens in the default Windows text editor.
5. In `Aud.ini`, locate the entry called `MMCSSTaskKey` and set it to the desired profile name. For example:
`MMCSSTaskKey=Pro Audio`
6. Save `Aud.ini` and close the Windows text editor.
7. Click **Reload Config Settings** to reload the current audio configuration settings from `Aud.ini`.
Sonar will now use the new task profile for MMCSS.

WaveRT updates

Sonar supports WaveRT in two ways:


WDM driver mode. WaveRT event mode access is available in Sonar when you are using WDM as a driver mode and a WaveRT capable audio device is detected. A `[WaveRT]` suffix is added to the driver name in this case.

WASAPI driver mode. Event mode WaveRT drivers are automatically listed and available in WASAPI mode.

External devices

Sonar can be controlled by a wide range of MIDI controllers and external MIDI devices. Sonar also contains two generic controller/surface plug-ins (the ACT MIDI Controller plug-in, and the Cakewalk Generic Surface Plug-in), which allow you to use almost any MIDI controller or controller/surface with Sonar. You can also control certain external devices from Sonar by using StudioWare or OPT (Open Plug-in Technology) panels.

Sonar allows you to control soft synths as well as effect plug-ins. Active Controller Technology (**ACT**) allows you to control any plug-in that has focus, using the same widget mappings for each instance of the same plug-in. You can also choose to lock a particular controller/surface to a particular instance of a plug-in.

 **Note:** *Some older plug-ins do not support ACT.*

To keep track of your mappings, Sonar displays different-colored markers on each track and/or bus to show you which controller/surface is currently controlling that particular module. These visual markers on tracks and buses are called the **WAI display** (Where Am I).

Sonar includes preset mappings for popular controllers/surfaces and MIDI controllers such as the Roland A-PRO series. If Sonar does not currently include preset mappings for your controller/surface, you can create mappings by using the built-in ACT MIDI Controller Plug-in or Cakewalk Generic Surface Plug-in.

See:

[“Mackie Control & HUI protocol”](#) on page 1342

[“Roland A-PRO controllers”](#) on page 1347

[“Setting up control surfaces”](#) on page 1349

[“ACT MIDI Controller plug-in”](#) on page 1352

[“Cakewalk Generic Surface plug-in”](#) on page 1354

[“The WAI display”](#) on page 1362

[“ACT”](#) on page 1364

[“OPT panels”](#) on page 1366

[“Working with StudioWare”](#) on page 1366

[“Microsoft Surface Dial support”](#) on page 1374

[“Enhanced pen support in the Piano Roll view”](#) on page 1376

Mackie Control & HUI protocol



- ▶ ProChannel EQ, Track Compressor & Bus Compressor support
- ▶ Korg nanoKONTROL Studio support for Select button, Buses/Track selection
- ▶ HUI Protocol support
- ▶ Disable Handshake option for surfaces which only support the newer MCU protocol
- ▶ Automatic Fader assignment based on order added within preferences
- ▶ Key press support for function buttons / footswitches
- ▶ Added button mappings
- ▶ Updated command list to match Sonar internal list

Support for alternative parameter labels

You can specify alternative label names for your parameters within `MackieControl.ini` (located in `C:\Program Files\Cakewalk\Shared Surfaces`). This may be useful if the automatic abbreviated 6 character label isn't as readable as you'd like.

The alternative labels are still limited to 6 characters (as this is the limit of characters for each strip on the Mackie devices), but you can now specify your own by adding them to the bottom of each plug-in section in the following format:

```
VPotLabeln=p,name
```

Where:

n = the number of the vpot

p = the number of the VST parameter whose label you wish to override

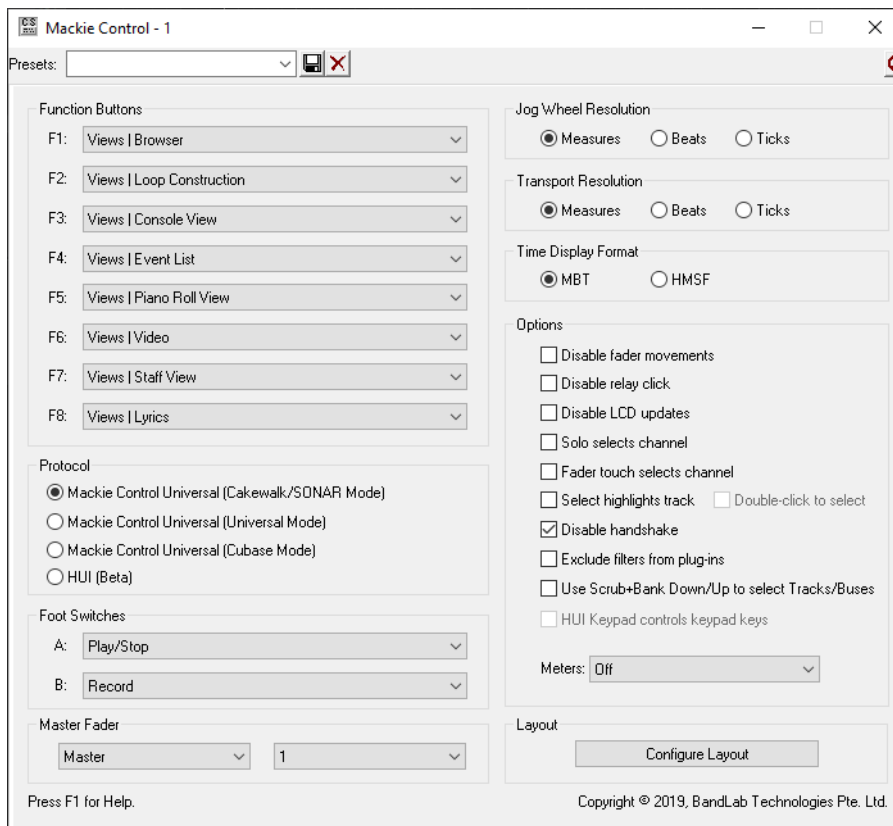
name = the new label

e.g.

```
VPotLabel0=17,HiGain
```

```
VPotLabel1=18,HiFreq
```

```
M1VPotLabel2=19,Hi Q
```



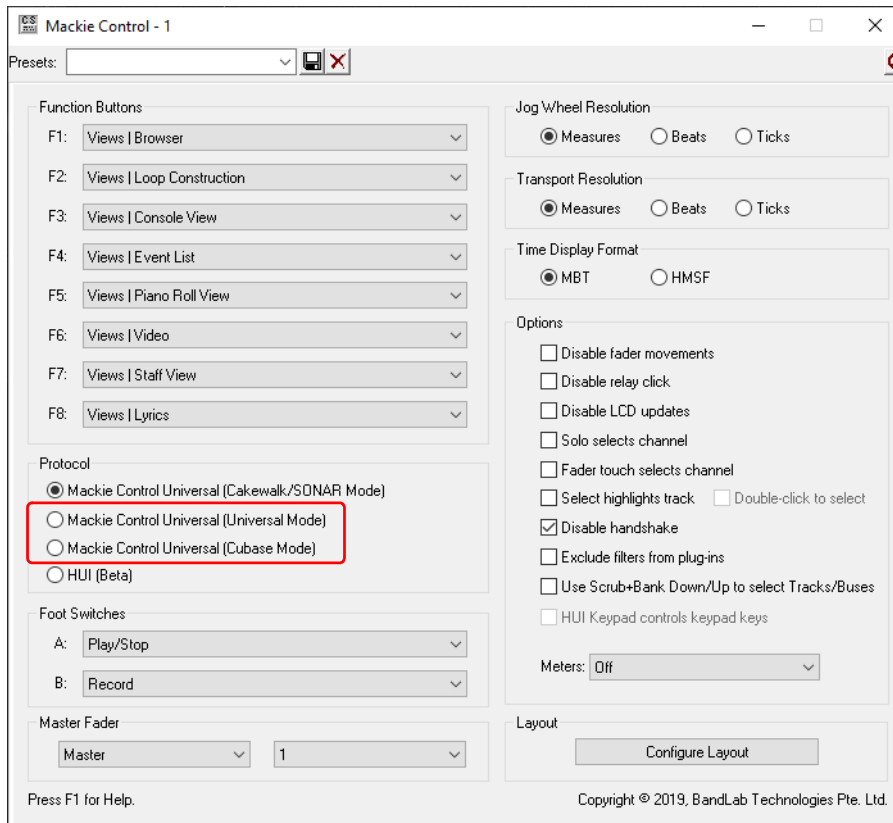
New compatibility modes

In addition to the recommended **Cakewalk/SONAR** mode, the Mackie Control surface supports two extra emulation modes that can be used if your control surface does not provide a dedicated Sonar/SONAR mode:

- ▶ **Mackie Control Universal (Universal Mode).** Emulates Mackie's default button layout.
- ▶ **Mackie Control Universal (Cubase Mode).** Emulates Mackie's Cubase/Nuendo button layout.

It is important that both Sonar and your control surface are configured to use the same mode in order to ensure that buttons on the control surface map to the correct functions in Sonar.

Figure 539. Mackie Control Surface.



Note: If your control surface provides a Sonar/SONAR mode, we recommend using this mode to provide maximum compatibility.

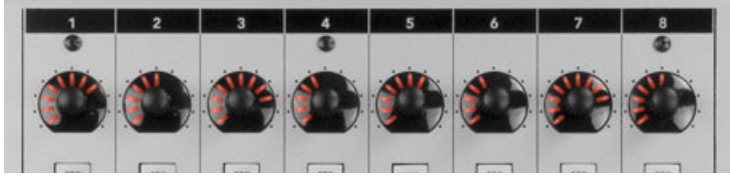
Disable Handshake enabled by default

Earlier versions of the Mackie Control protocol required a handshake during the initialization of the control surface. Mackie removed this requirement in later versions.

To reflect this change, the **Disable Handshake** option is now checked by default to bypass the handshake process.

Note: You may have to uncheck **Disable Handshake** on older devices when using the Sonar/SONAR mode.

Mackie Control revspread VPot DataType



On the Mackie Control surface, a VPot's datatype defines the type of control being edited and how it should be displayed on the VPot LED halo.

Currently, the Mackie Control surface supports a **spread** DataType for the LEDs that surround the VPots. The LEDs start in the middle for small values, then "spread" around the VPot for larger values.

With certain parameter types, such as an equalizer "Q" setting, where a small Q value means a large spread, and a large Q value means a narrow spread, the VPots show the opposite in the LED spread, which is confusing.

To address this, the Mackie Control surface now supports a new **revspread** VPot DataType that can be assigned in `MackieControl.ini` (`C:\Program Files\Cakewalk\Shared Surfaces`). With the **revspread** VPot DataType, high values show a narrow LED spread, and low values show a wide LED spread. This doesn't affect the actual numerical value being shown, just the way the LEDs spread around the VPot.

For details, see the instructions in `MackieControl.ini`.

Instrument support for Mackie Control surface

Control of Synth Rack synths

Sonar Mackie Control support now allows control of the synth parameters of all synths in your Synth Rack.

Sonar exposes the Synth Rack as an additional strip, just like tracks, buses and hardware outputs are seen as strips. In the case of the Synth Rack, however, there is only one channel, and each synth is seen as a separate entry in its FX Rack.

To access the Synth Rack

- ▶ **On the Mackie Control MCU.** Hold down **M1** and press **Plugin**
- ▶ **On the Mackie C4.** Hold down **Track** button and select **SynthR** from the menu
- ▶ **On other surfaces.** Hold down **Cycle** or **Scrub*** and press Channel 4 **Solo** button

While in Synth Rack mode, the Mackie MCU/C4 cursor keys allow navigation through the synths within the rack, and their parameters. The up/down cursor keys navigate through each instrument in the Synth Rack; the left/right cursor keys navigate between through the banks of parameters.

On surfaces without cursor keys, pressing the Mute keys and Record Arm keys while holding down the "Cycle" (loop on/loop off) or the Scrub button will allow you to select which synth to control and its bank of parameters. For example:

- ▶ **Cycle/Scrub + Channel 1 Mute.** Selects the first synth in the Synth Rack.
- ▶ **Cycle/Scrub + Channel 2 Mute.** Selects the second synth in the Synth Rack.
- ▶ **Cycle/Scrub + Channel 1 Rec (arm).** Selects parameters 1-8 of the currently selected synth.
- ▶ **Cycle/Scrub + Channel 2 Rec (arm).** Selects parameters 9-16 of the currently selected synth.

The channel V-Pots (i.e. pan controls) are used to alter the parameter values.

Note: On the Korg nanoKONTROL Studio, you must use the Scrub button (labeled as Scene), having first used the Korg KONTROL editor software to configure the Scene button as Scrub.

Improved mode switching for Mackie compatible surfaces

For surfaces which lack the buttons for accessing many of the MCU functions, the following key combinations can be used when the Cycle (loop on/off) or Scrub* button is held down:

- ▶ **Cycle/Scrub + Channel 1 Solo.** Control tracks.
- ▶ **Cycle/Scrub + Channel 2 Solo.** Control buses.
- ▶ **Cycle/Scrub + Channel 3 Solo.** Control hardware outputs.
- ▶ **Cycle/Scrub + Channel 4 Solo.** Control Synth Rack.
- ▶ **Cycle/Scrub + Channel 7 Solo.** Channel Parameter Mode (also toggles between single/multi channel).
- ▶ **Cycle/Scrub + Channel 8 Solo.** Plug-in Parameter Mode (also toggles between single/multi channel).

Improved plug-in effects navigation on MCU / compatibles

While controlling plug-ins on the MCU, the cursor keys now navigate through the plug-ins and their parameters rather than controlling the cursor keys within Sonar. Note that Edit mode on the MCU must still be engaged to navigate through the banks of parameters*

On surfaces without cursor keys, pressing the mute keys and record arm keys while holding down the “cycle” (loop on/loop off) or Scrub button will allow you to select the parameter bank or effect.

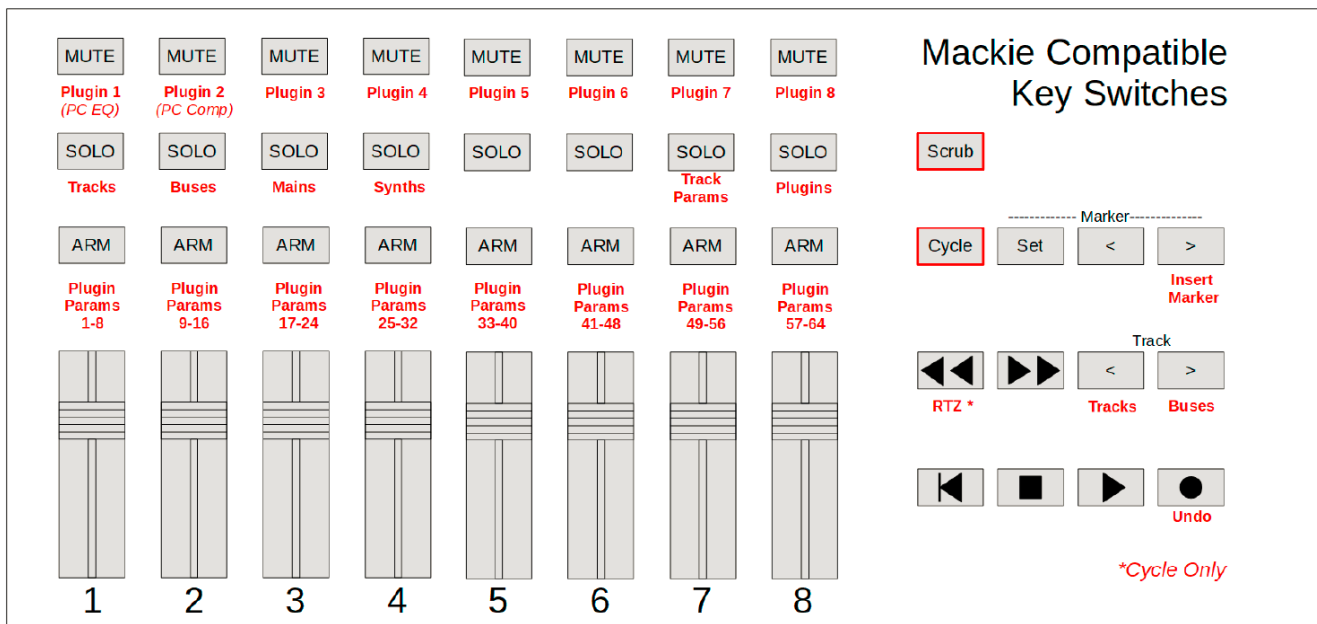
For example:

- ▶ **Cycle/Scrub + Channel 1 Mute.** Selects the first effect in the FX Rack. **
- ▶ **Cycle/Scrub + Channel 2 Mute.** Selects the second effect in the FX Rack. **
- ...
- ▶ **Cycle/Scrub + Channel 2 Mute.** Selects the eighth effect in the FX Rack. **
- ▶ **Cycle/Scrub + Channel 1 Rec-arm.** Selects parameters 1-8 of the currently selected synth.
- ▶ **Cycle/Scrub + Channel 2 Rec-arm.** Selects parameters 9-16 of the currently selected synth.
- ...
- ▶ **Cycle/Scrub + Channel 2 Rec-arm.** Selects parameters 57-64 of the currently selected synth.

The channel V-Pots (i.e. pan controls) are used to alter the parameter values.

* Using Cycle/Scrub + Ch.4 Solo to enter synth mode, or Cycle/Scrub + Ch.8 Solo to engage Plug-in Parameter mode will also automatically invoke edit mode. Pressing Cycle/Scrub + Ch.7 to engage Channel Parameter mode will also leave edit mode.

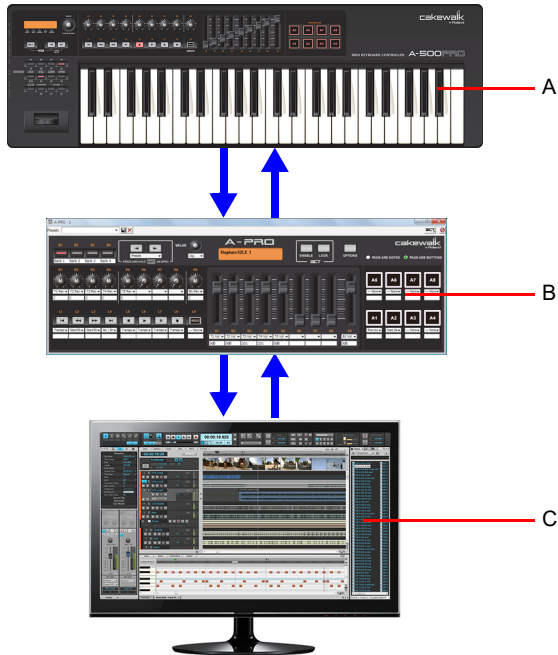
** The Pro Channel EQ and Pro Channel Compressor will appear before any effects in the FX Rack.



Roland A-PRO controllers

Sonar has a custom controller/surface plug-in that allows a Roland A-PRO controller to control Sonar track, bus, and plug-in parameters (both effects and synths). This includes support for ACT (Active Controller Technology), which lets you use your controller to adjust plug-in parameters on whatever plug-in currently has focus.

Figure 540. *The A-PRO control surface plug-in enables full control of all Sonar tracks, buses, plug-ins and other parameters from your A-PRO MIDI keyboard controller.*



A. A-PRO MIDI keyboard controller **B.** Control surface plug-in **C.** Sonar

Using your Roland A-PRO to control Sonar is as easy as:

1. Enabling the Roland MIDI drivers in Sonar.
2. Choosing the correct Roland In Port in **Edit > Preferences > MIDI - Control Surfaces**.
3. Loading the correct memory preset in your Roland A-PRO.


Please refer to the A-PRO owner's manual for detailed instructions on how to configure and connect the A-PRO MIDI keyboard controller to your computer.


Once you have made the necessary connections, you will need to configure your Cakewalk host program to recognize the A-PRO MIDI keyboard controller.

To enable the Roland A-PRO MIDI drivers

1. Follow your A-PRO MIDI keyboard controller's instructions for physically connecting the surface to your computer.
2. Go to **Edit > Preferences > MIDI - Devices**.
3. Select **A-PRO 2** in both the **Inputs** and **Outputs** lists.
4. Click **OK**.

To connect a Roland A-PRO to Sonar

1. Follow your A-PRO MIDI keyboard controller's instructions for physically connecting the surface to your computer.
2. Go to **Edit > Preferences > MIDI - Control Surfaces**.
3. Click the **Add Controller/Surface** button , which opens the **Controller/Surface Settings** dialog box.
4. In the **Controller/Surface** field of the **Controller/Surface Settings** dialog box, select **A-PRO**.
5. Assign both **Input Port** and **Output Port** to **A-PRO 2**.


 **Note:** Port 2 is the Controls Port, which is the port used by the A-PRO controls (rotaries, sliders, buttons and pads).

6. Click **OK** to close the **Controller/Surface Settings** dialog box.
7. In the **Preferences** dialog box (**MIDI - Control Surfaces** page), make sure that the **WAI Display** check boxes and the **ACT Indicators** check boxes are enabled, and click **OK**.
8. Make sure the ACT button on your A-PRO MIDI keyboard controller is pressed.

Figure 541. ACT button.



When pressed, the ACT button launches the A-PRO control surface property page and allows your A-PRO MIDI keyboard controller to communicate with Sonar.

 **Important:** The ACT button should always be enabled when you want to control Sonar.

When you open a project, the A-PRO MIDI keyboard controller responds and reflects the layout of the loaded project.

Now that your Roland A-PRO is connected, you can see which tracks and/or buses are being controlled by it by looking at the colored markings (the **WAI** display; see [“The WAI display”](#) on page 1362 for more information) in Sonar's interface. Open the A-PRO property page by double-clicking the WAI display or by choosing **A-PRO** from the **Utilities** menu.

Once the Roland A-PRO property page is open, press F1 on your computer keyboard to open the Help file for the property page.

See:

[“The WAI display”](#) on page 1362

[“ACT”](#) on page 1364


Setting up control surfaces

If you are not using a Roland A-PRO controller, use the following procedures to connect or disconnect your controller/surface:

To enable MIDI Input and Output drivers


1. Go to **Edit > Preferences > MIDI - Devices**.
2. In the **Inputs** list, make sure that the MIDI Input driver or drivers that your controller/surface uses are selected.
3. If you have a bi-directional controller/surface (one that both sends and receives data in order to control a software application), also make sure that the MIDI Output driver or drivers that the controller/surface uses are enabled in the **Outputs** pane on the right side of the dialog box.
4. Click **OK**.


To connect a controller/surface to Sonar

1. Follow your controller/surface's instructions for physically connecting your controller/surface to your computer (you may need to close Sonar first).
2. In Sonar, go to **Edit > Preferences > MIDI - Control Surfaces**.
3. Click the **Add New Controller/Surface** button , which opens the **Controller/Surface Settings** dialog box.
4. In the **Controller/Surface** field of the **Controller/Surface Settings** dialog box, find the name of your controller/surface, and select it. However, if you want to use Active Controller Technology, or if your controller/surface is not listed, select either the **Cakewalk Generic Surface** or the **ACT MIDI Controller**.

 **Note:** *The Cakewalk Generic Surface plug-in is not bi-directional.*


5. In the **Input Port** and **Output Port** fields, select which MIDI input and output ports the controller/surface uses.

 **Note 1:** *You may need to read the documentation for your controller/surface to find out which MIDI input driver your controller/surface uses to control software applications. If your controller/surface includes a MIDI keyboard, your controller/surface might use one MIDI input driver for the controller/surface functions, and a different MIDI input driver to send MIDI notes and pitch bend data to the application (the piano keyboard functions).*

 **Note 2:** *Control surfaces retain their current MIDI port assignments even if you add or remove MIDI devices.*

If any assigned MIDI port is missing when you load a project, Sonar will let you remap each missing port to an available port. For more information, see ["Changing MIDI Output devices"](#) on page 157.

6. Click **OK** to close the **Controller/Surface Settings** dialog box.
7. In the **Preferences** dialog box, make sure that both the **ACT** and **WAI** check boxes are enabled, and click **Close**.

 **Important:** *If your controller/surface needs to be in a certain mode, or have a certain memory preset loaded in order to control a software application, put your controller/surface in the proper mode or load the required memory preset now.*

Now that your controller/surface is connected, you can see which tracks and/or buses are being controlled by it by looking at the colored markings (the **WAI** display; see ["The WAI display"](#) on page 1362 for more information) in Sonar's interface.

If you selected the ACT MIDI Controller plug-in or the Cakewalk Generic Surface plug-in for your controller/surface, you can load a default set of mappings by opening the property page for either plug-in, and selecting the name of your controller/surface from the Presets window in the property page.

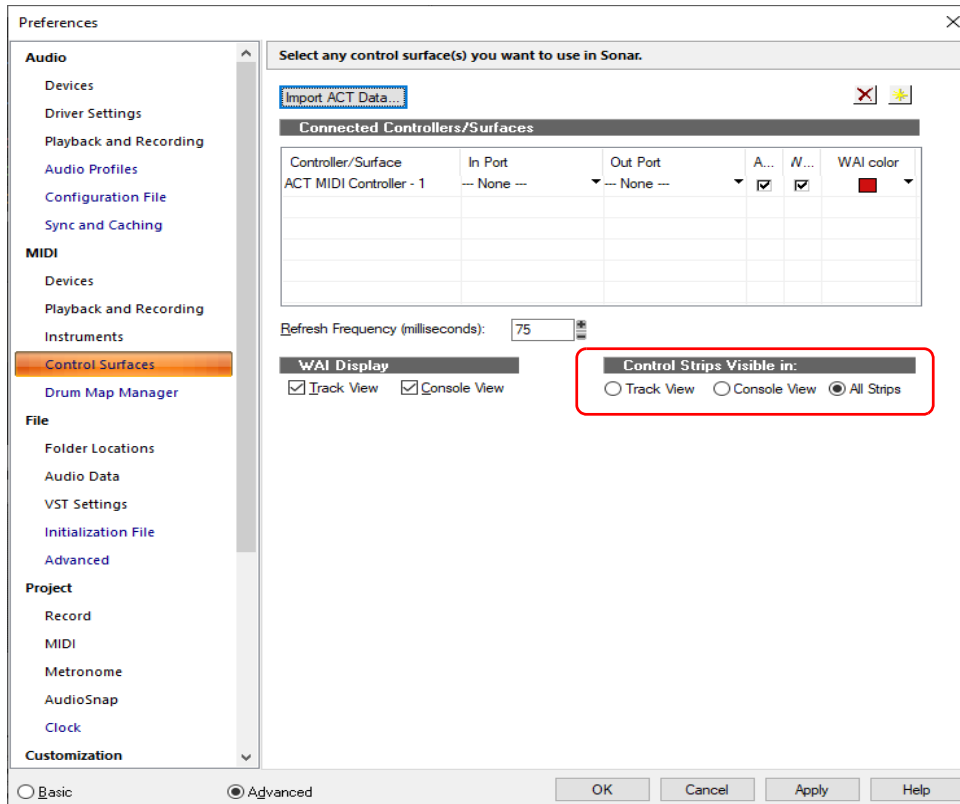
Synchronizing channel strips between Sonar and control surfaces

Sonar allows control surfaces to display all channel strips in a project, or only the channel strips that are visible in the Track view or Console view.

1. Go to **Edit > Preferences > MIDI - Control Surfaces**.
2. Under **Control Strips Visible in**, click one of the following:
 - ▶ **Track View.** The controller/surface matches the channel strips that are visible in the Track view.
 - ▶ **Console View.** The controller/surface matches the channel strips that are visible in the Console view.
 - ▶ **All Strips.** The controller/surface shows all channel strips in the project.

The controller/surface immediately refreshes and displays the specified channel strips.


Figure 542. *The Control Surfaces section.*



See also:

[“To use ACT with the ACT MIDI Controller plug-in”](#) on page 1364

To disconnect a controller/surface from Sonar

1. Go to **Edit > Preferences > MIDI - Control Surfaces**.
2. In the **Controller/Surface** column, click the name of the controller/surface that you want to disconnect.
3. Click the **Delete** button , which deletes the name of the controller/surface that you selected.
4. Click **Close**.

Control surface refresh rate

Control surfaces are refreshed by posting a windows message every 75 milliseconds.

```
CtrlSurfaceRefreshMS=<50 - 5000> (default=75)
```

You may want to increase the value of this `Cakewalk.ini` variable if you are experiencing sluggish UI responsiveness when using a control surface and playing back high CPU projects.

Also, if you are using a control surface that is not bi-directional, the surface does not need to be refreshed at all and you can safely increase the value.

This variable should be set in the `[Wincake]` section. For example:

```
[Wincake]
```

```
CtrlSurfaceRefreshMS=75
```

See:

[“ACT MIDI Controller plug-in”](#) on page 1352

[“Cakewalk Generic Surface plug-in”](#) on page 1354

[“The WAI display”](#) on page 1362


[“ACT”](#) on page 1364

ACT MIDI Controller plug-in

The ACT MIDI Controller plug-in can be configured to support any generic MIDI controller (controller/surface), such as the JL Cooper FaderMaster, Peavey PC-1600, and Kenton Control Freak. Generic controllers/surfaces typically have 8-16 strips of faders/knobs/buttons, are non-motorized, and can often be configured to transmit any MIDI message (continuous controllers, NRPNs, Sysx, etc.). The ACT MIDI Controller supports ACT.

After you have connected your controller/surface, and selected the ACT MIDI Controller plug-in in **Edit > Preferences > MIDI - Control Surfaces** (see [“Setting up control surfaces”](#) on page 1349 if necessary), open the ACT MIDI Controller property page, and select a preset for your controller/surface (load the default mappings).

To open the ACT MIDI Controller property page

1. In the Control Bar’s ACT module, make sure that **ACT MIDI Controller** appears in the drop-down menu. If you can’t find it in the drop-down menu, you need to add it in **Edit > Preferences > MIDI - Control Surfaces** (see [“Setting up control surfaces”](#) on page 1349 if necessary).
2. Click the **Open Control Surface Plug-in** button  in the ACT module. You can also double-click the WAI display of the ACT MIDI Controller plug-in.



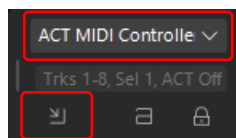
 **Note:** To change the bank of tracks that the controller/surface controls, use the buttons on the controller/surface itself (or drag the WAI display). Use the drop-down menu in the ACT module to choose what controller/surface the ACT module displays information for. Click the **Open Control Surface Plug-in** button  to display the property page (interface) of the currently displayed controller/surface.

Figure 543. The ACT module.



See also:

[“To use ACT with the ACT MIDI Controller plug-in”](#) on page 1364

[“Using the ACT MIDI Controller property page”](#) on page 1352


Using the ACT MIDI Controller property page

The ACT MIDI Controller property page gives you a wide range of options to control track, bus, and plug-in parameters.

You can press F1 when the property page is open to get a description of all the fields and controls.

To load default mappings

- ▶ In the **Presets** list, select the name of your controller/surface. If your controller/surface does not have a preset, select the **Default** preset, and see [“Assigning controls on your controller/surface to cells in the ACT MIDI property page”](#) on page 1353.

 **Important:** After you load the preset for your controller/surface, look at the **Comments** field on the **Options** tab of the ACT MIDI Controller property page. The **Comments** field will usually list the factory memory preset that your controller/surface must be using to use the ACT MIDI Controller plug-in. Make sure that you have loaded the correct memory preset in your controller/surface’s memory.

To edit default mappings

- ▶ On the **Options** tab, in the **Rotaries**, **Sliders**, or **Buttons** fields, choose the **Bank** of parameter mappings that you want to edit, then select a new parameter for that Bank. For example, if in the **Rotaries** field, you select **Bank 4**, and the parameter field next to the **Bank** field now reads **Send 2 Pan**, you could select **Send 2 Vol** instead. If you then click the **Controllers** tab, and select **Bank 4** in the **Bank** menu that's in the rotaries row, the rotary knobs will now control **Send 2 Volume** on all the tracks currently under control. If you have at least 2 sends in each track, the **Rotary** fields on the **Controllers** tab will now display the name and current level of each **Send 2** in the controlled tracks.

You can restore the default parameter assignments by clicking the **Defaults** button.

If you want to choose a different knob or other control to control a specific cell in the property page (the MIDI Learn function), see [“Assigning controls on your controller/surface to cells in the ACT MIDI property page”](#) on page 1353.

See:

[“ACT presets”](#) on page 1353

ACT presets

After you have carefully configured the ACT MIDI Controller property page to work with your controller/surface, you will likely want to save the configuration as a preset.

To save a preset

- ▶ Type a name in the **Presets** window, then click the **Save** (floppy disk) button.

See:

[“Assigning controls on your controller/surface to cells in the ACT MIDI property page”](#) on page 1353

Assigning controls on your controller/surface to cells in the ACT MIDI property page

Each cell or field on the **Controllers** tab of the ACT MIDI Controller property page lists the Sonar or plug-in parameter that is currently controlled by that cell. However, if your controller/surface does not have a preset, no knobs or sliders on your controller/surface will be assigned to that cell, or the knobs may be assigned in a pattern that you don't prefer.

If your controller/surface does not have a preset, or if you want to change the knobs and sliders that control specific cells in the ACT MIDI Controller property page, use the MIDI Learn function to assign knobs and sliders to cells:

To assign controls on your controller/surface to cells in the ACT MIDI Controller property page

1. Click the cell on the **Controllers** tab of the ACT MIDI Controller property page that you want to control with a specific knob or control on your controller/surface. You can assign knobs to cells that do not currently list any Sonar or plug-in parameter.
The cell displays the MIDI Learn message.
2. Move the control on your controller/surface that you want to use to control that cell. This assigns the control to the cell.
3. You can edit the cell label by clicking the label and entering a new name in the **Edit Label** dialog box. This way you can immediately see which knobs or sliders on your controller/surface are controlling which cell in the ACT MIDI Controller property page.
4. Repeat steps 1-3 for all the cells you want to control. Remember, you can assign controls to cells that do not currently list any Sonar or plug-in parameters.
5. When you are finished assigning controls to cells, save your work as a preset: choose a preset or type a new name in the **Presets** box, and click the **Save** button (floppy disk icon) that's next to the Presets window.

See also:


[“To use ACT with the ACT MIDI Controller plug-in”](#) on page 1364

Cakewalk Generic Surface plug-in

The Cakewalk Generic Surface Plug-in supports both ACT and WAI. See [“The WAI display”](#) on page 1362, and [“ACT”](#) on page 1364 for more information.

After you have connected your controller/surface (including loading the correct memory preset in your controller/surface’s memory), and selected the **Cakewalk Generic Surface** plug-in in **Edit > Preferences > MIDI - Control Surfaces** (see [“Setting up control surfaces”](#) on page 1349 if necessary), open the Cakewalk Generic Surface property page.

To open the Cakewalk Generic Surface property page

1. In the Control Bar’s ACT module, make sure that **Cakewalk Generic Surface** appears in the drop-down menu. If **Cakewalk Generic Surface** is not available in the drop-down menu, see [“Setting up control surfaces”](#) on page 1349.
2. Click the **Open Control Surface Plug-in** button  in the ACT module. You can also double-click the WAI display of the Cakewalk Generic Surface plug-in.

See:

[“Loading Cakewalk Generic Surface presets”](#) on page 1354


Loading Cakewalk Generic Surface presets

Sonar contains preset mappings for most controllers/surfaces. Before creating a set of mappings from scratch, load one of the preset mappings for your controller/surface and see if you like it. Even if the preset doesn’t meet all of your needs, it is usually a good base for creating your own presets.

 **Note:** *To use ACT with the Cakewalk Generic Surface property page, you need to first assign the knobs and controls on your controller/surface to radio buttons 1-9 and A-G in the **ACT Controls** section of the property page, and save these assignments as a new preset. See [“To Use ACT with the Cakewalk Generic Surface”](#) on page 1355.*

To load a preset

1. At the top of the Cakewalk Generic Surface property page, in the **Presets** field, click the drop-down arrow that is at the right edge of the **Presets** box to display the menu of built-in presets.
2. Find the name of your controller/surface. There may be several versions of presets for your controller/surface, if your controller/surface has multiple presets.
3. Click one of the versions. If there are no versions for your controller/surface, see [“Assigning faders and knobs to control Sonar parameters”](#) on page 1355.

Try out the available presets for your controller/surface. If you want to edit one of them, first save it under a new name: type a new name for it in the Presets window, and then click the **Save** button  that’s next to the **Presets** box.

See:

[“Assigning faders and knobs to control Sonar parameters”](#) on page 1355


[“ACT”](#) on page 1364

Assigning faders and knobs to control Sonar parameters

The Cakewalk Generic Surface property page has separate sections that control track parameters (the **Track Parameters** section), plug-in parameters (the **ACT Controls** section), and global parameters (the **Global Parameters** section).

To configure track parameters


1. In the Cakewalk Generic Surface property page, in the **Use ACT** or **Strip Params** fields, make sure that either the **ACT Enable** check box is disabled, or that the **Both** check box is enabled. If the **Both** check box is enabled, your controller/surface is controlling both track and plug-in parameters.
2. In the **Configure Strip Number** field, use the drop-down menu to choose which track strip in the current bank of tracks you want to configure (the number of tracks in the current bank is listed in the **Number of Track Strips** field).
3. If you want to change how many tracks are in a single bank, enter a new number in the **Number of Track Strips** field.
4. Click the radio button of the **Parameter** that you want to configure (choose from Parameters 1-16).
5. Use the drop-down menu next to the parameter you clicked to choose exactly what parameter you want to configure.
6. Move the control on your controller/surface that you want to use to control this parameter.
7. Click the **Learn** button in the dialog box. The MIDI message that the control you moved sent out appears in the MIDI Message for the **Current Sonar Parameter** section.
8. You can edit how Sonar interprets this particular message if you want. See [“MIDI Message Interpretation”](#) on page 1360 for more information.
9. Repeat steps 4-8 if you want to configure more parameters for this track strip, or choose a new track strip in the **Configure Strip Number** field, and then repeat steps 4-8

When you've finished your edits, either type a name for this group of settings in the **Presets** window and click the **Save** button  (recommended), or just click the **Save** button to overwrite the current preset. You can then reload this collection of track settings any time you want to by choosing the name of the preset that you saved in the **Presets** window.

To Use ACT with the Cakewalk Generic Surface

1. Make sure you have completed the following preliminary steps:
 - ▶ Successfully connected your controller/surface to Sonar (if necessary, see [“Setting up control surfaces”](#) on page 1349).
 - ▶ Opened the Cakewalk Generic Surface property page (if necessary, see [“To open the Cakewalk Generic Surface property page”](#) on page 1354).
2. In the **ACT Controls** section of the Cakewalk Generic Surface property page are radio buttons **1-9** and **A-G**. These buttons control plug-in parameters in the active effect or synth plug-in. You first need to assign a knob or control on your controller/surface to each one of these radio buttons. Do this by clicking a radio button, moving a knob or control on your controller/surface, and then clicking the **Learn** button in the Cakewalk Generic Surface property page. You can check what MIDI message you've assigned to each button by clicking a button and then reading the value in the MIDI Message for **Current Sonar Parameter** section. If the **None** radio button is highlighted after you click an **ACT Controls** radio button, you have not assigned a control to that **ACT Controls** radio button. When you finish, save your assignments as a preset.
3. Next, in the Cakewalk Generic Surface property page, in the **Use ACT** or **Strip Params** fields, make sure that either the **ACT Enable** check box is enabled, or that the **Both** check box is enabled. If the **Both** check box is enabled, your controller/surface is controlling both track parameters and plug-in parameters.
4. In Sonar, put the focus on the plug-in effect or synth -that you want to configure: either click its property page, or click its name in an FX Rack.

The name of the plug-in appears in the **Context** field in the Cakewalk Generic Surface property page.

5. Enable the **ACT Learn Mode** button  in the Control Bar's ACT module.
6. In the property page of the plug-in that you want to control, click the parameters that you want to control.
7. Move the sliders/knobs on your controller/surface that you want to use to control the parameters with, in the same order that you clicked the parameters (you can reverse steps 6 and 7).
8. Disable the **ACT Learn Mode** button in the Control Bar's ACT module.
9. A dialog box appears, asking if you want to keep your assignments. Click **Yes** or **No**.

As soon as you disable the **ACT Learn Mode** button, any plug-in mappings that you keep are saved globally, and will be the same in every project for a particular plug-in. Now your controller/surface can control whatever soft synth or effect currently has focus. If you want to control only a single instance of a plug-in, regardless of which plug-in has focus, enable the Lock Context check box. For more information about ACT, see [“ACT”](#) on page 1364.

You can save Track parameter mappings and knob/radio button mappings in the Presets window that is at the top of the Cakewalk Generic Surface property page.

Assigning Forward and Rewind buttons

The **Forward** and **Rewind** assignments are special cases in the Cakewalk Generic Surface property page. When you click select either of these parameters, notice that **Literally/Toggle** field becomes grayed-out, and the **On/Off** fields become available. This is because the **Forward** and **Rewind** commands both require two different MIDI messages to function: one MIDI message to turn the operation on, and a different message to turn the operation off. This kind of operation is best assigned to a button that sends out one MIDI message when you hold or push it down, and a different MIDI message when you let the button up. The property page can usually fill in the **On** field and the **Off** field correctly if you push the desired button a few times and then click the **Learn** button. But it helps if you know exactly what MIDI messages the desired button sends out. That way, you can fill in the correct trigger values in the **On** and **Off** fields if the displayed values are incorrect.

Conserving knobs and buttons

There are a few tricks you can use if you're running out of buttons, or if your controller/surface only has a couple of buttons on each strip, and you want to control more parameters on each track:

- ▶ **Assign a two-way knob or button to control two different parameters.** If a knob sends out one MIDI message when it's turned to the right and a different MIDI message when it's turned to the left, you could use it to control 2 toggle-type parameters, such as **Solo** and **Arm**. For example, if a knob sends out **NRPN # 5000** with a data value of **1** when you turn it to the right and a data value of **16383** when you turn it to the left, you could use a **Trigger Value** of **1** to turn the **Arm** button on and off, and a **Trigger Value** of **16383** to turn the **Solo** button on and off. That way, each time you turn the knob to the right, the **Arm** button turns on or off. Each time you turn the knob left, the **Solo** button turns on or off.
- ▶ **Assign a two-way knob to control a continuous parameter.** If your fader is assigned to control **Volume**, you can use a two-way knob to control **Pan** or some other continuous parameter such as **Send 1 Level**. For example, if a knob sends out **NRPN # 5000** with a data value of **1** when you turn it to the right and a data value of **16383** when you turn it to the left, you could use a value of **1** in the **Increment/Decrement Plus +** field, and a value of **16383** in the **Increment/Decrement Minus -** field. That way, each time you turn the knob to the right, the **Pan** parameter (or whatever parameter you want) increases by 1. Each time you turn the knob to the left, the parameter decreases by 1. The parameter continues to increase if you keep turning the knob to the right, and decreases similarly if you keep turning the knob to the left.
- ▶ **Use multiple strips to control one track at a time.** Assign as many knobs and faders as you want to control lots of parameters on only one track (leave the **Configure Strip Number** field set to **1** while you're assigning faders and knobs). Then assign a couple of buttons to **Move 1 Left** and **Move 1 Right**, so you can shift your controller/surface one track at a time.

See also:


["Controlling different tracks or groups of tracks"](#) on page 1357

Controlling different tracks or groups of tracks

The Cakewalk Generic Surface plug-in can control anywhere from 1-32 tracks simultaneously, as specified by whatever number you fill in the **Number of Track Strips** field in the Cakewalk Generic Surface property page. There is always at least one track being controlled, referred to as the **Base Track**. The **Number of Track Strips** value refers to the base track plus 'n' number of additional tracks. The Control Bar's ACT module automatically updates to display the range of tracks (1-8, 2-9, 9-16, etc.) that your control surface currently controls.

If multiple controller/surfaces are enabled, the Control Bar's ACT module lets you select which controller/surface to display track information for.

The currently controlled tracks are displayed in the ACT module. It is important to understand that the ACT module is for display purposes only—it gets information from the Cakewalk Generic Surface plug-in (or any other active controller/surface plug-in), but the ACT module cannot update, or send information to the Cakewalk Generic Surface plug-in. Changing which tracks are controlled must be done with the **Move 1 Left**, **Move 1 Right**, **Move Bank Left**, or **Move Bank Right** parameters, or by clicking the **BaseTrack** buttons that are at the top of the Cakewalk Generic Surface property page.

 **Note:** *If you don't have any buttons left over to assign to the **Move 1** or **Move Bank** parameters, you can click the right or left buttons in the **BaseTrack** section of the Cakewalk Generic Surface property page to move the **Base Track** to the right or left by one track. The buttons are located so that you can resize the property page to just show the buttons and the **Presets** field.*

To control the next track or bank of tracks

1. In the Cakewalk Generic Surface property page under **Global Parameters**, select **Move 1 Right** to control the next higher-numbered track, or **Move Bank Right** to control the next higher-numbered bank of tracks.
2. Move (twice) the button or knob that you want to use to shift the controller/surface to the next higher-numbered track or bank (for example, from track 1 to track 2, or from tracks 1-8 to tracks 9-16).
3. Click the **Learn** button.

The property page reads the type of MIDI message and displays the characteristics in the appropriate fields.


4. Press the TAB key to accept the data.
5. Move the button or knob again and watch the display in the Control Bar's ACT module to see if the current tracks shift by the appropriate number.

Repeat this procedure, but use a different knob, and select **Move 1 Left** or **Move Bank Left** so that you can move the current track or bank to a lower-numbered one.

See also:

[“The Cakewalk Generic Surface property page”](#) on page 1358

The Cakewalk Generic Surface property page

The Cakewalk Generic Surface property page appears when you click the **Open Control Surface Plug-in** button  in the ACT module while **Cakewalk Generic Surface** appears in the drop-down menu. The Cakewalk Generic Control controller/surface plug-in must be enabled first, however (see “[Setting up control surfaces](#)” on page 1349, if necessary).

The property page contains the following sections:

BaseTrack

This section contains 2 buttons on either side of a number field. You can click the buttons to move the **Base Track** to a higher-numbered track (right button) or lower-numbered track (left button). The **Base Track** is the first track in the bank of tracks that your controller/surface is currently controlling. You define how many tracks are in a bank by entering a number in the **Number of Track Strips** field. The number can be from 1 to 32, inclusive. The property page is designed so that you can minimize it (by dragging the border) to show only the **BaseTrack** buttons and **Preset** window, so you can click the buttons while you’re working. The buttons are an alternative way to change the **Base Track** if you haven’t assigned any buttons on your controller/surface to do that. The **Move 1** and **Move Bank** fields are what you use to assign those functions.


Track Parameters

This section lists the particular track strip you are assigning controls for, the number of strips that make up a bank of tracks, and the various track parameters you can control with the faders and knobs on your controller/surface. You can assign the following different track parameters (they are listed in the drop-down menu next to each **Parameter “n”** field):

- ▶ Volume
- ▶ Pan
- ▶ Mute
- ▶ Solo
- ▶ Record Arm
- ▶ Write Enable
- ▶ Phase
- ▶ Send “n” Level (“n”=1-16; depending on number of active buses; Send 1 Level=Reverb for MIDI tracks, Send 2 Level=Chorus for MIDI tracks)
- ▶ Send “n” Pan (“n”=1-16)
- ▶ Send “n” Enable (“n”=1-16)
- ▶ Send “n” Pre/Post (“n”=1-6)

Use ACT or Strip Params

This section lets you decide whether your controller/surface is controlling track parameters, plug-in parameters, or both.

 **Note:** *It’s possible to use the same control on your controller/surface to control both a track parameter and a plug-in parameter. It’s not usually a good idea to control both at the same time.*

This section has the following controls:

- ▶ **ACT Enable radio button.** Lets you assign a control on your controller/surface to enable or disable the **ACT Enable** check box. Radio buttons are used with Learn mode.
- ▶ **ACT Enable check box.** When this check box is enabled (and not grayed-out), your controller/surface controls plug-in parameters only.
- ▶ **Both check box.** When this check box is enabled, your controller/surface controls both track and plug-in parameters. When neither the **Both** check box nor the **ACT Enable** check box are enabled, your controller/surface controls track parameters only. In Both mode, you typically allocate some physical controls to control Track parameters, while other physical controls are allocated to control plug-in parameters.

ACT Controls

This section lets you assign buttons and knobs to control plug-ins. This section has the following controls:

- ▶ **Lock Context radio button.** Lets you assign a control on your controller/surface to enable or disable the **Lock Context** check box.
- ▶ **Lock Context check box.** When this check box is enabled, your controller/surface controls only the particular instance of the particular plug-in that had focus when you enabled this check box.
- ▶ **Context field.** Displays the name of the plug-in that currently has focus, unless the **Lock Context** check box is enabled.
- ▶ **Physical Control Type.** This field lets you tell Sonar what kind of control you are using for the selected parameter. For example, if the parameter you're controlling is an On/Off type of parameter, like a power button, it would be a good idea to use a button or switch on your controller instead of a slider.
- ▶ **Radio buttons 1-9 and A-G.** Each of these 16 radio buttons lets you map up to 16 plug-in parameters to controls on your controller/surface. The name of each of the 16 plug-in parameters that are currently being controlled are listed in order next to each radio button. To use these buttons, you must first assign a control on your controller/surface to each one of these buttons. See ["To Use ACT with the Cakewalk Generic Surface"](#) on page 1355.

MIDI Message for the Current Sonar Parameter

This section is where you can choose a specific kind of MIDI message to control whatever parameter is selected in the **Track Parameters**, **ACT Controls** (including the **ACT Enable** check box), or **Global Parameters** sections. Most of the time you don't need to choose, because the **Learn** button fills in the fields automatically.

Choose from the following options:

- ▶ **None.** Click this button to disable control of the selected parameter.
- ▶ **Learn.** If you don't know the exact MIDI message that a fader/knob/button transmits, you can simply move the fader/knob/button a couple of times, and then click **Learn** to automatically fill in the correct MIDI message.
- ▶ **Controller.** With this button enabled and a Controller number entered in the **Number** field, Sonar moves the selected parameter whenever it receives this specific controller message from your controller/surface on the specified channel.
- ▶ **Channel.** The MIDI channel the controller/surface uses for the MIDI Message that is controlling the current parameter.
- ▶ **NRPN.** With this button enabled and a NRPN number entered in the **Number** field, Sonar moves the selected parameter whenever it receives this specific NRPN message from your controller/surface on the specified channel.
- ▶ **Trigger Value.** For triggered actions (mute, solo, play, stop, etc.), specify the Controller, NRPN or RPN value that will trigger the current parameter.
- ▶ **RPN.** With this button enabled and a RPN number entered in the **Number** field, Sonar moves the selected parameter whenever it receives this specific RPN message from your controller/surface on the specified channel.
- ▶ **Note.** You can use a Note On message to trigger a parameter or action. The **Number** field next to the radio button displays the note number, and the **Trigger Value** field displays the velocity the note must use to trigger the desired parameter. If you use a MIDI keyboard for this field, you can enter zero in the **Trigger Value** field, and the property page will then use the Note Off signal as a trigger, instead of the Note On.
- ▶ **Wheel.** You can use a pitch wheel to trigger a parameter. In this case, the **Trigger Value** field uses a range of numbers from 0 to 16383. Continuous parameters such as Pan or Volume are the best choices for a pitch wheel (except for the fact that the wheel usually returns to its original position when you let go of it), but you can use a wheel to control toggle-type parameters by entering 0 or 16383 in the **Trigger Value** field. That way, you'll trigger the desired parameter when the wheel reaches its maximum or minimum position.
- ▶ **Sysx Single Byte.** Selecting this option tells Sonar that the significant data (the variable, or parameter value) in the incoming Sysx message is in the form of a single byte. The **Sysx Single Byte** option has the following structure: **F0 ? VV ? F7**. The pre string should be **F0 ?**, where you must include the **F0** byte, and the post string should be **? F7**, where you must include the **F7** byte.
- ▶ **Sysx High Byte First.** Selecting this option tells Sonar that the significant data in the incoming Sysx message is in the form of two bytes, with the high byte first. The **Sysx High Byte First** option has the following structure: **F0 ? HI LO ? F7**.
- ▶ **Sysx Low Byte First.** Selecting this option tells Sonar that the significant data in the incoming Sysx message is in the form of two bytes, with the low byte first. The **Sysx Low Byte First** option has the following structure: **F0 ? LO HI ? F7**.
- ▶ **Starts With.** Fill in the string that your controller/surface sends in Sysx messages that precedes the significant data.

- ▶ **Ends With.** Fill in the string that your controller/surface sends in Sysx messages that follows the significant data.
- ▶ **Sysx Trigger.** Triggered targets (play, mute, solo, etc.) are enacted by using a Sysx trigger, where the user simply types the entire Sysx message **F0 ?? F7** that will trigger the action.
- ▶ **Trigger Message.** The exact Sysx message, in the form of **F0 ? ? F7**, for the **Sysx Trigger** option.

i **Note:** *The **Sysx Single Byte**, **Sysx High Byte First**, and **Sysx Low Byte First** options assume that the Sysx message will be interpreted as a value to control continuous parameters such as Volume, extracted from somewhere in the middle of the message. That is why those three options are unavailable for “triggered” targets, like play, record, mute, solo, move 1 left, move 1 right, etc.*

MIDI Message Interpretation

A special interpretation of a MIDI message is commonly used in the following two cases:

- ▶ **Literally/Toggle.** The property page interprets almost all MIDI messages as either literal values or toggle-type values, so most of the time this button is checked. A fader usually sends out a stream of different messages that are different for each position of the fader. The values of these messages are used “literally” to make timely changes in a continuous parameter such as Volume. The other common interpretation of a MIDI message is that it is meant to “toggle” a control such as a **Mute** button on and off. The property page interprets almost all MIDI messages as one of these two types of message.
- ▶ **Increment/Decrement.** This option is valuable if you want to use a button or knob that can only send two different values to control a continuous parameter, such as Pan or Volume (see “[Conserving knobs and buttons](#)” on page 1356).
 - ▶ **Plus+.** The value that causes the desired parameter to increase by 1.
 - ▶ **Minus-.** The value that causes the desired parameter to decrease by 1.
- ▶ **On/Off.** This option is currently only used with the **Forward >>** and **Rewind <<** shuttle actions. You should only assign buttons to these functions if each button sends a different MIDI message when it is released from the message it sends when it is pushed. The **On** field displays the value the button sends when you push it, and the **Off** field displays the value the button sends when you release it.

Global Parameters

This section let's you assign buttons and knobs to control Sonar's transport. The parameters you can control are:

- ▶ **Play**
- ▶ **Stop**
- ▶ **Forward >>**
- ▶ **Rewind <<**
- ▶ **Record**
- ▶ **Write Automation**
- ▶ **Jog <- (previous measure)**
- ▶ **Jog -> (next measure)**
- ▶ **Move 1 Left.** This parameter changes the currently-controlled track to the next lower-numbered track.
- ▶ **Move Bank Left.** This parameter changes the currently-controlled bank of tracks to the next lower-numbered bank of tracks.
- ▶ **Move 1 Right.** This parameter changes the currently-controlled track to the next higher-numbered track.
- ▶ **Move Bank Right.** This parameter changes the currently-controlled bank of tracks to the next higher-numbered bank of tracks.

Presets

After you have carefully configured the Cakewalk Generic Surface property page to work with your control surface, you will likely want to save the configuration as a preset.


To save a preset


- ▶ Type a name in the Preset box, then click the **Save** (floppy disk) button.

Euphonix EuCon control surface support

Sonar supports the Euphonix EuCon protocol, which allows Sonar to be controlled by Euphonix surfaces such as the MC and CM408 series.

To enable EuCon support in Sonar

1. Follow your Euphonix surface's instructions for physically connecting the Euphonix surface to your computer and configure the Euphonix software.
2. In Sonar, go to **Edit > Preferences > MIDI - Control Surfaces**.
3. Click the **Add Controller/Surface** button , which opens the **Controller/Surface Settings** dialog box.
4. In the **Controller/Surface** field of the **Controller/Surface Settings** dialog box, select **EuCon Controller**.
5. Click **OK** to close the **Controller/Surface Settings** dialog box.

 **Note:** *It is not necessary to select any input or output ports.*

6. In the **Preferences** dialog box (**MIDI - Control Surfaces** page), make sure that the **WAI Display** check boxes and the **ACT Indicators** check boxes are enabled, and click **OK**.

For more information about using the EuCon Controller surface, see the separate EuCon Controller online Help (open the EuCon Controller plug-in and press F1).

See also:

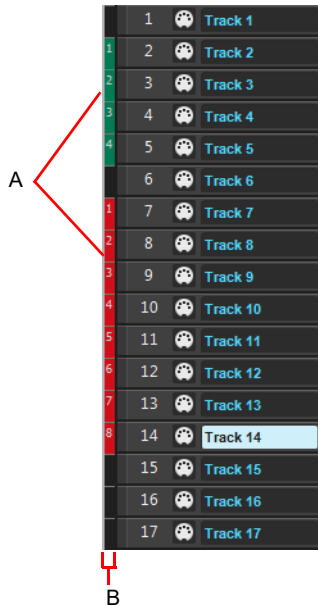
["To connect a controller/surface to Sonar"](#) on page 1349

The WAI display

The WAI display (short for Where Am I) is a group of colored markers to show you which tracks and/or buses are currently being controlled by which controller/surface. Each controller/surface uses different colored markers.

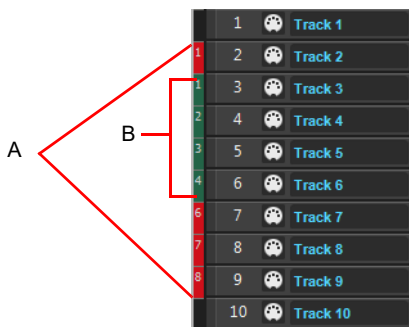
In the following picture controller/surface 1 (blue markers) is controlling tracks 2-5, and controller/surface 2 (red markers) is controlling tracks 7-14. You can **drag the markers** to different groups of tracks to change which tracks each controller/surface is controlling. You can also double-click the WAI markers to open the property page of that particular controller/surface.

Figure 544. *WAI display.*



A. *WAI markers* **B.** *WAI strip*

If multiple controller/surfaces overlap, the narrowest strip range appears on top of the widest strip range.



A. *Red markers* **B.** *Blue markers*

The following table describes how you can use WAI markers.

| To do this | Do this |
|--|--|
| Change the group of tracks or buses that a controller/surface controls | Drag the WAI markers from one group of tracks to another group, or from one group of buses to another group. Or Right-click in the WAI strip, and choose Move > [name of controller/surface] > here from the pop-up menu. |
| Open the property page of a controller/surface | Double-click the WAI markers for that controller/surface. |
| Show or hide the WAI markers in the Track view and/or Console view | Go to Edit > Preferences > MIDI - Control Surfaces and select or clear the Track view and/or Console view check boxes in the WAI Display section. |
| Show or hide the WAI markers for a specific controller/surface | Go to Edit > Preferences > MIDI - Control Surfaces and select or clear the check box in the WAI column just to the right of the name of the controller/surface. |
| Change the color of the WAI markers for a specific controller/surface | Go to Edit > Preferences > MIDI - Control Surfaces and select a color in the WAI color column just to the right of the name of the controller/surface. |

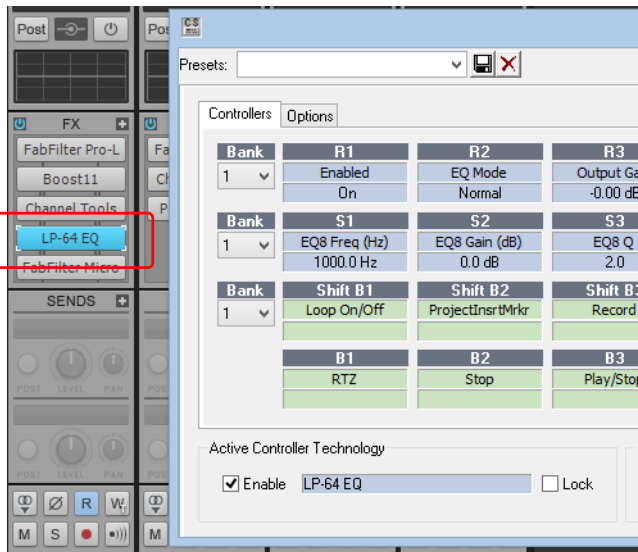
See:

["ACT"](#) on page 1364

ACT

Active Controller Technology (ACT) allows you to control whatever plug-in effect or soft synth currently has focus. The controller/surface mappings for a particular plug-in work the same on each instance of that plug-in, whenever that instance has focus. You can change the focus to a particular plug-in by clicking either the plug-in's interface, or its name in an FX Rack. Any plug-in that has ACT focus appears highlighted blue in the FX Rack.

Figure 545. Plug-ins with ACT focus are highlighted in the FX Rack.




Sonar has built-in mappings for all relatively recent Sonar plug-ins, however some older plug-ins such as the TTS-1 do not support ACT.

Note: If you're not using a Roland A-PRO controller, using ACT at this date means using either the ACT MIDI Controller Plug-in, or the Cakewalk Generic Surface Plug-in. The ACT MIDI Controller Plug-in has presets for most popular controller/surfaces that include built-in links between the knobs and controls on a given controller/surface and the cells on the Controllers tab of the ACT MIDI Controller property page. If you're not using one of the factory presets (or there isn't one for your controller/surface) OR if you're using the Cakewalk Generic Surface Plug-in, you need to establish some links between the knobs and controls on your controller/surface, and either the cells in the ACT MIDI Controller property page or the radio buttons in the Cakewalk Generic Surface Plug-in property page. To do either of these, see "Assigning controls on your controller/surface to cells in the ACT MIDI property page" on page 1353, or "To Use ACT with the Cakewalk Generic Surface" on page 1355.


To use ACT with the ACT MIDI Controller plug-in

1. Make sure you have completed the following preliminary steps:
 - ▶ Successfully connected your controller/surface to Sonar (if necessary, see "Setting up control surfaces" on page 1349)
 - ▶ Opened the ACT MIDI Controller property page (if necessary, see "To open the ACT MIDI Controller property page" on page 1352)
 - ▶ Selected a preset from the ACT MIDI Controller property page **Presets** menu, either a factory preset for your controller/surface, or a self-created preset (if there is no preset, see "Assigning controls on your controller/surface to cells in the ACT MIDI property page" on page 1353).
2. Enable ACT in the ACT MIDI Controller property page by enabling the Active Controller Technology Enable check box. The ACT MIDI Controller can enable this check box from the controller/surface itself.
3. Put the focus on the plug-in that you want to control.

The name of the plug-in appears in the **Active Controller Technology** field of your controller/surface's property page, and the current mappings appear above the **Knob** and **Slider** fields in the controller/surface property page.
4. Adjust the plug-in's parameters by moving the controls on your controller/surface (if you're using a self-created preset for the first time, you may have to create your own ACT Mappings before you can do this step—see the following procedure).

5. If you want to control only this instance of the plug-in with your controller/surface, enable the **Lock** check box in the ACT MIDI Controller property page, or enable the **ACT Lock** button  in the Control Bar's ACT module.
6. If you are not locking the controller/surface to a single instance of a plug-in, put the focus on another plug-in, if desired, and adjust its parameters.

To edit the default ACT mappings

1. Enable ACT in the ACT MIDI Controller property page by enabling the **Active Controller Technology Enable** check box.
2. Enable the **ACT Learn Mode** button  in the Control Bar's ACT module.
3. Open the property page of the plug-in that you want to control.
4. Click the parameters in the property page that you want to control.
5. Move the sliders/knobs on your controller/surface that you want to use to control the parameters with, in the same order that you clicked the parameters (you can reverse steps 4 and 5).
6. Disable the **ACT Learn Mode** button in the Control Bar's ACT module.
7. A dialog box asks if you want to keep your assignments. Click **Yes** or **No**.

Any assignments you keep are saved automatically as soon as you disable the **Learn** button. These assignments are global, so they are the same for every project.

8. In the property page of the plug-in that you want to control, click the parameters that you want to control.
9. Move the sliders/knobs on your controller/surface that you want to use to control the parameters with, in the same order that you clicked the parameters (you can reverse steps 6 and 7).

Importing ACT data

You can use ACT with any automatable plug-in. You can create your own mappings by using the ACT Learn button, but because ACT Learn mappings are stored in XML files, you can also import XML data that contains predefined parameter mappings for certain plug-ins. These predefined parameter mappings provide generic “best guess” assignments between the controls on your surface, and the parameters in the plug-in, which gives you a starting point that you can customize by using the ACT Learn process.

The import feature makes it easy for users to share data, and will also allow you to download incremental updates when new plug-in mappings become available.

If you import ACT data for a certain plug-in, and you have already mapped some of the parameters in that plug-in, for each already-mapped plug-in, a dialog box asks you if you want to overwrite that plug-in's mapping. This lets you protect any parameter mappings that you've already done.

To see if any new ACT XML files are currently available, check the support pages at www.cakewalk.com.

To import ACT data

1. Go to **Edit > Preferences > MIDI - Control Surfaces**.
2. Click the **Import ACT Data** button to open the **Import** dialog box.
3. Navigate to an XML file that contains ACT Learn data, select the file, and click **Open**.

If duplicate plug-in entries are encountered during import, Sonar will ask if you want to overwrite the existing plug-in settings. The options are: **Yes**, **Yes All**, **No**, **No All**. Select one of the answers.

Sonar imports the ACT data you requested.

OPT panels

OPT stands for Open Plug-in Technology. If you have a Yamaha sound module that uses OPT panels, you can open the panels directly from Sonar, edit your sounds, and save them as presets.

To open an OPT panel

1. Make sure your Yamaha module is connected to your computer and turned on.
2. Use the **Views > OPT Panel** command to display the submenu of installed OPT panels, and click the name of the OPT panel you want to display.
The OPT panel appears.
3. If you want to edit a preset you've previously created, choose the preset from the Presets window; otherwise type a name for your new preset in the Presets window.
4. Edit your sound (each OPT panel has its own help file).
5. Click the floppy disk icon that's next to the **Presets** box to save your edited sound.

Working with StudioWare

StudioWare panels are software interfaces to external MIDI devices such as samplers, keyboards, automatable mixers, and effects units. These interfaces allow you to manipulate the controls on any external MIDI device from graphical controls on your screen. The changes you make to these controls can even be recorded and then played back as part of your project.

Sonar includes a wide variety of StudioWare panels for popular MIDI devices, with new panels constantly under development here at Cakewalk, by equipment manufacturers, and by Sonar users.

StudioWare panels

Sonar comes with a variety of StudioWare panels. Some are designed to control a specific external MIDI device, while others are useful with a variety of devices. Here is a listing of some of the panels that are included with Sonar:

| Panel name | What it's for |
|----------------------------------|---|
| Line 6 POD | Provides control for the Line 6 POD 2.0/Pro amp modeler. |
| Line 6 POD | Provides control for the Line 6 Bass POD amp modeler. |
| Fender Cyber Twin | Provides control for the Fender Cyber Twin amp modeler. |
| ART SQX20 | Provides control for the ART SGX 2000 Express guitar preamp/processor |
| AWE | Controls the wavetable synthesizer on SoundBlaster AWE sound cards |
| EMU Orbit | Provides basic control of the EMU's Orbit synthesizer |
| General MIDI | Provides parameters and control for any General MIDI compatible synthesizer |
| Mackie OTTO 1604 | Fader and Mute control designed for the Mackie 1604 mixer |
| MMC | MIDI Machine Control panel, providing track arming and transport control for any device that responds to MMC commands |
| Novation Bass Station BS1 | Panel for controlling the settings of the Novation BassStation |
| Novation Bass Station Rack BSR1 | Panel for controlling the settings of the Novation BassStation rack version |
| Novation DrumStationRack DRM-1 | Panel for controlling the settings of the Novation DrumStation |
| Novation Super Bass Station Rack | Panel for controlling the settings of the Novation SuperBassStation rack version |
| Roland GS | Control panel providing parameter manipulation for any GS-compatible synth |
| Roland VS-880 | Provides parameter and transport control for the Roland VS-880 digital audio workstation |

| Panel name | What it's for |
|------------------|---|
| Tascam RC-808 | Control Interface modeled after the Tascam RC-808 remote control unit, used with the DA-38, DA-88, and DA-98 multitrack recorders |
| Yamaha ProMix 01 | Provides parameter control for the Yamaha ProMix digital mixer |
| Yamaha 03D | Provides parameter control for the Yamaha 03D digital mixer |
| Roland UA-100 | Provides parameter control for the Roland UA-100 audio canvas |

To open a StudioWare panel

1. Choose **File > Open** to display the **Open File** dialog box.
2. Choose **StudioWare** from the **Files of type** list.
3. Choose a StudioWare file and click **Open**.

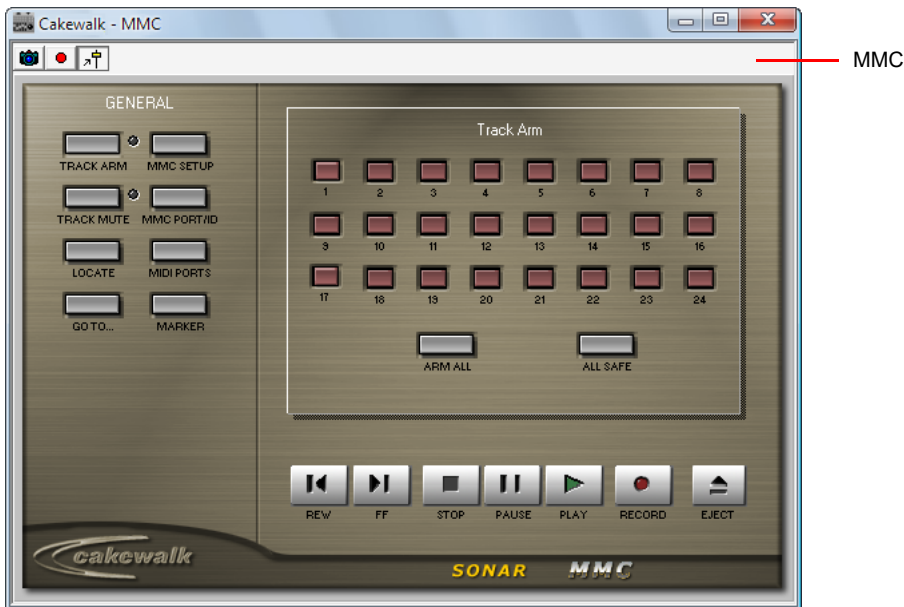
Sonar opens and displays the StudioWare panel.

Using StudioWare panels

Every StudioWare panel is made up of a collection of controls and other information displays. The controls are software representations of the knobs, buttons, and sliders on an external MIDI device. By moving the controls on the screen, you adjust the controls on the external MIDI device. If you want, you can also configure the StudioWare panel so that moving the controls on the external device adjusts the controls on your computer screen. Some StudioWare panels contain controls that perform other functions within Sonar, such as changing track parameters or running CAL programs.

Because StudioWare panels can be used to control many different types of devices, and because each and every panel can be tailored for a specific application and hardware environment, it is impossible to explain here all the different ways to use a particular panel. Instead, this section tells you how to use the different types of controls and how to record the changes you make to each control as part of your project.

There are three types of controls in most StudioWare panels: buttons, knobs, and sliders. In addition, panels may contain LED indicators, level meters, text, and bitmap images. The appearance of controls and other displays may vary greatly from panel to panel. They may be of very different sizes, and they may be designed with custom styles, bitmaps, and colors. In addition, sliders and meters may be laid out either horizontally or vertically.



There are a variety of ways to adjust the values of buttons, sliders, and knobs:

| To change this | Do this |
|------------------------|---|
| The status of a button | Click on the button |
| The value of a slider | Click on the desired slider position to move the slider to that position, or drag the slider to the desired position |
| The value of a knob | Click along the outer edge of the knob to move the knob to that position, or drag the outer edge of the knob in a circular motion to set the desired position |

To change the value of a knob or slider using the keyboard, you must first select the control:

- ▶ To select a control that has a numeric value display or label, click on the value or the label.
- ▶ To select a control without a numeric value display, click on the control, being careful to click at the current control position. If you do not click at the current control position, the control will change values as a result of the mouse click.

To adjust a knob or slider using the keyboard:

- ▶ Press the - and + keys to decrease or increase the value of the selected control by the smallest amount
- ▶ Press the [and] keys to decrease or increase the value of the selected control by steps of 10

Grouping controls

Sonar lets you create groups of StudioWare controls. When several controls are in a single group, you can move a single control and have the remaining controls in the group adjust automatically. This is useful for many different mixing and crossfade applications.

When you create a group of controls, each control in the group has a starting and an ending value. Here's how these values are used:

- ▶ When you move any control in the group to its starting value, all controls in the group are set to their starting value
- ▶ When you move any control in the group to its ending value, all controls in the group are set to their ending value
- ▶ When you position any control in the group somewhere between its starting and ending value, all controls in the group are set to the same relative position between their starting and ending value

The initial range for each control is set based on the position of the controls at the time you group them.

You can adjust the range for any individual control, even if it is part of a group, simply by holding the SHIFT key while you move the control. When you adjust an individual control by holding the SHIFT key, its maximum or minimum is adjusted, depending on whether the entire group is closer to its minimum or maximum value.

To create a group of controls

1. Select any control by clicking on it with the mouse.
2. Hold down the CTRL key and click on one or more additional controls.

Sonar creates a group from the selected controls.

To remove controls from a group

Hold down the CTRL key and click on any control in the group.

Sonar removes the control from the group.

To adjust a single control in a group

Hold down the SHIFT key and drag the control to a new value.

The range for the control is adjusted so that its current position corresponds with the current position of other controls in the group.

Example: to set two faders for a crossfade

1. Move the two faders to their midpoint.
2. Click on the first fader, and then CTRL-click on the second to create a group.
3. Move both faders to their highest position.
4. SHIFT-drag the second fader to its lowest position.
5. Drag the first fader to its lowest position.
6. SHIFT-drag the second fader to its highest position.

These two controls are now grouped so that they move in opposite directions.

The minimum and maximum values of the faders look like this:

| Fader | Starting value | Ending value |
|-------|----------------|--------------|
| #1 | 0 | 127 |
| #2 | 127 | 0 |

To set faders that are always the same distance apart, set the ranges something like this:

| Fader | Starting value | Ending value |
|-------|----------------|--------------|
| #1 | 0 | 63 |
| #2 | 64 | 127 |

To set faders to move over different ranges of values, set them something like this:

| Fader | Starting value | Ending value |
|-------|----------------|--------------|
| #1 | 0 | 127 |
| #2 | 0 | 100 |

Recording control movements

You can move the controls in a StudioWare panel while playing back a project to adjust the levels or other MIDI activity that the panel is designed to accommodate. In addition, you can record changes that you make to the controls in a panel so that these changes become a part of your project. Recording changes so that they play back automatically is known as **automation**.

There are two general approaches to recording control movements, as indicated in the following table.




| Approach | How it works |
|---------------------|--|
| Snapshot | You set all the controls to the values you want, and then create a snapshot of these settings at a particular Now time. When you play back the project later, all the controls will snap back to these settings when you reach the appropriate Now time. |
| Real-time recording | You move controls in any way you like, recording the series of changes you make so they become part of your project. When you play back the project later, the controls move exactly as you recorded them. |

The first approach is useful, for example, when your project contains a variety of distinct sections and you want to make a sudden change in one or more settings between the sections.

The latter approach is most useful when you want to create smooth transitions from one section to another. For example, you could slowly add modulation to a MIDI piano or move the faders on a digital mixing console. Once you record these changes, they will play back along with your project automatically.

StudioWare lets you record and re-record automation data as many times as necessary. When you record new movements for a control, any old events for that control are replaced by the newer ones. Movements of other controls are unaffected. You can re-record moves again and again until you've got the movement exactly the way you want it. You can also edit automation data using the Notes pane in the Piano Roll view.

There are three tools in the **StudioWare** toolbar that are used to control recording and automation:

| Icon | Tool | What it's for |
|---|----------|---|
|  | Update | Makes the controls in the panel update automatically during playback or when MIDI data is received by the panel |
|  | Snapshot | Records a snapshot of the current position of all controls |
|  | Record | Activates real-time recording of all control movements |

Most StudioWare panels are designed to both send and receive MIDI data. This means two things:

- ▶ If you move the controls on your external MIDI device, the StudioWare panel will be notified of the changes
- ▶ When you play back a project containing automation data, the StudioWare panel is notified of the automation changes

The **Update** button in the **StudioWare** toolbar indicates whether these changes are played back visually on the StudioWare panel. Press this button to make sure that automation parameters and changes made on the external MIDI device are displayed in the StudioWare panel. Turn this option off if you do not want to see these changes.

If you are recording a snapshot while playback is in progress, you should probably disable Update. Otherwise, some of the controls may move as a result of previously recorded automation events, even while you are trying to position them correctly.

When you are recording real-time control movements, you probably want Update enabled, so that the controls will show the events that have already been recorded.


If you record automation data on a track that contains linked clips, Sonar automatically unlinks the clips so that the automation data do not apply to other instances of the linked clip. As an example, suppose you have four repetitions of a particular riff, stored in four linked clips that play in sequence. When you record a fade-out over these four clips, Sonar automatically splits the clips into four independent clips, each with automation data representing some portion of the fade.

If you record a snapshot of control positions on a track that contains linked clips, the clips remain linked, and the snapshot applies to all copies of the linked clip.

If you are not happy with the automation data you recorded, you can always use the **Edit > Undo** command to remove it.

The automation data you record using a StudioWare panel can be displayed and edited using either the Notes pane in the Piano Roll view or the Event List view. For more information about the Controller pane, see “[Controllers, RPNs, NRPNS, and automation data](#)” on page 803. For more information about the Event List view, see “[The Event List view](#)” on page 805.


To record a snapshot while playback is stopped

1. Set the Now time to the point in the project where you want the settings to take effect.
2. Move the controls to the settings you desire.
3. Click .

Sonar records a snapshot of the current control settings.




If the Now time is the very beginning of the project, then the snapshot will change the track parameters to match the controls in the panel instead of recording automation events.

To record a snapshot while playback is in progress




1. Make sure the  button in the **StudioWare** toolbar is not pressed so that Update is disabled.
2. Change the Now time to a few bars or seconds before the time you want to take the snapshot.
3. Start playback.
4. When you have reached the appropriate time, click on the **Snapshot** button.

Sonar records a snapshot of the current control settings.

To record control changes in real-time

1. Make sure the  button in the **StudioWare** toolbar is pressed so that **Update** is enabled.
2. Make sure the  button in the **StudioWare** toolbar is pressed so that **Recording** is enabled.
3. Set the Now time to a few bars or seconds before the time at which you want to record control movements.
4. Click  or press SPACEBAR to start playback.

 **Note:** Do not press the **Record** button in the Control Bar's Transport module!

5. Adjust the controls as you want while playback is in progress. Each time you adjust a control, the Record tool  is activated.
6. When you are done, click  or press the SPACEBAR to stop playback.
7. Click the  button in the **StudioWare** toolbar to turn off real-time recording.

Sonar records the control changes that you entered while playback was in progress.

Control settings

The controls in a StudioWare panel are designed to send and receive various types of MIDI information. This information can be transmitted to two possible destinations:

- ▶ A specific track in your project
- ▶ A MIDI output

When you want to record the movements of controls within a panel, you must make sure that MIDI data from the control are directed to a MIDI track.

StudioWare Panel drawing speed

Some StudioWare panels use bitmap graphics to enhance their appearance. These graphics can slow down the speed with which a panel is displayed on some slower PCs. You can turn off these bitmap graphics by adding this line to the [WinCake] section of the `Cakewalk.ini` file, as follows.

```
PanelsShowWidgetBitmaps=0
```

To turn bitmap graphics on again, change the entry to:

```
PanelsShowWidgetBitmaps=1
```

For more information about the `Cakewalk.ini` file, see [“Initialization files”](#) on page 1419.

Microsoft Surface Dial support

Figure 546. Surface Dial.



Note: Surface Dial communicates via Bluetooth LE, and requires Windows 10 Creators Update or later.

Sonar has integrated support for Windows wheel input devices such as Microsoft’s Surface Dial, which is a hardware device that provides tactile control of various actions like controlling the transport, adjusting knobs and controls, and zooming. It provides a great workflow when used in conjunction with a mouse, pen, or multi-touch.

Using the dial

Surface Dial is an accessory that is intended to be operated by your non-dominant hand as a secondary input device, while using your dominant hand for primary mouse, pen, or touch input. Using both hands simultaneously allows for a more natural experience. After pairing Surface Dial with your computer, there are no additional setup steps required in Sonar.

The Dial supports three simple gestures:

- ▶ **Press and hold.** Press the dial down and hold. This gesture opens a radial menu that lets you select a mode to use when rotating the dial (see “To select a mode” on page 1374).
- ▶ **Rotate.** Turn the dial left or right. The function is determined by the current mode. Sonar supports acceleration when rotating the Dial, and responds faster or slower depending on how fast you rotate the Dial.
- ▶ **Click.** Press the dial and release, similar to a mouse click. This gesture starts and stops the transport.

Surface Dial vibrates in order to provide haptic feedback when rotating the dial. Haptic feedback can be disabled under **Windows Settings > Devices > Wheel**.

To select a mode

1. Press and hold Surface Dial to open the radial menu.
2. Rotate the dial to highlight the desired mode, then click to select the mode.

Sonar supports the following custom modes.




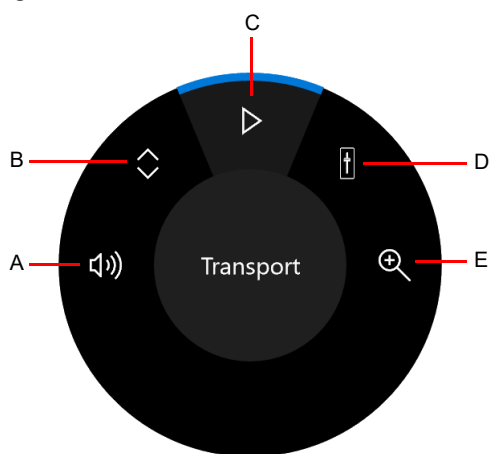
| Mode | Rotate | Click | Haptic feedback |
|-----------|---|---------------------|--|
| Transport |  Adjust the Now Time (by increments based on the Snap to Grid “Smart Grid” resolution) | Start/stop playback | Short vibrate at each tick in timeline with long feedback at project start |
| Control |  Adjust focused control value | Start/stop playback | Starting or stopping value |
| Zoom |  Zoom the active window horizontally | Start/stop playback | Short vibrate at each zoom level and long feedback at zoom start or end |

Table 94. Surface Dial functions

Figure 547. Radial menu.



A. System volume B. Scroll C. Transport mode D. Control mode E. Zoom mode


Note: Surface Dial can be used on a table or placed directly on a touch display with supported devices such as Surface 5 and Surface Studio. When used on a touch display, the radial menu surrounds the Dial.

If you are using the Dial on a table and using multiple monitors, the radial menu will open on the primary monitor by default. You can drag to reposition the radial menu.


To start/stop playback

Click the Dial. This works in all modes.

To scroll the Now Time


1. Press and hold the Dial to open the radial menu, then select the Transport mode .
2. When playback is stopped, rotate the dial left or right to adjust the Now Time.

To adjust a control value

1. Press and hold the Dial to open the radial menu, then select the Control mode .
2. Using a mouse or touch, click the control you want to adjust, then rotate the Dial.

Note: You can adjust the control value of any Sonar control that shows an on-screen focus rectangle. The control must live in the main Sonar window, and not in a floating window. Plug-in parameters are currently not supported.

To zoom horizontally

1. Press and hold the Dial to open the radial menu, then select the Zoom mode .
2. Rotate the dial left to zoom out horizontally, or right to zoom in horizontally.

To specify default settings

After Surface Dial has been successfully paired with your computer, you can customize the default settings, including tools, vibration (haptic feedback), and writing (dominant) hand, under **Windows Settings > Devices > Wheel**.

Enhanced pen support in the Piano Roll view

You can use a pen instead of a mouse in many areas of Sonar. The Piano Roll view also offers enhanced support for a pen's eraser functionality and pressure-sensitive tip when drawing Note events and continuous controller data.

Pen input is intuitive and feels natural, and expands on the versatility of multi-touch when you want even greater precision. If you are already using a control surface or touch screen along with keyboard shortcuts, adding a pen to your workflow will be easy to adopt and can greatly improve your efficiency.

Sonar fully support a pen's right-click button, eraser functionality, and pressure-sensitive tip.

Figure 548. Pen controls.

Pen with Eraser:



Pen with Eraser side button:



A. Eraser B. Right-click button C. Tip D. Eraser button

A pen typically supports any combination of the following controls:

- ▶ **Eraser (Top).** To erase, flip the pen over and use the top as an eraser. See [“To delete events with a pen”](#) on page 1377.
- ▶ **Right-click button.** This button acts like the right-click button on a mouse. Hold the button down as you tap the screen. See [“To open context menus with a pen”](#) on page 1377.
- ▶ **Eraser button.** Hold down the Eraser button and move the tip over the area you want to erase. See [“To delete events with a pen”](#) on page 1377.
- ▶ **Tip.** The tip acts like clicking with a mouse. Move the tip over the area you want select, then tap the screen. Many pens also support different amounts of pressure when applying force to the screen. Sonar responds to pressure by adjusting velocity or controller data when drawing Note events. See [“To draw events with a pen”](#) on page 1377.

Note: Keyboard shortcuts work in conjunction with a pen just like they do with a mouse.

To draw events with a pen

To draw, simply tap the screen and move the pen.

Many pens support different amounts of pressure when applying force to the screen. Sonar responds to pressure by adjusting velocity or controller data when drawing Note events.

- ▶ **If the Controller pane is closed, or the Velocity lane is selected.** Pen pressure adjusts the velocity of the Note event being drawn.
- ▶ **If a continuous controller lane is selected.** New controller data is created for the duration of the drawn Note event. Pen pressure determines the controller value.



Tip: You can use a pen to tap piano keys in the Piano Roll view to audition pitches. Use pressure to adjust velocity.

To delete events with a pen

Most pens have either a dedicated Eraser side button that is used in combination with the tip, or the Top button functions as an eraser when the pen is flipped over.

- ▶ **Eraser (Top).** To delete events, flip the pen over and use the top as an eraser. Only events that are touched will be deleted.
- ▶ **Eraser button + Tip.** Hold down the Eraser button and move the tip over the events you want to delete.

This special “touch” eraser mode is always available, regardless of which global tool is selected.

Because the pen tip acts like clicking with a mouse, you can also use all other delete gestures that are supported by the Smart tool

, Freehand tool , and Erase tool . For details, see [“Using the Smart tool on PRV notes”](#) on page 499, [“Using the Freehand tool on PRV notes”](#) on page 521, and [“Using the Erase tool on PRV notes”](#) on page 533.

To select events with a pen

The pen tip acts like clicking with a mouse. To make a selection, move the tip over the area you want select, then tap the screen.

To open context menus with a pen

To open a context menu, hold the pen’s Right-click button down and tap the screen where you want to open the context menu.

See:

[“Erase tool”](#) on page 532

[“Smart tool”](#) on page 495

[“Select tool”](#) on page 502

[“Edit tool”](#) on page 509

[“Move tool”](#) on page 506

[“Freehand tool”](#) on page 520

[“Multi-touch”](#) on page 1223

Using CAL

Cakewalk Application Language (CAL) is an event-processing language that you use to extend Sonar with custom editing commands.

See:

[“Running CAL programs”](#) on page 1379

[“Sample CAL files”](#) on page 1379

Running CAL programs

To interrupt a CAL program while it is running, press the ESC (Escape) key. Press **OK** to confirm that you want to interrupt the CAL program. As a rule, you shouldn't interrupt a CAL program in this way unless you suspect it is stuck in an infinite loop.

To open a CAL program

1. Select the MIDI data you want to edit.
2. Choose **Process > Run CAL**.
The **Open** dialog box appears.
3. Navigate to the folder that contains the CAL program you want to run.
4. Choose the file you want to open and click **Open**.

The CAL program you chose runs and modifies the selected MIDI data.

Sample CAL files

The following is a description of the sample CAL programs that come with Sonar. You can use these programs as is or modify them to suit your own needs.

See:

[“SPLIT NOTE TO TRACKS.cal”](#) on page 1379

[“SPLIT CHANNEL TO TRACKS.cal”](#) on page 1380

[“RANDOM TIME.cal”](#) on page 1380

[“THIN CONTROLLER DATA.cal”](#) on page 1380

[“THIN CHANNEL AFTERTOUCH.cal”](#) on page 1380

[“THIN PITCH WHEEL.cal”](#) on page 1380

[“MAJOR CHORD.cal, MINOR CHORD.cal”](#) on page 1380

SPLIT NOTE TO TRACKS.cal

This program splits individual notes to separate tracks. It is useful if you have one drum track but want to split each drum to a separate track (for more flexible editing).

SPLIT CHANNEL TO TRACKS.cal

This program splits a track by channel into 16 new tracks. This can be useful for Type 0 MIDI files, which may have data recorded on many channels but only one track.

To use the program

1. Select only one track.
2. Set the From and Thru markers for any part of the track (you don't have to split the whole track).
3. Run the `Split Channel to Tracks.cal` program.
Sonar displays a dialog box.
4. Select the first track for the 16 split-channel tracks (preferably, the first of 16 blank tracks).
5. Click **OK**.

RANDOM TIME.cal

This program randomizes event starting times. It asks you for a number of ticks. The program then changes each event time by an amount that is randomly between plus or minus one-half the number of ticks that you supply.

For example, if you type the number 4, each event time will have -2, -1, 0, 1, or 2 added to it.

THIN CONTROLLER DATA.cal

This thins continuous Controller data. It prompts you for two numbers.

- ▶ The number of the Controller that you want to thin. For example, MIDI assigns the Volume controller to number 7.
- ▶ A thinning factor. For example, if you specify the number 3, the program deletes every third Controller event of the kind you've specified.

This program never deletes Controllers with the values 0, 64, or 127, because the goal is to thin the data without destroying the fundamental shape of it.

THIN CHANNEL AFTERTOUCH.cal

This works almost exactly like the previous program, but it thins channel aftertouch (ChanAft) events. It asks you for the thinning factor.

THIN PITCH WHEEL.cal

This works almost exactly like the previous two programs, but it thins pitch-wheel events. It asks you for the thinning factor.

This program never deletes wheel events with these special values:

-8192, 0, and 8191.

MAJOR CHORD.cal, MINOR CHORD.cal

These two CAL programs and the three other chord-building CAL programs that come with Sonar build chords using existing events in the track(s) as chord roots.

For instance, if you select a single note as the region and run `Major_chord.cal`, two notes are added above the original note. The resulting chord is a major triad.

Normally, you'll use these programs on a region containing a single note. You can, however, apply these to tracks containing many notes. Each original note will become the root of a chord.

Frequently asked questions

If you're having a problem with Sonar, don't panic. This chapter lists some common problems and how to solve them.

“Installation FAQs”

- “Sonar won't launch” on page 1383
- “Sonar doesn't recognize new plug-ins; missing plug-ins message” on page 1383
- “I can't locate a recently-installed ProChannel module” on page 1384
- “Full VST Rescan recommended after upgrading Sonar” on page 1384
- “Switching between Media Foundation and DirectShow video engines” on page 1385

“Audio and MIDI FAQs”

- “My audio interface or sound card doesn't show up in Sonar” on page 1386
- “Setting up an internal audio card” on page 1387
- “Configuring an audio interface” on page 1388
- “Why do I get an Audio Driver Error?” on page 1388
- “When switching audio devices I get a “Missing Audio Outputs” error” on page 1389
- “I get an error message when changing a project to 24-bit audio” on page 1389
- “No sound from my software instrument/synth” on page 1391
- “I can't hear MIDI playback” on page 1389
- “I'm getting a delay or latency when recording or performing synths” on page 1391
- “Audio dropouts or crashes during playback” on page 1392
- “Dropouts happen at high bit-depths or high sample rates” on page 1392
- “Audio dropouts, clicks and pops when playing and recording” on page 1393
- “Patching an effect into Sonar causes a dropout” on page 1394
- “I can't record from my MIDI device” on page 1395
- “I can't record any audio” on page 1395
- “I hear an echo when I record” on page 1396
- “When I record audio I get a flat line/silence” on page 1396
- “My recording only records to one side and/or only plays out of one speaker” on page 1397
- “Bouncing tracks takes a long time” on page 1397
- “I need an Instrument Definition; Sonar doesn't show the sounds on my keyboard” on page 1397
- “How do I burn my projects to an Audio CD” on page 1398

“Graphics issues”

- “The Now time is not smooth during playback or scrolls out of view” on page 1399
- “The Track view no longer scrolls” on page 1399
- “The Now Time disappeared” on page 1399
- “Plug-in windows flicker or don’t display properly” on page 1400
- “My waveforms are gone, but I still hear audio; it says Busy in the corner of the clip” on page 1401
- “DPI scaling issue” on page 1401

“General FAQs”

- “I can’t open my project / File Recovery mode” on page 1402
- “Broadcast Waves import issue; imported wave files appear at the wrong location” on page 1403
- “Silent Buses Detected” on page 1404
- ““Cannot open MASTER.INS. No instrument definitions will be available” message when opening Cakewalk” on page 1404
- “Plug-in exception handling / crash reporting” on page 1405

“3rd party plug-in FAQs”

- “Celemony Melodyne Essential” on page 1406

“Known issues”

- “Session Drummer 3 performance” on page 1407
- “TTS-1 DXi does not support 88.2 kHz sample rate” on page 1407
- “Plug-in delay compensation re-sync” on page 1407
- “Sonar x64” on page 1408
- “Backwards compatibility” on page 1409
- “Windows 7” on page 1409

Installation FAQs

“Sonar won't launch” on page 1383

“Sonar doesn't recognize new plug-ins; missing plug-ins message” on page 1383

“I can't locate a recently-installed ProChannel module” on page 1384

“Full VST Rescan recommended after upgrading Sonar” on page 1384

“Switching between Media Foundation and DirectShow video engines” on page 1385

See:

“Frequently asked questions” on page 1381

Sonar won't launch

If your program will no longer launch, you may be able to resolve the problem by forcing it to re-write some settings behind the scenes. To do so, follow these steps:

1. Hold down the Windows key on your computer keyboard, then press the R key to open the **Run** prompt.
2. Type in the following: `%appdata%\cakewalk`
3. Click **OK**. This opens the Cakewalk content folder in Windows Explorer.
4. Right-click the Sonar folder and select **Rename** on the pop-up menu.
5. Change the folder's name by adding the word “backup” to the end of it. For example: “Sonar backup”.
6. Close Windows Explorer and restart Sonar.
7. When prompted with the message “**Sonar will now personalize your user settings**”, click **OK**.

More “Frequently asked questions” on page 1381.

Sonar doesn't recognize new plug-ins; missing plug-ins message

Sonar supports both VST and DirectX effect and instrument plug-ins. You will first need to determine which of these two types of plug-ins you have. Most third-party plug-ins are VST.

For VST Plug-ins

When you install a new VST plug-in, be mindful of the folder where it is installed as often times this location is set by the plug-in manufacturer upon installation. Common default locations include:

`C:\Program Files\Cakewalk\VstPlugins` (recommended location)


`C:\Program Files\Steinberg\VstPlugins`

`C:\Program Files\VstPlugins`

VST plug-ins appear in Sonar via the integrated VST scanner. If you have installed VST plug-ins to a common location, like the folders listed earlier, you may not need to take any additional steps. If the new plug still does not appear, you will need to point Sonar's VST scanner to the exact directory where your new VST plug-in is installed.

To do so:

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **VST Scan Folder(s)**, click the **Add** button and browse to the folder where the new plug-in is installed.

 **Note:** VST scanner looks for dll files. So for example, the file `CakewalkSoundCenter.dll` is found under `C:\Program Files\Cakewalk\VstPlugins`. You will probably notice that this directory has already been added by default and thus `Cakewalk Sound Center` appears automatically.

If you do not know where your new VST Plug-ins are located, use the Windows search function to search for the plug-in name. You are looking for where the “.dll” file is installed. For example, if you are searching for “Beatscape” and find out that `Beatscape.dll` is installed to `C:\Program Files (x86)\Cakewalk\Vstplugins`, then this is the path you must add.

3. When you have selected the folder that contains your new plug-in's dll file, click **OK**.
4. Under **Scan Options**, select **Re-scan Existing Plug-ins** and **Re-scan Failed Plug-ins**, then click **Scan**.
5. Click **OK** to close the **Preferences** dialog box.

Your new VST plug-in should now appear in Sonar's plug-in menus.

For DirectX Plug-ins

Normally, no additional setup is required for DirectX plug-ins. DirectX plug-ins install globally into Windows and are seen by any DirectX host program, such as Sonar. If your new DirectX plug-in is not appearing in Sonar, first check to make sure it is installed properly. If you are confident it is installed properly, then the plug-in may be excluded from your plug-in lists. To check:

1. Go to **Utilities > Cakewalk Plug-in Manager** to open Cakewalk Plug-in Manager.
2. Click **Show Excluded** in the lower left corner.
3. In the **Plug-in Categories** list, select **DirectX Audio Effects (DX)** (for audio effects) or **DirectX Instruments (DXi)** (for soft synths).
4. Verify if the plug-in appears in the **Registered Plug-ins** list. If so, the plug-in is excluded.
5. To enable any excluded plug-in, select the plug-in in the **Registered Plug-ins** list, then click **Enable Plug-in**.

More "[Frequently asked questions](#)" on page 1381.

I can't locate a recently-installed ProChannel module

ProChannel modularity allows you to insert new ProChannel modules by right-clicking in ProChannel's empty space and selecting **Insert Module** on the pop-up menu.

If you have installed a new ProChannel module and do not see it listed, it may be because Sonar needs to re-scan your installed VST plug-ins. If you have disabled automatic VST scanning, Sonar will not have scanned automatically and you must manually re-scan.

To force Sonar to re-scan your installed VST-Plug-ins:

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **Scan Options**, select **Automatic Background Scan** or **Scan on Startup**.
3. Click **Scan**.


After the scan is complete, your new ProChannel module will be available.

More "[Frequently asked questions](#)" on page 1381.

Full VST Rescan recommended after upgrading Sonar

Sonar supports VST3 and various VST enhancements, plus background scanning that automatically detects new plug-ins.


If you are upgrading from an older version of Sonar, you should perform a full re-scan of your VST plug-ins in order to take advantage of some of the new VST enhancements. This is recommended since upgrading from an older version of Sonar to a newer version does not forcefully reset all of your VST plug-in settings.

 **Note:** *The reason Sonar does not forcefully run this process for upgrade installations is because performing this process will remove custom configuration settings applied to plug-ins. For example, if you configure an audio effect as a synth, this setting will be erased and you will need to reapply the setting. Please keep this in mind when performing the below steps.*

To perform a full VST Rescan:

1. Go to **Edit > Preferences > File - VST Settings**.
2. Under **Scan Options**, select **Re-scan Existing Plug-ins** and **Re-scan Failed Plug-ins**, then click **Reset**.
3. The following confirmation message appears: **“This will reset configuration settings for all your VST plug-ins to defaults. VST Plug-ins will be unavailable until a VST Scan is performed. Any custom configuration settings will be lost. Are you sure you want to do this?”**
4. Click **Yes**.
5. Click **Scan**.

The background VST scanner scans your list of plug-ins. When scanning is complete, you can reapply any custom settings to your plug-ins.

 **Note:** After performing a full VST rescan, clear the **Rescan Failed Plug-Ins** and **Rescan Existing Plug-Ins** check boxes, especially if **Automatic Background Scan** is selected. Leaving all of these options configured simultaneously can lead to a continuous scan loop.

For more information about VST Scan settings, see [“File - VST Settings”](#) on page 1650.

More [“Frequently asked questions”](#) on page 1381.

Switching between Media Foundation and DirectShow video engines

Sonar’s video engine defaults to using Microsoft’s Media Foundation framework, rather than DirectShow. This fundamentally improves the way video files are loaded, played, edited and exported in Sonar. Media Foundation generally supports most older formats supported by DirectShow as well as many newer formats such as H264 video. A full list of media formats supported by Media Foundation can be found at [http://msdn.microsoft.com/en-us/library/windows/desktop/dd757927\(v=vs.85\).aspx](http://msdn.microsoft.com/en-us/library/windows/desktop/dd757927(v=vs.85).aspx).

When importing a video file, Sonar will first attempt to use the default Media Foundation video engine. If the video format is not supported, Sonar will next attempt to use the legacy DirectShow video engine.

If you experience compatibility issues with video files that worked well with previous versions of Sonar, you can globally revert to the DirectShow video engine.

To specify the default video engine:

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. Under **Configuration Settings**, click **Edit Config File**.
The `Aud.ini` file opens in the default Windows text editor.
3. In `Aud.ini`, create a new `[Video]` section and add a new entry called `VideoEngine` and set its value to 0. For example:


```
[Video]
```

```
VideoEngine=0
```

Valid values are as follows:

- ▶ 0 = DirectShow engine.
 - ▶ 1 = Media Foundation engine (default).
4. Save `Aud.ini` and close the Windows text editor.
 5. Click **Reload Config Settings** to reload the current audio configuration settings from `Aud.ini`.

Sonar will now use the DirectShow video engine when loading project’s that contain video. Removing the above lines, or setting `VideoEngine=1`, will allow Sonar to globally use the new Media Foundation engine.

 **Tip:** To confirm which video engine is currently used, right-click the Video view or video thumbnail and select **Video Properties** on the pop-up menu, then click the **Info** tab.

More [“Frequently asked questions”](#) on page 1381.

Audio and MIDI FAQs

- “My audio interface or sound card doesn't show up in Sonar” on page 1386
- “Setting up an internal audio card” on page 1387
- “Configuring an audio interface” on page 1388
- “Why do I get an Audio Driver Error?” on page 1388
- “When switching audio devices I get a “Missing Audio Outputs” error” on page 1389
- “I get an error message when changing a project to 24-bit audio” on page 1389
- “No sound from my software instrument/synth” on page 1391
- “I can't hear MIDI playback” on page 1389
- “I'm getting a delay or latency when recording or performing synths” on page 1391
- “Audio dropouts or crashes during playback” on page 1392
- “Dropouts happen at high bit-depths or high sample rates” on page 1392
- “Audio dropouts, clicks and pops when playing and recording” on page 1393
- “Patching an effect into Sonar causes a dropout” on page 1394
- “I can't record from my MIDI device” on page 1395
- “I can't record any audio” on page 1395
- “I hear an echo when I record” on page 1396
- “When I record audio I get a flat line/silence” on page 1396
- “My recording only records to one side and/or only plays out of one speaker” on page 1397
- “Bouncing tracks takes a long time” on page 1397
- “I need an Instrument Definition; Sonar doesn't show the sounds on my keyboard” on page 1397
- “How do I burn my projects to an Audio CD” on page 1398

See:

- “Frequently asked questions” on page 1381

My audio interface or sound card doesn't show up in Sonar

This is usually caused by audio driver configuration problems. Please refer to the suggested configuration settings for your device by using our [Audio Hardware Guide](#).

If your interface is not listed, go to **Edit > Preferences > Audio - Playback and Recording** and assign **Driver Mode** to **WASAPI Exclusive** or **ASIO**.

More “Frequently asked questions” on page 1381.

Setting up an internal audio card

Some internal audio cards need to have a cable connected to their audio input in order for the drivers to work properly. If this applies to your internal audio card and you don't have access to a microphone with an 1/8 inch cable, then you can use any 1/8 inch connection to force the audio card into displaying the drivers correctly.

If the drivers are not available in Sonar, try plugging a simple pair of headphones into the mic or line input before starting Sonar.

If you are experiencing problems with playback, try the following steps:

1. Go to **Edit > Preferences > Audio - Playback and Recording**.
2. In the **Driver Mode** list, select **WASAPI Exclusive**.
3. Select the **Suspend Audio Engine When Cakewalk Is Not in Focus** check box.
4. Select the **Always Open All Devices** check box.
5. Click **Audio - Sync and Caching**.
6. In the **Playback I/O Buffer Size (KB)** list, select **512**.
7. In the **Record I/O Buffer Size (KB)** list, select **512**.
8. Click **Apply**.
9. Click **Audio - Devices**.
10. Select all Input and Output drivers for your sound card, except any Inputs named "Stereo Mix" or "What you Hear".
11. Click **Audio - Driver Settings**.
12. Assign **Playback Timing Master** and **Record Timing Master** to the first listed device or the device in which your speakers are plugged into.
13. Set **Buffers in Playback Queue** to **2**.
14. Drag the **Buffer Size** slider to the middle.
15. In the **Sampling Rate** list, select **44100**.
16. Click **OK** and restart Sonar.
17. Play a project. If audio is distorted, go to **Edit > Preferences > Audio - Driver Settings**, change **Buffers in Playback Queue** to **4**, then click **OK** and restart Sonar.

More "[Frequently asked questions](#)" on page 1381.

Configuring an audio interface

Before configuring your audio interface, make sure you have installed the latest drivers (can normally be obtained from the manufacturer's website).

If you are using a USB Interface, ensure that it is plugged directly to the computer and not into a USB hub or external hard drive.

You can find setup guides for many popular audio devices at www.cakewalk.com/Support/Knowledge-Base/Audio-Hardware-Setup-Guide. If your device is not listed or if you do not have access to the internet, follow these steps to configure your hardware in Sonar:

1. Make sure your audio interface is connected and receiving power before you start Sonar.
2. Go to **Edit > Preferences > Audio - Playback and Recording**.
3. In the **Driver Mode** list, select **ASIO**.
4. Click **Audio - Sync and Caching**.
5. In the **Playback I/O Buffer Size (KB)** list, select **512**.
6. In the **Record I/O Buffer Size (KB)** list, select **512**.
7. Click **Apply**.
8. Click **Audio - Devices**.
9. Select all Input and Output drivers for your audio interface, then click **Apply**.
10. Click **Audio - Driver Settings**.
11. Assign **Playback Timing Master** and **Record Timing Master** to the first ASIO, then click **OK** and restart Sonar.
12. Play a project that contains audio.
If playback doesn't play smoothly, continue to step 12.
13. Go to **Edit > Preferences > Audio - Driver Settings**.
14. Click the **ASIO Panel** button.
The ASIO Panel opens, with settings specific to your audio interface.
15. Locate a buffer or latency control and set it in the middle position.
16. Restart Sonar and play a project that contains audio.

More "[Frequently asked questions](#)" on page 1381.

Why do I get an Audio Driver Error?

First, determine what kind of sound card you have. You will find its name and manufacturer listed under **Edit > Preferences > Audio - Devices**. Once you have this info, go to [Audio Hardware Guide](#) and follow the instructions for your sound card manufacturer.

You may also get this error message when setting the **Driver Bit Depth** or **Sampling Rate** beyond the capabilities of the currently selected sound card.

1. Go to **Edit > Preferences > Audio - Driver Settings** and reduce the **Driver Bit Depth** to **16** and the **Sampling Rate** to **44.1**. This is CD-quality and is the best option for most users. Please keep in mind that while many consumer cards such as the Creative Labs Audigy advertise 24-bit capabilities, their drivers only support 16-bit recording/playback.
2. If your sound card's clock can be controlled via an external connection (Word Clock, ADAT, etc.) or via a control panel, please make sure that the device's current sampling rate matches the settings in Sonar.
3. Your card may also be in use by another computer program. To eliminate this problem, please close all applications running in the background such as Real Player, Winamp, etc., and turn off all Windows Sounds from the Control Panel. You might also need to restart Sonar.

More "[Frequently asked questions](#)" on page 1381.

When switching audio devices I get a “Missing Audio Outputs” error

You may run into this message if you initially saved a project with a specific audio device that is no longer available when you load the project.

This message is more of a warning than an actual error. The **Missing Audio Outputs** dialog box lets you easily reroute the missing track outputs to another available audio device.

For more information about this message, see “[Changing I/O devices](#)” on page 156.

More “[Frequently asked questions](#)” on page 1381.

I get an error message when changing a project to 24-bit audio

Some audio devices, especially USB devices that use WDM drivers, can not operate in 24-bit mode unless a variable in Sonar’s `Aud.ini` file is set to 1. The variable is `Use24BitExtensible=<0 or 1>`, which goes in the `[name of your audio device ('n' in, 'n' out)]` section.

To access the `Aud.ini` file from within Sonar, go to **Edit > Preferences > Audio - Configuration File** and click **Edit Config File**. After you update and save the `Aud.ini` file, click **Reload Config Settings**.

For more information, see “[AUD.INI](#)” on page 1428.

More “[Frequently asked questions](#)” on page 1381.

I can’t hear MIDI playback

Symptom: When you attempt to play back a project (.cwp) or a MIDI file (.mid), the playback meters move and the timeline scrolls, but there is no sound from the speakers or headphones.

Solution: In order to hear MIDI playback, you need to route the MIDI tracks to a software synth (**Insert > Soft Synths**), a hardware synthesizer, or the Microsoft GS Wavetable Synth.

Software synth (DXi, VSTi) setup

If your sound card or audio interface supports WDM or ASIO drivers, you should use a DXi or VSTi virtual instrument as your synth, rather than the Microsoft GS Wavetable synth, which will not be available in these driver modes.

1. Go to **Insert > Soft Synth > DirectX > Cakewalk TTS-1** (or any other available soft synth).

The **Insert Soft Synth Options** dialog box appears.


2. Select the following options:

- ▶ **Simple Instrument track**
- ▶ **MIDI Source**
- ▶ **First Synth Audio Output**
- ▶ **Synth Property Page**
- ▶ **Synth Rack View**
- ▶ **Recall Assignable Controls**
- ▶ **Ask This Every Time**

3. Click **OK**.

Cakewalk TTS-1 is added to your project. When a synth has focus, press F1 for online Help about the synth.

4. Open the Track Inspector (**View > Inspector**, or press I), click the Output control in the IN / OUT section at the bottom, and select **Cakewalk TTS-1**. Repeat this step for all MIDI tracks.

 **Tip:** You can quickly assign all tracks to the same output by using a Quick Group (see “[Quick Groups](#)” on page 990). To do so, press **CTRL+A** to select all tracks, then hold down the **CTRL** key while you assign any track to a specific output. All tracks of the same type (MIDI or audio) will be assigned to the same output.

For more information about using soft synths, see “[Software instruments](#)” on page 881.

Internal sound card playback

If your computer has an internal sound card, you can configure Sonar to play MIDI through the Microsoft GS Wavetable synth that is integrated into Windows.

1. Go to **Edit > Preferences > Audio - Playback and Recording**
2. Change **Driver Mode** to **WASAPI Exclusive** and click **Apply**
3. Restart Sonar and let the Wave Profiler Test your hardware.
4. Go to **Edit > Preferences > MIDI - Devices**.
5. Under **Outputs**, select **Microsoft GS Wavetable S/W synth**, then click **OK**.

External MIDI synth setup

1. Make sure your MIDI synth or module is connected to your computer (usually via USB or via MIDI cables to an external audio device). Connect the MIDI Out port on your interface to the MIDI in port on your external MIDI synth, and connect the MIDI In port on your interface to the MIDI Out port on your external MIDI synth. If you have a USB capable synth, make sure the USB cable is plugged into its own USB port rather than a USB hub.
2. Go to **Edit > Preferences > MIDI - Devices** and select your MIDI interface in the **MIDI In** and **MIDI Out** lists, then click **Move selected devices to top**.
3. Make sure you have speakers or headphones connected to your external MIDI synth because now it will play back the MIDI performance rather than your computer's audio interface. It's best to connect the audio output of your keyboard/synth to the Line in jack (or input channel) on your audio interface. This will allow you to record the MIDI as audio later.
4. Your external MIDI synth must be in its multi-timbral mode, and Local Control must be disabled. Local Control is a keyboard specific setting and is often found in the settings or options menu within your keyboard or synth.

If you are using a synth module or hardware synth (not a MIDI controller), you may want to use an instrument definition in order to see banks and patches by name in Sonar.

Do the following to import instrument definitions into Sonar:

1. Go to **Edit > Preferences > MIDI - Instruments**.
2. Click **Define** to display the **Define Instruments and Names** dialog box.
3. Click **Import** to display the **Import Instrument Definitions** dialog box.
4. Choose the `.ins` file that contains instrument definitions for your manufacturer, and click **Open**. Sonar displays a list of all the instrument definitions in the file.
5. Choose one or more instruments from the list, and click **OK**.
6. Click **Close** to close the **Define Instruments and Names** dialog box.

The instrument definitions you imported should now appear in the **Uses Instrument** list in the **Assign Instruments** dialog box.

 **Note:** You may need to route channel 10 specifically to a Drum Instrument definition file. If none is available, route all channels to the single definition.

7. Set the Channel, Bank and Patch of each MIDI track you are routing to the synth. Every MIDI track with a different sound or patch has to be on a different channel.

More "[Frequently asked questions](#)" on page 1381.

No sound from my software instrument/synth

Symptom: I have inserted a soft synth, but when I play notes on my MIDI keyboard I don't hear anything.

Solutions:

- ▶ Make sure the Instrument track, MIDI track, or audio track is not muted.
- ▶ Make sure the MIDI notes are in the right range for the synth's patch.
- ▶ Make sure your MIDI/Instrument Track has its input assigned to the correct MIDI port.
- ▶ Make sure Sonar's audio engine is engaged. The **Audio Engine** button in the Control Bar (Transport module) is lit when the audio engine is engaged.
- ▶ Unless you are using a dedicated Instrument track for the soft synth, make sure the current MIDI track's Output control is assigned to the soft synth.
- ▶ Make sure the **Input Echo** button on the current MIDI track is set to **Input Echo: Auto Thru** or **Input Echo: On**.
- ▶ If your MIDI controller contains an onboard sound module, make sure its Local Control function is set to OFF.

More "Frequently asked questions" on page 1381.

I'm getting a delay or latency when recording or performing synths

Before you can get MIDI input or input monitoring to work without a delay, you will need to make some adjustments to Sonar's audio settings:

1. Go to **Edit > Preferences > Audio - Driver Settings**.
2. Adjust the **Buffer Size** slider toward **Fast**.

If you are using ASIO drivers, the **Buffer Size** slider will be disabled. If this is the case, you will need to adjust your buffer size/latency setting by going to your sound card's proprietary control panel. Click on the **ASIO Panel** button. This opens your sound card's proprietary control panel. If the ASIO Panel button does not launch your device's control panel, try to open it from the Windows Control Panel or from the Windows Task Bar.

Ultimately, the smaller the buffer size, the less amount of latency you will hear. If you can get the buffer size down to 10 milliseconds or less, you will likely not notice a delay. If you experience distortion or audio dropouts, increase your buffer size setting for stability.

Below are some additional suggestions for improving latency performance.


If you are using WDM drivers

1. Make sure you have the latest drivers from your sound card manufacturer's website, and not from the disc included with your hardware. Manufacturers are constantly updating drivers and there may already be more recent and more stable drivers available.
2. Sonar will try to access the WDM driver mode by default, but many times, built-in sound cards will have trouble in this driver mode. With built-in sound cards that come with computers, it is often recommended to use the **WASAPI Exclusive** driver.
3. If you are forced to switch to the **MME (32bit)** Driver Mode under **Edit > Preferences > Audio - Playback and Recording**, then you may not be able to achieve ultra-low latency. If this is the case, please visit www.cakewalk.com/Support/Knowledge-Base/2007013101/Open-Audio-Hardware-Guide for additional information.

Regarding DMA Buffer Size

Most high-end cards allow you to change the DMA Buffer Size setting in their proprietary control panel or mixing software.

After you lower the buffer size, you must click the **Wave Profiler** button under **Edit > Preferences > Audio - Driver Settings** for the changes to take effect.

 **Note:** The **Wave Profiler** button is not available when using ASIO drivers.

If you are using ASIO drivers

1. If your device has ASIO drivers, go to **Edit > Preferences > Audio - Playback and Recording** and change **Driver Mode** to **ASIO**.
2. Go to **Edit > Preferences > Audio - Driver Settings** and click on the **ASIO Panel** button. This opens your sound card's proprietary control panel. If the ASIO Panel button does not launch your device's control panel, try to open it from the Windows Control Panel or from the Windows Task Bar.
3. Lower the buffer size setting to improve latency.

If you are using your computer's internal sound card

Internal sound cards are typically designed for general media playback and not necessarily optimized for recording, so your internal sound card may not be able to perform at low latency settings.

A list of recommended audio cards and additional information is available at the following links:

www.cakewalk.com/Support/Knowledge-Base/2007013101/Open-Audio-Hardware-Guide

www.cakewalk.com/Support/Knowledge-Base/2005273/What-audio-hardware-do-I-need

More "[Frequently asked questions](#)" on page 1381.

Audio dropouts or crashes during playback

Symptom: After several seconds of playback, the audio begins to cut out, although the transport appears to keep rolling.

Solutions:

- ▶ Go to **Edit > Preferences > Audio - Driver Settings** and increase the value of the **Buffer Size** slider, or adjust the hardware buffer size in the ASIO Panel.
- ▶ Go to **Edit > Preferences > Audio - Sync and Caching** and increase the **Playback I/O Buffer Size (KB)** and **Record I/O Buffer Size (KB)** values. Try settings of **512**, **1024**, or **2048** KB.
- ▶ The current project might have reached the maximum number of tracks and effects the CPU can efficiently handle. For details, see "[Patching an effect into Sonar causes a dropout](#)" on page 1394.
- ▶ There may be a plug-in that is causing the project to crash. Try opening the project in Safe Mode:
 1. Go to **File > Open** and select the project that crashes, but do not open it yet.
 2. Hold down the SHIFT key and click **Open**.
The **File Open - Safe Mode** dialog box appears, prompting you to load the plug-ins that are used in the project.
 3. Click **No** for any plug-in that has been recently installed or added to the project. You can also remove any non-Cakewalk plug-ins to ensure the project will load properly.

See also:

["Dropouts and other audio problems"](#) on page 1328

More "[Frequently asked questions](#)" on page 1381.

Dropouts happen at high bit-depths or high sample rates

If you are hearing consistent dropouts/clicks in your audio and if your project contains high bit depth (32/64 bit) or high sample rate audio (88.2K or higher), it may be indicative of a too small I/O buffer size. If so, try doubling the I/O buffer size to 512. If audio problems persist, reset to 256 and try a different remedy.

Go to **Edit > Preferences > Audio - Sync and Caching**, and set **Playback I/O Buffer Size (KB)** and **Record I/O Buffer Size (KB)** to **256**, **512** or **1024**.

See also:

["Dropouts and other audio problems"](#) on page 1328

More "[Frequently asked questions](#)" on page 1381.

Audio dropouts, clicks and pops when playing and recording

The term *Dropout* is sometimes used interchangeably to describe a few different behaviors. Technically, a dropout is when samples are dropped during playback and/or recording, resulting in the transport stopping. Sometimes the term *Dropout* is mistakenly used to describe events not sounding audibly despite the transport passing over them, or it is used to describe an audible stutter, click or pop during playback.


There are many very in-depth procedures for tracking down what might be causing performance-related dropouts and audible artifacts. The most common causes of these behaviors are listed below.

Before proceeding, make sure Sonar is correctly configured for use with your sound card or audio interface. Please visit www.cakewalk.com/Support/Knowledge-Base/Audio-Hardware-Setup-Guide for recommended settings for many popular devices. We also recommend updating your sound card or audio interface's drivers to the most recent version available from the manufacturer's website.

Audio Driver Latency/Buffer Size Needs to be increased

If you are experiencing dropouts in the sense that the audio engine is completely stopping and Sonar is reporting "DROPOUT" in the Control Bar's Transport module, then you should try increasing your sound card's latency settings by doing the following:

1. Go to **Edit > Preferences > Audio - Driver Settings**.
2. If you are using WDM/KS or MME(32-bit) drivers, adjust the **Buffer Size** slider to the right toward **Safe**.
3. If you are using ASIO drivers, click on the **ASIO Panel** button. This opens your sound card's proprietary control panel. If the ASIO Panel button does not launch your device's control panel, try to open it from the Windows Control Panel or from the Windows Task Bar.

 **Note:** For the majority of dedicated audio interfaces you will want to use ASIO drivers for the best stability. This can be applied by going to **Edit > Preferences > Audio - Playback and Recording** and setting **Driver Mode** to **ASIO**.


4. Increase the buffer settings from the ASIO Panel.
5. Click **Apply** and then **OK** to apply any changed settings.
6. Restart Sonar and then test performance again.

Hard disk Buffer Size settings need to be increased

If you are experiencing dropouts in the sense that events that aren't sounding and/or you are hearing pops and clicks at random points in playback, then this behavior may be related to your hard disk buffer size settings. Typically when this is the case, projects containing more tracks and more demanding virtual instruments that load large sample libraries will exhibit more clicks and pops than simpler projects with lower track counts.

Try increasing Sonar's hard disk buffer settings by doing the following:

1. In Sonar, go to **Edit > Preferences > Audio - Sync and Caching**.
2. Increase the **Playback I/O Buffer Size** and **Record I/O Buffer Size** values. Typically you will want to increase these settings in double increments. For example, settings such as **128**, **256**, **512**, **1024** and **2048** are recommended. **256** is the recommended default starting point.

 **Note:** It is not recommended to select **Enable Read Caching** and **Enable Write Caching**. Choosing either of these options lets your software use the Windows disk cache while reading or writing audio data. Your software will usually perform best with all caching disabled, which is the default setting. If your computer has an older IDE disk controller, or a disk controller that does not use DMA transfers, enabling caching may improve audio performance.

3. Click **Apply** and then **OK** to apply any changed settings
4. Restart Sonar and then test performance again

Ultimately, the larger the hard disk buffer size, the easier it is for your hard disk to stream audio files with stability.

If neither of the above help, then you may want to look into more hardware specifics with your computer. There is a free utility called LatencyMon that can test your system for DPC latency spikes. Essentially, if your system is experiencing these spikes, it can be prone to clicks and pops and dropping audio samples. DPC latency spikes can interfere with all real-time audio and video streaming applications on your computer. You can download the free utility from www.resplendence.com/latencymon.

A common cause of DPC Latency Spikes on laptop computers is built-in Wi-Fi adapters. Per the suggestions in the link above, you might consider temporarily disabling your Network adapters from the Windows Device Manager to reduce your overall DPC Latency and reduce the amount of clicks and pops. More detailed information in regards to how to use the utility, and suggested measures to take, can be found at the link above.

Lastly, you should strongly consider disabling any services that are unnecessary for recording that run on your computer in the background (such as anti-virus, anti-spyware software, gadgets and auto-updates).

See also:

[“Dropouts and other audio problems”](#) on page 1328

More [“Frequently asked questions”](#) on page 1381.

Patching an effect into Sonar causes a dropout

You may have simply reached the maximum number of tracks and effects your CPU can handle. If this is the case, there are several things you can try:

- ▶ Freeze tracks and synths that you presently don't need to edit. For details, see [“Freeze tracks and synths”](#) on page 944.
- ▶ Use the **Bounce to clips** command to mix down clips that contain a lot of edits (clip effects, automation, AudioSnap, etc). Doing so will decrease the amount of data your system has to process simultaneously. For details, see [“Bouncing to clips”](#) on page 872.
- ▶ If you are using V-Vocal, a lot of processing power may be required from your system. For best performance, it is recommended that you use a clip as small as possible to apply the V-Vocal effect, then use the **Bounce to Clips** command to mix down any final V-Vocal Region FX clips that don't require any more editing.
- ▶ Open the `C:\Cakewalk Projects\Picture Cache` folder and delete its contents (do not delete the folder itself). Doing so will free up disk space so Sonar may perform more efficiently.

However, if Sonar's CPU meter does not appear to be maxed out, or other plug-ins seem to work, you may need to address the problem by editing a line in the `Aud.ini` file. You can edit the `Aud.ini` file from within Sonar.

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. In the **Properties** list, scroll down to the property named **ExtraPluginBufs**.
The default value of the `ExtraPluginBufs` variable is 0.
3. Change the value of **ExtraPluginBufs** to 1.
4. Click **OK** to close the **Preferences** dialog box, then try to insert the effect that caused the dropout.

If you still experience a dropout, change the value of **ExtraPluginBufs** to 2. Continue to double the value of this variable until you reach **128** (4, 8, 16, 32, etc.). If a value of **128** does not fix the problem, it is time to try something else. For more information about potential dropout causes, see [“Dropouts and other audio problems”](#) on page 1328.

See also:

[“Dropouts and other audio problems”](#) on page 1328

More [“Frequently asked questions”](#) on page 1381.

I can't record from my MIDI device

Symptom: When you play notes on your MIDI instrument while recording on a MIDI track, nothing is recorded.

Solutions:

- ▶ You may have no MIDI input device selected. Go to **Edit > Preferences > MIDI - Devices** and select the correct input and output devices.
- ▶ Your MIDI cables may be connected incorrectly. Check to make sure that the MIDI output of your keyboard is connected to the input port on your MIDI interface.
- ▶ You may need to update the drivers for your MIDI interface. Please visit the device manufacturer's website and download and install any updated software patches or drivers.
- ▶ You have not configured Sonar to record MIDI data. Make sure you have performed the following steps:
 - ▶ Select the correct MIDI input for the track you are recording to.
 - ▶ Arm the track for recording.
 - ▶ Press Sonar's **Record** button (not the **Play** button).
- ▶ The correct instrument definition for your MIDI device may not have been imported and configured correctly. To import an instrument definition, follow these steps:
 1. Go to **Edit > Preferences > MIDI - Instruments**.
 2. Click **Define** to open the **Define Instruments and Names** dialog box.
 3. Click **Import** to open the **Import Instrument Definitions** dialog box.
 4. Navigate to the desired instrument definition file (.ins) and click **Open**.

 **Note:** By default, instrument definition files are stored in Sonar's Sample Content folder.

5. Select one or more instrument definitions from the **Import Instrument Definitions** dialog box and click **OK**.
6. Click **Close** to return to the **Assign Instruments** dialog box.

You can now assign your new instruments definition(s) to the proper port and channel assignments.

 **Note:** You may need to route channel 10 specifically to a Drum Instrument definition file. If none is available, route all channels to the single definition.

More "[Frequently asked questions](#)" on page 1381.

I can't record any audio

Symptom: The **Record** button is lit and the transport is moving, but nothing is being recorded.

Solutions:

- ▶ You may not have selected the correct recording device. Go to **Edit > Preferences > Audio - Driver Settings** and make sure **Record Timing Master** is set to the input you are using. Make sure **Playback Timing Master** is set to the same device that your speakers or headphones are plugged into.
- ▶ You have not set up Sonar to record audio. Make sure you have performed the following steps:
 - ▶ Select the correct audio input for the track you are recording to.
 - ▶ Arm the track for recording.
 - ▶ Press Sonar's **Record** button (not the **Play** button).
- ▶ View the following video: [Get Started - Recording an Audio Track](#).

More "[Frequently asked questions](#)" on page 1381.

I hear an echo when I record

If you have input monitoring enabled, when you play an instrument that is plugged into your sound card, you hear the direct signal that goes straight through your sound card, and then an instant later you hear the sound that is processed by Sonar, including any plug-in effects you may be using.

You can eliminate the echo in either of two ways:

- ▶ Mute the direct signal so you only hear the sound that is processed by Sonar. If you choose this method, you may hear too much of a lag between the time you play your instrument and the time you hear it, depending on the latency of your system (using an audio device with ASIO drivers is a great way to achieve lower latency).

To mute your sound card's direct sound:

1. Open the Windows Volume Control window:


- Windows 7: Click the Windows **Start** button and go to **Control Panel > Hardware and Sound > Volume Control**.

The Volume Control window appears.

2. In the Play Control window of the mixer, select the **Mute** check box in the Line-In column, or in the column of whatever jack your instrument is plugged into, and close the mixer window.

- ▶ Disable input monitoring so you only hear the raw signal that's coming through your sound card. If you choose this method, you won't hear any plug-in effects you may be using.

To disable input monitoring:

- ▶ On the track where you want to disable input monitoring, click the track's **Input Echo** button so that it is in the Off position: 

More "[Frequently asked questions](#)" on page 1381.

When I record audio I get a flat line/silence

If you get silence when recording audio, make sure you are selecting the proper input for your audio track. For example, if your audio interface has two inputs, the inputs that will most likely show up in Sonar as:

- ▶ Left Input 1-2
- ▶ Right Input 1-2
- ▶ Stereo Input 1-2

If you are plugging into input 1 on your device, select **Left Input 1-2**. If you are plugging into input 2, select **Right Input 1-2**. If you are plugging into both, select **Stereo Input 1-2**.

If you are selecting the correct input in Sonar, but still recording silence, make sure the input on your sound card or audio interface is configured properly. Many external audio interfaces have physical Gain or Sensitivity knobs for their pre-amps. Many also have stand-alone control panels in Windows for controlling the input level and enabling Phantom Power, if necessary, for condenser microphones.

If you are using the internal sound card in your computer, make sure you are turning up the input level on your internal sound card:

1. To open the Windows sound properties, right-click the small speaker icon near the system clock and select **Sounds** on the pop-up menu, or go to **Start > Control Panel > Sound**.
2. Click the **Recording** tab.
3. Right-click the input you are trying to record to and select **Properties** on the pop-up menu.
4. Click the **Levels** tab.
5. Adjust the slider to increase the amount of input signal.

More "[Frequently asked questions](#)" on page 1381.

My recording only records to one side and/or only plays out of one speaker

This is most likely the result of selecting a stereo input for your track, but only recording a mono source. If you do this, you will only record to one channel of a stereo track and it will only come out of one speaker. Make sure you are selecting the proper input for your audio track. For example, if your audio interface has two inputs, the inputs that will most likely show up in Sonar as:

- ▶ Left Input 1-2
- ▶ Right Input 1-2
- ▶ Stereo Input 1-2

If you are plugging into input 1 on your device, select **Left Input 1-2**. If you are plugging into input 2, select **Right Input 1-2**. If you are plugging into both, select **Stereo Input 1-2**.

If your track was previously recorded as a stereo track and only has signal on one channel, you will be able to tell visually because only one half (top or bottom) will show a waveform. If this is the case, you can convert it to a mono audio file by right-clicking the clip and selecting **Convert to Mono** on the pop-up menu.

For a more in-depth explanation, please visit www.cakewalk.com/Support/Knowledge-Base/2007013269/Selecting-Stereo-versus-Mono-Inputs-for-Audio-Tracks.


More “[Frequently asked questions](#)” on page 1381.

Bouncing tracks takes a long time

By default, Sonar uses a buffer for bouncing tracks that is the same size as the (Mixing Latency) **Buffer Size** value that you set in **Edit > Preferences > Audio - Driver Settings**. But with some projects, especially ones that use certain soft synths, the bounce buffer needs to have its own value.

To change the BounceBufSizeMsec value

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. In the **Properties** list, change the **BounceBufSizeMsec** value to **100**, or a value between 0 and 350 so that the bounce buffer will use a more efficient size for bouncing, which has different requirements from normal playback latency.

 **Note:** At a value of 0, the bounce buffer is the same size as the (Mixing Latency) **Buffer Size** value that you set in **Edit > Preferences > Audio - Driver Settings**.

For more information, see “[AUD.INI](#)” on page 1428.

More “[Frequently asked questions](#)” on page 1381.

I need an Instrument Definition; Sonar doesn't show the sounds on my keyboard

If you do not have the Instrument Definitions for your hardware, you can either import them or create them yourself. For detailed information, see “[Instrument definitions](#)” on page 1265.

More “[Frequently asked questions](#)” on page 1381.

How do I burn my projects to an Audio CD

You first need to export your projects as CD quality WAV files.

1. If your project contains MIDI data, it will need to be rendered as audio for you to be able to export it from Sonar. For information about how to convert MIDI data to digital audio, see www.cakewalk.com/Support/Knowledge-Base/2007013079/Converting-or-Recording-MIDI-to-Audio.
2. After your tracks are converted to audio, go to **Edit > Select > All** to select the entire project.
3. Go to **File > Export > Audio** to open the **Export Audio** dialog box.
4. Under **Filename and Location**, enter a filename and select a destination folder.
5. Under **Format**, click **File Type** and select **Wave**.
6. Click **Channel Format** and select **Stereo**.
7. Click **Sample Rate** and select **44100**.
8. Click **Bit Depth** and select **16**. If you use a higher bit depth or sample rate setting it will not burn to CD properly.
9. Under **What to Export**, click **Source Category** and select **Entire Mix**.
10. Click **Export**.
11. After the project has been export to a Wave file, do one of the following:
 - ▶ Go to **Utilities > Burn Audio CD**.
 - ▶ Use any 3rd party CD burning software to burn the Wave file to an audio CD.

For a more in-depth written tutorial on how this is done, please visit www.cakewalk.com/Support/Knowledge-Base/2007013077/Basic-File-Exporting-for-Audio-CDs.

There are also videos available on the Cakewalk website that shows you how to export audio. Please visit www.cakewalk.com/CakeTV/SONAR-University/Get-Started and click the video titled "Exporting Audio". If you experience problems viewing the videos, try using the 32-bit version of Internet Explorer, Mozilla Firefox, or Google Chrome.

More "[Frequently asked questions](#)" on page 1381.

Graphics issues

“The Now time is not smooth during playback or scrolls out of view” on page 1399

“The Track view no longer scrolls” on page 1399

“The Now Time disappeared” on page 1399

“Plug-in windows flicker or don't display properly” on page 1400

“My waveforms are gone, but I still hear audio; it says Busy in the corner of the clip” on page 1401

“DPI scaling issue” on page 1401

See:

“Frequently asked questions” on page 1381

The Now time is not smooth during playback or scrolls out of view

If the Now Time does not update smoothly during playback, press the PAUSE (or BREAK) key on your keyboard to make sure you didn't inadvertently put Sonar in CPU conservation mode.

If the Now Marker scrolls out of view or off of the screen, press the SCROLL LOCK button on your keyboard so that Sonar follows the Now Marker.

More “Frequently asked questions” on page 1381.

The Track view no longer scrolls

Press the SCROLL LOCK key on your computer keyboard. The SCROLL LOCK key toggles whether or not Sonar scrolls during playback.

More “Frequently asked questions” on page 1381.

The Now Time disappeared

Sonar's Now Time display relies on certain Windows services that may be disabled. If you experience an invisible Now Time (that is, the project plays, but the now time is not visible), try the following:

1. On the Windows desktop or Start menu, right-click **Computer** and select **Properties** on the pop-up menu to access Windows system settings.
2. Click **Advanced System Settings**.
3. Click the **Advanced** tab.
4. Under **Performance** (Visual effects, processor scheduling, memory usage, and virtual memory), click the **Settings** button.
5. Select **Adjust for best appearance**.
6. Make sure the **Enable desktop composition** check box is selected.
7. Click **Apply**, then click **OK**.
8. Restart the computer.

More “Frequently asked questions” on page 1381.

Plug-in windows flicker or don't display properly

X-Ray is not compatible with plug-ins that use DirectDraw to create their windows, such as many recent plug-ins by Waves. If a plug-in is not compatible with X-Ray, the plug-in's window will either flicker or not display properly. If you have any plug-ins that are affected by this, you can exclude the plug-in(s) from X-Ray by following these instructions:

1. Open the Cakewalk Plug-in Manager (**Utilities > Cakewalk Plug-in Manager**).
2. In the **Plug-in Categories** list, select the category that the plug-in you want to exclude is in.
3. In the **Registered Plug-ins** list, select the plug-in you want to exclude.
4. If the plug-in is a DirectX effect, write down (or select and copy) the CLSID value that's in the CLSID field at the bottom of the dialog box.
5. If the plug-in is a VST or VSTi, write down the VST ID value that's in the **VST ID** field at the bottom of the dialog box.
6. Close the **Cakewalk Plug-in Manager** dialog box.
7. Use Notepad to open the XRayExclude.ini file that's in your Sonar program folder (C:\Documents and Settings\\Application Data\Cakewalk\Sonar <your version>).
8. At the end of the file, find the [EffectProps View] section.
9. Exclude your plug-in by creating a blank line below the last entry in the [EffectProps View] section, and then typing:

```
 ;[name of your plug-in, but without brackets]
```

```
XRayExclude[type the next available number in XRayExclude list, but without brackets]=[VST ID number, with no brackets, or CLSID number, with curly braces at start and finish]
```

For example, if the last entry in the [EffectProps View] section was:

```
 ; Waves SSL EQ Stereo
```

```
XRayExclude11=1397510483
```

```
XRayExclude12={E451379E-F7E1-4E82-98D9-BEB87AC45E90}
```

If you want to exclude the Cakewalk FxDelay from the X-Ray Windows feature, after creating a blank line, type:

```
 ; Cakewalk FxDelay
```

```
XRayExclude13={985DAF67-589F-4B8D-8BBC-D7AD651B9022}
```

If there is also a VST version of the Cakewalk FxDelay, add another line:

```
XRayExclude14=[some VST ID number, with no brackets]
```

10. Save and close the XRayExclude.ini file, and restart Sonar to implement your changes.

More "[Frequently asked questions](#)" on page 1381.

My waveforms are gone, but I still hear audio; it says Busy in the corner of the clip

If your audio clips are labeled “Busy”, the waveform display has not finished drawing yet, or may be corrupt. To force Sonar to redraw waveforms in the current project, perform the following steps:


1. Press CTRL+A to select all clips.
2. Right-click any selected clip and select **Associated Audio Files** on the pop-up menu (or press SHIFT+K).
3. Click the **Recompute Picture(s)** button, then click **OK** to close the **Associated Audio Files** dialog box.

If you are still experiencing trouble with waveform redrawing, do the following:

1. Exit Sonar and navigate to C:\Cakewalk Projects\Picture Cache.

This is where Sonar stores the temporary waveform displays for recorded audio clips, but this folder does not contain any actual audio data.

2. Press CTRL+A to select all files inside the folder, then press the DELETE key to delete the files.

 **Note:** Do not delete the Picture Cache folder itself, only the files within the folder.

Sonar will automatically regenerate the waveform displays the next time you open the project.

If you still have trouble with waveform redrawing, please see [“Optimized picture cache redrawing”](#) on page 1336.

More [“Frequently asked questions”](#) on page 1381.

DPI scaling issue

DPI Scaling is a Windows setting that allows you to adjust the text size independent of what your graphic resolution is set to. Unfortunately, if this is set above 100% (or Smaller depending on your Windows version), it can have some adverse effects visually in Sonar as well as abnormal behavior.

The following are some common issues indicating the DPI Scaling is too high:

- ▶ Various parameters, such as faders jump erratically from the bottom to top (or vice versa), and do not scroll smoothly.
- ▶ Font scaling is large and skewed.
- ▶ Plug-in or ProChannel parameters do not properly respond.
- ▶ Other various visual anomalies.

If you experience any of the above, please verify your Windows DPI Setting is set to **96** or **100%** (in Windows 8, it is simply called **Smaller**)

In Windows 7: Go to **Windows Start > Control Panel > Display > Set Custom text size (DPI)**

In Windows 8: Go to **Control Panel > Display > Change the size of all items**, and set the value to **Smaller**.

If adjusting this setting makes it difficult to read what's on the computer monitor, try decreasing the graphic resolution in **Windows Control Panel > Display**. The minimum recommended resolution for Sonar is 1280x800.

More [“Frequently asked questions”](#) on page 1381.

General FAQs

“I can’t open my project / File Recovery mode” on page 1402

“Broadcast Waves import issue; imported wave files appear at the wrong location” on page 1403

“Silent Buses Detected” on page 1404

“Cannot open MASTER.INS. No instrument definitions will be available” message when opening Cakewalk” on page 1404

See:

“Frequently asked questions” on page 1381

I can’t open my project / File Recovery mode

Sonar has a special diagnostic mode called Safe Mode to fix problems with project files that would not open. Safe mode is activated when you open a file while the SHIFT key is pressed.

In certain rare circumstances, on attempting to open a project file you may see the following error message:

“This file you are trying to open is not compatible with this version of Sonar”

This message indicates that Sonar detected errors in the project file and was unable to open it. This normally indicates that your project file has data corruption.

Data corruption on a DAW can occur due to various reasons, a few of which include:

- ▶ Your hard drive might suffer data loss.
- ▶ Windows delayed writes might fail leading to data corruption.
- ▶ Many hard disks have a “write through cache” buffer for efficiency. Occasionally this write through buffer might not get flushed due to a driver error or system crash. In such cases data might not be flushed to your hard driver causing corrupt files (Sonar requests Windows to flush this buffer after a file save operation).
- ▶ A plug-in can corrupt Sonar’s memory space causing invalid data to be written to disk when the project is saved.
- ▶ During a file save the system can crash. In such situations, you will have a truncated file on disk.

You save a “recovery file” through Sonar’s crash exception dialog box. When a crash occurs in Sonar, you are presented with this dialog box allowing you to **attempt** to save a recovery file. While this works most of the time, occasionally Sonar may be in a compromised state due to memory corruption. Under these circumstances, saving a file might cause a crash or the file might contain invalid data.

In general, the best insurance against the data corruption scenarios above is to follow standard safe computing practices to guard against data loss (keep regular backups, use autosave with versioning, etc.). However, occasionally you may be faced with a situation where you do not have a backup copy of a critical project that now fails to open.

Sonar’s File Recovery Mode offers a means to help recover data from damaged project files.

To use File Recovery mode


Do *one* of the following:

- ▶ If you are opening a file from the **Most Recently Used files** list in the **File** menu, hold down the SHIFT key while selecting file name.
- ▶ If you are opening the file from the **Open** dialog box, select the file in the dialog box and hold down the SHIFT key while clicking the **OK** button.

What does File Recovery mode do?


File Recovery Mode applies the following behavior when opening a project file:

- ▶ Opens only the Track view, skipping all other opened views in the project including effects windows, Console View etc.
- ▶ Prompts you to open the plug-ins saved with your project. Each plug-in gets a prompt, so you can open some and not open others.

 **Important:** *If you choose to not open a plug-in, that plug-in is stripped out of the project, so resaving the file will cause a loss of any project specific settings for that plug-in.*

- ▶ Ignores various strict error checks that would normally prevent a file from loading.
- ▶ Detects corrupt data and skips over “chunks” that are found to be invalid. E.g., if a track/event is detected to contain invalid data, Sonar will attempt to skip over that track/event and proceed to load the next track/event.

In many cases, File Recovery Mode may be able to open damaged projects with minimal data loss. However, the level of success depends on the nature and extent of the data corruption, so the results are not predictable. As a result of this, after opening a damaged project in File Recovery Mode, you must carefully observe whether your settings have been retained or if the project exhibits other problems. If you notice problems you should copy and paste the critical data from the recovered file into a brand new empty project to start clean.

 **Important:** *Since File Recovery Mode ignores many critical error checks while loading a file, depending on the nature of the data corruption in the file, it is possible that opening a file with File Recovery Mode might cause Sonar to crash or become unresponsive. Please ensure that you save all your current work and close all open projects **before** attempting to open a file with File Recovery Mode.*

After loading a file with File Recovery Mode, it is recommended that you resave the file—preferably with a new name—and then shut down and restart Sonar before proceeding.

More [“Frequently asked questions”](#) on page 1381.

Broadcast Waves import issue; imported wave files appear at the wrong location

Sometimes when importing a wave file into a project, it may import way out into the project. A common symptom of this issue is seeing an empty track with dots, indicating there is data later in the track.

This issue has to do with how the type of wave file itself is formatted. It is most likely a Broadcast Wave file that contains an embedded timestamp. You can configure Sonar to obey or ignore the timestamp when importing Broadcast Wave files:

1. Go to **Edit > Preferences > File - Audio Data**.
2. Clear the **Always Import Broadcast Waves at Their Timestamp** check box, then click **OK**.

Broadcast Wave files will now import at the project’s Now time.

More [“Frequently asked questions”](#) on page 1381.

Silent Buses Detected

If you receive a **Silent Buses Detected** message after loading a project, it is simply indicating that a track or bus in your project currently has its output assigned to **None**. This means the audio from that bus or track will never make it to your audio hardware, so the result will be silence.

To correct this, in most cases you can simply re-assign the track/bus output from **None** back to your audio hardware. After re-assigning the outputs, verify playback and resave your project.

If there are not other audio devices listed besides **None**, this indicates that Sonar has not been properly configured for use with your audio device, or your audio device is simply not present. In order to assign the output of a track to your audio device, it must be configured properly. To rectify this, please visit www.cakewalk.com/Support/hwsetup.aspx and follow the configuration instructions for your device.

More "[Frequently asked questions](#)" on page 1381.

"Cannot open MASTER.INS. No instrument definitions will be available" message when opening Cakewalk

You may get a "**Cannot open MASTER.INS. No instrument definitions will be available**" message when opening Sonar for the first time.

The `Master.ins` file is used by Sonar to store instrument definitions for any hardware synthesizers you may own, but the file is not required for Sonar's operation. The file simply allows you to see banks and programs by name in Sonar.

To re-generate the `Master.ins` file, do the following:

1. Hold down the SHIFT key when you start Sonar.

The following message appears: "**Cakewalk will now personalize your user settings...**"

2. Click **OK**.

Sonar copies over the `Master.ins` file behind the scenes and you will no longer receive this message.

For more information about instrument definitions, see "[Instrument definitions](#)" on page 1265.

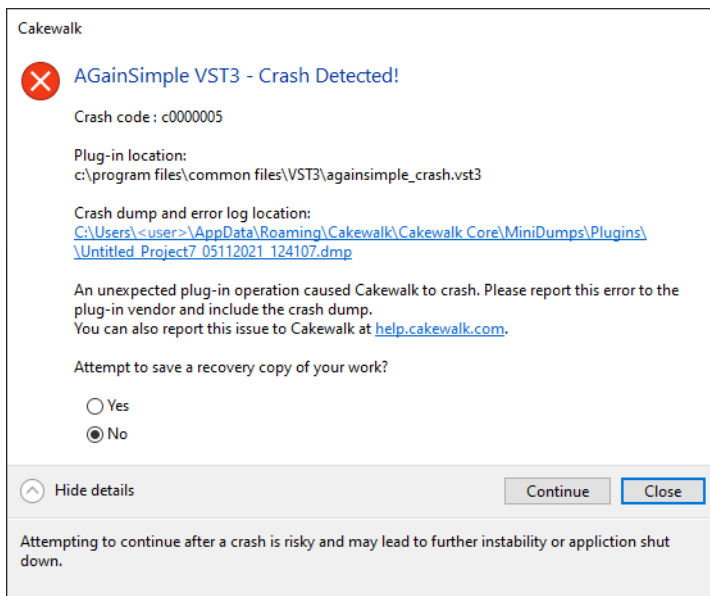
More "[Frequently asked questions](#)" on page 1381.

Plug-in exception handling / crash reporting

Note: *Plug-in crashes should always be first reported to the manufacturer's support channels to allow them to diagnose these issues.*

Sonar's integrated error reporting helps you with diagnosing plug-in or application crashes:

- ▶ Sonar distinguishes between plug-in and application crashes and will list the plug-in name where available in the crash dialog.
- ▶ For easy reporting, the crash dump file when generated is displayed as a hyperlink allowing you to click to open the location of the file.
- ▶ The application also intercepts and reports errors instead of silently shutting down. You will get a dump file where possible and the ability to save your current work in these scenarios.



Additionally, when applicable, the crash dialog allows you to continue after a crash. Please note that the behavior after resuming is not guaranteed and is provided as a last resort to access project information when a crash occurs. It should only be used in cases where the crash is known to be continuable.

To specify the error detection sensitivity, add the following variable in `Cakewalk.ini` (**Edit > Preferences > File - Initialization File**):

```
ExceptionHandlerSeverity=<value>
```

Valid values for this setting are:

1 = Unhandled errors are caught (default)

3 = All access violations are detected and unhandled exceptions are caught

5 = Unhandled errors and heap corruption is detected

7 = Unhandled errors, all access violations and heap corruption errors are caught (this is the strictest error detection mode)

The sensitivity value defaults to 1 but can be changed to 7 to make it catch even more plug-in errors.

To revert to the default value, delete the `ExceptionHandlerSeverity` variable.

See:

["Initialization files"](#) on page 1419

["Cakewalk.ini"](#) on page 1420

["Frequently asked questions"](#) on page 1381

3rd party plug-in FAQs

“Celemony Melodyne Essential” on page 1406

See:

“Frequently asked questions” on page 1381

Celemony Melodyne Essential

“Is there a Quick Start guide for getting started with Melodyne in Sonar?” on page 1406

“How do I insert Melodyne Essential into Sonar?” on page 1406

“I do not see Melodyne Essential under my Region FX menu. How do I get it to show up?” on page 1406

“Why is the polyphonic option under the Algorithm menu disabled in Melodyne Essential?” on page 1406

“I already own a version of Melodyne Essential or Melodyne Editor. Do I still need to install the Essential version included with Sonar for ARA integration?” on page 1406



Is there a Quick Start guide for getting started with Melodyne in Sonar?

Both Celemony and Cakewalk have very helpful guides for installing and using Melodyne in Sonar.

Cakewalk: “Melodyne” on page 1123

Celemony: http://helpcenter.celemony.com/editor2/en/singeltrack_daw_sonar.html

How do I insert Melodyne Essential into Sonar?

1. Select an audio region or clip you wish to process with Melodyne. To select a region on the timeline, use the Smart tool  or Select tool  and drag across the bottom part of the clip(s). To select an entire clip, simply click the clip. For details, see “Selecting clips” on page 411.
2. Do *one* of the following:
 - ▶ In the Track view, click the **Region FX** menu, point to **Melodyne**, then select **Create Region FX**.
 - ▶ Press CTRL+M.

The selected audio region is converted to a Melodyne Region FX clip, and the Melodyne editor appears in the MultiDock view.

I do not see Melodyne Essential under my Region FX menu. How do I get it to show up?

There are two primary reasons why Melodyne might not be detected by Sonar:

- ▶ Melodyne is not being scanned by Sonar's VST Scanner. If you have upgraded from a previous version of SONAR, you might have automatic VST Scanning disabled. These settings could have migrated to Sonar. For information about re-scanning your VST plug-ins, see www.cakewalk.com/Support/kb/reader.aspx/2007013315.
- ▶ You do not have the VST3 version of Melodyne installed. A VST3 version is required for ARA integration. More information about this can be found in the following links:

www.cakewalk.com/Support/kb/reader.aspx/2007013316

www.cakewalk.com/Support/kb/reader.aspx/2007013317

Why is the polyphonic option under the Algorithm menu disabled in Melodyne Essential?

This feature is exclusive to the Editor version of Melodyne and is unavailable in the Melodyne Essential single track version included with Sonar.

I already own a version of Melodyne Essential or Melodyne Editor. Do I still need to install the Essential version included with Sonar for ARA integration?

No, you do not have to install Melodyne again from Sonar installer for ARA integration to work. You will, however, want to make sure you have the VST3 version of Melodyne Editor installed since the VST3 version is a requirement. We recommend running the latest updates from Celemony to make sure the VST3 version is installed.

More “Frequently asked questions” on page 1381.

Known issues

The following topics cover known issues in Sonar.

[“Session Drummer 3 performance”](#) on page 1407

[“TTS-1 DXi does not support 88.2 kHz sample rate”](#) on page 1407

[“Plug-in delay compensation re-sync”](#) on page 1407

[“Sonar x64”](#) on page 1408

[“Backwards compatibility”](#) on page 1409

[“Windows 7”](#) on page 1409

Session Drummer 3 performance

Session Drummer 3 contains some programs that are approaching 1 GB in size. Users with only 1 GB of memory may experience performance issues.

See:

[“Known issues”](#) on page 1407

[“Frequently asked questions”](#) on page 1381

TTS-1 DXi does not support 88.2 kHz sample rate

The Cakewalk TTS-1 soft synth supports 44.1 kHz, 48 kHz, and 96 kHz sample rates, but not 88.2 kHz. The audio engine will not engage if Sonar is configured to use a sample rate of 88.2 kHz while TTS-1 is loaded and connected.

See:

[“Known issues”](#) on page 1407

[“Frequently asked questions”](#) on page 1381

Plug-in delay compensation re-sync

Some plug-ins such as iZotope Ozone 4 and various UAD plug-ins, change their internal delay (PDC) dynamically when certain parameters are modified, presets are changed or internal plug-in routing is changed. When a plug-in changes its internal delay, Sonar will detect this and re-sync all tracks in the project to this new delay value. While this is done you may hear a momentary interruption in playing audio. This is normal and required in order to keep tracks in sync and delay compensated.

See:

[“Known issues”](#) on page 1407

[“Frequently asked questions”](#) on page 1381

Sonar x64

Sonar 5 was the first DAW application to provide a 64-bit audio engine in a 64-bit binary application.

The following features are not supported in Sonar x64 at this time:

- ▶ ReWire support for 32-bit clients like Project 5 v2, Reason, and Fruity Loops.
- ▶ 32-bit DirectX plug-ins.
- ▶ Apple has yet to release QuickTime for Windows x64, so QuickTime import/export is not yet supported.



Note: *MPG 1 movie files can be imported.*

See:

[“Known issues”](#) on page 1407

[“Frequently asked questions”](#) on page 1381

Backwards compatibility

Sonar can load projects from any previous versions of SONAR, but projects that are saved in Sonar cannot be re-opened in SONAR 1.x or SONAR 2.x. In case you need to open a pre-Sonar project in an earlier version of SONAR, it is recommended that you always create a backup copy of the original project before you re-save the project in Sonar.

Project files saved in Sonar will not open in SONAR 4 or earlier if they reference or include any of the following types of data or information:

- ▶ 32-bit and 64-bit audio clips, including clips and tracks that have been frozen or rendered as 32-bit or 64-bit data.
- ▶ Audio clips that are not all of the same bit depth.
- ▶ Patch points.

Project files saved in Sonar will not open in SONAR 5 if they reference 64-bit audio clips.

Project files saved in Sonar that contain multiple automation envelopes per track may appear like automation data is missing when opened in an earlier version of SONAR. To see all automation data for a track right-click on it and choose **Envelopes > Show Track Envelopes** and then select each envelope that you would like to show.

Sonar project files may contain new features that will be missing if opened in SONAR 5 and earlier, including:

- ▶ ACT current context.
- ▶ All AudioSnap data.
- ▶ Automation Read Enable states.
- ▶ Clip lock properties.
- ▶ **Preserve Mix between Gain Members** setting.
- ▶ Synth Rack Assignable Controls.
- ▶ Synth Rack Automation.

Sonar project files may contain new features that will be missing if opened in SONAR 4, including:

- ▶ Clip effects and clip automation:
 - ▶ Effects are removed.
 - ▶ Automation envelopes are orphaned.
- ▶ Groups:
 - ▶ Sonar groups are preserved but will not be completely functional in SONAR 4.
 - ▶ Controls may be removed from groups.
 - ▶ Groups can't be added to or changed.
 - ▶ Group names will be truncated.
 - ▶ Sonar 4 may add extra groups to the project.

Re-saving a Sonar project file in an older version of SONAR may permanently remove the project data described above.

Template files saved from Sonar will not load in earlier versions of SONAR. This is because of changes made to Sonar's view persistence code.

See:

["Known issues"](#) on page 1407

["Frequently asked questions"](#) on page 1381

Windows 7

In WASAPI mode, if you set the audio latency lower than 4 milliseconds, you will get an error message that the audio device does not support the current format. This is a known bug in the shipping version of Windows 7 and has been reported to Microsoft.

See:

["Known issues"](#) on page 1407

["Frequently asked questions"](#) on page 1381

Hardware setup

This appendix contains additional details on configuring your equipment for use with Sonar.

See:

[“Connect your MIDI equipment”](#) on page 1411

[“Set up to record digital audio”](#) on page 1413

Connect your MIDI equipment

If you are using a MIDI interface (such as an MPU-401 or Sound Blaster MIDI option) with an external MIDI keyboard, you need to connect the equipment using MIDI cables.

It is possible to connect your equipment in some rather complex ways that may cause problems. If you contact technical support with a problem concerning equipment that doesn't seem to be responding, we'll probably suggest that you reconnect things in one of the ways listed here before we explore the problem further. Also be sure to check the [“Frequently asked questions”](#) on page 1381 chapter before calling us.

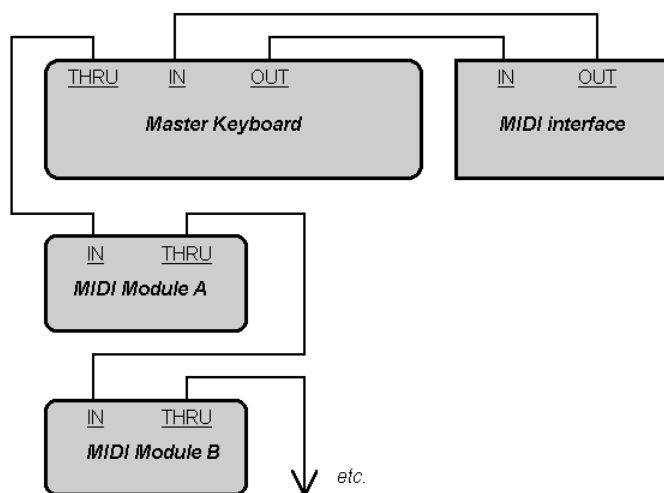
There are two methods that fit many circumstances. The one you choose depends on whether your keyboard has:

- ▶ All three types of MIDI jacks: In, Out, and Thru
- ▶ Only two types of MIDI jacks: In and Out

If you have only one keyboard, read [“If your keyboard doesn't have a MIDI Thru jack”](#) on page 1412 (regardless of whether you have MIDI Thru or not).

If your keyboard has a MIDI Thru jack

If your keyboard has three MIDI jacks—In, Out, and Thru—then use the following diagram.



If you are using a 15-pin joystick adapter cable that splits into two MIDI cables:

- ▶ Connect the 15-pin jack to your computer’s joystick port.
- ▶ Connect the In cable to your instrument’s MIDI Out jack.
- ▶ Connect the Out cable to your instrument’s MIDI In jack.

Here’s a checklist:

| Connect this | To this |
|-------------------------|------------------------------|
| Master keyboard Out | MIDI interface In |
| MIDI interface Out | Master keyboard In |
| Master keyboard Thru | Another MIDI module’s In |
| That MIDI module’s Thru | Yet another MIDI module’s In |

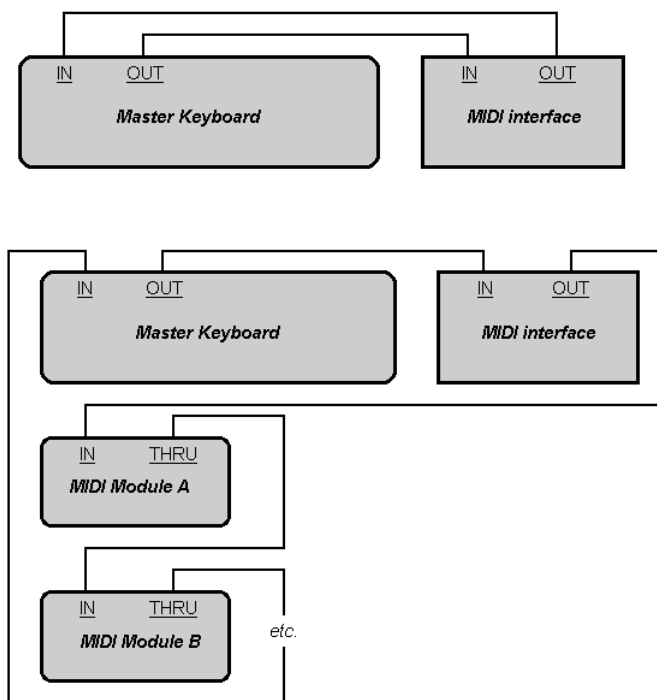
Continue the sequence, repeating the last connection for each of your sound modules.

Each MIDI device should be set to a unique MIDI channel or range of channels to avoid note-doubling. Refer to the manuals for your MIDI devices for information on how to set their MIDI channels.

Your MIDI interface may have a Thru jack as well as In and Out jacks. If your master keyboard lacks MIDI Thru, you can add more MIDI modules to your setup by connecting the MIDI interface’s Thru to the first module’s In. You can then chain subsequent modules onto the first module, as described earlier.

If your keyboard doesn’t have a MIDI Thru jack

If your keyboard has only two MIDI jacks—In and Out—or if you have only one keyboard, use the following diagrams instead:



Each MIDI device should be set to a unique MIDI channel or range of channels to avoid note-doubling. Refer to the manuals for your MIDI devices for information on how to set their MIDI channels.

If your master keyboard now seems to double notes (they sound thicker), or if you can play only one half as many at once, first make sure that no MIDI channel is being used by more than one of your MIDI devices.

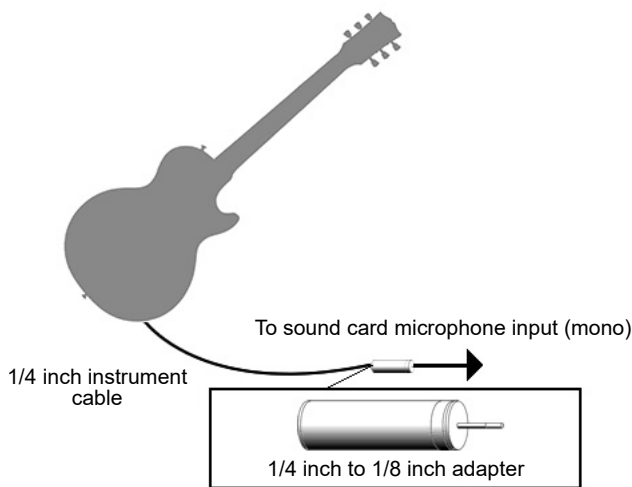
Set up to record digital audio

In general, the inputs of sound cards take 1/8 inch stereo mini-jacks. Sound cards usually have two inputs—one for line level inputs and the other for microphones (at mic level). The line level input is stereo; the mic input could be either stereo or mono. If your final output does not terminate in a 1/8 inch jack (and it probably doesn't), you will need an adapter to plug it into your sound card.

Most sound cards use the Windows Volume Control to adjust the master input and output volumes and to control which recording inputs are active. If you don't hear audio tracks, or if you can't easily control the audio volume in Sonar, go to **Control Panel > Hardware and Sound > Volume Control** (Windows 7) and check the settings there. See your sound card's documentation for more.

Electric guitar direct-In

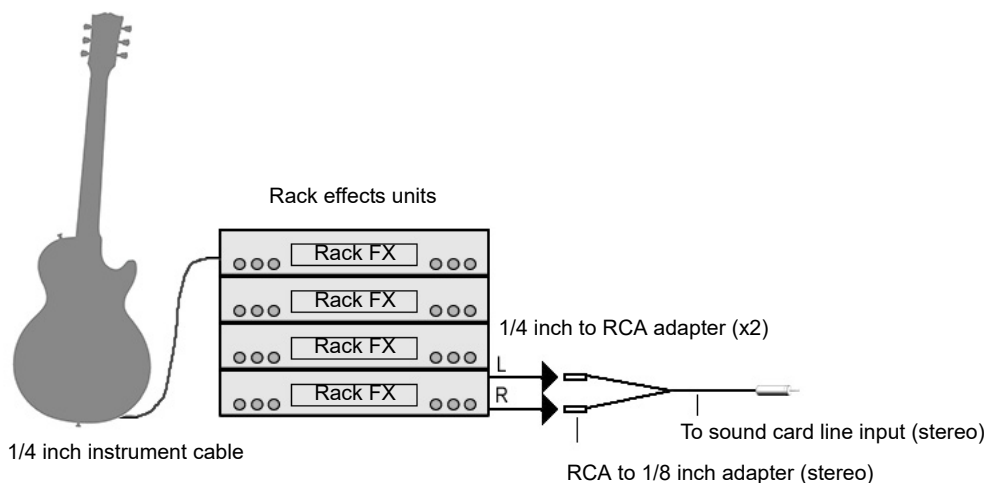
You can connect an electric guitar directly to your sound card using a 1/4 inch mono to 1/8 inch stereo adapter. The following diagram shows this setup:



The 1/8 inch jack should be plugged into the sound card's mic input, although plugging into the line input may also work.

Electric guitar through effects rack

You can also plug an electric guitar into an effects rack, then send the output of the rack to the sound card's input, as shown in the following diagram:

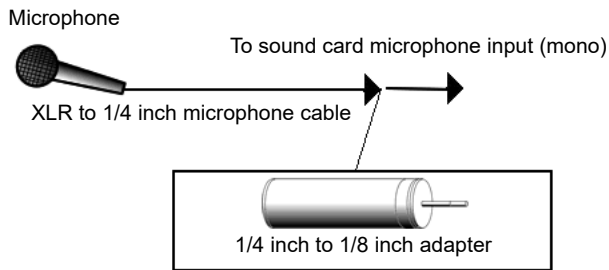


This diagram assumes that the output of the rack is at line level. If it is at pro level instead (+4 dB), and your card does not accept a +4 db input, you will need to attenuate (lower) the F/X rack's signal. To do this, use a mixer between the rack's output and the Y-adapter. If the rack has only a mono output, a 1/4 inch mono to 1/8 inch stereo adapter should be used instead of a Y-adapter.

If you want to connect a guitar amplifier's direct output to the sound card, you should base your setup on this example.

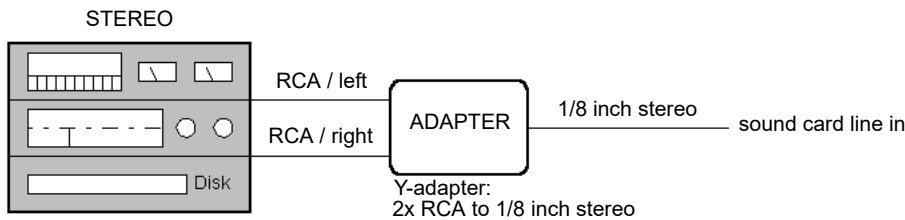
Microphone direct-In

Microphones can be plugged into the sound card's mic input. Some inexpensive microphones are made especially for use with sound cards and come equipped with 1/8 inch jacks. However, better quality microphones take better quality cables, which do not terminate in 1/8 inch jacks. The following diagram illustrates how to connect a microphone that terminates in a 1/4 inch jack:



Home Stereo, CD player, radio tuner, preamp output

The output of a stereo component can be connected to the sound card's line in, using a dual RCA to 1/8 inch stereo mini Y-adapter. Many portable cassette players come with this kind of adapter, or even with a single cable with all the necessary jacks. In the following diagram, a stereo component is connected to the Y-adapter using standard RCA cables:

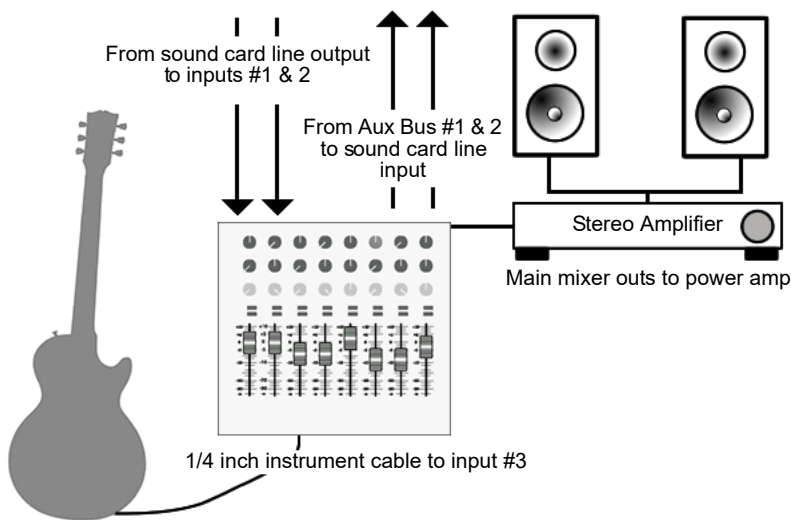


Internal CD player

If you are using your computer's internal CD player, and it does not have its audio outs connected internally to the sound card, run a cable from the CD player's Headphone jack to the card's Line In jack. If there is no Headphone jack, you'll need to use an external CD player.

Mixer

You can connect a mixer to the sound card with a setup of the following kind:




Note: If your mixer has buses, use them! This helps to avoid feedback.

MIDI files

The Standard MIDI file format is a file interchange format defined by the MIDI Manufacturers Association (MMA). The purpose of the format is to allow for the exchange of MIDI data between different programs. Any program that can read and write MIDI files has a common language with which to talk to other MIDI software. The compact size of MIDI music files makes them particularly useful for delivering music online.

Sonar can open standard MIDI files, and can save your projects in standard MIDI file formats. Note that only the MIDI portion of your projects is saved in a standard MIDI file. If your projects contain digital audio, the audio portion of the project will be lost when you save it to a standard MIDI file.

 **Note:** *If you load a standard MIDI file into Sonar, Sonar strips out any initial volume and pan settings and sets the volume and pan controls for any affected tracks to those values. Initial volume and pan settings in a standard MIDI file are those that occur within the first measure. Any affected volume and pan controls will show the initial values that Sonar loaded from the standard MIDI file. Any volume and pan controls that are not affected, in other words that don't have initial values stored in the file, will show their current values in parentheses. These controls are disabled until you move one of them and therefore give it a value, at which point the control becomes enabled and the parentheses disappear. If you save a file as a standard MIDI file, Sonar saves the values of all enabled controls as initial values. However, as a project plays, Sonar's controls do not display MIDI controller values that change throughout the track—Sonar's controls only display automation values, i.e. shapes. If you want Sonar's controls to display MIDI controller values throughout the project, use the Track view **Clips > Convert MIDI Controllers to Envelopes** command. For details, see [“Converting MIDI controllers to envelopes”](#) on page 1189.*

Sonar supports two different MIDI file formats, MIDI Format 0 and MIDI Format 1. Format 0 MIDI files contain a single track, with all events stored in that track. Format 1 MIDI files can store up to 7256 tracks, just like Sonar project files. When you load a MIDI Format 0 file, Sonar splits it into 16 separate tracks, based on the MIDI channels assigned to each event. When you save a project to a MIDI Format 0 file, Sonar collapses MIDI information from all of its tracks into one single track.

Sonar also lets you save and load files in the RIFF MIDI file format. This is a standard Resource Interchange File Format specification that encapsulates a Standard MIDI File of either format 0 or format 1. These files typically have an extension of *.rmi*.

A disadvantage of MIDI files is that the way the file sounds on playback varies based upon the sound reproduction hardware you are using. The same project sounds very different on two different synthesizers or two different sound cards. Another problem is that the Standard MIDI File specification leaves some details open to interpretation by software and hardware manufacturers.

To save a project as a Standard MIDI file or RIFF MIDI file

1. Choose **File > Save As** to display the **Save As** dialog box.
2. Choose the desired format from the **Save as Type** list.
3. Enter a file name and click **Save**.

See:

[“Timebases”](#) on page 1416

[“Supported MIDI file meta-events”](#) on page 1416

[“Features not supported by MIDI files”](#) on page 1416

[“Other MIDI file handling notes”](#) on page 1416

[“Special handling of GM, GS, and XG MIDI files”](#) on page 1417

[“If you have problems playing MIDI files”](#) on page 1417

[“If you plan to publish your songs”](#) on page 1417

See also:

[“Importing and exporting tempo map to/from MIDI files”](#) on page 340

Timebases

MIDI files can be expressed in any of a number of timebases (ppq resolutions). It is likely that most MIDI files you will encounter use a common timebase, such as 96 or 120. Although Sonar supports many timebases, it is possible that a MIDI file may use a timebase that Sonar does not support. In that case, the times will be converted into whatever timebase is currently the default.

Supported MIDI file meta-events

MIDI files can contain meta-events. The types of meta-events that Sonar supports are listed in the following table.

| MIDI File Meta-event | How it is represented in Sonar |
|--|--|
| Meter and key signature | Meter/key signature map entry |
| Tempo | Tempo change |
| General text | Track name |
| General text in the conductor track of a Format 1 file | Markers view markers |
| Track name | Track name |
| Port number (format 1) | Port assignments are maintained. Only available when the Write Cable Meta Events to MIDI Files (Output Select) |

Features not supported by MIDI files

While the MIDI file format is very flexible and extensive, it cannot store the following parameters that are part of a standard project file: key offset, velocity offset, time offset, and forced channel.

When you save a project to a MIDI file, most of these parameters are applied to the individual events. For instance, if you have assigned track 1 to channel 10 in the Track view, Sonar will write the MIDI file so that every event on track 1 has a channel number of 10. When you subsequently load the MIDI file all of those Track view parameters will have vanished. But the music will sound the same, because Sonar has made these changes to the events themselves.

Other MIDI file handling notes

Here are a few specific points about how Sonar works with MIDI files:

- ▶ Sonar places Lyric events found in Format 0 MIDI files into Track 4, in accordance with conventions used by karaoke players.
- ▶ Sonar inserts any Text or Lyric events found at time 0 in a track into the **Comments** field in the **File Info** dialog box, unless the Text or Lyric event is preceded by a Note event.
- ▶ Sonar automatically enables the **Zero Controllers when Play Stops** option (available in **Edit > Preferences > Project - MIDI**) whenever a MIDI file is loaded.
- ▶ If a general MIDI file contains a copyright notice, the File Info window will be displayed automatically when the file is opened.

Special handling of GM, GS, and XG MIDI files

General MIDI compatibility of a song file is indicated by the presence of a special System Exclusive message at the beginning of the song. When Sonar finds a GM, GS or XG reset message, it assumes that you would like to work within the GM Score Production guidelines. This causes Sonar to use special timing for program change information when writing MIDI Files, and allows it to search more aggressively for track parameters when reading MIDI files. The result is that it is easier than ever to create and use General MIDI song files with Sonar.

Sonar does not enforce or even verify compliance with the GM guidelines for your music data. But Sonar does comply with them when generating events that represent track parameters. If necessary, Sonar will insert blank setup measures at the start of your song. This makes space for certain events to be inserted at the correct times at the start of each track: bank changes, patch changes, volume, and pan. This means that you can use Sonar's track parameters for these settings when composing songs: When you save your work as a MIDI File, Sonar will place these events in the track at the specific clock ticks recommended by the guidelines.

You can tell Sonar to follow the GM guidelines by loading the "Turn GM System On" Sysx bank in the Sysx View (*gmsystem.sysx* in your Cakewalk directory), and then either inserting a sysx event at time 1:1:0 or using the Auto setting for that bank.

When loading a GM file, each track's bank, patch, volume and pan parameters are lifted from the data stream and placed in Sonar's Track view for you to see and edit on-screen. The GM mode ensures that all patches, banks and controllers are placed at specified times throughout a setup measure when you save a MIDI file. This ensures that all setup information can be digested by your synthesizer before it starts playback. If you don't have a setup measure in your project, Sonar will insert one for you.

If there is no GM, GS, or XG reset System Exclusive message present at the start of your project, Sonar will not operate in this GM mode.

If you have problems playing MIDI files

A MIDI file can cause playback problems if all of the following are true:

- ▶ The MIDI file is a GM-compatible Standard MIDI Format 1
- ▶ All patches, banks and/or controllers are stored in one track
- ▶ All related note events are stored in a different track

When Sonar loads such a file, it may try to optimize the program changes, causing incorrect selection of synthesizer voices during playback (the GM, GS, and XG specifications all recommend the use of Standard MIDI Format 0 for distribution of music data, which would make this problem irrelevant). If you encounter this problem, simply re-select your instruments and re-save the file.

If you plan to publish your songs

If you plan to publish your own songs, we encourage you to follow the General MIDI authoring guidelines. These guidelines are quite detailed about the exact layout of many types of song data, and a complete discussion of them can be found on the World Wide Web at www.midi.org. However, Sonar can help you to conform with the GM guidelines if you follow these practices:

- ▶ Always save your master copy of any work in progress in Sonar project (.cwp) file format. When you are ready to publish your work, use the **File > Save As** command to create a Standard MIDI Format 0 file.
- ▶ All of the major publishing guidelines recommend that you use Standard MIDI File Format 0 instead of Format 1. Some sequencers cannot read the more complex Format 1 files, particularly sequencers embedded in some types of hardware such as karaoke players.
- ▶ Load the "Turn GM System On" system exclusive bank (*gmsystem.sysx* in your Cakewalk directory) in the Sysx view, and set the bank to Auto Send. This message will not only re-initialize a General MIDI compatible sound module to a known state, but will also tell Sonar to generate GM setup measures for your program changes when you save the project in Standard MIDI Format. See "[Variables in the \[Options\] section](#)" on page 1426 for information on disabling setup measure.
- ▶ For best results, you should always place program changes and other MIDI messages in the same tracks as the notes they affect. This keeps the data for each track together as a single unit, and avoids problems that might occur when Sonar cannot easily correlate the program changes with the note events.

Initialization files

Many Windows applications, as well as Windows itself, use files to store information about your preferences and configuration. Often applications store values to these files when you make selections in the program using menus or dialog boxes. However, you can also change these files directly. In some cases, there is no way to change the settings in the application, and changing the file directly is the only way.

See:

[“Initialization files”](#) on page 1419

[“Initialization file format”](#) on page 1420

[“Variables in the \[Options\] section”](#) on page 1426

[“Variables in the \[MIDI Input Devices\] section”](#) on page 1428

[“Variables in the \[MIDI Output Devices\] section”](#) on page 1428

[“Variables in AUD.ini”](#) on page 1428

Initialization files

This appendix documents three initialization files, which are stored in the following folder:

`%AppData%\Cakewalk\Sonar`

- ▶ `Cakewalk.ini`
- ▶ `TTSseq.ini`
- ▶ `Aud.ini`

To view and edit the `Cakewalk.ini` file, choose **Edit > Preferences > File - Initialization File**. To view and edit the `Aud.ini` file, choose **Edit > Preferences > Audio - Configuration File**. You can use Windows Notepad to open and alter any of the three files. There are several other `.ini` files in the Sonar folder, but you should not attempt to edit or modify these files in any way. Changes to these other files could cause Sonar to stop operating properly.

Before making any changes to any of the `.ini` files, you should make a backup copy in case you make a mistake. After you have made your changes, save the file and close Notepad. Sonar reads the settings in these files only when it first starts up. Therefore, if you change any settings while Sonar is running, you should exit and restart Sonar in order for the changes to take effect.

See:

[“Initialization file format”](#) on page 1420

[“Variables in the \[Options\] section”](#) on page 1426

[“Variables in the \[MIDI Input Devices\] section”](#) on page 1428

[“Variables in the \[MIDI Output Devices\] section”](#) on page 1428

[“Variables in AUD.ini”](#) on page 1428

[“Cakewalk.ini”](#) on page 1420

[“TTSSEQ.INI”](#) on page 1426

[“AUD.INI”](#) on page 1428

Initialization file format

Initialization files all follow a common format. They are divided into sections whose names appear in the file in brackets, like this:

```
[Section Name]
```

Within each section, variables are of the form:

```
<variable name>=<value>
```

For example, the `DrawPlayingAudio` variable belongs in the `[Wincake]` section in `Cakewalk.ini`, and determines whether the audio waveform is redrawn or not when the display is scrolling during playback. If the value is 0 (FALSE), then the waveforms are not redrawn. If the value is 1 (TRUE), then waveforms are redrawn. To redraw waveforms when scrolling during playback, the entry in the file looks like this:

```
[Wincake]
DrawPlayingAudio=1
```

The variable names contain no spaces. They are not case sensitive.

See:

[“Cakewalk.ini”](#) on page 1420

[“TTSSEQ.INI”](#) on page 1426

[“AUD.INI”](#) on page 1428

Cakewalk.ini

Many of the items in `Cakewalk.ini` are set using Sonar menus and dialog boxes. However, some items can be changed only by using the **Edit > Preferences > File - Initialization File** command or by directly editing this file using the Windows Notepad.

`Cakewalk.ini` is divided into different sections. Unless otherwise noted, all entries should appear in the section that starts with the line:

```
[Wincake]
```

For example, if you want to add the line `AutoLoadAudioSnapPalette=0` to `Cakewalk.ini`, you should put it on the line under `[Wincake]`, like this:

```
[Wincake]
AutoLoadAudioSnapPalette=0
```

The following section lists the different variables you can change in `Cakewalk.ini`.

| Variable | Type | Default value | What it does |
|-----------------------------------|---------|---------------|---|
| AutoLoadAudioSnapPalette=<0 or 1> | Boolean | 1 | By default, the AudioSnap palette appears automatically whenever you enable AudioSnap on a clip. If you prefer to never auto-show the AudioSnap palette, you can change this behavior by setting the value to 0. |
| CPU MeterMode=<0 - 2> | Integer | 0 | This variable specifies how the CPU meter appears in the status bar on multiprocessor systems. The values are as follows: 0 = The peak thread load is displayed as the bar and a yellow indicator shows the average of all audio threads. This the default mode. 1 = The average audio thread load is displayed as the bar and a yellow indicator shows the peak thread. 2 = A bar is shown for each audio thread. This is the same display as previous versions of Sonar. |

Table 95. *Cakewalk.ini*

| Variable | Type | Default value | What it does |
|---|---------|-------------------------------------|---|
| CreateNewGroupsOnPaste=<0 or 1> | Boolean | 1 | When you copy and paste clips that belong to a clip group, this variable specifies if the pasted clips should be placed in a new clip group or continue to be grouped with the original clip group. By default, a new clip group is created. The values are as follows: 0 = The pasted clips will belong to the same clip group as the clips that were copied. 1 = A new clip group is created for the pasted clips. This is the default behavior. |
| CtrlSurfaceRefreshMS=<50 - 5000> | Integer | 75 | You may want to increase the value of this <code>Cakewalk.ini</code> variable if you are experiencing sluggish UI responsiveness when using a control surface and playing back high CPU projects. Also, if you are using a control surface that is not bi-directional, the surface does not need to be refreshed at all and you can safely increase the value. |
| DrawPlayingAudio=< 0 or 1> | Boolean | 0 (disable) | This line controls whether the audio waveform is redrawn or not when the display is scrolling during playback. By setting the value to 1, you can force the Track view to always redisplay audio data, even during playback. This is recommended only for very fast machines. |
| DrawToolbarGradient=<0 or 1> | Boolean | 1 | Global and view toolbars are drawn with a background gradient. If you prefer a flat background, set the value to 0. |
| EnablePluginCancelButton=<0 or 1> | Boolean | 0 | In Sonar 4.0.2 and earlier, opening the property page of a VST plug-in during playback could result in a slight disruption in playback. The cause for this problem has its roots in the little Cancel button that sits in the top right corner of the plug-in's property page. The purpose of this button is to allow the user to cancel out of any changes they might have made to the plug-in, restoring back to whatever state the plug-in was in before they opened the GUI window. To make this work, Sonar would need to take an initial snapshot of the plug-in's state, and some plug-ins with large amounts of preset data could cause an audio hiccup if the data was captured for the Cancel button. To address this issue, Sonar 4.0.3 (and later) does not take a snapshot of the plug-in's state by default, and the Cancel button is not available. |
| ExceptionHandlingSeverity=<1, 3, 5, or 7> | Integer | 1 | This variable controls the sensitivity for error detection. The values are as follows: 1 = Unhandled errors are caught (default) 3 = All access violations are detected and unhandled exceptions are caught 5 = Unhandled errors and heap corruption is detected 7 = Unhandled errors, all access violations and heap corruption errors are caught (this is the strictest error detection mode) |
| ForegroundForSMPTE=<0 or 1> | Boolean | 1 (enable) | This line specifies whether or not Sonar should jump to the foreground (focus) once it locks to SMPTE. |
| HungAppTimeoutSec=<seconds> (default=30) | Integer | 30 | This variable determines how long (in seconds) Sonar should wait until the app is considered hung, after which an "application unresponsive" message is shown, asking the user to abort or wait. Set to 0 to disable hang checking. |
| HyphenDir=<drive:path name> | Path | <installation directory>\tshyph.dll | This determines the location of the Hyphenator extension .dll used by Sonar, and is written during installation. This should never need to be changed. |

Table 95. *Cakewalk.ini* (Continued)

| Variable | Type | Default value | What it does |
|--|---------|-------------------------|---|
| IconTopLeftPixelTransparent=<0 or 1> | Boolean | 1 | By default, track icons support transparency. The top left pixel in the BMP determines the transparent color. If you prefer to not have transparent icons, set the variable value to 0. Note: When transparency is enabled, the global color entry (Edit > Preferences > Customization - Colors) called "Track View Icons Background" determines the background color ("Console Strips Icons background" does the same for the Console view and Track Inspector). |
| JogPosTimer=<milliseconds> (default=120) PauseOnJog=<0 or 1> (default=0; off) | | | There are two variables that control the behavior of using a control surface jog wheel to change Sonar's Now time: JogPosTimer is the period of the now time throttle. When a jog message comes in, Sonar sets the transport time immediately but will not set the transport time again for this length of time. During the time, Sonar just remembers the latest jog time received. PauseOnJog is the main switch. 1 does a pause and invokes the throttle timer. 0 just sends the now time with no pause and no throttle timer. If 0, the setting of JogPauseTimer is "don't care." For example: [Wincake] JogPosTimer=120 PauseOnJog=0 |
| LargeIconHeight=<num> | Integer | 48 | This variable specifies the large track icon size. By default, large icons are 48x48 pixels. |
| MaxPanelUndoSteps=<num> | Integer | 128 | Each StudioWare view remembers a certain maximum number of (Design mode) operations before discarding old ones. This line lets you control the maximum depth of each Panel undo history. Be aware that the larger the number you specify, the more memory must be dedicated to storing the information required to undo commands. |
| MicroscopeHZoomMax=<2.0 - 8.0> | Integer | 3.0 | This line specifies the highest horizontal magnification that will result when using Microscope mode. |
| MicroscopeHZoomThreshold=<1..20 > | Integer | 8 | By default, the Microscope mode begins horizontal magnification when a 32nd note is narrower than 8 pixels. This line lets you specify the horizontal zoom threshold (1-20 pixels). |
| NoFontSmoothing=<0 or 1> | Boolean | 0 | Set the value to 1 to disable font smoothing in Sonar. You must restart Sonar in order for the change to take effect. |
| PanelsShowWidgetBitmaps=<0 or 1> | Boolean | 1 (enable) | This line controls whether Sonar hides (n=0) or shows (n=1) all widget bitmaps while in Use mode (except those in Image widgets). |
| PanicStrength=<0 or 1> | Boolean | 0 (controller 123 only) | The Panic/Reset button stops playback and turns off any stuck notes. There are two ways a MIDI note can be turned off: By a note-off message (n=1) or by MIDI controller number 123 (all notes off). By default, Panic uses controller 123 only (n=0). |
| PauseDuringSave=<0 or 1> | Boolean | 0 | By default, when saving a project file during playback, Sonar saves the file asynchronously while playback continues. While this is not a problem with most projects, complex projects under high CPU load conditions (particularly while running under low latency) may take longer to save than if the transport was not playing. Setting <code>PauseDuringSave</code> to a value of 1 in the [Wincake] section changes the default behavior and pauses playback temporarily for the duration of the file save. This allows the file save to proceed as fast as possible before playback resumes. |

Table 95. *Cakewalk.ini* (Continued)

| Variable | Type | Default value | What it does |
|---|---------|---------------------------|--|
| ProgressiveWavePictures=<0 or 1> | Boolean | 1 | This option enables progressive display of waveform pictures. When enabled you will see pictures being displayed in the clips view dynamically as they are being computed. The waveforms will update in the background when the application is idle. If the <code>ComputePicturesWhilePlaying</code> flag is set to 1, waveforms will continue being displayed progressively even while audio playback is in progress. This can save time waiting for a complete picture to be finished before you can see it. |
| PRVColorizeVelocity=<0 or 1> | Boolean | 1 | By default, note events in the Piano Roll are colorized based on velocity. Darker colors indicate higher velocities. To override this and use the static track color instead, add the following line to the <code>[WinCake]</code> section: <code>PRVColorizeVelocity=0</code> |
| RechannelMIDI=<0 or 1> | Boolean | 0 | This variable specifies if a MIDI track's forced channel should be applied to channelized MIDI data when bouncing MIDI data, or when saving Format 1 Standard MIDI files. The values are as follows: 0 = Do not re-channelize MIDI events. 1 = Re-channelize MIDI events. |
| ShowClipShadow=<0 or 1> | Boolean | 0 | By default, a drop shadow is not displayed on clips in the Track view. To always display a drop shadow on clips, add this to the <code>[Wincake]</code> section: <code>ShowClipShadow=1</code> |
| SmallIconHeight=<num> | Integer | 32 | This variable specifies the small track icon size. By default, small icons are 32x32 pixels. |
| StaffViewChanSeparateVoice=<0 or 1> | Boolean | 1 (enable) | This line specifies whether or not Sonar should treat channels assigned to each note as separate voices. This is useful if you want to force note stems up or down for different voices. |
| StaffViewPreScanMeasures=<num> | Integer | 16 (measures) | This line specifies how far back (in measures) Sonar should search for long elements in order to display them in the Staff view. If a long element does not start within the specified time, then it will not be displayed in the Staff view (although it will print). |
| TempoMapDecimationResolution=<0 - 3> | Integer | 1 (240 ticks / 16th note) | Setting the value to 2 or 3 will increase the number of decimation points, making the tempo changes more accurate, but will slow down calculations when drawing envelopes. The values are as follows: 1 = 240 ticks (16th Note) 2 = 120 ticks (32nd Note) 3 = 60 ticks (64th Note) 4 = 30 ticks (128th Note) 5 = 15 ticks (256th Note) 6 = 12 ticks (320th Note) 7 = 6 ticks (640th Note) 8 = 3 ticks (1280th Note) |
| TempoImportDecimationResolution=<0 - 3> | Integer | 1 (240 ticks / 16th note) | This variable should be left at 1 in most cases in order to pick up most shapes. The values are as follows: 1 = 240 ticks (16th Note) 2 = 120 ticks (32nd Note) 3 = 60 ticks (64th Note) 4 = 30 ticks (128th Note) 5 = 15 ticks (256th Note) 6 = 12 ticks (320th Note) 7 = 6 ticks (640th Note) 8 = 3 ticks (1280th Note) |

Table 95. *Cakewalk.ini (Continued)*

| Variable | Type | Default value | What it does |
|---|---------|--------------------------|---|
| TempoImportErrorThreshold=<0 - 250> | Integer | 10 | This variable controls how close the tempo entries have to match points on a candidate curve before this curve is chosen. The best fit curve will always be chosen first, but this threshold determines whether to go with that curve or continue with discrete points. Valid entries are 0 to 250 (0.00 to 0.25). The default is 10, which equates to a difference of 0.01 of four point differences added together. A value of 0 effectively means import everything as discrete jump values. |
| ToolTempFileDir=<drive:path name> | Path | <Windows TEMP directory> | This line specifies where to store temporary .wav files when launching a third party wave editor from the Utilities menu. |
| TransparentClipNames=<0 or 1> | Boolean | 0 | Sonar can write Clip Names with an alpha channel such that the waveform behind the clip name can be seen. To enable this effect, set the value to 1. |
| TVBoldStripNames=<0 or 1> | Boolean | 1 | Specifies whether track/bus names use bold (value=1) or regular (value=0) font style in the Track view. |
| TVControlHeight=<number of pixels> | Integer | 17 | Specifies the height of controls in the Track view. The value shouldn't be changed more than 1 or 2 from the default value, or you may experience unexpected results. |
| TVControlSpacingX=<number of pixels> | Integer | 3 | Specifies the horizontal space, in pixels, between controls in the Track view. |
| TVControlSpacingY=<number of pixels> | Integer | 3 | Specifies the vertical space, in pixels, between controls in the Track view. |
| TVControlWidth=<number of pixels> | Integer | 41 | Specifies the width of controls in the Track view. |
| TVLargeStripNames=<0 or 1> | Boolean | 1 | Specifies the size of track/bus names in the Track view. The default size is large (value=1). |
| TVSpacingXInCluster=<number of pixels> | Integer | 2 | Specifies the horizontal space between each button in a "cluster". The default value is 2 pixels. The following controls are grouped into clusters: <ul style="list-style-type: none"> • Mute, Solo, Arm for Recording (MSR) • Automation Read, Automation Write • Phase, Interleave (mono/stereo) |
| TVWidgetsStickInHeader=<0 or 1> | Boolean | 0 | By default, Track view controls (widgets) will only appear in the track header bar if the track is minimized and there is enough room to display at least one control. When TRUE (value=1) widgets stay in the header bar regardless of the height of a track. <p>Note: the following controls will never appear in the track header bar: Send widgets, meters, and vertical FX Rack.</p> |
| UseArrSecEndForMarkerNavigation =<0 or 1> | Boolean | 0 | Allow the right edge (end) of Arranger sections to be treated as markers for navigation (including using a control surface). |
| UseArrSecStartForMarkerNavigation =<0 or 1> | Boolean | 1 | Allow the left edge (start) of Arranger sections to be treated as markers for navigation (including using a control surface). |
| UseLinkedClipsInApplyArrangement =<0 or 1> | Boolean | 0 | Create linked clips when applying an arrangement. |
| VelocityAsBargraph=<0 or 1> | Boolean | 0 | By default, note velocity tails are displayed as thin vertical lines in the Piano Roll view, and the color is the same as note events. If "Notes/Velocity" is not the current edit type, this color will be slightly lightened. To override this and use bar graph indicators for velocity tails, add the following line to the [WinCake] section: <pre>VelocityAsBargraph=1</pre> |

Table 95. *Cakewalk.ini (Continued)*

| Variable | Type | Default value | What it does |
|------------------------------------|---------|---------------|---|
| VelocityAutoshrinkWidth=<0 or 1> | Boolean | 0 | If you set this to 1, solid velocity tails will become narrower by one pixel if the vertical zoom is such that notes are less than 5 pixels high. For example, with: <pre>[WinCakel] VelocitySolidWidth=2 VelocityAutoshrinkWidth=1</pre> you get bigger velocity tails (ala Sonar 4) when the notes are big enough to edit, but really thin velocities tails when the notes are too small to edit. |
| VelocityBargraphFullWidth=<0 or 1> | Boolean | 0 | When displaying velocity tails as bar graphs (see above), you can specify whether the velocity tails should be fixed at 3 pixels wide (default), or extend the full width of the note event. To display full-width velocity tails, add the following line to the <code>[WinCakel]</code> section: <pre>VelocityBargraphFullWidth=1</pre> |
| VelocitySolidWidth=<1..4> | Integer | 1 | By default, note velocity tails are displayed as 1 pixel wide solid vertical lines in the Piano Roll view. To make the velocity tails wider (2-4 pixels wide), add the following line to <code>Cakewalk.ini</code> in the <code>[WinCakel]</code> section: <pre>VelocitySolidWidth=<pixel size; 1-4></pre> For example: <pre>VelocitySolidWidth=2</pre> |
| VSTPlugInNameFormat=<0 - 3> | Integer | 0 | This variable specifies how VST plug-in names are formatted in the Browser, FX Rack context menus, and anywhere else VST plug-in names are displayed. The values are as follows: 0 = VST Name 1 = DLL Name 2 = VST Name (DLL Name) 3 = DLL Name (VST Name) |
| WavePreviewInputBuffers=<1-4> | Integer | 4 | This variable allows control of the number of Waveform preview input buffers. The input buffers allow more efficient access to the recorded meter history on disk, and greatly speeds up performance access to previews while zooming and scrolling the clips view when waveform preview is active. You can control the actual number of history page buffers with this variable. This value is an integer and the minimum value is 1 and the default is 4 buffers. 2-4 buffers should be sufficient for most usage scenarios. Each buffer consumes approx 32K per preview track. Lower values consume less memory but may cause more disk access when scrolling or zooming large projects when preview is active. |
| WavePreviewSampleFrequency=<1-10> | Integer | 1 | By default, waveform previews take a meter sample for each meter frame. The default interval between meter frames is 40 milliseconds. The <code>WavePreviewSampleFrequency</code> <code>Cakewalk.ini</code> variable lets you specify how frequently samples are taken. The value can be an integer between 1 and 10, and represents the number of frames to sample. It goes in the <code>[WinCakel]</code> section of <code>Cakewalk.ini</code> . For example: <pre>WavePreviewSampleFrequency=1</pre> With the default value (1), every meter frame gets written to the history file. With higher values (2-10), frames will be skipped, causing fewer history frames to be written to the history file. Higher values may be desirable if the waveform previews are affecting playback performance. |

Table 95. *Cakewalk.ini (Continued)*

TTSSEQ.INI

The `TTSseq.ini` file can only be changed using Windows Notepad. The file is located in the following folder:

`%AppData%\Cakewalk\Sonar`

Variables in the [Options] section

| Variable | Type | Default value | What it does |
|--|---------|----------------|--|
| <code>ChaseDelay=<num></code> | Integer | 20 (2 seconds) | This line specifies the sync chase delay in 1/10 seconds. During SMPTE/MTC sync, when the position is determined, playback begins at a later time to allow for setup. This line specifies the delay amount. If this value is too long, you always have to wait after starting playback before Sonar locks. If this value is too short—especially on slower computers—then it will try to play before it's ready, which will cause a spurt of notes to catch up when it actually starts, the effort of which could also cause sync to give up if the CPU is really overtaxed. |
| <code>FlywheelAmount=<num></code> | Integer | 5 (½ second) | This line specifies the SMPTE flywheel time in 1/10 seconds. This is the maximum dropout time length Sonar will allow before aborting sync. |
| <code>GeneralMidiSMFs=<0 or 1></code> | Boolean | 1 (enable) | This line controls whether or not Sonar creates a General MIDI setup measure when loading Standard MIDI Files. |
| <code>IgnoreMidiInTimeStamps=<0 or 1></code> | Boolean | 0 (disable) | This line determines whether or not Sonar ignores any MIDI time stamping that a MIDI driver does. If you're experiencing increasing delays between the time you play a MIDI note on a controller and the time you hear Sonar echo it, setting this line to 1 may help. Also, if you find that Sonar is recording MIDI data at a different time from when the data was played, setting this line to 1 may help. If the MIDI driver is using a different clock from Sonar, the time discrepancy increases the longer that the MIDI driver is open, so you need to tell Sonar to ignore the timestamp that the MIDI driver adds to the data (set the value to 1). |
| <code>LoadTrackParams=<0 or 1></code> | Boolean | 1 (enable) | |
| <code>LyricTrack=<num></code> | Integer | 3 (track 4) | This line specifies which track is to contain lyrics from Type 0 Standard MIDI files. A zero means track 1, a 1 means track 2, and so on. |
| <code>MfxLookAhead=<ticks></code> | Integer | 960*4 | Defines how much extra MIDI data is sent to MFX plug-ins, so that they have extra room to quantize events into the future. Lower values mean MFX plug-ins can work more "just in time." Example: <code>MfxLookAhead=480.</code> |
| <code>MMCDelayMsecs=<num></code> | Integer | 100 | This setting specifies the minimum amount of time that must elapse between any two MMC commands. Some MMC gear, including the Fostex MTC-1 and the Tascam SY-88, can get confused unless there is at least a 10-millisecond delay after every MMC command. This can cause intermittent problems on fast machines. Sonar corrects this problem with the <code>MMCDelayMsecs=<n></code> line. The default value is 100 milliseconds, although some experimentation may be required to find the proper value for your system. |
| <code>MMCPort=<num></code> | Integer | -1 (all) | By default, Sonar will transit MMC commands on all MIDI outputs. In some situations it is necessary to limit the number of outputs MMC is transmitting on. This line specifies which output MMC is to be transmitted on. The value is 0 based, so a value of 0 means output 1, and a value of 1 means output 2, etc. |

Table 96. *TTSSEQ.ini*

| Variable | Type | Default value | What it does |
|---------------------------------|---------|----------------|---|
| MMCPreRoll=<num> | Integer | 20 (2 seconds) | This line specifies the MMC pre-locate amount in 1/10 seconds. By default, Sonar waits for two seconds after it starts receiving time code before beginning to playback or record. You can add this line to change the two-second delay. If this setting does not exist, the value of the ChaseDelay setting is used. If the ChaseDelay setting does not exist either, then the default for MMCPreRoll is 20. |
| MMCUseEvent=<0 or 1> | Boolean | 1 (enable) | If all MMC features work except for Auto Punch record mode, your equipment probably doesn't support the MMC Event command (consult with the manufacturer if you aren't sure). You can overcome this limitation by adding this line. |
| SendLocalOff=<0 or 1> | Boolean | 1 (enable) | This line determines whether or not Sonar should send a Local Control OFF message during startup. |
| SendLocalOn=<0 or 1> | Boolean | 0 (disable) | This line determines whether or not Sonar should send a Local Control ON message at exit. |
| SendResetsToSoftSynths=<0 or 1> | Boolean | 0 | This variable controls (globally) whether Sonar sends MIDI controller resets to DXi's. This variable should be set in the [OPTIONS] section. Legal values are: 0 (default): Resets are not sent to DXi's 1: Sonar will send MIDI controller resets to DXi's. This is what Sonar already does for hardware synths. For example: If you are freezing synth tracks that have MIDI controller messages, setting this variable to TRUE (1) will ensure that synths will have their MIDI controllers reset before a freeze operation. |
| SyncAllowRateTweak=< 0 or 1> | Boolean | 1 (enable) | When syncing to SMPTE, Sonar normally attempts to track the rate of the incoming sync signal, in order to survive dropouts better when the SMPTE source speed is slightly off. Setting this to 0 defeats this. If you have a slower computer and dense work to play, defeating this can result in a small efficiency improvement and also prevent rate-tracking timing inaccuracies when the computer is so busy that it's late processing incoming sync messages. |
| SysxDelayAfterF7=<0 or 1> | Boolean | 1 (enable) | This setting causes Sonar to delay Sysx transmission for a certain amount of time if it encounters an F7 in a Sysx bank. This gives some instruments a required amount of delay time that is necessary to process the Sysx transmission. The default delay is 1/18 of a second, but can be changed by also adding the SysxSendDelayMsecs=<n> line. The possible values are 0 and 1. Their significance is as follows: 0: no delay 1: delay between each Sysx string (F0 ... F7) |
| SysxSendDelayMsecs=<num> | Integer | 60 | This setting causes Sonar to delay a specified number of milliseconds if it encounters an F7 in a Sysx bank. |
| SysxSendPacketSize=<num> | Integer | 1024 | This line specifies the number of bytes between Sysx transmit delays. Sysx bytes are transmitted in packets, with a 1/18 second delay between each packet. Setting this value smaller will help slower MIDI devices (synthesizers, etc.) avoid overflowing their internal buffers. |
| UseCableMetaEvents=<0 or 1> | Boolean | 1 (enable) | This line specifies whether or not Sonar should use nonstandard "Cable" meta-events for storing Sysx bank output number into Standard MIDI files (by default, n=1). |

Table 96. TTSSEQ.ini (Continued)

Variables in the [MIDI Input Devices] section

| Variable | Type | Default value | What it does |
|-----------------|---------|-----------------|--|
| MaxInPort=<num> | Integer | 15 (16 outputs) | This variable determines the maximum number of MIDI inputs. The value is 0 based, so a value of 15 means that the limit is 16 outputs. |

Variables in the [MIDI Output Devices] section

| Variable | Type | Default value | What it does |
|-------------------|---------|-----------------|---|
| MaxEchoPort=<num> | Integer | 15 (16 outputs) | This variable determines the maximum number of MIDI output ports that can echo Sysex data. The value is 0 based, so a value of 15 means that the limit is 16 outputs. |
| MaxOutPort=<num> | Integer | 15 (16 outputs) | This variable determines the maximum number of MIDI outputs. The value is 0 based, so a value of 15 means that the limit is 16 outputs. |

AUD.INI

To edit `Aud.ini`, do the following:

1. Go to **Edit > Preferences > Audio - Configuration File**.
2. Under **Configuration Settings**, click **Edit Config File**.
The `Aud.ini` file opens in the default Windows text editor.
3. Edit `Aud.ini` as desired.
4. Save `Aud.ini` and close the Windows text editor.
5. Click **Reload Config Settings** to reload the current audio configuration settings from `Aud.ini`.

Variables in AUD.ini

| Variable | Type | Default Value | What it does |
|---------------------------------------|---------|---------------|---|
| {Plug-in CLSID}.EnableFlags=<0 - 3> | Integer | 0 | This variable goes in the [PluginUpsampler] section, and specifies whether resampling is applied. It corresponds to the Enable on Render and Enable on Playback settings in Sonar's UI. Valid values are as follows: <ul style="list-style-type: none"> • 0 = Disables oversampling • 1 = Enables oversampling at render time • 2 = Enables oversampling during playback • 3 = Enables oversampling at render time and during playback |
| AllowOfflineRenderMixThreads=<0 or 1> | Boolean | 1 | A value of 1 (default) allows multiprocessing during fast bounce when multiprocessing is enabled in Sonar. Set to 0 to temporarily disable multi-threaded mixing during a fast bounce operation. |
| BounceBufSizeMsec=<0 to 350> | Integer | 0 | This is a line in the Wave section of the <code>Aud.ini</code> file that sets the buffer size for bouncing tracks. At a value of 0, the bounce buffer is the same size as the Mixing Latency value that you set in Edit > Preferences > Audio - Driver Settings . If you find that bouncing tracks, especially with certain soft synths, takes a very long time, you can set this value to 100, or some value between 0 and 350 so that the bounce buffer will use a more efficient size for bouncing, which has different requirements from normal playback latency. Note: on larger projects, setting this variable to a large value can cause out-of-memory errors. |

Table 97. `AUD.ini`

| Variable | Type | Default Value | What it does |
|---|---------|---------------|--|
| BounceFlushTailsMaxDurationSec=<0 to 60> | Integer | 20 | Effects tails maximum flush length while bouncing (seconds). On export, the engine will first hard flush any effects tails from all active plug-ins referenced in the project, including track/bus effects, clip effects, effects chains, ProChannel as well as instruments. Specify the max duration (in seconds) to stream silence through all plug-ins. By default, tails are flushed until a threshold of -70dB is reached or 20 seconds of silence is detected, whichever occurs first. |
| BounceFlushTailsThresholdDb=<-120 to -40> | Integer | -70 | Effects tails flush gain threshold while bouncing (dB). On export, the engine will first hard flush any effects tails from all active plug-ins referenced in the project, including track/bus effects, clip effects, effects chains, ProChannel as well as instruments. Tails are flushed until the specified dB threshold is reached, or until the <code>BounceFlushTailsMaxDurationSec</code> duration is reached, whichever occurs first. |
| ComputePicturesWhilePlaying=<1 or 0> | Boolean | 1 | This option allows waveform pictures to be computed in the background while audio playback is in progress. Most modern computers should be able to handle this load with no problems. Note that work is only done while new pictures are actually being computed—once the pictures are finished rendering there is no overhead. |
| DefaultEqPosition=<0 or 1> | Boolean | 0 | The integrated channel EQ is pre FX Rack by default, but you can change the position of any channel EQ by right-clicking the EQ plot and choosing the desired position from the context menu. The <code>DefaultEqPosition Aud.ini</code> variable lets you specify the default EQ position for all new tracks/buses. This variable lives in the <code>[Aud]</code> section of <code>Aud.ini</code> , and legal values are: 0 (pre FX) or 1 (post FX). |
| DropoutMsec=<num> | Integer | 250 | Under high system load conditions, the Sonar audio pump mechanism may become starved. When this condition is detected, Sonar drops out. The <code>DropoutMsec</code> variable allows you to configure the tolerance time in milliseconds. This variable applies to all driver modes. Setting <code>DropoutMsec</code> to a positive value > 0 specifies the actual time in milliseconds to tolerate before dropping out due to starvation. Setting <code>DropoutMsec</code> to a negative value < 0 means we use a multiple of the audio buffer size as the tolerance. i.e. -2 means we use twice the audio buffer size. Note that setting this value too low (e.g. 0) can result in more frequent dropouts in the program. If you notice too many dropouts, try raising it in buffer multiples or by explicitly specifying a millisecond value. |
| EnableCacheWriteThru=<0 or 1> | Boolean | 1 | This variable enables disk write thru caching. When write thru caching is on, data recorded to wave files is written to the hard disk immediately, circumventing the hardware disk cache. Having write thru caching off can be more efficient for disk I/O but can result in data loss if your system crashes. |
| EnablePicCacheThreads=<1 or 0> | Boolean | 1 | This option creates extra background worker threads for the generation of wave pictures when you load a project. One worker thread is automatically created per CPU/. Setting <code>EnablePicCacheThreads=0</code> reverts back to only using a single thread for picture computation. If you are running a system with multiple CPU's or cores setting this to 1 can greatly speed up the computation of pictures. |

Table 97. *AUD.ini (Continued)*

| Variable | Type | Default Value | What it does |
|---------------------------------------|---------|---------------|---|
| EnableWasapiDSP=<0 - 3> | Integer | 1 | This variable goes in the [Wave] section and allows you to enable or disable DSP effects on inputs and output devices in WASAPI Shared mode in Windows 10 and later. Valid values are as follows: <ul style="list-style-type: none"> • 0 = Disable all signal processing for inputs and outputs (RAW mode) • 1 = Enable signal processing for inputs (default) • 2 = Enable signal processing for outputs • 3 = Enable signal processing for inputs and outputs For details, see "To enable/disable built-in DSP" on page 1339. |
| ExtraPluginBufs=<0 to no upper limit> | integer | 0 | It instructs Sonar to set aside extra audio data buffers, to accommodate plug-ins which do large amount of internal buffering and therefore "keep" data buffers to themselves. Recommended maximum setting of 64 or 128. |
| FlushMultiple=<0 or 1> | Boolean | 1 | This variable determines how Sonar performs writes to disk in cases where multiple inputs are being recorded simultaneously. The default setting causes Sonar to write all the data for all inputs all at once, and then wait for the entire set of writes to complete. Overriding this value by setting it to 0 causes Sonar to perform each input's write separately, and wait for each individual write to complete before proceeding to the next one. |
| FlushWriteBeforeRead=<1 or 0> | Boolean | 0 | The default setting causes Sonar to perform disk reads (for audio playback) before attempting any disk writes (for audio recording). Overriding this value by setting it to 1 causes Sonar to attempt disk writes first. This yields the best results when you are attempting to record a large number of tracks at high latency. |
| GapDezipperUsec=<0-1000> | Integer | 500 | The audio engine will now render a smooth fade in whenever audio playback is interrupted and there is an abrupt transition in gain. The purpose of doing this is to dezipper (smooth out) the gain transition due to the discontinuity. For example, if you click on the Time Ruler to jump to a new time location during playback, the engine will smoothly render the transition to the new gain level as a fade in. This smoothing also takes place whenever playback gapping occurs. You can control the fade in time via the GapDezipperUsec variable, which is expressed in microseconds per dB and controls the speed of the fade in to the new gain value. (default = 500 microseconds. i.e. the fade will take 500 microseconds per change in dB at the transition point). You may increase or shorten the time of the fade by increasing or decreasing this value. The normal legal value range for this variable is 0 to 1000 microseconds. This variable should be set in the [Wave] section. A value of zero turns off dezippering on gapping completely. |
| LinkPFSSendMute=<0 or 1> | Boolean | 0 | If this is set TRUE, pre fader sends on both tracks and buses are automatically muted when the track/bus is muted. Also if another track is soloed the pre fader sends on other tracks will be muted. This basically conforms to pre Sonar 4 behavior. |
| ManageASIOThreadPriority=<0 or 1> | Integer | 1 | This determines whether Sonar manages the ASIO thread priority when necessary. This defaults to 1. |
| MaskDropoutDetection=<0 or 1> | Boolean | 0 | This variable allows you to suppress audio engine dropouts. By setting the value to 1, Sonar will mask detection of performance related dropouts during playback and recording in order to prevent engine dropouts. This may be desirable in certain situations, such as when doing an unattended recording or playing back in a live scenario. For details, see "Dropouts and other audio problems" on page 1328. |
| MaxPreviewMsec=<num> | Integer | 300000 | This variable goes in the [Wave] section, and specifies the max preview duration (in milliseconds) in the Media Browser. |

Table 97. AUD.ini (Continued)

| Variable | Type | Default Value | What it does |
|--|---------|---------------|---|
| MeterFrameSizeMS=<10-200> | Integer | 40 | <p>Meters in Sonar show peak (or RMS) values at a given instant in time. The actual peak value displayed by a meter is the highest peak recorded in an interval of time referred to as a "Meter Frame." The default size for a meter frame is 40 milliseconds, which is an accuracy of 25 FPS. The <code>MeterFrameSizeMS</code> variable allows you to change the size of this interval. It goes in the <code>[Wave]</code> section. For example:</p> <pre>[Wave] MeterFramSizeMS=40</pre> <p>Setting this value to a lower value will make the meters record peak info for smaller time slices. However this can also increase the metering CPU and memory cost.</p> <p>Note: although Sonar doesn't enforce a fixed value range, the recommended range should be between 10 and 200 milliseconds.</p> |
| MinimizeDriverStateChanges=<0 or 1> | Boolean | 1 | <p>This is a line in the Wave section of the <code>Aud.ini</code> file that controls whether or not audio devices are reset in response to transport changes (play/stop). Valid values are as follows:</p> <ul style="list-style-type: none"> 0 = off. 1 = On for ASIO only (default). 2 = On for WDM only. 3 = On for both ASIO and WDM. |
| MinPluginLoadBalancingBufferSamples=<32 - 256> | Integer | 96 | <p>This variable goes in the <code>[Wave]</code> section and controls the size of the smallest internal buffer subdivision that may be used for plug-in load balancing.</p> <p>For details, see "Plug-in load balancing" on page 1318.</p> |
| MixDezipperUsec=<0-1000> | Integer | 50 | <p>This variable is similar to <code>GapDezipperUsec</code> except that it controls how the mixer itself renders abrupt gain transitions due to envelopes in the project. This variable is expressed in microseconds per dB and controls the speed of the fade in to the new gain value (default = 50 microseconds). The normal legal value range for this variable is 0 to 1000 microseconds.</p> <p>This variable should be set in the <code>[Wave]</code> section. Important: Changing the value of this variable will affect how envelopes are rendered by the mixer and may cause your mixes to sound slightly different. Setting <code>MixDezipperUsec</code> too low can cause clicks while rendering abrupt gain changes due to envelopes.</p> |
| MMCSSTaskKey=<task name> | Name | Pro Audio | <p>By default, Sonar uses the MMCSS task profile named Pro Audio. If desired, you can instruct Sonar to use a custom MMCSS task profile.</p> |
| PanLawCompatMode=<0 or 1> | Boolean | 0 | <p>When using a non-default pan law with floating point or 24-bit audio, SONAR would previously apply the pan law twice; once at the clip level and once more at the track level.</p> <p>In SONAR 8.5.2 and later, pan laws are only applied once at the track level and only for mono tracks. Any clip pan envelopes will continue to work, but behave strictly as a balance control.</p> <p>If you have existing projects that use a non-default pan law (i.e. other than 0dB center sin/cos taper), the mix might sound louder in Sonar. When the value is 0 (default), non-default pan laws are not applied at the clip level. Clip pan envelopes always use the (0dB center sin/cos taper) law.</p> <p>When the value is 1, pan laws are applied at the clip level. It is not recommended that you use this value unless you need to retain backwards compatibility with pre-Sonar projects that use a non-default pan law.</p> |
| PicCacheMB=<size in MB> | Integer | 20 | <p>This variable specifies the maximum size of the picture cache. The picture cache is located in the directory specified by the <code>PictureDir=<path></code> variable (defaults to <code><Cakewalk Folder>\Picture Cache</code>).</p> |

Table 97. *AUD.ini (Continued)*

| Variable | Type | Default Value | What it does |
|--------------------------------------|---------|------------------------------------|--|
| PictureDir=<drive:path name> | Path | <Cakewalk directory>\Picture Cache | This line specifies where to store the picture cache. |
| PluginLoadBalancingThreadCount=<num> | Integer | 0 | A count of threads used for plugin load balancing. A value of 0 causes it to be adaptively determined based on mix thread count and buffer size. The minimum min thread count is 2 (a value of 1 will essentially disable load balancing). |
| RealtimePreroll=<0 or 1> | Boolean | 0 | This variable specifies whether preroll buffers are pumped as fast as possible or in real-time. Prerolling in realtime may improve buffering and CPU load when using hardware DSP solutions such as the Universal Audio UAD-1 or Focusrite Liquid Mix. |
| RestartEngineAfterDropout =<0 or 1> | Boolean | 1 | This variable specifies whether the audio engine should restart automatically when certain kinds of benign dropouts are detected. If playback is underway, the dropout is handled and playback resumes automatically from where it left off. Set to 0 to instead stop playback and display a dropout toast notification. Note: If enabled, you will still get a dropout notification if a dropout occurs during recording. |
| ShowMultiChannelInputs =<0 or 1> | Boolean | 1 | This is a line in the Wave section of the <i>Aud.ini</i> file that specifies whether Sonar uses multichannel audio devices as multiple stereo pairs or just a single stereo pair. |
| ShowMultiChannelOutputs=<0 or 1> | Boolean | 1 | This is a line in the Wave section of the <i>Aud.ini</i> file that specifies whether Sonar uses multichannel audio devices as multiple stereo pairs or just a single stereo pair. |
| StopEngineOnASIOPanelOpen =<0 or 1> | Boolean | 1 | A few ASIO devices require that the host should not use the device while making changes to device settings. Some devices may display an error or gray out the controls in the ASIO panel while others may silently ignore changes. Set this variable to 1 to automatically stop and release the ASIO interface allowing you to change settings in Sonar. |
| SuspendPluginsOnBounce=<0 or 1> | Boolean | 1 | This is a line in the [Wave] section of the <i>Aud.ini</i> file that controls whether VST plug-ins are suspended and resumed prior to starting a bounce operation. When set to 1 (default), VST plug-ins are suspended and resumed both before and after the bounce process. This flushes any residual buffers that might be present from plug-ins that have internal latency. |
| ThreadSchedulingModel=<0 - 2> | Integer | 1 | This variable goes in the [Wave] section and controls the interaction of the main audio thread and worker threads on multiprocessor systems when the Use Multiprocessing Engine option is enabled. Depending on the system, a particular model may result in less glitching and better overall performance. The values are as follows: 0 = Same as previous versions of Sonar. 1 = (default) Better thread balance. Model is more efficient and can provide cycles for other tasks. 2 = Additional worker thread is created. This may result in improvement with Quad processor systems or higher. Not recommended for Dual processor systems. 3 = Aggressive |
| Use24BitExtensible=<0 or 1> | Boolean | 0 | This line goes in the section of the <i>Aud.ini</i> file under [name of your sound card ('n' in , 'n' out)]. If you get an error message when you try to change the audio driver bit depth to 24, try setting this line to 1. Most USB audio devices that use WDM drivers need this line set to 1. |


Table 97. *AUD.ini (Continued)*

| Variable | Type | Default Value | What it does |
|------------------------------------|---------|---------------|---|
| UseHardwareSamplePosition=<0 or 1> | Boolean | 0 | <p>This variable applies to ASIO mode only and controls whether Sonar internally compute the sample position based on buffer switch calls or uses the ASIOGetSamplePosition reported value to retrieve the driver reported value.</p> <p>Some drivers change the reported sample position based on how long a buffer switch took to complete and this can cause problems since Sonar expects the reported position to be in sync with the number of buffers actually streamed.</p> |
| VideoEngine=<0 or 1> | Boolean | 1 | <p>This variable goes in the [Video] section, and specifies the default video engine. For example:</p> <pre>[Video] VideoEngine=1</pre> <p>The values are as follows: 0 = DirectShow engine 1 = Media Foundation engine</p> |
| WaveInBuffers=<2 - 8> | Integer | 8 | <p>When using the External Insert plug-in alongside the original dry signal in WDM mode, you might notice a flanging or flanging effect. To minimize this effect, we recommend that you set the <code>WaveInBuffers</code> <code>Aud.ini</code> variable to 2.</p> <p>Note: Setting the value to 2 might have an adverse effect with certain audio hardware, causing recording to drop out. If this occurs, reset the value to 8 and try using ASIO drivers if your hardware has ASIO support.</p> |

Table 97. *AUD.ini (Continued)*

Included plug-ins

The following is a list of audio, MIDI and instrument plug-ins that are included with Sonar.

 **Note:** *The core Sonar installer does not include all available plug-ins. If the plug-ins listed in this section are not available in Cakewalk, please download and install the optional plug-ins via the Quick Start Screen's Product Updates page (see "Checking for product updates" on page 1745).*

For detailed information about a specific plug-in, see the plug-in's online Help.

Amp, tape & tube simulation

"TH3 Cakewalk Edition amp simulator" on page 1447

"ProChannel" on page 1441

Dynamics processing

"Boost 11 Peak Limiter" on page 1437

"Compressor/Gate" on page 1439

"ProChannel" on page 1441

"Sonitus fx: Compressor" on page 1442

"Sonitus fx: Gate" on page 1444

"Sonitus fx: Surround Compressor" on page 1442

"Sonitus fx: Multiband" on page 1445

"VX-64 Vocal Strip" on page 1448

Channel strips, stereo & panning

"Channel Tools" on page 1438

"ProChannel" on page 1441

"VX-64 Vocal Strip" on page 1448

Delays & modulation

"Classic Phaser" on page 1439

"Multivoice Chorus/Flanger" on page 1440

"Sonitus fx: Delay" on page 1443

"Sonitus fx: Modulator" on page 1444

"Tempo Delay" on page 1447

EQ

"Para-Q" on page 1440

"ProChannel" on page 1441

"Sonitus fx: EQ" on page 1443

Mastering

“Boost 11 Peak Limiter” on page 1437

“Channel Tools” on page 1438

“Sonitus fx: Multiband” on page 1445

“Sonitus fx: Phase” on page 1445

Reverbs

“BREVERB 2 Cakewalk” on page 1438

“Sonitus fx: Reverb” on page 1446

Signal analysis

“ProChannel” on page 1441

Specialty effects

“Alias Factor” on page 1437

“HF Exciter” on page 1439

“Modfilter” on page 1440

“Sonitus fx: Surround” on page 1446

“Sonitus fx: WahWah” on page 1447

MIDI effects

“MFX Arpeggiator” on page 1449

“MFX Change Velocity” on page 1449

“MFX Chord Analyzer” on page 1449

“MFX Echo/Delay” on page 1449

“MFX Event Filter” on page 1450

“MFX Quantize” on page 1450

“MFX Transpose” on page 1450

Instruments

“Cakewalk TTS-1” on page 1451

“Studio Instruments Bass Guitar” on page 1451

“Studio Instruments Drum Kit” on page 1452

“Studio Instruments Electric Piano” on page 1452

“Studio Instruments String Section” on page 1453

See:

“Audio effects” on page 1437

“MIDI effects” on page 1449

“Instruments” on page 1451

“ProChannel” on page 1023

Audio effects

Alias Factor

Figure 549. *Alias Factor*.



Alias Factor combines bit crushing and low pass filtering in a unique way, allowing you to decimate your audio to create tones as varied as vintage samplers, cell phones, or old video games. Decimator effects are nothing new, but *Alias Factor* generates this effect using a special technique that generates aliasing without the unwanted harsh effects provided by other options, offering sounds that are grainy in a “smooth” and organic way. *Alias Factor* also allows for further creation of attention grabbing new timbres by linking a low pass resonant filter to the decimator for a new means of tweaking your sound.

For more information, see the *Alias Factor* online Help.

Boost 11 Peak Limiter

Figure 550. *Boost 11 Peak Limiter*.



The *Boost 11 Peak Limiter* is a transparent peak limiting and volume maximizing plug-in for mixing and mastering purposes; it is designed to reduce peak levels without coloring the sound. Boost 11 uses a “look-ahead” limiter algorithm to prevent output clipping and PDR (Program Dependent Release) to minimize pumping (audible fluctuations of the volume) and maximize the loudness. “Look-ahead” means the limiter analyzes the audio input ahead of time by delaying the output for approximately 1.5 ms. Boost 11 supports sampling rates up to 192 kHz, mono and stereo operation, and double precision processing.

Boost 11’s features include:

- ▶ Look-ahead peak detection prevents clipping
- ▶ Program Dependent Release minimizes pumping
- ▶ Dynamic waveform displays of input versus output
- ▶ Stereo peak and RMS input/output meters
- ▶ Operation at sampling rates up to 192 kHz
- ▶ 64-bit double precision signal path
- ▶ VST Automation

For more information, see the *Boost 11 Peak Limiter* online Help.

BREVERB 2 Cakewalk

Figure 551. BREVERB 2 Cakewalk.



BREVERB 2 Cakewalk by Overloud provides world-class studio reverb. Dozens of professional presets are included, covering a wide range of applications from mixing to post-production. Sonar includes both VST and ProChannel versions of BREVERB 2 Cakewalk. For details, click the Help button in the BREVERB 2 Cakewalk VST version.

Channel Tools

Figure 552. Channel Tools.



The *Channel Tools* plug-in provides easy and powerful channel processing for gain, Mid-Side decoding, delay and stereo panning. *Channel Tools* is ideal for enhancing and adjusting stereo separation for stereo tracks and full mixes.

With *Channel Tools* you can:

- ▶ Use intuitive controls to easily place the left and right channels individually anywhere in the stereo space.
- ▶ Automatically decode Mid-Side channel recordings.
- ▶ Enhance the spatial characteristics of your mixes.
- ▶ Adjust for phase problems due to microphone placement.
- ▶ Swap the left and right channels.
- ▶ Invert the polarity (phase) of each channel.
- ▶ Fine-tune the timing of recordings by delaying the left and/or right channel by a specific number of samples or milliseconds.

For more information, see the *Channel Tools* online Help.

Classic Phaser

Figure 553. Classic Phaser.



This is a classic phaser effect that uses a modulating notch filter with a feedback loop. The “Quadra” mode provides extra wide imaging and animation.

For more information, see the *Classic Phaser* online Help.

Compressor/Gate

Figure 554. Stereo Compressor/Gate.



Stereo Compressor/Gate combines a compressor and a gate into a single effect, so you can increase the overall dynamic level of an audio signal, without distorting the loud parts, and without excessively boosting low-level noise. You can manually trigger the gate via MIDI, which makes it simple to produce stuttering effects.

For more information, see the *Stereo Compressor/Gate* online Help.

HF Exciter

Figure 555. HF Exciter.



HF Exciter lets you enhance the higher end of the frequency spectrum. This produces the psycho-acoustic affect that the signal is brighter and clearer. This is done by adding harmonic content that is not present in the original signal.

For more information, see the *HF Exciter* online Help.

Modfilter

Figure 556. *Mod Filter*.



Mod Filter produces a dynamic filtering effect, in that the actual filter can respond to incoming signal or follow the cycle of a tempo-synchronized LFO. The filter itself is a low-pass filter type, which filters out higher frequencies.

For more information, see the *Mod Filter* online Help.

Multivoice Chorus/Flanger

Figure 557. *Multivoice Chorus/Flanger*.



Chorus/Flanger lets you add depth and thickness to the signal. The EQ section in the feedback path allows you to create some truly unique sounds.

For more information, see the *Multivoice Chorus/Flanger* online Help.

Para-Q

Figure 558. *Para-Q*.



Para-Q is a two-band true parametric EQ that can be used to boost or attenuate generally high or low bands of the signal. It consumes very little processing power, which allows you to use it on many tracks simultaneously.

For more information, see the *Para-Q* online Help.

ProChannel

ProChannel is an extended channel strip that provides high-quality compressor, equalizer, tube saturation, console emulation, tape emulation, and convolution reverb processing for each audio track, Instrument track and bus.

ProChannel appears as a module in the Track Inspector and Console view.

Figure 559. ProChannel.



For more information, see “ProChannel” on page 1023.

See also:

“PC76 U-Type Channel Compressor module” on page 1037

“PC4K S-Type Bus Compressor module” on page 1039

“QuadCurve Equalizer module” on page 1041

“Tube Saturation module” on page 1046

“PC2A T-Type Leveling Amplifier” on page 1048

“Softube Saturation Knob” on page 1052

“Console Emulator module” on page 1054

“FX Chain module” on page 1057

“Tape Emulator module” on page 1063

“REmatrix Solo convolution reverb” on page 1065

“Concrete Limiter module” on page 1068

“GRIT (saturation) module” on page 1073

“MAX (volume maximizer) module” on page 1075

“SPACE (reverb/ambience) module” on page 1076

“SMOOTHER (de-esser / de-harsher) module” on page 1077

“GATER (remove noise) module” on page 1078

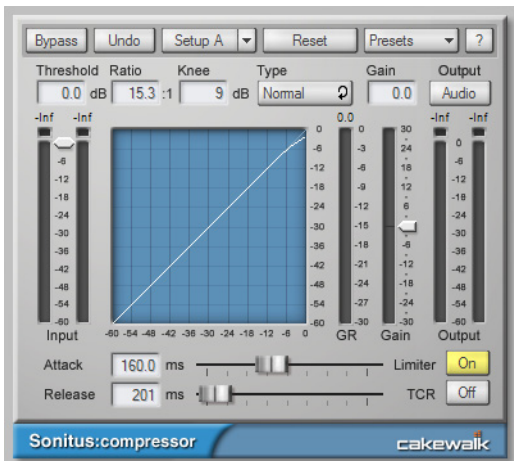
“DEPTH (chorus / stereo shaping) module” on page 1079

“PULSE (tremolo) module” on page 1080

“SHAPER (transient control) module” on page 1081

Sonitus fx: Compressor

Figure 560. Sonitus fx: Compressor.

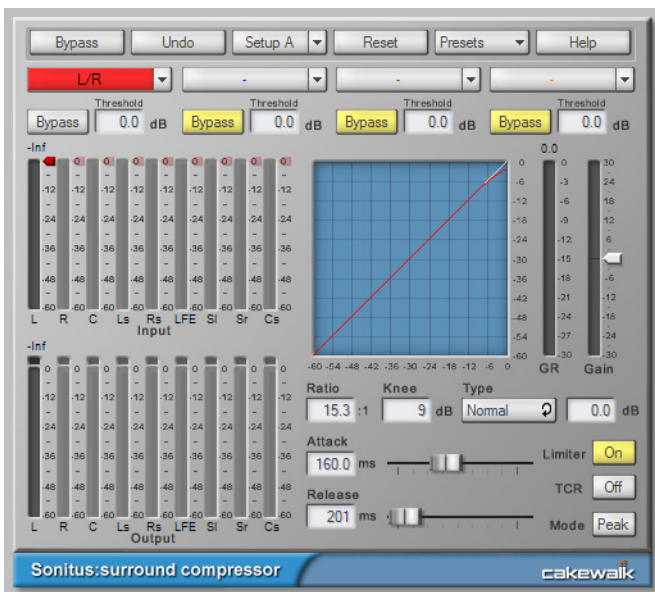


fx:compressor is a variable-knee compressor with built-in peak limiting. The purpose of a compressor is to limit the dynamic range of music or sound. Compression will make the loud parts of the signal more quiet, resulting in a more or less even level.

For more information, see the *Sonitus fx: Compressor* online Help.

Sonitus fx: Surround Compressor

Figure 561. Sonitus fx: Surround Compressor.

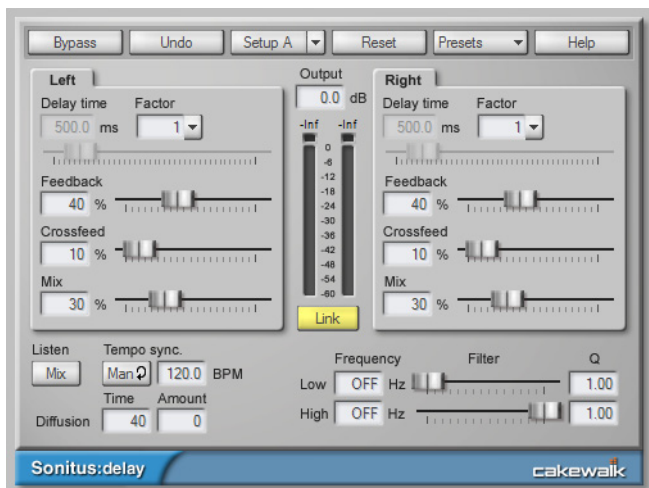


The Sonitus Surround Compressor is an enhanced, surround-capable version of the Sonitus:fx Compressor plug-in. The Surround Compressor is comprised of four stereo compressors. After you patch the compressor into a surround bus, you can direct any combination of the bus's input channels to any of the four compressors, sending any combination of stereo channel pairs, the center channel, and the LFE to the compressor(s) you choose. By default, all channels feed into compressor 1, and you can then redirect channels to the other three if you want.

For more information, see the *Sonitus fx: Surround Compressor* online Help.

Sonitus fx: Delay

Figure 562. Sonitus fx: Delay.

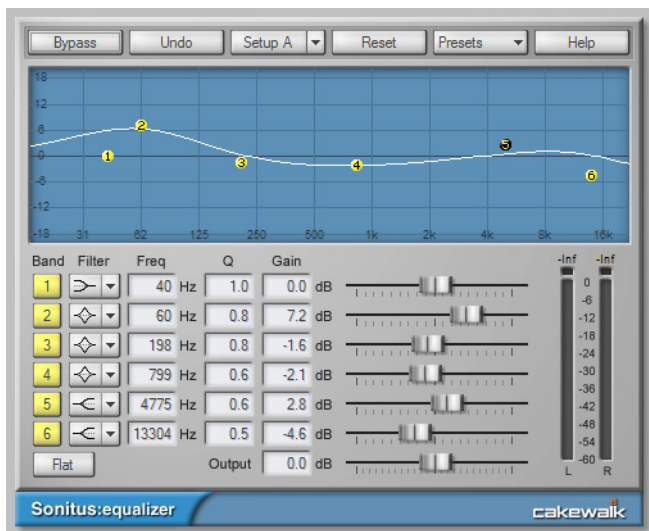


fx:delay is an advanced stereo delay with tempo sync.

For more information, see the *Sonitus fx: Delay* online Help.

Sonitus fx: EQ

Figure 563. Sonitus fx: EQ.

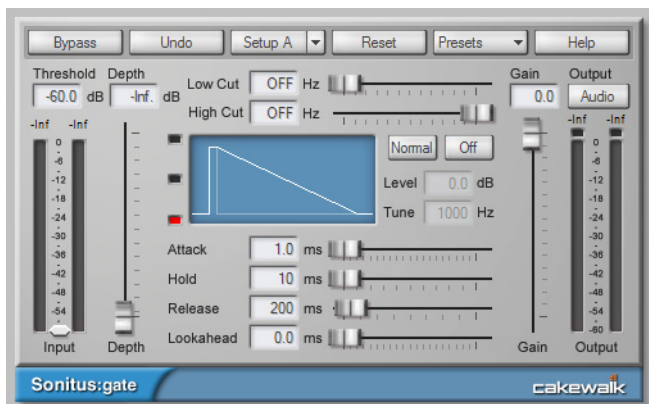


fx:equalizer is a 6-band parametric equalizer with selectable filter types for each band and frequency response graph. Equalizers are instrumental in fine tuning the frequency spectrum in all kinds of music and sound. They let you use different filtering techniques to attenuate, cut or boost a specific frequency or a range of frequencies, allowing you the shape the overall characteristics of the audio signal.

For more information, see the *Sonitus fx: EQ* online Help.

Sonitus fx: Gate

Figure 564. Sonitus fx: Gate.



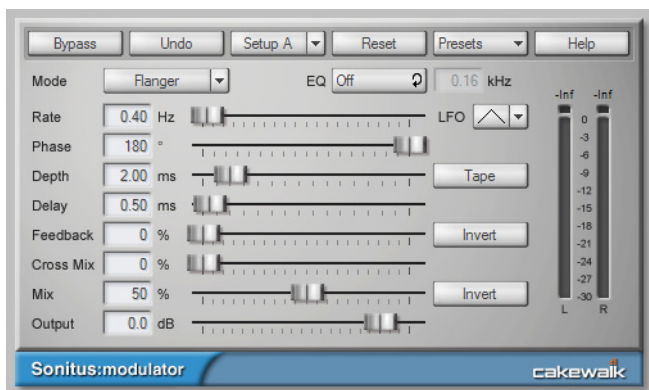
fx:gate is a dynamic gate with side-chain filtering and lookahead. The fx:gate plug-in has wide variety of uses. It can function as a noise gate, which quite simply gates (or blocks) signals whose amplitude lies below a certain threshold, and lets other signals through. This is useful for eliminating background noises, such as hiss or hum, during periods of silence in a recording or performance.

In addition, it also features a tunable peak Punch mode that makes it possible to add transient punch to frequencies lacking in individual drum sounds, adding greater definition and presence to the gated signal. Using the variable high pass and low pass side chain filters enables you to perform “frequency conscious” gating. The gate can also be switched from Gating to Ducking mode for removal of clicks and pops.

For more information, see the *Sonitus fx: Gate* online Help.

Sonitus fx: Modulator

Figure 565. Sonitus fx: Modulator.

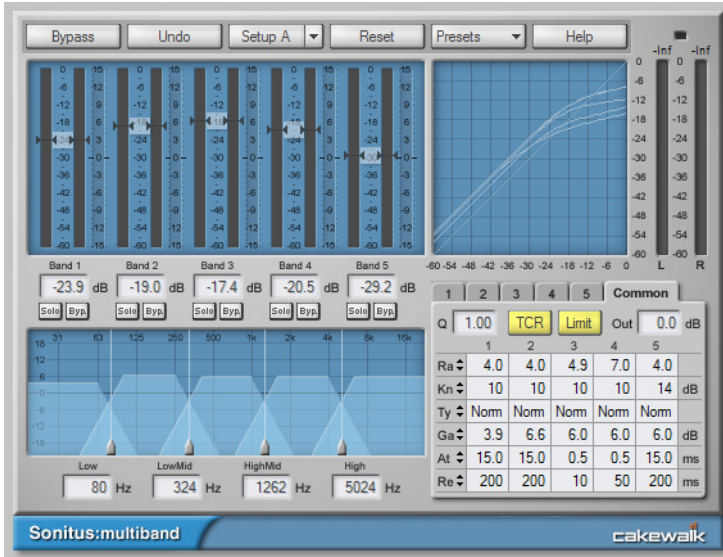


fx:modulator combines six time-varying modulation effects into one integrated plug-in.

For more information, see the *Sonitus fx: Modulator* online Help.

Sonitus fx: Multiband

Figure 566. Sonitus fx: Multiband.



fx:multiband is a 5 band variable knee compressor with both normal and vintage compression modes and output limiter.

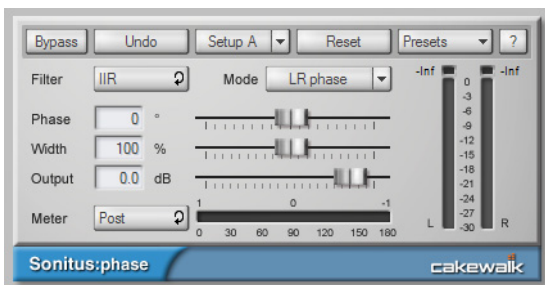
Using a multiband compressor has many advantages over using a traditional (“single band”) compressor when it is used on audio signals containing complex harmonic material like a complete music mix.

- ▶ “Pumping” is virtually eliminated. “Pumping” is a phenomenon that is noticed when music with a heavy bass beat is run through a standard compressor; the mids and highs seem to vary in amplitude or “pump” to the beat. Multiband compressors don’t pump because the bass frequencies are processed in a different compressor from that used to process the mid- and high range frequencies.
- ▶ The signal is equalized as it is compressed, so that differences in equalization between different sources are less noticeable.
- ▶ Multiband compressors suppress or enhance the dynamic properties of specific frequency ranges. Based on this, they can also be used for tasks like de-essing, pop removal, adjusting vocal and/or instrument punch and breath (attack and release curves) within a mix.

For more information, see the *Sonitus fx: Multiband* online Help.

Sonitus fx: Phase

Figure 567. Sonitus fx: Phase.



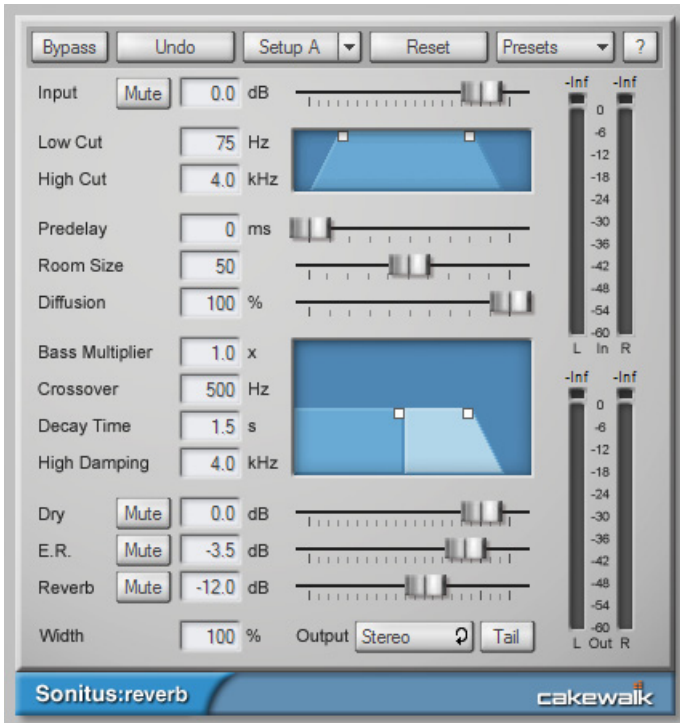
fx:phase lets you arbitrarily adjust the phase of a sound.

Note: *fx:phase* is a phase shifter or phase delay - it is not a phaser, which is an entirely different type of effect. A phaser creates modulation effects by adjusting the center frequency of cascaded allpass filters, whereas *fx:phase* is used for applying a constant phase shift at all frequencies.

For more information, see the *Sonitus fx:Phase* online Help.

Sonitus fx: Reverb

Figure 568. *Sonitus fx: Reverb*.

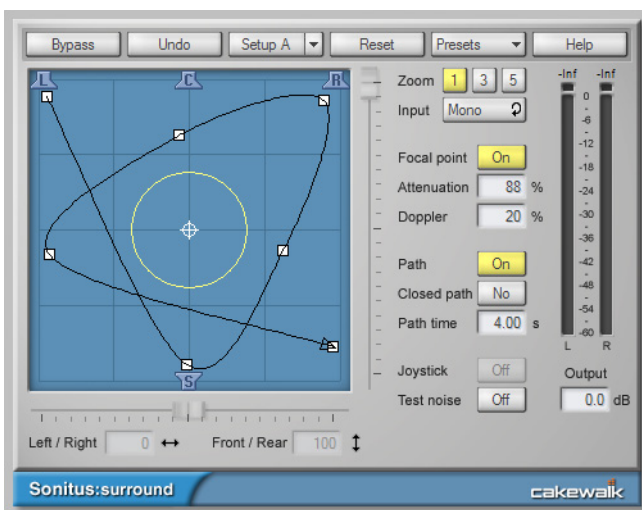


Reverb or reverberation is the effect of resounding echoes in a room or other enclosed acoustic environment. Reverb can be seen as a series of echoes so dense that they can't be told apart from each other. *fx:reverb* emulates the phenomenon of sound being reflected off walls in a virtual room, and allows you to add reverb that resembles the character, decay and frequency response of various environments.

For more information, see the *Sonitus fx: Reverb* online Help.

Sonitus fx: Surround

Figure 569. *Sonitus fx: Surround*.

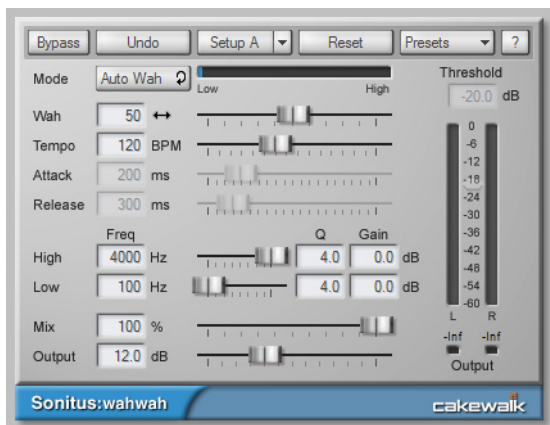


fx:surround is a surround sound panner with built-in Doppler and attenuation rendering for distance and velocity effects, joystick control and graphical path editing.

For more information, see the *Sonitus fx: Surround* online Help.

Sonitus fx: WahWah

Figure 570. Sonitus fx: WahWah.



fx:wahwah is a guitar effect emulator. A classic guitar effect, the wahwah stomp box became an instant hit when it was introduced in 1966. The Vox wahwah was the first, and was soon followed by a multitude of similar designs. It was dubbed wahwah because of its unique vocal-like sound. fx:wahwah is a digital adaptation of the analog designs, and is modeled after real-life wahwah stomp boxes like the Morley Pro Series Distortion Wah, Jim Dunlop Crybaby Model GCB-95 and Model JH-1 (Jimi Hendrix).

For more information, see the *Sonitus fx: Wah Wah* online Help.

Tempo Delay

Figure 571. Tempo Delay.

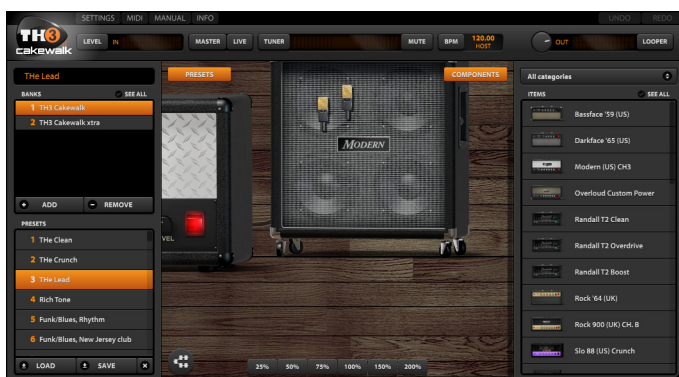


Stereo Delay produces a tempo-synchronized echo on whichever channel it is patched to. The three-band EQ section in the feedback path allows you to create some truly unique sounds.

For more information, see the *Tempo Delay* online Help.

TH3 Cakewalk Edition amp simulator

Figure 572. TH3 Cakewalk Edition.



TH3 Cakewalk Edition by Overloud provides realistic guitar amp models from clean to crushing distortion.

This special edition includes 12 amplifier models, 11 cabinet models, 12 stomp box effects models, 3 microphone models, delay and reverb master effects and dozens of presets. Easily build or modify your own signal path.

For more information, click the **MANUAL** button inside *TH3 Cakewalk Edition*.

VX-64 Vocal Strip

Figure 573. VX-64 Vocal Strip.



VX-64 Vocal Strip is a multi-functional plug-in that combines a series of effects specifically optimized and streamlined for vocal processing. Combining compression, expansion, equalization, deessing, doubling, delay and tube saturation in one convenient plug-in, *VX-64 Vocal Strip* is designed to make it fast and easy to enhance any vocal track.

VX-64 Vocal Strip features include:

- ▶ 5 professional quality effect modules, each with its own bypass toggle.
- ▶ All modules are specifically tuned for vocal processing.
- ▶ Advanced tube saturation modeling available on input, output and EQ modules.
- ▶ Deesser with switchable center frequency and threshold.
- ▶ Configurable effect chain routing.
- ▶ Smooth, zipperless automatable parameters.
- ▶ Library of presets.

For more information, see the *VX-64 Vocal Strip* online Help.

See:

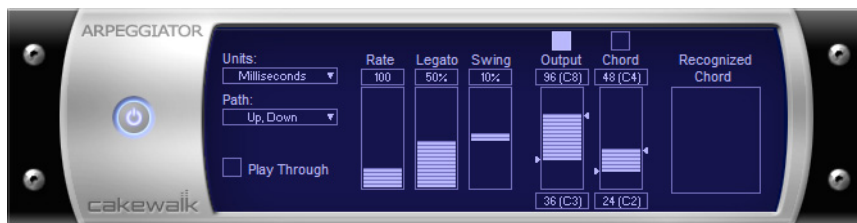
“[MIDI effects](#)” on page 1449

“[Instruments](#)” on page 1451

MIDI effects

MFX Arpeggiator

Figure 574. MFX Arpeggiator.



The **Arpeggiator** command applies an arpeggio to its input and plays it back in real time. You can make it arpeggiate with a swing feel, or straight and staccato or legato, vary its speed and direction, and specify its range.

MFX Change Velocity

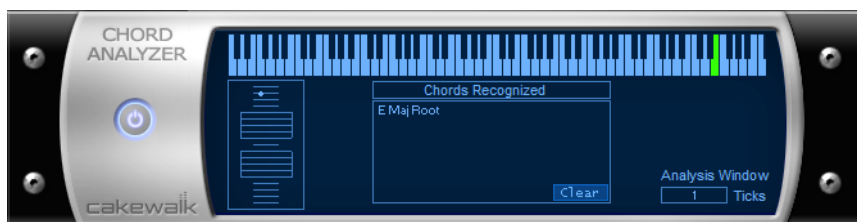
Figure 575. MFX Velocity.



The **Velocity** effect lets you adjust velocities of MIDI notes. You can set velocity values, set scale values, add specific or random offsets, create smooth transitions, and limit the velocity range.

MFX Chord Analyzer

Figure 576. MFX Chord Analyzer.



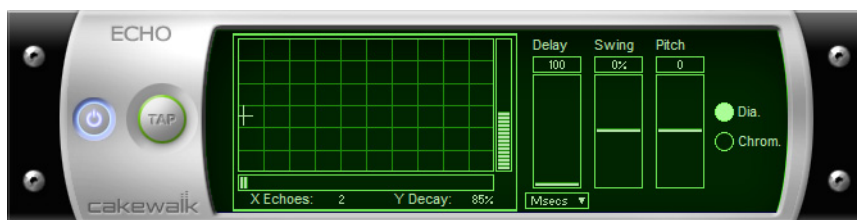
The **Chord Analyzer** command analyzes chords. You select the notes to be analyzed in one of Sonar's windows, then open the Chord analyzer and press the **Audition** button. The chord appears on the MIDI display and the staff, and its name with possible alternatives appears in the Chords recognized box.

You can play the notes on your MIDI input device and have the Chord Analyzer identify the chords in real time. You do not have to set to playback.

You can open the Chord Analyzer in the Track and Console views, press Playback and have the Chord Analyzer identify the chords in real time.

MFX Echo/Delay

Figure 577. MFX Echo/Delay.



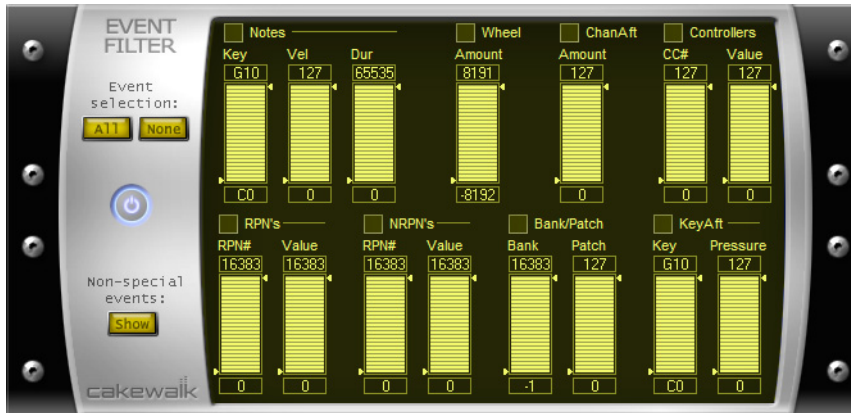
The **Echo Delay** command creates a series of repeating echoes of each note. The echo notes can decrease or increase in velocity, and can be transposed from the original by regular intervals.

Included plug-ins

MIDI effects

MFX Event Filter

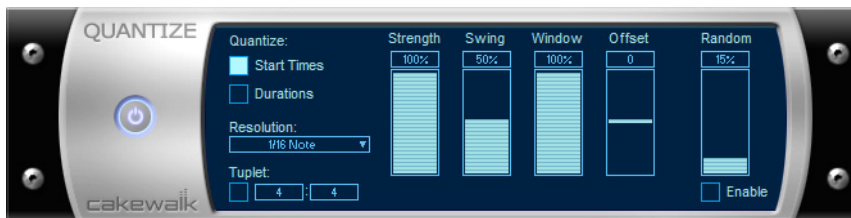
Figure 578. MFX Event Filter.



The **Event Filter** command lets you remove events from the MIDI data, keeping or passing through only those events that you specify. The Event Filter effect works almost identically to the event filter used by the **Edit > Select > By Filter** command. For more information, see [“Event filters”](#) on page 800.

MFX Quantize

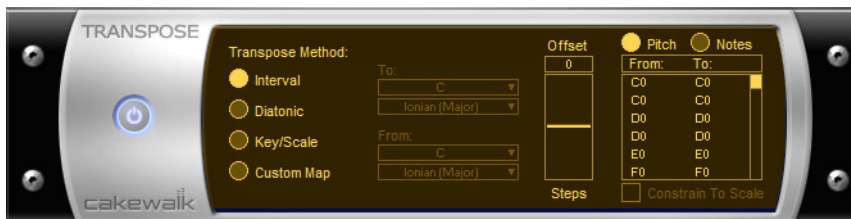
Figure 579. MFX Quantize.



The **Quantize** command moves events to (or towards) an evenly-spaced timing grid. The Quantize effect is similar to the **Process > MIDI Effects > Cakewalk FX > Quantize** command. For more information, see [“Other settings”](#) on page 790.

MFX Transpose

Figure 580. MFX Transpose.



The **Process > MIDI Effects > Cakewalk FX > Transpose** command is a flexible transposition feature. You can perform simple chromatic or diatonic transpositions, transpose from one key to another, or define your own custom transposition.

See:

[“Audio effects”](#) on page 1437

[“Instruments”](#) on page 1451

Instruments

Cakewalk TTS-1

Figure 581. Cakewalk TTS-1.



Cakewalk TTS-1 is a GM2 (General MIDI 2) compatible, multi-timbral, multi-output, software synthesizer featuring a newly developed software synthesis engine, with 256 sounds and 9 drum sets built in.

For more information, see the *Cakewalk TTS-1* online Help.

Studio Instruments Bass Guitar

Figure 582. Studio Instruments Bass Guitar.



Bass Guitar accurately replicates the sound of a classic electric bass guitar sound and features a highly-detailed user interface as well as simple but powerful controls. It uses Cakewalk's patented and acclaimed Expression Engine technology, an anti-aliased, real-time sound production system for multi-sample audio playback.

For more information, see the *Studio Instruments Bass Guitar* online Help.

Studio Instruments Drum Kit

Figure 583. Studio Instruments Drum Kit.



Drum Kit accurately replicates the sound of its real-world counterpart and features a highly-detailed user interface as well as simple but powerful controls. It uses Cakewalk's patented and acclaimed Expression Engine technology, an anti-aliased, real-time sound production system for multi-sample audio playback.

For more information, see the *Studio Instruments Drum Kit* online Help.

Studio Instruments Electric Piano

Figure 584. Studio Instruments Electric Piano.



Electric Piano accurately recreates the classic Fender Rhodes electric piano sound and features a highly-detailed user interface as well as simple but powerful controls. It uses Cakewalk's patented and acclaimed Expression Engine technology, an anti-aliased, real-time sound production system for multi-sample audio playback.

For more information, see the *Studio Instruments Electric Piano* online Help.

Studio Instruments String Section

Figure 585. *Studio Instruments String Section*.



String Section offers three types of classical string instruments—Violins, Cellos and Bases—and features a highly-detailed user interface as well as simple but powerful controls. It uses Cakewalk’s patented and acclaimed Expression Engine technology, an anti-aliased, real-time sound production system for multi-sample audio playback.

For more information, see the *Studio Instruments String Section* online Help.

See:

“Audio effects” on page 1437

“MIDI effects” on page 1449

Menu reference

File > New

The **File > New** command opens the **New Project File** dialog box where you choose a template for a new file. See [“New Project File dialog”](#) on page 1616 for more information.

See also:

[“Templates”](#) on page 1216

File > Open

The **File > Open** command opens the **Open** dialog box. Use the **Open** dialog box to open an existing project. See [“Open dialog”](#) on page 1618 for more information.

File > Revert

The **File > Revert** command opens the **Revert** dialog box, which allows you to load an earlier version of the current file. To use the Revert feature, file versioning must be enabled in **Edit > Preferences > File - Advanced**.

File > Close

The **File > Close** command closes the current project. If multiple projects are open, the project with focus is closed.

File > Quick Start Screen

The **File > Quick Start Screen** command opens the Quick Start Screen, which lets you perform the following tasks:

- ▶ Open recently accessed projects
- ▶ Open an existing project
- ▶ Start a new project
- ▶ Create a new project from a template
- ▶ Preview projects
- ▶ Download demo projects

For more information, see [“Quick Start Screen”](#) on page 1740.

File > Save

The **File > Save** command saves the current project. If multiple projects are open, the project with the focus is saved. For more information, see [“Saving your work”](#) on page 305.

File > Save As

The **File > Save As** command opens the **Save As** dialog box where you can save a project with the name, directory, and format you specify. The formats available are:

- ▶ **Normal.** Also known as a Project file (extension .cwp)
- ▶ **Bundle.** Contains all the audio and MIDI data (extension .cwb)
- ▶ **Template.** Save project settings so you can use them with new projects (extension .cwt)
- ▶ **MIDI Format 0.** Standard MIDI File that has all channels merged into one track.
- ▶ **MIDI Format 1.** Standard MIDI File that keeps each channel on a separate track.
- ▶ **Riff MIDI Format 0.** Riff MIDI File of Format 0.
- ▶ **Riff MIDI Format 1.** Riff MIDI File of Format 1.

See also:

[“Saving your work”](#) on page 305

File > Save Copy As

The **File > Save Copy As** command is similar to the **File > Save As** command, but lets you save a copy of the current project under a different file name without closing the original project.

The **File > Save Copy As** command opens the **Save Copy As** dialog box where you can save a project with the name, directory, and format you specify. The formats available are:

- ▶ **Normal.** Also known as a Project file (extension .cwp)
- ▶ **Bundle.** Contains all the audio and MIDI data (extension .cwb)
- ▶ **Template.** Save project settings so you can use them with new projects (extension .cwt)
- ▶ **MIDI Format 0.** Standard MIDI File that has all channels merged into one track.
- ▶ **MIDI Format 1.** Standard MIDI File that keeps each channel on a separate track.
- ▶ **Riff MIDI Format 0.** Riff MIDI File of Format 0.
- ▶ **Riff MIDI Format 1.** Riff MIDI File of Format 1.

See also:

[“Saving your work”](#) on page 305

File > Import > Audio

The **File > Import > Audio** command lets you import “[Digital audio](#)” on page 1866 information stored in wave file format into any track (or, for stereo, two tracks) of a project.

The **File > Import > Audio** command supports the following digital audio file types:

- ▶ Wave (extension .wav)
- ▶ MPEG (extensions .mpeg, .mpg, .mp2, and .mp3)
- ▶ Windows Media files (extension .wma)
- ▶ Apple AIFF (extensions .aif and .aiff)
- ▶ MS Streaming Format (extension .ams)
- ▶ Audio files (extensions .au and .snd)

The sampling rate for a project is set based on your default sampling rate. If the sampling rate from the wave file does not match the sampling rate in your project, then it will be converted to the current project’s sampling rate.

See:

[“Importing audio files”](#) on page 300

File > Import > Audio CD

The **File > Import > Audio CD** command lets you import tracks from audio CD’s into any track of a project. Any number of CD tracks can be imported. For each track selected, a new Audio track is created in the project.

The **File > Import > Audio CD** command supports CD Audio Track files (extension .cda).

Audio tracks on a CD always have a bit depth of 16, but you can choose to import the tracks at a higher bit depth if desired.

See:

[“Importing audio files”](#) on page 300

File > Import > Video

Sonar’s **File > Import > Video** command lets you include an AVI, MPEG, or QuickTime video in your project. This video is shown in real time as your project plays. The Video view displays the current time (as in the Big Time view) and the video itself. The display in the Video view is synchronized with the Now time, giving you convenient random access to the video stream. This makes it easy to align music and digitized sound to the video.

See:

[“Video playback, import, and export”](#) on page 250


File > Import > MIDI


The **File > Import > MIDI** command opens the **Import MIDI** dialog box. You must first select a MIDI track to make the command available. This dialog box lets you import MIDI files and Project5 patterns.

For more information, see [“Exporting and importing MIDI Groove clips”](#) on page 736.

File > Import > BandLab Project

The **File > Import > BandLab Project** command lets you import a BandLab Interchange (.blx) file into the current project. To create a BandLab Interchange file, export a BandLab project from [BandLab Assistant](#).

 **Tip:** You can also drag BandLab Interchange files and individual tracks from the Media Browser. In the Media Browser, select the **BandLab Projects** content location preset to see all exported BandLab projects.

 **Note:** The **File > Import > BandLab Project** command lets you import a .blx file that already exists on the file system, without having to re-download the project. To import BandLab projects that live in your BandLab library, see [“Importing a downloaded BandLab project”](#) on page 351.

File > Import > Cakewalk Interchange

The **File > Import > Cakewalk Interchange** command lets you import a Cakewalk Interchange Format (.cxf) file into the current project.

See:

[“Transferring projects between Cakewalk Sonar and Next”](#) on page 1116

File > Export > Audio

The **File > Export > Audio** command lets you save and export your projects as MP3 files and other types of formats.

For more information about the **File > Export > Audio** command, see [“Exporting audio”](#) on page 1085.

See also:

[“Routing and mixing digital audio”](#) on page 920

File > Export > Video

Use the **File > Export > Video** command to combine the audio data and any video data in your Sonar project into an .avi file, Windows Media Video file, or QuickTime file. The audio in your project is mixed down automatically and saved with the video in the new file.

 **Note:** It is presently only possible to export QuickTime videos on a 32-bit system. This is a limitation of QuickTime, not Sonar.

For more information about video files, see [“Video playback, import, and export”](#) on page 250 and [“Exporting audio”](#) on page 1085.

File > Export > MIDI Groove Clip

The **File > Export > MIDI Groove Clip** command opens the **Export MIDI Groove Clip** dialog box. You must first select a MIDI Groove Clip to make the command available.

For more information, see [“Exporting and importing MIDI Groove clips”](#) on page 736.

File > Export > OMF

Sonar's **File > Export > OMF** command opens the **Export OMF** dialog box.

For more information, see [“Exporting OMF files”](#) on page 1098.

File > Export > Standard MIDI File

The **File > Export > Standard MIDI File** command lets you export the current project as a Standard MIDI files. Only MIDI data is exported.

The project must contain MIDI data to make the command available.

File > Export > Track Template

This command opens the **Export Track Template** dialog box. Use this command to save a track template using the currently selected track as a template. For more information about track presets, see [“Working with track templates”](#) on page 401.

File > Export > Publish to BandLab

The **File > Publish to BandLab** command opens the **Upload Project** dialog box, which lets you publish the current project to your BandLab library.

See:

[“Publishing to BandLab”](#) on page 346

[“Publishing the current project to your BandLab library”](#) on page 346

File > Export > Cakewalk Interchange

The **File > Export > Cakewalk Interchange** command opens the **Export Cakewalk Interchange** dialog box. Use this command to export the project as a CXF file, which can be opened in Cakewalk Next.

For more information about CXF, see [“Transferring projects between Cakewalk Sonar and Next”](#) on page 1116.

File > Print

The **File > Print** command opens your system's [“Print dialog”](#) on page 1693 box.

File > Print Preview

The **File > Print Preview** command opens the Sonar Print window, where you can view your document before you print it.

File > Print Setup

The **File > Print Setup** command opens your system's **Print Setup** dialog box.

File > Send

The **File > Send** command opens a blank email message and attaches the current project.

i **Note:** *If you send a project file (extension .cwp) and your project contains audio data, the audio data is not attached along with the project file. If you want to send a project that contains both MIDI and audio data, use the bundle file format (extension .cwb). For more information, see “Saving your work” on page 305.*

File > Recent File

The recent file list at the bottom of the **File** menu lets you choose any file you have opened recently. Choosing a file in the list opens it immediately.

File > Exit


The **File > Exit** command closes Sonar. If you have made any changes since the last time you saved any of the open projects, Sonar prompts you to save the changes.

Quick Exit mode

Exiting Sonar while a project is loaded can take longer than expected or may even hang the app in rare cases. The most common reasons can be attributed to any of the following:

- ▶ Using large projects, typically with virtual instruments that load large sample libraries that take a while to release memory
- ▶ Audio drivers that are slow to un-initialize
- ▶ 3rd party plugin issues that prevent the app from shutting down properly

Instead of using Task Manager to kill the application or wait very long for the app to shut down normally, you can engage a Quick Exit mode that skips expensive shutdown processing, albeit far more safely than using Task Manager. To do so, hold down the CTRL or ALT modifier key when exiting the app.

i **Note:** *The Quick Exit mode modifier keys only apply when exiting the app by clicking the app close button  or selecting the **File > Exit** menu command, and not when simply closing a project within the application. Projects must be closed normally to release memory resources.*

Quick Exit mode skips the normal project close process, bypassing manual memory release operations and other unnecessary functions, and instead delegates this to the operating system to reclaim memory. This allows the application to exit as fast as possible.

The primary benefit of Quick Exit mode is to improve the response time when exiting the application with a project loaded. If Sonar exits quickly with your project, there is no benefit of using Quick Exit mode.

There are three exit modes:

Normal exit (default behavior with no modifier key):

- ▶ Always use default exit if you don't have a problem with slow shutdown of the application.
- ▶ Closes the application and closes any open projects.
- ▶ Manually releases all consumed memory by the application and plugins.
- ▶ Releases audio and MIDI drivers.

CTRL+Exit (faster than the normal application close)

- ▶ Closes the application, only performing essential app shutdown operations.
- ▶ Skips closing any loaded projects and releasing consumed memory resources, deferring the operating system to reclaim memory.
- ▶ The application is force closed using same mechanism as Windows Task Manager.
- ▶ Plugin DLLs are force unloaded. Global plugin resources, if any, may not be released.

ALT+Exit

- ▶ Exits the application and additionally notifies DLLs to unload and release global resources, if any.
- ▶ Some plugin DLLs can hang with this method, so if you encounter this, use the CTRL+Exit method.
- ▶ Similar to CTRL+Exit in other aspects.

Edit > Undo

The **Edit > Undo** command reverses your last action. Successive **Undoes** cancel preceding actions in reverse order. To redo the action, see [“Edit > Redo”](#) on page 1461.

Edit > Redo

The **Edit > Redo** command cancels a just-previous **Undo** command.

Edit > History

The **Edit > History** command opens the [“Undo History dialog”](#) on page 1715, which displays a history of your editing actions. You can set how many editing actions you want the **Undo History** dialog box to store by changing the number in the **Maximum Undo Steps** field. The default value is **128**.

See:

[“Undo, redo, and the undo history”](#) on page 471

Edit > Select > All

The **Edit > Select > All** command selects everything in all open views. Any action affects all selected objects.

See:

[“Selecting and editing events”](#) on page 779

Edit > Select > None

The **Edit > Select > None** command cancels all selections, with the result that nothing is selected.

See:

[“Selecting and editing events”](#) on page 779

Edit > Select > All AudioSnap/Stretched Clips

The **Edit > Select > All AudioSnap/Stretched Clips** command selects all AudioSnap and stretched audio clips.

See:

[“AudioSnap”](#) on page 671

[“Selecting clips”](#) on page 411

Edit > Select > By Filter

The **Edit > Select > By Filter** command lets you change a selection to keep only events with the criteria you specify.

For more information, see [“Searching for events”](#) on page 799.

See also:

[“Selecting and editing events”](#) on page 779

[“Event Filter Select Some/Search/Replace dialog”](#) on page 1576

Edit > Select > By Time

The **Edit > Select > By Time** command lets you select a time range.

To select partial clips by time, see [“To select partial clips using time ranges and tracks”](#) on page 429.

See also:

[“Select By Time dialog”](#) on page 1704

Edit > Select > From = Now

The **Edit > Select > From = Now** command lets you specify the [“Now time”](#) on page 1870 as the time from which a selection extends.

The From and Thru times you select appear in the Control Bar’s Select module in the **From** and **Thru** fields. If you select a whole measure, the Thru time is the start of the next measure, which actually makes it a “to” time and not a “through” time.

Edit > Select > Thru = Now

The **Edit > Select > Thru = Now** command lets you specify the Now time as the time through which a selection extends.

The From and Thru times you select appear in the Control Bar’s Select module in the **From** and **Thru** fields. If you select a whole measure, the Thru time is the start of the next measure, which actually makes it a “to” time and not a “through” time.

Edit > Select > From = Start

The **Edit > Select > From = Start** command lets you specify the start of a piece as the time from which a selection extends.

The From and Thru times you select appear in the Control Bar’s Select module in the **From** and **Thru** fields. If you select a whole measure, the Thru time is the start of the next measure, which actually makes it a “to” time and not a “through” time.

Edit > Select > Thru = End

The **Edit > Select > Thru = End** command lets you specify the end of a piece as the time through which a selection extends.

The From and Thru times you select appear in the Control Bar's Select module in the **From** and **Thru** fields. If you select a whole measure, the Thru time is the start of the next measure, which actually makes it a "to" time and not a "through" time.

Edit > Select > Select Track Envelopes with Clips

When you enable this option, selecting a clip will also select any overlapping track envelopes.

Edit > Select > Select Track Articulations with Clips

When you enable this option, selecting a clip will also select any overlapping track articulations.

See:

["Articulation maps"](#) on page 810

Edit > Select > Select Events with Sections

By default, clicking an Arranger section also selects underlying track events. Clicking again de-selects track events, while retaining selection of the section. This behavior allows you to easily determine whether or not track events are included in section edit operations. Note that the selection highlight in the Clips pane indicates selected track events.

To disable automatic selection of track events when selecting sections, disable **Select Events with Sections**.

See:

["Arranger tracks"](#) on page 354

Edit > Select > Select Sections with Time Ruler (Active Arranger Track)

When you enable this option, making a time selection in the time ruler will also select any overlapping Arranger sections in the active Arranger track.

See:

["Arranger tracks"](#) on page 354

Edit > Select > Select Sections with Time Ruler (All Arranger Tracks)

When you enable this option, making a time selection in the time ruler will also select any overlapping Arranger sections in all Arranger tracks.

See:

["Arranger tracks"](#) on page 354

Edit > Aim Assist > Aim Assist

Use this command to show or hide the Aim Assist line, which is a vertical line that shows the mouse pointer's horizontal position in the Clips pane, and vertical and horizontal position in the Piano Roll.

See:

["Aim Assist line"](#) on page 419

Edit > Aim Assist > Show Aim Assist Time

Use this command to show or hide Aim Assist text in the Time Ruler.

See:

["Aim Assist line"](#) on page 419

Edit > Cut

The **Edit > Cut** command lets you remove from the project and put on the Clipboard any selected objects.

If you want to specify what to cut, use the **Edit > Cut Special** command instead to open the ["Cut dialog"](#) on page 1570.

You can paste the contents of the Clipboard elsewhere.

See ["Edit > Paste"](#) on page 1465.

See also:

["Moving and copying clips"](#) on page 414

["Erasing tracks"](#) on page 401

Edit > Cut Special

The **Edit > Cut Special** command lets you remove from the project and put on the Clipboard any selected objects. You can specify the kinds of objects to cut in the ["Cut dialog"](#) on page 1570.

You can paste the contents of the Clipboard elsewhere.

See ["Edit > Paste"](#) on page 1465.

See also:

["Moving and copying clips"](#) on page 414

["Erasing tracks"](#) on page 401

Edit > Copy

The **Edit > Copy** command lets you put on the Clipboard any selected objects.

If you want to specify what to copy, use the **Edit > Copy Special** command instead to open the “[Copy dialog](#)” on page 1568.

You can paste the contents of the Clipboard elsewhere. See “[Edit > Paste](#)” on page 1465.

To remove rather than copy objects, see “[Edit > Cut](#)” on page 1464.

To make copies of linked clips, see “[Splitting and combining clips](#)” on page 437.

See also:

“[Moving and copying clips](#)” on page 414

“[Working with partial clips](#)” on page 429

“[Importing MIDI files](#)” on page 304

Edit > Copy Special

The **Edit > Copy Special** command lets you put on the Clipboard any selected objects. You can specify the kinds of objects to copy in the “[Copy dialog](#)” on page 1568.

You can paste the contents of the Clipboard elsewhere. See “[Edit > Paste](#)” on page 1465.

To remove rather than copy objects, see “[Edit > Cut](#)” on page 1464.

To make copies of linked clips, see “[Splitting and combining clips](#)” on page 437.

See also:

“[Moving and copying clips](#)” on page 414

“[Working with partial clips](#)” on page 429

“[Importing MIDI files](#)” on page 304

Edit > Paste

The **Edit > Paste** command lets you put the contents of the Clipboard into any appropriate place in your project.

If you want to specify what, where, and how to paste, use the **Edit > Paste Special** command instead to open the “[Paste dialog](#)” on page 1619.

To put data on the Clipboard, see “[Edit > Cut](#)” on page 1464 or “[Edit > Copy](#)” on page 1465.

See also:

“[Moving and copying clips](#)” on page 414

“[Importing material from another Sonar project](#)” on page 302

“[Importing MIDI files](#)” on page 304

Edit > Paste Special

The **Edit > Paste Special** command lets you put the contents of the Clipboard into any appropriate place in your project. You can specify what, where, and how to paste in the “[Paste dialog](#)” on page 1619.

To put data on the Clipboard, see “[Edit > Cut](#)” on page 1464 or “[Edit > Copy](#)” on page 1465.

See also:

“[Moving and copying clips](#)” on page 414

“[Importing material from another Sonar project](#)” on page 302

“[Importing MIDI files](#)” on page 304

Edit > Delete

The **Edit > Delete** command removes selected objects from the project. It doesn't put them on the Clipboard, so they can not be subsequently pasted.

If you want to specify what to delete, use the **Edit > Delete Special** command instead to open the “[Delete dialog](#)” on page 1573.

For more information, see “[To delete clips](#)” on page 418.

See also:

“[Moving and copying clips](#)” on page 414

“[Working with partial clips](#)” on page 429

“[Deleting measures or time from one or more tracks](#)” on page 783

Edit > Delete Special

The **Edit > Delete Special** command removes selected objects from the project. It doesn't put them on the Clipboard, so they can not be subsequently pasted. You can specify the kinds of objects to remove in the “[Delete dialog](#)” on page 1573.

For more information, see “[To delete clips](#)” on page 418.

See also:

“[Moving and copying clips](#)” on page 414

“[Working with partial clips](#)” on page 429

“[Deleting measures or time from one or more tracks](#)” on page 783

Edit > Preferences

The **Edit > Preferences** command opens the **Preferences** dialog box, which lets you configure various settings in Sonar.

See:

“[Preferences dialog](#)” on page 1622

Groove Clip Looping

The **Groove Clip Looping** command enables a selected audio clip's looping capabilities. When you enable these capabilities, you can make unlimited copies of the clip by dragging its start or end points to the left or right, respectively. When a clip's looping capabilities are enabled, the clip's corners are beveled instead of sharp. If the clip's looping capabilities are already enabled, the same command turns them off.

For more information, see [“Working with loops and Groove Clips”](#) on page 721.

Clip Mute/Unmute

This command mutes or unmutes all selected clips.

Split

The **Split** command opens the [“Split Clips dialog”](#) on page 1707, which allows you to split a selected clip into smaller clips.

Split Clip(s) at AudioSnap Pool

The **Split Clip(s) at AudioSnap Pool** command splits selected clips at AudioSnap pool lines.

Clip Lock > Lock Position

Using the **Clip Lock > Lock Position** command locks or unlocks a clip's position.

For more information, see [“Locking Clips”](#) on page 422.

Clip Lock > Lock Data

Using the **Clip Lock > Lock Data** command locks or unlocks a clip's data.

For more information, see [“Locking Clips”](#) on page 422.

Views > Control Bar

The **Views > Control Bar** command shows/hides the Control Bar.

See also:

[“Control Bar overview”](#) on page 565

Views > Track View

The **Views > Track View** command displays the Track view.

See also:

[“Track view”](#) on page 1746

Views > Browser

Select **Views > Browser** to open the Browser view.

You can preview and import files using the Browser view, without having to leave your work environment. For more information, see [“Browser”](#) on page 1816.

See also:

[“Browser”](#) on page 639

Views > Inspector

Select **Views > Inspector** to open the Inspector pane.

The Track Inspector and Properties Inspector provide easy access to relevant settings for the selected track(s) or clip(s).

See also:

[“Inspectors”](#) on page 611

Views > Console View

To open the Console view, use the **Views > Console View** command.

The Console view contains all the controls you need to mix your project. For more information about the Console view, see [“Console view”](#) on page 1787.

See also:

[“Preparing to mix”](#) on page 912

Views > Piano Roll View

Open the Piano Roll view with the **Views > Piano Roll View** command. The Piano Roll view displays all MIDI notes and events from one or more tracks in a grid format that looks much like a player piano roll. Notes are displayed as horizontal bars, and drum notes as diamonds. Pitch runs from bottom to top, with the left vertical margin indicating the pitches as piano keys or note names. Time is displayed running left to right with vertical measure and beat boundaries. The Piano Roll view makes it easy to add, edit, and delete notes and controller data from a track.

See also:

[“The Piano Roll view”](#) on page 742

Views > Step Sequencer

Open the Step Sequencer by using the **Views > Step Sequencer** command or by double-clicking on a Step Sequencer clip.

If an existing Step Sequencer clip is selected, the **Views > Step Sequencer** command will open the selected Step Sequencer clip. If no Step Sequencer clip is selected, the **Views > Step Sequencer** command will create a new Step Sequencer clip.

The **Views > Step Sequencer** command is disabled if multiple Step Sequencer clips are selected.

See:

[“Step Sequencer view”](#) on page 1760

Views > Matrix View

Select **Views > Matrix View** to open the Matrix view.

The Matrix view lets you trigger individual or multiple audio and MIDI patterns, either with a computer keyboard, mouse or via MIDI remote control. For more information, see [“Matrix view”](#) on page 1817.

Views > Staff

Open the Staff view by using the **Views > Staff View** command. The Staff view contains the Staff pane and the Fretboard. The Staff pane displays MIDI note events as musical notation, and the Fretboard displays MIDI notes as markers on a guitar fretboard. The Staff view provides many features that make it possible for you to compose, edit, and print music.

For more information, see [“The Staff view”](#) on page 1230.

Views > AudioSnap Palette

The **Views > AudioSnap Palette** command opens the AudioSnap Palette, which allows you to set AudioSnap options.

For more information, see [“AudioSnap”](#) on page 671.

Views > Loop Construction

Open the Loop Construction view by selecting **Views > Loop Construction** from the menu. The Loop Construction view allows you to create Groove clips and enable looping of clips.

See [“Loop Construction view”](#) on page 1813 for more information.

See also:

[“Using Groove Clips”](#) on page 729

[“Creating and editing Groove Clips”](#) on page 729

Views > Event List

Open the Event List view with the **Views > Event List** command. The Event List view shows events in a list format. You can insert, delete, or modify any kind of event, including notes, pitch-wheel data, velocity, MIDI controllers, patch changes, wave files, lyrics, text strings, MCI commands, System Exclusive meta-events, and more.

See:

[“The Event List view”](#) on page 805

Views > Lyrics

Open the Lyrics view by using the **Views > Lyrics** command. The Lyric view lets you edit a track's lyrics. You can use it to cue yourself or your group with the lyrics during playback and recording. For more information about the Lyrics view, see [“Lyrics view”](#) on page 1786.

See also:

[“Working with lyrics”](#) on page 1262

Views > Video

Open the Video view by using the **Views > Video** command. The Video view lets you load digitized video files and play them back with your project. For more information about the Video view, see [“Video view”](#) on page 1811.

Views > Big Time

Open the Big Time view by using the **Views > Big Time** command. The Big Time view lets you see the [“Now time”](#) on page 1870 from a distance while recording. For more information about the Big Time view, see [“Big Time view”](#) on page 1812.

See also:

[“Displaying the Now time in large print”](#) on page 199

Views > Markers

Open the Markers view with the **Views > Markers** command. The Markers view lets you add, move, rename, or delete [“Marker”](#) on page 1869 (labels) for places in your song. The markers make it easier to move from one point to another. For more information about the Markers view, see [“Markers view”](#) on page 1812.

See [“Creating and using markers”](#) on page 432.

Views > Tempo

Show/hide the Tempo track and Tempo inspector by using the **Views > Tempo** command. The Tempo track provides an envelope based display of the project’s tempo map. For more information about the Tempo track, see [“Tempo track”](#) on page 312.

See [“Tempo”](#) on page 307.

Views > Meter/Key

Open the Meter/Key view by using the **Views > Meter Key** command. The Meter/Key view lets you set and change the meter and key signature for any project or part of a project, over all its tracks. For more information about the Meter/Key view, see [“Meter/Key view”](#) on page 1812.

See [“The Meter/Key view”](#) on page 1259.

Views > Sysx

Open the Sysx view by using the **Views > Sysx** command. The [“Sysx”](#) on page 1873 view gives you 256 [“Bank”](#) on page 1865s to hold MIDI System Exclusive messages. For more information about the SYSX view, see [“SYSX view”](#) on page 1812.

See [“Using the System Exclusive view”](#) on page 1283.

Views > Navigator

Open the Navigator view by using the **Views > Navigator** command. The Navigator view gives you an overview of your entire project.

Views > Surround Panner

Open the Surround Panner by using the **Views > Surround Panner** command. The Surround Panner allows you to control the output levels for each of your outputs. For more information, see [“Panning in surround”](#) on page 1013.

Views > Virtual Controllers > Piano Keyboard

Open the virtual Piano Keyboard by using the **Views > Virtual Controllers > Piano Keyboard** command. The on-screen MIDI keyboard can be routed to MIDI and Instrument tracks, and lets you easily record a performance using a mouse, or by tapping on a multi-touch-enabled monitor. For more information, see [“Virtual Controller/Keyboard”](#) on page 1838.

Views > Virtual Controllers > Computer Keyboard

Open the virtual Computer Keyboard by using the **Views > Virtual Controllers > Computer Keyboard** command. The on-screen keyboard can be routed to MIDI and Instrument tracks, and lets you easily record a performance using a mouse, computer keyboard or by tapping on a multi-touch-enabled monitor. For more information, see [“Virtual Controller/Keyboard”](#) on page 1838.

Views > Help Module

Open the Help module by using the **Views > Help Module** command. The Help module is a window that dynamically shows contextual help for various UI elements in Sonar. Simply point to a UI element for a brief moment, and the Help module displays a short description of the UI element. For more information, see [“Help module”](#) on page 1840.

Views > Icons > Show Icons

This global command hides or shows icons in all applicable views.

Views > Icons > Track View > Show Icons

This command hides or shows icons in the Track view, if the global command to show icons is not enabled.

Views > Icons > Track View > Large Icons

This command displays icons in the Track view in large format.

Views > Icons > Track View > Small Icons

This command displays icons in the Track view in small format.

Views > Icons > Track View > Show in Header

This command hides or shows icons in the Track view in the headers of each track.

Views > Icons > Track View > Show Custom in Header

This command hides or shows custom icons in the Track view headers instead of the default icons.

Views > Icons > Track View > Show in Strip

This command hides or shows icons in the track strips of the Track view.

Views > Icons > Track Inspector > Show Icons

This command hides or shows icons in the Track Inspector.

Views > Icons > Track Inspector > Show Large Icons

This command displays icons in the Track Inspector in large format.

Views > Icons > Track Inspector > Show Small Icons

This command displays icons in the Track Inspector in small format.

Views > Icons > Console > Show Icons

This command hides or shows icons in the Console view.

Views > Icons > Console > Show Large Icons

This command displays icons in the Console view in large format.

Views > Icons > Console > Show Small Icons

This command displays icons in the Console view in small format.

Views > Icons > Synth Rack > Show Large Icons

This command hides or shows icons in the Synth Rack in large format.

Views > Screensets > Screenset 1

Select screenset 1.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 2

Select screenset 2.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 3

Select screenset 3.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 4

Select screenset 4.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 5

Select screenset 5.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 6

Select screenset 6.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 7

Select screenset 7.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 8

Select screenset 8.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 9

Select screenset 9.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Screenset 10

Select screenset 10.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Revert Current Screenset

Revert the current screenset to its last saved state before the project was saved. See [“To revert the current screenset to its last saved state”](#) on page 1208.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Lock/Unlock Current Screenset

Lock the current screenset to prevent any modifications. See [“To prevent the current screenset from being modified”](#) on page 1207.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Rename Current Screenset

Rename the current screenset. See [“To name or rename the current screenset”](#) on page 1207.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 1

Duplicate the current screenset to screenset 1.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 2

Duplicate the current screenset to screenset 2.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 3

Duplicate the current screenset to screenset 3.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 4

Duplicate the current screenset to screenset 4.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 5

Duplicate the current screenset to screenset 5.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 6

Duplicate the current screenset to screenset 6.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 7

Duplicate the current screenset to screenset 7.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 8

Duplicate the current screenset to screenset 8.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 9

Duplicate the current screenset to screenset 9.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Duplicate Current Screenset to > Screenset 10

Duplicate the current screenset to screenset 10.

See also:

[“Screensets”](#) on page 1205

Views > Screensets > Import Screensets

Import screensets from another open project. Any locked screensets in the current project are not overwritten. See [“To import screensets from another project”](#) on page 1207.

See also:

[“Screensets”](#) on page 1205

Insert > Audio Track

The **Insert > Audio Track** command, which you can also find by right-clicking a track title bar in the Track view, inserts an audio track above the track on which you right-click. The keyboard shortcut is CTRL+T.

Insert > MIDI Track

The **Insert > MIDI Track** command, which you can also find by right-clicking a track title bar in the Track view, inserts a MIDI track above the track on which you right-click. The keyboard shortcut is CTRL+SHIFT+T.

Insert > Soft Synth

The **Insert > Soft Synth** command displays a submenu of all installed soft synths. Clicking the name of one of the synths either displays the **Insert Synth Options** dialog box, or inserts a synth into your project if you unchecked the dialog's **Ask This Every Time** option previously.

See:

[“Inserting soft synths”](#) on page 884

Insert > Soft Synth > Plug-in Layouts > Manage Layouts

The **Insert > Soft Synth > Plug-in Layouts > Manage Layouts** command opens the Cakewalk Plug-in Manager. The **Plug-in Manager** dialog box has its own help file, which appears when you click its **Help** button.

Insert > ReWire Device

The **Insert > ReWire Device** command displays a submenu of all installed ReWire soft synths. Clicking the name of one of the soft synths either displays the **Insert Synth Options** dialog box, or inserts a soft synth into your project if you unchecked the dialog's **Ask This Every Time** option previously.

See:

[“ReWire instruments”](#) on page 900

Insert > Multiple Tracks

The **Insert > Multiple Tracks** command allows you to insert multiple audio and/or MIDI tracks, and set some track properties for the inserted tracks.

Insert > Track Folder

The **Insert > Track Folder** command, which you can also find by right-clicking a track title bar in the Track view, inserts a track folder above the track on which you right-click.

For more information, see [“Track folders”](#) on page 467.

Insert > Track Template

The **Insert > Track Template** command opens the **Import Track Templates** dialog box. For more information about track templates, see [“Working with track templates”](#) on page 401.

Insert > Stereo Bus

The **Insert > Stereo Bus** command, which you can also find by right-clicking an empty area of the Bus pane in the Track view or Console view, inserts a stereo bus into the empty space of the Bus pane.

Insert > Surround Bus

The **Insert > Surround Bus** command, which you can also find by right-clicking an empty area of the Bus pane in the Track view or Console view, inserts a surround bus into the empty space of the Bus pane.

For more information, see [“Surround buses”](#) on page 1010.

Insert > Bank/Patch Change

Use the **Insert > Bank/Patch** command to insert a patch change and/or a bank change.

See:

[“To insert a bank/patch change”](#) on page 232

[“Choosing the instrument sound \(bank and patch\)”](#) on page 230

Insert > Series of Controllers

Select **Insert > Series of Controllers** from the menu to open the [“Insert Series of Controllers dialog”](#) on page 1605.

This command lets you change controller event values smoothly over a specified time range.

See [“Adding and editing controllers in the Piano Roll”](#) on page 761.

Process > Apply Effect > Audio Effects

The **Process > Apply Effect > Audio Effects** command (which is grayed-out if you're not currently using any audio effects) opens the **Apply Audio Effects** dialog box. Applying an audio effect means that the audio data that you apply the effect to is permanently altered to sound like it would if it was flowing through an effects processor in real time. Applying an effect saves a lot of your processor's power for other tasks that must be done in real time.

Clicking **OK** in this dialog box applies any audio effects that are patched into track inserts, but does not apply effects that are patched into a bus. You can also select the **Delete the effects from the track inserts** check box to remove the real-time effects from the track inserts after you apply them, so the audio data does not receive a double dose of the same effects.

See:

[“Real-time audio effects processing”](#) on page 880

Process > Apply Effect > MIDI Effects

The **Process > Apply Effect > MIDI Effects** command opens the **Apply MIDI Effects** dialog box, which allows you to apply any MIDI effects that are patched into a track to all **selected** data in that track. Applying a MIDI effect means that the MIDI data that you apply the effect to is permanently altered to sound like it would if it was flowing through an effects processor in real time. You can leave the **Delete the effects from the track inserts** check box checked to remove the real-time MIDI effects from the track inserts after you apply them, so the track data does not receive a double dose of the same effects.

See:

[“Applying MIDI effects”](#) on page 987

[“MIDI effects \(MIDI plug-ins\)”](#) on page 827

Process > Apply Effect > Remove Silence

The **Process > Apply Effect > Remove Silence** command detects sections of audio that fall below a given loudness threshold, and replaces those sections with absolute silence.

See also:

[“Removing silence”](#) on page 876

Process > Apply Effect > Extract Timing

Use the **Process > Apply Effect > Extract Timing** command to extract the timing from selected clips. The clip’s groove is extracted and vertical Pool lines are displayed to indicate the extracted transients.

See also:

[“To extract the groove from one clip and apply it to another clip”](#) on page 700

Process > Apply Effect > Gain

The **Process > Apply Effect > Gain** command can adjust stereo channels independently, switch channels, invert the phase of one or both channels, and produce any amount of possible gain or cut values.

See [“Using the Normalize and Gain commands”](#) on page 874 for more information.

See also:

[“Basic audio processing”](#) on page 873

Process > Apply Effect > Normalize

The **Process > Apply Effect > Normalize** command lets you increase the volume of the selected clips or tracks to the maximum level possible before clipping.

For more information, see [“To normalize audio data”](#) on page 874.

See also:

[“Basic audio processing”](#) on page 873

Process > Apply Effect > Remove DC Offset

The **Process > Apply Effect > Remove DC Offset** command lets you remove artifacts from audio files caused by DC offset. For more information, see [“Removing DC offset”](#) on page 877.

Process > Apply Effect > Fade/Envelope

The **Process > Apply Effect > Fade/Envelope** command lets you specify accurately the shape of a fade for a selection, clip, or track. You can specify one of the following curves, which the [“Fade/Envelope dialog”](#) on page 1591 displays for you:

- ▶ Exponential Fade In
- ▶ Exponential Fade Out
- ▶ Inverse Exponential Fade In
- ▶ Inverse Exponential Fade Out
- ▶ Linear Fade In
- ▶ Linear Fade Out

Alternately you can manipulate any curve in the dialog box to look exactly as you want.

See also:

[“To apply a fade to audio data”](#) on page 878

Process > Apply Effect > Crossfade

The **Process > Apply Effect > Crossfade** command lets you specify accurately the shape of a [“Crossfade”](#) on page 1866 for two overlapping audio clips. You can specify one of the following curves, which the [“Crossfade dialog”](#) on page 1569 displays for you:

- ▶ Exponential Crossfade
- ▶ Inverse Exponential Crossfade
- ▶ Linear Crossfade

Alternately you can manipulate any curve in the dialog box to look exactly as you want.

For more information, see [“To crossfade two overlapping clips”](#) on page 879.

See also:

[“Fades and crossfades”](#) on page 475

Process > Apply Effect > Reverse

The **Process > Apply Effect > Reverse** command reverses audio data, making it play backwards. You may want to do this to obtain unusual sounds for special effects.

See also:

[“Reversing audio data”](#) on page 875

Process > Quantize

The **Process > Quantize** command opens the “[Quantize dialog](#)” on page 1696.

This command adjusts the start time and duration of selected notes so that they line up with a fixed size grid. In the **Quantize** dialog box, you can adjust the resolution of the grid (note size) and specify which track properties you want to allow the command to change.

For step by step instructions:

“[To use the Quantize command](#)” on page 790

“[To use the Groove Quantize command](#)” on page 791

“[To define a new groove](#)” on page 792

“[To save a groove pattern](#)” on page 792

“[To copy an existing groove](#)” on page 793

“[To delete a groove](#)” on page 793

“[Groove Quantize tips](#)” on page 793

See also:

“[Changing the timing of a recording](#)” on page 788

Process > Groove Quantize

The **Process > Groove Quantize** command opens the “[Groove Quantize dialog](#)” on page 1597.

This command adjusts the start time and duration of selected notes using a music piece as a pattern. In the **Quantize** dialog box, you assign the groove pattern you want to use (extension .GRV), adjust the resolution of the grid (note size) and specify which track properties you want to allow the command to change.

See also:

“[Groove Quantize tips](#)” on page 793

“[Changing the timing of a recording](#)” on page 788

Process > Transpose

The **Process > Transpose** command transposes the pitches of note events up or down by a fixed number of half-steps. It does so by changing the MIDI key numbers of note events and by pitch-shifting audio clips. Simply enter the number of half-steps in the **Amount** field of the **Transpose** dialog box--a negative number to transpose down, a positive number to transpose up.

Sonar can also perform diatonic transposition, which shifts all the notes up and down the major scale of the current signature by the designated number of steps. For instance, if you specify an amount of +1 and the key signature is C-major, a C becomes a D (up a whole step), an E becomes an F (up a half step), and so on. Diatonic transposition assures you that the transposed notes fit with the original key signature.

As an option, you can choose to transpose selected audio clips along with any selected MIDI clips. Sonar uses pitch-shifting to perform the transposition. You can transpose audio only a single octave in either direction (-12 to +12), and you cannot transpose audio when you are using diatonic transposition.

See also:

“[Transposing MIDI notes with the Transpose MIDI effect](#)” on page 834

Process > Slide

The **Process > Slide** command opens the “[Slide dialog](#)” on page 1705. You can move a selected track and/or its markers by a set amount of measures, ticks, seconds or frames. Positive numbers move the track to the right (forward) and negative numbers move the track to the left (backward).

See also:

“[Shifting events in time](#)” on page 781

Process > Nudge > Left 1

The **Process > Nudge > Left 1** command moves a selected clip to the left by any of three increments that you set in the Nudge 1 section in **Edit > Preferences > Customization - Nudge**. You can assign a hotkey shortcut for this command.

For more information, see “[Nudge](#)” on page 427.

Process > Nudge > Right 1

The **Process > Nudge > Right 1** command moves a selected clip to the right by any of three increments that you set in the Nudge 1 section in **Edit > Preferences > Customization - Nudge**. You can assign a hotkey shortcut for this command.

For more information, see “[Nudge](#)” on page 427.

Process > Nudge > Left 2

The **Process > Nudge > Left 2** command moves a selected clip to the left by any of three increments that you set in the Nudge 2 section in **Edit > Preferences > Customization - Nudge**. You can assign a hotkey shortcut for this command.

For more information, see “[Nudge](#)” on page 427.

Process > Nudge > Right 2

The **Process > Nudge > Right 2** command moves a selected clip to the right by any of three increments that you set in the Nudge 2 section in **Edit > Preferences > Customization - Nudge**. You can assign a hotkey shortcut for this command.

For more information, see “[Nudge](#)” on page 427.

Process > Nudge > Left 3

The **Process > Nudge > Left 3** command moves a selected clip to the left by any of three increments that you set in the Nudge 3 section in **Edit > Preferences > Customization - Nudge**. You can assign a hotkey shortcut for this command.

For more information, see “[Nudge](#)” on page 427.

Process > Nudge > Right 3

The **Process > Nudge > Right 3** command moves a selected clip to the right by any of three increments that you set in the Nudge 3 section in **Edit > Preferences > Customization - Nudge**. You can assign a hotkey shortcut for this command.

For more information, see “[Nudge](#)” on page 427.

Process > Nudge > Up

The **Process > Nudge > Up** command moves a selected clip up a track at a time in the Track view or a note up a pitch at a time in the Piano Roll view.

For more information, see [“Nudge”](#) on page 427.

Process > Nudge > Down

The **Process > Nudge > Down** command moves a selected clip down a track at a time in the Track view or a note down a pitch at a time in the Piano Roll view.

For more information, see [“Nudge”](#) on page 427.

Process > Nudge > Settings

This command opens **Edit > Preferences > Customization - Nudge** where you can customize the three Nudge settings.

For more information, see [“Nudge”](#) on page 427.

Process > Find/Change

The **Process > Find/Change** command is an extremely flexible way of manipulating the data parameters of events. It works something like the search-and-replace function in a word processor but with scaling rather than simple replacement.

See:

[“Searching for events”](#) on page 799

Process > Length

The **Process > Length** command can be used to stretch or shrink a portion of a project. **Process > Length** lets you stretch or shrink the selection by a fixed percentage and makes the adjustment by altering the individual events. A value of 200 percent, for example, stretches the selection to twice its original length, while a value of 50 percent shrinks the selection to half its original length.

This command offers the option to stretch audio clips along with the MIDI information. Sometimes you don't want to adjust the speed of your audio. Audio can be stretched or condensed up to a factor of 4 (e.g., it can be shrunk to as little as 25 percent of its original length, or expanded to as much as 400 percent of its original length).

See also:

[“Stretching and shrinking events”](#) on page 784

Process > Scale Velocity

The **Process > Scale Velocity** command lets you create crescendos (volume swells) and decrescendos on those instruments that respond to MIDI velocity. Most such instruments map changes in velocity to changes in note loudness. Many synthesizer patches alter the timbre of the sound as well, so that higher velocities produce brighter, as well as louder, sounds. Changes in velocity also affect the playback of audio clips.

This command lets you set a starting and ending velocity for the entire time range of the selection. Sonar scales the velocity of each event to create a smooth linear change in velocity. As an option, you can enter a starting and ending percentage; existing velocity values are modified by the designated percentage.

You can also edit note velocities in the Notes pane of the Piano Roll view, which lets you draw shapes other than straight line changes. For more information, see [“Adding and editing controllers in the Piano Roll”](#) on page 761.

Process > Retrograde

The **Process > Retrograde** command reverses the order of events in a selection. If one or more clips are selected, then the events within each clip are reversed. If several clips are selected from the same track, then the order of the clips is also reversed. You could use this command, for example, to take a scale or other long run of notes and reverse the order in which they are played. The **Process > Retrograde** command does not reverse the contents of audio clips. It only changes their start times. You can use the **Process > Apply Effect > Reverse** command to reverse audio clips.

See also:

[“Reversing notes in a clip”](#) on page 787

Process > Deglitch

The **Process > Deglitch** command opens the [“Deglitch dialog”](#) on page 1572.

See also:

[“To use the Deglitch filter”](#) on page 1241

Process > Fit to Time

Process > Fit to Time stretches or shrinks the selection so that it ends at a specific time, expressed in either measure:beat:tick (MBT) or hours:minutes:seconds:frames (SMPTE) format. This command gives you a choice of modifying the events or modifying the underlying tempo. This is useful when you want to alter a portion of a project to have an exact length. The start time of the selection does not change, but the end time is altered as necessary to fit the required time interval.

Audio can be stretched or condensed up to a factor of 4 (e.g., it can be shrunk to as little as 25 percent of its original length, or expanded to as much as 400 percent of its original length).

For more information, see [“To stretch or shrink to a specific length”](#) on page 785 and [“Stretching and shrinking events”](#) on page 784.

Process > Fit Improvisation

Sonar lets you record music from a MIDI controller without requiring that you use a fixed tempo. But if you record without using a metronome, you are very likely to end up with a recording that does not fit onto a fixed tempo grid.

The **Process > Fit Improvisation** command lets you take a recording and create a tempo map (with measure and beat boundaries) that fits what you played. Your performance is not changed in any way, even though the note start times and durations are adjusted to fit the new tempo map.

To use this command, you must record a “reference track” containing a single clip that matches your original track or tracks, but has only a single note on each beat boundary. You should make sure that the reference track has one event for every single beat, with no extra beats or missing beats. The first beat of the reference track should be at 1:01:000. You can use any editing command to adjust the reference track.

See also;

[“To fit tempos to an improvisation”](#) on page 794

Process > Run CAL

The **Process > Run CAL** command enables you to run CAL programs. Cakewalk Application Language (CAL) is an event-processing language that you use to extend Sonar with custom editing commands.

You can write your own CAL program and use or edit CAL programs that other people have written. CAL files are stored on disk in files with an extension of .cal.

See Also:

[“Running CAL programs”](#) on page 1379

Project > Audio Files

The **Project > Audio Files** command opens the **Project Files** dialog box. For information, see [“Project Files dialog”](#) on page 1695.

Project > Insert Meter/Key Change

Use the **Project > Insert Meter/Key Change** command to insert a meter change and/or a key change.

See [“Adding and editing meter/key changes”](#) on page 1260.

Project > Insert Tempo Change

The **Project > Insert Tempo Change** command opens the [“Tempo dialog”](#) on page 1712.

For more information, see [“Changing tempos”](#) on page 316.

See:

[“Tempo”](#) on page 307.

[“Changing tempos”](#) on page 316

Project > Insert Series of Tempos

The **Project > Insert Series of Tempos** command lets you change [“Tempo”](#) on page 1873 smoothly over a specified time range by inserting a series of tempo changes.

See [“To insert a series of tempos”](#) on page 332.

Project > Insert Time/Measures

Use the **Project > Insert Time/Measures** command to insert blank measures at a specified location.

See [“Inserting time or measures into a project”](#) on page 782.

Project > Offset Tempo Map

The **Project > Offset Tempo Map** command lets you offset the entire tempo map by a specific BPM or percentage value.

See [“Offsetting the tempo map”](#) on page 334.

Project > Insert Marker

Use the **Project > Insert Marker** command to insert a marker at a specified location.

See:

[“To add a marker”](#) on page 433

Project > Set Project Start Marker to Now Time

The **Set Project Start Marker to Now Time** command sets the project start marker at the current Now Time position. The project start marker affects playback and export.

See:

[“The Project Start and Project End markers”](#) on page 197

Project > Set Project End Marker to Now Time

The **Set Project End Marker to Now Time** command sets the project end marker at the current Now Time position. The project end marker affects playback and export.

When the project end marker is inserted, the **Options > Stop at Project End** option is also automatically enabled. Playback will stop at the project end marker.

See:

[“The Project Start and Project End markers”](#) on page 197

Project > Set Project Start/End Markers to Selection

The **Set Project Start/End Markers to Selection** command sets the Project Start and Project End markers to the current selection boundaries (From and Thru times).

See:

[“The Project Start and Project End markers”](#) on page 197

Project > Remove Project Marker > Remove Project Start Marker

The **Remove Project Start Marker** command removes the Project Start marker.

See:

[“The Project Start and Project End markers”](#) on page 197

Project > Remove Project Marker > Remove Project End Marker

The **Remove Project End Marker** command removes the Project End marker.

See:

[“The Project Start and Project End markers”](#) on page 197

Project > Remove Project Marker > Remove Project Start/End Markers

The **Remove Project Start/End Markers** command removes the Project Start and Project End markers.

See:

[“The Project Start and Project End markers”](#) on page 197

Project > Set Timecode at Now

The **Project > Set Timecode at Now** command opens the **Set Timecode at Now Time** dialog box, which allows you to move the SMPTE time 00:00:00:00 to the current Now time. If you enter a value in the dialog box, the SMPTE value that you enter is set to the current Now time.

Project > Set Measure/Beat at Now

The **Project > Set Measure/Beat at Now** command opens the **Measure Beat/Meter** dialog box, which allows you to shift the Time Ruler so that the beat of the measure that you choose in the dialog box appears at the Now Time.

See:

[“To sync the project tempo to freely played MIDI”](#) on page 794

[“Measure Beat/Meter”](#) on page 1611

Project > Set Audio Preview Bus

The **Project > Set Audio Preview Bus** submenu lets you select the output bus for previewing audio files.

Project > Set Synth Preview Output

The **Project > Set Synth Preview Output** submenu lets you select the soft synth for previewing MIDI files.

Project > Set Default Groove Clip Pitch

The **Project > Set Default Groove Clip Pitch** submenu lets you specify the default pitch that Groove Clips should follow when the clip's **Follow Project Pitch** option is enabled.

Groove clips do not follow your project's key. Groove Clips follow the project pitch that is specified in the **Default Groove Clip Pitch** dialog box, in addition to any pitch markers in the Time Ruler.

Sonar transposes each Groove Clip that has the **Follow Project Pitch** option enabled by the difference between the clip's **Reference Note** and the current **Project Pitch**. Your project's pitch changes wherever you insert a pitch marker. If there are no pitch markers in your project, Groove Clips play at the pitch set in the **Set Default Groove Clip Pitch** submenu (the default is C).

See also:

[“Using pitch markers in the Track view”](#) on page 733.

Utilities > Consolidate Project Audio


The **Utilities > Consolidate Project Audio** command copies all the audio used by the current project into a subfolder of the project's audio folder. Use this command to create a backup of your project's audio.

For more information:

[“Backing up projects with digital audio”](#) on page 1308

Utilities > Clean Audio Folder

Use the **Utilities > Clean Audio Folder** command to delete digital audio files from an audio data directory that are no longer used by any of your projects. You should use this command from time to time to free up disk space.

 **Important:** *Make sure that all of your important project (.cwp and .wrk) files are stored in your local hard disk(s) before using this command. If your project files are stored elsewhere, such as a removable drive or network drive, you risk accidentally deleting important audio files that are associated with your projects.*

For more information about the **Utilities > Clean Audio Folder** command, see [“Deleting unused audio files”](#) on page 1309.

Utilities > Change Audio Format

Use the **Utilities > Change Audio Format** command if you want to rewrite the audio in a project to a different bit depth. Your sound card must be capable of playing the project at the new bit depth.

For more information about the **Utilities > Change Audio Format** command, see [“Change Audio Format dialog”](#) on page 1564.

Utilities > Burn Audio CD

The **Utilities > Burn Audio CD** command lets you burn your tracks to an audio CD that you can play in any standard CD player.

For more information about the **Utilities > Burn Audio CD** command, see [“Audio CD Burner dialog”](#) on page 1556.

Utilities > CWF Tool

The **Utilities > CWF Tool** command opens the Cakewalk Audio Finder Tool, which lets you locate audio files that are used in your Sonar projects.

For more information about Cakewalk Audio Finder Tool, see the Cakewalk Audio Finder Tool online Help.

Utilities > External Encoder Configuration Utility

The **Utilities > External Encoder Configuration Utility** command opens the Cakewalk Encoder Configuration Utility, which lets you configure external audio encoders so that you can use them seamlessly in Sonar's **Export Audio** dialog box.

For more information about Cakewalk Encoder Configuration Utility, see the Encoder Configuration Utility online Help.

Utilities > Cakewalk Plug-in Manager

The **Utilities > Cakewalk Plug-in Manager** command opens the Cakewalk Plug-in Manager, which lets you control how plug-ins behave and how they appear in Sonar's plug-in lists and menus.

For more information about Cakewalk Plug-in Manager, see the Cakewalk Plug-in Manager online Help.

Time Ruler Format > M:B:T

The **Time Ruler Format > M:B:T** command, which is also available from the Clips pane pop-up menu, changes the unit of measurement in the Time Ruler to “**MBT**” on page 1869 units.

Time Ruler Format > H:M:S:F

The **Time Ruler Format > H:M:S:F** command, which is also available from the Clips pane pop-up menu, changes the unit of measurement in the Time Ruler to “**H:M:S:F**” on page 1867 units.

Time Ruler Format > Samples

The **Time Ruler Format > Samples** command, which is also available from the Clips pane pop-up menu, changes the unit of measurement in the Time Ruler to samples.

Time Ruler Format > Milliseconds

The **Time Ruler Format > Milliseconds** command, which is also available from the Clips pane pop-up menu, changes the unit of measurement in the Time Ruler to milliseconds.

Window > Full Screen

The **Window > Full Screen** command lets you view Sonar in full screen mode.

Window > Cascade

The **Window > Cascade** command lets you arrange multiple opened windows in an overlapped fashion.

Window > Tile in Rows

The **Window > Tile in Rows** command arranges multiple opened windows from top to bottom down the screen.

Window > Tile in Columns

The **Window > Tile in Columns** command arranges multiple opened windows from side to side across the screen.

Window > Arrange Icons

Use the **Window > Arrange Icons** command to arrange the icons for minimized windows at the bottom of the main window.

Help > Get Started

The **Help > Get Started** command opens the onboarding wizard, which lets you configure basic default settings such as audio and MIDI devices.

Help > Support

The **Help > Support** command opens your web browser to the Sonar Support Web page.

Help > User Forums

The **Help > User Forums** command opens your default web browser to [The Official Cakewalk Sonar Forum](#) Web page, where you can interact with other Cakewalk users.

You can sign in to the user forum with your existing BandLab account credentials.

Help > Report a Problem

The **Help > Report a Problem** command opens your default web browser to a form where you can report bugs.

Help > Check for Update

The **Help > Check for Update** command checks to see if a newer version of Sonar is available (an active internet connection is required).

Help > Offline Activation > Export Activation Request

Sonar must be activated in order to unlock all available features, such as saving and exporting. If your computer is not connected to the internet, you can use the **Help > Offline Activation > Export Activation Request** command to export a file that can be used to activate Sonar from a different online computer.

For details, see [“Activating Sonar”](#) on page 191.

Help > Offline Activation > Import Activation Response

Sonar must be activated in order to unlock all available features, such as saving and exporting. If Sonar is installed on a computer that is not connected to the internet, you can use the **Help > Offline Activation > Import Activation Response** command to import an activation file that was created on a different online computer.

For details, see [“Activating Sonar”](#) on page 191.

Help > Refresh Activation

The **Help > Refresh Activation** command refreshes the Cakewalk activation.

Cakewalk needs to be re-activated every 6 months in order to unlock all available features, such as saving and exporting. This normally happens automatically if you are signed in to your BandLab account and connected to the internet.

For details, see [“Activating Sonar”](#) on page 191.

Help > Sign In to BandLab / Sign Out from BandLab

Cakewalk needs to be re-activated every 6 months in order to unlock all available features, such as saving and exporting. This normally happens automatically if you are signed in to your BandLab account and connected to the internet.

Sonar supports SSO (Single Sign-On) for activation, which allows you to log in via any service supported by BandLab as your sign-in authority. Google, Facebook, Apple ID, mobile phone and BandLab user/password credentials are currently supported.

SSO is only used for Sonar activation, and under normal circumstances you will only need to sign in once. Sonar will attempt to refresh your activation status silently and automatically on occasion during start up. Use the SSO login as you have done with your BandLab account in the past.

Help > About Sonar

The **Help > Sonar** command displays copyright, version number of the product, and your licensing information.

Delete Track

This command, which you find by right-clicking a track name or number in the Track view, removes the track on which you right-click. You can also press CTRL+DELETE to delete the selected track(s).

Group

This command, which you find by right-clicking a fader, button, or knob in the Track or Console views, lets you **“Group”** on page 1867 faders, knobs, or buttons so they work together in ways you specify.

For more information about grouping controls, see **“Using control groups”** on page 988.

Remove From Group

This command, which you find by right-clicking a fader, button, or knob in the Track or Console views, lets you remove a control or button from its group.

For more information about grouping controls, see **“Using control groups”** on page 988.

Set Start = Current

This command, which you find by right-clicking a fader, button, or knob in the Track or Console views, lets you adjust the start value of a control. This command, together with the **Set End = Current** command, only functions when you use custom grouping. These two commands set the range that a grouped control moves through when the members of its group move through their starting and ending values. This makes it easy to group controls so that they move in similar or opposite motion and at similar or different rates of speed.

For more information about grouping controls, see **“To adjust the Start Value of a control”** on page 989, and **“Using control groups”** on page 988.

Set End = Current

This command, which you find by right-clicking a fader, button, or knob in the Track or Console views, lets you adjust the end value of a control. This command, together with the **Set Start = Current** command, only functions when you use custom grouping. These two commands set the range that a grouped control moves through when the members of its group move through their starting and ending values. This makes it easy to group controls so that they move in similar or opposite motion and at similar or different rates of speed.

For more information about grouping controls, see [“To adjust the End Value of a control”](#) on page 990, and [“Using control groups”](#) on page 988.

Insert Audio Track

This command, which you find by right-clicking in the Console view in the gray area to the right of the final module, or in the Track pane context menu in the Track view, adds a new [“Digital audio”](#) on page 1866 track.

For more information about configuring tracks, see [“Configuring the Console and Track views”](#) on page 913.

Insert MIDI Track

This command, which you find by right-clicking in the Console view in the gray area to the right of the final module, adds a MIDI track to the console.

For more information about adding tracks, see [“Changing track settings”](#) on page 218.

Hide Module

This command allows you to hide track and bus modules in the Console view. You find the command by right-clicking in the Console view in three different areas:

- ▶ For track modules, right-click in the gray area above a track's **Phase** button.
- ▶ For buses, right-click in the gray area between the **Send** and **Return** knobs.

To redisplay modules, see [“To choose the tracks that are displayed using the Track Manager”](#) on page 914, and [“Configuring the Console and Track views”](#) on page 913.

Set Snap-to = Current

This command, which you find by right-clicking a fader or knob in the Console or Track views, sets the snap-to position of that fader or knob to its current value. When you double-click a fader or knob, it jumps to its snap-to position.

For more information about the Console view, see [“Preparing to mix”](#) on page 912.

90 dB Range

This command, which you find by right-clicking any audio meter in the Track view or Console view, changes the range that the meter measures to 90 dB.

For more information about meters, see [“Metering”](#) on page 938.

78 dB Range

This command, which you find by right-clicking any audio meter in the Track view or Console view, changes the range that the meter measures to 78 dB.

For more information about meters, see “[Metering](#)” on page 938.

60 dB Range

This command, which you find by right-clicking any audio meter in the Track view or Console view, changes the range that the meter measures to 60 dB.

For more information about meters, see “[Metering](#)” on page 938.

42 dB Range

This command, which you find by right-clicking any audio meter in the Track view or Console view, changes the range that the meter measures to 42 dB.

For more information about meters, see “[Metering](#)” on page 938.

24 dB Range

This command, which you find by right-clicking any audio meter in the Track view or Console view, changes the range that the meter measures to 24 dB.

For more information about meters, see “[Metering](#)” on page 938.

12 dB Range

This command, which you find by right-clicking any audio meter in the Track view or Console view, changes the range that the meter measures to 12 dB.

For more information about meters, see “[Metering](#)” on page 938.

Set As Current Track

This command, which you find by right-clicking the gray area of a MIDI or audio track in the Console view, changes the track you clicked to the current track. This makes that track the object of any track editing commands you give, such as **Mute**, **Solo**, **Delete**, etc.

For more information about the Console view, see “[Preparing to mix](#)” on page 912.

Delete

This command, which you find by right-clicking the name of an effect in the Console view, deletes that effect from its patch point.

For more information about effects, see “[Audio effects \(audio plug-ins\)](#)” on page 880 and “[MIDI effects \(MIDI plug-ins\)](#)” on page 827.

Set Loop Points

This command, which you find by right-clicking in the **“Time ruler”** on page 1873, sets the Loop From time to the start time of the selection, and the Loop Thru time to the end time of the selection.

For more information about looping, see **“Looping”** on page 205.

Select Loop Region

This command, which you find by right-clicking in the **“Time ruler”** on page 1873, sets the selection start and end times to the Loop From and Loop Thru times.

For more information about looping, see **“Looping”** on page 205.

Set Punch Points

This command, which you find by right-clicking in the **“Time ruler”** on page 1873, sets the Punch In time to the start time of the selection, and the Punch Out time to the end time of the selection.

For more information about punch recording, see **“Punch recording”** on page 289.

Punch On/Off

This command, which you find by right-clicking in the **“Time ruler”** on page 1873, enables or disables Auto Punch.

For more information about punch recording, see **“Punch recording”** on page 289.

Loop On/Off

Click to enable/disable playback looping.

Set Punch Points

Sets the borders of a selected area as punch points.

Select Punch Region

This command, which you find by right-clicking in the **“Time ruler”** on page 1873, sets the selection start and end times to the **Punch In** and **Punch Out** times.

For more information about punch recording, see **“Punch recording”** on page 289.

Create Section from Selection

Create a new Arranger section that spans the current time range selection.

See:

“Defining sections of your song” on page 369

“Arranger tracks” on page 354

Create Sections from Markers

Create new Arranger sections based on text markers that overlap the current time range selection.

New sections will only be created if there are no collisions with existing sections.

i **Note:** *Section durations are determined by the position of the next marker. To compensate for the lack of a final marker, manually extend the time range selection to where you want the last section to end before you use the **Create Sections from Markers** command. Alternatively, you can manually drag the end of the last section to extend its duration after using the command.*

See:

[“Creating and using markers”](#) on page 432

[“Arranger tracks”](#) on page 354

Create Markers from Sections

Create new text markers based on Arranger sections that overlap the current time range selection.

See:

[“Creating and using markers”](#) on page 432

[“Arranger tracks”](#) on page 354

Jump

This command causes an automation envelope to make a 90 degree “jump” when it reaches the next node.

See:

[“Creating and editing automation envelopes”](#) on page 1177

Linear

This command draws a straight line between two nodes.

See:

[“Creating and editing automation envelopes”](#) on page 1177

Fast Curve

This command creates a curve between nodes which changes rapidly at first, and slower as it nears the second node.

See:

[“Creating and editing automation envelopes”](#) on page 1177

Slow Curve

This command creates a curve between two nodes which changes slowly at first, then rapidly as it nears the second node.

See:

[“Creating and editing automation envelopes”](#) on page 1177

Drag and Drop Options

The **Drag and Drop Options** command opens the [“Customization - Editing \(Advanced\)”](#) on page 1684 section in the **Preferences** dialog box.

Associated Audio Files

This command opens the **Associated Audio Files** dialog box. For more information, see [“Associated Audio Files dialog”](#) on page 1566.

Mirror Fretboard

This command displays the Staff view’s fretboard with low strings at the top and high strings at the bottom.

Rosewood Hi

This command changes the fretboard to appear as if made of rosewood with high resolution.

Rosewood Lo

This command changes the fretboard to appear as if made of rosewood in low resolution.

Ebony Hi

This command changes the fretboard to appear as if made of ebony in high resolution.

Ebony Lo

This command changes the fretboard to appear as if made of ebony in low resolution.

Maple Hi

This command changes the fretboard to appear as if made of maple in high resolution.

Maple Lo

This command changes the fretboard to appear as if made of maple in low resolution.

Animate

This command, which you find by right-clicking in the Video view, enables or disables video playback. Disabling video playback frees your computer to process more audio data, if your project has too much data to process efficiently.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Insert

This command, which you find by right-clicking in the Video view, inserts a video file into a project.

See also:

[“Video playback, import, and export”](#) on page 250

Delete

This command, which you find by right-clicking in the Video view, deletes a video file from a project.

For more information about deleting video files, see [“To delete the video from the project”](#) on page 251.

See also:

[“Video playback, import, and export”](#) on page 250

Original Size

This command, which you find by right-clicking in the Video view, displays the video in its original size.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Stretch to Window

This command, which you find by right-clicking in the Video view, stretches the video to fill the Video view.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Preserve Aspect Ratio

This command, which you find by right-clicking in the Video view, stretches the video as much as possible while preserving the original aspect ratio.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Integral Stretch

This command, which you find by right-clicking in the Video view, stretches the video as much as possible, but only enlarges it by whole-number multiples.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Full Screen

This command, which you find by right-clicking in the Video view, stretches the video to fill the screen.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Time Display Format > M:B:T

This command, which you find by right-clicking in the Video view, changes the video view’s time display to [“MBT”](#) on page 1869 (measure:beat:tick).

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Time Display Format > SMPTE

This command, which you find by right-clicking in the Video view, changes the video view’s time display to [“SMPTE”](#) on page 1872.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Time Display Format > Frames

This command, which you find by right-clicking in the Video view, changes the video view’s time display to frame.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Time Display Format > None

This command, which you find by right-clicking in the Video view, hides the video view’s time display.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Time Display Format > Font

This command, which you find by right-clicking in the Video view, lets you choose the font for the video view’s time display.

For more information about video, see [“Video playback, import, and export”](#) on page 250.

Video Properties

This command, which you find by right-clicking in the Video view, opens the [“Video Properties dialog”](#) on page 1718, where you can set the trim-in and trim-out times, and read the video file’s statistics.

Add Node

This command, which you find by right-clicking an envelope in the Track view, adds a node to the envelope that you clicked.

For more information about envelopes, see [“Automation”](#) on page 1163.

Reset Node

This command returns a node to its default value. For example a pan node would return to 0% C.

Delete Node

This command deletes the node over which you have right-clicked.

Lock Contents

This command forces Sonar to open a new instance of the current view (the view you are locking) rather than using the current view. This allows you to keep multiple copies of the same view open at one time.

See:

[“Locking views”](#) on page 172

Enable Floating

This command allows you to “float” a view (move it beyond the boundaries of Sonar. This is especially useful when using dual monitors.

See:

[“Floating views”](#) on page 173

Zoom tool

This command enables the Zoom tool feature.

For more information about the Zoom tool feature, see [“Displaying clips”](#) on page 404.

For more information about displaying tracks, see [“Configuring the Console and Track views”](#) on page 913.

See:

[“Zoom tool”](#) on page 539

Previous Zoom

This command returns the Track view to the previous zoom level.

For more information about displaying tracks, see [“Configuring the Console and Track views”](#) on page 913.

Show All Tracks

This command shows all tracks in the current project.

For more information about displaying tracks, see [“Configuring the Console and Track views”](#) on page 913.

Record Meters

When selected with a check mark, record meters are displayed. When unchecked, record meters are not displayed.

Playback Meters

When selected with a check mark, playback meters are displayed. When unchecked, playback meters are not displayed.

Output Bus Meters

When selected with a check mark, output bus meters are displayed. When unchecked, output bus meters are not displayed.

Record Meter Options > Peak

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to **Peak**.

For more information about Peak meter display, see “[Metering](#)” on page 938.

Record Meter Options > RMS

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to **RMS**.

For more information about RMS meter display, see “[Metering](#)” on page 938.

Record Meter Options > Peak + RMS

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to **Peak + RMS**.

For more information about Peak + RMS meter display, see “[Metering](#)” on page 938.

Record Meter Options > Show Labels

This command toggles on/off the meter labels.

Record Meter Options > Hold Peaks

This command causes a meter to hold the most recent peak for a short time. The peak volume level recorded by the meter is marked by a small white line which remains for a moment if lock peaks is not checked or until the end of playback or recording if Lock Peaks is checked.

Record Meter Options > Lock Peaks

This command when checked and the Hold Peaks is also checked causes the peak to be locked at its highest point on the meter until the end of playback or recording.

Playback Meter Options > Peak

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to show peaks.

For more information about Peak meter display, see “[Metering](#)” on page 938.

Playback Meter Options > RMS

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to **RMS**.

For more information about RMS meter display, see “[Metering](#)” on page 938.

Playback Meter Options > Peak + RMS

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to **Peak + RMS**.

For more information about Peak + RMS meter display, see “[Metering](#)” on page 938.

Playback Meter Options > Show Labels

This command toggles on/off the meter labels.

Playback Meter Options > Hold Peaks

This command causes a meter to hold the most recent peak for a short time. The peak volume level recorded by the meter is marked by a small white line which remains for a moment if lock peaks is not checked or until the end of playback or recording if **Lock Peaks** is checked.

Playback Meter Options > Lock Peaks

This command when checked and the Hold Peaks is also checked causes the peak to be locked at its highest point on the meter until the end of playback or recording.

Output Bus Meter Options > Peak

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to show peaks.

For more information about Peak meter display, see “[Metering](#)” on page 938.

Output Bus Meter Options > RMS

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to **RMS**.

For more information about RMS meter display, see “[Metering](#)” on page 938.

Output Bus Meter Options > Peak + RMS

Available in the **Playback Meter Options**, **Record Meter Options**, and **Hardware Output Meter Options** submenus, this command sets the meter to **Peak + RMS**.

For more information about Peak + RMS meter display, see “[Metering](#)” on page 938.

Output Bus Meter Options > Show Labels

This command toggles on/off the meter labels.

Output Bus Meter Options > Hold Peaks

This command causes a meter to hold the most recent peak for a short time. The peak volume level recorded by the meter is marked by a small white line which remains for a moment if lock peaks is not checked or until the end of playback or recording if Lock Peaks is checked.

Output Bus Meter Options > Lock Peaks

This command when checked and the Hold Peaks is also checked causes the peak to be locked at its highest point on the meter until the end of playback or recording.

Playback Meter Options > Pre Fader

This command sets the meter to measure the volume level in the signal path prior to entering the fader.

Output Bus Meter Options > Pre Fader

This command sets the meter to measure the volume level in the signal path prior to entering the fader.

Playback Meter Options > Post Fader

This command sets the meter to measure the volume level in the signal path after exiting the fader.

Output Bus Meter Options > Post Fader

This command sets the meter to measure the volume level in the signal path after exiting the fader.

Output Bus Meter Options > Pre Fader Post FX

This command sets the meter to measure the volume level in the signal path after the FX Rack and prior to the fader.

Percentage

This command sets the Audio Scaling ruler to display the percentage of the waveform being shown.

dB

This command sets the Audio Scaling ruler to display the dB level of the waveform being shown.

Zoom Factor

This command sets the Audio Scaling ruler to display the zoom factor (a multiple of the default zoom level, i.e. a zoom factor of 10 shows the waveform at 10 times the detail) of the waveform being shown.

Show and Fit Selection

This command zooms vertically and horizontally in the Track view to fit just the selected clips.

Show only Selected Tracks

Hides all tracks which are not selected.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Hide Selected Tracks

Hides all selected tracks.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Show All Tracks and Buses

Shows all tracks and buses in your project.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Show Only > Audio Tracks

Only show audio tracks.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Show Only > MIDI Tracks

Only show MIDI tracks.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Show Only > Instrument Tracks

Only show Instrument tracks.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Show Only > Aux Tracks

Only show Aux tracks.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Show Only > Tracks Folders

Only show track folders.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Show Only > Tracks with Data


Only show tracks that contain data.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

New Preset

Create a new Track Manager preset for the currently visible tracks. Only available when at least one track is hidden and the Track Manager button is lit .

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Synchronize Track and Console Views

Enable to show the same set of tracks and buses in the Track view and Console view. Disable to show different sets of tracks and buses in the Track view and Console view.

See:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Configuring the Console and Track views”](#) on page 913

Undo View Change

Reverts the following parameters to their previous state:

- ▶ Individual track sizes
- ▶ Height factors
- ▶ Scaling

There are 16 levels of undo for this command.

Redo View Change

Negates the last Undo View Change command.

Create Track Envelopes Using Linear Shapes

This command, when checked, causes newly inserted envelopes to have a node at both the beginning and end of the track. If unchecked, an envelope appears as a dotted line with no active nodes.

Snap to Grid

Click this button to turn **Snap to Grid** on or off.

See:

[“Defining and using the Snap Grid”](#) on page 430

Select tool

Use this to select data.

See:

[“Select tool”](#) on page 502

Erase tool

Use this to erase data.

See:

[“Erase tool”](#) on page 532

Draw tool

Use this to draw data or events.

See:

[“Freehand tool”](#) on page 520

Open Clip FX Rack

This command opens the clip FX Rack.

See:

[“Effects on clips”](#) on page 958

Insert New Track(s) or Bus(es)

Click this button to choose from a variety of insertion options. You can insert a single audio or MIDI track, multiple tracks, a track folder, a track template, or a single stereo or surround bus.

Split tool

This button activates the Split tool, which allows you to split a clip into separate clips. You can click on a clip once to create a single split, or click and drag over a section of a clip to create two splits. The Split tool follows the current Snap to Grid settings. The Split tool allows you to edit multiple clips simultaneously, including clips in clip groups.

See:

[“Splitting and combining clips”](#) on page 437

[“Split tool”](#) on page 517

Mute tool

This button activates the Mute tool, which allows you to mute and unmute individual clips. Set options for this tool by clicking the small down arrow to the right of the button. The Mute tool allows you to edit multiple clips simultaneously, including clips in clip groups.

See:

[“Clip muting and isolating \(clip soloing\)”](#) on page 446

[“Mute tool”](#) on page 535

Exclusive Solo

This button enables Exclusive Solo mode. When you solo a track or bus in Exclusive Solo mode, all other soloed tracks or buses are automatically unsoloed.

See:

[“Exclusive Solo mode”](#) on page 215

Add Clip to Pool

This command adds or deletes the clip’s transient markers from the Pool. The markers do not have to be visible to be added to the Pool. See [“Using the Pool”](#) on page 715 for more information.

See:

[“Using the Pool”](#) on page 715

[“AudioSnap”](#) on page 671

Show Pool Lines

This command hides or shows the Pool lines.

See:

[“Using the Pool”](#) on page 715

[“AudioSnap”](#) on page 671

Add MBT to Pool

This command adds the Time Ruler to the Pool.



Tip: In the Control Bar’s Snap module, set the **Musical Time** value to the resolution you would like to add to the Pool.

See:

[“Using the Pool”](#) on page 715

[“AudioSnap”](#) on page 671

Quantize to Pool

This command opens the **Quantize to AudioSnap Pool** dialog box, which lets you quantize audio beats to the Pool.

See:

[“To quantize an audio clip to another audio clip \(Quantize to Pool\)”](#) on page 701

[“AudioSnap”](#) on page 671

[Track view] View > Navigator Show/Hide

Use this command to show or hide the Navigator pane in the Track view. The keyboard shortcut for hiding or showing the Navigator pane is ALT+N.

See:

[“Using the Navigator view”](#) on page 410

[Track view] View > Tempo Track Show/Hide

Use this command to show or hide the Tempo track in the Track view.

See:

[“Tempo track”](#) on page 312

[Track view] View > Arranger Track Show/Hide

Use this command to show or hide the Arranger track in the Track view. The keyboard shortcut for hiding or showing the Arranger pane is A.

See:

[“Arranger tracks”](#) on page 354

[Track view] View > Video Thumbnail Show/Hide

This command toggles on or off the display of the Video Thumbnails track. The Video Thumbnails track can be displayed even if there is no video in your project. You can also show or hide this track by pressing V on your keyboard.

See:

[“Video playback, import, and export”](#) on page 250

[Track view] View > Auto Zoom

This command enables/disables Auto Zoom, which allows you to automatically enlarge the track that has focus. All other tracks are restored to their original height. When a new track is focused, it swaps heights with the previously focused track.

See:

[“Auto Zoom the current track”](#) on page 171

[Track view] View > Display > Display Muted Takes in Parent Track

The **Display Muted Takes in Parent Track** option allows you to display muted takes in the parent track, whether Take lanes are expanded or collapsed.

[Track view] View > Display > Display Ghosted Data

Use this command to show or hide all data types, regardless of which data type is selected in a track's Edit Filter control.

All but the selected data type will be shaded, or “ghosted”. This allows you to see all data types in context while editing a specific data type.

[Track view] View > Display > Display Track Separators

Enabling this option causes Sonar to display a horizontal line in the Clips pane between each track.

[Track view] View > Display > Display Clip Names

If you name any of your clips, enabling this option causes Sonar to display the names.

[Track view] View > Display > Display Clip Contents

Enabling this option causes Sonar to display a graphical depiction of the audio or MIDI data that the track contains, including automation data.

[Track view] View > Display > Display VocalSync Hybrid Clips

Enabling this option causes VocalSync clips to display both the dub and guide track waveforms.

When disabled, VocalSync clips show only the dub waveform with stretches applied.

See:

[“VocalSync automatic audio alignment”](#) on page 1143

[Track view] View > Display > Show Audio Scale

Check this option to display the Audio Scale Ruler in the splitter bar between the Clips pane and the Track pane.

[Track view] View > Display > Maximize Waveform Height

Enabling this option causes Sonar to hide clip headers, which allows waveforms and MIDI data to span the full height of clips.

See:

[“To hide clip headers and maximize clip waveform display”](#) on page 407

[Track view] View > Display > Show Waveform Outlines

Enabling this option causes Sonar to show waveform outlines in the Clips pane.

[Track view] View > Display > Show MIDI Controller Events

Enabling this option causes Sonar to show MIDI controller events in MIDI clips.

[Track view] View > Display > Show Values on Envelopes

Enabling this option causes Sonar to show values adjacent to automation envelope nodes.

[Track view] View > Display > Vertical Grid Lines > None

Enabling this option causes Sonar to not display vertical grid lines in the Clips pane.

[Track view] View > Display > Vertical Grid Lines > Behind Clips

Enabling this option causes Sonar to display vertical lines in the Clips pane that are one measure apart. Vertical grid lines are displayed, but clips will draw on top of them, so clip contents will not be obstructed.

[Track view] View > Display > Vertical Grid Lines > In Front of Clips

Enabling this option causes Sonar to display vertical lines in the Clips pane that are one measure apart. Vertical grid lines are displayed and drawn on top of clips, always visible.

[Track view] View > Display > Only Show Active Arranger Track

Enabling this option causes Sonar to only display the active Arranger track. Other Arranger tracks will be hidden.

[Track view] View > Fit Tracks and Buses to Window

This command adjusts the vertical track heights to fit all tracks in your project in the Track view.

[Track view] View > Fit Project to Window

This command fits your entire project, or as many tracks as possible, into the Track view.



Tip: You can also double-click the top half of the Clips Pane Time Ruler to perform the **Fit Project to Window** command.

View > Fit MIDI Content

Fit all displayed MIDI content into the visible area of the Piano Roll view.

View > MIDI Microscope

This command activates Piano Roll Microscope mode. When Microscope mode is enabled, a transparent rounded square centered on the mouse cursor shows a zoomed in region of the Piano Roll data underneath it.

See:

[“Piano Roll Microscope mode”](#) on page 774

[Track view] View > View Undo

This command returns the Track view to the previous zoom level (undo zoom).

For more information about displaying tracks, see [“Configuring the Console and Track views”](#) on page 913.

[Track view] View > View Redo

This command negates the last Undo View Change command (redo zoom).

For more information about displaying tracks, see [“Configuring the Console and Track views”](#) on page 913.

[Track view] Options > Auto crossfade

Use this command to enable or disable automatic crossfades.

See:

[“Fades and crossfades”](#) on page 475

[Track view] Options > Crossfade Type

Specify default fade in, fade out and crossfade curve types.

[Track view] Options > Crossfade Type > Default Fade-In Curve > Linear

This command sets as a default a linear, or steady fade-in curve when dragging the beginning of a clip.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Fade-In Curve > Slow Curve

This command sets as a default a slow fade-in curve when dragging the beginning of a clip.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Fade-In Curve > Fast Curve

This command sets as a default a fast fade-in curve when dragging the beginning of a clip.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Fade-Out Curve > Linear

This command sets as a default a linear, or steady fade-out curve when dragging the end of a clip.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Fade-Out Curve > Slow Curve

This command sets as a default a slow fade-out curve when dragging the end of a clip.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Fade-Out Curve > Fast Curve

This command sets as a default a fast fade-out curve when dragging the end of a clip.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Linear Out - Linear In

This command sets as default a crossfade in which the first clip fades out at a steady rate and the second clip fades in at a steady rate.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Fast Out - Fast In

This command sets as default a crossfade in which the first clip fades out fast and the second clip fades in fast.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Slow Out - Slow In

This command sets as default a crossfade in which the first clip fades out slowly and the second clip fades in slowly.

For more information about crossfades, see [“Fades and crossfades”](#) on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Fast Out - Slow In

This command sets as default a crossfade in which the first clip fades out fast and the second clip fades in slowly.
For more information about crossfades, see “[Fades and crossfades](#)” on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Slow Out - Fast In

This command sets as default a crossfade in which the first clip fades out slowly and the second clip fades in fast.
For more information about crossfades, see “[Fades and crossfades](#)” on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Linear Out - Fast In

This command sets as default a crossfade in which the first clip fades out at a steady rate and the second clip fades in fast.
For more information about crossfades, see “[Fades and crossfades](#)” on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Linear Out - Slow In

This command sets as default a crossfade in which the first clip fades out at a steady rate and the second clip fades in slowly.
For more information about crossfades, see “[Fades and crossfades](#)” on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Fast Out - Linear In

This command sets as default a crossfade in which the first clip fades out fast and the second clip fades in at a steady rate.
For more information about crossfades, see “[Fades and crossfades](#)” on page 475.

[Track view] Options > Crossfade Type > Default Crossfade Curves > Slow Out - Linear In

This command sets as default a crossfade in which the first clip fades out slowly and the second clip fades in at a steady rate.
For more information about crossfades, see “[Fades and crossfades](#)” on page 475.

[Track view] Options > Automation Smoothing > Smooth

You can specify how shape smoothing works when using the Freehand tool on envelope shapes or recording automation. When **Smooth** is selected, shape smoothing uses the default fit-to-curve functionality.

[Track view] Options > Automation Smoothing > As Drawn/Recorded (Linear)

You can specify how shape smoothing works when using the Freehand tool on envelope shapes or recording automation. When **As Drawn/Recorded (Linear)** is selected, shape smoothing joins the nodes up with linear shapes.

[Track view] Options > Automation Smoothing > As Drawn/Recorded (Jumps)

You can specify how shape smoothing works when using the Freehand tool on envelope shapes or recording automation. When **As Drawn/Recorded (Jumps)** is selected, shape smoothing leaves the nodes as is, making them jump shapes.

[Track view] Options > Default Automation Curve > Jump

This command sets as default a automation curve type to **Jump** when drawing envelopes shapes.

A jump shape causes the envelope to make a ninety degree jump where the envelope reaches the second node. Sonar displays jumps with a dotted line, meaning that there is automation data at the nodes where the dotted line begins and ends, but not where the line itself is.

[Track view] Options > Default Automation Curve > Linear

This command sets as default a automation curve type to **Linear** when drawing envelopes shapes.

A linear shape draws a straight line between the two nodes.

[Track view] Options > Default Automation Curve > Fast Curve

This command sets as default a automation curve type to **Fast Curve** when drawing envelopes shapes.

A fast curve draws a curve between the two nodes that changes value rapidly at first, but more slowly toward the end of the curve.

[Track view] Options > Default Automation Curve > Slow Curve

This command sets as default a automation curve type to **Slow Curve** when drawing envelopes shapes.

A slow curve draws a curve between the two nodes that changes value slowly at first, but more rapidly toward the end of the curve.

[Track view] Options > Ripple Edit Selection

This command enables ripple editing for clips that are downstream from the selected clip(s). Locked clips are ignored.

For more information about ripple editing, see [“Ripple editing”](#) on page 423.

[Track view] Options > Ripple Edit All

This command enables ripple editing for downstream clips on all tracks, plus meter/key changes, tempo changes, and markers. Locked markers are ignored.

For more information about ripple editing, see [“Ripple editing”](#) on page 423.

[Track view] Options > Click Behavior > Left Click Sets Now

Enabling this option allows you to set the Now Time by left-clicking a location in the Clips pane.

[Track view] Options > Click Behavior > Left Click Rewinds to Clip Start in Lanes

When isolating clips in Take lanes during playback, the Now time jumps to the clicked location by default. Enable this option to automatically jump to the clip start instead.

[Track view] Options > Click Behavior > Left Click Locks Scroll

Enabling this option prevents the Clips pane from scrolling horizontally during playback while you edit data. This allows you to focus on the edit location without worrying that the screen will eventually scroll away from the edit location. When you are done with the edit and want the Clips pane to scroll again during playback, click in the background of the Clips pane to clear auto scroll lock.

[Track view] Options > Click Behavior > Left Click Sets Track Focus

Enabling this option allows you to change the focused track by left-clicking a location in the Clips pane.

[Track view] Options > Click Behavior > Right Click Sets Now

Enabling this option allows you to set the Now Time by right-clicking a location in the Clips pane.

[Track view] Options > Click Behavior > Double-Click > MIDI Clips > - Nothing-

Enabling this option prevents any view from opening when you double-click a MIDI clip.

[Track view] Options > Click Behavior > Double-Click > MIDI Clips > Clip Properties

Enabling this option causes the Clip Properties Inspector to open when you double-click a MIDI clip.

[Track view] Options > Click Behavior > Double-Click > MIDI Clips > Event List View

Enabling this option causes the Event List view to open when you double-click a MIDI clip.

[Track view] Options > Click Behavior > Double-Click > MIDI Clips > Staff View

Enabling this option causes the Staff view to open when you double-click a MIDI clip.

[Track view] Options > Click Behavior > Double-Click > MIDI Clips > Piano Roll View

Enabling this option causes the Piano Roll view to open when you double-click a MIDI clip.

[Track view] Options > Click Behavior > Double-Click > MIDI Clips > Inline Piano Roll View

Enabling this option causes the Inline Piano Roll view to open when you double-click a MIDI clip.

[Track view] Options > Click Behavior > Double-Click > Audio Clips > -Nothing-

Enabling this option prevents any view from opening when you double-click an audio clip.

[Track view] Options > Click Behavior > Double-Click > Audio Clips > Clip Properties


Enabling this option causes the Clip Properties Inspector to open when you double-click an audio clip.

[Track view] Options > Click Behavior > Double-Click > Audio Clips > Loop Construction View

Enabling this option causes the Loop Construction view to open when you double-click an audio clip.

[Track view] Options > Click Behavior > Set Time During Playback


The **Set Time During Playback** option controls whether the **Left Click Sets Now** and **Right Click Sets Now** options have any effect when clicking in the Clips pane during playback.

 **Tip:** If **Set Time During Playback** is disabled, you can hold down the **CTRL** key and click to set the **Now** time during playback.

[Track view] Options > Click Behavior > Transport Seeking Stops Playback

When the **Transport Seeking Stops Playback** option is enabled, the transport will stop if you seek during playback.

Seeking refers to any command that changes the timeline position, such as **Rewind to Landmarks (W)**, **Go to Start/End**, **Go to Next/Previous Marker**, **Go to Next/Previous Measure**, and clicking in the time ruler or Clips pane (when **Options > Click Behavior > Set Time During Playback** is enabled).

 **Note:** Seeking is blocked while recording, except for **Rewind to Landmarks (W)** and **Go to Start/End**, when **Transport Seeking Stops Playback** is enabled.

[Track view] Options > Meter Options > Track Record Meters

Show or hide track record meters.

[Track view] Options > Meter Options > Track Playback Meters

Show or hide track playback meters.

[Track view] Options > Meter Options > Bus Meters

Show or hide bus meters.

[Track view] Options > Meter Options > Horizontal Meters

Show horizontal meters in the Track view.

[Track view] Options > Meter Options > Vertical Meters

Show vertical meters in the Track view.

[Track view] Options > Meter Options > Show Numeric Peak Values

Show or hide peak values in each track's header.

[Track view] Options > Meter Options > Show Track Peak Markers

Show or hide peak markers for tracks.

For details, see ["Peak markers"](#) on page 943.

[Track view] Options > Meter Options > Show Bus Peak Markers

Show or hide peak markers for buses.

For details, see ["Peak markers"](#) on page 943.

[Track view] Options > Meter Options > Reset All Meters

Reset all meters and clear any clipping indicators.

[Track view] Options > Meter Options > Record Meter Options > Peak

This command sets the meter to **Peak**.

For more information about Peak meter display, see ["Metering"](#) on page 938.

[Track view] Options > Meter Options > Record Meter Options > RMS

This command sets the meter to **RMS**.

For more information about RMS meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > Peak + RMS

This command sets the meter to **Peak + RMS**.

For more information about Peak + RMS meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > -12 dB

This command changes the range that record meters measure to 12 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > -24 dB

This command changes the range that record meters measure to 24 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > -42 dB

This command changes the range that record meters measure to 42 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > -60 dB

This command changes the range that record meters measure to 60 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > -78 dB

This command changes the range that record meters measure to 78 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > -90 dB

This command changes the range that record meters measure to 90 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Record Meter Options > Show Labels

This command toggles on/off labels on record meters.

[Track view] Options > Meter Options > Record Meter Options > Hold Peaks

This command causes a meter to hold the most recent peak for a short time. The peak volume level recorded by the meter is marked by a small white line which remains for a moment if lock peaks is not checked or until the end of playback or recording if Lock Peaks is checked.

[Track view] Options > Meter Options > Record Meter Options > Lock Peaks

This command when checked and the Hold Peaks is also checked causes the peak to be locked at its highest point on the meter until the end of recording.

[Track view] Options > Meter Options > Playback Meter Options > Peak

This command sets the meter to **Peak**.

For more information about Peak meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Playback Meter Options > RMS

This command sets the meter to **RMS**.

For more information about RMS meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Playback Meter Options > Peak + RMS

This command sets the meter to **Peak + RMS**.

For more information about Peak + RMS meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Playback Meter Options > Pre Fader

This command sets the meter to measure the volume level in the signal path prior to entering the fader.

[Track view] Options > Meter Options > Playback Meter Options > Post Fader

This command sets the meter to measure the volume level in the signal path after exiting the fader.

[Track view] Options > Meter Options > Playback Meter Options > - 12 dB

This command changes the range that track playback meters measure to 12 dB.

For more information about meters, see [“Metering”](#) on page 938.

[Track view] Options > Meter Options > Playback Meter Options > - 24 dB

This command changes the range that track playback meters measure to 24 dB.

For more information about meters, see [“Metering”](#) on page 938.

[Track view] Options > Meter Options > Playback Meter Options > - 42 dB

This command changes the range that track playback meters measure to 42 dB.

For more information about meters, see [“Metering”](#) on page 938.

[Track view] Options > Meter Options > Playback Meter Options > - 60 dB

This command changes the range that track playback meters measure to 60 dB.

For more information about meters, see [“Metering”](#) on page 938.

[Track view] Options > Meter Options > Playback Meter Options > - 78 dB

This command changes the range that track playback meters measure to 78 dB.

For more information about meters, see [“Metering”](#) on page 938.

[Track view] Options > Meter Options > Playback Meter Options > -90 dB

This command changes the range that track playback meters measure to 90 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Playback Meter Options > Show Labels

This command toggles on/off labels on track playback meters.

[Track view] Options > Meter Options > Playback Meter Options > Hold Peaks

This command causes a meter to hold the most recent peak for a short time. The peak volume level recorded by the meter is marked by a small white line which remains for a moment if lock peaks is not checked or until the end of playback or recording if Lock Peaks is checked.

[Track view] Options > Meter Options > Playback Meter Options > Lock Peaks

This command when checked and the Hold Peaks is also checked causes the peak to be locked at its highest point on the meter until the end of playback.

[Track view] Options > Meter Options > Bus Meter Options > Peak

This command sets the meter to **Peak**.

For more information about Peak meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > RMS

This command sets the meter to **RMS**.

For more information about RMS meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > Peak + RMS

This command sets the meter to **Peak + RMS**.

For more information about Peak + RMS meter display, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > Pre Fader

This command sets the meter to measure the volume level in the signal path prior to entering the fader.

[Track view] Options > Meter Options > Bus Meter Options > Post Fader

This command sets the meter to measure the volume level in the signal path after exiting the fader.

[Track view] Options > Meter Options > Bus Meter Options > Pre Fader Post FX

This command sets the meter to measure the volume level in the signal path after the FX Rack and prior to the fader.

[Track view] Options > Meter Options > Bus Meter Options > -12 dB

This command changes the range that bus meters measure to 12 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > -24 dB

This command changes the range that bus meters measure to 24 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > -42 dB

This command changes the range that bus meters measure to 42 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > -60 dB

This command changes the range that bus meters measure to 60 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > -78 dB

This command changes the range that bus meters measure to 78 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > -90 dB

This command changes the range that bus meters measure to 90 dB.

For more information about meters, see “Metering” on page 938.

[Track view] Options > Meter Options > Bus Meter Options > Show Labels

This command toggles on/off labels on bus meters.

[Track view] Options > Meter Options > Bus Meter Options > Hold Peaks

This command causes a meter to hold the most recent peak for a short time. The peak volume level recorded by the meter is marked by a small white line which remains for a moment if lock peaks is not checked or until the end of playback or recording if Lock Peaks is checked.

[Track view] Options > Meter Options > Bus Meter Options > Lock Peaks

This command when checked and the Hold Peaks is also checked causes the peak to be locked at its highest point on the meter until the end of playback or recording.

[Track view] Options > Drag and Drop Options

The **Drag and Drop Options** command opens the **Drag and Drop Options** dialog box.

[Track view] Options > Mouse Wheel Zoom Options

The **Mouse Wheel Zoom Options** command opens the **Mouse Wheel Zoom Options** dialog box.

This command shows options for changing the mouse's zoom behavior. For more information about Fast Zoom, see ["To zoom using the mouse wheel \(Fast Zoom\)"](#) on page 408.

[Track view] Options > Center on Now Time with Keyboard Zoom

When this check box is enabled, the Now Time will center when zooming with keyboard shortcuts (CTRL+LET ARROW and CTRL+RIGHT ARROW).

[Track view] Options > Expand Track Folder after Moving to Folder

When this option is checked, moving a track into a collapsed track folder will automatically expand the folder.

[Track view] Options > Expand Track Folder on Track Focus

When this option is checked, changing the track focus will automatically open the focused track's parent folder if it's currently closed.

[Track view] Options > On Stop, Rewind to Now Marker

When this check box is enabled, the Now Time jumps back to the Now Time Marker whenever playback stops. You can also toggle this option on/off by pressing CTRL+W.

[Track view] Options > Set Now Time With Full Restart

When this option is checked, when you change the Now Time during playback, the Transport comes to a full stop, and then restarts playback. This stops the sound for a brief moment, but makes synchronization (especially with video) more robust.

[Track view] Options > Stop at Project End

When this option is checked, playback will automatically stop after the last event in the project is reached. When this option is unchecked, playback will continue beyond the end of the project and playback can also be started in an empty project.

Make Instrument Track

If an existing audio track and MIDI track are assigned to the same software instrument, you can convert the two tracks into a single instrument track (only available for MIDI tracks).

Split Instrument Track

Split an instrument track into separate audio and MIDI tracks. The audio and MIDI tracks will remain assigned to the same software instrument (only available for Instrument tracks).

[Track view] Tracks > Bounce to Track(s)

This command lets you combine one or more audio tracks into a submix.

For more information about the **Bounce to Track(s)** command, see [“Bouncing tracks”](#) on page 994.

[Track view] Tracks > Duplicate Track(s)

This command copies one or more tracks. You can choose to include events, properties, sends, and/or effects in the copied track(s). You can specify a destination.

For more information about the **Duplicate Track(s)** command, see [“Copying and duplicating tracks”](#) on page 400.

Delete Track(s)

This command deletes one or more tracks entirely, including all its track properties and all its clips and events. Sonar does not put deleted information on the Clipboard for later copying.

For more information about the **Delete Track(s)** command, see [“Erasing tracks”](#) on page 401.

[Track view] Tracks > Wipe Track(s)

The **Tracks > Wipe Track(s)** command deletes track contents but leaves track properties intact. Sonar does not put wiped information on the Clipboard for later pasting.

For more information about the **Wipe Track(s)** command, see [“Erasing tracks”](#) on page 401.

[Track view] Tracks > Copy Track Name(s) to Clip Name(s)

This command copies track names to clips in corresponding tracks.

[Track view] Tracks > Hide Track(s)

This command hides all selected tracks. To display them again, select **Tracks > Track Manager** or press H on your keyboard to open the **Track Manager** dialog box.

Track Manager

This command opens the **Track Manager** dialog box.

For more information about the **Track Manager** dialog box, see [“Track Manager dialog”](#) on page 1713.

For more information about displaying tracks, see [“Configuring the Console and Track views”](#) on page 913.

[Track view] Tracks > Sort Tracks

The **Sort Tracks** command lets you arrange tracks in order according to any of several criteria.

For more information about rearranging tracks, see [“To sort the tracks”](#) on page 392, [“To drag a track to a new position”](#) on page 392, and [“To insert a single track”](#) on page 393.

[Track view] Tracks > Selected Track Input Series

The **Selected Track Input Series** command opens the **Assign Series of Inputs** dialog box.

Use this command to assign a series of consecutive mono input ports to the selected audio tracks.

For details, see [“To assign different audio input ports to multiple tracks”](#) on page 229 and [“Assign Series of Inputs dialog”](#) on page 1556.

[Track view] Tracks > Selected Track Inputs

The **Selected Track Inputs** command opens the **Track Inputs** dialog box.

Use this command to assign the same input port to the selected tracks.

For details, see [“To assign the same audio input port to multiple tracks”](#) on page 228 and [“Track Inputs dialog”](#) on page 1712.

[Track view] Tracks > Selected Track Outputs

The **Selected Track Outputs** command opens the **Track Outputs** dialog box.

Use this command to assign the same output port to the selected tracks.

For details, see [“To assign the same audio output port to multiple tracks”](#) on page 229 and [“Track Outputs dialog”](#) on page 1714.

[Track view] Clips > Apply Trimming

This command lets you permanently delete any data from a selected clip that is hidden by a slip editing edit. For step-by-step instructions, see [“To permanently delete slip-edited data”](#) on page 474.

[Track view] Clips > Bounce to Clip(s)

This command lets you combine selected audio clips into a single clip.

i **Note:** Like any clips, slip-edited clips can be combined with other clips using the **Bounce to Clip(s)** command. When a slip-edited clip is combined with another clip, any slip-edited data (audio or MIDI events that are cropped from view) is overwritten.

For more information, see [“Splitting and combining clips”](#) on page 437, and [“Bouncing to clips”](#) on page 872.

See also:

[“Splitting and combining clips”](#) on page 437

[“Bouncing to clips”](#) on page 872

[Track view] Clips > Convert to Stereo

This command lets you convert any selected mono audio clip(s) to stereo.

[Track view] Clips > Convert to Mono

This command lets you convert any selected stereo audio clip(s) to mono.

[Track view] Clips > Fade Clips

This command opens the **Fade Selected Clips** dialog box, which allows you to create or edit fades on selected clips. For more information, see [“Fades and crossfades”](#) on page 475.

[Track view] Clips > Remove Selected Crossfades

This command removes all crossfades in the current selection.


For more information, see [“Fades and crossfades”](#) on page 475.


[Track view] Clips > Duplicate Selected Clip(s)

This command duplicates the selected clip(s). The keyboard shortcut is CTRL+D.

The following rules apply when duplicating clips:


- ▶ Only events and clip automation are copied.
- ▶ The new clip(s) will be pasted immediately after the existing clip(s), respecting the current Ripple Edit settings.
- ▶ To respect the current Snap to Grid settings, go to **Edit > Preferences > Customization - Editing** and select **Use Current Snap Settings on Duplicate Selected Clip(s)**.
- ▶ After duplication, the Now time is forwarded to the end of the duplicate (with the duplicate selected), so you can press CTRL+D again to make multiple duplicates
- ▶ Unlike a normal paste, the current track will have no bearing on where the duplicates are pasted. Duplicates will always appear on the same tracks/lanes as the source selection.

 **Tip:** *If you want to quickly create many repetitions, use the **Edit > Copy** and **Edit > Paste Special** commands.*

 **Note:** *By default, regular **Edit > Paste** (or CTRL+V) does not remember the settings from the **Paste Special** dialog box, so you will only get one copy when using the **Duplicate Selected Clip(s)** command. To remember the **Paste Special** settings, go to **Edit > Preferences > Customization - Editing** and select **Use Paste Special Options on Paste**.*

[Track view] Clips > Create Clip Selection Group

This command places all selected clips in a new clip group.

 **Note:** *A clip may only belong to one clip group at a time. If any of the selected clips already belong to another clip group, they will be removed from the other group and placed in the new group.*

See:

[“Clip selection groups”](#) on page 424:

[Track view] Clips > Remove from Clip Selection Group

This command removes all selected clips from any clip group they may belong to.

 **Tip:** *To select only a single clip in a group, hold down the **SHIFT** key and click the clip that you want to remove from the group.*

See:

[“Clip selection groups”](#) on page 424:

[Track view] Clips > Revert Original Time Stamp

This command moves all selected clips back to their original SMPTE time position.

[Track view] Clips > Set Snap Offset to Now Time

This command sets the snap offset at the Now Time. A snap offset is a value, in samples, at which the Snap Grid uses to align the clip. Clips without a snap offset always align at the very beginning of a clip. For more information, see [“Snap offsets”](#) on page 432.

[Track view] Clips > Select All Siblings

This command selects all clips that are linked to the selected clip.

[Track view] Clips > Unlink

This command opens the [“Unlink Clips dialog”](#) on page 1715.

[Track view] Clips > Unlink Step Sequencer Clips

This command unlinks the selected step sequencer clips, allowing each clip to be edited separately from each other.

See:

[“To unlink copied Step Sequencer clips”](#) on page 1782

[Track view] Clips > Convert MIDI Clip(s) to Step Sequencer


This command lets you convert any selected MIDI clip to a step sequencer clip.

See:

[“To convert a MIDI clip\(s\) to a Step Sequencer clip\(s\)”](#) on page 1781

[Track view] Clips > Convert MIDI Controllers to Envelopes

This command opens the [“Convert MIDI To Shapes dialog”](#) on page 1567. This command lets you convert a controller envelope created in the Piano Roll view to a Track view envelope.

 **Note:** *If two clips overlap, the command converts the controller envelopes in both clips, in whatever parts of the clips lie in the selected time range.*

For step-by-step instructions, see [“Converting MIDI controllers to envelopes”](#) on page 1189.

Show Notes

Show or hide Note events in the Piano Roll view.

Show Note Names

Show or hide names inside Note events in the Piano Roll view.

Show Durations in Drum Grid

Show note durations for drum notes in the Drum pane.

Show Velocity

Show or hide velocity tails in the Piano Roll view.

Show/Hide Velocity Tails

Show or hide the velocity tails on MIDI notes in all tracks that are using Drum Maps.

Show Velocity on Selected Notes Only

This option lets you show velocities for selected Note events only. This makes it easier to see and edit velocities when many Note events are present. It also makes it easier to change the velocity for individual Note events that are stacked (such as chords).

Show Velocity on Active Track Only

This option lets you show velocities on the active track only. This makes it easier to see and edit velocities when multiple tracks are visible.

Always Paste Copied Notes into Active Track

When enabled, and **Auto Focus** is off, notes copied from inactive tracks will be automatically pasted into the active track. When disabled, notes copied from inactive tracks will be pasted into their original source track(s).

Show All Controllers

Show all controllers in all displayed tracks.

Display Multiple Controllers

When the Piano Roll view Controller pane is hidden, this option lets you specify if the Piano Roll view should show only a single controller type, or allow multiple controller types to be displayed simultaneously.

[Track view] MIDI > Select Controllers Along With Notes

When **Select Controllers Along with Notes** is enabled, selecting a Note event or a range of Note events will also automatically select any Controller events that exist within the time range of the Note event(s).

See:

[“Select controllers within note duration”](#) on page 766

Show Clip Outlines

Show or hide the outline(s) of the clip(s) you're looking at in the Piano Roll view.

Hide Muted Clips

By default, events in muted MIDI clips are shown in the Piano Roll view. Sonar provides an option to exclude muted clips from displaying in the Piano Roll view.

Non-destructive MIDI Editing

Select this option to make all MIDI editing non-destructive. When toggled on, this option forces deleted data to be retained even though it is not visible.

Split MIDI Notes

Select this option to split any underlying MIDI notes when you split clips, and insert MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) at the split position.

[Track view] MIDI > Arranger Section Event Overlap Threshold > Off

When moving Arranger sections or committing arrangements, ignore any leading/trailing MIDI notes that overlap section boundaries.

[Track view] MIDI > Arranger Section Event Overlap Threshold > Whole

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than whole notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/2 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted half notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/2

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than half notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/2 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet half notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/4 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted quarter notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/4

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than quarter notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/4 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet quarter notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/8 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted 8th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/8

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than 8th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/8 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet 8th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/16 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted 16th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/16

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than 16th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/16 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet 16th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/32 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted 32nd notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/32

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than 32nd notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/32 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet 32nd notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/64 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted 64th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/64

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than 64th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/64 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet 64th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/128 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted 128th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/128

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than 128th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/128 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet 128th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/256 Dotted

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than dotted 256th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/256

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than 256th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > 1/256 Triplet

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes that overhang section boundaries by a duration equal to or less than triplet 256th notes.

[Track view] MIDI > Arranger Section Event Overlap Threshold > Any Overlap

When moving Arranger sections or committing arrangements, include leading/trailing MIDI notes of any duration that overlap section boundaries.

[Track view] Region FX > Melodyne > Create Region FX

This command converts the selected audio region to a Melodyne Region FX clip.

For more information about Melodyne, see “Melodyne” on page 1123.

[Track view] Region FX > Melodyne > Remove Region FX

This command removes the Melodyne processor from the Region FX clip.

For more information about Melodyne, see “Melodyne” on page 1123.

[Track view] Region FX > Melodyne > Open Editor

This command opens the Melodyne interface.

For more information about Melodyne, see “Melodyne” on page 1123.

[Track view] Region FX > Melodyne > Bypass Region FX

This command bypasses or unbypasses all selected Melodyne Region FX clips.

For more information about Melodyne, see “Melodyne” on page 1123.


[Track view] Region FX > Bypass All Region FX

This command bypasses or unbypasses all Region FX clips in the project.

For more information about Region FX, see “Using Region FX” on page 1119.

[Track view] Region FX > Melodyne > Follow Host Tempo

When this option is enabled, the Melodyne Region FX clip will follow future changes to Sonar’s tempo map.

 **Note:** *It is not possible to slip-stretch Region FX clips that have the **Follow Host Tempo** option enabled.*

For more information about Melodyne, see “Melodyne” on page 1123.

[Track view] Region FX > Melodyne > Copy MIDI Events

Convert the selected Melodyne Region FX clip to MIDI data, and copy to the Clipboard. The data can be pasted to any MIDI or Instrument track.

For more information about Melodyne, see “Melodyne” on page 1123.

[Track view] Region FX > V-Vocal > Create Region FX

This command creates a V-Vocal Region FX clip on top of selected audio data.

For more information about V-Vocal Region FX clips, see “V-Vocal Region FX clips” on page 1151.

[Track view] Region FX > V-Vocal > Remove Region FX

This command removes the V-Vocal processor from the V-Vocal Region FX clip.

For more information about V-Vocal Region FX clips, see [“V-Vocal Region FX clips”](#) on page 1151.

[Track view] Region FX > V-Vocal > Open Editor

This command opens the V-Vocal interface.

V-Vocal is a vocal processor that corrects pitch, formants, timing, and can add vibrato.

For more information about V-Vocal Region FX clips, see [“V-Vocal Region FX clips”](#) on page 1151.

[Track view] Region FX > V-Vocal > Bypass Region FX

This command bypasses or unbypasses all selected V-Vocal Region FX clips.

For more information about V-Vocal Region FX clips, see [“V-Vocal Region FX clips”](#) on page 1151.

Save as groove

This command opens the **Define Groove** dialog box, which lets you save the groove to a file. The groove can then be applied to other audio or MIDI clips.

See:

[“To Groove Quantize an audio clip”](#) on page 700

[“AudioSnap”](#) on page 671

Copy as MIDI

This command copies the selected audio clip's beats to the Clipboard as MIDI notes, which you can paste into a MIDI track. You select the MIDI note that the transients in the audio clip will be converted to in the **AudioSnap Options** dialog box, which opens when you click the **Options** button in the AudioSnap palette.

See:

[“To extract MIDI timing from an audio clip”](#) on page 706

[“AudioSnap”](#) on page 671

Set project tempo from clip

This command copies the clip's tempo map to the project's global tempo map. This allows the project's measure boundaries to align with the audio clip. Whenever the project's tempo map is generated from a clip, the clip's **Lock Position** property is enabled automatically.

See:

[“Synchronizing audio and the project tempo”](#) on page 688

[“AudioSnap”](#) on page 671

Clip follows project tempo

This command forces the selected audio clips to follow the project's global tempo map.

See:

[“Synchronizing audio and the project tempo”](#) on page 688

[“AudioSnap”](#) on page 671

Edit clip tempo map

This command shows/hides controls that allow you to edit a clip's tempo map.

See:

[“Editing a clip's tempo map”](#) on page 691

[“AudioSnap”](#) on page 671

Show/Hide Track Pane

Use this command to show or hide the Track pane.

[Piano Roll] Show Audio Tracks

Use this command to show or hide audio tracks in the Piano Roll view.

[Piano Roll] Filter To Selection On Open

Use this command to show only tracks that are selected at the time you open the Piano Roll view. When enabled, Sonar will automatically apply the track filter when you open the Piano Roll view.

[Piano Roll] View > Show/Hide Drum Pane

Use this command to show or hide the Drum pane in the Piano Roll view.

[Piano Roll] View > Show/Hide Controller Pane

Use this command to show or hide the Controller pane in the Piano Roll view.

[Piano Roll] View > Show Multiple Lanes

Use this command to show multiple controller lanes in the Controller pane.

[Piano Roll] View > Show Vertical Gridlines

Use this command to show or hide vertical grid lines in the Piano Roll view.

[Piano Roll] View > Grid Resolution > Quarter

The **Quarter** option creates grid lines in the Drum Grid pane at quarter note intervals.

[Piano Roll] View > Grid Resolution > Quarter Triplet

The **Quarter Triplet** option creates grid lines in the Drum Grid pane at quarter note triplet intervals (three lines per half note).

[Piano Roll] View > Grid Resolution > Eighth

The **Eighth** option creates grid lines in the Drum Grid pane at eighth note intervals.

[Piano Roll] View > Grid Resolution > Eighth Triplet

The **Eighth Triplet** option creates grid lines in the Drum Grid pane at eighth note triplet intervals (three lines per quarter note).

[Piano Roll] View > Grid Resolution > Sixteenth

The **Sixteenth** option creates grid lines in the Drum Grid pane at sixteenth note intervals.

[Piano Roll] View > Grid Resolution > Sixteenth Triplet

The **Sixteenth Triplet** option creates grid lines in the Drum Grid pane at sixteenth note triplet intervals (three lines per eighth note).

[Piano Roll] View > Grid Resolution > 32nd

The **32nd** option creates grid lines in the Drum Grid pane at 32nd note intervals.

[Piano Roll] View > Grid Resolution > 32nd Triplet

The **32nd Triplet** option creates grid lines in the Drum Grid pane at 16th note triplet intervals (three lines per 32nd note).

[Piano Roll] View > Grid Resolution > 64th

The **64th** option creates grid lines in the Drum Grid pane at 64th note intervals.

[Piano Roll] View > Grid Resolution > Follow snap settings

The **Follow Snap settings** option sets the grid lines to match the current Snap to Grid setting.

Pick Tracks

This command opens the **Pick Tracks** dialog box, which lets you choose the tracks to display.

Show Next Track(s)

This command displays the next track or group of tracks.

Show Previous Track(s)

This command displays the previous track or group of tracks.

Focus Previous Track

Display and give focus to the previous track.

Focus Next Track

Display and give focus to the next track.

Select All Tracks

Show all tracks that are open in the current view.

Clear Track Selection

Hide all tracks that are open in the current view (except for the focused track).

Invert Track Selection

Invert the visibility state of all tracks that are open in the current view.

[Staff view] Print > Export to ASCII Tab

This command opens the [“Save As dialog”](#) on page 1702, where you can set the name and location for an ASCII text file of a track's tablature.

[Staff view] Print > Export to MusicXML

This command opens the [“Save As dialog”](#) on page 1702, where you can export the displayed notation as MusicXML. For details, see [“Export to MusicXML”](#) on page 1258.

See:

[“Export to MusicXML”](#) on page 1258

[Staff view] Edit > Layout

Opens the **Staff View Layout** dialog box.

[Staff view] Edit > Quick TAB

Sonar quickly creates a tablature based on standard fingering patterns. After you try the quick version, you can customize the tablature to your liking.

For details, see “Quick TAB” on page 1251.

[Staff view] Edit > Regenerate TAB

The **Regenerate TAB** command generates a new TAB staff in the Staff pane.

For details, see “Regenerate TAB” on page 1252.

[Staff view] Edit > Play Previous

Clicking this button plays the previous note from the Now time.

[Staff view] Edit > Play Next

Clicking this button plays the next note from the Now time.

[Staff view] View > Show/Hide Fret Pane

Show or hide the guitar fretboard display.

[Staff view] View > Display Resolution > 1/4

This option sets quarter notes as the smallest note duration that will display in the Staff view. Any note events that are smaller than a quarter note will automatically display as a quarter note.

[Staff view] View > Display Resolution > 1/8

This option sets eighth notes as the smallest note duration that will display in the Staff view. Any note events that are smaller than an eighth note will automatically display as an eighth note.

[Staff view] View > Display Resolution > 1/16

This option sets sixteenth notes as the smallest note duration that will display in the Staff view. Any note events that are smaller than a sixteenth note will automatically display as a sixteenth note.

[Staff view] View > Display Resolution > 1/32

This option sets 32nd notes as the smallest note duration that will display in the Staff view. Any note events that are smaller than a 32nd note will automatically display as a 32nd note.

[Staff view] View > Fill Durations

Visually rounds up notes to the next note or beat, whichever comes first—useful for displaying recorded MIDI notes, but not for entering notes with the Draw tool.

[Staff view] Edit > Trim Durations

Visually rounds down note durations if they extend a little past the start of the next note—useful for displaying recorded MIDI notes, but not for entering notes with the Draw tool.

[Console view] Strips > Tracks

Show/hide tracks.

[Console view] Strips > Buses

Show/hide buses.

[Console view] Strips > Hardware Outputs

Show/hide hardware outputs.

[Console view] Strips > Audio

Show/hide audio tracks.

[Console view] Strips > MIDI

Show/hide MIDI tracks.

[Console view] Strips > Instrument

Show/hide Instrument tracks.

[Console view] Strips > Muted

Show/hide muted tracks.

[Console view] Strips > Archived

Show/hide archived tracks.

[Console view] Strips > Frozen

Show/hide frozen tracks.

[Console view] Strips > Widen All Strips

Show wide channel strips.

[Console view] Strips > Narrow All Strips

Show narrow channel strips.

[Event List view] View > Event Manager

To open the “[Event Manager dialog](#)” on page 1577:

- ▶ Right-click in the Event List view and choose **Event Manager** from the pop-up menu.

OR

- ▶ Click the Event List view **View** menu and choose **Event Manager**.

In the Event Manager you select which types of event to display in the Event List view. Check the events you want to see in the Events List view.

For more information about the Event List view, see “[Event List view](#)” on page 1783.

[Event List view] View > Notes

This option shows or hides all note events.

For more information about the Event List view, see “[Event List view](#)” on page 1783.

[Event List view] View > Key Aftertouch

This option shows or hides all key aftertouch events.

For more information about the Event List view, see “[Event List view](#)” on page 1783.

[Event List view] View > Controller

This option shows or hides all controller events.

For more information about the Event List view, see “[Event List view](#)” on page 1783.

[Event List view] View > Patch Change

This option shows or hides all patch change events.

For more information about the Event List view, see “[Event List view](#)” on page 1783.

[Event List view] View > Channel Aftertouch

This option shows or hides all channel aftertouch events.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > Pitch Wheel

This option shows or hides all pitch wheel events.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > RPN

This option shows or hides all RPN events.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > NRPN

This option shows or hides all NRPN events.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > Sysx Bank

This option shows or hides all Sysx banks.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > Sysx Data

This option shows or hides all Sysx data.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > Text

This option shows or hides all text events.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > Lyrics

This option shows or hides all lyric events.

For more information about the Event List view, see [“Event List view”](#) on page 1783.

[Event List view] View > MCI

This option shows or hides all MCI commands.

For more information about the Event List view, see “Event List view” on page 1783.

[Event List view] View > Audio

This option shows or hides all audio clips.

For more information about the Event List view, see “Event List view” on page 1783.

[Event List view] View > Shape

This option shows or hides all automation shapes.

For more information about the Event List view, see “Event List view” on page 1783.

[Event List view] View > Expression

This option shows or hides all expression events.

For more information about the Event List view, see “Event List view” on page 1783.

[Event List view] View > Hairpin

This option shows or hides all hairpin events.

For more information about the Event List view, see “Event List view” on page 1783.

[Event List view] View > Chords

This option shows or hides all chord events.

For more information about the Event List view, see “Event List view” on page 1783.

[Event List view] Tracks > Show cropped

This option allows you to show or hide events that are outside of slip-edited clip boundaries.

[Lyrics view] Fonts > Font A

Selects the first font. By default, this is a small font useful for editing.

[Lyrics view] Fonts > Font B

Selects the second font. By default, this is a larger font useful for reading lyrics at a distance.

[Lyrics view] Fonts > Fonts

Opens the **Font** dialog box where you can select a font. The selected font is then assigned as Font A or B (depending on which is currently selected).

[Lyrics view] Fonts > Hyphenate

Hyphenates the selected text in the Lyrics view. If you do not select any text, all the lyrics will be hyphenated.

[Lyrics view] Tracks > Pick Track

This command opens the **Pick Track** dialog box, which lets you choose which track to display in the Lyrics view.

[Sysx view] File > Open

Load a .syx file into the selected Sysx bank.

[Sysx view] File > Send

Transmit the current bank's System Exclusive message. If nothing seems to happen, make sure you have correctly set the output. This command is disabled if the current bank is empty.

[Sysx view] File > Send All

Transmit all non-empty Sysx banks.

[Sysx view] File > Receive

Dump data from a synthesizer into the selected Sysx bank. If the bank contains data, Sonar asks you whether you want the new data to overwrite the existing data or be appended to it.

When receiving dumps, remember to connect both the MIDI In and Out ports of the synthesizer to the MIDI interface. Also, make sure that your instruments are set up to receive and/or transmit Sysx. Synthesizers that you normally use only to play sounds—for example, sound modules that don't have keyboards—don't need to be hooked up in both directions except for receiving dumps, so it is easy to forget this. (If you will only be *sending* Sysx messages to the device, the normal one-direction hookup is sufficient.)

[Sysx view] File > Save

Save the selected Sysx bank as a .syx file. This is a good way to copy a Sysx bank between two Sonar project files. Save the bank into a file, load the other Sonar project file, then load the bank again. This is also a good way to copy one bank to another in the *same* project file.

[Sysx view] File > Clear

Delete the selected Sysx bank.

[Sysx view] Edit > Edit Data

Although Sonar's Sysx features are designed mainly to store System Exclusive data for you, you can edit the bytes of shorter messages in hex format (many of the more popular synthesizers have special patch-editing programs available that let you edit data using sliders and other tools rather than raw hex data).

When you select a bank and choose the **Edit Data** command, Sonar converts the binary data into a text representation and pops up the **Edit System Exclusive Bytes** dialog box, in which you can edit the text. If you make changes and click **OK** to keep them, Sonar tries to convert the text back into binary format. You'll get an error message if the text does not begin with an F0 and end with an F7, which are the System Exclusive begin and end bytes.

Sonar may not be able to convert the data to text format. The text representation requires three to four times more memory than the data itself, and the **Edit System Exclusive Bytes** dialog box can contain roughly as much text as *Notepad*.

[Sysx view] Edit > Name

Enter a descriptive name for the selected Sysx bank. Names are saved only in .cwp and .cwb files.

[Sysx view] Settings > Auto Send on/off

Automatically transmit the selected bank every time Sonar loads the project file. You might use this option for banks that contain System Exclusive messages that load a set of sounds for a synthesizer at or before the start of a project.

Before transmitting, Sonar asks your permission. This is a safety feature for loading a file you have received from someone else; if it happens to contain data for your synthesizer(s), you might lose your patches and configuration information. However, if you don't want to be asked, go to **Edit > Preferences > File - Advanced** and clear the **Ask Before Sending System Exclusive (When Opening Projects)** check box.

[Sysx view] Settings > Output

Specify the MIDI output port to transmit the selected Sysx bank on.

Left Click Positions Rectangle

When **Left Click Positions Rectangle** is selected, clicking in the Navigator view re-positions the track rectangle.

See:

["Using the Navigator view"](#) on page 410

Horz Zoom Level 1

The **Horz Zoom Level 1** command selects horizontal zoom level 1 in the Navigator view.

See:

["Using the Navigator view"](#) on page 410

Horz Zoom Level 2

The **Horz Zoom Level 2** command selects horizontal zoom level 2 in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Horz Zoom Level 3

The **Horz Zoom Level 3** command selects horizontal zoom level 3 in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Horz Zoom Level 4

The **Horz Zoom Level 4** command selects horizontal zoom level 4 in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Horz Zoom Level 5

The **Horz Zoom Level 5** command selects horizontal zoom level 5 in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Horz Zoom to Project

The **Horz Zoom to Project** command shows the entire project in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Track Height Short

The **Track Height Short** command makes track heights appear short in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Track Height Medium

The **Track Height Short** command makes track heights appear medium size in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Track Height Tall

The **Track Height Short** command makes track heights appear tall in the Navigator view.

See:

[“Using the Navigator view”](#) on page 410

Insert Module

The **Insert Module** command inserts a new module in the channel's ProChannel.

See:

[“To insert a module”](#) on page 1027

Remove Module

The **Remove Module** command removes the selected ProChannel module.

See:

[“To remove a module”](#) on page 1027

Replace Module

The **Replace Module** command lets you replace the selected ProChannel module with another module.

See:

[“To replace a module”](#) on page 1027

Post-FX Rack

The **Post-FX Rack** toggle switches the ProChannel's signal from prior to the channel's FX Rack or after the channel's FX Rack.

See:

[“To route ProChannel pre-FX Rack or post-FX Rack”](#) on page 1028

Set Modules as Default for Tracks

The **Set Modules as Default for Tracks** command stores the current ProChannel configuration as the default for new tracks.

See:

[“To specify the default ProChannel configuration”](#) on page 1027

Set Modules as Default for Buses

The **Set Modules as Default for Buses** command stores the current ProChannel configuration as the default for new buses.

See:

[“To specify the default ProChannel configuration”](#) on page 1027

Add knob

The **Add knob** command adds a new assignable knob in the FX Chain’s property page.

See:

[“To add/remove an assignable knob or button”](#) on page 977

Add button

The **Add button** command adds a new assignable button in the FX Chain’s property page.

See:

[“To add/remove an assignable knob or button”](#) on page 977

Edit control

The **Edit control** command opens the **Control Properties** dialog box, which lets you configure the selected control.

See:

[“To customize an assignable control”](#) on page 977

[“To map an assignable knob or button to a plug-in parameter”](#) on page 979

Remove control

The **Remove control** command removes the selected assignable control.

See:

[“To add/remove an assignable knob or button”](#) on page 977

Write Enable Automation

The **Write Enable Automation** command toggles the automation write state for the FX Chain knob or button.

See:

[“To automate FX Chain plug-ins”](#) on page 976

Set Default Value

The **Set Default Value** command sets the default value for the FX Chain knob or button. When you double-click the knob or button, it returns to its default value.

See:

[“To set the default parameter value”](#) on page 978

All Parameters - Set Start

The **All Parameters - Set Start** command sets the Start value for all plug-in parameters assigned to the FX Chain knob or button. The values are determined by the current position of each plug-in's property page settings.

See:

[“To set parameter value range automatically”](#) on page 978

All Parameters - Set End

The **All Parameters - Set End** command sets the End value for all plug-in parameters assigned to the FX Chain knob or button. The values are determined by the current position of each plug-in's property page settings.

See:

[“To set parameter value range automatically”](#) on page 978

Learn Knobs

The **Learn Knobs** command puts the FX Chain into a learning mode and will 'listen' to controls touched on the plug-ins in the FX Chain. When you select **Learn Knobs** again, the touched controls are assigned and displayed in the FX Chain property page. Learn mode is automatically ended if the limit of 6 knobs is reached.

See:

[“To add/remove an assignable knob or button”](#) on page 977

[“To map an assignable knob or button to a plug-in parameter”](#) on page 979

Learn Buttons

The **Learn Buttons** command puts the FX Chain into a learning mode and will 'listen' to controls touched on the plug-ins in the FX Chain. When you select **Learn Buttons** again, the touched controls are assigned and displayed in the FX Chain property page. Learn mode is automatically ended if the limit of 6 buttons is reached.

See:

[“To add/remove an assignable knob or button”](#) on page 977

[“To map an assignable knob or button to a plug-in parameter”](#) on page 979

Customize UI

The **Customize UI** command opens the **Settings** dialog box, which lets you configure the appearance of the FX Chain property page.

See:

[“Customizing the FX Chain UI”](#) on page 980

Delete Muted Clips

The **Delete Muted Clips** command deletes all muted clips in the current track that span the composite clip duration.

See:

[“To delete all muted clips in a track”](#) on page 466

[“Comping”](#) on page 449

Flatten Comp

The **Flatten Comp** command mixes down all isolated takes to a new Take lane named **Comp**. The new Take lane is soloed and the clip is locked to prevent further editing.

See:

[“To flatten all isolated clips in a track”](#) on page 464

[“Comping”](#) on page 449

Remove Empty Take Lanes

The **Remove Empty Take Lanes** command removes all empty Take lanes in the current track.

See:

[“To remove all empty Take lanes in a track”](#) on page 466

[“Comping”](#) on page 449

Select VocalSync Guide Track

This command assigns a track as the VocalSync guide track.

For more information about VocalSync, see [“VocalSync automatic audio alignment”](#) on page 1143.

See:

[“To specify the guide track”](#) on page 1147

[“VocalSync automatic audio alignment”](#) on page 1143

None

When **None** is selected, Sonar will not use a Workspace and instead restore the default features and settings.

See:

[“Workspaces”](#) on page 667

Save Workspace

The **Save Workspace** command saves changes to the current Workspace.

See:

[“To modify a Workspace”](#) on page 670

[“Workspaces”](#) on page 667

New Workspace

Use the **New Workspace** command to create a new Workspace.

See:

[“To create a new Workspace”](#) on page 670

[“Workspaces”](#) on page 667

Manage Workspaces

The **Manage Workspaces** command opens the **Workspace Manager** dialog box, which lets you specify which features to enable/disable in Workspaces, and which settings to load from Workspaces.


See:


[“Workspace Manager”](#) on page 669

[“Workspaces”](#) on page 667

New Preset

The **New Preset** command opens the **New Track Manager Preset** dialog box, which lets you save the current track configuration as a Track Manager preset.

Track Manager presets can be selected from the Track Manager dialog box and from the Track Manager menu button  in the Track view and Console view.

 **Note:** *The **New Preset** command is only available if at least one track is hidden.*

See also:

[“Track Manager dialog”](#) on page 1713

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

Open in XSampler

The **Open in XSampler** command bounces the selected audio, creates a new XSampler track, and loads the bounced audio into XSampler.

See:

[“XSampler”](#) on page 845

Dialog box reference

About Sonar dialog

When you use the **Help > About Sonar** command, the About Box appears, showing the version number of your Cakewalk product and membership status.


Apply Audio Effects dialog

This dialog box gives you several options when applying audio effects:

Delete the effects from the track FX Rack. This option lets you either keep your effects patched in the selected track(s) after the effects have been applied, or delete the effect from the track(s).

Render in Real-time. This option is normally disabled but should be enabled if the track you are bouncing contains the External Insert plug-in (see [“External Insert plug-in”](#) on page 966). If you bounce audio that uses the External Insert plug-in, the bounce operation must be performed in real-time.

Audible Bounce. The **Audible Bounce** option is only available when **Render in Real-time** is enabled. When **Audible Bounce** is unchecked, no audio output will be heard during the bounce process. When **Render in Real-time** and **Audible Bounce** are both enabled, you can hear the output of the mixdown.

 **Caution:** *Depending on the gainstages used in the project and the mixdown options selected—such as bouncing with **Source Category** assigned to **Tracks**, or with mute/solo or automation disabled under **Mix and Render**,—the output may be louder or softer than during normal playback. Please be sure to turn down the master output level before using real-time audible bounce under these scenarios to avoid the possibility of speaker damage.*

Apply MIDI Effects dialog

When you select **Process > Apply Effect > MIDI Effects**, the **Apply MIDI Effects** dialog box appears. This dialog box lets you select options for applying MIDI effects to selected MIDI data. You can choose to delete the effect from the patch point after it is applied, so that it will not be reapplied on playback.

See also:

[“Applying MIDI effects”](#) on page 987

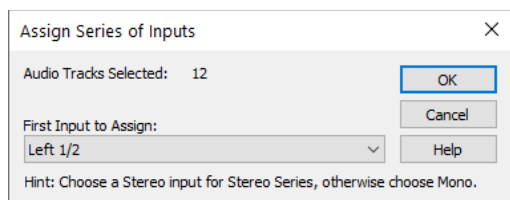
Assign Series of Inputs dialog

The **Selected Track Input Series** command in the Track view **Input** control drop-down menu opens the **Assign Series of Inputs** dialog box.

Use this command to assign a series of consecutive mono input ports to the selected audio tracks.

The **First Input to Assign** combo box lets you specify the audio input port that should be assigned to the first selected track. If a left or right input is selected, then mono inputs will be assigned. If a stereo input is selected, then stereo inputs will be assigned.

Figure 586. *The Assign Series of Inputs dialog box.*



See:

[“To assign different audio input ports to multiple tracks”](#) on page 229

Audio CD Burner dialog

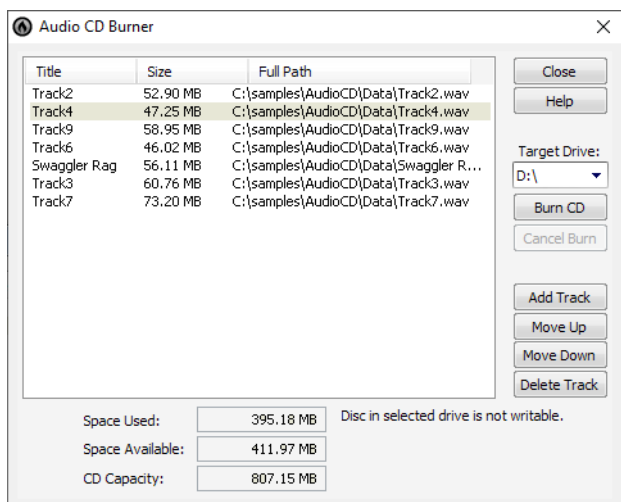
The **Utilities > Burn Audio CD** command opens the **Audio CD Burner** dialog box. Use this command to burn your tracks to an audio CD. Tracks must meet the following criteria:

- ▶ All audio tracks must be stereo Wave files (extension .wav).
- ▶ Sample rate must be 44,100 Hz.
- ▶ Bit depth must be 16.

The **Audio CD Burner** dialog box has the following controls:

- ▶ **Track List.** The main area of the window is the track list. The tracks comprise the sounds that will be written (burned) to an audio CD. Each track is contained on its own line.
- ▶ **Add Track.** Browse to your local file system and add a new track to the list. All Audio Tracks must be stereo .wav files with a sample rate of 44,100 Hz, and a bit depth of 16. New tracks will go at the end of the list but can be moved anywhere. After a track is added, its size is added to the **Space Used** field, and subtracted from the **Space Available** field.
- ▶ **Move Up / Down.** Move the selected item(s) up or down in the track list order.
- ▶ **Delete Track.** Remove a track from the list.
- ▶ **Target Drive.** The Target Drive specifies the CD writing device to be used. The program scans your system to locate all available CD writing devices. Click on the arrow next to the drive letter to refresh the Target Drive. This process will verify if a blank CD has been placed in the drive. Once the blank CD has been verified, the available CD capacity is listed below the Track List.
- ▶ **Burn CD.** Verifies, performs a layout of the tracks and writes the current track list to CD medium in the selected drive. After the disk is completed, the disk is ejected from the drive.
- ▶ **Test Burn.** Verifies, performs a layout of the tracks and simulates burning the current track list to CD.
- ▶ **Cancel Burn.** This button appears when either **Burn CD** or **Test Burn** has been selected. It causes the current operation to be aborted.

Figure 587. The Audio CD Burner dialog box.



Audio Mixdown Options dialog

Clicking the **Mixdown Options** button in the **Export Video** dialog box opens the **Audio Mixdown Options** dialog box. This dialog box lets you control the characteristics of the audio file you export when you export a video from Sonar.

This dialog box has the following fields:

- ▶ **Preset.** You can name and save a preset which includes the source bus and all mix enable selections.
- ▶ **Channel Format.** Choose **Mono**, **Stereo**, or **Multichannel**.
- ▶ **Sample Rate.** Choose the sample rate that you want your exported audio to use.
- ▶ **Bit Depth.** Choose the bit depth that you want your exported audio to use.
- ▶ **Dithering.** Choose between five available types of dithering.
- ▶ **Source Bus(es).** Choose the bus or sound card driver you want to use to export your audio file.
- ▶ **Mix Enables.** Choose all the different audio components you want to include in your exported audio file. You usually include everything. If you include either **Track FX** or **Bus FX**, it's a good idea to add an extra measure to the end of your project to contain any reverb tails that your effects produce. Unchecking **Render in Real-time** causes the audio export process to go as fast as possible, as opposed to exporting in real-time. The **Audible Bounce** option is only available when **Render in Real-time** is enabled. When **Audible Bounce** is unchecked, no audio output will be heard during the bounce process. When **Render in Real-time** and **Audible Bounce** are both enabled, you can hear the output of the mixdown.

Caution: Depending on the gainstages used in the project and the mixdown options selected—such as with mute/solo or automation disabled under **Mix Enables**,—the output may be louder or softer than during normal playback. Please be sure to turn down the master output level before using real-time audible bounce under these scenarios to avoid the possibility of speaker damage.

Automation Read/Write Parameters

This dialog box appears when you right-click the name of a plug-in in an FX Rack and choose **Read Enable Parameter** or **Write Enable Parameter** from the pop-up menu.

This dialog box has the following fields:

Parameter Read Enabled

Parameter “n” check box. The enabled check boxes in this list show what parameters of the plug-in are automation read-enabled. You can check or uncheck each of these check boxes.

Parameter Write Enabled

Parameter “n” check box. The enabled check boxes in this list show what parameters of the plug-in are automation write-enabled. You can check or uncheck each of these check boxes.

Enable All

Click this button to enable all check boxes.

Disable All

Click this button to disable all check boxes.

Choose Color

Click this button to define the automation envelope color for the selected parameter. You can only change the color for parameters that have a created envelope.

Auto-Send Sysx dialog

The **Auto-Send Sysx** dialog box appears when you open a project that contains Sysx data. The dialog box lets you choose whether to send the System Exclusive data to your MIDI instrument at that time. If you don't want to, click **Cancel**. You can send the data later, if you choose to, by using the Sysx view.

See also:

[“Using the System Exclusive view”](#) on page 1283

AVI Encoder Options dialog

Clicking the **Encoding Options** button in the **Video** dialog box opens the **AVI Encoder Options** dialog box. This dialog box lists the AVI video and audio codecs (compression-decompression programs) that are currently installed on your computer. The **AVI Encoder Options** dialog box has the following fields:


Video Codec

Choose a compression format, but note the following:

- ▶ Not all compression codecs listed may necessarily be compatible while re-compressing video through “Export to AVI”. If an incompatible compression codec is selected an error message may be displayed during the export.
- ▶ If No Compression is selected, the video retains its original compression.
- ▶ The following video compression codecs have been found to be compatible. Different codecs provide varying degrees of compression performance.
 - ▶ MJPEG Compressor
 - ▶ DV Video Encoder
 - ▶ Indeo Video 5.04
 - ▶ Intel I.263
 - ▶ Cinepak Codec by Radius

- ▶ Microsoft Video 1
- ▶ Microsoft RLE
- ▶ These codecs have been found not to work:
 - ▶ H.261
 - ▶ H.263
 - ▶ Intel 4:2:0 Video V2.50
 - ▶ MSScreen 9 encoder
 - ▶ MSScreen encoder
 - ▶ WMVideo Encoder DMO
 - ▶ WM9Video Encoder DMO

Audio Codec


 **Note:** If you're exporting an AVI file to either a 24-bit audio format or to a multi-channel (surround sound) format, set the Audio Codec to **No Compression**.

The following audio compression codecs have been found to be compatible (you may see different codecs installed on your system):

- ▶ CCITT - A Law
- ▶ CCITT - U Law
- ▶ DSP Group TrueSpeech
- ▶ PCM (this is the standard uncompressed format for wav files)
- ▶ GSM 6.10
- ▶ IMA ADPCM

Keyframe Rate

This field is grayed-out if you choose the **Default Codec** in the **Video** field.

 **Note:** If you intend to do a lot of seeking around or looping and editing while a video file is loaded, make sure that your video file has sufficient keyframes. Since each frame has to be computed from the last keyframe encountered, if you have very few keyframes in the video, performance may be slow. To change the number of keyframes, you may recompress the file using **File > Export > Video** and specify more frequent keyframes. Choose a suitable video compressor such as "Indeo Video 5.04" and change the KeyFrame Rate parameter to a number between 1-5. A value of 1 makes every frame a keyframe, and higher numbers insert a keyframe after that many frames.

Data Rate

This field is grayed-out if you choose the **Default Codec** in the **Video** field. If you are compressing a file to be played over the internet, use a data rate that doesn't exceed the capacity of the media players you expect will be used to play your file.

Quality

Lower quality values provide faster transmission and vice versa.

Change AVI settings

Checking this box causes another dialog box to appear after you click the **Save** button. This is the **Properties** dialog box that allows you finer control over the configuration of the AVI file you are creating. The available parameters are **Microsoft Direct Show** settings.

Bank Name dialog

When you select a bank in the Sysx view and click the **Name** button, the **Bank Name** dialog box appears. This dialog box lets you specify the name of the bank you selected. A bank must contain some Sysx data before you can name it.

See also:

[“Using the System Exclusive view”](#) on page 1283

Bank Output dialog

When you select a bank in the Sysx view and click the **Output** button, the **Bank Output** dialog box appears. This dialog box lets you specify which MIDI output you want the bank transmitted to. This is useful when you have MIDI playback modules connected to several different ports of your MIDI interface and you want to control which module receives a particular Sysx message.

See also:

[“Using the System Exclusive view”](#) on page 1283

Bank/Patch Change dialog

Select **Insert > Bank/Patch Change** to open the **Bank Patch Change** dialog box.

The output and channel of the selected track appear in the upper left corner.

Bank Select Method:

Choose from one of the following MIDI standard protocols:

- ▶ Normal
- ▶ Controller 0
- ▶ Controller 32
- ▶ Patch 100...127

For more information see [“Assigning the Bank Select method”](#) on page 1272.

Bank:

Select the Bank you want to use.

Patch:

Select the Patch you want to use.

If you want to use the [“Patch Browser dialog”](#) on page 1620, click the **Patch Browser** icon.

See also:

[“To insert a bank/patch change”](#) on page 232

[“Choosing the instrument sound \(bank and patch\)”](#) on page 230

Bounce to Track(s) dialog

Click the Track view **Tracks** menu and choose **Bounce to Track(s)** to open the **Bounce to Track(s)** dialog box.




This command lets you process the effects and/or automation together with the audio data in tracks to create one or several new tracks in order to lighten the load on your computer. Once you've bounced the tracks, you can backup or delete the source tracks to free up your computer's resources.

Note 1: If you **select** any data in your project, only that data is included when you choose to bounce tracks. Alternatively, you can **mute** tracks you don't want to include in the mixdown, and then check **Track Mute/Solo** under **Mix and Render** so that Sonar uses that information as a guide when picking what tracks to include in the bounce. If a project is using any effects that add a "tail" to the end of an audio track, such as reverb or delay, then you should make sure that you select extra time in the Time Ruler (duration needed to hear the tail) at the end of the current selection before using the **Tracks > Bounce to Track(s)** command. This ensures that the "tail" is included in the audio mixdown.

Note 2: You control the bit depth of all rendering operations (bouncing, freezing, applying effects) in **Edit > Preferences > File - Audio Data** in the **Render Bit Depth** field. The default value for render bit depth is **32**. **64** can be selected to preserve the greater mixing and rendering precision that the 64 bit double precision mix engine provides. Values of **16** and **24** can also be selected. See "[Bit depths for rendering audio](#)" on page 1316 for more information.

The dialog box has the following fields:

Preset

- ▶ **Preset.** You can create presets of bounce/export settings.
 - ▶ To recall a preset, select it from the drop-down menu.
 - ▶ To save a preset, give your preset a new name, then press ENTER or click the **Create Preset** button .
 - ▶ To update an existing preset, select the preset and make the required changes, then click the **Create Preset** button .
 - ▶ To delete the selected preset, click the **Delete Preset** button .

A preset stores the following settings:

- ▶ **Format** settings (except **Bounce Buffer Size**)
- ▶ **What to Bounce** source category
- ▶ **Mix and Render** settings

Destination

Assign the track to which you want to mixdown. If you are creating more than one track of audio, the destination track must be the first of consecutive blank or unwanted tracks.

Format

- ▶ **Channel Format.** Specify whether to create stereo or mono tracks. Select from one of the following options:
 - ▶ **Mono.** Creates a separate mono track for each track or bus selected in the **Sources** list.
 - ▶ **Stereo.** Creates a separate stereo track for each track or bus selected in the **Sources** list.
 - ▶ **Split Mono.** Creates separate mono track for each track or bus selected in the **Sources** list. Stereo tracks/buses are split into separate tracks for the left and right channels. If the selected bus is a surround bus, the selected bus produces as many mono tracks as the bus has channels.
- ▶ **Dithering.** Choose which dithering algorithm to use when bouncing. Whenever an audio signal is converted from a higher-bit resolution to a lower resolution, it is necessary to apply dither to avoid introducing undesirable quantization noise or harmonic distortion into the signal. For more information see "[Dithering](#)" on page 1086. Sonar offers five kinds of dithering:
 - ▶ **None.** No dithering is applied.
 - ▶ **Rectangular.** Essentially white noise, no noise shaping. Advantages: least CPU-intensive, lowest signal-to-noise ratio, preferable to shaped dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: suffers from intermodulation distortion, higher perceived loudness than Pow-r dither.

- ▶ **Triangular.** Higher level than rectangular, no noise shaping. Advantages: low CPU-intensive dither, superior to Rectangular as it does not suffer from modulation noise effects. Preferable to shaped (Pow-r) dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: higher perceived loudness than Pow-r dither.
- ▶ **Pow-r 1.** Noise-shaped dither. Advantages: less CPU-intensive than Pow-r types 2 and 3, lower perceived loudness than Rectangular or Triangular. Disadvantages: less noise shaping than Pow-r types 2 and 3, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
- ▶ **Pow-r 2.** Noise-shaped dither. Advantages: lowest perceived loudness, highest quality settings, recommended for audio export. Disadvantages: highest CPU-intensive settings, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
- ▶ **Pow-r 3.** Same as Pow-r 2 except most CPU-intensive and transparent of all choices.
- ▶ **Bounce Buffer Size (ms).** Controls the buffer size for mixdown independently of the playback latency buffer size when **Render in Real-time** is disabled. The default settings uses the current playback buffer size (max size is 200 msec). A larger buffer size can speed up the mixdown process in large projects by allowing the CPU to process data more efficiently, but will use more memory. The playback latency buffer size is used when **Render in Real-time** is enabled.

What to Bounce

- ▶ **Source Category.** Specify which audio sources to bounce:
 - ▶ **Tracks.** Creates a separate track (or group of tracks if **Split Mono** is selected under **Channel Format**) for each track that you select in the **Sources** list. The audio is captured at each of the selected track outputs, before it reaches any buses.





Note: When the **Source Category** is **Tracks**, the project selection has a special meaning:

- *Having a project selection means that there is a time selection. If tracks are selected in the project, then all the tracks selected in the **Sources** list will be bounced at exactly the length of the selection. All bounced tracks will be the same duration.*
- *If there is no selection, then no specific mixdown time range has been set, and the duration will be the length of each individual track.*
- ▶ **Buses.** Creates a separate track (or group of tracks if **Split Mono** is selected under **Channel Format**) for each bus that you select in the **Sources** list. The audio is captured at each of the selected bus outputs.
- ▶ **Hardware Outputs.** Creates a separate track (or group of tracks if **Split Mono** is selected under **Channel Format**) for each hardware output that you select in the **Sources** list. The audio is captured at each of the selected hardware outputs.
- ▶ **Entire Mix.** Creates a single track (or group of tracks if **Split Mono** is selected under **Channel Format**) as heard through the main output.
- ▶ **Sources.** Select the audio source(s) that you want to bounce, based on the **Source Category**.



Note: Selection within the **Sources** list is there only to help you check or uncheck multiple items at once. It has no bearing on what will be bounced. Only the checked source items will be bounced.

- *To quickly select all/none in the Sources list, hold down CTRL+SHIFT and click any checkbox.*
- *To select all, press CTRL+A.*
- *To check/uncheck the selected sources, press SPACEBAR.*
- ▶ **Search.** The search filter lets you search for a particular source should you have a large number of sources to search through. The search filter is available for all source categories except **Hardware Outputs**, **Entire Mix**, and **Clips**.
- ▶ **Show/Hide Project Selection**  / . Show/hide the current project selection.
 - ▶ **Tracks/Buses in Project.** Mixdown works on the current project selection. The **Tracks/Buses in Project** list allows you to modify the current track selection and the mute and solo status of each track and bus, without exiting the **Bounce to Tracks(s)** dialog box. Note:
 - A track that is checked means it is included in the selection. If all tracks are unchecked, it means there is no selection, and all tracks are available.
 - Changing the project selection changes which **Sources** items are available.

Mix and Render

When all **Mix and Render** options are selected, the mixdown will sound the same as playback. You can check or uncheck each of the following items to include or exclude them from the mix:


- ▶ **Track Mute/Solo.** When enabled, tracks that are currently muted are not mixed down, and if any tracks are soloed, only those tracks are included in the mixdown.
- ▶ **Track Automation.** Include track automation in the mixdown. When disabled, any volume and pan automation, **including initial volume and pan settings**, is ignored when creating the new track(s). The amplitude of the raw data in the tracks is used, and the pan is C, or centered.
- ▶ **Track FX.** Include track effects in the mixdown. When disabled, any effects patched into various tracks' patch points, **including any plug-in synthesizers patched into track fx patch points**, are ignored when creating the new track(s).
- ▶ **Bus Mute/Solo.** When enabled, buses that are currently muted are not mixed down, and if any buses are soloed, only those buses are included in the mixdown.
- ▶ **Bus Automation.** Include bus automation in the mixdown. When disabled, any bus automation is ignored when creating the new track(s).
- ▶ **Bus FX.** Include bus effects in the mixdown. When disabled, any effects patched into buses, **including any plug-in synthesizers patched into bus fx patch points**, are ignored when creating the new track(s).
- ▶ **Clip Automation.** Include clip automation in the mixdown. When disabled, any clip automation, **including any trim settings**, is ignored when creating the new track(s).
- ▶ **Synth/FX Automation.** Include synth/FX automation in the mixdown. When disabled, any synth and effect automation is ignored when creating the new track(s).
- ▶ **64-bit Engine.** Enable the 64-bit mix engine temporarily during mixdown if you don't have **64-bit Double Precision Engine** selected in **Edit > Preferences > Audio - Driver Settings**. This produces a higher-quality mixdown without taxing your CPU during the rest of your session. Disable if you use plug-ins that do not support 64-bit processing.
- ▶ **Render in Real-time.** When enabled, mixdown is performed in real-time by actually playing back the project in similar fashion to standard playback. All audio hardware inputs and outputs are active in order to allow I/O to external hardware inserts. Enable if you use effects or synths that only work in real-time. When disabled, all hardware outputs are temporarily disabled and the mixdown is performed silently as fast as your computer allows. There is no sonic degradation by performing a fast mixdown since it uses the same operation that is performed during normal playback.

 **Note:** You must enable **Render in Real-time** if you use the External Insert plug-in. Since the External Insert plug-in is typically used to receive audio from external hardware, Sonar's audio output must be sent to the external hardware in real-time.

Certain software instruments, such as samplers, cannot process audio faster than real-time and will produce glitches when operated faster than real-time.

Some hardware-based DSP effects have trouble with faster than real-time mixdown.






- ▶ **Audible Bounce.** When **Render in Real-time** is enabled, the real-time render operation can be performed either silently or audibly. When **Audible Bounce** is enabled, you can hear the output of the mixdown. When disabled, no audio output will be heard during the mixdown process.

 **Caution:** Depending on the gainstages used in the project and the mixdown options selected—such as bouncing with **Source Category** assigned to **Tracks**, or with mute/solo or automation disabled under **Mix and Render**, —the output may be louder or softer than during normal playback. Please be sure to turn down the master output level before using real-time audible bounce under these scenarios to avoid the possibility of speaker damage.

- ▶ **Live Input.** When **Render in Real-time** is enabled, enable **Live Input** to include any live audio input in the mixdown. For details, see “**Real-time bounce**” on page 996.

Range

► **Range.** Specify the time range to be bounced:

- **Entire Project.** The entire length of the project, including all tracks and buses. Project Start and End markers are respected, if defined.
- **Time Selection.** A specified time selection. The **Start** and **End** edit boxes allow you to manually enter the start and end times of the bounce range. Click the  /  button to toggle between musical (Measures:Beats:Ticks)  and absolute (Hours:Minutes:Seconds:Frames)  time. Click the  buttons to choose a time based on defined project landmarks, such as the beginning of the project, the now time, or marker locations.
 - **Set Time Selection to Loop Range.** Set the selection start and end times to the Loop From and Loop Thru times.
 - **Set Time Selection to Punch Range.** Set the selection start and end times to the Punch In and Punch Out times.
 - **Set Time Selection to Entire Project.** Keeps the current track/bus selection, but sets the start/end time to the beginning/end of the project. Project Start and End markers are respected, if defined.

For more information, see:

[“To mix down \(bounce\) audio tracks”](#) on page 994

[“To convert your soft synth tracks to new audio tracks”](#) on page 896

[“Plug-in oversampling on bounce/freeze/export”](#) on page 949

Change Audio Format dialog

Use the **Utilities > Change Audio Format** command if you want to rewrite the audio in a project to a different bit depth. Your sound card must be capable of playing the project at the new bit depth.

The **Change Audio Format** dialog box has the following fields:

New Bit Depth

Choose **16**, **24**, **32**, or **64**, depending on what audio format you want for this project.

Dither

This choice is available when you are converting to a lower bit-depth. Dithering means to add a certain audio signal to lower-bit audio to make it sound more like it did as a higher-bit signal.

For more information, see [“Bit depths and float resolution”](#) on page 1314; [“Improving audio performance”](#) on page 1311; and [“Dithering”](#) on page 1086.

Chord Fret Number dialog

When you right-click a chord symbol in the Staff view, the **Chord Properties** dialog box appears. If there is a grid in the dialog box and you click to the right of it, the **Chord Fret Number** dialog box appears. This dialog box lets you enter a fret number to label the fret where the index finger goes (Finger 1). Create your grid and finger positions first, then label the index finger fret.

See also:

[“Adding chord symbols”](#) on page 1245

Chord Properties dialog

In the Staff view, right-click a guitar chord or chord symbol to open the **Chord Properties** dialog box. This dialog box lets you edit the guitar chord.

See also:

[“Adding chord symbols”](#) on page 1245

Choose Track Type dialog


Using the INSERT key in the Track view inserts a new track of the same type as the current track, unless you use it in an empty project that has no tracks yet. In that case, the **Choose Track Type** dialog box appears, offering you the choice to insert either an audio or MIDI track.

See also:

[“Arranging and editing”](#) on page 353

Clean Audio Folder dialog

The **Utilities > Clean Audio Folder** command opens the **Clean Audio Folder** dialog box. Use this command to delete digital audio files from an audio data folder that are no longer used by any of your projects. You should use this command from time to time to free up disk space.

 **Important:** *Make sure that all of your important project (.cwp and .wrk) files are stored in your local hard disk(s) before using this command. If your project files are stored elsewhere, such as a removable drive, or network drive, you risk accidentally deleting important audio files that are associated with your projects.*

The **Clean Audio Folder** dialog box has the following fields:

Project/Audio Folder

Specify the root folder that contains the project file and associated audio subfolder. Sonar searches for audio files in all folders within the **Project/Audio Folder** directory.

Search entire PC

When selected, Sonar searches the entire computer for project files that might reference audio files in the specified Project/Audio Folder. Enable this option if you have project files on multiple hard drives or folders that reference audio in the project folder.

 **Note:** *If **Project/Audio Folder** is set to the global audio folder, Sonar will automatically enable **Search Entire PC**.*

File window

The file window lists all the unused audio files that Sonar finds.

Find button

Click this button to find all unused audio files and list them in the file window.

Play button

Click this button to play the audio file that is highlighted in the file window.

Delete button

Click this button to delete the audio file that is highlighted in the file window.

Delete All button

Click this button to delete all the audio files that are listed in the file window.

For more information, see:

[“Deleting unused audio files”](#) on page 1309

Associated Audio Files dialog

The **Associated Audio Files** dialog box shows which audio file(s) is associated with a clip. The dialog box provides the following information:

- ▶ The audio file(s) that make up the selected clip.
- ▶ The path name(s) the files are stored under.
- ▶ The bit depth of the clip.

Recompute Picture(s)

Click **Recompute Picture(s)** to redraw waveforms for individual clips that may have a corrupt waveform display.

Duplicate Track Settings dialog

Right-click the Track view **Duplicate Track** button  to open the **Duplicate Track Settings** dialog box, which lets you specify the default settings when duplicating tracks. The **Duplicate Track Settings** dialog box has the following fields:

Duplicate

- ▶ **Events.** Select this check box if you want to copy the MIDI and audio clips in the selected track(s).
 - ▶ **Link to Original Clip(s).** Select this check box if you want the clips in the new track(s) to become linked clips with the identical clips in the original track(s).
- ▶ **Properties.** Select this check box if you want to copy the properties of the highlighted track(s), such as the name, output, channel, etc.
- ▶ **Effects.** Select this check box if you want the new track(s) to use the same real-time effects that are patched into the original track.
- ▶ **Sends.** Select this check box if you want the new track(s) to use the same sends that are patched into the original track(s).

See also:

[“Copying and duplicating tracks”](#) on page 400

Duplicate Track(s) dialog

The Track view **Tracks > Duplicate Track(s)** command opens the **Duplicate Track(s)** dialog box. Use this command to copy a track or tracks to a new track or tracks. The **Duplicate Track(s)** dialog box has the following fields:

Selected Tracks

This field lists the tracks that are currently selected.


Duplicate

- ▶ **Events.** Select this check box if you want to copy the MIDI and audio clips in the selected track(s).
 - ▶ **Link to Original Clip(s).** Select this check box if you want the clips in the new track(s) to become linked clips with the identical clips in the original track(s).
- ▶ **Properties.** Select this check box if you want to copy the properties of the highlighted track(s), such as the name, output, channel, etc.
- ▶ **Effects.** Select this check box if you want the new track(s) to use the same real-time effects that are patched into the original track.
- ▶ **Sends.** Select this check box if you want the new track(s) to use the same sends that are patched into the original track(s).
- ▶ **Repetitions.** The number of tracks you want to create from the selected track(s).
- ▶ **Starting Track.** The track at which your cloned track(s) appear. Existing tracks are moved down to make room, not overwritten.

See also:

[“Copying and duplicating tracks”](#) on page 400
Dialog box reference

Controller/Surface Settings dialog

The **Controller/Surface Settings** dialog box opens when you click the **Add** button  in **Edit > Preferences > MIDI - Control Surfaces**. The **Controller/Surface Settings** dialog box also opens when you select a control surface from the **Connected Controllers/Surfaces** list in the **Controllers/Surfaces** dialog box, and then click the **Property Page** button that's in the **Controllers/Surfaces** dialog box.

The **Controller/Surface Settings** dialog box has the following fields:

- ▶ **Control Surface.** Use this field to select the control surface that you want to add to the **Connected Controllers/Surfaces** list (this option is grayed-out if you open the dialog box with the **Property Page** button).
- ▶ **Input Port.** Use this field to select the MIDI port that the control surface will use to send MIDI control data to Sonar.
- ▶ **Output Port.** Use this field to select the MIDI port that the control surface will use to receive MIDI control data from Sonar.


For more information, see:

[“MIDI - Control Surfaces”](#) on page 1643

[“External devices”](#) on page 1341

Convert MIDI To Shapes dialog

Use the Track view **Clips > Convert MIDI Controllers to Envelopes** command to open the **Convert MIDI To Shapes** dialog box. This command lets you convert a controller envelope created in the Piano Roll view to a Track view envelope, or *shape*.

 **Note:** *If two clips overlap, the command converts the controller envelopes in both clips, in whatever parts of the clips lie in the selected time range.*

See:

[“Creating and editing automation envelopes”](#) on page 1177

[“Converting MIDI controllers to envelopes”](#) on page 1189

Convert MIDI Clip(s) To Step Sequencer dialog

The Track view **Clips > Convert MIDI Clip(s) to Step Sequencer** command opens the **Convert MIDI Clip(s) to Step Sequencer** dialog box. This command lets you convert any selected MIDI clip to a step sequencer clip. There are two available options:

- ▶ **Resolution.** The resolution value should correspond to the shortest note value that you expect. For example, if you specify Sixteenth notes, you will get four steps per beat. The choices are:
 - ▶ Quarter (1 step per beat)
 - ▶ Eighth (2 steps per beat)
 - ▶ Eighth Triplet (3 steps per beat)
 - ▶ Sixteenth (4 steps per beat)
 - ▶ Sixteenth Triplet (6 steps per beat)
 - ▶ 32nd (8 steps per beat)
 - ▶ 32nd Triplet (12 steps per beat)
- ▶ **Preserve original timing (using time offsets).** Select this option if you want the Step Sequencer to preserve the original timing of the note events instead of quantizing them to the nearest step.

See:

[“To convert a MIDI clip\(s\) to a Step Sequencer clip\(s\)”](#) on page 1781

Copy dialog

The **Edit > Copy Special** command opens the **Copy** dialog box, which lets you put on the Clipboard any selected objects. You can paste the contents of the Clipboard elsewhere. See [“Paste dialog”](#) on page 1619.

To remove rather than copy objects, see [“Cut dialog”](#) on page 1570.

To make copies of linked clips, see [“Splitting and combining clips”](#) on page 437.

The **Copy** dialog box has the following fields:

Events in Tracks

If you select this check box, Sonar copies all [“Event”](#) on page 1866s in the selected object.

Clip Automation

If you select this check box, Sonar copies all clip automation in the selection.

Track/Bus Automation

If you select this check box, Sonar copies all Track and Bus automation from the selection.

Tempo Changes

If you select this check box, Sonar copies all tempo changes in the selected object.

Meter/Key Changes

If you select this check box, Sonar copies all meter and key changes in the selected object.

Markers

If you select this check box, Sonar copies all markers in the selected object.

See also:

[“Moving and copying clips”](#) on page 414

[“Working with partial clips”](#) on page 429

[“Importing material from another Sonar project”](#) on page 302

[“Importing MIDI files”](#) on page 304

Create Fx Envelopes dialog

If you have already patched an automatable effect into a track, you can right-click in the Clips pane and choose **Envelopes > Create > (name of the effect you patched)** to open a dialog box containing a list of the effect's automatable parameters. You can create or delete an envelope for each parameter by checking or unchecking its check box.

If you patched the effect into a bus, you can open the same dialog box by clicking in the Bus pane and choosing **Create > (name of the effect you patched)**.

The dialog box has the following fields:

Envelope Exists list

This is a list of all the automatable parameters for this effect—the ones with check marks already have envelopes. You can create new envelopes by checking more check boxes, or delete existing ones by unchecking check boxes.

Choose Color button

Click this button to choose colors for any envelopes whose names are highlighted and checked in the list. When you highlight the name of a checked envelope in the **Envelope Exists** list, the current color of that envelope appears above the **Choose Color** button; click the **Choose Color** button and choose a new color for the highlighted envelope. If you want the same color for several different envelopes, you can highlight as many names at one time as you want by dragging through them, SHIFT-clicking them, or CTRL-clicking them.

For more information, see:

[“Automating effects”](#) on page 1191

Crossfade dialog

The **Process > Apply Effect > Crossfade** command lets you specify accurately the shape of a crossfade for a selection, clip, or track. This is a *destructive edit*—it permanently alters the data that you apply it to. To apply a nondestructive volume change to selected data, see [“Creating and editing automation envelopes”](#) on page 1177.

The **Process > Apply Effect > Fade/Envelope** command opens the **Crossfade** dialog box, which has the following fields:

Name

This field contains a drop-down menu of different graphical shapes for the crossfade volume. The options are:

- ▶ **Exponential Crossfade.** This option causes the selected audio to change volume rapidly at first, but much slower toward the end of the crossfade.
- ▶ **Inverse Exponential Crossfade.** This option causes the selected audio to change volume slowly at first, but much faster toward the end of the crossfade.
- ▶ **Linear Crossfade.** This option causes the selected audio to change volume at a constant rate throughout the crossfade.

Crossfade graph

The crossfade graph illustrates any type of crossfade you choose in the **Name** field, but you can also drag points on the graph to create any shape you want.

Reset button

Click this button to reset the crossfade graph to the shape that is selected in the **Name** field.

For step by step directions, see [“Fades and crossfades”](#) on page 475.

Controller/Surface Settings dialog

The **Ctrl Surface Settings** dialog box appears when you click the **Property Page** button in **Edit > Preferences > MIDI - Control Surfaces**. This dialog box allows you to choose inputs and outputs for the selected control surface.

The **Controller/Surface** Settings dialog box has the following fields:

- ▶ **Control Surface.** This field lists the control surface you are choosing inputs and outputs for.
- ▶ **Input Port.** Click the name of the input port you want to use.
- ▶ **Output Port.** Click the name of the output port you want to use.

For more information, see:

[“External devices”](#) on page 1341

Cut dialog

The **Edit > Cut Special** command opens the **Cut** dialog box, which lets you remove from the project and put on the Clipboard any selected objects. You can paste the contents of the Clipboard elsewhere. See [“Paste dialog”](#) on page 1619.

The **Cut** dialog box has the following fields:

Events in Tracks

If you select this check box, Sonar removes every [“Event”](#) on page 1866 in the selected object.

Clip Automation

If you select this check box, Sonar removes all clip automation in the selection.

Track/Bus Automation

If you select this check box, Sonar removes all Track and Bus automation from the selection.

Tempo Changes

If you select this check box, Sonar removes all tempo changes in the selected object.

Meter/Key Changes

If you select this check box, Sonar removes all meter and key changes in the selected object.

Markers

If you select this check box, Sonar removes all markers in the selected object.

For more information, see [“Moving and copying clips”](#) on page 414.

Arranger Sections

If you select this check box, Sonar removes sections in the active Arranger track.

All Arranger Tracks

If you select this check box, Sonar removes sections in all Arranger tracks.

Delete Hole

If you select this check box, Sonar uses ripple editing (Ripple Edit Selection) to close the gap that results after deleting the current selection.

Shift by Whole Measures

When **Delete Hole** is selected, also select **Shift by Whole Measures** if you want the data that comes after the hole to retain its same relative placement in a measure

See also:

[“Erasing tracks”](#) on page 401

Define Groove dialog

When you use the **Process > Groove Quantize** command, the **Groove Quantize** dialog box appears, which contains the **Define** button. Clicking the **Define** button opens the **Define Groove** dialog box, which you use to save new groove patterns.

The **Define Groove** dialog box has the following fields:

Groove Source

This field lists the file that contains the currently loaded groove, along with the attributes.

Groove Library File

- ▶ **File.** Use this field to select or type a filename, so you can save the current groove in a certain file.
- ▶ **Pattern.** Use this field to select or type a pattern name, so you can save the current groove with a name you choose. If you try to save to a pre-existing pattern name, Sonar asks if you want to overwrite (erase) that pattern.

Delete button

Click this button if you want to delete the groove pattern that is listed in the **Pattern** field.

See also:

[“To save a groove pattern”](#) on page 792

[“Changing the timing of a recording”](#) on page 788

Define Instruments and Names dialog

Use the **Edit > Preferences > MIDI - Instruments** command, then click the **Define** button to open the **Define Instruments and Names** dialog box.

The **Define Instruments and Names** dialog box contains two trees:

The Instruments Tree

The Instruments tree occupies the left side of the dialog box and lists all defined instruments and their characteristics

The Names Tree

The Names tree shows all the resources you use to define an instrument.

To define an instrument, you drag resources from the Names tree to the appropriate branches on the Instruments tree. Each resource is color-coded—for example, you can only drag a Names list to an Instrument tree branch of the same color.

See also:

[“Creating instrument definitions”](#) on page 1268

[“Assigning instruments”](#) on page 1266

[“Importing instrument definitions”](#) on page 1267

Deglitch dialog

The **Process > Deglitch** command opens the **Deglitch** dialog box. When recording MIDI guitar, even the best players occasionally play unintended notes. The Deglitch feature allows you to filter out many of these unintended notes.

There are three filters in the **Deglitch** dialog:

Pitch

With the Pitch filter you can set the maximum pitch allowed in the track. If a MIDI event has a higher pitch than the maximum you set, it is removed.

Velocity

With the Velocity filter you can set a minimum velocity allowed in the track. If a MIDI event has a lower velocity than the one you set, it is removed.

Duration

With the Duration filter you can set a minimum note duration for the track in either ticks or milliseconds. If a MIDI event has a shorter duration than the one you set, it is removed.

For step by step instructions, see [“To use the Deglitch filter”](#) on page 1241.

Delay dialog

Using the **File > Open** command to open a Play List opens the Play List view, which has a **Delay** button.

Clicking the **Delay** button opens the **Delay** dialog box, which lets you specify a different kind of delay before the start of each song.

The **Delay** dialog box has these fields:

No Delay

Click this option to cause the song to start immediately following the previous song.

Wait for Key Press

Click this option to cause the song to start only after you press a key on your computer.

Wait “N” Seconds

Click this option to cause the song to start only after a period of seconds, the number of which you fill in this field.

See:

[“Playing files in sequence with the Play List”](#) on page 246

Delete dialog

The **Edit > Delete Special** command opens the **Delete** dialog box, which allows you to remove selected objects from the project. It doesn't put them on the Clipboard, so they can not be subsequently pasted. You can specify the following objects to remove:

Events in Tracks

Removes all events in the selected clip(s).

Clip Automation

Removes any clip envelopes in the selected clip(s).

Track/Bus Automation

Removes any track or bus automation from the selected clip(s).

Tempo Changes

Removes all tempo changes in the selected clip(s).

Meter/Key Changes

Removes all meter and key changes in the selected clip(s).

Markers

Removes all markers in the selected clip(s).

Arranger Sections

If you select this check box, Sonar removes sections in the active Arranger track.

All Arranger Tracks

If you select this check box, Sonar removes sections in all Arranger tracks.

Delete Hole

If you select this check box, Sonar uses ripple editing (Ripple Edit Selection) to close the gap that results after deleting the current selection.

Shift by Whole Measures

When **Delete Hole** is selected, also select **Shift by Whole Measures** if you want the data that comes after the hole to retain its same relative placement in a measure

For more information, see ["To delete clips"](#) on page 418.

Delete dialog (with multiple selection)

If you have both a track and an effect selected, the **Delete** dialog box appears with the following options:

Current Selection

Check this box if you want to delete the current track or clip selection.

Current Effect

Check this box if you want to delete the selected effect.

Drag and Drop Options dialog

If you right-click in the Clips pane and choose **Drag and Drop Options** from the pop-up menu, the **Drag and Drop** dialog box appears, which you use to control how clips behave when you drag them.

The **Drag and Drop** dialog box has the following fields:

Copy Entire Clips as Linked Clips

Choosing this option means that when you copy an entire clip and paste it, the new clip is a linked clip with the clip that you copied it from.

What to do with existing material

The fields in this section deal with the situation that occurs when you try to drag some data to a place in a track that already has some data.

- ▶ **Blend Old and New.** Choosing this option tells Sonar to mix the new data with the old, with the following option:
- ▶ **Replace Old with New.** Choosing this option tells Sonar to delete the old data, with the following option:
 - ▶ **Delete Whole Measures.** Choosing this option tells Sonar to delete the old data up to the next measure line, regardless of whether the new data fills the space up to the next measure.
- ▶ **Slide Over Old to Make Room.** Choosing this option tells Sonar to slide the old data either forward or backward in the track to make room for the new data, with the following option:
 - ▶ **Align to Measures.** Choosing this option tells Sonar to slide the old data up to the next measure line, regardless of whether the new data fills the space up to the next measure.

Ask This Every Time

Choosing this option causes the **Drag and Drop Options** dialog box to open every time you drag some data.

See also:

[“Moving and copying clips”](#) on page 414

[“Splitting and combining clips”](#) on page 437

Dump Request Macro needs your input - Channel/Unit Number

When you click the **Receive** button in the Sysx view, and choose to receive sysx data from a synthesizer your system has trouble identifying, the **Dump Request Macro needs your input** dialog box appears. This dialog box, which appears if the system needs more information and you have two or more of the same synthesizer, lets you specify which channel or unit number you want dumped.

See also:

[“Using the System Exclusive view”](#) on page 1283

Dump Request Macro needs your input--Patch/Voice/Config Number

When you click the **Receive** button in the Sysx view, and choose to receive sysx data from a synthesizer your system has trouble identifying, the **Dump Request Macro needs your input** dialog box appears. This dialog box, which appears if the system needs more information, lets you specify which patch, voice, or config number you want dumped.

See also:

[“Using the System Exclusive view”](#) on page 1283

Edit Node dialog

Open the **Edit Node** dialog by right-clicking on a node and selecting **Properties** from the menu that appears.

Level

The node's value (% left or right pan, for example). Change the level by using the + or - keys to the left of the **Level** field or by clicking and dragging up or down.

Time

The node's time location in the track.

Select from the following time measurement options:

- ▶ M:B:T
- ▶ Samples
- ▶ H:M:S:F
- ▶ Seconds

Then change the value in the **Time** field as desired. Change the level by using the + or - keys to the left of the **Level** field or by clicking and dragging up or down.

Edit System Exclusive Bytes dialog

When you select a bank in the Sysx view and click the **Edit** button, the **Edit System Exclusive Bytes** dialog box appears. This dialog box lets you edit your bytes in hex.

See also:

["Using the System Exclusive view"](#) on page 1283

Event Filter dialog

If you want information about the **Event Filter - Search** dialog box, see ["Event Filter Select Some/Search/Replace dialog"](#) on page 1576.

See Also:

["Searching for events"](#) on page 799

["Event filters"](#) on page 800

["Selecting events"](#) on page 801

Event Filter Select Some/Search/Replace dialog

- ▶ **Edit > Select > By Filter** opens the **Event Filter-Select Some** dialog box. Use this command to **select** events of a specific nature that you specify in the dialog box. You can then edit all the events with any editing command.
- ▶ **Process > Find/Change** opens the **Event Filter-Search** dialog box, which opens the **Event Filter-Replace** dialog box when you click **OK**. Use this command to *select and replace* events of a specific nature with events of a different nature that you specify in the **Event Filter-Replace** dialog box.

The **Event Filter** dialog box contains these fields:

The Save Presets Drop-down List

After you choose all your selection criteria, type a name for them in the text box and click the disk icon to save them. You can reuse each set of selection criteria by choosing the appropriate name from the drop-down list. Use the **X** button next to the disk icon to remove selected items from the list.

Include

Click the **Include** check box for each row of data types you want to include in your selection.

Note

Click the **Note** check box to search for notes of a specific type. You can specify pitch, velocity and duration data to narrow your search. Click any of the **exc** check boxes to **exclude** data from your search. For example, if you click the **exc** check box under **Key**, you can exclude notes within the pitch range specified in the **Min** and **Max** fields.

KeyAft

Click **KeyAft** to include key aftertouch data in your selection. Choose the ranges of keys and pressure values you want to include (or exclude, by checking either of the **exc** check boxes).

Control

Click the **Control** check box to include any or all of the standard controllers. Set ranges for which controllers and values you want to include or exclude.

RPN

Click **RPN** to include registered parameter controllers in your selection. Consult your sound module's documentation to see what RPNs it responds to.

NRPN

Click **NRPN** to include non-registered parameter controllers in your selection. Consult your sound module's documentation to see what NRPNs it responds to.

Patch

Click **Patch** to include bank and patch data in your selection. You can set a range of banks and/or patches to include or exclude.

ChanAft

Click **ChanAft** to include channel aftertouch (aftertouch that applies to a whole MIDI channel, not just individual keys) in your selection. Set a range of pressure values to include or exclude.

Wheel

Click **Wheel** to include pitch wheel data in your selection. Set a range of values to include or exclude.

All Non-Special Events

Set ranges in these fields to limit your selection to specific MIDI channels, beats, or ticks.

“Special Events”

Click any of the check boxes in these fields to include instances of the following kinds of data in your selection (no ranges can be set for these events):

- ▶ **Audio.** Include audio data in your selection.
- ▶ **Shape.** Include shapes in your selection.
- ▶ **Text.** Include text boxes in the event list in your selection.
- ▶ **Expression.** Include expression marks in your selection.
- ▶ **SysxBank.** Include system exclusive bank events.
- ▶ **Lyric.** Include lyrics in your selection.
- ▶ **Chord.** Include chord symbols in your selection.
- ▶ **SysxData.** Include system exclusive data events.
- ▶ **MCI.** Include Media Control Interface commands
- ▶ **Hairpin.** Include crescendo or decrescendo marks in your selection.

All

Clicking the **All** button places a check mark into all check boxes in the dialog box.

None

Clicking the **None** button clears the check mark from all check boxes in the dialog box.

See Also:

[“Searching for events”](#) on page 799

Event Manager dialog

You can open the **Event Manager** dialog box in two ways:

- ▶ Right-click in the Event List view and choose **Event Manager** from the pop-up menu.
- ▶ Click the **Event Manager** button in the Event List view.

Use the **Event Manager** dialog box to select which types of events to display in the Event List view. The **Event Manager** dialog box has the following fields:

MIDI

Check the different kinds of MIDI events you want to display.

Special

Check the different kinds of special events you want to display.

Notation

Check the different kinds of notation events you want to display.

All/None buttons

Click an **All/None** button under the column of event types that you want to display all of or none of. Clicking the button toggles the display between each extreme.

See also:


[“Event filters”](#) on page 800

[“Selecting events”](#) on page 801

[“The Event List view”](#) on page 805




Export Audio dialog

Select **File > Export > Audio** to open the **Export Audio** dialog box. This command lets you export your projects as Wave, MP3 files, and other types of formats.

 **Note:** If you **select** any data in your project, only that data is included when you choose to export audio. Alternatively, you can **mute tracks** or buses you don't want to include in the mixdown, and then check **Track Mute/Solo** or **Bus Mute/Solo** in the **Mix and Render** section so that Sonar uses that information as a guide when picking what data to include in the exported file. If a project is using any effects that add a "tail" to the end of an audio track, such as reverb or delay, then you should make sure that you select extra time in the Time Ruler at the end of the current selection before using the **File > Export Audio** command. This ensures that the "tail" is included in the audio mixdown.

The **Export Audio** dialog box has the following settings:

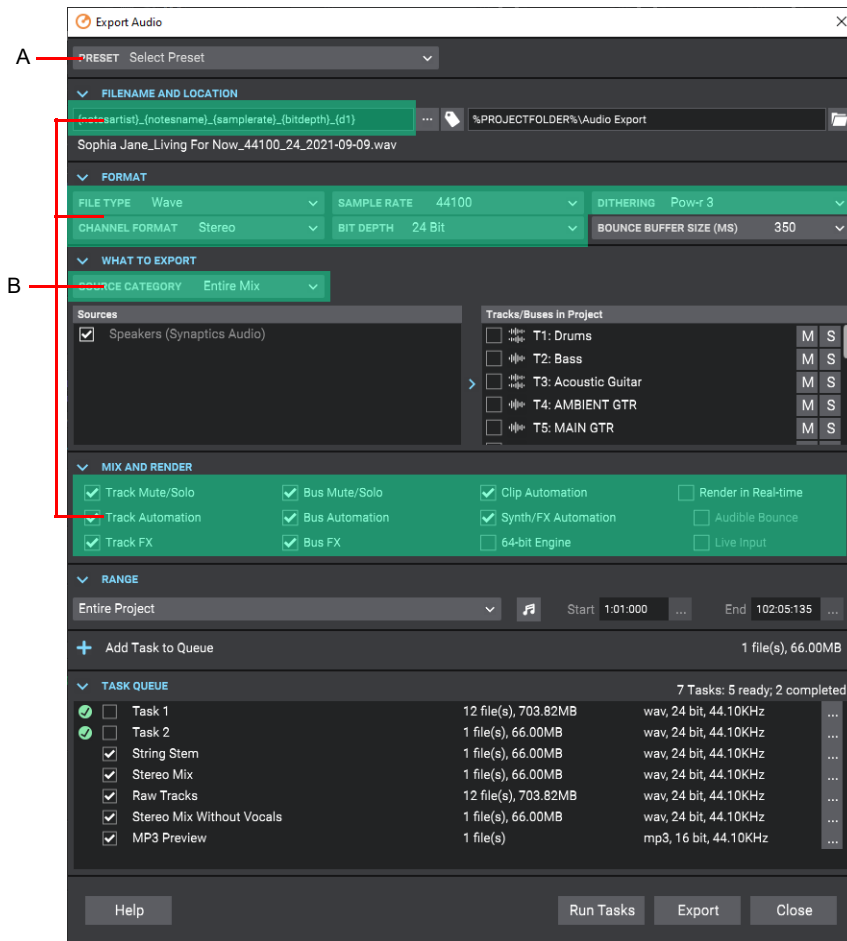
Preset

- ▶ **Preset.** You can create presets of export settings.
 - ▶ To recall a preset, select it from the drop-down menu.
 - ▶ To save a preset, give your preset a new name, then press ENTER or click the **Save Preset** button .
 - ▶ To update an existing preset, select the preset and make the required changes, then click the **Save Preset** button .
 - ▶ To delete the selected preset, click the **Delete Preset** button .

A preset stores the following settings:

- ▶ Filename
- ▶ **Format** settings (except **Bounce Buffer Size**)
- ▶ **What to Export** source category
- ▶ **Mix and Render** settings




Figure 588. Highlighted fields are stored in export presets.




A. Presets B. Settings stored in presets

Note: Avoid altering the factory presets as these may be updated and overwritten by subsequent updates.

Filename and location

- ▶ **File Name.** Enter a name for the file you are creating. You can use special file name tokens to build the file name. For details, see [“Using export filename tags and presets”](#) on page 1103.
 - ▶ A preview of the first audio export filename is shown underneath the filename edit box.
 - ▶ You can save your custom export filename format as a preset in the filename tag panel. To open the filename tag panel, click the **Build Filename Using Tags** button . For details, see [“Saving filename presets”](#) on page 1109.
- ▶ **Choose Export File Name** . Select a specific file to overwrite. The **Location** field automatically inherits the folder path.
- ▶ **Build File Name Using Tags** . Open the filename tags pop-up panel, which lets you build the filename by using various tags that automatically extract the corresponding information (such as the project name, artist, sample rate, bit depth, current date or time, etc.) from a project and adds it to the resulting filename. For details, see [“Using export filename tags and presets”](#) on page 1103.
 - ▶ You can type tags directly into the filename edit box, or use the filename builder pop-up to add them for you. You can continue to type while the filename tag panel is open, so you can mix literal characters with tags, or use backspace to correct any mistakes.

File name tokens

 **Note:** Tokens are case sensitive.

| Tag | Description | Example | Token | Abbreviated token |
|-----------------------------------|--|-----------------------------|---------------|-------------------|
| Project Properties: | | | | |
| Name | Project name | Sofia Jane - Living For Now | {projectname} | {P} |
| Tempo | Tempo at start of export | 120.00bpm | {tempo} | {b} |
| Meter | Meter (time signature) at start of export | 4-4 | {meter} | {m} |
| Key | Key at start of export | C | {key} | {k} |
| Task | Name of the current export task | Drum stem | {taskname} | {TN} |
| Track/Clip Properties: | | | | |
| Track Idx | Track number (or bus number when exporting buses) | 001 | {tracknumber} | {t} |
| Track | Track name (or bus name when exporting buses) | Lead Vocals | {trackname} | {T} |
| Lane Idx | Take lane index | 001 | {laneindex} | {l} |
| Clip Idx | Clip index | 001 | {clipindex} | {c} |
| Clip | Clip name | Record 1 | {clipname} | {C} |
| Synth | Source soft synth | Cakewalk TTS-1 | {synthname} | {S} |
| Folder | Parent track folder | Drums | {trackfolder} | {F} |
| Project Notes Information: | | | | |
| Name | Name field in Notes Browser | First Last | {notesname} | {N} |
| Album | Album field in Notes Browser | Greatest Hits | {notesalbum} | {a} |
| Artist | Artist field in Notes Browser | BandLab | {notesartist} | {A} |
| Copyright | Copyright field in Notes Browser | (c) BandLab 2021 | {copyright} | {cr} |
| Audio Export Information: | | | | |
| Selection | SelectionRange (HH.MM.SS.FF - HH.MM.SS.FF) | 0.00.00.00-0.00.16.00 | {selrange} | {s} |
| Duration | Duration (HH.MM.SS.FF) | 0.00.16.00 | {duration} | {du} |
| Start | Timestamp (start position on project timeline) (HH.MM.SS.FF) | 0.00.04.26 | {timestamp} | {ts} |

Table 98. File name tokens

| Tag | Description | Example | Token | Abbreviated token |
|--------------------------------------|---|---------------------|-----------------|---|
| Source | Source category (tracks, buses, mix, hardware outs, clips) | Clips | {sourcecat} | {sc} |
| MixPreset | Mix Recall preset/scene | Mix 1 | {mixpreset} | {mx} |
| Arrangement | Arrangement name | Arrangement 1 | {arrangement} | {ar} |
| Audio Export Properties: | | | | |
| Samples | Sample rate | 48000 | {samplerate} | {sr} |
| Bits | Bit depth | 24 | {bitdepth} | {bd} |
| Format | Channel format (mono, stereo, etc.) | Stereo | {channelformat} | {cf} |
| Stretch | Stretch method | Triangular | {stretchmethod} | {sm} |
| Type | File type | Elastique Pro | {filetype} | {ft} |
| Date/Time Presets: | | | | |
| YYYYMMDD | Same as {d=Y-m-d} | 2021-09-30 | {d1} or {d} | {d} |
| MMDDYYYY | Same as {d=m-d-Y} | 2021-09-30 15.36 | {d2} | {d2} |
| DDMMYYYY | Same as {d=d-m-Y} | 2021-09-30 15.36.05 | {d3} or {D} | {d3} |
| ... | Build a custom date/time token Format: {d=datetokens} | | | See “Valid tokens for datetokens” on page 1582 for valid date/time tokens |
| Other Date/Time tokens: | | | | |
| Year-Month-Day Hour.Minute | {d=Y-m-d H.i} | 2021-09-30 15.36 | {dt} | {dt} |
| Year-Month-Day Hour.Minute.Second | {d=Y-m-d H.i.s} | 2021-09-30 15.36.05 | {dts} | {dts} |
| Day-Month-Year | {d=d-M-Y} | 30-Sep-2021 | {D} | {D} |
| Day-Month-Year Hour.Minute AM/PM | {d=d-M-Y g.iA} | 30-Sep-2021 3.36PM | {DT} | {DT} |
| Separators: | | | | |
| Space | Space | | n/a | n/a |
| _ | Underscore | _ | n/a | n/a |
| - | Dash | - | n/a | n/a |
| , | Comma | , | n/a | n/a |
| ; | Semicolon | ; | n/a | n/a |

Table 98. File name tokens (Continued)

Valid tokens for datetokens

Note: Date tokens use the following format: {d=datetokens}. For example: {d=Ymd}.

| Tag | Description | Example | Token |
|--------------------|--|---------|------------------|
| Day: | | | |
| 01..31 | Day of month | 01 | d |
| DDD | Abbreviated day (Mon, Tue, Wed, etc.) | Mon | D |
| 1..31 | Day of the month without leading zeros | 1 | j |
| Day | Full day name | Monday | l (lower case L) |
| 1..7 | Week day (Monday based) | 1 | N |
| 0..365 | Number of day in year | 247 | z |
| Week/Month: | | | |
| 1..53 | Week of the year (ISO 8601 Monday based) | 51 | W |
| Month | Full name of month (January, February, etc.) | August | F |
| 01..12 | Month number | 08 | m |
| 1..12 | Month number without leading zeros | 8 | n |
| MMM | Abbreviated month (Jan, Feb, etc.) | Aug | M |
| Year: | | | |
| YYYY | 4 digit year | 2021 | Y |
| YY | 2 digit year | 21 | y |
| Time: | | | |
| 00..23 | 24 hour format of hour | 07 | H |
| 0.23 | 24 hour format of hour without leading zeros | | G |
| 01..12 | 12 hour format of hour | | h |
| 1..12 | 12 hour format of hour without leading zeros | | g |
| am/pm | Lower case am/pm | pm | a |
| AM/PM | Upper case AM/PM | PM | A |
| Minutes | Minutes with leading zeros (00–59) | 07 | i |
| Seconds | Seconds with leading zeros (00–59) | 07 | s |


Table 99. File name tokens

| Tag | Description | Example | Token |
|--------------------|-------------|---------|-------|
| Separators: | | | |
| Space | Space | | n/a |
| _ | Underscore | _ | n/a |
| - | Dash | - | n/a |
| , | Comma | , | n/a |
| ; | Semicolon | ; | n/a |

Table 99. File name tokens (Continued)


▶ **Folder Location.** Shows the export folder path.

▶ When you first open the **Export Audio** dialog box, the folder location is set to the default location as specified in **Edit > Preferences > File - Folder Locations** under **Export Audio Files**. The default is `\Audio Exports` under the current project directory, where the current project folder is indicated by the `%PROJECTFOLDER%` environment variable.

▶ **Choose Export Location** . Browse your available drives to choose a different directory.

▶ The location is remembered for the duration of the project's session.

▶ To change the global export location for all projects, go to **Edit > Preferences > File - Folder Locations** and change the **Export Audio Files** path.

 **Tip:** If you change the folder path in the **Export Audio** dialog box, you can restore the `%PROJECTFOLDER%\Audio Export path` by holding down the **CTRL** key and clicking the **Choose Export Location**  button.

Format

▶ **File Type.** Select from one of the following export formats:

▶ **Wave.** The standard digital audio format used under Windows and for CDs, with a file extension of `.wav`.

▶ **Broadcast Wave (time-stamped).** A wave file with the following embedded information:

- **Description.** A brief description of the contents of the Broadcast wave. Limited to 256 characters.
- **Originator.** The author of the Broadcast wave. This information is taken from the **Artist** field in the Notes Browser (see [“Using the Notes Browser”](#) on page 659).
- **Originator Reference.** A unique reference identifier created by Sonar.
- **Origination Date.** The date the file was created.
- **Origination Time.** The time the file was created.
- **Time Reference.** The SMPTE time stamp for the beginning of broadcast wave.

▶ **Windows Media Advanced Streaming Format.** The Microsoft Corporation's compressed audio format, with the file extension of `.wma`. If you choose **Windows Media Advanced Streaming Format** you will be prompted for more information about the file by the **Microsoft Audio Encode Options** dialog box.

▶ **MP3.** The mpeg-3 format, with the file extension `.mp3`.

▶ **DSD - DSF.** The Direct Stream Digital format, with the file extension `.dsf`.

▶ **DSD - DFF.** The Direct Stream Digital format, with the file extension `.dff`.

▶ **AIFF.** The Audio Interchange File format, with the file extension `.aiff`.

▶ **AU.** The Sun/NeXT format, with the file extension `.au`.


▶ **CAF.** The Apple Core Audio format, with the file extension `.caf`.

▶ **FLAC.** The FLAC (Free Lossless Audio Codec) format, with the file extension `.flac`.

▶ **OGG.** The Ogg Vorbis Audio format, with the file extension `.oga`.

▶ **RAW.** The RAW (header-less) format, with the file extension `.raw`.

- ▶ **RF64.** The RIFF 64 format, with the file extension .rf64.
- ▶ **SD2.** The Sound Designer II format, with the file extension .sd2.
- ▶ **W64.** The SonicFoundry WAVE 64 format, with the file extension .w64.
- ▶ **WAV.** [uses Libsndfile wave exporter] The standard digital audio format used under Windows and for CD's, with a file extension of .wav.
- ▶ **WAVEX.** The Wave Format Extensible format, with the file extension .wav.
- ▶ **YouTube Publish.** Share a CD quality version of your song on YouTube. This format will result in a larger file size and may take longer to upload.
- ▶ **Channel Format.** Specify whether to export stereo files, mono files or split mono files. Select from one of the following options:
 - ▶ **Follow Source.** Create stereo files for stereo tracks, or mono files for mono tracks.
 - ▶ **Mono.** Creates a separate mono file for each track or bus selected in the **Sources** list.
 - ▶ **Stereo.** Creates a separate stereo file for each track or bus selected in the **Sources** list.
 - ▶ **Split Mono.** Creates separate mono files for each track or bus selected in the **Sources** list. Stereo tracks/buses are split into separate files for the left and right channels. If the selected bus is a surround bus, the selected bus produces as many mono files as the bus has channels.
 - ▶ **Multichannel.** All exported tracks in a Surround project are mixed down to a multichannel file containing the number of channels listed in **Edit > Preferences > Project - Surround**.
- ▶ **Sample Rate.** Set the sample rate for the file(s).
- ▶ **Bit Depth.** Set the bit depth for the file(s).

 **Tip:** If you are exporting to a file with a different bit depth from the one in your project, enable **Dithering** to prevent undesirable quantization noise or harmonic distortion.

- ▶ **Decimation Filter (DSD format only).** The decimation filter produces improved sound quality with DSD export, and is only available when exporting to a DSD format. The filter supports four decimation modes:
 - 90% of Nyquist
 - Nyquist Frequency
 - Large order FIR
 - FFT FIR

Each successive option gives higher quality conversion than the previous one, but may take longer to process.
- ▶ **Dithering.** Choose which dithering algorithm to use when exporting to a file with a different bit depth from the one in your project. Whenever an audio signal is converted from a higher-bit resolution to a lower resolution, it is necessary to apply dither to avoid introducing undesirable quantization noise or harmonic distortion into the signal. For more information see “**Dithering**” on page 1086. Sonar offers five kinds of dithering:
 - ▶ **None.** No dithering is applied.
 - ▶ **Rectangular.** Essentially white noise, no noise shaping. Advantages: least CPU-intensive, lowest signal-to-noise ratio, preferable to shaped dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: suffers from intermodulation distortion, higher perceived loudness than Pow-r dither.
 - ▶ **Triangular.** Higher level than rectangular, no noise shaping. Advantages: low CPU-intensive dither, superior to Rectangular as it does not suffer from modulation noise effects. Preferable to shaped (Pow-r) dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: higher perceived loudness than Pow-r dither.
 - ▶ **Pow-r 1.** Noise-shaped dither. Advantages: less CPU-intensive than Pow-r types 2 and 3, lower perceived loudness than Rectangular or Triangular. Disadvantages: less noise shaping than Pow-r types 2 and 3, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
 - ▶ **Pow-r 2.** Noise-shaped dither. Advantages: lowest perceived loudness, highest quality settings, recommended for audio export. Disadvantages: highest CPU-intensive settings, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
 - ▶ **Pow-r 3.** Same as Pow-r 2 except most CPU-intensive and transparent of all choices.
- ▶ **Bounce Buffer Size (ms).** Controls the buffer size for export independently of the playback latency buffer size when **Render in Real-time** is disabled. The default settings uses the current playback buffer size (max size is 200 msec). A larger buffer size can speed up the export process in large projects by allowing the CPU to process data more efficiently, but will use more memory. The playback latency buffer size is used when **Render in Real-time** is enabled.

What to export

▶ **Source Category.** Specify which audio sources to export:

▶ **Tracks.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track that you select in the **Sources** list. The audio is captured at each of the selected track outputs, before it reaches any buses.

i **Note:** When the **Source Category** is **Tracks**, the project selection has a special meaning:

- Having a project selection means that there is a time selection. If tracks are selected in the project, then all the tracks selected in the **Sources** list will be exported at exactly the length of the selection. All exported files will be the same duration.
- If there is no selection, then no specific export time range has been set, and the duration of each tracks' audio file will be the length of each individual track.

▶ **Tracks Through Entire Mix.** Exports individual tracks, including all downstream bus effects and automation, as heard through the main output. The result is the same as if you solo one track at a time during export.

▶ **Track Folders.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each track folder that you select in the **Sources** list, as heard through the main output. The result is the same as if you solo one track folder at a time during export.

▶ **Buses.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each bus that you select in the **Sources** list. The audio is captured at each of the selected bus outputs.

▶ **Hardware Outputs.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each hardware output that you select in the **Sources** list. The audio is captured at each of the selected hardware outputs.

▶ **Entire Mix.** Creates a single file (or group of files if **Split Mono** is selected under **Channel Format**) as heard through the main output.

▶ **Clips.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each clip in the current project selection.

▶ **Mix Recall.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Mix Recall scene that you select in the **Sources** list, as heard through the main output.

▶ **Arrangements.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each arrangement that you select in the **Sources** list.

▶ **Arranger Sections.** Creates a separate file (or group of files if **Split Mono** is selected under **Channel Format**) for each Arranger section that you select in the **Sources** list, as heard through the main output.

▶ **Sources.** Select the audio source(s) that you want to export, based on the **Source Category**.

i **Note:** Selection within the **Sources** list is there only to help you check or uncheck multiple items at once. It has no bearing on what will be exported. Only the checked source items will be exported.

- To quickly select all/none in the **Sources** list, hold down **CTRL+SHIFT** and click any checkbox.
- To select all, press **CTRL+A**.
- To check/uncheck the selected sources, press **SPACEBAR**.

▶ **Search.** The search filter lets you search for a particular source should you have a large number of sources to search through. The search filter is available for all source categories except **Hardware Outputs**, **Entire Mix**, and **Clips**.

▶ **Show/Hide Project Selection**  / . Show/hide the current project selection.

▶ **Tracks/Buses in Project.** Export works on the current project selection. The **Tracks/Buses in Project** list allows you to modify the current track selection and the mute and solo status of each track and bus, without exiting the **Export Audio** dialog box. This is especially convenient if you if you want to create several tasks, each with a different selection, or if you want to export multiple stems. Simply solo the tracks that you want to include in the stem, then add as a new task. Note:

- A track that is checked means it is included in the selection. If all tracks are unchecked, it means there is no selection, and all tracks are available.
- Changing the project selection changes which **Sources** items are available.

Mix and render

When all **Mix and Render** options are selected, the export will sound the same as playback. You can check or uncheck each of the following items to include or exclude them from the exported audio file(s):


- ▶ **Track Mute/Solo.** When enabled, tracks that are currently muted are not mixed down, and if any tracks are soloed, only those tracks are included in the mixdown.
- ▶ **Track Automation.** Include track automation in the mixdown. When disabled, any volume and pan automation, **including initial volume and pan settings**, is ignored when creating the new file(s). The amplitude of the raw data in the tracks is used, and the pan is C, or centered.
- ▶ **Track FX.** Include track effects in the mixdown. When disabled, any effects patched into various tracks' patch points, **including any plug-in synthesizers patched into track fx patch points**, are ignored when creating the new file(s).
- ▶ **Bus Mute/Solo.** When enabled, buses that are currently muted are not mixed down, and if any buses are soloed, only those buses are included in the mixdown.
- ▶ **Bus Automation.** Include bus automation in the mixdown. When disabled, any bus automation is ignored when creating the new file(s).
- ▶ **Bus FX.** Include bus effects in the mixdown. When disabled, any effects patched into buses, **including any plug-in synthesizers patched into bus fx patch points**, are ignored when creating the new file(s).
- ▶ **Clip Automation.** Include clip automation in the mixdown. When disabled, any clip automation, **including any trim settings**, is ignored when creating the new file(s).
- ▶ **Synth/FX Automation.** Include synth/FX automation in the mixdown. When disabled, any synth and effect automation is ignored when creating the new file(s).
- ▶ **64-bit Engine.** Enable the 64-bit mix engine temporarily during mixdown if you don't have **64-bit Double Precision Engine** selected in **Edit > Preferences > Audio - Driver Settings**. This produces a higher-quality mixdown without taxing your CPU during the rest of your session. Disable if you use plug-ins that do not support 64-bit processing.
- ▶ **Render in Real-time.** When enabled, mixdown is performed in real-time by actually playing back the project in similar fashion to standard playback. All audio hardware inputs and outputs are active in order to allow I/O to external hardware inserts. Enable if you use effects or synths that only work in real-time. When disabled, all hardware outputs are temporarily disabled and the mixdown is performed silently as fast as your computer allows. There is no sonic degradation by performing a fast mixdown since it uses the same operation that is performed during normal playback.

 **Note:** You must enable **Render in Real-time** if you use the **External Insert plug-in**. Since the **External Insert plug-in** is typically used to receive audio from external hardware, **Sonar's audio output must be sent to the external hardware in real-time**.

Certain software instruments, such as samplers, cannot process audio faster than real-time and will produce glitches when operated faster than real-time.






Some hardware-based DSP effects have trouble with faster than real-time mixdown.

- ▶ **Audible Bounce.** When **Render in Real-time** is enabled, the real-time render operation can be performed either silently or audibly. When **Audible Bounce** is enabled, you can hear the output of the mixdown. When disabled, no audio output will be heard during the mixdown process.


 **Caution:** Depending on the gainstages used in the project and the mixdown options selected—such as bouncing with **Source Category** assigned to **Tracks**, or with mute/solo or automation disabled under **Mix and Render**, —the output may be louder or softer than during normal playback. Please be sure to turn down the master output level before using real-time audible bounce under these scenarios to avoid the possibility of speaker damage.

- ▶ **Live Input.** When **Render in Real-time** is enabled, enable **Live Input** to include any live audio input in the mixdown, such as external hardware synths or effects. For details, see **“Real-time bounce”** on page 996.
- ▶ **Include Project Preview.** Save a project preview file that allows you to preview the project in the Quick Start screen without having to open the project. For details, see **“Creating a project preview file”** on page 1110 and **“Previewing a project”** on page 1742.

Range






- ▶ **Range.** Specify the time range to be exported:
 - ▶ **Entire Project.** The entire length of the project.
 - ▶ **Time Selection.** A specified time selection. The **Start** and **End** edit boxes allow you to manually enter the start and end times of the export range. Click the  /  button to toggle between musical (Measures:Beats:Ticks)  and absolute (Hours:Minutes:Seconds:Frames)  time. Click the  buttons to choose a time based on defined project landmarks, such as the beginning of the project, the now time, or marker locations.
 - **Set Time Selection to Loop Range.** Set the selection start and end times to the Loop From and Loop Thru times.
 - **Set Time Selection to Punch Range.** Set the selection start and end times to the Punch In and Punch Out times.

Summary

- ▶ **Add Task to Queue** . Create a new task from the current export settings and add it to the queue.
- ▶ **Number of files.** Shows the number of files that will be exported.

Task queue

You can create multiple export tasks, such as stems or different file formats, and add them to an export queue. A task in the export queue contains the set of export settings including the mix settings, filename, location, selection, and the time range. You can add as many export tasks as you like, and run all export tasks as a batch without any user intervention.

- ▶ **Task list.** The task list shows all queued tasks in the current project. The task queue is per project and is saved with the project.
 - ▶ Tasks are automatically unchecked on successful completion and show a  icon. Canceled tasks show a  icon. To reset a task so it will execute again the next time you click **Run Tasks**, simply check the task.
- ▶ **Task menu** . Click a task's menu button to access the following commands:
 - ▶ **Rename.** Rename the task.
 - ▶ **Delete.** Remove the task from the queue.
 - To delete a single task, right-click the task and select Delete, or click the task's menu button image.png, then select Delete.
 - To delete multiple tasks, select the tasks that you want to delete (Tip: press CTRL+A to select all tasks), then right-click any selected task and select Delete.
 - ▶ **Update Task with Current Settings.** Update the task with the current export settings. All other tasks in the task queue remain unchanged.
 - ▶ **Recall Task Settings.** The task's settings are recalled in the **Export Audio** dialog box. Alternatively, double-click the task.
 - ▶ **Open Export Location.** Open Windows Explorer at the location of the exported audio files.
- ▶ **Run Tasks.** Export all selected tasks in the queue. The tasks in the queue are exported one after another.
 - ▶ The status of each task is updated as the queue is executing, and a summary is shown in the task queue header.
 - ▶ While the queue is running, the **Run Tasks** button changes to a **Cancel** button, which allows you to cancel the in-progress queue export at any time. Any canceled tasks show a "Canceled" icon .
 - ▶ Once a task is completed , the task is unchecked.
- ▶ **Export.** Export a single job with the current settings.

For more information, see:

["Exporting audio"](#) on page 1085

["Mixing"](#) on page 911

["To mix down \(bounce\) audio tracks"](#) on page 994

["Converting your soft synth tracks to audio"](#) on page 896

Dump Request Macro needs your input - Channel/Unit Number

When you click the Receive button in the Sysx view, and choose to receive sysx data from a synthesizer your system has trouble identifying, the Dump Request Macro needs your input dialog box appears. This dialog box, which appears if the system needs more information and you have two or more of the same synthesizer, lets you specify which channel or unit number you want dumped.

Dump Request Macro needs your input--Patch/Voice/Config Number

When you click the Receive button in the Sysx view, and choose to receive sysx data from a synthesizer your system has trouble identifying, the Dump Request Macro needs your input dialog box appears. This dialog box, which appears if the system needs more information, lets you specify which patch, voice, or config number you want dumped.

Duration dialog

When you use the **Transport-Step Record** command, the Step Record dialog box appears, which contains two Other buttons. Clicking the one on the Duration side of the dialog box opens the Duration dialog box. In the Duration field, enter the actual duration of the note you want to enter in ticks.

See also:

[“Step recording”](#) on page 292

Edit Node dialog

Open the Edit Node dialog by right-clicking on a node and selecting **Properties** from the menu that appears.

Level

The node's value (% left or right pan, for example). Change the level by using the + or - keys to the left of the Level field or by clicking and dragging up or down.

Time

The node's time location in the track.

Select from the following time measurement options:

- ▶ M:B:T
- ▶ Samples
- ▶ H:M:S:F
- ▶ Seconds

Then change the value in the Time field as desired. Change the level by using the + or - keys to the left of the Level field or by clicking and dragging up or down.

Edit System Exclusive Bytes dialog

When you select a bank in the Sysx view and click the Edit button, the Edit System Exclusive Bytes dialog box appears. This dialog box lets you edit your bytes in hex.

Event Manager dialog

You can open the Event Manager dialog box in two ways:

- ▶ Right-click in the Event List view and choose Event Manager from the pop-up menu.
- ▶ Click the Event Manager button in the Event List view

Use the Event Manager dialog box to select which types of events to display in the Event List view. The Event Manager dialog box has the following fields:

MIDI

Check the different kinds of MIDI events you want to display.

Special

Check the different kinds of special events you want to display.

Notation

Check the different kinds of notation events you want to display.

All/None buttons

Click an All/None button under the column of event types that you want to display all of or none of. Clicking the button toggles the display between each extreme.

See also:

[“The Event List view”](#) on page 805

Export Color Set dialog

The **Export Color Set** dialog box appears when you click the **Export Colors** button in **Edit > Preferences > Customization - Colors**.

This dialog box has the following fields:

Save in

Select the directory in which you want Sonar to store the file that you want to export.

file and folder window

This large window under the **Save in** field lists the files and folders that are inside the current folder.

File name

Type or select the filename you want to open.

Save as type

Select the type of file you want to open.

Export Current Color Set

Enable this check box if you want to export the current color arrangement as a color set file (.clr).

Export Color Preset

Enable this check box if you want to export all the presets in the **Presets** menu as a color set file (.clr).

Export MIDI Groove Clip dialog

The **File > Export > MIDI Groove Clip** command opens the **Export MIDI Groove Clip** dialog box. You must first select a MIDI Groove clip before the command becomes available.

The **Export MIDI Groove Clip** dialog box has the following fields:

Save In

Use this field to navigate to the folder where you want to store the MIDI Groove clip.

File Name

Type a name in this field for the file you're saving (exporting).

Save as Type

The only option in this field is **MIDI Groove Clip (.mid)**.

File Info

For your exported MIDI clip, this field lists the MIDI Groove clip characteristics that the clip contains, such as **Beats in Clip**, **Follow Project Pitch**, and **Reference Note**.

For more information, see [“Exporting and importing MIDI Groove clips”](#) on page 736.

Export OMF dialog

Select **File > Export > OMF** to open the **Export OMF** dialog box.

This command lets you save and export your projects OMF files. The dialog box has the following fields:

Save in

Shows the folder to which you are exporting your project. Browse your available drives to choose a different directory. Below the **Save in** field is a list of the selected folder's contents.

File name

Enter a name for the file you are creating.

File of type

Select from one of the following OMF file formats:

- ▶ **OMF version 1.** Compatible with older applications.
- ▶ **OMF version 2.** Compatible with newer applications.

Audio Packaging

- ▶ **Embed Audio Within OMF.** Saves all audio in the OMF file.
- ▶ **Reference Audio Externally.** Saves all audio in a subdirectory of the directory where you save the OMF file.

Audio Format

- ▶ **Write RIFF Wave.** Export audio as WAV files.
- ▶ **Write AIFC.** Export audio as AIF files.

Split Stereo Tracks to Dual Mono

Check this option to save stereo tracks as a pair of mono tracks.

Include Archived Tracks

Check this option to export tracks in the project that are currently archived.

Mix Each Groove Clip as a Separate Clip

Check this option to save each Groove clip as a separate clip. This option may increase the length of time it takes to export the project as an OMF file if there are many Groove clips in the project.

Expression Text Properties dialog

In the Staff view, when you right-click on a text expression, such as a **ff** marking, the **Expression Text Properties** dialog box appears.

This dialog box lets you edit the text and location of your expression text.

See also:

[“Adding expression marks”](#) on page 1247

Export Track Template

The **File > Export > Track Template** and **Save As Track Template** commands open the **Export Track Preset** dialog box. You must first select a track before the command becomes available.

The **Export Track Template** dialog box has the following fields:

Save In

Use this field to navigate to the folder where you want to store the track template.

File Name

Type a name in this field for the template you want to save (export).

Save as Type

The only option in this field is **Track Template Files (.cwx)**.

Fade/Envelope dialog

The **Process > Apply Effect > Fade/Envelope** command lets you specify accurately the shape of a fade for a selection, clip, or track. This is a *destructive edit*—it permanent alters the data that you apply it to. To apply a nondestructive volume change to selected data, see [“Creating and editing automation envelopes”](#) on page 1177.

The **Process > Apply Effect > Fade/Envelope** command opens the **Fade/Envelope** dialog box, which has the following fields:

Name. Use this field to choose the kind of fade you want to apply to the selected data, from the following choices:

- ▶ Exponential Fade In
- ▶ Exponential Fade Out
- ▶ Inverse Exponential Fade In
- ▶ Inverse Exponential Fade Out
- ▶ Linear Fade In
- ▶ Linear Fade Out

Fade graph. This graph shows a visual representation of the type of fade you choose in the **Name** field. The graph changes as you drag the line or curve in different directions.

Reset button. Click this button to restore the graph to the shape of the fade that’s listed in the Name field.

For step by step directions, see [“Fades and crossfades”](#) on page 475.

Fade Selected Clips dialog

The Track view **Clips > Fade Clips** command opens the **Fade Selected Clips** dialog box where you can create or edit one or more clip fades.

The **Fade Selected Clips** dialog box has the following options:

Fade

Select **Fade** if you want to create a fade-in and fade-out on the selected clips.

Fade In

The number of milliseconds the fade-in lasts.

Fade Out

The number of milliseconds the fade-out lasts.

Fill Gaps, XFade between Audio Clips

Select the **Fill Gaps, XFade between Audio Clips** check box if you want to automatically fill in the gaps and create an automatic crossfade between selected audio clips. Filling the gaps is accomplished automatically by “rolling out” the first clip’s right edge and the second clip’s left edge to create a crossfade.

XFade

The duration of the automatic crossfade.

Max Gap

This value specifies the widest gap that will be filled with an automatic crossfade.

Fade-in Curve

Choose a fade-in type. Options are linear, slow or fast curve.

Fade-out Curve

Choose a fade-out type. Options are linear, slow or fast curve.

Alter Existing Times

Select this option if you want to change the existing fade lengths. You don’t have to enable this if you’re creating a new fade.

Alter Existing Curves

Select this option if you want to change the existing fade types. You don’t have to enable this if you’re creating a new fade.

Only Show if Pressing Shift

Select if you want to apply previous dialog box settings without opening the dialog box. Hold SHIFT when selecting command to override.

File Statistics dialog

The **File Statistics** dialog box displays the following information about the contents of the project file:

| Statistic | What it means |
|--------------|---|
| Created | The date the project was first saved. |
| Editing time | The total time you've had the project open, from the time it was created to the last time it was saved. This does not include time spent editing the project since you last saved it. If you want to update this value, save the project. |
| Revision | Each time you save a file that has been changed, this number is incremented. If you open a project, make no changes, then save it, the revision number is not changed. |
| Events | The total number of events in the project. |
| Sample rate | The sample rate for digital audio. |
| Bit depth | The bit depth of digital audio. |
| Pan Law | The project's current pan law setting. |
| File version | The Sonar version number. |

File Options dialog

The **Options** button in the **Save As** dialog box opens the **File Options** dialog box.

Select the **Mark for Microsoft Media Player** check box if you plan to use your MIDI files for use with the Microsoft Media Player.

Find Missing Audio dialog

Use the **Find Missing Audio** dialog box to find missing audio in your project. The following is a brief description of the options you have in this dialog:

Open. Click this button once you have searched for and found the missing audio file.

Skip. Click this button to move to the next missing file. When you skip an audio file your project opens without that piece of missing audio.

Skip All. Click this button to skip all missing audio files. When you skip all missing audio files, your project opens without those pieces of missing audio.

Search. Click this button to begin a search of all available hard drives for your missing audio file.

After locating the file Options. You can choose to either move an audio file to the project's audio data folder, copy an audio file to the project's audio data folder, or leave an audio file in its current folder.

Fit to Time dialog

The **Process > Fit to Time** command opens the **Fit to Time** dialog box, which you can use to stretch or shrink a selection so that it ends at a specific time, expressed in either measure:beat:tick (MBT) or hours:minutes:seconds:frames (SMPTE) format. This command gives you a choice of modifying the events or modifying the underlying tempo. This is useful when you want to alter a portion of a project to have an exact length. The start time of the selection does not change, but the end time is altered as necessary to fit the required time interval.

Audio can be stretched or condensed up to a factor of 4 (e.g., it can be shrunk to as little as 25 percent of its original length, or expanded to as much as 400 percent of its original length).

The **Fit to Time** dialog box has the following fields:

Original Time Span

This field lists the beginning location of the selection (the **From** value), and the ending location of the selection (the **Thru** value). You can toggle between MBT format and SMPTE format by clicking the **Format** button.

Adjust to End at New Time

Enter a value into the **New Thru** field of the new location where you want the selection to end.

Modify by Changing

Choose how you want to change the selection to change its duration. Usually, you change the Tempo Map; this method preserves the note durations and bar lines of your project. Choose from these options:

- ▶ **Tempo Map.** Choose this option to change only the tempo(s) of the selection, leaving note durations and their relationships to bar lines unchanged.
- ▶ **Event Times.** Choose this option to change the starting and ending times of all events in the selection, leaving the tempo(s) unchanged. This option is not available if any selected data contains a Groove clip.
- ▶ **Stretch Audio.** Choose this option to cause any audio data in the selection to stretch or shrink to fit the new end time. This option has no effect on Groove clips.
 - ▶ **Type (disabled unless Stretch Audio is checked).** Choose options based on the source material: single voice or instrument versus a group of instruments (ensemble or polyphonic), and how long you want to wait for processing to finish: better quality can take a long time if you're processing several tracks.

Format button

Click the **Format** button to toggle between display in **"MBT"** on page 1869 time and **"SMPTE"** on page 1872 time formats.

See also:

["To stretch or shrink to a specific length"](#) on page 785

["Stretching and shrinking events"](#) on page 784

["Working with Groove Clip audio"](#) on page 728

Folder Properties dialog

Right-clicking a the title bar of a track folder and choosing **Folder Options** opens the **Folder Properties** dialog box, which has the following fields:

Name

This field, which you can edit, lists the name of the track folder.

Member Tracks

This field lists the number and kind of tracks that are in the track folder.

Total Events

This field lists the number of events in all the included tracks.

Description

You can type a description of the track folder in this field, and edit the description later if you want.

Freeze Options dialog

The **Freeze Options** dialog box has the following options:

Render n Real-time

When disabled, Sonar bounces to tracks as fast as your computer will allow. If enabled, bouncing to tracks happens in real time. Enable this option if you are using a synth that only works in real time.

Hide MIDI Tracks

Check this box if you want the MIDI tracks associated with your synth to be hidden when the synth is frozen.

Single Bounce Per Track

Check this if you want to create a single clip for all the bounced audio. If you don't check this, each separate clip on a track creates a separate clip when you freeze the track.

Remove Silence

If you checked the previous option, you can check this box and adjust settings in the **Remove Silence** dialog box to remove silence in a frozen track. Checking this option will create separate clips from a single clip that has areas of silence in it.

Freeze Tail Duration n seconds

This value allows for a reverb or delay tail (the reverberations or signal delay that continue once the source has stopped). Set this value at a high enough value to allow for any delay or reverb or other effect that you may have patched into a track.

Audible Bounce

When **Render in Real-time** is enabled, the real-time bounce operation can be performed either silently or audibly. To hear the bounce operation while freezing a track, select the **Audible Bounce** check box.

Track FX

When selected (default behavior), the track FX Rack is rendered into the frozen clip, **Freeze Tail Duration** is applied, and the track FX Rack is bypassed.

If the Track FX option is not selected, the track FX Rack is not rendered into the frozen clip, which is useful when freezing AudioSnap clips in order to conserve CPU resources.




Tip: You can right-click any track's **Freeze** button in the Track view to open the **Freeze Options** dialog box.

Gain dialog

The **Process > Apply Effect > Gain** command opens the **Gain** dialog box.

This dialog box lets you precisely control the gain, phase, and stereo interleave of selected audio data. This dialog box has the following controls:

- ▶ **New Left Channel-From Left slider.** Drag the From Left slider to determine the amount of the original left channel that will be mixed to the new file (range = -INF to 18.0 dB).

 **Note:** Each group consisting of a slider, a % edit box, and a dB edit box are connected; adjusting one affects the others.

- ▶ **New Left Channel-From Right slider.** Drag the From Right slider to determine the amount of the original right channel that will be mixed to the new file (range = -INF to 18.0 dB).
- ▶ **Invert left channel phase.** Enable the **Invert left-channel phase** button if you want to reverse the phase of the new left-channel mix.
- ▶ **New Right Channel-From Left slider.** Drag the **From Left** slider to determine the amount of the original left channel that will be mixed to the new file (range = -INF to 18.0 dB).
- ▶ **New Right Channel-From Right slider.** Drag the **From Right** slider to determine the amount of the original right channel that will be mixed to the new file (range = -INF to 18.0 dB).
- ▶ **Invert right channel phase.** Enable the **Invert right-channel phase** button if you want to reverse the phase of the new right-channel mix.
- ▶ **Audition button.** Click this button to audition a few seconds of your new settings.
- ▶ **Preset window.** Use this window and the **Save** and **Delete** buttons that are next to it to save and manage any **Gain** presets you decide to store.

Go dialog

Press G to open the **Go** dialog box, which allows you to jump to a new Now Time. Additionally, the **Go** dialog box opens when you right-click a transient marker on a track with AudioSnap enabled and choose **Move to** or **Stretch to**.

The **Go** dialog box has only the following field:

To Time

In this field, fill in the time you want to move to according to the following table. You can click the spin controls (**Plus-Minus** buttons) to move forward or backward one tick at a time. When you click **OK**, the Now time becomes the time in the **To Time** field.

When you enter a time in MBT format, the beat and tick value are optional. You can use a colon, period, space, or vertical bar to separate the parts of the Now time.

| You enter | The Now time is set to |
|-----------|------------------------|
| 2 | 2:00:00 |
| 2 1 | 2:01:00 |
| 4 2 0 | 4:02:00 |
| 9:1 | 9:01:00 |
| 5.1.30 | 5:01:030 |

If you click in the Time Ruler while the snap grid is enabled, the Now time snaps to the nearest point in the grid. By setting the grid size to a whole note or quarter note you can easily set the Now time to a measure or beat boundary.

You can also use the buttons and the scroll bar in the Control Bar's Transport module to adjust the time.

See also:

["The Now time and how to use it"](#) on page 194

Groove Quantize dialog

The **Process > Groove Quantize** command opens the **Groove Quantize** dialog box. Groove Quantizing is a way to edit a track so that its rhythmic feeling and, optionally, controller data are similar to some other piece of music. The other piece of music forms a groove pattern that you store in a groove file, which has an extension of .GRV.

The **Groove Quantize** dialog box has the following fields:

Presets

Use this field to save or apply a group of settings, which include all the fields in the **Groove Quantize** dialog box except **Groove File** and **Groove Pattern**. Clicking the disk icon saves the current group of settings under the name you type into the presets window. Choosing a setting from the window's drop-down list applies it to the dialog box. Clicking the **X** icon deletes the current preset from the list.

Groove File

Use this field to choose what groove file you want to choose a groove pattern from. Groove files have the extension .GRV.

Groove Pattern

Use this field to choose the pattern you want to apply to the selected data.

Resolution

Set the note resolution. The smaller the note value, the more precise the quantization. See [“Resolution”](#) on page 788.

Window

This field determines what Sonar does to notes that are far from the quantization points. See [“Window”](#) on page 790. The **Window** fields include the following:

- ▶ **Sensitivity.** This value determines how far from the quantization grid Sonar looks to find notes to quantize. A value of 100 percent quantizes every note. See [“Window”](#) on page 790.
- ▶ **If Outside Window.** This field offers the following choices:
 - ▶ **Do not change.** Choosing this option means that Sonar leaves notes alone that lie outside the window.
 - ▶ **Quantize to Resolution.** Choosing this option means that Sonar quantizes out-of-window notes according to the resolution value instead of the groove pattern.
 - ▶ **Move to Nearest.** Choosing this option means that Sonar moves out-of-window notes to the nearest groove event.
 - ▶ **Scale Time.** Choosing this option means that Sonar moves out-of-window notes so that they are equally spaced.

AudioSnap Beats

Check this box if you want AudioSnap transients to be quantized.

Only Notes, Lyrics and Audio

Check this box to prevent MIDI controller, aftertouch, and xRPN data from changing.

Strength

The values in the Strength section determine how closely Sonar changes the selected notes to match the groove's values.

The Strength section has these fields:

- ▶ **Time.** Drag the slider in this field to set how closely Sonar moves the start time of the selected notes to the groove's start times.
- ▶ **Duration.** Drag the slider in this field to set how closely Sonar moves the durations of the selected notes to the groove's durations.
- ▶ **Velocity.** Drag the slider in this field to set how closely Sonar moves the velocities of the selected notes to the groove's velocities.

Define button

Click this button to define a new groove pattern. See [“Defining a groove”](#) on page 792.

Auto XFade Audio Clips

When quantizing audio, empty space can occur between clips. Select the **Auto XFade Audio Clips** check box if you want to automatically fill in the gaps and create an automatic crossfade between selected audio clips. Filling the gaps is accomplished automatically by “rolling out” the first clip’s right edge and the second clip’s left edge to create a crossfade.

The following options can be specified:

- ▶ **XFade.** This value determines the duration of the crossfade.
- ▶ **Max Gap.** This value specifies the widest gap that will be filled with an automatic crossfade.

See also:

“To use the Groove Quantize command” on page 791

“Groove Quantize tips” on page 793

“Changing the timing of a recording” on page 788

Group Attributes dialog

When you right-click a control in the Track view or the Console view that belongs to a Quick Group, and choose **Save** from the pop-up menu, the **Group Attributes** dialog box appears. The **Group Attributes** dialog box has the following fields:

Group Name

You can enter a name for the group in this field.

Choose Color button

Clicking this button opens the **Color** dialog box, which allows you to choose or customize the group color.

Group Manager dialog

When you right-click a control in the Track view or the Console view and choose **Group Manager** from the pop-up menu, the **Group Manager** dialog box appears. The name of the group that the control you right-clicked belongs to appears in the **Group** field.

This dialog box lets you specify the relations of controls in a group, and edit the name and color of the group that is listed in the **Group** field.

The dialog box has the following fields:

Group

The name of the group that the control you right-clicked belongs to appears in the **Group** field, but you can choose another group from the drop-down menu, and edit its properties in the other fields.

Create New Group button

This button is just to the right of the **Group** field, and opens the **Group Attributes** dialog box. You can enter the name of the new group you want to create, and edit its properties in the rest of the **Group Manager** dialog box.

Delete Group button

Just to the right of the **Create New Group** button is the **Delete Group** button . Clicking this button deletes the group that appears in the **Group** field.

Name column

This column is not active unless the group is a custom group. The **Name** column lists all the controls in the group of the control you right-clicked.

Start Value column

This column is not active unless the group is a custom group. The **Start Value** column lists the beginning values of all the controls in the selected group.

End Value column

This column is not active unless the group is a custom group. The End Value column lists the ending values of all the controls in the selected group.

Preserve Mix Between Gain Members

When this check box is enabled, any gain controls that are grouped will maintain the dB differential between them when they are moved. Otherwise, only the visual differential between them is maintained.

Start Value number field

This field is not active unless the group is a custom group. Edit the **Start Value** of the control that is highlighted in the **Name** column by typing a new number into the **Start Value** number field.

End Value number field

This field is not active unless the group is a custom group. Edit the **End Value** of the control that is highlighted in the Name column by typing a new number into the **End Value** number field.

Swap button

Click the **Swap** button to exchange the **Start Value** with the **End Value** for the control that is highlighted in the **Name** column.

Absolute button

Click this radio button to cause the grouped controls to move in the same direction at the same speed. See [“Absolute”](#) on page 988.

Relative button

Click this radio button to cause the grouped controls to move in the same direction but not at the same speed. See [“Relative”](#) on page 988.

Custom button

Click this radio button to custom-design the way the grouped controls move. See [“Custom”](#) on page 988.

Group Color

This field displays the color of the group that’s displayed in the **Group** field.

Attributes button

This button allows you to edit the name and color of any permanent group that’s displayed in the **Group** field.

See also:

[“Using control groups”](#) on page 988

Hairpin Properties dialog

In the Staff view, right-click on a hairpin (crescendo or decrescendo) to open the **Hairpin Properties** dialog box.

Use these fields to edit the hairpin that you right-clicked:

- ▶ **Time.** Type the location you want the hairpin to move to.
- ▶ **< Crescendo.** Click this option to change the hairpin to a crescendo.
- ▶ **> Diminuendo.** Click this option to change the hairpin to a decrescendo.
- ▶ **Duration.** Type the length you want the hairpin to last.

See also:

[“Adding hairpin symbols”](#) on page 1248

Import Audio dialog

The **File > Import Audio** command opens the **Import Audio** dialog box. Use this command to import any of the following kinds of audio into your project:

- ▶ Wave (extension .wav)
- ▶ Sony Wave64 (extension .w64)
- ▶ Apple AIFF (extensions .aif and .aiff)
- ▶ Apple Audio File (extension .caf)
- ▶ MPEG (extensions .mpeg, .mpg, .mp2, and .mp3)
- ▶ Windows Media (extensions .asf, .wm, .wma, .wmv)
- ▶ Next/Sun (extensions .au, .snd)
- ▶ FLAC (extension .flac)
- ▶ Sound Designer II (extension .sd2)
- ▶ ReCycle (extensions .rcy, .rex, .rx2)
- ▶ All Files

The sampling rate for a project is set based on your default sampling rate. If the sampling rate from the wave file does not match the sampling rate in your project, then it will be converted to the current project's sampling rate.

The **Import Audio** dialog box has the following controls:

- ▶ **Look In field.** Use this field to navigate to the folder that contains the audio file you want to import.
- ▶ **File name window.** Just below the **Look In** field, this window displays the contents of the folder that's listed in the **Look In** field. In this window, you can click the name of the file you want to import to select it. You can select more than one file by holding down the CTRL key while you click.
- ▶ **File Name field.** This field displays the name of the audio file that you have selected to import.
- ▶ **Files of type field.** Use this field to choose what kind of file you want to display in the **File name** window.
- ▶ **Bit Depth.** This field lets you choose what bit depth you want the imported audio to be converted to. If you don't want any conversion, choose the **Original** option, which is the default. This option imports audio at whatever bit depth the imported audio is currently using.
- ▶ **Copy Audio to Project Folder check box.** If you check this option, Sonar makes a new copy of the imported audio file in the project's folder.
- ▶ **Import as Mono Tracks check box.** If you check this option, Sonar imports stereo audio files to two separate tracks, instead of one stereo track.
- ▶ **Preview Bus.** This list lets you specify the desired output bus when previewing a file with the **Play** button.
- ▶ **Play button.** Click this button to play audio files that are selected.
- ▶ **Format tag, Attributes, File Length.** When you select a file to import in the **Import Audio** dialog box, these fields display the kind of audio file you have selected, the sample rate, bit depth, mono/stereo status, number of samples, and length in seconds of the selected file. If you select multiple files, the displayed data describes the last file that you select.

For more information, see:

["To import an audio file"](#) on page 300

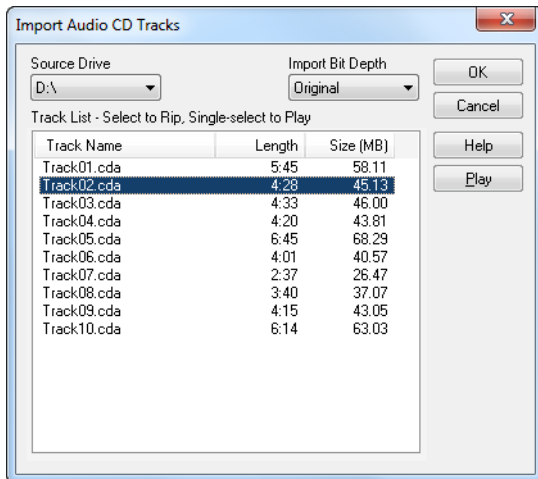
Import Audio CD Tracks dialog

The **File > Import > Audio CD** command opens the **Import Audio CD Tracks** dialog box. Use this command to import an audio CD track (extension .cda) into your project.

The **Import Audio CD Tracks** dialog box has the following controls:

- ▶ **Track List.** The main area of the window is the track list. Each track represents an audio track located on the CD. The tracks are automatically named and numbered in order. Any number of CD Tracks can be selected for importing.
- ▶ **Source Drive.** The **Source Drive** specifies the CD device containing the tracks to import. The program attempts to locate all CD devices available. Click the arrow next to the drive letter to refresh the **Source Drive**. This process will verify if an Audio CD has been inserted into the drive. Once the Audio CD has been verified, the available track list will appear in the window after a few moments.
- ▶ **Import Bit Depth.** Audio Tracks on a CD always have a bit depth of 16, but you can choose to import the tracks at a higher bit depth if desired.
- ▶ **Play.** When a single track is selected, it can be auditioned by pressing the **Play** button. Once playback begins the button is renamed to **Stop**, so that the audition can be manually terminated.
- ▶ **OK.** Imports the selected tracks. For each track selected, an Audio track is created in the project.
- ▶ **Cancel.** Closes the dialog box without performing any action.

Figure 589. *The Import Audio CD Tracks dialog box.*



For more information, see:

[“Importing audio files”](#) on page 300

Import Color Set dialog

The **Import Color Set** dialog box appears when you click the **Import Colors** button in **Edit > Preferences > Customization - Colors**.

This dialog box has the following fields:

Look in

Select the directory in which Sonar stores the file that you want to open.

File and folder window

This large window under the **Look in** field lists the files and folders that are inside the current folder.

File name

Type or select the filename you want to open.

Files of type

Select the type of file you want to open.

Import Instrument Definitions dialog

To open the **Import Instruments Definition** dialog box, go to **Edit > Preferences > MIDI - Instruments**, click the **Define** button to open the **Define Instruments and Names** dialog box, then click the **Import** button. The **Import Instruments Definitions** dialog box contains the following fields:

Look in

Use this field to navigate to the folder that contains the instrument definitions you want to import,

File name

You can type the name of the file that you want to import, or click the file name in the window that's just above the **File name** field. Instrument Definition files have the extension `.ins`.

Files of type

The only choice in this field is Instrument Files (`*.ins`).

See also:

[“Importing instrument definitions”](#) on page 1267

[“Assigning instruments”](#) on page 1266

[“Creating instrument definitions”](#) on page 1268

Import MIDI dialog

The **File > Import > MIDI** command opens the **Import MIDI** dialog box. Use this dialog box to import MIDI files or Project5 patterns. The **Import MIDI** dialog box has the following fields:

Look In

Use this field to navigate to the folder that contains the MIDI file or Project5 pattern that you want to import.

File Name

This field lists the name of the file you've selected to import.

Files of type

Use this field to choose whether you want to display MIDI files or Project5 patterns.

File Info

For a selected MIDI file, this field lists the type of MIDI file, the number of tracks, and any MIDI Groove clip characteristics that the file contains, such as **Follow Project Pitch**, **Number of Beats**, etc. For Project5 patterns, this field does not display information.

Play

The **Play** button allows you to audition the selected MIDI file.

Import Video File dialog

Sonar's **Import Video File** dialog box lets you include an AVI, MPEG, or QuickTime video in your project. This video is shown in real time as your project plays.

The Video view displays the current time (as in the Big Time view) and the video itself. The display in the Video view is synchronized with the Now time, giving you convenient random access to the video stream. This makes it easy to align music and digitized sound to the video.

If the Video view is the active window, you can now use keyboard shortcuts to advance by a frame or a frame increment. The +/-, and left/right arrow keys move forward/backwards by a single frame. If the control key is pressed, then the frame increment value is used (the default is 5 frames) Alternatively you can use the [and] keys to seek by the frame increment. See Changing the Frame Increment.

Commands in the Video view's pop-up menu let you set the time display format, the size and stretch options for the video display, the video start and trim times, and other options. Your project's video and digital audio data can be saved together in a new AVI file with **File > Export Video** command. For more information, see Preparing Audio for Distribution.

 **Note:** *The project's video file is saved in the project by reference only; the actual video data remains in the original file.*

Use these options in the **Video File** dialog box:

| Option | What it means |
|---------------------|--|
| Look in | Use this field to find the folder that contains the video file you want to insert. |
| File name | Use this field to find the video file you want to insert. Clicking the name of the file in the window above this field causes it to appear in the File name field. |
| Files of type | Use this field to select what type of video files to display. Note: If your system has a basic Windows installation with DirectShow installed, you may not be able to insert QuickTime video files. You may need to install the latest video Codecs from Microsoft's website in order to import different video formats. The problem can be solved by going to Microsoft's website (www.microsoft.com) and downloading and installing the latest version of Media Player. |
| Show File Info | If you check this option, Sonar displays the video file's format tag, audio sample rate, and length in both audio samples and time. |
| Import Audio Stream | If you check this option, Sonar imports the video file's audio file along with the video. Select a blank track before you do this. |
| Import Mono Tracks | If you check this option, Sonar imports the video file's audio file into two separate tracks, instead of one stereo track. |
| Open | After you decide what options you want, clicking the Open button imports the video and, optionally, the accompanying audio into your project. |

For more information, see:

["Video playback, import, and export"](#) on page 250

["To load a video file into a project"](#) on page 251

["To delete the video from the project"](#) on page 251

["To enable or disable video playback"](#) on page 251

["To set the Time display format"](#) on page 252

Insert Pitch Change dialog

Right-clicking in the Time Ruler and choosing **Insert Pitch Change** from the pop-up menu opens the **Insert Pitch Change** dialog box.

This command changes the pitch of a Groove clip at the Now time at which you insert the command.

For more information, see:

[“Creating and editing Groove Clips”](#) on page 729

[“Using pitch markers in the Track view”](#) on page 733

Insert Series of Controllers dialog

Select **Insert > Series of Controllers** to open the **Insert Series of Controllers** dialog box.

This command lets you change controller event values smoothly over a specified time range.

Choose from the following options:

Insert

this field let you choose what kind of data to insert:

- ▶ **Pitch Wheel**
- ▶ **Controller**
- ▶ **“RPN”** on page 1871
- ▶ **“NRPN”** on page 1870
- ▶ **Number.** This field is not available if you click the **Pitch Wheel** check box above. If you clicked the **Controller** check box, choose a value from the drop-down list. If you checked **RPN** or **NRPN**, consult the manual of your sound module to see what values it will accept.

Value Range

Enter a **Begin** value and an **End** value for your controller data.

Time Range

Enter **From** and **Thru** values to create a time boundary for your new controller data.

See Also:

[“Adding and editing controllers in the Piano Roll”](#) on page 761

Insert Series of Tempos dialog

This command lets you change tempo smoothly over a specified time range by inserting a series of tempo changes.

Tempo Range

- ▶ **Begin.** Enter the tempo you want to start the tempo range at.
- ▶ **End.** Enter the tempo you want to end the tempo range at.
- ▶ **Curve.** Enter the curve type that connects the Begin and End tempos.

Time Range

- ▶ **From.** Enter the time location in your project where you want the tempo range to start.
- ▶ **Thru.** Enter the time location in your project where you want the tempo range to end.

See Also:

[“To insert a series of controllers”](#) on page 765

[“To insert a series of tempos”](#) on page 332

[“Tempo”](#) on page 307

[“Controllers, RPNs, NRPNs, and automation data”](#) on page 803

Insert Soft Synth Options dialog

This dialog box appears when you use the **Insert > Soft Synths > (name of the synth you want to insert)** command, the **Insert > ReWire Device > (name of the ReWire device you want to insert)** command, or click the **Insert** button in the Synth Rack view and choose a synth from the pop-up menu.

This dialog box inserts the soft synth whose name you clicked into your project. Inserting it means that the synth's name is added to the synth and audio tracks' **Input** menus and the MIDI tracks' **Output** and **Channel** menus. Besides inserting the synth, the dialog box has some options:

Create These Tracks:

- ▶ **Simple Instrument Track.** If you select this option, the synth's MIDI input and main audio output appear in a single track strip.
- ▶ **Instrument Track Per Output.** This option pairs a MIDI track with a separate audio output track (mono or stereo) for each synth output, assigning sequential MIDI channels. This allows you to have multiple Instrument tracks for a single instance of a synth.
Note: If you specify more output tracks than the synth supports, Sonar will create additional synth instances as required.
 - ▶ **Stereo Audio Outputs.** Create one new stereo Instrument track for each stereo audio output of the synth.
 - ▶ **Mono Audio Outputs.** Create two new mono Instrument tracks (one Left and one Right) for each stereo audio output of the synth.
- ▶ **MIDI Source.** If you select this option, a new MIDI track appears that lists the particular soft synth you chose in the MIDI track's **Output** field. You still need to choose values in the MIDI track's **Patch** and possibly **Channel** menus.
- ▶ **Synth Track Folder.** If you select this option, new synth tracks and associated MIDI tracks appear in a track folder. Each new instance of a synth gets its own folder.
- ▶ **First Synth Audio Output.** If you select this option, a new synth track appears that uses the synth's first audio output as an audio input.
- ▶ **All Synth Audio Outputs: Stereo.** If you select this option, one new stereo synth track appears for each stereo audio output that the synth you chose has. Each of the new tracks uses a different one of the synth's outputs as an audio input.
- ▶ **All Synth Audio Outputs: Mono.** If you select this option, two new mono synth tracks (one Left and one Right) appear for each stereo audio output that the synth you chose has. Each pair of new synth tracks uses a different one of the synth's outputs as an audio input.


Open These Windows:

- ▶ **Synth Property Page.** If you choose this option, the interface (property page) of the synth you're inserting appears when you insert it.
- ▶ **Synth Rack view.** If you choose this option, the Synth Rack view appears each time you insert another synth (or another instance of a synth you've already inserted).

Number of Tracks / Track Pairs to Create

When inserting a multi-timbral soft synth, you can specify how many Instrument output tracks to create.

- ▶ **Limit to <n>.** Specify how many Instrument output tracks to create (from 1 to the maximum supported by the synth).
- ▶ **Max Available.** Create one Instrument output track for each available synth output.

 **Tip:** If you create less than the maximum available output tracks, you can later add additional tracks from the Synth Rack view (**Views > Synth Rack View**). To do so, right-click the synth in the Synth Rack and select **Append Instrument Track**.

Enable MIDI Output

Some synths can create MIDI data from built-in arpeggiators or other components. If you want to record or redirect this new MIDI data, enable this check box.

Display Automation On

- ▶ **{Automation track drop-down menu}.** By default, the automation data for a synth appears on the synth track associated with that synth. Use this menu to choose any other track to display the data on, including tracks that are already displaying other synth's automation data.
- ▶ **Recall Assignable Controls.** If you create some knobs in the Synth Rack to control certain parameters on a particular synth, you can display the same knobs every time you insert an instance of that synth by enabling this check box.

Ask This Every Time

If you check this option, this dialog box appears every time you use the **Insert > Soft Synths > (name of the synth you want to insert)** command, the **Insert > ReWire Device > (name of the synth you want to insert)** command, or click the **Insert** button in the Synth Rack view and choose a synth from the pop-up menu. If you always insert soft synths in the same way, you can uncheck this option so you don't have to deal with the dialog box each time. To open the dialog box when the option is unchecked, click the **Insert Soft Synth Options** button in the **Synth Rack** view toolbar.

For step-by-step instructions, see:

“Inserting soft synths” on page 884

“Software instruments” on page 881

“ReWire instruments” on page 900

Insert Time/Measures dialog

Select **Project > Insert Time/Measures** to open the **Insert Time Measures** dialog box.

This dialog box lets you insert the amount of time you specify at the point you indicate in the music. You can specify what events to slide over to make room for the new amount of time.

At Time:

The time at which you want to insert time, seconds, ticks or frames.

Insert:

Set the number of one of the following to insert at the At Time:

- ▶ Measures
- ▶ Seconds
- ▶ Ticks
- ▶ Frames

Slide:

Select whether you want to slide (move down the track by exactly the amount of time you are adding) any of the following:

- ▶ Events in Tracks
- ▶ Markers
- ▶ Meter/Key Changes
- ▶ Tempo Changes

See also:

[“Inserting time or measures into a project”](#) on page 782

Insert Tracks dialog

Using the **Insert > Multiple Tracks** command opens the **Insert Tracks** dialog box, which allows you to insert multiple audio and/or MIDI tracks, and set some track properties.

This dialog box has the following fields:

Audio

- ▶ **Track Count.** Set the number of audio tracks you want to insert.
- ▶ **Main Destination.** Set the main output that you want the new audio tracks to use.
- ▶ **Set as Default Bus.** If you check this box, all new audio tracks that you insert will use the main output that is listed in the **Main Destination** field.
- ▶ **Send.** If you choose an option besides **None** in this field, each new audio track that you insert will contain a Send module whose output is the bus that you choose in this field.

MIDI

- ▶ **Track Count.** Set the number of MIDI tracks you want to insert.
- ▶ **Port.** Set the output port that you want the new MIDI tracks to use.
- ▶ **Channel.** Set the output channel that you want the new MIDI tracks to use.

Find/Change and Event Filter dialog

The **Process > Find/Change** command is a search-and-replace command that uses **two dialog boxes**. The command itself opens the **Event Filter-Search dialog box**. In this dialog box, you fill in the kinds of events you want Sonar to find and select. When you **click OK**, the **Event Filter-Replace dialog box** appears. In this dialog box, you fill in the kind of events you want to replace the selected events with.

To see some examples of how to fill in the dialog boxes, see [“Process > Find/Change”](#) on page 802.

For an explanation of all the fields in the **Event Filter** dialog box, see [“Event Filter Select Some/Search/Replace dialog”](#) on page 1576.

Kind of Event dialog

In the Event List view, double-clicking the name of any event that’s listed in the **Kind** column opens the **Kind of Event** dialog box.

After you double-click the name of an event, you can change that event into another kind of event by choosing the new kind of event in the **Kind of Event** dialog box.

See also:

[“Event List view”](#) on page 1783

Length dialog

The **Process > Length** command, which opens the **Length** dialog box, can be used to stretch or shrink MIDI and/or audio clips, and/or to move their start times. **Process > Length** lets you stretch or shrink the selection by a fixed percentage and makes the adjustment by altering the individual events. A value of 200 percent, for example, stretches the selection to twice its original length, while a value of 50 percent shrinks the selection to half its original length.

This command offers the option to stretch audio clips along with the MIDI information. Sometimes you don’t want to adjust the speed of your audio. Audio can be stretched or condensed up to a factor of 4 (e.g., it can be shrunk to as little as 25 percent of its original length, or expanded to as much as 400 percent of its original length).

You can also use the **Process > Length** command to alter only the start times or the durations of notes. For example, changing the durations of notes to 50 percent of their original length can create a staccato effect.

The **Length** dialog box has the following fields:

Change

Use the fields in this section to tell Sonar what to change, including:

- ▶ **Start Times.** Choose this option if you want the start times of the selected events to shift by a percentage of their distance from the beginning of the selection. For example, if a note starts on beat 3 of a selection and you enter a value of 50 percent, Sonar shifts the start of the note one beat to the left, or half of 2 beats.
- ▶ **Durations.** Choose this option if you want the durations of the selected events to shrink by a percentage.

By “N” Percent

Fill in the percentage number that you want the selected events to change by, which can be positive or negative.

Stretch Audio

Choose this option if you want duration of any selected audio to change.

Type (disabled unless Stretch Audio is checked)

Choose options based on the source material: single voice or instrument versus a group of instruments (ensemble or polyphonic), and how long you want to wait for processing to finish: better quality can take a long time if you’re processing several tracks.

See also:

[“Stretching and shrinking events”](#) on page 784

Load Pattern dialog

To open the **Load Pattern** dialog box, do *one* of the following:

- ▶ Right-click in the **Step Sequencer** toolbar and select **Load Pattern** from the pop-up menu.
- ▶ Open the Step Sequencer and press CTRL+ALT+L.

Use the **Load Pattern** dialog box to load an existing step sequencer pattern into a project.

Look in

Select the directory in which Sonar stores the pattern that you want to load.

File name

Type or select the filename of the pattern that you want to load.

Files of type

The **Load Pattern** dialog box can only load the Step Sequencer Patterns file type, which has the extension .ssp.

Lyric Properties dialog

In the Staff view, when you right-click on a word or syllable in the lyrics, the **Lyric Properties** dialog box opens. Use this dialog box to change a syllable's timing or text.

See also:

[“Working with lyrics”](#) on page 1262

Map Properties dialog

The **Map Properties** dialog box lets you change all the settings for an individual mapped note in your drum map.

You can edit the following settings in the **Map Properties** dialog:

Name

A descriptive, user-assigned name for the current drum sound.

In Note

The recorded pitch as it appears in the Event List view. The range is from C0 to G10 or 0 to 127. Raise or lower values one half-step at a time using the +/- keys or by an octave at a time by using the open and close bracket keys ([and]).

Out Note

The specific note to which the In Note is mapped. The range is from C0 to G10 or 0 to 127. Raise or lower values one half-step at a time using the +/- keys or by an octave at a time by using the open and close braked keys ([and]).

Vel+

Sets a velocity offset to a mapped drum note. Values range from -127 through 127. Use the +/- keys to increase or decrease the value.

Vel%

Multiplies the velocity of the note by the percentage you enter. Values range from 10 to 200.

Map Manager button

Opens the **Map Manager** dialog box.

Out Port

The output port to which the Out Note is sent. You can assign a note to any port selected in the **MIDI Devices** dialog box. Also, any soft synths in your project show up as an option. You can use the +/- keys to scroll up or down in the **Output Port** list.

Out Chan

Sets the channel in which the mapped drum note plays. You can choose to follow the track's channel setting or set the note to a specific channel (1 through 16).

Bank

The bank number on which the mapped note is transmitted.

Patch

Sets the Patch name that the mapped drum note is transmitted to.

Marker dialog

Use the **Project > Insert Marker** command to open the **Marker** dialog box.

This dialog box lets you add a "Marker" on page 1869 where you specify in the music.

Name:

Enter the name you want to give the marker.

Lock to SMPTE time

Check this if you want to use SMPTE time code.

Time:

Enter the time at which you want to place the marker.

Groove Clip Pitch

If you want the marker to change the project pitch, select the pitch you want from the **Groove Clip Pitch** drop-down menu.

See also:

["Creating and using markers"](#) on page 432

Markers dialog

This dialog box lets you choose any marker. Closing the box and the associated **Go** dialog box moves the Now time to the specified marker.

See also:

["Creating and using markers"](#) on page 432

Measure Beat/Meter

You can insert meter changes anywhere in the timeline. The **Measure Beat/Meter** dialog box allows you to select the point on the Time Ruler where the meter change will occur. Using the spinners or manual entry, select the point at which you want to insert the meter change. Select the meter you want to change to by checking the **Insert Meter** check box, and entering the time signature you want.

See:

["To sync the project tempo to freely played MIDI"](#) on page 794

Meter/Key Signature dialog

Select **Project > Insert Meter/Key Change** to open the **Meter/Key Signature** dialog box.

This dialog box lets you set the meter and key signature of a project or any part of a project.

At Measure:

Select the measure you from where you want the changes to take effect.

Beats per Measure:

Select the number of beats per measure.

Beat Value:

Select the value of each beat (i.e. 1 = whole note, 2 = half note, etc.)


Key Signature:

Select the key signature.

For step by step instructions, see [“Setting the Meter and Key signatures”](#) on page 265.

Microsoft Media Format Encode Options dialog

You can create settings and a description for your Windows Media Advanced Streaming Format file in the **Microsoft Audio Encode Options** dialog box.

 **Note:** *To create a surround encoded file you must export surround encoded buses.*

Title:

Enter the title of the file.

Author:

Enter the name of the author responsible for creating the file.

Rating:

This field only relates to exporting video, which you can't do from this dialog box.

Copyright:

Enter any copyright information for the file.

Description:

Enter a note about the file.

Codec

Select a codec from the drop-down list.

Format

Select a format from the drop-down list. The higher the kbps setting, the higher the quality of the file.

For more information, see:

[“Routing and mixing digital audio”](#) on page 920

MIDI Envelope dialog

When you click a MIDI track's Edit Filter control and choose **Track Automation > MIDI** in the drop-down menu, the **MIDI Envelope** dialog box appears.

The **MIDI Envelope** dialog box has the following fields:

- ▶ **Type.** Use this field to choose what kind of MIDI event you want to control with your envelope.
- ▶ **Value.** Use this field to choose the name of the controller you want to edit.
- ▶ **Channel.** Use this field to choose the MIDI channel that you want the envelope to send data on.

For more information, see:

[“Creating and editing automation envelopes”](#) on page 1177

MIDI Event Type dialog

The **MIDI Event Type** dialog box opens when you do one of the following:

- ▶ Click a MIDI track's Edit Filter control and choose **Notes > New Value Type** in the drop-down menu.
- ▶ Click the Piano Roll view Edit menu and choose **New Value Type**.

The **MIDI Event Type** dialog box has the following fields:

- ▶ **Type.** Use this field to choose what kind of MIDI event you want to create.
- ▶ **Value.** Use this field to choose the name of the controller you want to create.
- ▶ **Channel.** Use this field to choose the MIDI channel that you want the event to send data on.

For more information, see:

[“Adding controllers”](#) on page 765

MIDI Input Presets dialog

The **MIDI Input Presets** dialog box appears when you use click the drop-down arrow on a track's **MIDI Input** field and select **Manage Presets** from the drop-down menu.

Use the **MIDI Input Presets** dialog box to create and edit MIDI Input Presets, which are collections of specific MIDI input channels and/or MIDI input ports that you want to assign to one or more tracks.

The **MIDI Input Presets** dialog box has the following fields:

Preset Window

The first window in the dialog box lists the currently selected preset for the active track. When you want to create a new preset, type a name for it in this field when you've finished choosing channels and ports, and click the **Save** button (disk icon).

Input Port

The list of available MIDI input ports is listed vertically in this field.

1-16 Check boxes

These check boxes allow you to choose what MIDI channels you want this particular track to respond to on the port listed in the **Input Port** field.

All Omni

This button turns all of the **1-16** check boxes on or off with one click.

Omni

These buttons turn the **1-16** check boxes for each of the **Input Ports** on or off with one click.

Save/Delete Buttons

The two buttons to the right of the **Preset** box are the disk icon, which saves the current settings under the name in the **Presets** box, and the **X** button, which deletes the current preset.

Migrate Cakewalk Preferences dialog

This dialog box lets you transfer a variety of configuration preferences from earlier Cakewalk installations.

The first time you run Sonar, it asks if you want it to search for an older version of Cakewalk and transfer (or "migrate") the preferences you established in that version to Cakewalk. Sonar searches all hard disks in your system for older versions, and if you have more than one older version of Cakewalk installed, Sonar presents a list of them, in the "[Retain Cakewalk Preferences dialog](#)" on page 1701 dialog box.

Missing Plug-ins dialog

This dialog box appears if you open a project that references plug-ins that are not installed on your machine. **If you save the project after you have opened it with missing plug-ins, all references to missing plug-ins are lost.** To retain the missing plug-ins in your project, exit Sonar without saving, reinstall the missing plug-ins and then re-open the project.

MP3 Export Options dialog

The following is a description of the options in the **MP3 Export Options** dialog:

Bit Rate

Choose a bit rate from the drop-down list. A higher bit rate creates larger, higher quality files. The Bit Rate allows you to select the trade-off between the size and the sound quality of the compressed file. Compressing to higher bit rates will provide better sound quality, but will also create larger files.

Bit rate is specified in bits per second. As a rule of thumb, bit rates of 120,000 bits per second or higher offer near CD quality sound. Lower bit rates can be used, with a corresponding decrease in quality. If you are preparing your project for distribution on the web, lower bit rates will create smaller files, and therefore faster downloading time.

The maximum bit rate that you can select depends on the sampling rate of the project. The encoder supports bit rates up to 320000 bit per second, providing extremely high quality compression. Selection of 320000 bits per second or lower requires that your project was created using at least a 32 kHz sampling rate. If your project was created using a lower sampling rate, your selection of bit rates will also be limited.

Stereo Mode

Select one of the following from the drop-down list:

- ▶ **Joint Stereo.** In Joint Stereo mode, the encoder optimizes the stereo encoding by comparing the two stereo channels. If similar information is found in the left and right channels, the encoder uses the similar information to minimize the data it stores in the MP3 file. While this encoding technique may result in better compression, it may result in a loss of stereo quality. An additional option when using Joint Stereo compression is the selection of **Intensity Stereo**. Selection of **Intensity Stereo** instructs the encoder to further optimize the encoding by minimizing the data encoded for higher frequency sounds. This can also improve the compression of the MP3 file, however in some cases the optimization of high frequency sounds may result in a loss of sound quality.
- ▶ **Mono.** Create a Mono file
- ▶ **Stereo.** By selecting Stereo mode, the encoder will create a Stereo MP3 file from a stereo project by treating the left and right channels as completely independent signals. Unlike Joint Stereo encoding, stereo encoding will not try to take advantage of similar information in left and right channels. As a result, Stereo Mode will completely preserve stereo separation without trying to reduce the data.
- ▶ **Mid/Side Stereo.** Preserves most of the stereo effect of a file but at lower bandwidth. Not too useful at bit rates above 128 kbs.

Enable High Pass Filter/Low Pass Filter

These filters decrease your file size by eliminating frequencies that people don't usually hear anyway

Variable Bit Rate Encoding

Instead of producing a constant bit rate throughout the file, the **Variable Bit Rate** option optimizes the bit rate in different parts of the file to use a higher bit rate where it will make a difference, and a lower one where it won't. This option generally produces a better quality file than constant bit rate encoding, but doesn't produce the predictable file size you might need for downloadable files.

Quality Slider

MP3 encoding uses several techniques for analyzing sound and creating MP3 files. The slider provides the user with the ability to specify how much time the encoder should spend analyzing the file.

When the slider is positioned to the far left, the encoder will spend more time analyzing and compressing the file. This will result in the highest quality MP3 file, but it will take longest amount of time to compress it.

To reduce the time required to encode a project, you can position the slider further to the right. This will compress files quickly by reducing the time spent analyzing the project. The trade-off for compressing quickly, or optimizing for speed, is that the resulting MP3 file may have a lower sound quality.

Encode ID3 Info

Check this box to include ID3 information with your MP3 file. The following fields are where you enter ID3 information that is stored in your MP3 file and displayed in most applications that play MP3 files.

- ▶ **Track.** The track number.
- ▶ **Title.** The Song title.
- ▶ **Artist.** The performer.
- ▶ **Album.** The album or collection of songs that the song comes from.
- ▶ **Year.** The year the song was made.
- ▶ **Genre.** Select from a list of genres.
- ▶ **Comment.** Track notes.

Rename Screenset dialog

Click **Views > Screensets > Rename Current Screenset** to open the **Rename Screenset** dialog box, which allows you to rename the current screenset.

See also:

["Screensets"](#) on page 1205

New Project File dialog

Open the **New Project File** dialog by selecting **File > New** from the menu.

In the **New Project File** dialog box you choose the name of your project, where the project's data is stored and which template you want to use to create the file.

Name

Enter a file name for your project.

Location

Select a folder in which your project file is saved.

Audio Path

Select a folder in which your project's audio data is stored.

Tempo

Specify the default tempo for your project.

Meter

Specify the default meter for your project.

Bit Depth

Specify the default audio recording bit depth for your project.

Sample Rate

Specify the default audio recording sample rate for your project.

Template

Select the template you want to use for your new project. Select a template from the list and click **OK** to create a new project.

See also:

["Templates"](#) on page 1216

No MIDI Inputs - Sonar dialog

The **No MIDI Inputs - Sonar** dialog box appears the first time you run Sonar, if no MIDI input devices are selected in **Edit > Preferences > MIDI - Devices**, or when another program is using your system's MIDI inputs. This dialog box lets you choose, or decide not to choose, an input.

For more information, see ["To choose MIDI devices"](#) on page 227

No MIDI Outputs - Sonar dialog


The **No MIDI Outputs - Sonar** dialog box appears the first time you run Sonar, if no MIDI output devices are selected in **Edit > Preferences > MIDI - Devices**, or when another program is using your system's MIDI outputs. This dialog box lets you choose, or decide not to choose, an output.

For more information, see ["To choose MIDI devices"](#) on page 227

Normalize dialog

The **Normalize** dialog box appears when you use the **Process > Apply Effect > Normalize** command. This dialog box has the following controls:

- ▶ **Presets window.** Use this window and the **Save** and **Delete** buttons that are next to it to save and manage any normalization presets that you decide to keep.
- ▶ **Normalize Level slider.** Drag this slider up or down to control the volume of a selection so that the highest sample level reaches the level of the slider.
- ▶ **Percentage field.** This field is linked to the **Normalize Level** slider. This field displays the percentage of possible normalization, from 0 to 100%.
- ▶ **dB field.** Like the **Percentage** field, this field is linked to the **Normalize Level** slider. Typing values into this field moves the slider, just as moving the slider changes the values in this field. The dB values range from -INF (silent) to 0 dB (loudest level).

 **Note:** *When you normalize stereo data, normalization is computed on the loudest sample value found in either channel and the same gain is applied to both.*

Note Names dialog

The **Note Names** dialog box appears when you right-click the piano keyboard that's located on the left side of the Piano Roll view. This dialog box lets you specify whether to use the settings assigned in the **Assign Instruments** dialog box or different settings you specify, or drum mode.

Clicking the **Configure** button opens the **Assign Instruments** dialog box.

See also:

["Assigning instruments"](#) on page 1266

["Assigning note names"](#) on page 1274

Note Properties dialog

In the Staff view or Piano Roll view, when you right-click on a note, the **Note Properties** dialog box appears. This dialog box lets you edit the note's time, pitch, velocity, and other MIDI properties.

See also:

[“Selecting notes”](#) on page 752

Online Registration dialog

The **Online Registration** dialog box appears when you start Sonar. You have three options in this dialog:

- ▶ **Register Now.** This option opens your default internet browser on Cakewalk's registration page.
- ▶ **Please Remind Me Later.** This option closes the dialog box. The dialog box appears again, periodically, to prompt you to register.
- ▶ **Don't Ask Me Again.** This option closes the dialog box permanently.

Open dialog

The **File > Open** command opens the **Open** dialog box. Use the **Open** dialog box to open an existing project.

Look in

Select the directory in which Sonar stores the file that you want to open.

File name

Type or select the filename you want to open.

Files of type

Select the type of file you want to open.

Go to Folder

Go to one of the predefined Sonar folders. See [“File - Folder Locations”](#) on page 1646.

See also:

[“File type”](#) on page 305

Open Groove File dialog

The **Open Groove File** dialog box appears when you click the **Open** button that's at the right end of the **Groove File** field in the **Groove Quantize** dialog box.

The **Open Groove File** dialog box has the following fields:

- ▶ **Look In.** This field lists the name of the folder whose contents are displayed in the window below it. Use this field to navigate to a folder that contains the groove file you need.
- ▶ **File Name.** This field lists the name of the currently selected file from the folder that's listed in the **Look In** field.
- ▶ **Groove File Directory.** The **Set Default** button allows you to choose a default directory for storing groove files. The **Go To Default** button closes the **Open Groove File** dialog box—when you reopen it, it opens to the default directory.

See also:

[“To use the Groove Quantize command”](#) on page 791

[“Groove Quantize tips”](#) on page 793

[“Changing the timing of a recording”](#) on page 788

Paste dialog

The **Edit > Paste Special** command opens the **Paste** dialog box, which lets you put the contents of the Clipboard into any appropriate place in your project. To put data on the Clipboard, see “[Cut dialog](#)” on page 1570, “[Copy dialog](#)” on page 1568.

The **Paste** dialog box has the following fields:

Starting at Time

Fill in the “**Now time**” on page 1870 where you want the beginning of the pasted data to go.

Destination

Select either a track or bus where you want the selection pasted.

Repetitions

Fill in how many copies of the pasted data you want to paste into the track end to end.

Starting at Track

Fill in the number of the track where you want Sonar to begin pasting the data.

Paste to One Track

This option is grayed out unless you copy data from more than one track at a time. Checking this check box causes Sonar to paste multiple tracks’ data into a single track.

Linked Repetitions

Checking the **Link Repetitions** check box causes all the new clips to be linked clips with the clip you copied.

Link to Original Clip(s)

Checking the Link to Original Clip(s) check box creates a linked clip.

Advanced button

Clicking this button expands the **Paste** dialog box to include the following fields:

Align to Measures

This option is grayed out unless you choose at least two repetitions in the **Repetitions** field. Choosing this option tells Sonar to slide the old data up to the next measure line, regardless of whether the new data fills the space up to the next measure.

Filling in the **Interval** value field with a certain number of measures causes Sonar to paste each repetition of the new data at the interval in this field. Usually, you choose an interval at least as long as the object you copied.

What to do with existing material

The fields in this section deal with the situation that occurs when you try to paste some data to a place in a track that already has some data.

- ▶ **Blend Old and New.** Choosing this option tells Sonar to mix the new data with the old, with the following options:
- ▶ **Replace Old with New.** Choosing this option tells Sonar to delete the old data.
- ▶ **Slide Over Old to Make Room.** Choosing this option tells Sonar to slide the old data either forward or backward in the track to make room for the new data.

What to Paste

The fields in this section tell Sonar what elements of the copied data to paste into the track, including:

- ▶ **Events/Clips.** Check this option if you want Sonar to paste MIDI events or audio data from the copied data, with these two options:
 - ▶ **Paste as New Clips.** Check this option if you want the new data to become separate, discrete. clips.
 - ▶ **Paste into Existing Clips.** Check this option if you want to include the new data inside any clips that already exist in the area you want to paste into.
- ▶ **Clip Automation.** If you have clip envelopes in the selection you are pasting, you can check this option to paste it to its new location.

- ▶ **Track/Bus Automation.** If you have track or bus envelopes in the selection you are pasting, you can check this option to paste it to its new location.
- ▶ **Tempo Changes.** If you select this check box, Sonar pastes all tempo changes from the copied data.
- ▶ **Meter/Key Changes.** If you select this check box, Sonar pastes all meter and key changes from the copied data.
- ▶ **Markers.** If you select this check box, Sonar pastes all markers from the copied data.

See also:

[“Moving and copying clips”](#) on page 414

[“Importing material from another Sonar project”](#) on page 302

[“Importing MIDI files”](#) on page 304

Patch Browser dialog

The **Patch Browser** dialog box opens when you click the **Patch Browser** button in the Track Inspector. The **Patch Browser** button is also available from the **Insert > Bank/Patch Change** dialog box.

The **Patch Browser** dialog box has the following fields:

Show Patches Containing the Text

Use this field to search for patches by filling in pieces of the patch name. You can select previous search patterns from the drop-down list. Pressing the DELETE key redisplay the whole list, but doesn't actually delete the search text.

Name column

This column lists all the patch names of all the Instruments you have assigned to MIDI outputs. Clicking the heading of the **Name** column sorts the list in alphabetical order.

Bank column

This column lists the bank of the patch that's next to it in the Name column.

Patch column

This column lists the patch number of each patch in the Name column. **Sorting the lists**—You can sort your patch names by **name**, **bank**, or **patch number** simply by clicking the appropriate column heading in the **Patch Browser** dialog box.

See Also:

[“To choose patches with the Patch browser”](#) on page 232

[“Choosing the instrument sound \(bank and patch\)”](#) on page 230

Pedal Properties dialog

In the Staff view, when you right-click on a pedal mark, the **Pedal Properties** dialog box appears. Use these fields to edit the sustain pedal mark that you clicked:

Time

Use this field to change the location of your pedal mark.

Channel

Use this field to set the MIDI channel of your pedal mark.

Value

Enter 0 to turn off the pedal (no sustain), or 127 to turn on the pedal (sustain).

See also:

[“Adding pedal marks”](#) on page 1249

Percent Done dialog

Sonar has done the indicated percent of the task you requested. Be patient.

Percussion Notation Key dialog

The **Staff View Layout** dialog box contains the **Percussion Settings** button, which opens the **Percussion Notation Key** dialog box. The **Percussion Settings** button is not available unless the track that is highlighted in the **Staff View** dialog box uses a percussion clef.

Use the following fields to configure your percussion settings:

Preset

Use the **Preset** field to apply, save, or delete a set of percussion settings.

MIDI Note

Use this field to select the MIDI pitches in your track that you want to appear as different pitches (to make the notes fit onto the staff neatly). You can set MIDI notes that would normally appear with several or lots of ledger lines to appear somewhere in the staff.

Display As

Use this field to select the notes that you want to appear on the staff when particular MIDI pitches play.

Default

This tiny window displays the *default note*—the note that all unbound MIDI notes display as.

Recommended for window

When you click a note in the **MIDI Note** field, the **Recommended for window** displays some standard display pitches for that MIDI note.

Notehead Type

When you click a note in the **MIDI Note** field, you can select a type of notehead for it. For example, cymbals usually use an X for a notehead. The **Notehead Circled** field allows you to add a circle around any MIDI note's notehead.

Articulation Symbol

This field allows you to add an articulation symbol to every instance of the selected pitch. For instance, hi-hat patterns often have a + over the closed hi-hat note and a circle over the open note.

Bind button

Click this button to connect a selected MIDI note to a selected note in the **Display As** field.

Unbind button

Click this button to disconnect a selected MIDI note from a selected note in the **Display As** field.

Default note button

Click this button to apply and save any changes you make to the default note, including display pitch, notehead type, and articulation symbol.

See also:

["Setting up a percussion staff or line"](#) on page 1255

Pick Track(s) dialog

Choosing the **Pick Tracks** command in the Event List, Staff, or Lyrics views opens the **Pick Tracks** dialog box, which allows you to choose which tracks' data you want to display in any of the above views. To choose tracks to display, simply highlight the names of the ones you want to display. You can select non-adjacent track names by CTRL-clicking, and you can select adjacent track names by SHIFT-clicking or dragging.

Preferences dialog

The **Edit > Preferences** command opens the **Preferences** dialog box.

You can specify various options and preferences in the **Preferences** dialog box. Some options are global while others are per project.

Settings and options are organized into the following sections:

- ▶ **Audio.** Audio preferences are organized into the following categories:
 - ▶ “Audio - Devices” on page 1624
 - ▶ “Audio - Driver Settings” on page 1626
 - ▶ “Audio - Playback and Recording” on page 1629
 - ▶ “Audio - Audio Profiles (Advanced)” on page 1632
 - ▶ “Audio - Configuration File (Advanced)” on page 1633
 - ▶ “Audio - Sync and Caching (Advanced)” on page 1635
- ▶ **MIDI.** MIDI preferences are organized into the following categories:
 - ▶ “MIDI - Devices” on page 1637
 - ▶ “MIDI - Playback and Recording” on page 1639
 - ▶ “MIDI - Instruments” on page 1641
 - ▶ “MIDI - Control Surfaces” on page 1643
 - ▶ “MIDI - Drum Map Manager (Advanced)” on page 1645
- ▶ **File.** File preferences are organized into the following categories:
 - ▶ “File - Folder Locations” on page 1646
 - ▶ “File - Audio Data” on page 1649
 - ▶ “File - VST Settings” on page 1650
 - ▶ “File - Initialization File (Advanced)” on page 1654
 - ▶ “File - Advanced (Advanced)” on page 1656
- ▶ **Project.** Project preferences are organized into the following categories:
 - ▶ “Project - Record” on page 1658
 - ▶ “Project - MIDI” on page 1661
 - ▶ “Project - Metronome” on page 1663
 - ▶ “Project - AudioSnap” on page 1665
 - ▶ “Project - Clock (Advanced)” on page 1666
 - ▶ “Project - Surround (Advanced)” on page 1668
- ▶ **Customization.** Customizable preferences are organized into the following categories:
 - ▶ “Customization - Display” on page 1671
 - ▶ “Customization - Colors (Advanced)” on page 1673
 - ▶ “Customization - Nudge (Advanced)” on page 1680
 - ▶ “Customization - Snap to Grid (Advanced)” on page 1682
 - ▶ “Customization - Editing (Advanced)” on page 1684
 - ▶ “Customization - Keyboard Shortcuts (Advanced)” on page 1687
 - ▶ “Customization - Audio Meter (Advanced)” on page 1689
 - ▶ “Customization - Analytics” on page 1691
 - ▶ “Customization - Backup/Restore Settings” on page 1692

Each section is organized into different *basic* and *advanced* subcategories. To only see basic preferences, click the **Basic** button. To see all available options, including advanced options, click the **Advanced** button.

To only show Basic sections

Click the **Basic** button.

To show all sections

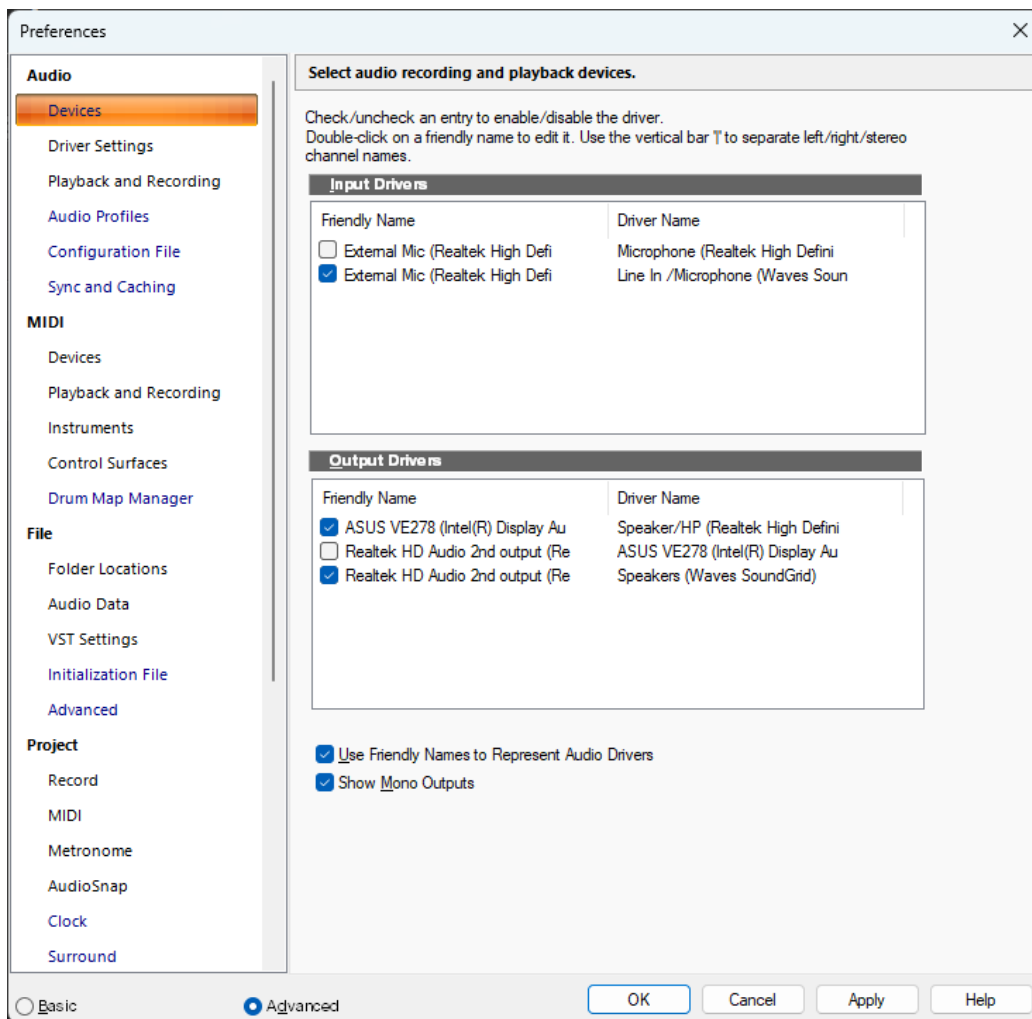
Click the **Advanced** button.

See:

- “Preferences dialog” on page 1622
- “Audio - Devices” on page 1624
- “Audio - Driver Settings” on page 1626
- “Audio - Playback and Recording” on page 1629
- “Audio - Audio Profiles (Advanced)” on page 1632
- “Audio - Configuration File (Advanced)” on page 1633
- “Audio - Sync and Caching (Advanced)” on page 1635
- “MIDI - Devices” on page 1637
- “MIDI - Playback and Recording” on page 1639
- “MIDI - Instruments” on page 1641
- “MIDI - Control Surfaces” on page 1643
- “MIDI - Drum Map Manager (Advanced)” on page 1645
- “File - Folder Locations” on page 1646
- “File - Audio Data” on page 1649
- “File - VST Settings” on page 1650
- “File - Initialization File (Advanced)” on page 1654
- “File - Advanced (Advanced)” on page 1656
- “Project - Record” on page 1658
- “Project - MIDI” on page 1661
- “Project - Metronome” on page 1663
- “Project - AudioSnap” on page 1665
- “Project - Clock (Advanced)” on page 1666
- “Project - Surround (Advanced)” on page 1668
- “Customization - Display” on page 1671
- “Customization - Colors (Advanced)” on page 1673
- “Customization - Nudge (Advanced)” on page 1680
- “Customization - Snap to Grid (Advanced)” on page 1682
- “Customization - Editing (Advanced)” on page 1684
- “Customization - Keyboard Shortcuts (Advanced)” on page 1687
- “Customization - Audio Meter (Advanced)” on page 1689
- “Customization - Analytics” on page 1691

Audio - Devices


Figure 590. The (audio) Devices section.



The **Devices** section displays a two-column list of available audio drivers. You can click the corresponding check box to enable/disable a driver. Select the drivers you want to make available for recording and playback. You can change the driver name by clicking the name in the first column and typing in your preferred name, or friendly name, for the driver.

The **Devices** section contains the following settings:

- ▶ **Input Drivers.** Input drivers are used for recording.
- ▶ **Output Drivers.** Output drivers are used for playback.
- ▶ **Use Friendly Names to Represent Audio Drivers.** If you enable this check box, the **Input** and **Output** menus in audio tracks and buses will use whatever friendly names you've created for your **Input** and **Output** drivers. Friendly driver names are global, not per-project.
 - ▶ When using friendly name, you can specify both the left and right channels in the stereo pair by using the vertical bar symbol "|" to delimit the channel names. For example, entering a friendly name of "Guitar|Voice" may show 1: Guitar, 2: Voice, 1+2: Guitar + Voice in the menus.
- ▶ **Show Mono Outputs.** Select this option if you want to assign audio track and bus outputs to individual (mono) hardware outputs in addition to stereo pairs. This is very useful, for example, if you record in Sonar but want to use an external mixing console to mix. When enabled, mono hardware outputs are available in all locations that display audio output ports, with the exception of the Media Browser view, Loop Construction view and **Import Audio** dialog box. Each available audio port exposes Left, Right and Stereo channels.

 **Note:** *The **Show Mono Outputs** option only affects the display of mono hardware outputs in Sonar; it does not affect current output port assignments on tracks and buses. Existing mono output assignments are retained even if you disable the **Show Mono Outputs** option.*

For more information, see:

["Improving audio performance"](#) on page 1311

See also:

["Preferences dialog"](#) on page 1622

["Audio - Driver Settings"](#) on page 1626

["Audio - Playback and Recording"](#) on page 1629

["Audio - Audio Profiles \(Advanced\)"](#) on page 1632

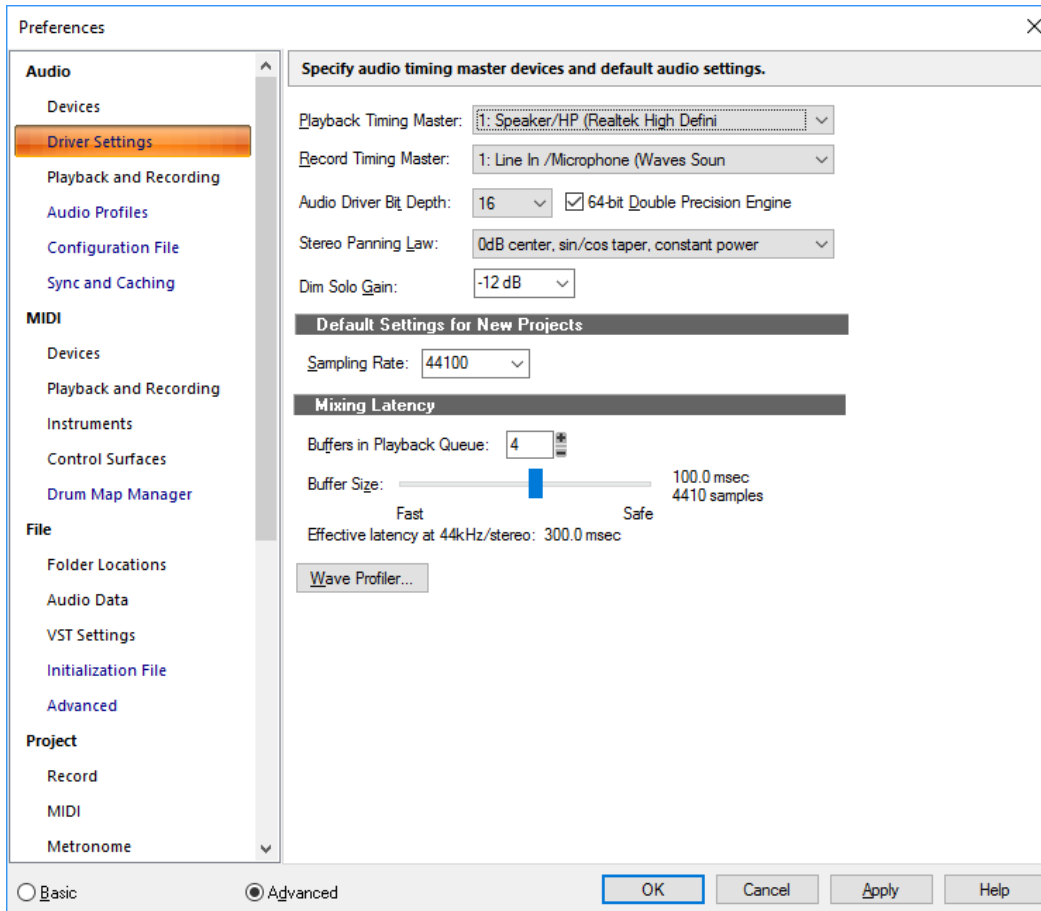
["Audio - Configuration File \(Advanced\)"](#) on page 1633

["Audio - Sync and Caching \(Advanced\)"](#) on page 1635

["Configuring an audio interface"](#) on page 1388

Audio - Driver Settings

Figure 591. The Driver Settings section.



The **Driver Settings** section lets you specify the audio timing master devices, default sampling rate and other audio settings.

The **Driver Settings** section contains the following settings:

- ▶ **Playback Timing Master.** If you're using multiple wave drivers for playback, this list lets you specify which audio device should control the playback timing.

Note: *If you have two wave drivers, but all audio tracks are playing on only one wave driver, then that driver will be the timing master no matter what you choose.*

- ▶ **Record Timing Master.** If you're using multiple wave drivers for playback, this list lets you specify which audio device should control the recording timing.

Note: *Every sound card's clock crystal is slightly different, which causes minor differences in the actual playback rate on each card. These differences may lead to slight synchronization problems if you use one card for recording and a different one for playback. Multiple wave drivers on the same card will not have sync problems.*

Audio Driver Bit Depth. Determines the number of bits per sample used for communicating with the audio hardware for playback. Your audio hardware must be capable of supporting the setting you supply here. In Sonar, choose between 16, 18, 20, 22 and 24. In most cases, even if your hardware is "advertised" as being 18 or 20 bit, you will want to set this value to 24 for optimum performance. Sonar 16-bit only.

Note: *Using an audio driver bit depth that is greater than 16 means you also need to choose a preferred setting in the **Stream >16 Bit Data As** field in **Edit > Preferences > Audio - Audio Profiles**.*

64-bit Double Precision Engine. Enabling this check box chooses 64-bit (double-precision) mixing in Sonar throughout the entire signal path. This includes dithering and plug-ins. Sonar will send and receive 64-bit data to and from all plug-ins that accept 64-bit data. If a plug-in requires 32-bit data, Sonar will send and receive 32-bit data.

Stereo Panning Law. Use this menu to choose a panning law for the current project and new projects. The current project's panning law is also displayed in the File Stats window, which appears when you open the **File Info** dialog box (**Project > Info** command), and click the **File Stats** button. Determines the mathematical formula used to control panning. The choices are:

- ▶ **(Default) 0dB center, sin/cos taper, constant power.** This choice causes a 3 dB boost in a signal that's panned hard left or right, and no dip in output level in either channel when the signal is center panned.
- ▶ **-3dB center, sin/cos taper, constant power.** This choice causes no boost in a signal that's panned hard left or right, and 3 dB dip in output level in either channel when the signal is center panned.
- ▶ **0dB center, square-root taper, constant power.** This choice causes a 3 dB boost in a signal that's panned hard left or right, and no dip in output level in either channel when the signal is center panned.
- ▶ **-3dB center, square root taper, constant power.** This choice causes no boost in a signal that's panned hard left or right, and 3 dB dip in output level in either channel when the signal is center panned.
- ▶ **-6dB center, linear taper.** This choice causes no boost in a signal that's panned hard left or right, and 6 dB dip in output level in either channel when the signal is center panned.
- ▶ **0 dB center, balance control.** This choice causes no boost in a signal that's panned hard left or right, and no dip in output level in either channel when the signal is center panned.

For more information about panning laws, see [“Configuring panning laws”](#) on page 234.

- ▶ **Dim Solo Gain.** Dim Solo is a mode in which non-soloed audio tracks/buses are still audible but at a reduced level. The default gain reduction is -6 dB, but can also be configured for -12 dB and -18 dB. For more information about Dim Solo, see [“Dim Solo mode”](#) on page 214.

Default Settings for New Projects

- ▶ **Sampling Rate.** The **Sampling Rate** list allows you to enter or select an audio sampling rate for a new project. After audio has been added to the project—either by recording audio or by using the **File > Import > Audio** command—you can no longer change the sampling rate for that project. Therefore, you should choose the sampling rate immediately after choosing **File > New** to start a new song.


You can choose one of the following sampling rates: 11025 Hz, 22050 Hz, 44100 Hz, 48000 Hz, 88200, 96000, 176400 and 192000 Hz. The default used by Sonar is 44100 Hz, the same rate as audio CDs. However, you may choose a higher rate and later mixdown to 44100.

You can also enter any hardware supported value in the **Sampling Rate** field. Consult your hardware documentation for supported sampling rates.

Mixing Latency (MME and WDM drivers only)

- ▶ **Buffers in Playback Queue.** This value determines the buffer characteristics for transfers to and from the audio drivers. Lowering this value improves audio [“Latency”](#) on page 1868, though making it too low makes your system more susceptible to stuttering or dropouts.
- ▶ **Buffer Size Slider.** This control lets you set mixing latency manually, overriding the value set by the Wave Device Profiler. Lower numbers increase the risk of audio problems. WDM sound card drivers offer lower latency than the older MME type.

For supported ASIO audio devices, the latency slider can be used to change the audio buffer size without the need to open the manufacturer's ASIO panel. For this to work, the driver has to support reporting its latency metrics to the host and respond to preferred buffer size requests. If supported, you will see a latency slider with the min/max latency as recommended by the driver. If unsupported, the slider will be disabled.

 **Note:** *The **Buffer Size** slider will move in steps as suggested by the ASIO driver. One of the advantages of this feature is that you may have access to more granular buffer sizes than the driver panel offers. It is not guaranteed that every latency value supplied by Sonar will be acknowledged by the driver.*

Wave Profiler (MME and WDM drivers only)

Wave Profiler attempts to detect the make and model of your sound card, which determine the card's DMA (Direct Memory Access) settings. Once Wave Profiler identifies the card, it displays the results and asks whether you want to use the default settings for that card or to override them:

If Wave Profiler has identified your card correctly, you may accept the default settings. Otherwise, Wave Profiler will run a series of tests to attempt to determine the correct DMA settings. Usually this process is successful; however, if it is not, you will need to enter the correct settings in **Edit > Preferences > Audio - Audio Profiles**.


To determine the correct settings, consult your sound card documentation. Our website, at www.cakewalk.com, contains the latest DMA settings for commonly used sound cards.

The Wave Profiler utility runs automatically the first time you run Sonar. You need not run it again unless you install a new sound card or an updated driver for your current sound card.

Wave Profiler will not analyze the card at the 48 kHz sampling rate. It assumes that 48 kHz settings are the same as 44 kHz settings. If your sound card doesn't sync to 48 kHz, you may need to enter the settings manually.

ASIO Panel (ASIO drivers only)

This button opens a dialog box where you can set the buffer size for your ASIO driver and change the driver configuration. See your sound card's documentation for more information.

 **Note:** *A few ASIO devices require that the host should not use the device while making changes to device settings. Some devices may display an error or gray out the controls in the ASIO panel while others may silently ignore changes. You can set the variable `StopEngineOnASIOPanelOpen` in **Edit > Preferences > Audio - Configuration File**. Setting it to **True** (default value) will automatically stop and release the ASIO interface allowing you to change settings in Sonar.*

For more information, see:

["Improving audio performance"](#) on page 1311

See also:

["Preferences dialog"](#) on page 1622

["Audio - Devices"](#) on page 1624

["Audio - Playback and Recording"](#) on page 1629

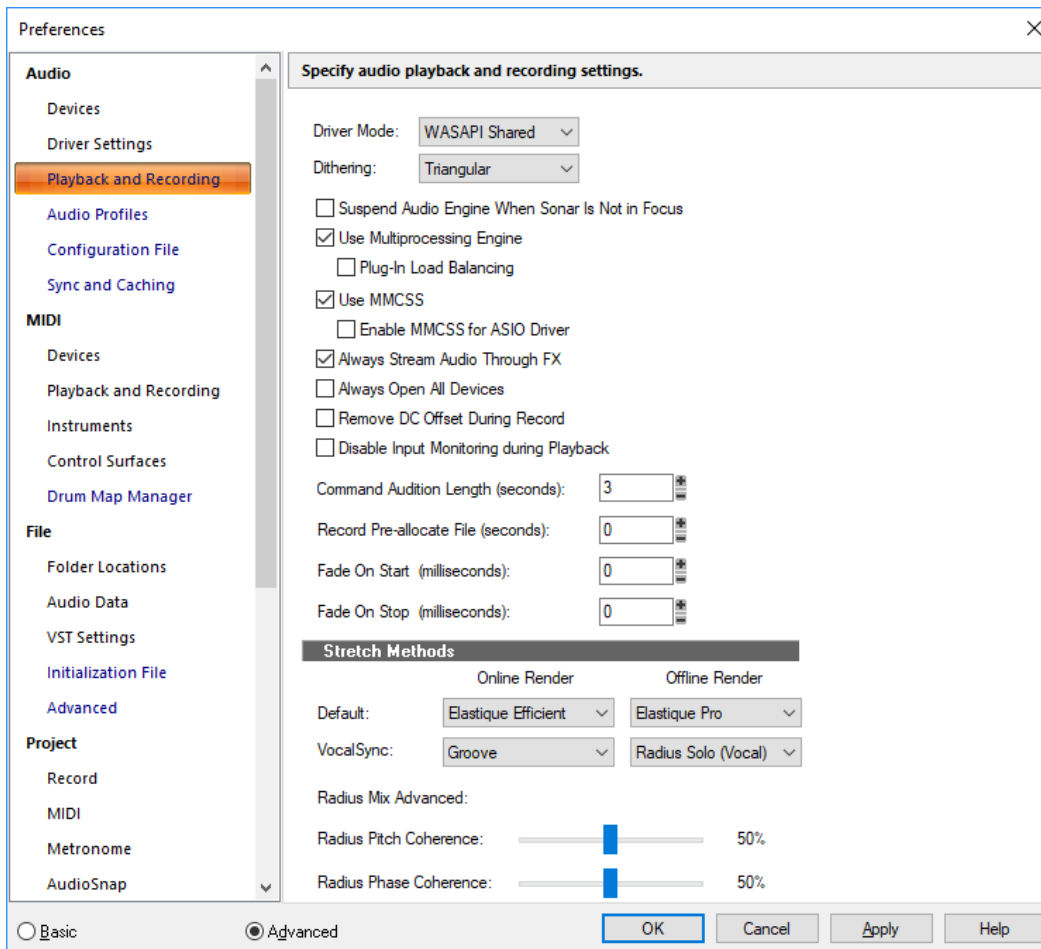
["Audio - Audio Profiles \(Advanced\)"](#) on page 1632

["Audio - Configuration File \(Advanced\)"](#) on page 1633

["Audio - Sync and Caching \(Advanced\)"](#) on page 1635

Audio - Playback and Recording

Figure 592. The (audio) Playback and Recording section.



The **Playback and Recording** section lets you specify various settings that affect playback and recording.


The **Playback and Recording** section contains the following settings:

- ▶ **Driver Mode.** Select from **WASAPI Exclusive**, **WASAPI Shared**, **WDM/KS**, **ASIO**, or **MME**. Consult your hardware documentation to determine which driver your hardware uses. Use **WASAPI Shared** for sharing the audio device with Windows and other programs, or **WASAPI Exclusive** for lower latency. WASAPI is ideal for use with onboard audio devices. Use **ASIO** if you have a pro audio device with an ASIO driver.
- ▶ **Dithering.** Whenever an audio signal is converted from a higher-bit resolution to a lower resolution, it is necessary to apply dither to avoid introducing undesirable quantization noise or harmonic distortion into the signal. The purpose of dither is to reduce the resulting distortion by adding low-level random noise or “dither” to the audio signal. Different mathematical calculations are used to generate dither, each method has advantages and disadvantages depending on the particular operation. Sonar features the *Pow-r* dithering process, short for **Psycho-acoustically Optimized Wordlength Reduction**, which can produce lower-bit files that sound indistinguishable from higher-bit source files. When this option is turned on, Sonar uses dithering when you export a higher-bit file at a lower resolution, or lower the bit depth of a project’s audio files by using the **Utilities > Change Audio Format** command, or when you “render” audio (bounce, freeze, or apply effects).

This option is turned on whenever the **Dithering** field has a value other than **None**. You can choose bit depths for recording, importing, and rendering (bouncing, freezing, and applying effects) in **Edit > Preferences > File - Audio Data**, and for exporting in the **Export Audio** dialog box (**File > Export > Audio** command). Sonar offers five kinds of dithering:

- ▶ **Rectangular.** Essentially white noise, no noise shaping. Advantages: least CPU-intensive, lowest signal-to-noise ratio, preferable to shaped dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: suffers from intermodulation distortion, higher perceived loudness than *Pow-r* dither.
- ▶ **Triangular.** Higher level than rectangular, no noise shaping. Advantages: low CPU-intensive dither, superior to Rectangular as it does not suffer from modulation noise effects. Preferable to shaped (*Pow-r*) dither when successive dithering can occur (e.g. bouncing, freezing). Disadvantages: higher perceived loudness than *Pow-r* dither.

- ▶ **Pow-r 1.** Noise-shaped dither. Advantages: less CPU-intensive than Pow-r types 2 and 3, lower perceived loudness than Rectangular or Triangular. Disadvantages: less noise shaping than Pow-r types 2 and 3, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
- ▶ **Pow-r 2.** Noise-shaped dither. Advantages: lowest perceived loudness, highest quality settings, recommended for audio export. Disadvantages: highest CPU-intensive settings, not recommended for operations where dither will be applied successively (e.g. bounce and freeze).
- ▶ **Pow-r 3.** Same as Pow-r 2 except most CPU-intensive and transparent of all choices.
- ▶ **Suspend Audio Engine When Cakewalk Is Not in Focus.** This option allows other software to access device drivers. When this option is checked, other software can access device drivers when Sonar is not the focus of Windows.
- ▶ **Use Multiprocessing Engine.** This option is grayed out unless you have a multiprocessor computer. If you have a multiprocessor computer, check this option if you want Sonar to use both processors at all times. If you do not check this option, Sonar still uses the second processor for some tasks.
 - ▶ **Plug-In Load Balancing.** When **Use Multiprocessing Engine** is enabled, the **Plug-In Load Balancing** option allows you to distribute plug-in processing across multiple cores.
- ▶ **Use MMCSS.** This option gives real-time applications such as Sonar higher priority for resource scheduling (thread scheduling) under Windows 7 and later (leave it checked).
 - ▶ **Enable MMCSS for ASIO Driver.** According to the ASIO specification, ASIO drivers are recommended to independently manage their own MMCSS state. Sonar excludes ASIO drivers from MMCSS mode by default, to avoid problems with certain devices. Typically, you should only enable this for drivers that are known to not support MMCSS.

 **Note:** The **Enable MMCSS for ASIO Driver** option defaults to off, to avoid conflicts with drivers that already manage their internal MMCSS state. If your ASIO driver has an MMCSS option in its control panel, you need to explicitly enable it now to get MMCSS performance from the driver.

- ▶ **Always Stream Audio Through FX.** If any tracks or buses contain active plug-in effects, the audio engine will be activated and stream silence through the effects, even if the tracks have no audio data or Input Echo enabled. You will typically only disable this option if you want to conserve a bit of CPU processing if you play a project that contains lots of empty audio tracks with effects. There are several benefits to having this option enabled:
 - ▶ Any effect with a “tail” (reverb, delay, etc.) will finish playing when playback is stopped.
 - ▶ Effects will respond to automation envelopes, even on empty audio tracks.
 - ▶ Many plug-ins do not update their UI properly until they receive audio input.
- ▶ **Always Open All Devices.** With this option checked, Sonar opens all enabled stereo pairs of audio outputs as soon as you press play or turn on the audio engine. Any pairs that don’t have any tracks feeding them stream silence, but are still ready for use. So if you then change a track’s output assignment on the fly Sonar doesn’t have to reopen a device, which can cause gaps in playback.
- ▶ **Remove DC Offset During Record.** With this option enabled, Sonar filters out any DC Offset disturbances that may be present during recording. See [“Removing DC offset”](#) on page 877 for more information.
- ▶ **Disable Input Monitoring During Playback.** This option is off by default. When enabled, input monitoring will be disabled on all tracks during playback but not during recording.
- ▶ **Command Audition Length (seconds).** When you apply an edit or effect to an audio clip, Sonar lets you audition that edit for “N” seconds: the value you fill into this field.
- ▶ **Record Pre-allocate File (seconds).** When this option is set to a value greater than zero, Sonar will pre allocate the file to be recorded to the size specified (in seconds). This means that the file will not be resized while recording until it reaches the allocated size. The setting has the potential to reduce disk activity while recording and allows for more possible tracks. The valid range is 0–14400 seconds and the default value is 0. A reasonable setting would be 10 minutes (600 seconds) to 30 minutes (1800 seconds).
- ▶ **Fade On Start (milliseconds).** When this option is set to a value greater than zero, starting playback will cause a gradual fade in of the audio for the specified duration. The valid range is 0–100000 and the default value is 0.
- ▶ **Fade On Stop (milliseconds).** When this option is set to a value greater than zero, stopping playback will cause a gradual fade out of the audio for the specified duration. The valid range is 0–100000 and the default value is 0.

Stretch Methods

- ▶ **Default.** Specify the default global stretch methods (see [“Algorithms and rendering”](#) on page 717). The options are as follows:

- ▶ **Online Render.** Specify the algorithm to use during real-time playback.
 - **Groove.** This mode works faster than Percussion render mode, using less processing power.
 - **Percussion.** This mode works better than the Groove render mode on percussive material, especially if the stretching is by more than a few beats per minute.
 - **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.
- ▶ **Offline Render.** Specify the algorithm to use when exporting, bouncing, or freezing stretched audio.
 - **Radius Mix.** Better for clips containing polyphonic, stereo data.
 - **Radius Mix Advanced.** Similar to **Radius Mix**, but exposes **Radius Pitch Coherence** and **Radius Phase Coherence** sliders in **Edit > Preferences > Audio - Playback and Recording**.
 - **Radius Solo.** Better for clips containing monophonic, solo instruments.
 - **Radius Solo (Bass).** Better for clips containing solo bass instruments.
 - **Radius Solo (Vocal).** Better for clips containing solo vocals.
 - **Elastique Pro.** Elastique Pro is a general purpose high quality time-stretching engine that fulfills the demands of professional productions and broadcast applications. It minimizes stretching artifacts, offers stable timing, inter-channel phase coherence and sample accurate stretching which allows for sharp transients and crystal clear vocals.
 - **Elastique Efficient.** Elastique Efficient gives you similar time-stretching quality as Elastique Pro, but with a lower CPU hit. The algorithm is targeted at complex polyphonic signals like complete mixes and offers the same transient preservation as Elastique Pro.
 - **Same as Online.** Uses the same choice as the **Online Render** field.
- ▶ **VocalSync.** Specify the default global stretch methods to use for VocalSync clips (see [“VocalSync automatic audio alignment”](#) on page 1143).

Radius Mix Advanced

The following settings apply when using the Radius Mix Advanced stretch method:

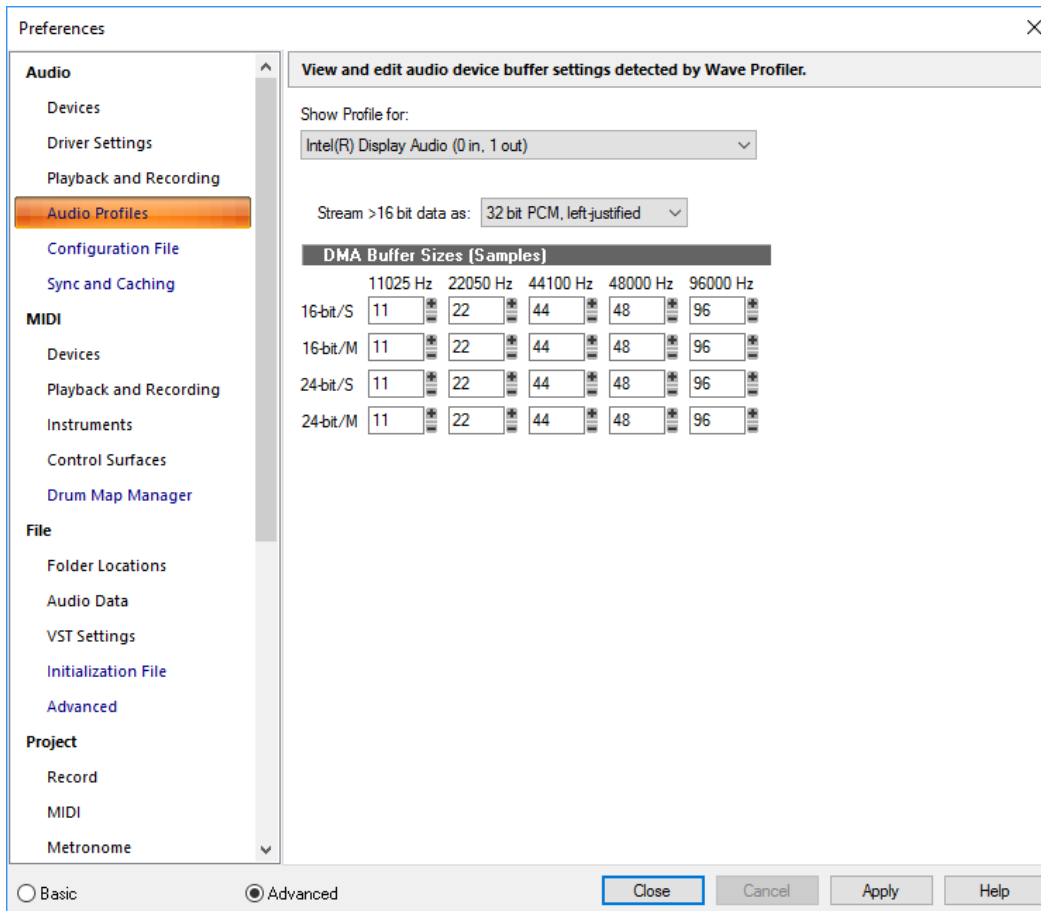
- ▶ **Radius Pitch coherence.** Pitch coherence preserves naturalness of timbre for pitched solo voices, such as human speech, saxophone or vocals. The default value for this control is 50%. Higher values of pitch coherence will increase phase accuracy but may sound more modulated.
- ▶ **Radius Phase coherence.** When processing stereo or surround audio, Phase coherence helps to preserve the phase relationships between channels. The default value for this control is 50%. Higher values of phase coherence will preserve the phase between multiple audio channels at the expense of slight distortion.

See also:

- [“Preferences dialog”](#) on page 1622
- [“Audio - Devices”](#) on page 1624
- [“Audio - Driver Settings”](#) on page 1626
- [“Audio - Audio Profiles \(Advanced\)”](#) on page 1632
- [“Audio - Configuration File \(Advanced\)”](#) on page 1633
- [“Audio - Sync and Caching \(Advanced\)”](#) on page 1635

Audio - Audio Profiles (Advanced)

Figure 593. The Audio Profiles section.



The **Audio Profiles** section shows the sound card buffer settings that the Wave Profiler has come up with.

Note: The **Audio Profiles** section is only available when in MME or WDM/KS driver mode.

- ▶ **Show Profile for.** This list shows the name of the sound card driver that the displayed settings are for.
- ▶ **Stream >16 bit data as.** Sound cards that handle audio formats greater than 16 bits have a preferred format for the data, the variations of which you can see by clicking the drop-down arrow in this field. Consult your sound card's documentation to choose the optimum setting.

DMA Buffer Sizes

These fields list the buffer characteristics for each sound card that the Wave Device profiler has come up with. In general, it is better not to change these settings without consulting Sonar technical support.

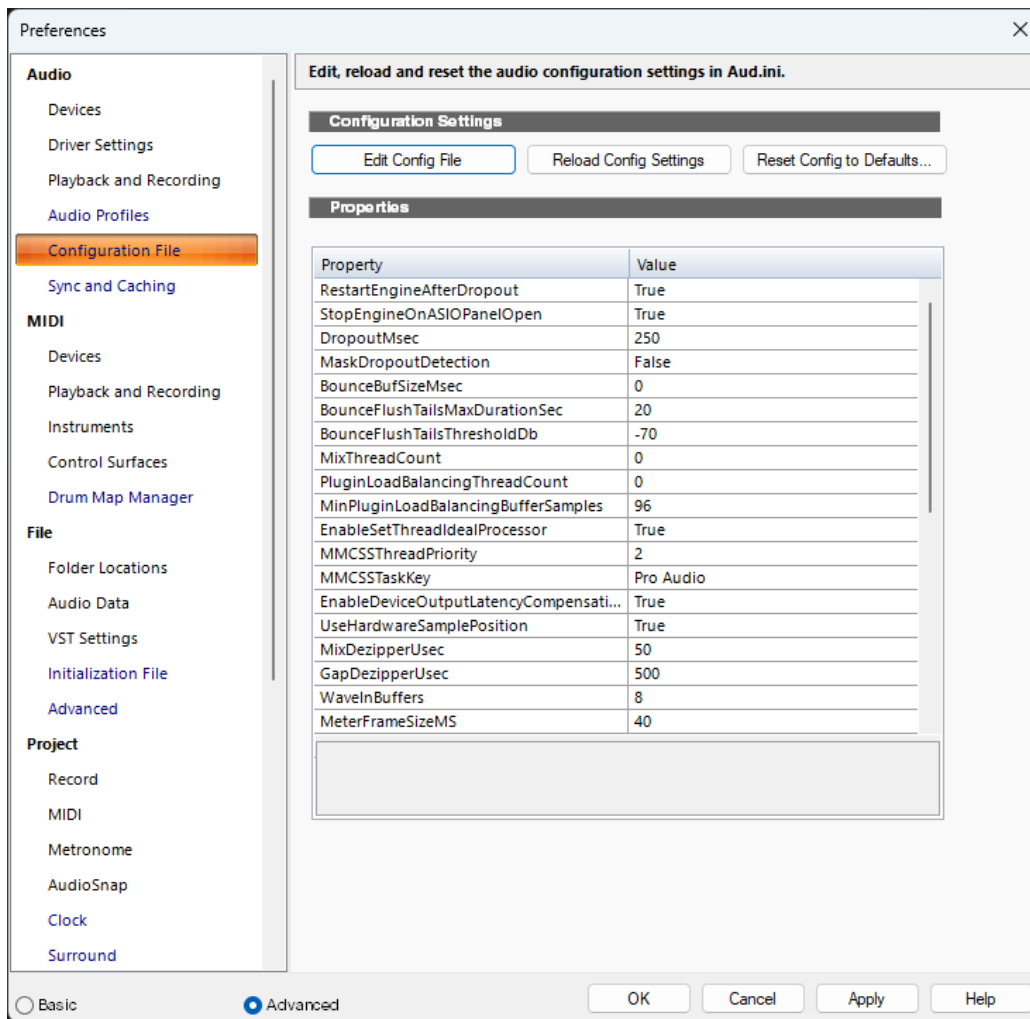
For more information, see ["Improving audio performance"](#) on page 1311.

See also:

- ["Preferences dialog"](#) on page 1622
- ["Audio - Devices"](#) on page 1624
- ["Audio - Driver Settings"](#) on page 1626
- ["Audio - Playback and Recording"](#) on page 1629
- ["Audio - Configuration File \(Advanced\)"](#) on page 1633
- ["Audio - Sync and Caching \(Advanced\)"](#) on page 1635

Audio - Configuration File (Advanced)

Figure 594. The Configuration File section.




Configuration Settings

Sonar's audio configuration settings are stored in a file named `Aud.ini`. Sonar provides a convenient way to edit, reload and reset the audio configuration settings.

The **Configuration File** section contains the following options:

- ▶ **Edit Config File.** Click to open `Aud.ini` in the default Windows text editor. Make any necessary changes in `Aud.ini`, then save and close `Aud.ini`. You must click **Reload Config Settings** to apply any external changes to `Aud.ini`.

 **Warning:** *You should only change items in `Aud.ini` that are documented in the online Help or if you are instructed to by Cakewalk tech support. Undesirable changes to `Aud.ini` can result in loss of performance or malfunction of Sonar.*

- ▶ **Reload Config Settings.** Click to reload the current audio configuration settings from `Aud.ini`.
- ▶ **Reset Config To Defaults.** Click to reset the audio configuration settings to Sonar's default settings. The existing `Aud.ini` file is saved in case you want to restore it later.

Properties

The **Properties** list shows various configuration settings you can change, if necessary. When you select a property, a brief description of the property is shown below the list. You will typically only need to make any changes if you are instructed to do so by Cakewalk Technical Support.

See also:

["AUD.INI"](#) on page 1428

See also:

["Preferences dialog"](#) on page 1622

["Audio - Devices"](#) on page 1624

["Audio - Driver Settings"](#) on page 1626

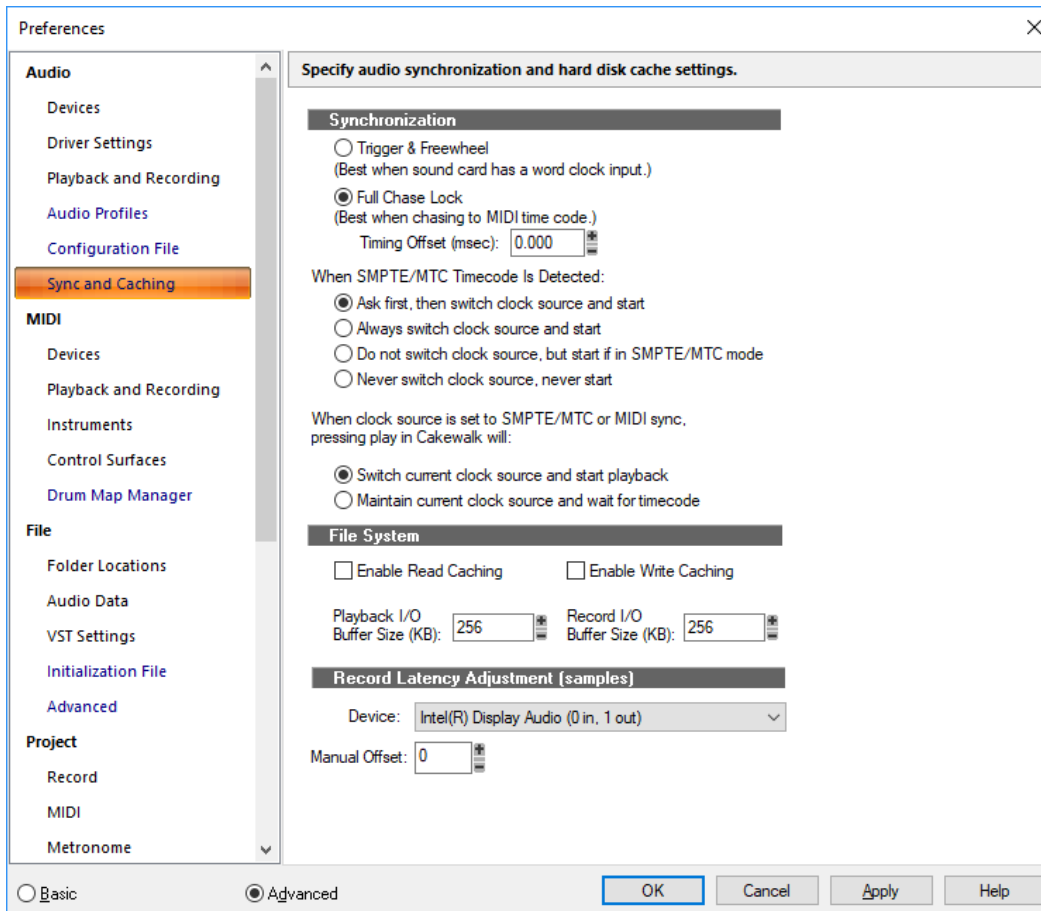
["Audio - Playback and Recording"](#) on page 1629

["Audio - Audio Profiles \(Advanced\)"](#) on page 1632

["Audio - Sync and Caching \(Advanced\)"](#) on page 1635

Audio - Sync and Caching (Advanced)

Figure 595. The Sync and Caching section.



The **Sync and Caching** section lets you specify audio synchronization and hard disk cache settings.

The **Sync and Caching** section contains the following settings:

Synchronization

Sonar gives you two choices for synchronizing your audio tracks to SMPTE or MIDI Time Code:

- ▶ **Trigger and Freewheel.** With this option audio playback starts (or triggers) at the exact timecode, but then the audio plays at its own internal rate. The audio can gradually drift away from SMPTE time due to variations in the timecode signal.
- ▶ **Full Chase Lock.** With this option the speed of audio playback is continuously adjusted to stay with the timecode.
 - ▶ **Timing Offset (msec).** With this option, used for making very fine adjustments to the audio/MIDI synchronization of your project, you can offset the audio in your project by a number of milliseconds. A positive value delays audio by that amount. A negative value delays MIDI by that amount.
- ▶ **When SMPTE/MTC timecode is detected.** This option tells Sonar what to do when it detects SMPTE/MTC timecode. Choose from the following:
 - ▶ **Ask first, then switch to clock source and start.** This option prompts Sonar to alert you when it detects a SMPTE/MTC signal, asks if you want to sync to the incoming signal, and if you respond that you do, switches the clock source and starts to receive the signal.
 - ▶ **Always switch the clock source and start.** Sonar automatically switches to the clock source of the incoming signal and begins to receive the signal.
 - ▶ **Do not switch clock source, but start if in SMPTE/MTC mode.** This option automatically syncs to the incoming signal if Sonar is in SMPTE/MTC mode.


- ▶ **Never switch clock source, never start.** Sonar does nothing when incoming SMPTE/MTC timecode is detected.

 **Note:** *The final option, **Never switch clock source, never start**, should never be used if you are attempting to sync to an external clock source.*

- ▶ **When clock source is set to SMPTE/MTC or MIDI Sync, pressing play in Sonar will.** This option tells Sonar what to do when you press play in SMPTE/MTC or MIDI Sync mode:
 - ▶ **Switch current clock source and start playback.** Switch the clock to **Audio** (from **SMPTE** or **Sync**), and start playback. This cancels SMPTE (or Sync) mode.
 - ▶ **Maintain current clock source and wait for timecode.** Do not switch the clock (Stay in SMPTE or Sync mode), but wait for SMPTE or Sync. The playback button remains depressed.

File System

- ▶ **Enable Read Caching and Enable Write Caching.** Choosing either of these options lets Sonar use the Windows disk cache while reading or writing audio data. Sonar will usually perform best with all caching disabled, which is the default setting. If your computer has an older IDE disk controller, or a disk controller that does not use DMA transfers, enabling caching may improve Sonar's audio performance.

 **Note:** *Changes to these settings only take effect when you restart Sonar.*

- ▶ **I/O Buffer Size.** This value determines the buffer characteristics for transfers to and from the disk. Changing this value does not affect audio latency, but will affect the disk throughput for audio tracks. The default setting is 128. A higher value causes more audio to be buffered from the disk ahead of the playback cursor. If you are hearing consistent dropouts/clicks in your audio and if your project contains high bit depth (32/64 bit) or high sample rate audio (88.2K or higher), it may be indicative of a too small I/O buffer size. If so, try a higher I/O buffer size like 256 or 512. If audio problems persist, reset to 128 and try a different remedy.

Also, if you are playing a large file, and using maximum latency, a too-small I/O buffer size may cause dropouts or crashes. Try increasing the buffer size by blocks of 128.

Record Latency Adjustment (samples)

If you loop an audio output back into an audio input, and re-record a track this way, the audio doesn't line up. For some sound cards, it is off quite significantly. This record latency adjustment is a compensation for that delay.

You can do an approximate measurement of the delay by turning on samples as the resolution unit in the Time Ruler, and comparing the original track with the re-recorded track. Then you can enter a value in the **Manual Offset** field to compensate.

If you use ASIO mode, enter **0** in the **Manual Offset** field and leave the **Reported Input Latency** check box checked (this check box only appears in ASIO mode). This will line up audio in most cases. If you think you can tweak it closer, use the **Manual Offset** field.

In ASIO mode, the current active ASIO device (remember ASIO can only have one active at a time) reports its "Input Latency." You can't edit this value. This supposedly accounts for buffer size, A/D Conversion latency, etc. The check box allows you to use this reported value. It is checked by default. In any case, the amount entered into the **Manual Offset** field will be combined (added to) the reported value if you have it checked.

For more information, see:

["Synchronization overview"](#) on page 1292

See also:

["Preferences dialog"](#) on page 1622

["Audio - Devices"](#) on page 1624

["Audio - Driver Settings"](#) on page 1626

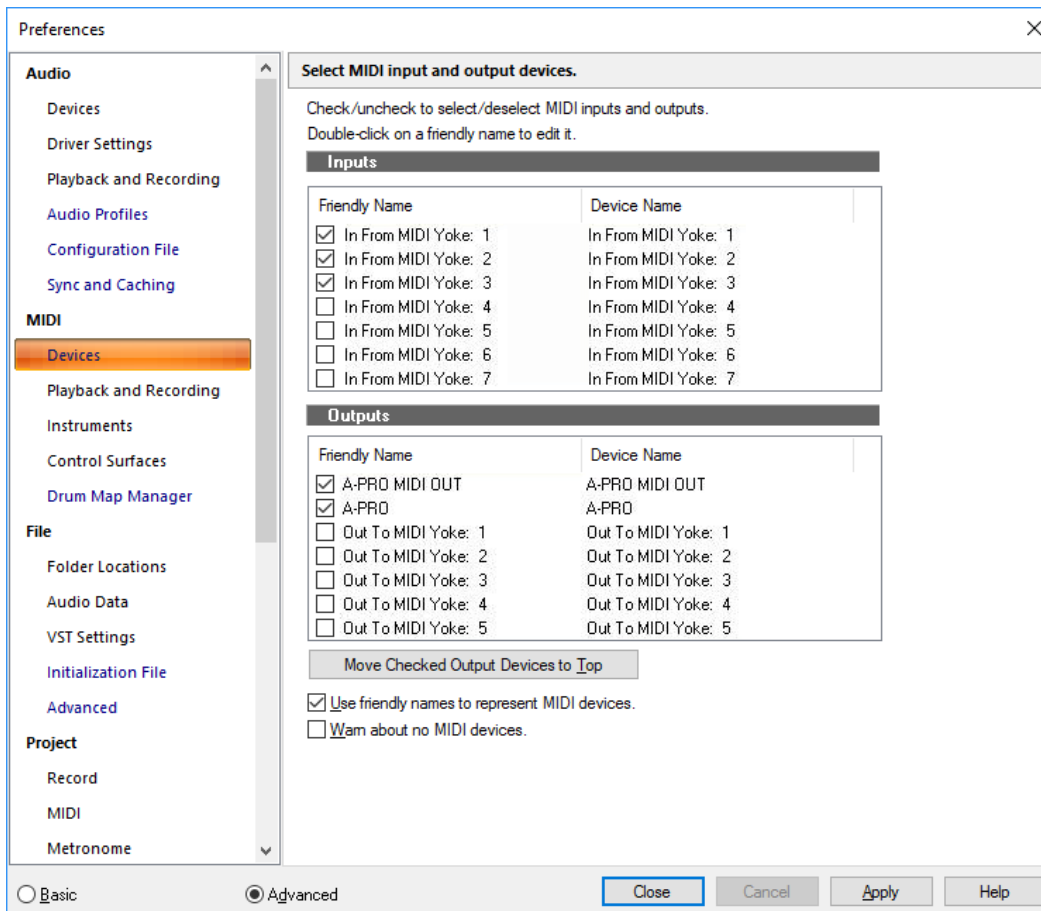
["Audio - Playback and Recording"](#) on page 1629

["Audio - Audio Profiles \(Advanced\)"](#) on page 1632

["Audio - Configuration File \(Advanced\)"](#) on page 1633

MIDI - Devices

Figure 596. The (MIDI) Devices section.



The **Devices** section lets you choose the MIDI inputs and outputs you want to use. The selection in the **Output** menu for a track determines which piece of hardware will be used to produce the sound stored in your project. The list of enabled input devices determines which input MIDI devices can successfully send MIDI data into your Cakewalk application.

You can make up your own friendly names for the MIDI input and output devices listed in this dialog box. The friendly name for a MIDI device is the name you will see in MIDI track **Input** and **Output** menus, if you enable the **Use Friendly Names To Represent MIDI Devices** check box at the bottom of this dialog box. To make up a friendly name, double-click the name of a device in the **Friendly Name** column, type a new name, and press ENTER.

The **Devices** section contains the following settings:

Inputs

Select devices from the list (you may have only one). Sonar accepts input from these devices for recording MIDI data.

Outputs

Select devices from the list. If your computer or MIDI interface has several MIDI outputs, you choose the ones you want to use and put them in a particular order. From then on, MIDI output 1 refers to the first selected MIDI output, MIDI output 2 to the second selected MIDI output, and so on. The output number is based solely on the order in which the selected outputs appear in the **Outputs** list. As a result, the output numbers used in Sonar may not match the output numbers that appear on your external multiport MIDI interface.

Move Checked Output Devices to Top button

Click this button to move a checked output device farther up in the list, directly behind any other checked devices. If you want a particular device to become MIDI output 1, deselect all other devices, select the device you want to be number 1, and click the **Move Checked Output Devices to Top** button.

Use Friendly Names to Represent MIDI Devices

Enable this check box if you want the **Input** and **Output** menus of MIDI tracks to display the friendly name of a MIDI device, instead of its original name.

Warn About No MIDI Devices

Enable this check box if you want your Cakewalk application to warn you if no MIDI devices are enabled.

See Also:

["To choose MIDI devices"](#) on page 227

["Setting up output devices"](#) on page 226

See also:

["Preferences dialog"](#) on page 1622

["MIDI - Playback and Recording"](#) on page 1639

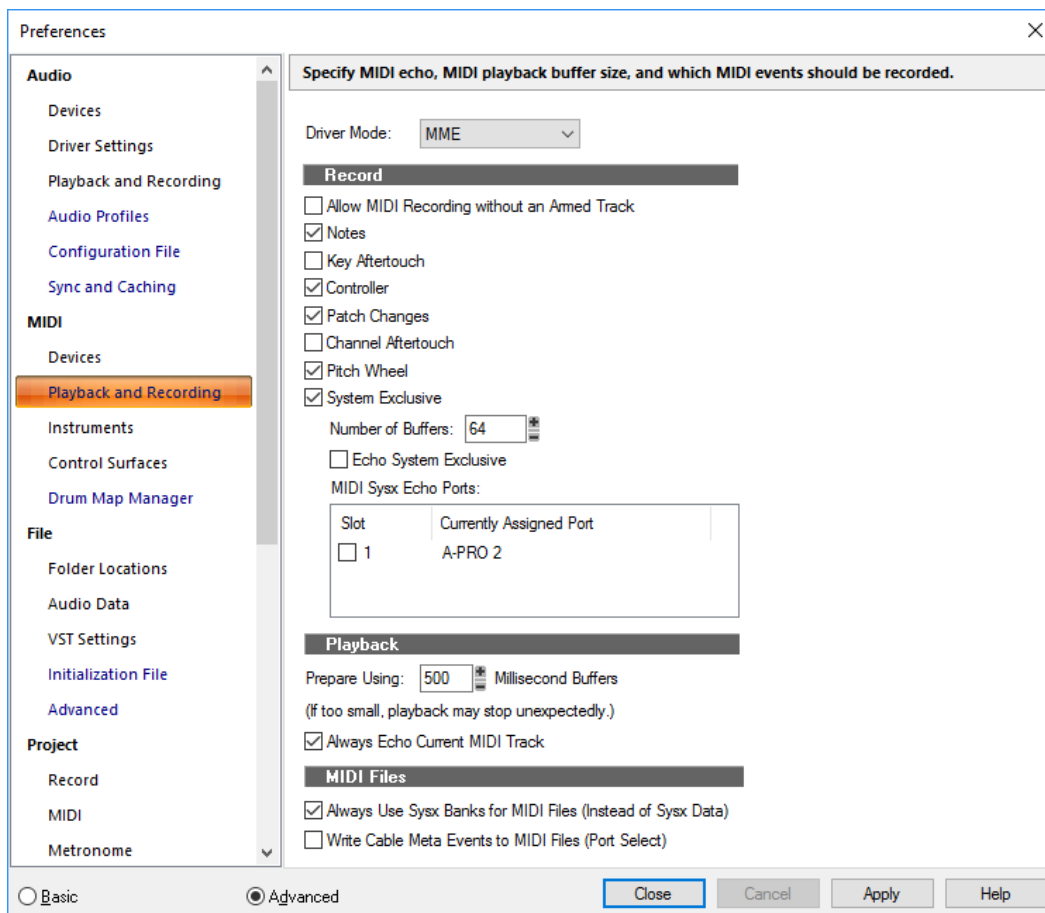
["MIDI - Instruments"](#) on page 1641

["MIDI - Control Surfaces"](#) on page 1643

["MIDI - Drum Map Manager \(Advanced\)"](#) on page 1645

MIDI - Playback and Recording

Figure 597. The (MIDI) Playback and Recording section.



The **Playback and Recording** (MIDI) section lets you specify MIDI echo settings, MIDI playback buffer size, and which MIDI events should be recorded.

The **Playback and Recording** section contains the following settings:

Driver Mode

Note: The **Driver Mode** setting can only be changed in Windows 10 and later, and when no projects are open.

In addition to the MME MIDI API, Sonar supports the Universal Windows Platform (UWP) MIDI API introduced in Windows 10. UWP MIDI provides a modern way to communicate with MIDI devices and can be extended to support newer MIDI protocols/interfaces.

UWP MIDI has several advantages over MME MIDI, including support for the Bluetooth LE MIDI protocol and multi-client access to MIDI ports.

Record

Use the fields in this section to choose what MIDI events you want to record. Choose any or all of these options:

- ▶ **Allow MIDI Recording without an Armed Track.** By default, Sonar requires you to arm a track before recording.
- ▶ **Notes.** Select this check box if you want to record Note events.
- ▶ **Key Aftertouch.** Select this check box if you want to record Key Aftertouch events.
- ▶ **Controller events.** Select this check box if you want to record Controller events.
- ▶ **Patch Changes.** Select this check box if you want to record Patch Change events.
- ▶ **Channel Aftertouch.** Select this check box if you want to record Channel Aftertouch events.
- ▶ **Pitch Wheel.** Select this check box if you want to record Pitch Wheel events.
- ▶ **System Exclusive.** Select this check box if you want to record Sysx data.
 - ▶ **Number of Buffers.** Choose how many MIDI buffers you want Sonar to use. The default value of 64 works well most of the time. If you experience frequent MIDI overflow from using MIDI plug-ins or lots of Sysx data, try a larger number, such as 128.
 - ▶ **Echo System Exclusive.** Choose this if you want to echo Sysx data to the MIDI ports shown in the **MIDI Sysx Echo Ports** list.
 - ▶ **MIDI Sysx Echo Ports.** This list lets you specify which MIDI ports to echo Sysx data on.

Playback

- ▶ **Prepare Using N Millisecond Buffers.** This option lets you specify how far in advance Sonar prepares MIDI data during playback. The default is 200 milliseconds.

If playback stops prematurely, you may try larger values (although you should also check the buffer options in **Edit > Preferences > Audio - Sync and Caching**).

If you are using MIDI effects, you may want to try smaller values—for example, 50 milliseconds. Doing so means that, if you change a property for a MIDI effect, there will be less delay before you hear the new value take effect.

For more information, see:

[“MIDI track parameters”](#) on page 220

[“Recording music from a MIDI instrument”](#) on page 274

- ▶ **Always Echo Current MIDI Track.** This option is on by default, and means that incoming MIDI data will always be echoed through the current track, even if the track’s **Input Echo** button is in the Off position.

MIDI Files

- ▶ **Always use Sysx Banks for MIDI Files (Instead of Sysx Data).** If you check this option, Sonar puts any sysx data contained in imported MIDI files into sysx banks instead of a stream of sysxdata events (except for auto-send data, which is sent before playback). These banks show up in the Event list as bank events. If you don’t check this option, imported sysx data remains as sysx data events if it is up to 255 bytes, and is put into banks if it is 256 or more bytes.
- ▶ **Write Cable Meta Events to MIDI Files (Port Select).** If you select this option, Sonar can change the default output that a following (upcoming) sysx bank is sent to. The output select number is also inserted into the front of each track of a format 1 MIDI file to specify the output number.

See also:

[“Preferences dialog”](#) on page 1622

[“MIDI - Devices”](#) on page 1637

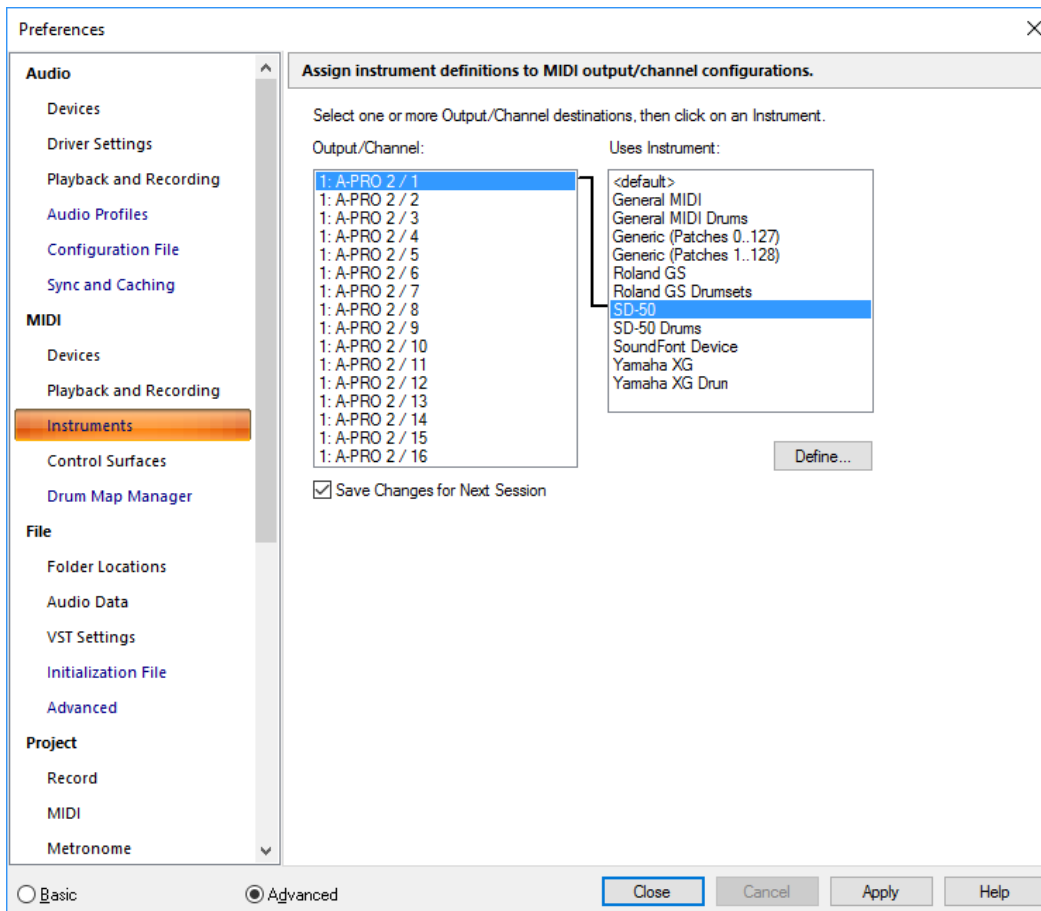
[“MIDI - Instruments”](#) on page 1641

[“MIDI - Control Surfaces”](#) on page 1643

[“MIDI - Drum Map Manager \(Advanced\)”](#) on page 1645

MIDI - Instruments

Figure 598. The Instruments section.



The **Instruments** section lets you choose one or more output/channel configurations and assign an instrument to it or them.

Sonar lets you assign a MIDI instrument definition to each available MIDI output and channel. The assignments you make determine the MIDI bank names, patch names, note names, and controller names that you see during your Sonar session.

Suppose that you have a Roland GS compatible synthesizer attached to MIDI output 1. By assigning all 16 channels of MIDI output 1 to the Roland GS instrument definition, you ensure that the bank, patch, note and controller name lists you see displayed in Sonar are the ones that match your synthesizer.

Often, you want to assign a different instrument to channel 10, which is usually used for percussion. For example, you might assign the Roland GS instrument definition to channels 1 through 9 and 11 through 16, but you would most likely want to assign the Roland GS Drumsets instrument definition to channel 10. If you have several MIDI outputs, with a different instrument attached to each one, you would normally assign a different instrument to each MIDI output.

For convenience, you can assign a block of channels to one instrument, and then change the assignment of one or more of those channels without changing the others. For example, you can highlight all 16 channels of the first MIDI output and assign them to the Roland GS instrument definition. Then, you can highlight channel 10 of the first MIDI output and assign it to the Roland GS Drumset instrument definition. Channels 1 through 9 and 11 through 16 on the first MIDI output will stay assigned to Roland GS.

You might also want to split channels to different instruments if you have several instruments attached to a single MIDI output. For example, you might have a Roland synth receiving on MIDI channels 1-9, a Roland drum machine receiving on channel 10, and a basic GM-compatible synth receiving on channels 11 through 16. In this case, you'd use three different instrument definitions for your one and only MIDI output.

The **Instruments** section contains the following settings:

Output/Channel

This field lists all your MIDI outputs and all the channels for each output. Highlight the output/channel combination you want to assign an instrument definition to. You can select several output/channel combinations at the same time (for example, all 16 channels of a output) by CTRL-clicking or SHIFT-clicking.

Uses Instrument

This field lists all the instrument definitions that are currently stored by Sonar. Selecting one binds it to any output/channel combinations that are selected in the **Output/Channel** field.

Save Changes for Next Session

Click this check box if you want to reuse any new combinations you made the next time you open Sonar.

Define button

Clicking this button opens the **Define Instruments and Names** dialog box, which allows you to define your own MIDI instruments, if they are not MIDI standard.

For step by step instructions, see:

[“To assign instrument definitions to MIDI outputs and channels”](#) on page 1266

[“To clear instrument assignments”](#) on page 1267

[“To create a new instrument”](#) on page 1269

See also:

[“Preferences dialog”](#) on page 1622

[“MIDI - Devices”](#) on page 1637

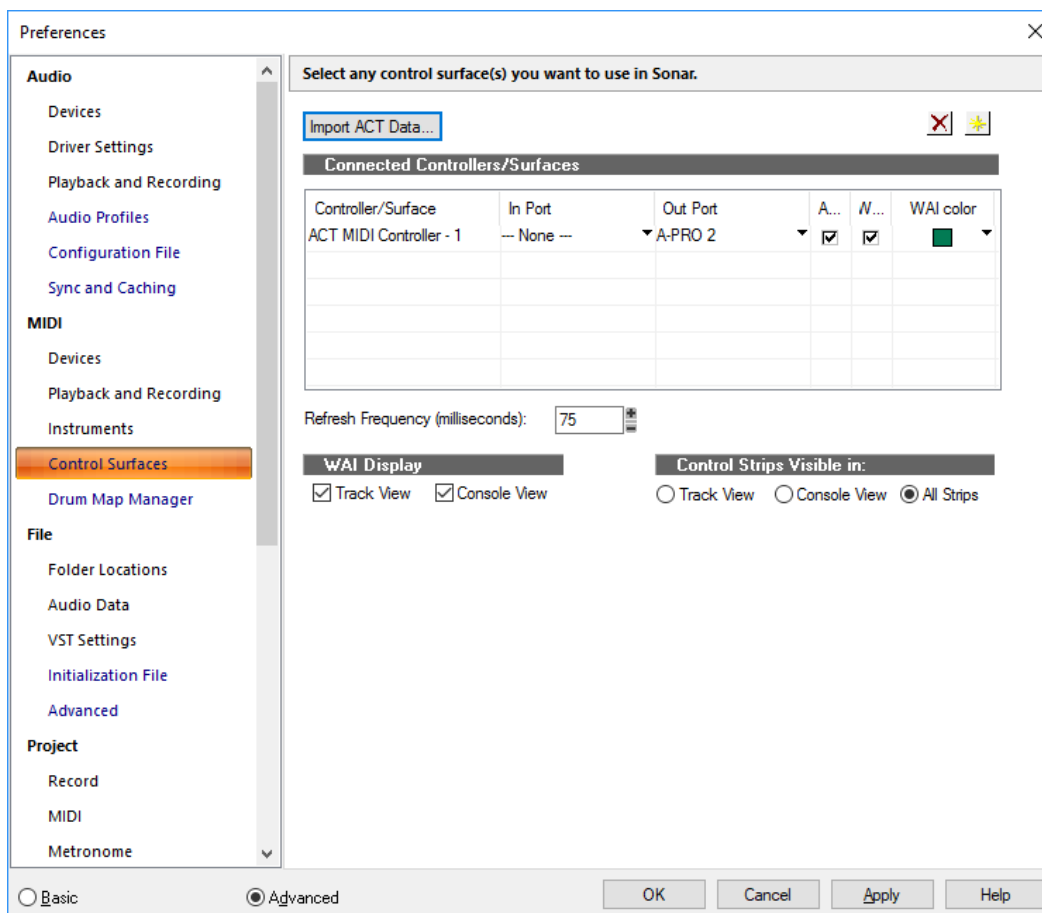
[“MIDI - Playback and Recording”](#) on page 1639

[“MIDI - Control Surfaces”](#) on page 1643

[“MIDI - Drum Map Manager \(Advanced\)”](#) on page 1645

MIDI - Control Surfaces

Figure 599. The Control Surfaces section.



The **Control Surfaces** section allows you to enable as many control surfaces as you want to control with Sonar, and configure the control surfaces' interfaces. You can also configure the WAI display (Where Am I display) and ACT indicators.

The **Control Surfaces** section contains the following fields and buttons:

Import ACT Data

You can use ACT with any automatable plug-in. You can create your own mappings by using the **ACT Learn** button, but because ACT Learn mappings are stored in XML files, you can also import XML data that contains predefined parameter mappings for certain plug-ins. These predefined parameter mappings provide generic "best guess" assignments between the controls on your surface, and the parameters in the plug-in, which gives you a starting point that you can customize by using the ACT Learn process.

The import feature makes it easy for users to share data, and will also allow you to download incremental updates when new plug-in mappings become available.

If you import ACT data for a certain plug-in, and you have already mapped some of the parameters in that plug-in, for each already-mapped plug-in, a dialog box asks you if you want to overwrite that plug-in's mapping. This lets you protect any parameter mappings that you've already done.

To see if any new ACT XML files are currently available, check the support pages at www.cakewalk.com.

See:

"Importing ACT data" on page 1365

Add Button

Clicking this button opens the "**Controller/Surface Settings dialog**" on page 1567, which lets you to add another control surface to the list.

Delete Button

Clicking this button deletes and disables a selected control surface from the list. You can re-enable it by clicking the **Add** button and selecting it from the drop-down menu.

Connected Controllers/Surfaces List

This is a list of all the control surfaces that are currently active and enabled in your project. The list has the following columns:

- ▶ **Controller/Surface column.** This column lists the names of all the control surfaces that are currently active and enabled in your project.
- ▶ **In Port and Out Port columns.** These columns list MIDI input and MIDI output drivers that each control surface uses to communicate with Sonar. You can click the drop-down arrow next to the name of each one to select a different driver.
- ▶ **ACT column.** This column contains a check box for each enabled control surface that allows you to use ACT with each controller/surface. The property page for each controller/surface also has a check box to enable ACT, and this check box must also be enabled in order to use ACT.
- ▶ **WAI column.** This column contains a check box for each enabled control surface that allows you to show or hide the WAI markers for each individual surface.
- ▶ **WAI color column.** This column contains a drop-down menu for each enabled control surface that allows you to change the color of the WAI markers for each individual surface.

Refresh Frequency (milliseconds)

If you are experiencing sluggish UI responsiveness when using a control surface and playing back high CPU projects, you may want to reduce the control surface refresh frequency (increase the number of milliseconds). The valid range is 50-5000 milliseconds and the default value is 75.

Also, if you are using a control surface that is not bi-directional, the surface does not need to be refreshed at all and you can safely increase the value.

 **Note:** *This is the same setting as the `CtrlSurfaceRefreshMS` variable in `Cakewalk.ini`.*

WAI Display

These check boxes show or hide the WAI markers in the Track view and/or the Console view.

For more information, see:

[“External devices”](#) on page 1341

[“Controller/Surface Settings dialog”](#) on page 1567

Control Strips Visible in

Sonar allows control surfaces to display all channel strips in a project, or only the channel strips that are visible in the Track view or Console view. The options are as follows:

- ▶ **Track View.** The controller/surface matches the channel strips that are visible in the Track view.
- ▶ **Console View.** The controller/surface matches the channel strips that are visible in the Console view.
- ▶ **All Strips.** The controller/surface shows all channel strips in the project.

See also:

[“Preferences dialog”](#) on page 1622

[“MIDI - Devices”](#) on page 1637

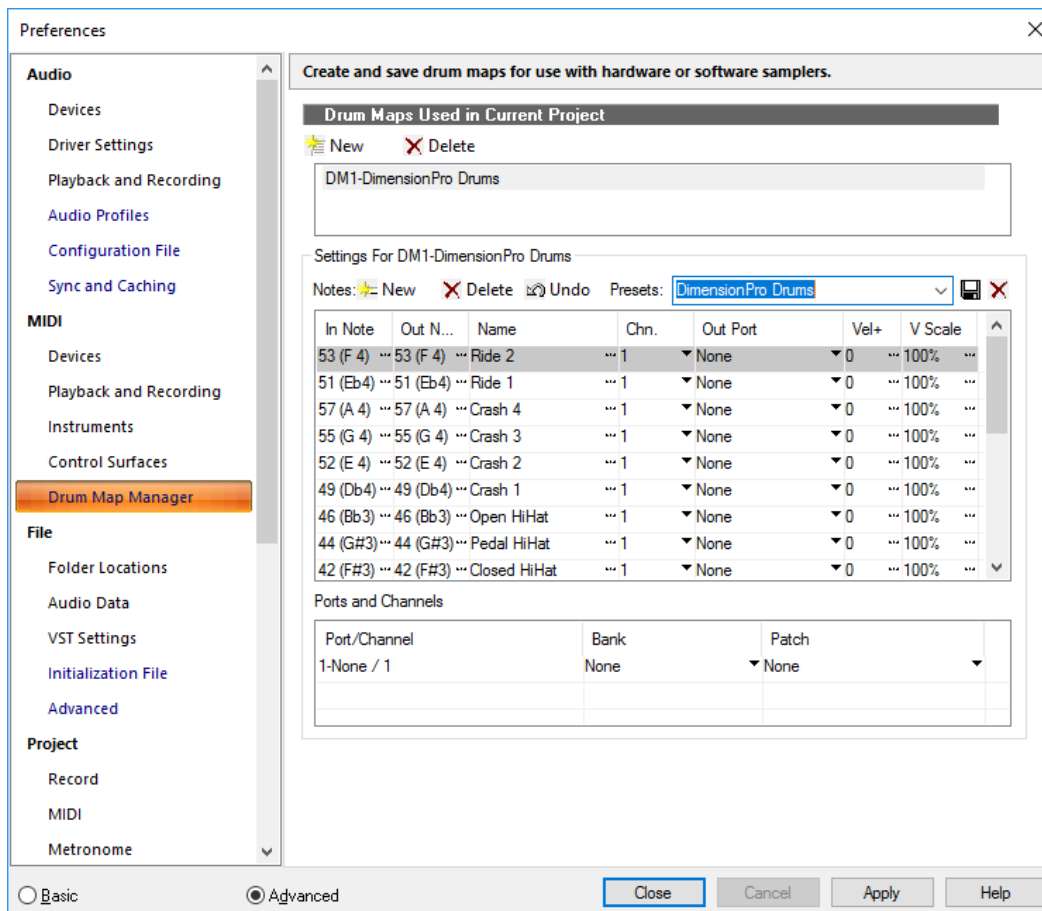
[“MIDI - Playback and Recording”](#) on page 1639

[“MIDI - Instruments”](#) on page 1641

[“MIDI - Drum Map Manager \(Advanced\)”](#) on page 1645

MIDI - Drum Map Manager (Advanced)

Figure 600. The Drum Map Manager section.



The **Drum Map Manager** section lets you create and save drum maps for use with hardware or software samplers. You can customize drum maps to select specific sounds on any of your samplers.

The **Drum Map Manager** section contains the following settings:

Drum Maps Used in Current Project

This field displays all the currently available drum maps. click the **New** button to create a new drum map and **Delete** to delete a drum map. Select a drum map to display the drum mappings in the Drum Map Manager. All drum maps in this field are saved with the current project.

Presets

Presets can be used to populate the fields in the Drum Map Manager. This field is also used to save new drum maps by entering a name in the field and clicking the **Save** button.

Source/Destination

The Source/Destination section is where you map the following for each In Note (source):

- ▶ **In Note.** The source MIDI note value.
- ▶ **Out Note.** The MIDI note value that plays on the destination sampler.
- ▶ **Name.** The user-defined name for the row.
- ▶ **Channel.** The channel on which the note is transmitted. There is an option to follow the track's Channel setting.
- ▶ **Out Port.** The hardware output port or software virtual output port to which you are sending the note.
- ▶ **Vel+.** Apply a velocity offset setting to an individual mapped pitch.
- ▶ **V Scale.** The V Scale value sets a level of compression or expansion. A value below 100% is compression. A value above 100% is expansion.

Port/Channel Pairs

This section lists each unique Port and Channel pairing. This allows you to make quick global changes that Port and Channel pairing's bank and patch settings.

For more information, see “Creating and editing a drum map” on page 836.

See also:

“Preferences dialog” on page 1622

“MIDI - Devices” on page 1637

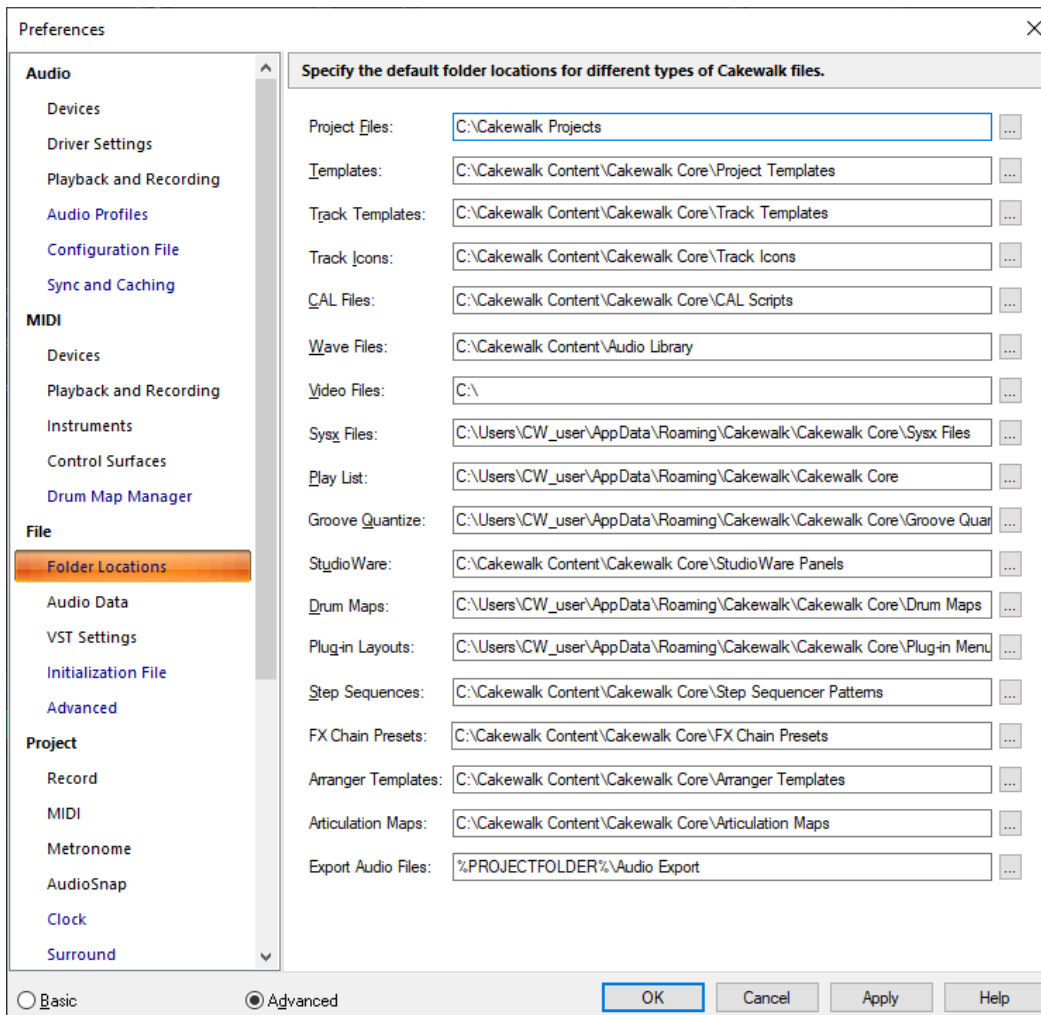
“MIDI - Playback and Recording” on page 1639

“MIDI - Instruments” on page 1641

“MIDI - Control Surfaces” on page 1643

File - Folder Locations

Figure 601. The Folder Locations section.



The **Folder Locations** section lets you specify default folders for different kinds of Sonar files. The default locations for all of these file types usually work well. However, if you find that this folder gets cluttered, changing the locations of the file types won't hurt anything, as long as you remember where you put things.

i **Note:** *The only folder location you have to be careful with is the **Global Audio** folder (listed in **Edit > Preferences > File - Audio Data**), which Sonar creates in the `C:\Cakewalk Projects` folder. Sonar stores all audio data that is associated with project files in this folder. If you move this folder, Sonar can not find the audio data for projects you have already recorded. To tell Sonar where you moved the folder, fill in the location in the **Global Audio Folder** field in **Edit > Preferences > File - Audio Data**.*

You can change the folder for a file type by typing a new path name in the particular file type's edit box, or by clicking the **Browse** button and navigating to the folder that you want to store that file type in. You can set different locations for the following file types:

Project Files (.cwp, .mid, .cwb)

.cwp and .cwb files are your standard Sonar project files. The default directory for your project files is `\Cakewalk Projects`, located in the root directory. .mid files are Standard MIDI Files and can be put anywhere you like.

Templates (.cwt)

These files store your favorite setups for window arrangement and instrument combinations. The default directory for template files is `C:\Cakewalk Content\Sonar Core\Project Templates`.

Track Templates

These files store your most commonly used track settings, including track type (MIDI or audio), effects and their settings, hardware input, bus send settings, and a variety of other track-related parameters. The default directory is `C:\Cakewalk Content\Sonar Core\Track Templates`.

Track Icons

These files store standard or customized icons. The default directory is `C:\Cakewalk Content\Sonar Core\Track Icons`.

CAL Files

These are small programs written in Cakewalk Application Language, that perform specialized MIDI editing. The default directory is `C:\Cakewalk Content\Sonar Core\CAL Scripts`.

Wave Files

These files are the standard Windows audio files that you can import into and export out of Sonar. They have the file extension .wav. The default directory for wave files is the `\Sample Content` folder located in:

`C:\ProgramData\Cakewalk\Sonar Core`

Video Files

You can import .avi, .mpg, and QuickTime video files into Sonar. The default directory for video files is the `\Sample Content` folder located in:

`C:\ProgramData\Cakewalk\Sonar Core`

Sysx Files (.SYX)

When you create and save a .syx file. The default directory for sysx files is the `\Sample Content` folder located in:

`C:\ProgramData\Cakewalk\Sonar Core\Sysx Files`

Play List (.SET)

The default directory for play list files is `C:\Cakewalk Content\Sonar Core\PlayList Files`.

Groove Quantize (.GRV)

When you create and save a .grv file. The default directory for groove quantize files is the `\Sample Content` folder located in:

`C:\ProgramData\Cakewalk\Sonar Core`

StudioWare

The default directory for StudioWare files is `C:\Cakewalk Content\Sonar Core\StudioWare Panels`.

Drum Maps

You can create drum maps to redirect any number of MIDI drum tracks to internal (software) and external (hardware) synthesizers or samplers. The default directory for drum map files is the `\Drum Maps` folder located in:

```
C:\ProgramData\Cakewalk\Sonar Core\Drum Maps
```

For more information about drum maps, see [“Drum maps and the Drum Grid pane”](#) on page 835.

Plug-in Layouts

You can create menu layouts for your plug-ins by using the Plug-in Manager (**Utilities > Sonar Plug-in Manager** command). The default directory for plug-in menu layouts is the `\Plug-in Menu Layouts` folder located in:

```
C:\ProgramData\Cakewalk\Sonar Core\Plug-in Menu Layouts
```

Step Sequences

When you create and save a `.ssp` file. You can save and load step sequencer patterns in the Step Sequencer.

The default directory for step sequencer patterns is `C:\Cakewalk Content\Sonar Core\Step Sequencer Patterns`.

FX Chain Presets

When you create and save a `.fxc` file. You can save and load FX Chain preset file in any FX Rack.

The default directory for FX Chain presets is `C:\Cakewalk Content\Sonar Core\FX Chain Presets`.

Arranger Templates

Arranger templates are pre-defined song forms that store the order in which sections are arranged.

The default directory for Arranger templates is `C:\Cakewalk Content\Sonar\Arranger Templates`.

For more information about Arranger templates, see [“Arranger templates”](#) on page 388.

Articulation Maps

Articulation maps are a universal way to deal with expressions/articulations in VST instruments or hardware MIDI instruments. An Articulation map is a collection of up to 255 articulations, normally associated with a single VSTi or sample library. Each articulation has a collection of MIDI Events to send out and/or a collection MIDI Transforms to apply to existing MIDI data.

The default directory for articulation maps is `C:\Cakewalk Content\Sonar\Articulation Maps`.

For more information about articulation maps, see [“Articulation maps”](#) on page 810.

Export Audio Files

The default location when you open the **Export Audio** dialog box. The default path is `%PROJECTFOLDER%\Audio Export`, which is an `\Audio Exports` subfolder in the current project directory. The current project folder is indicated by the `%PROJECTFOLDER%` environment variable.

See also:

[“Preferences dialog”](#) on page 1622

[“File - Audio Data”](#) on page 1649

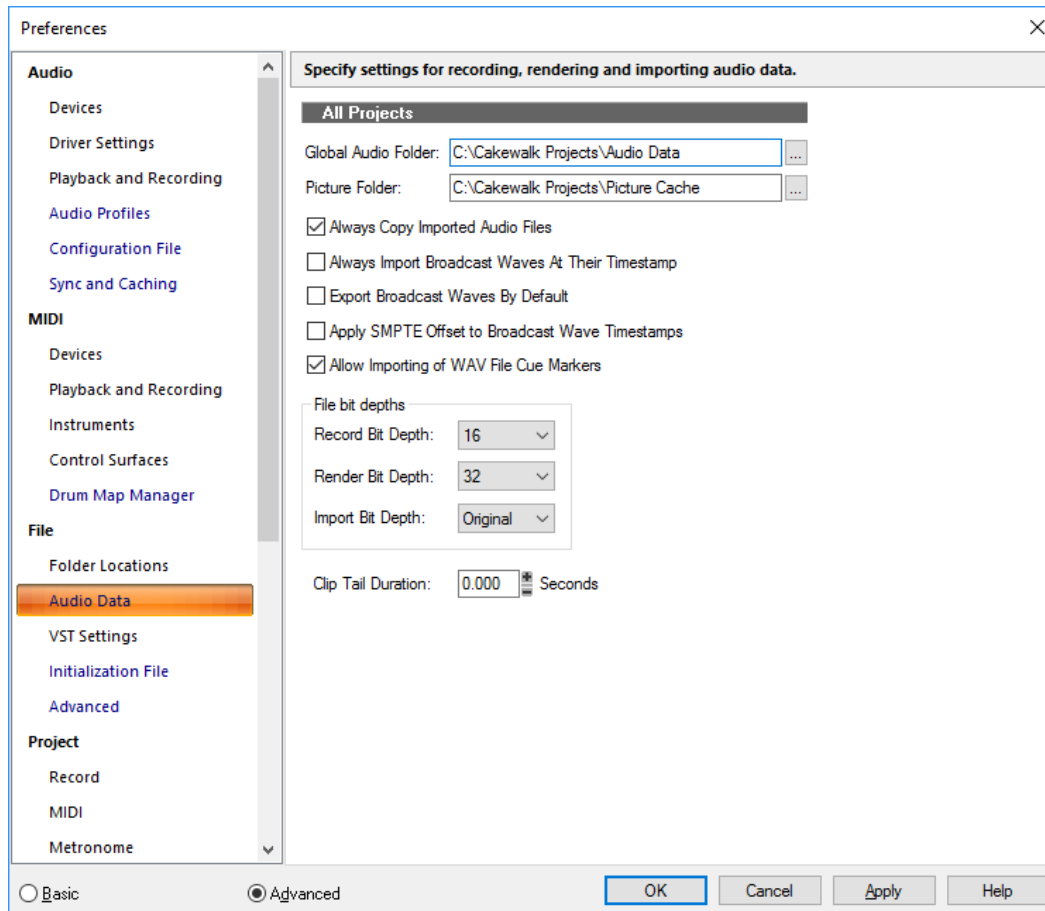
[“File - VST Settings”](#) on page 1650

[“File - Initialization File \(Advanced\)”](#) on page 1654

[“File - Advanced \(Advanced\)”](#) on page 1656

File - Audio Data

Figure 602. The Audio Data section.



The **Audio Data** section lets you specify settings for recording, rendering and importing audio data.

The **Audio Data** section contains the following settings:

All Projects

- ▶ **Global Audio Folder.** The Global Audio Folder is used to store audio for older, non-per-project audio projects, as well as a temporary folder for unpacked bundle files and to store audio for as yet unnamed projects.
- ▶ **Picture Folder.** This folder contains the waveform images for all audio files in all your projects.
- ▶ **Always copy imported audio files.** When checked this option forces Sonar to always copy all imported audio files to your audio data directory. If you want to keep all your audio files in one location, always keep this option checked.
- ▶ **Always Import Broadcast Waves at Their Timestamp.** Forces Sonar to ignore the Now Time when importing Broadcast Wave files. When this option is checked, Broadcast Waves begin at their SMPTE timestamp in your project.
- ▶ **Export Broadcast Waves by Default.** Check this option if you want the **Broadcast Waves** option to appear by default in the **Export Audio** dialog box.
- ▶ **Apply SMPTE Offset to Broadcast Wave Timestamps.** Check this option if you want to add the **SMPTE/MTC Offset** value (listed in **Edit > Preferences > Project - Clock**) to the timestamps of the Wave files that you export from Sonar.
- ▶ **Allow importing of WAV File Cue Markers.** Check this option if you want Sonar to import cue markers that may exist in wave files.

Many field recorders, such as the Edirol R-4, can add cue markers to the wave files that they record. If you import these wave files into Sonar, the markers appear as standard Sonar markers on the Time Ruler.

Marker names are based on the imported file name, and are numbered sequentially, with a limit of 16 characters <file name...> 1, <file name...> 2, etc.

- ▶ **Clip Tail Duration N Seconds.** This option lets you specify how long to extend the duration of clips during export to account for effect tails, such as reverb and delay.

File Bit Depths

- ▶ **Record Bit Depth.** Use this field to choose the bit depth that recorded audio data will use. You can change this at any time.
- ▶ **Render Bit Depth.** Use this field to choose the bit depth that audio processing (freezing, bouncing, applying effects) will use. The default value of 32 allows virtually lossless processing.
- ▶ **Import Bit Depth.** Use this field to choose the bit depth that imported audio will use. The default choice of Original keeps the imported audio at its current bit depth.

See also:

“Preferences dialog” on page 1622

“File - Folder Locations” on page 1646

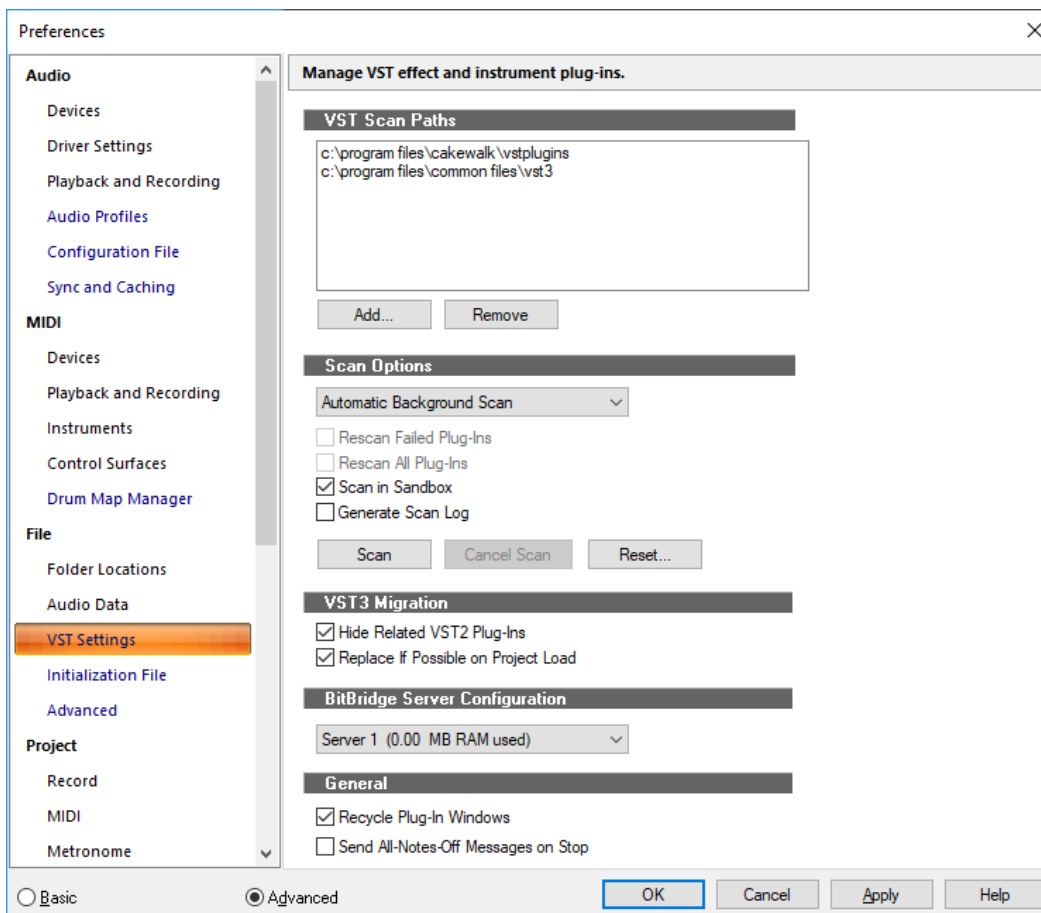
“File - VST Settings” on page 1650

“File - Initialization File (Advanced)” on page 1654

“File - Advanced (Advanced)” on page 1656

File - VST Settings

Figure 603. The VST Settings section.



The **VST Settings** section lets you manage VST effect and instrument plug-ins.

The **VST Settings** section contains the following settings:

VST Scan Paths

This window lists the folders that are scanned for VST plug-ins. “Scanning” a VST plug-in means adapting the plug-in’s file format so that the plug-in works in Sonar.


To add folders or remove folders, use the following buttons:

- ▶ **Add.** This button opens the **Browse for Folder** dialog box, which allows you to select a new folder to be scanned.
- ▶ **Remove.** To remove a folder from the to-be-scanned list, first select the folder, and then click the **Remove** button.

Scan Options

This group of commands controls the following options:

- ▶ Specify when to scan for new VST plug-ins. The options are as follows:
 - ▶ **Automatic Background Scan.** Sonar automatically scans the folders in the **VST Scan Paths** list in the background by periodically detecting when data in the folders have been updated, or the scan paths have changed.
 - ▶ **Scan On Startup.** The folders listed in the **VST Scan Paths** list are searched for new plug-ins whenever you start Sonar. Scanning occurs in the background.
 - ▶ **Manual Scan.** The folders listed in the **VST Scan Paths** list are searched for new plug-ins when you click the **Scan** button.
- ▶ **Rescan Failed Plug-Ins.** Checking this option causes any plug-in(s) that didn’t scan correctly to be rescanned during the next scan.
- ▶ **Rescan All Plug-Ins.** Checking this option causes plug-in(s) that did scan correctly to be rescanned during the next scan. This is a way to implement any changes you’ve made to the Folder defaults settings.
- ▶ **Scan in Sandbox.** Scan each plug-in within a private scanner process. While this is slightly slower, it is more robust and prevents plug-ins from corrupting or stopping the scanning process.
- ▶ **Generate Scan Log.** Log the VST scanning progress to %APPDATA%\Cakewalk\Logs\VstScan.log. This can be useful to troubleshoot problems when plug-ins fail to scan properly.

 **Note:** *Logging is intended for diagnostic purposes, and can have overhead. **Generate Scan Log** should only be enabled if instructed by BandLab technical support.*

- ▶ **Scan.** Click this button to immediately scan the folders listed in the **VST Scan Paths** list.
- ▶ **Reset.** Click this button to remove all scanning records and settings from all your VST plug-ins. Use this button if you want to completely start over.

VST3 Migration

- ▶ **Hide Related VST2 Plug-Ins.** If you have both VST2 and VST3 versions of a plug-in, you can instruct Sonar to automatically hide any redundant VST2 plug-ins from Sonar’s plug-in menus.
- ▶ **Replace If Possible on Project Load.** If you have both VST2 and VST3 versions of a plug-in, you can instruct Sonar to automatically upgrade to the VST3 version when loading a project that uses VST2 plug-ins.

The following table shows the expected plug-in substitution results when opening projects containing VST plug-ins.

| Source | Sonar | |
|--------|---|--|
| | Replace If Possible on Project Load enabled | Replace If Possible on Project Load disabled |
| VST2 | Use 64-bit VST3, if available, otherwise use 64-bit or 32-bit VST2 as available | Use 64-bit or 32-bit VST2 as available |
| VST3 | Use 64-bit VST3 | Use 64-bit VST3 |

Table 100. VST2 to VST3 migration

BitBridge Server Configuration


Cakewalk's BitBridge technology allows you to use 32-bit VST effects and instruments when using the x64 version of Sonar.

32-bit VST effects and instruments are loaded into "servers", and each server can address up to 4GB of RAM. BitBridge supports up to 32 independent plug-in servers, and each server can address up to 4GB of RAM, allowing access to a massive 128GB of RAM. This allows Sonar x64 to address all available RAM in your computer.


By default, Sonar manages memory automatically, and will allocate and allow access to all available RAM dynamically as plug-in's are used. This is done by dynamically creating new BitBridge servers only when necessary, up to a maximum of the available RAM.


Server loading is either automatic or customizable, giving you full control over which server to load plug-ins into. To enable automatic server loading, select **Automatic (Based on available RAM)**. To manually manage BitBridge servers, select the server that you want plug-ins to be loaded into.

After a specific server is selected, all plug-ins subsequently loaded will be loaded into that specific server, bypassing Sonar's automatic memory management. This also applies when you load a project that contains VST plug-ins.

 **Tip:** *To more optimally use your available memory, assign memory hungry VSTs to their own private BitBridge server. The actual memory consumed by a server instance is shown in the server list, allowing you choose which server you may want to load into.*

Custom server assignments are saved with the project file.

 **Note:** *Server management is common for all loaded projects. If you have multiple projects open simultaneously, you can potentially overflow the 4GB capacity of a server if the projects reference the same server. Under this condition, a plug-in may fail to load. If this occurs, close the current project before opening another project.*

 **Tip:** *To open a BitBridge plug-ins preset window in addition to its UI, hold down the ALT key and click the BitBridge plug-in in an FX Rack.*


General

- ▶ **Recycle Plug-In Windows.** By default, Sonar recycles the currently-open plug-in window when you open a new plug-in UI, and all previously open plug-in windows are closed. This prevents Sonar from being filled with numerous open plug-in windows, and you don't have to manually close plug-in windows that are no longer needed.

If you prefer to always open a separate window for each plug-in, clear the **Recycle Plug-In Windows** check box.

To toggle the current behavior, hold down the CTRL key when you open a plug-in UI:

- ▶ If **Recycle Plug-In Windows** is enabled when you hold down the CTRL key to open a plug-in, all other open plug-in windows also become pinned.
- ▶ If **Recycle Plug-In Windows** is disabled when you hold down the CTRL key to open a plug-in, all other open plug-in windows close, and the new plug-in window is unpinned.

You can also pin individual plug-in windows so they remain open when you open another plug-in window. To do so, click the **Pin Plug-In Window** button  on the plug-in property page.



Pinning windows is the only way you can have multiple plug-in windows open simultaneously.

Note: *Plug-ins that are docked in the MultiDock are not affected by the **Recycle Plug-In Windows** setting. Docked plug-ins are automatically pinned and cannot be unpinned. To dock a plug-in window, hold down the CTRL key and drag the window to the MultiDock.*

Note: *Plug-in window recycling is disabled when loading projects, which ensures that projects open with all previously open windows.*

- ▶ **Send All-Notes-Off Messages on Stop.** Send a “Send All Notes Off” message to all VST plug-ins on transport stop. Only enable if you experience stuck notes with VST plug-ins after playback stop. This option is off by default to avoid incurring delays when stopping playback when using many virtual instruments.

See also:

“[Preferences dialog](#)” on page 1622

“[File - Folder Locations](#)” on page 1646

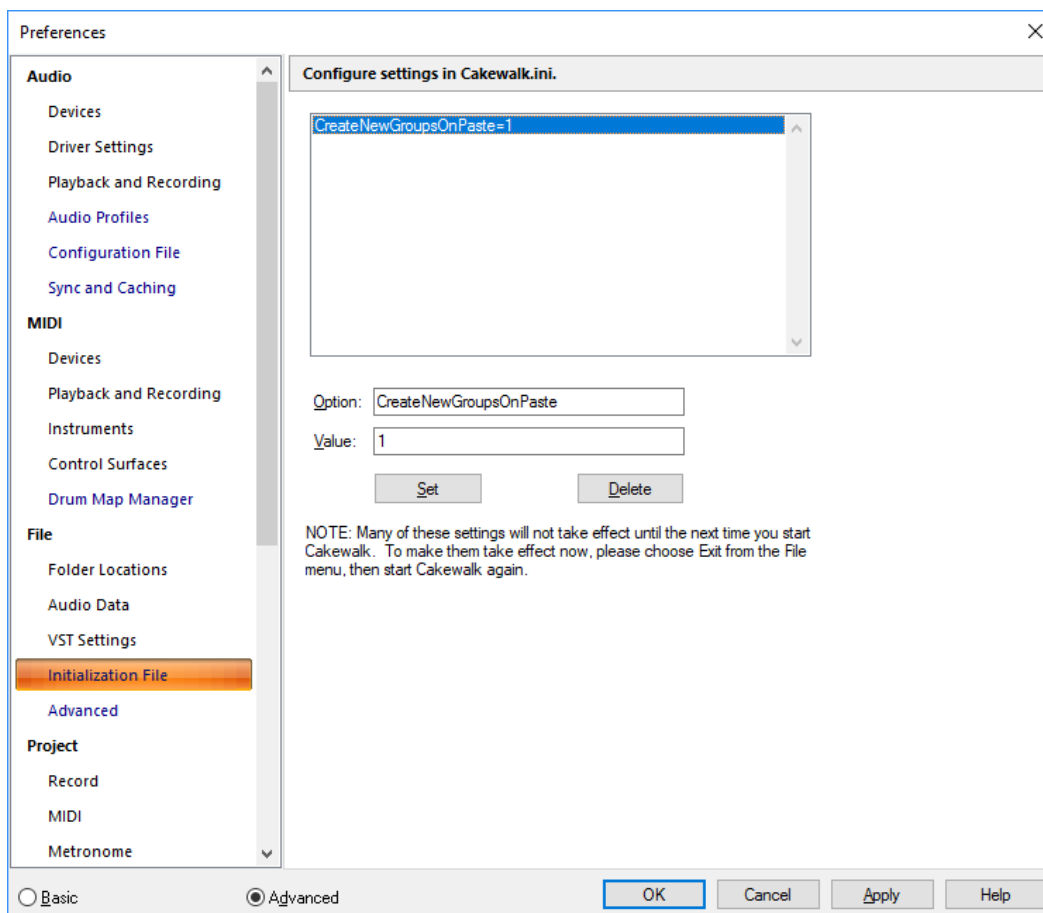
“[File - Audio Data](#)” on page 1649

“[File - Initialization File \(Advanced\)](#)” on page 1654

“[File - Advanced \(Advanced\)](#)” on page 1656

File - Initialization File (Advanced)

Figure 604. The Initialization File section.



The **Initialization File** section lets you view and edit the `Cakewalk.ini` file, which allows you to store information about your preferences and configuration.

Note: There are two other initialization files stored in the Sonar program folder:

- `TTSseq.ini`
- `Aud.ini`

You can edit these files with a text editor, such as Windows Notepad. For more information, see [“Initialization files”](#) on page 1419 and [“Configuration Settings”](#) on page 1634.

Warning: There are several other `.ini` files in the Sonar folder, but you should not attempt to edit or modify these files in any way. Changes to these other files could cause Sonar to stop operating properly.

Before making any changes to any of the `.ini` files, you should make a backup copy in case you make a mistake. After you have made your changes, save the file and close Notepad. Sonar reads the settings in these files only when it first starts up. Therefore, if you change any settings while Sonar is running, you should exit and restart Sonar in order for the changes to take effect.

The **Initialization File** section contains the following fields:

Variable list

This list shows variables that are already assigned to values. Next to the variables, after the equal sign, are the values that each variable is currently assigned to.

Option

Type the variable into this field that you want to set a value for, for example, `DrawPlayingAudio`. Spelling is critical, but case doesn't matter.

Value

Type the number or value that you want to assign to the variable that is in the **Option** field.

Set button

Click this button to finish assigning the number in the **Value** field to the variable in the **Option** field.

Delete button

Click this button to delete the variable assignment that's highlighted in the Variable list.

See also:

["Initialization files"](#) on page 1419

["Initialization file format"](#) on page 1420

["Variables in the \[MIDI Input Devices\] section"](#) on page 1428

["Variables in the \[MIDI Output Devices\] section"](#) on page 1428

["Variables in AUD.ini"](#) on page 1428

["Cakewalk.ini"](#) on page 1420

["TTSSEQ.INI"](#) on page 1426

["AUD.INI"](#) on page 1428

See also:

["Preferences dialog"](#) on page 1622

["File - Folder Locations"](#) on page 1646

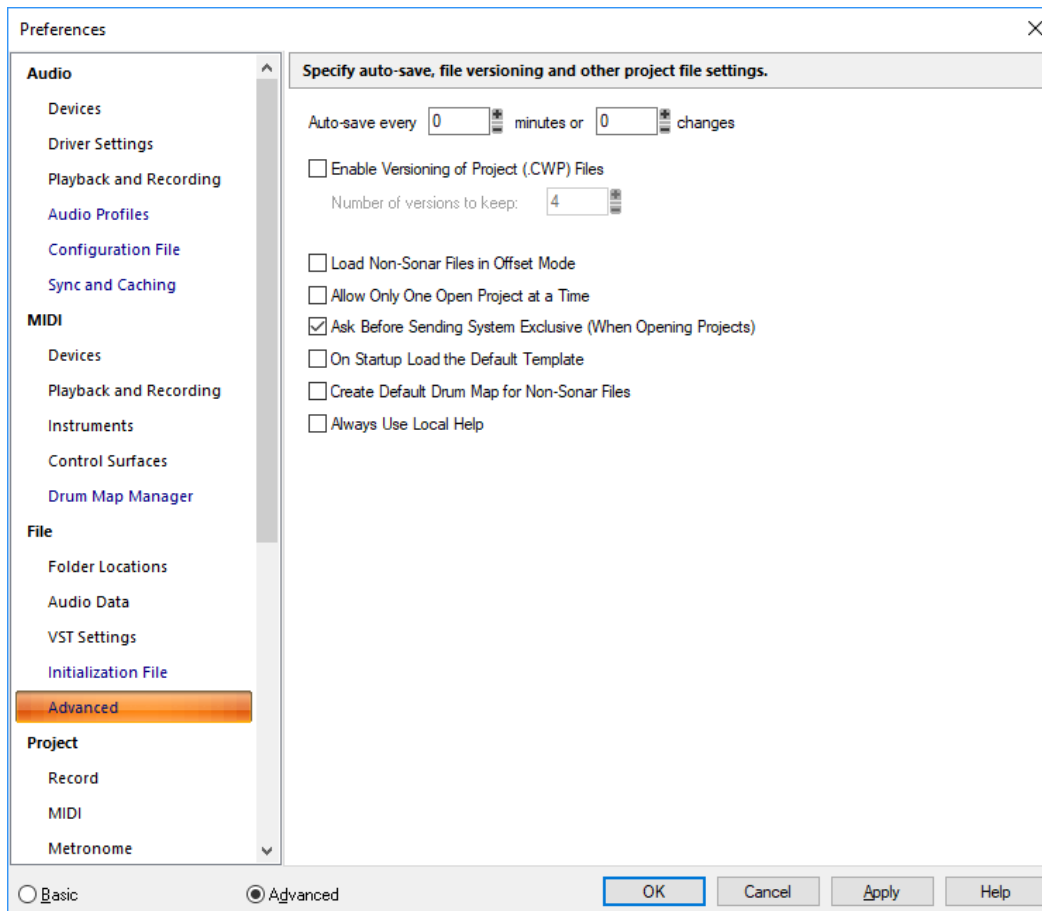
["File - Audio Data"](#) on page 1649

["File - VST Settings"](#) on page 1650

["File - Advanced \(Advanced\)"](#) on page 1656

File - Advanced (Advanced)

Figure 605. The Advanced (File) section.



The **Advanced** section lets you specify auto-save, file versioning and other project file settings.

The **Advanced** section contains the following settings:

- ▶ **Auto-save Every “N” Minutes or “N” Changes.** Choose how many minutes or edits between automatic saves.
- ▶ **Enable Versioning of Project (.CWP) Files.** Checking this check box causes Sonar to save successive versions of a project with the date the project was saved in the file name. The most recent version has no date in the name.
 - ▶ **Number of versions to keep.** If you enable the versioning option, you can use this field to choose how many versions to keep. When the maximum number of files is reached, the oldest file is deleted.
- ▶ **Load Non-Sonar Files in Offset Mode.** This option causes .smf, .mid, .rmi, .wrk and .cwb/bun files to open in Offset mode (see “Envelope mode and Offset mode” on page 1187).
For more information about Offset mode, see “Envelope mode and Offset mode” on page 1187.
- ▶ **Allow Only One Open Project at a Time.** If you select this check box, when you open a new project Sonar will close any project that is already open and ask if you want to save any changes.
- ▶ **Ask before Sending System Exclusive (When Opening Projects).** If you check this option and then open a project that contains sysx data, Sonar asks you before sending the sysx data.

- ▶ **On Startup Load Default Template.** This option lets you load the default template automatically when you launch Cakewalk, without having to first specify a project name and audio folder. While you record audio into the new project, the audio data is stored in the global audio folder until you save the file, at which point you can choose to create a per-project audio folder, or retain the audio in the global audio folder. For information about specifying the default template, see [“To specify the default project template”](#) on page 1217.
- ▶ **Create Default Drum Map for Non-Sonar Files.** This option ensures that when you load a Standard MIDI File, you won't have to create a drum map from scratch—Sonar creates a basic one for you.
- ▶ **Always Use Local Help.** This option tells Sonar to always use the installed version of the Help (Cakewalk.chm). When this option is disabled, Sonar will load the latest online HTML help in your default web browser.

See also:

[“Preferences dialog”](#) on page 1622

[“File - Folder Locations”](#) on page 1646

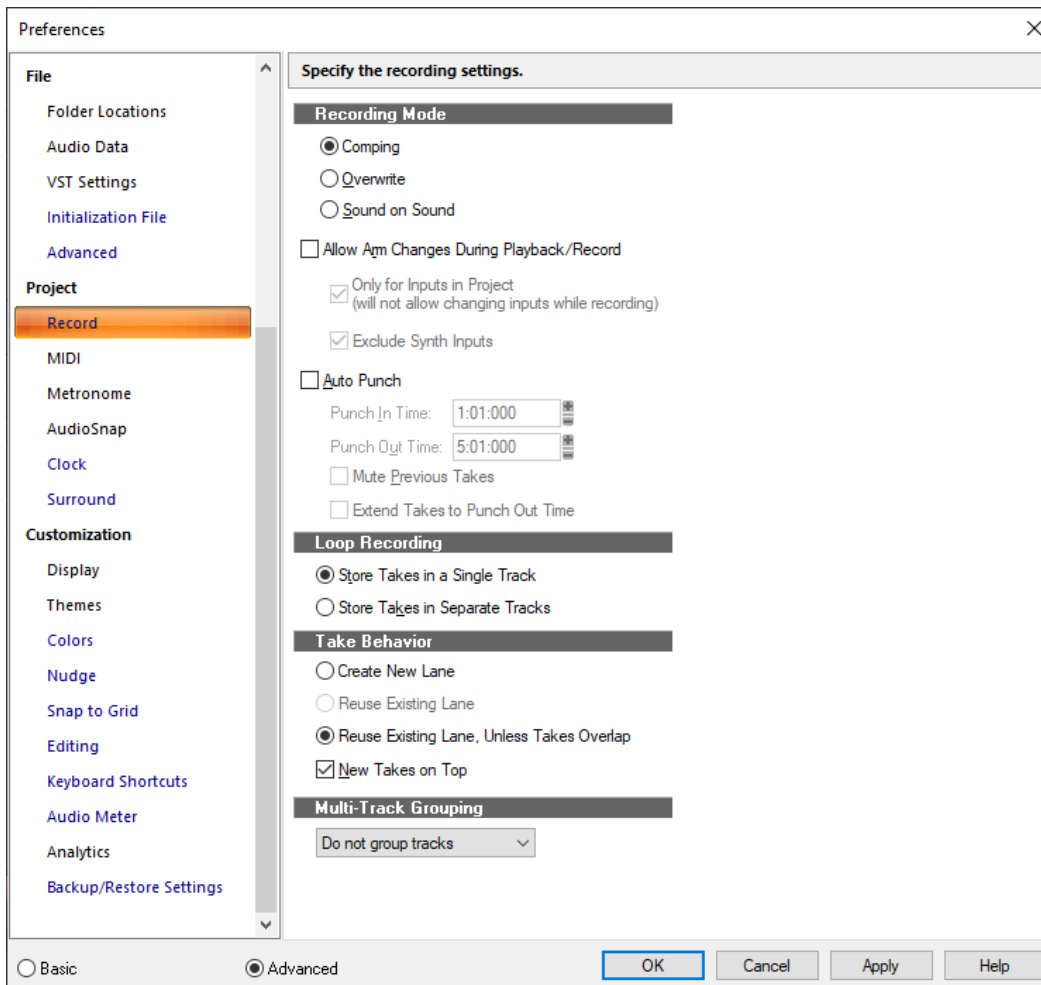
[“File - Audio Data”](#) on page 1649

[“File - VST Settings”](#) on page 1650

[“File - Initialization File \(Advanced\)”](#) on page 1654

Project - Record

Figure 606. The Record section.



The **Record** section lets you specify how Sonar records clips into tracks that already contain other clips. If you use loop recording, you can also specify whether to record takes in sequential tracks or stacked in a single track.


Note: *Sonar saves the recording options you choose with each project, so you can save a different recording mode with each of your projects.*

The **Record** section contains the following settings:


Recording Mode

Choose one of the following options:


- ▶ **Comping.** Choose this option to create Take lanes and add sound to any pre-existing sound in the part of the track you are recording into. Pre-existing data will be automatically muted for the duration of the new recording.
- ▶ **Sound on Sound.** Choose this option to add sound to any pre-existing sound in the track you are recording into.
- ▶ **Overwrite.** Choose this option to overwrite any pre-existing sound in the part of the track you are recording into. Similar to Comping, but will non-destructively delete instead of mute pre-existing data.
- ▶ **Allow Arm Changes During Playback/Record.** Select this (global) option if you want to arm and disarm tracks during playback and recording. This allows you to record to different tracks while the transport is rolling, without first having to stop playback in order to arm a track for recording.

 **Note:** The **Allow Arm Changes During Playback/Record** option is disabled by default. When enabled, Sonar must keep all hardware input ports open so that it can dynamically arm tracks on the fly. With some drivers in WDM mode, this can add significant overhead if there are many input devices enabled in **Edit > Preferences > Audio - Devices**. This may lead to more frequent drop outs. When using this option in WDM mode, it is recommended that you disable all unused input drivers to minimize this overhead. Disabling unused inputs is not required when using ASIO mode.

- ▶ **Only For Inputs in Project.** When **Allow Arm Changes During Playback/Record** is enabled, Sonar must keep all hardware input ports open so that it can dynamically arm tracks on the fly. With some drivers in WDM mode, this can add significant overhead if there are many input devices enabled in **Edit > Preferences > Audio - Devices**. The **Only For Inputs in Project** option instructs Sonar to only open hardware input ports that are currently active in the project (i.e. assigned to a track).

 **Note:** If this option is enabled, you will not be able to change inputs while recording.

- ▶ **Exclude Synth Inputs.** When **Allow Arm Changes During Playback/Record** is enabled, Sonar always pre-creates record files for synth inputs so that it can dynamically arm synth tracks on the fly. This can add significant overhead and may lead to lag in starting and stopping the transport in projects that contain many synth tracks. The **Exclude Synth Inputs** option instructs Sonar to not allow dynamic arming of synth tracks, thereby avoiding the overhead. When enabled, synth tracks can only be armed when the transport is stopped.
- ▶ **Auto Punch.** Choose this option to punch record, and then set the following options:
 - ▶ **Punch In Time.** Enter the time where you want the new recording activity to begin.
 - ▶ **Punch Out Time.** Enter the time where you want the new recording activity to end.
 - ▶ **Mute Previous Takes.** Uncheck this option in Sound on Sound mode if you want to hear previous takes during Auto Punch.
 - ▶ **Extend Takes to Punch Out Time.** When loop recording in Comping mode, extend the final take to the Auto Punch end time.

 **Note:** The **Mute Previous Takes** option has no effect during loop recording.

Loop Recording

Choose one of the following loop recording options:

- ▶ **Store Takes in a Single Track.** Choosing this option causes Sonar to merge every new take with the previous takes, unless you choose Comping or Overwrite mode, which mutes each take except the newest one.
- ▶ **Store Takes in Separate Tracks.** Choosing this option causes Sonar to place each new take in the next available track. This method can quickly overwhelm your computer if you are recording audio data.

Take Behavior

Specify how Take lanes are created when recording new takes:

- ▶ **Create New Lane.** Always create a new lane for each take.
- ▶ **Reuse Existing Lane.** Reuse existing lanes for each take (this option is not available when using the Comping record mode).
- ▶ **Reuse Existing Lane, Unless Takes Overlap.** Reuse existing lanes for each take, and only create new lanes if takes overlap.
- ▶ **New Takes on Top.** Choosing this option causes Sonar to place the newest take above existing Take lanes. When disabled, the newest take is placed below existing Take lanes.

Multi-Track Grouping

You can specify how clips should be grouped when recording multiple tracks simultaneously. The following options are available:

- ▶ **Group all clips.** All clips that are recorded at the same time are placed in a clip group.
- ▶ **Group only clips in folders (default).** All clips in folders are grouped. Different folders have different groups. Tracks not in folders are not grouped.
- ▶ **Do not group tracks.** Each new take will belong to a different clip group if loop recording is enabled.

For more information, see [“Clip selection groups”](#) on page 424.

See Also:

[“Punch recording”](#) on page 289

[“Recording modes”](#) on page 270

[“To choose a recording mode”](#) on page 271

[“Loop recording”](#) on page 286

[“Step recording”](#) on page 292

See also:

[“Preferences dialog”](#) on page 1622

[“Project - MIDI”](#) on page 1661

[“Project - Metronome”](#) on page 1663

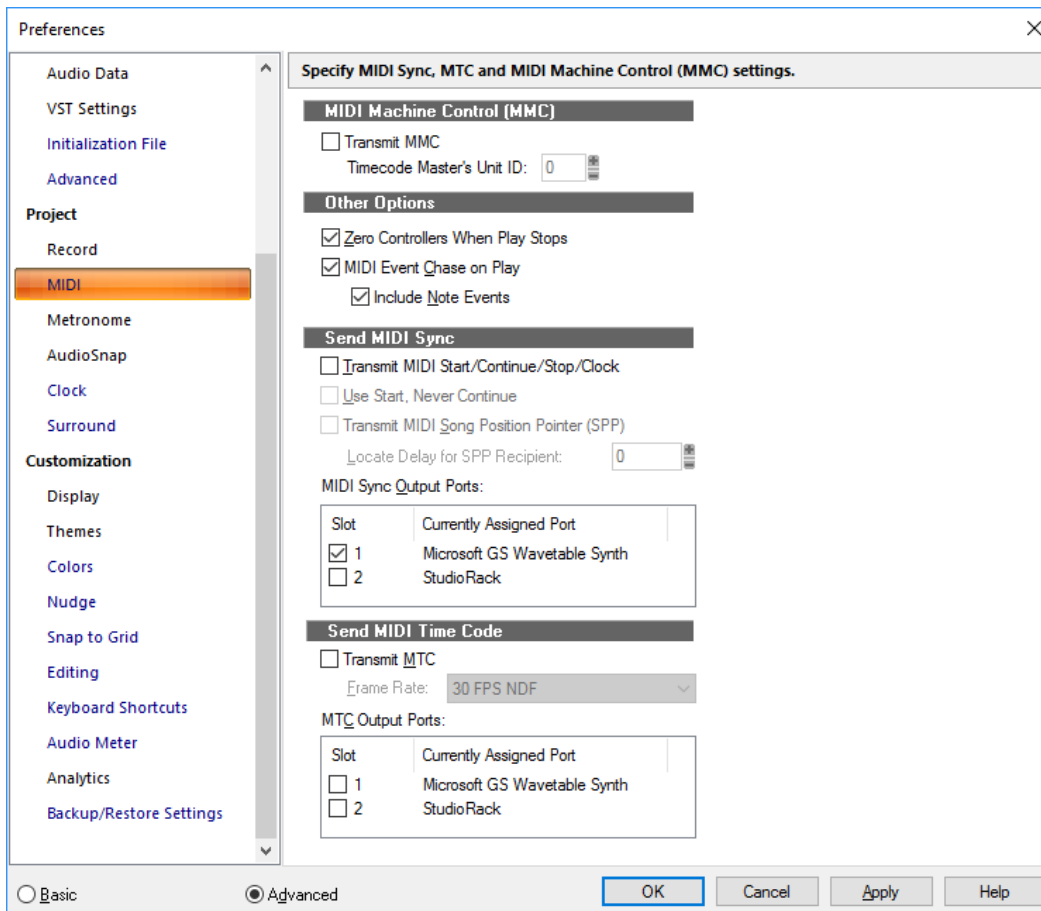
[“Project - AudioSnap”](#) on page 1665

[“Project - Clock \(Advanced\)”](#) on page 1666

[“Project - Surround \(Advanced\)”](#) on page 1668

Project - MIDI

Figure 607. The MIDI section.



The **MIDI** section lets you specify MIDI Sync and MIDI Machine Control (MMC) settings.

The **MIDI** section contains the following settings:

MIDI Machine Control (MMC)

This section allows you to control MMC devices from Sonar, and has the following options;

- ▶ **Transmit MMC.** Choosing this option causes Sonar to send standard MMC commands such as start, stop, rewind, etc., to any MMC devices that are connected to your computer.
 - ▶ **Timecode Master's Unit ID.** If you have several MMC devices connected to your computer, for example three ADAT machines, one of them will be the timing master, and Sonar and the other MMC devices will slave to its timing. Fill in the ID number of the master MMC device, so that Sonar's MMC commands go to the right device.

Other Options

- ▶ **Zero Controllers When Play Stops.** If you choose this option, Sonar sets the controller values of the pitch wheel, the sustain pedal, and the modulation wheel on all 16 MIDI channels to zero. It also sends a "zero all continuous controllers" MIDI message which turns off other continuous controllers on newer synthesizers. If you experience frequent stuck notes when playback stops, try checking this option.
- ▶ **MIDI Event Chase on Play.** If you choose this option, Sonar finds and sends the most recent patch changes, wheel events, and pedal events before starting playback. This way, all settings are correct even if you start playback at an arbitrary point in the project.
 - ▶ **Include Note Events.** When **MIDI Event Chase on Play** is enabled, the **Include Note Events** option allows MIDI Note events to play even if they start earlier than the initial playback location.

See also:

"MIDI Machine Control (MMC)" on page 1302.

Send MIDI Sync

When Sonar is the timing master in a master/slave synchronized setup, use this section to set MIDI Sync options:

- ▶ **Transmit MIDI Start/Continue/Stop/Clock.** Choosing this option causes Sonar to tell the slave when to start, when to continue, when to stop, and what timing data to go by (Sonar's).
- ▶ **Use Start, Never Continue (disabled unless you select the previous option).** Choosing this option causes Sonar to only transmit MIDI Start messages every time it restarts, even in the middle of a song. If you have a drum machine slaved to Sonar, and the drum machine is playing looped patterns, you probably want it to start at the beginning of its loop whenever Sonar restarts, even if Sonar restarts from the middle of a song.
- ▶ **Transmit MIDI Song Position Pointer (SPP).** Choosing this option causes Sonar to send an SPP message before starting or continuing playback. If you are using a drum machine as described above, you might want to disable this option.
 - ▶ **Locate Delay for SPP Recipient.** Some older MIDI devices take a small amount of time to respond to SPP messages. This option causes Sonar to delay briefly after sending an SPP message, in order to give the slave device time to respond. The delay is in 1/18ths of a second. Enter 1 for a 1/18th second delay, 2 for 2/18ths of a second, or 18 for a full second delay.
- ▶ **MIDI Sync Output Ports.** Choose the outputs that your slave devices are connected to.

Send MIDI Time Code

When Sonar is the timing master in a master/slave synchronized setup, use these options to send and configure MIDI Time Code (MTC):

- ▶ **Transmit MTC.** Check this box if you want Sonar to transmit MTC. You can also turn this option on or off at the **Sync** toolbar.
- ▶ **Frame Rate.** Use this drop-down menu to choose the frame rate for your project (see [“Frame rates”](#) on page 1298, if necessary).
- ▶ **MTC Output Ports.** Check off the output ports that you want Sonar to send MTC out of.

See also:

[“MIDI synchronization”](#) on page 1295.

[“Synchronizing your gear”](#) on page 1291

See also:

[“Preferences dialog”](#) on page 1622

[“Project - Record”](#) on page 1658

[“Project - Metronome”](#) on page 1663

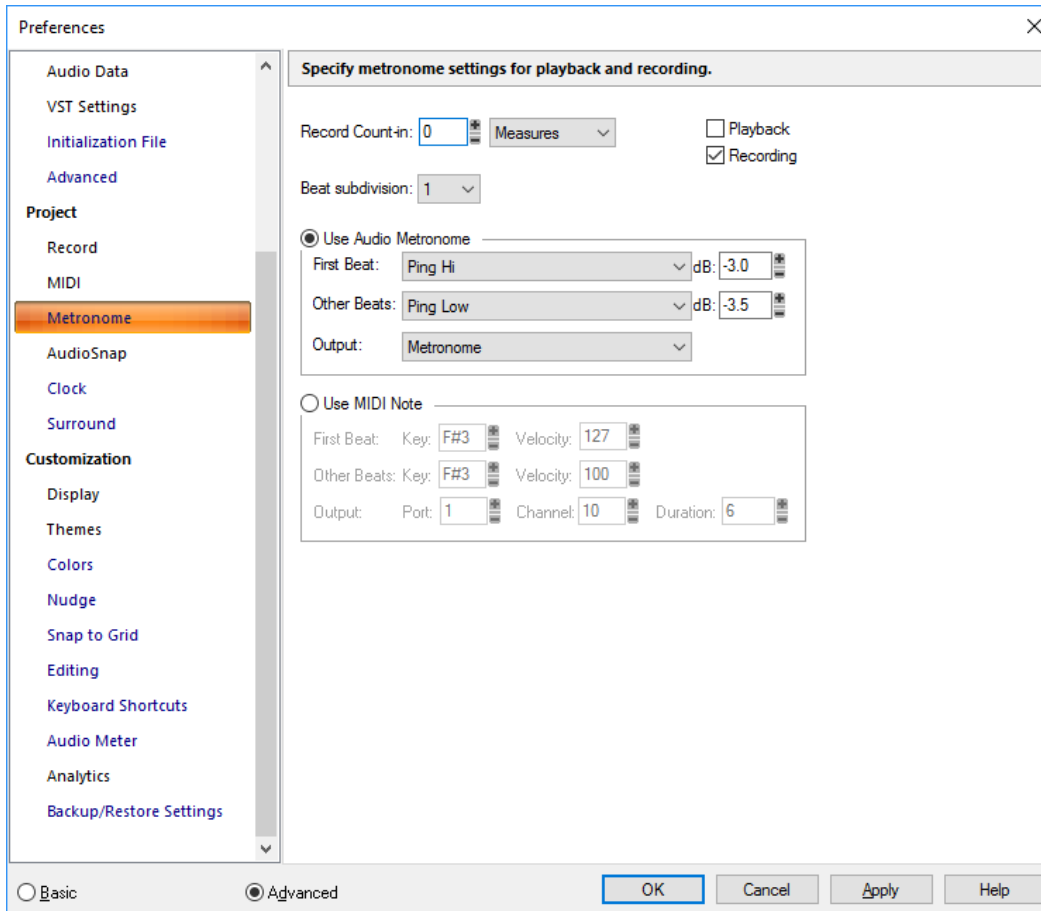
[“Project - AudioSnap”](#) on page 1665

[“Project - Clock \(Advanced\)”](#) on page 1666

[“Project - Surround \(Advanced\)”](#) on page 1668

Project - Metronome

Figure 608. The Metronome section.



The **Metronome** section lets you specify metronome settings for playback and recording.

The **Metronome** section contains the following settings:

General

- ▶ **Record count In.** Specifies the number of count-in measures or beats.
 - ▶ **Measures.** Choosing this option sets the **Count-In** units to measures.
 - ▶ **Beats.** Choosing this option sets the **Count-In** units to beats.

Note: The *Record count-in* always applies if there is a specified value, even if **Playback** and **Record** are not selected.

- ▶ **Playback.** Choosing this option cause the metronome to sound during playback.
- ▶ **Recording.** Choosing this option cause the metronome to sound during recording.
- ▶ **Beat subdivision.** Select the desired subdivision value in the **Beat subdivision** list. The selected value is the subdivision for non-accented audible clicks.

Audio Metronome

- ▶ **Use Audio Metronome.** Choosing this option causes the metronome to use audio.
- ▶ **First Beat.** Select an audio sound for the first beat.
- ▶ **Other Beats.** Select an audio sound for other beats.
- ▶ **dB.** Set the dB level for the corresponding beat.
- ▶ **Output.** Set the output you want to use for the audio metronome.

MIDI Metronome

- ▶ **Use MIDI Note.** Choosing this option causes the metronome to sound by playing a MIDI note.
- ▶ **First Beat.** Choose a **Key** (a note) and a **Velocity** for the first metronome attack in the measure.
- ▶ **Other Beats.** Choose a **Key** (a note) and a **Velocity** for the other metronome attacks in the measure.
- ▶ **Port.** Choose the port that the MIDI note plays through.
- ▶ **Channel.** Choose the MIDI channel your metronome plays on.
- ▶ **Duration.** Choose how many “**Ticks**” on page 1873 you want the metronome sound to last.

For more information, see:

“[To change your Metronome settings](#)” on page 267

See also:

“[Preferences dialog](#)” on page 1622

“[Project - Record](#)” on page 1658

“[Project - AudioSnap](#)” on page 1665

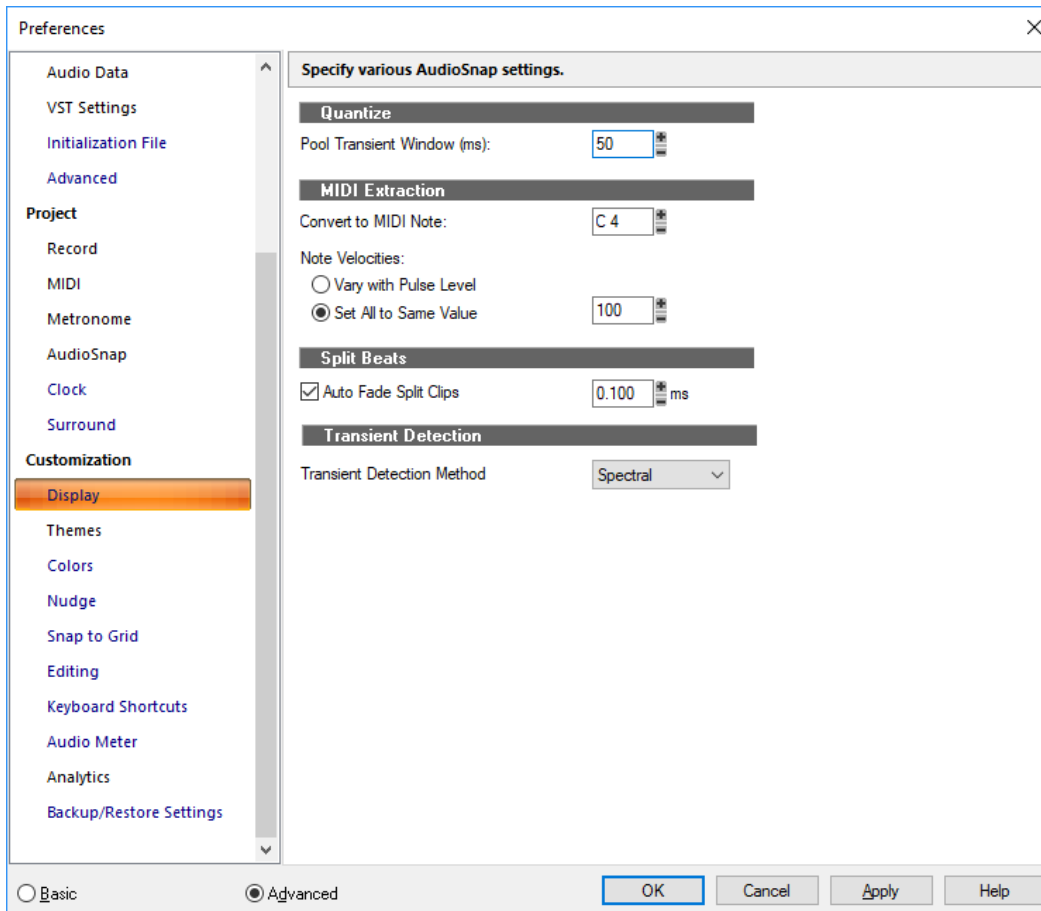
“[Project - MIDI](#)” on page 1661

“[Project - Clock \(Advanced\)](#)” on page 1666

“[Project - Surround \(Advanced\)](#)” on page 1668

Project - AudioSnap

Figure 609. The AudioSnap section.



The **AudioSnap** section lets you specify various AudioSnap settings.

The **AudioSnap** section contains the following settings:

Quantize

- ▶ **Pool Transient Window (ms).** When you double-click a marker, not only does the marker become selected, but all markers to the right of the marker become selected if they are located less than this field's value away from the original marker.

MIDI Extraction

- ▶ **Convert to MIDI Note.** This field lets you choose what MIDI note all the transients in the clip will be converted to.
- ▶ **Note Velocities:**
 - ▶ **Vary with Pulse Level.** This option causes the velocities of the notes in the MIDI clip to vary with the level of the transients in the audio clip.
 - ▶ **Set All to Same Value.** This field lets you enter a velocity that all the MIDI notes in the clip will use.

Split Beats

- ▶ **Auto Fade Split Clips.** Enabling this check box causes a cross fade to be added to all split clips, using a fade length in milliseconds that you set in the ms field in this section.

Transient Detection

- ▶ **Transient Detection Method.** Specify the algorithm to use for detecting AudioSnap transients:
 - ▶ **Magnitude.**
 - ▶ **Spectral.**
 - ▶ **Multi-Resolution.**

See also:

“Preferences dialog” on page 1622

“Project - Record” on page 1658

“Project - Metronome” on page 1663

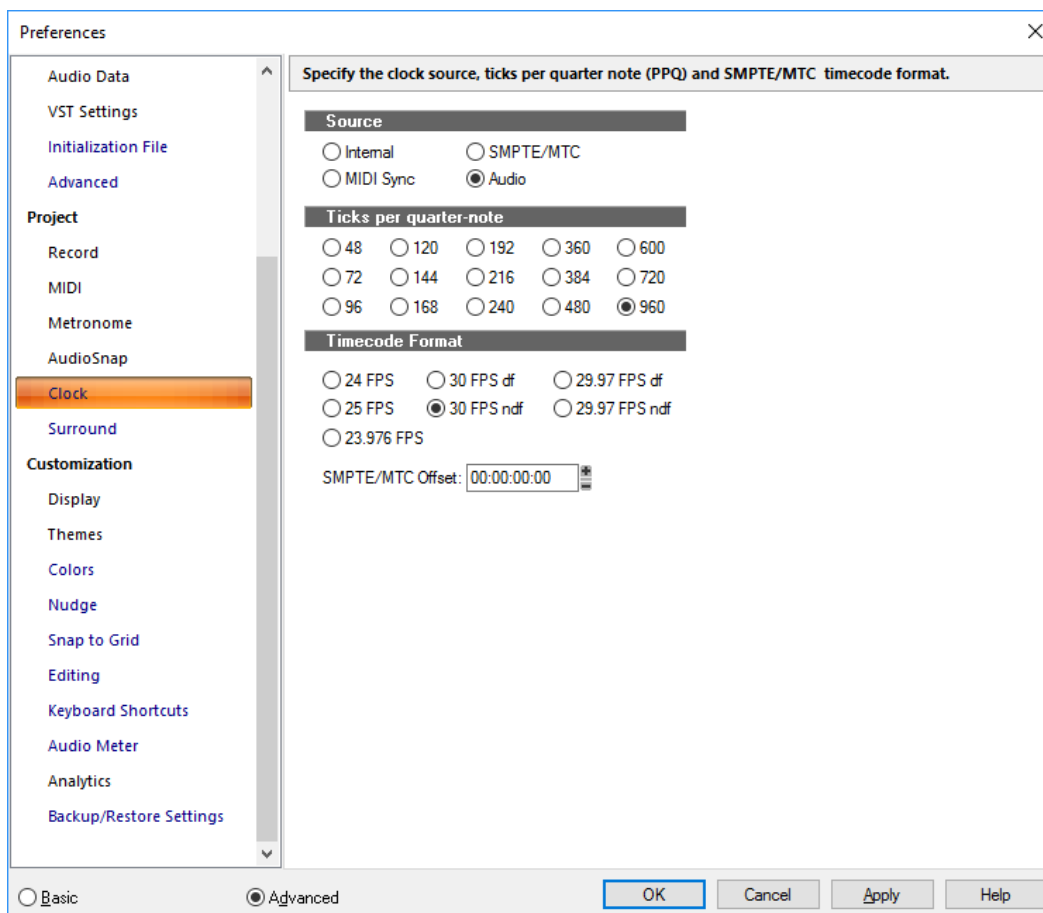
“Project - MIDI” on page 1661

“Project - Clock (Advanced)” on page 1666

“Project - Surround (Advanced)” on page 1668

Project - Clock (Advanced)

Figure 610. The Clock section.



The **Clock** section lets you specify synchronization settings and the number of subdivisions of the beat (parts per quarter note).

The **Clock** section has the following sections:

Source

This section lets you choose what device Sonar uses as a timing source, and has the following options:

- ▶ **Internal.** Choose this option to use the clock on the computer's motherboard.
- ▶ **MIDI Sync.** Choose this option to sync Sonar to an external MIDI device.
- ▶ **SMPTE/MTC.** Choose this option to sync Sonar to an external device that generates either SMPTE time code or MIDI time code.
- ▶ **Audio.** Choose this option to use the clock on the computer's sound card.

Ticks per Quarter-Note

This section lets you choose the number of subdivisions of the beat (parts per quarter note), from fifteen choices.

Timecode format

This section lets you choose a SMPTE frame rate from among seven choices.

- ▶ **SMPTE/MTC Offset.** This section allows you to start Sonar playing after it starts receiving time code by an amount you choose in this field of the dialog box. Choose an amount in hours/minutes/seconds/frames format.

For more information, see:

[“Synchronization overview”](#) on page 1292

[“MIDI synchronization”](#) on page 1295.

[“Setting the MIDI timing resolution”](#) on page 269

[“Synchronizing your gear”](#) on page 1291

See also:

[“Preferences dialog”](#) on page 1622

[“Project - Record”](#) on page 1658

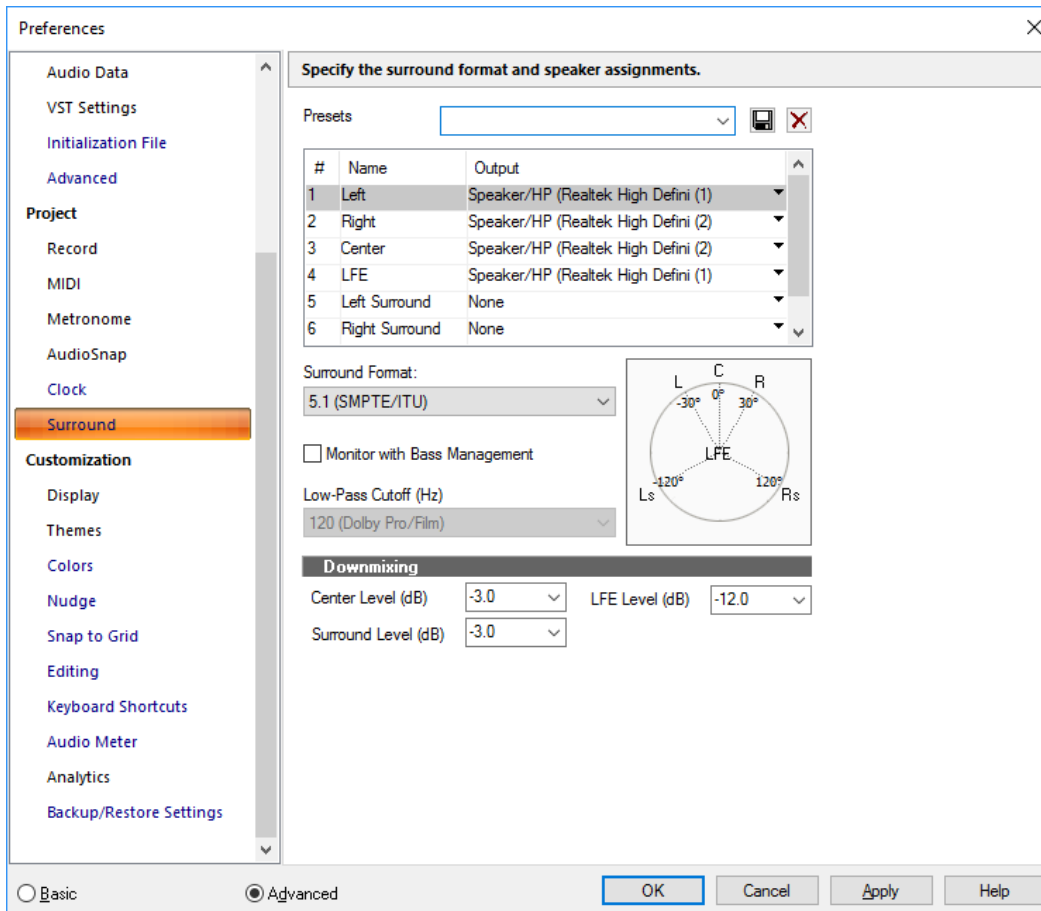
[“Project - MIDI”](#) on page 1661

[“Project - Metronome”](#) on page 1663

[“Project - Surround \(Advanced\)”](#) on page 1668

Project - Surround (Advanced)

Figure 611. The Surround section.



The **Surround** section lets you specify the surround format, speaker assignments, bass management and downmixing settings. The **Surround** section contains the following settings:

Presets

You can save your current settings as a preset. This allows you to easily move between different surround configurations.

Output Assignments field

Set a hardware output for each channel.

Surround Format drop-down

Select a surround format from the drop-down:

- ▶ 2.1
- ▶ LCR
- ▶ LRC+LFE
- ▶ LRS
- ▶ LRS+LFE
- ▶ Matrix UHJ
- ▶ QUAD
- ▶ 4.1 (SMPTE/ITU)
- ▶ Quad+LFE
- ▶ PanAmbio 4.1
- ▶ LCRS
- ▶ Surround (SMPTE/ITU)
- ▶ Surround Media
- ▶ LCRS+LFE
- ▶ 5.1 (Standard 3/2)
- ▶ 5.1 (Film/Alternative)
- ▶ 5.1 (Music/Alternative)
- ▶ 5.1 (SMPTE/ITU)
- ▶ 6.0 (Hexagon)
- ▶ 6.0 (Film/Alternative)
- ▶ 6.0 (Music/Alternative)
- ▶ 6.1 (Film/Alternative)
- ▶ 6.1 (Music/Alternative)
- ▶ 6.1 (SMPTE/ITU)
- ▶ 7.0 (Heptagon)
- ▶ 7.0 (Film/Alternative)
- ▶ 7.0 (Music/Alternative)
- ▶ 7.1 (Film/Alternative)
- ▶ 7.1 (Music/Alternative)
- ▶ 7.1 (SMPTE/ITU)
- ▶ 8.0 (Octagon)
- ▶ 8.0 (Film/Alternative)
- ▶ 8.0 (Music/Alternative)
- ▶ 8.1 (Film/Alternative)
- ▶ 8.1 (Music/Alternative)
- ▶ 8.1 (SMPTE/ITU)

5.1 (SMPTE/ITU) should be the default template.

Monitor with Bass Management

When enabled, a combo box lets you specify one of the following cutoff frequencies:

- ▶ 80 (Dolby consumer/DVD) (default)
- ▶ 116 (DTS)
- ▶ 120 (Dolby pro/film)
- ▶ 180

Low-pass Cutoff

All signals below the cutoff frequency are directed from the main channels to the LFE channel output.

Downmixing

- ▶ **Center Level.** Center channel content is distributed equally into left and right channels of a 2-channel downmix with one of a choice of three levels. Each level is how much of center is mixed into both left and right. The alternatives are:
 - ▶ **-3 dB.** This is the right amount to distribute into two acoustic sources to reach the same sound power level, thus keeping the far-field level (in the reverberant listening field, as is typical at home) equal. This is the amount by which a standard sin-cos panner redistributes a center panned image into left and right, for instance.
 - ▶ **-4.5 dB.** Since -3 dB and -6 dB represent the extreme limits (of power addition on the one hand, or of phase-dependent vector addition on the other), an intermediate, compromise value was seen as valuable, since the correct answer has to be -4.5 dB +/- 1.5 dB.
 - ▶ **-6 dB.** This covers the case where listening is dominated by direct sound. Thus, the two source signals add up by 6 dB rather than by 3 dB, because they add as vectors, as voltages do, rather than as power does.
- ▶ **Surround Level.** Surround Downmix Level is the amount of Left Surround to mix into Left, and Right Surround to Right, when mixing down from any surround-equipped format to 2 channel. The available options are:
 - ▶ **-3 dB.** The amount by which mono surround information, from many movie mixes before discrete 5.1 was available, mixes down to maintain the same level as the original.
 - ▶ **-6 dB.** An amount that makes the mixdown of surround content not so prominent, based on the fact that most surround content is not as important as a lot of front content. This helps to avoid competition with dialog box, for instance, by heavy surround tracks in a mixdown situation.
 - ▶ **-INF.** Necessary for cases where the surround levels are so high that they compete with the front channels too much in mixdown situations.
- ▶ **LFE Level.** Choose -INF or -12 dB.

For more information, see [“Surround Mixing”](#) on page 1007.

See also:

[“Preferences dialog”](#) on page 1622

[“Project - Record”](#) on page 1658

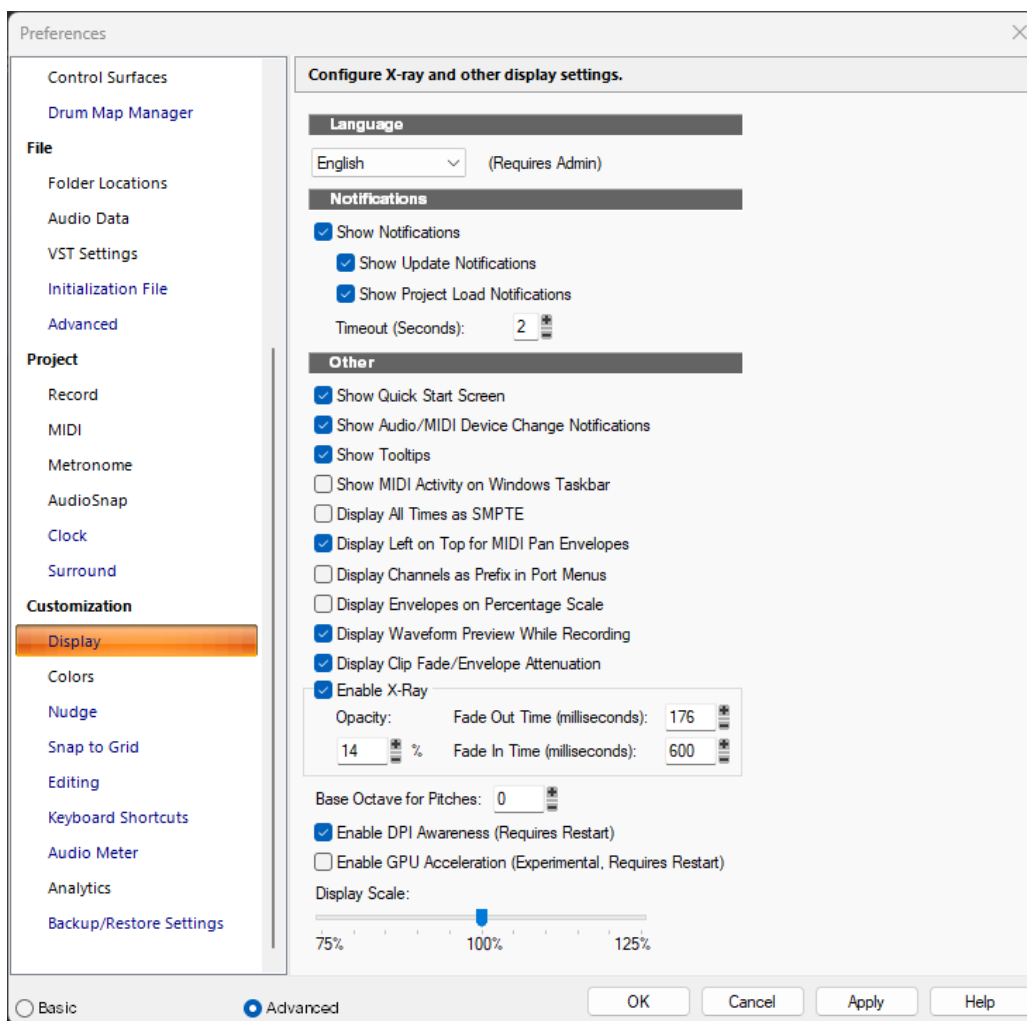
[“Project - MIDI”](#) on page 1661

[“Project - Metronome”](#) on page 1663

[“Project - Clock \(Advanced\)”](#) on page 1666

Customization - Display

Figure 612. The Display section.



The **Display** section lets you configure the program display language, X-ray and other display settings.


The **Display** section contains the following settings:

- ▶ **Language.** Choose which language to display Cakewalk in. You must have administrative privileges and restart Cakewalk after changing the display language.
- ▶ **Show Notifications.** This option tells Sonar to show or hide all pop-up toast notifications at the bottom of the screen, including VST Scan, Project Load, and program update notifications.
 - ▶ **Show Update Notifications.** This option tells Sonar to show a pop-up toast notification at the bottom of the screen if a program update is available. Your computer must have an active internet connection.
 - ▶ **Show Project Load Notifications.** This option tells Sonar to show a pop-up toast notification that shows the status while loading a large project.
 - ▶ **Timeout.** Specify how many seconds a toast notification should remain visible after the last notification is received. The range is 1–10 seconds, and the default value is 5.
- ▶ **Show Start Screen.** This option tells Sonar to automatically show the Start Screen when you launch the program and when no project is open.
- ▶ **Show Audio/MIDI Device Change Notifications.** Show a message if an audio or MIDI device is connected/disconnected during a session. Sonar will offer to add the devices, or reroute outputs to an available device.
- ▶ **Show Tooltips.** Checking this option causes Sonar to show tooltips. Tooltips are small text names or explanations that appear when you hold the mouse over a tool.

- ▶ **Show MIDI Activity on Windows Taskbar.** Check this option to display the MIDI Input/Output Activity icon on the Windows taskbar.
- ▶ **Display All Times as SMPTE.** This option, when checked, forces all time displays to appear in SMPTE time regardless of the setting you have in the Time Ruler.
- ▶ **Display Left on Top for MIDI Pan Envelopes.** When checked, left is at the top of a clip for MIDI pan envelopes.
- ▶ **Display Channels as Prefix in Port Menus.** When checked, audio and instrument port channels are shown as a prefix in port menus. When disabled, channels are shown as a suffix in port menus. Channel information is always shown in menus, except for hardware ports when using friendly names.
- ▶ **Display Envelopes on Percentage Scale.** This option, when checked, causes new envelopes to be placed in the clip based on a range where 0 dB is in the middle of the clip. If the current volume is other than 0 dB, a new envelope is created at that location. For example a new envelope created at 6 dB would appear at the very top of the clip where a new envelope created at -20 dB would appear near the bottom of the clip.
- ▶ **Display Waveform Preview While Recording.** This option (on by default), when checked, causes Sonar to draw a preview waveform of any audio data that you record while you are recording it. If you turn this option off, Sonar creates a red swath in the Clips pane in the area you are recording, while you are recording.
- ▶ **Display Clip Fade/Envelope Attenuation.** This option causes waveforms to respond to clip fades and clip gain/pan automation envelopes.
- ▶ **Enable X-Ray.** Enable this check box to turn on the X-Ray Windows feature, which allows you to see through plug-in windows and certain view windows to work in the window behind the current window. You use the X-Ray Windows feature by pressing a hotkey while the mouse is over an X-Rayable window.

In addition to choosing hotkeys (**Edit > Preferences > Keyboard Shortcuts**), you can set these X-Ray Windows options:

 - ▶ **Opacity.** Choose how transparent you want the X-Rayed window to become when it is X-Rayed.
 - ▶ **Fade Out Time (Milliseconds).** Choose how fast you want the X-Rayed window to reach its maximum transparency.
 - ▶ **Fade In Time (Milliseconds).** Choose how fast you want the X-Rayed window to restore its normal state.
- ▶ **Base Octave for Pitches.** There is no industry standard for numbering octaves. By default, Sonar calls MIDI note 0 (the lowest possible note) C0. The Yamaha FB-01, for example, shows MIDI note 0 as C-2 (C negative 2). To match Sonar to that standard, set **Base Octave** to **-2**.
- ▶ **Enable DPI Awareness.** Enable DPI Awareness, which improves rendering and reduces blurriness, particularly for font rendering. DPI Awareness may sharpen graphics and make text easier to read. Improvements will be most noticeable when using large, high resolution displays (such as 4K) and with Windows display scaling set higher than 100%. For details, see [“DPI Awareness”](#) on page 1211.
- ▶ **Enable GPU Acceleration.** Use GPU acceleration in the Piano Roll view.
- ▶ **Display Scale (Experimental).** Change the size of text, buttons, graphics and other UI items. Select a custom scaling size between 75%–125%.

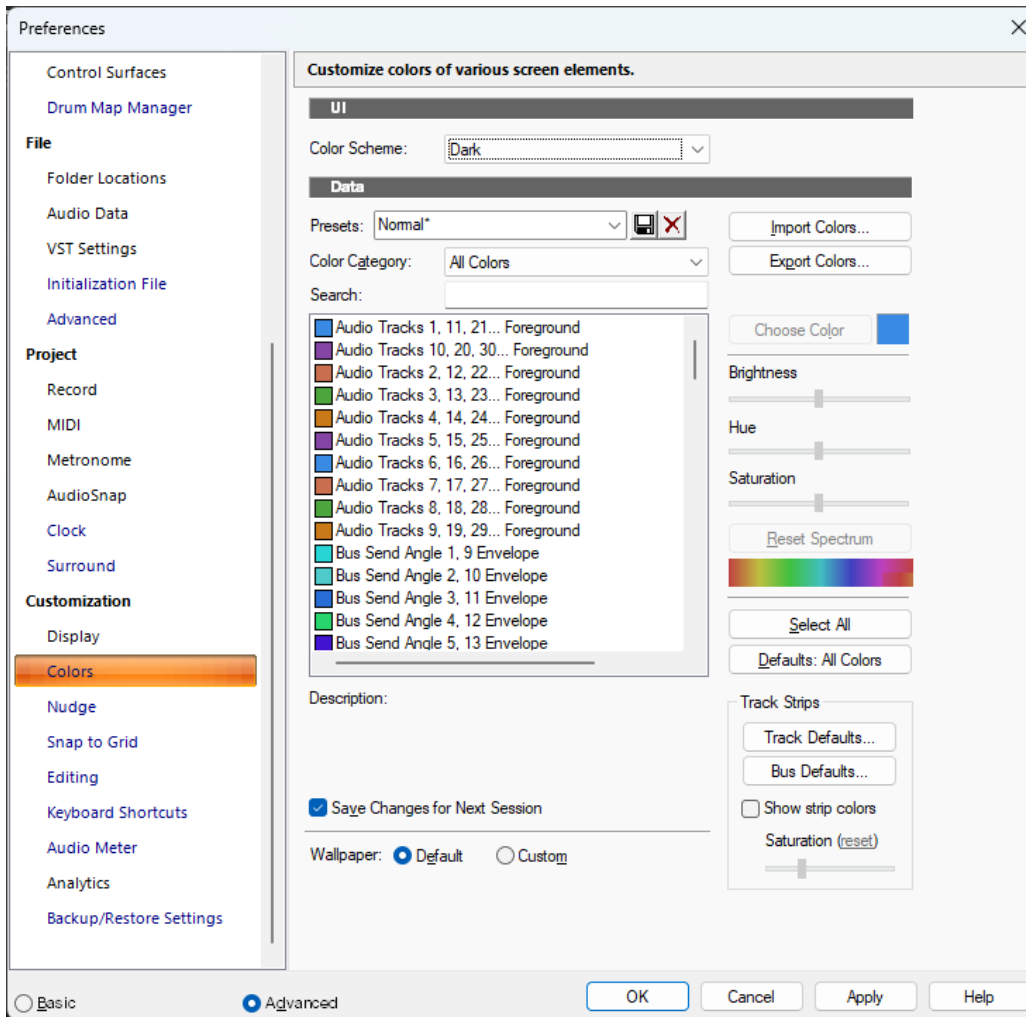
 **Note:** *Low **Display Scale** values work better at higher DPI resolutions. For example, a 1080p screen at 96 DPI is low resolution, so a **Display Scale** value of 75% will result in a tiny UI that appears fuzzy. On the other hand, a 4K screen at 75% will also show a tiny UI, but it will be very clear because it has 4x the number of pixels.*

See also:

- [“Preferences dialog”](#) on page 1622
- [“Customization - Colors \(Advanced\)”](#) on page 1673
- [“Customization - Nudge \(Advanced\)”](#) on page 1680
- [“Customization - Snap to Grid \(Advanced\)”](#) on page 1682
- [“Customization - Editing \(Advanced\)”](#) on page 1684
- [“Customization - Keyboard Shortcuts \(Advanced\)”](#) on page 1687
- [“Customization - Audio Meter \(Advanced\)”](#) on page 1689
- [“Customization - Analytics”](#) on page 1691
- [“Customization - Backup/Restore Settings”](#) on page 1692

Customization - Colors (Advanced)

Figure 613. The Colors section.




The **Colors** section lets you customize colors of various screen elements.

The **Colors** section contains the following settings:

Color Scheme

Select your favorite color scheme.

Presets

You can create lots of different color schemes and save each one as a preset. After you create a color scheme that you like, type a name for it in the Presets window, and then click the floppy disk icon to save the preset. When you want to load the preset, just select it in the Presets window. To delete a preset, select it and then click the **Delete** button .

The **Colors** section has the following fields:

Color Category

This list shows different areas where color can be adjusted. Choosing one of these categories helps filter out screen elements you may not want to deal with at the moment. The categories also provide a convenient way to adjust brightness, hue, and saturation of a related collection of screen elements without hunting through a long list.

Search

The search filter allows you to only show screen elements that include a specific text string in the name.

Note: *The search filter is applied to the current Color Category. Select the **All Colors** color category if you want to search all available screen elements.*

Screen Element

This list shows all the items in Sonar you can set the color of. Highlight the one you want to change. You can change multiple Elements simultaneously by CTRL-clicking or CTRL-dragging. Click **Select All** to select all screen elements in the current color category.

Import Colors button

This button opens the **Import Color Set** dialog box, which allows you to import a color arrangement, or a group of presets.

Export Colors button

This button opens the **Export Color Set** dialog box, which allows you to export a color arrangement, or a group of presets.

Choose Color

The Choose Color button allows you to pick a specific color for the highlighted item in the Screen Element list. Click the Choose Color button to open the Color dialog box, click the color you want, and click **OK**. The highlighted item in the Screen Element list changes to the color you chose.

Brightness slider

This control increases or decreases the luminance of the selected color, making it either more bright or more dull in appearance.

Hue slider

This control determines the color type, such as red, green or blue.

Saturation slider

This control increases or decreases the vibrancy of the selected color. A lower saturation value will input more “grayness” to the color, making it appear more faded.

Reset Spectrum button

Pressing the **Reset** button resets the **Brightness**, **Hue**, and **Saturation** sliders to default values.

Select All button

Pressing the **Select All** button selects all screen elements in the current Color Category.

Defaults button

Clicking this button restores the selected screen elements to their original values.

Track Defaults button

Clicking this button opens a color palette that lets you specify the default color for new tracks. The color palette also contains the following options:

- ▶ **Default.** Track strips are not colored, and tracks do not inherit the color of the bus they are assigned to.
- ▶ **Follow Bus.** Tracks inherit the color of the bus they are assigned to.

Note: *You can change the color of existing tracks by clicking a track’s Track Color bar. For details, see “Customizing track/bus colors” on page 238.*

Bus Defaults button

Clicking this button opens a color palette that lets you specify the default color for new buses.

Note: *You can change the color of existing buses by clicking a bus’ Track Color bar. For details, see “Customizing track/bus colors” on page 238.*

Show strip colors

The **Show strip colors** option allows you to tint track and bus strips in the Track view, Console view and Inspector when you assign a custom track color. Disable this option if you only want to color clips (waveform or MIDI data).

If **Show strip colors** is disabled, the current track is always highlighted.

Saturation

When **Show strip colors** is enabled, the **Saturation** control lets you adjust the color saturation of channel strips.

Save Changes for Next Session

Select this check box if you want Sonar to use any new color assignments the next time you open Sonar.

Wallpaper

The options in this field allow you to set the color and design of Sonar's background area. The options are:

- ▶ **Default.** Choosing this option causes Sonar to use its original color and design for the background.
- ▶ **Custom.** Choosing this option opens the **Wallpaper Bitmap** dialog box, which allows you to choose a graphics file (bitmap) to use as the background.

The following table identifies each of the screen elements in Sonar.

| Screen element | Explanation |
|--------------------------------------|--|
| Clip Gain Envelope | Color of the Gain envelopes in clips |
| Clip Pan Envelope | Color of the Pan envelopes in clips |
| Clip Velocity Envelope | Color of velocity envelopes in clips |
| Audio Tracks 1, 11, 21...Foreground | Foreground color of all audio tracks that end in the number "1" (1, 11, 21, etc.) |
| Audio Tracks 1, 11, 21...Background | Background color of all audio tracks that end in the number "1" (1, 11, 21, etc.) |
| Audio Tracks 2, 12, 22...Foreground | Foreground color of all audio tracks that end in the number "2" (2, 12, 22, etc.) |
| Audio Tracks 2, 12, 22...Background | Background color of all audio tracks that end in the number "2" (2, 12, 22, etc.) |
| Audio Tracks 3, 13, 23...Foreground | Foreground color of all audio tracks that end in the number "3" (3, 13, 23, etc.) |
| Audio Tracks 3, 13, 23...Background | Background color of all audio tracks that end in the number "3" (3, 13, 23, etc.) |
| Audio Tracks 4, 14, 24...Foreground | Foreground color of all audio tracks that end in the number "4" (4, 14, 24, etc.) |
| Audio Tracks 4, 14, 24...Background | Background color of all audio tracks that end in the number "4" (4, 14, 24, etc.) |
| Audio Tracks 5, 15, 25...Foreground | Foreground color of all audio tracks that end in the number "5" (5, 15, 25, etc.) |
| Audio Tracks 5, 15, 25...Background | Background color of all audio tracks that end in the number "5" (5, 15, 25, etc.) |
| Audio Tracks 6, 16, 26...Foreground | Foreground color of all audio tracks that end in the number "6" (6, 16, 26, etc.) |
| Audio Tracks 6, 16, 26...Background | Background color of all audio tracks that end in the number "6" (6, 16, 26, etc.) |
| Audio Tracks 7, 17, 27...Foreground | Foreground color of all audio tracks that end in the number "7" (7, 17, 27, etc.) |
| Audio Tracks 7, 17, 27...Background | Background color of all audio tracks that end in the number "7" (7, 17, 27, etc.) |
| Audio Tracks 8, 18, 28...Foreground | Foreground color of all audio tracks that end in the number "8" (8, 18, 28, etc.) |
| Audio Tracks 8, 18, 28...Background | Background color of all audio tracks that end in the number "8" (8, 18, 28, etc.) |
| Audio Tracks 9, 19, 29...Foreground | Foreground color of all audio tracks that end in the number "9" (9, 19, 29, etc.) |
| Audio Tracks 9, 19, 29...Background | Background color of all audio tracks that end in the number "9" (9, 19, 29, etc.) |
| Audio Tracks 10, 20, 30...Foreground | Foreground color of all audio tracks that end in the number "0" (10, 20, 30, etc.) |

Table 101. *Screen elements*

| Screen element | Explanation |
|---|---|
| Audio Tracks 10, 20, 30...Background | Background color of all audio tracks that end in the number "0" (10, 20, 30, etc.) |
| MIDI Tracks 1, 11, 21...Foreground | Foreground color of all MIDI tracks that end in the number "1" (1, 11, 21, etc.) |
| MIDI Tracks 1, 11, 21...Background | Background color of all MIDI tracks that end in the number "1" (1, 11, 21, etc.) |
| MIDI Tracks 2, 12, 22...Foreground | Foreground color of all MIDI tracks that end in the number "2" (2, 12, 22, etc.) |
| MIDI Tracks 2, 12, 22...Background | Background color of all MIDI tracks that end in the number "2" (2, 12, 22, etc.) |
| MIDI Tracks 3, 13, 23...Foreground | Foreground color of all MIDI tracks that end in the number "3" (3, 13, 23, etc.) |
| MIDI Tracks 3, 13, 23...Background | Background color of all MIDI tracks that end in the number "3" (3, 13, 23, etc.) |
| MIDI Tracks 4, 14, 24...Foreground | Foreground color of all MIDI tracks that end in the number "4" (4, 14, 24, etc.) |
| MIDI Tracks 4, 14, 24...Background | Background color of all MIDI tracks that end in the number "4" (4, 14, 24, etc.) |
| MIDI Tracks 5, 15, 25...Foreground | Foreground color of all MIDI tracks that end in the number "5" (5, 15, 25, etc.) |
| MIDI Tracks 5, 15, 25...Background | Background color of all MIDI tracks that end in the number "5" (5, 15, 25, etc.) |
| MIDI Tracks 6, 16, 26...Foreground. | Foreground color of all MIDI tracks that end in the number "6" (6, 16, 26, etc.) |
| MIDI Tracks 6, 16, 26...Background | Background color of all MIDI tracks that end in the number "6" (6, 16, 26, etc.) |
| MIDI Tracks 7, 17, 27...Foreground | Foreground color of all MIDI tracks that end in the number "7" (7, 17, 27, etc.) |
| MIDI Tracks 7, 17, 27...Background | Background color of all MIDI tracks that end in the number "7" (7, 17, 27, etc.) |
| MIDI Tracks 8, 18, 28...Foreground | Foreground color of all MIDI tracks that end in the number "8" (8, 18, 28, etc.) |
| MIDI Tracks 8, 18, 28...Background | Background color of all MIDI tracks that end in the number "8" (8, 18, 28, etc.) |
| MIDI Tracks 9, 19, 29...Foreground | Foreground color of all MIDI tracks that end in the number "9" (9, 19, 29, etc.) |
| MIDI Tracks 9, 19, 29...Background | Background color of all MIDI tracks that end in the number "9" (9, 19, 29, etc.) |
| MIDI Tracks 10, 20, 30...Foreground | Foreground color of all MIDI tracks that end in the number "0" (10, 20, 30, etc.) |
| MIDI Tracks 10, 20, 30...Background | Background color of all MIDI tracks that end in the number "0" (10, 20, 30, etc.) |
| First controller/surface color choice | Highlight color of any Sonar controls being controlled by the first control surface listed in Edit >Preferences > MIDI - Control Surfaces . |
| Second controller/surface color choice | Highlight color of any Sonar controls being controlled by the second control surface listed in Edit >Preferences > MIDI - Control Surfaces . |
| Third controller/surface color choice | Highlight color of any Sonar controls being controlled by the third control surface listed in Edit >Preferences > MIDI - Control Surfaces . |
| Fourth controller/surface color choice | Highlight color of any Sonar controls being controlled by the fourth control surface listed in Edit >Preferences > MIDI - Control Surfaces . |
| Track View Volume Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Pan Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View MIDI Chorus Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View MIDI Reverb Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Mute Envelope | Sets the color of this parameter's automation envelope |
| Surround Angle Envelope | Color of automation envelope for surround angle |
| Surround Focus Envelope | Color of automation envelope for surround focus |
| Surround LFE Send Control/Envelope | Color of automation envelope for LFE send control |
| Surround Width Envelope | Color of automation envelope for surround width |

Table 101. *Screen elements (Continued)*

| Screen element | Explanation |
|--|--|
| Front/Rear Balance Envelope | Color of automation envelope for surround front/rear balance |
| Track View Bus Send Level 1, 9 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Level 2, 10 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Level 3, 11 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send 4, 12 Level Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Level 5, 13 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Level 6, 14 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Level 7, 15 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Level 8, 16 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 1, 9 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 2, 10 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 3, 11 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 4, 12 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 5, 13 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 6, 14 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 7, 15 Control / Envelope | Sets the color of this parameter's automation envelope |
| Track View Bus Send Pan 8, 16 Control / Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 1, 9 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 2, 10 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 3, 11 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 4, 12 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 5, 13 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 6, 14 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 7, 15 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Angle 8, 16 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus1, 9 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus 2, 10 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus 3, 11 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus 4, 12 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus 5, 13 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus 6, 14 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus 7, 15 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Focus 8, 16 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send LFE 1, 9 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send LFE 2, 10 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send LFE 3, 11 Envelope | Sets the color of this parameter's automation envelope |

Table 101. Screen elements (Continued)

| Screen element | Explanation |
|--|---|
| Bus Send LFE 4, 12 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send LFE 5, 13 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send LFE 6, 14 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send LFE 7, 15 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send LFE 8, 16 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 1, 9 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 2, 10 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 3, 11 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 4, 12 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 5, 13 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 6, 14 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 7, 15 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Width 8, 16 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 1, 9 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 2, 10 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 3, 11 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 4, 12 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 5, 13 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 6, 14 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 7, 15 Envelope | Sets the color of this parameter's automation envelope |
| Bus Send Front/Rear Balance 8, 16 Envelope | Sets the color of this parameter's automation envelope |
| Continuous Event 1 | The color of the first type of continuous event entered into the Piano Roll or Inline Piano Roll view |
| Continuous Event 2 | The color of the second type of continuous event entered into the Piano Roll or Inline Piano Roll view |
| Continuous Event 3 | The color of the third type of continuous event entered into the Piano Roll or Inline Piano Roll view |
| Continuous Event 4 | The color of the fourth type of continuous event entered into the Piano Roll or Inline Piano Roll view |
| Continuous Event 5 | The color of the fifth type of continuous event entered into the Piano Roll or Inline Piano Roll view |
| Continuous Event 6 | The color of the sixth type of continuous event entered into the Piano Roll or Inline Piano Roll view |
| Continuous Event 7 | The color of the seventh type of continuous event entered into the Piano Roll or Inline Piano Roll view |
| Continuous Event 8 | The color of the eighth type of continuous event entered into the Piano Roll or Inline Piano Roll view |

Table 101. *Screen elements (Continued)*

For more information, see:

["Screen colors and wallpaper"](#) on page 178

See also:

[“Preferences dialog”](#) on page 1622

[“Customization - Display”](#) on page 1671

[“Customization - Nudge \(Advanced\)”](#) on page 1680

[“Customization - Snap to Grid \(Advanced\)”](#) on page 1682

[“Customization - Editing \(Advanced\)”](#) on page 1684

[“Customization - Keyboard Shortcuts \(Advanced\)”](#) on page 1687

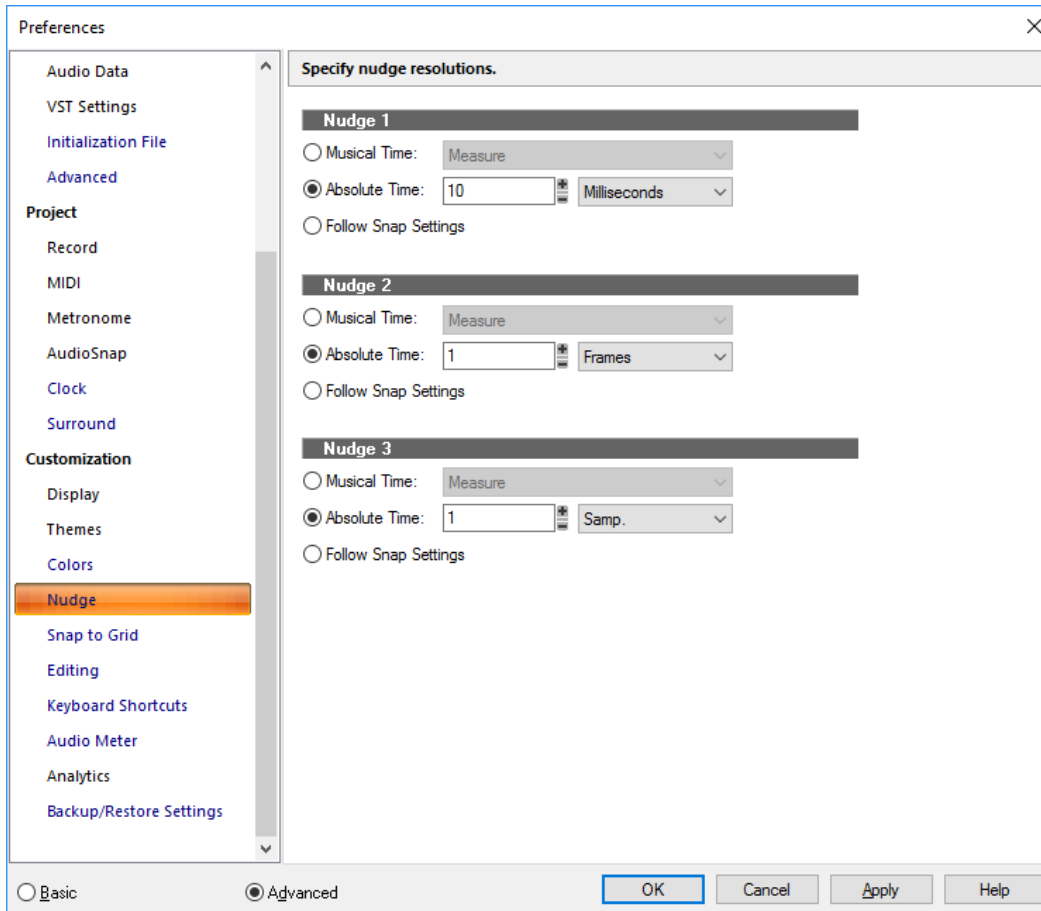
[“Customization - Audio Meter \(Advanced\)”](#) on page 1689

[“Customization - Analytics”](#) on page 1691

[“Customization - Backup/Restore Settings”](#) on page 1692

Customization - Nudge (Advanced)

Figure 614. The Nudge section.



The **Nudge** section lets you specify three different nudge resolutions.

The **Nudge** section contains the following settings:

- ▶ **Musical Time.** Select a note length setting.
- ▶ **Absolute Time.** Select one of the following absolute time options and a number in the first field:

| Absolute time setting | Description |
|-----------------------|--|
| Seconds | Whole seconds. |
| Milliseconds | Thousands of a second. |
| Frames | Number of frames. There are 30 frames per second. |
| Samples | A very small amount of time. For CD-quality audio there are 44,100 samples per second, so a value of 1 here would not move a clip by a perceptible amount. |
| Ticks | The number of ticks per quarter note varies depending on the setting in Edit > Preferences > Project - Clock . The default setting is 960. |

- ▶ **Follow Snap Settings.** Moves the clip or note by the current snap setting.

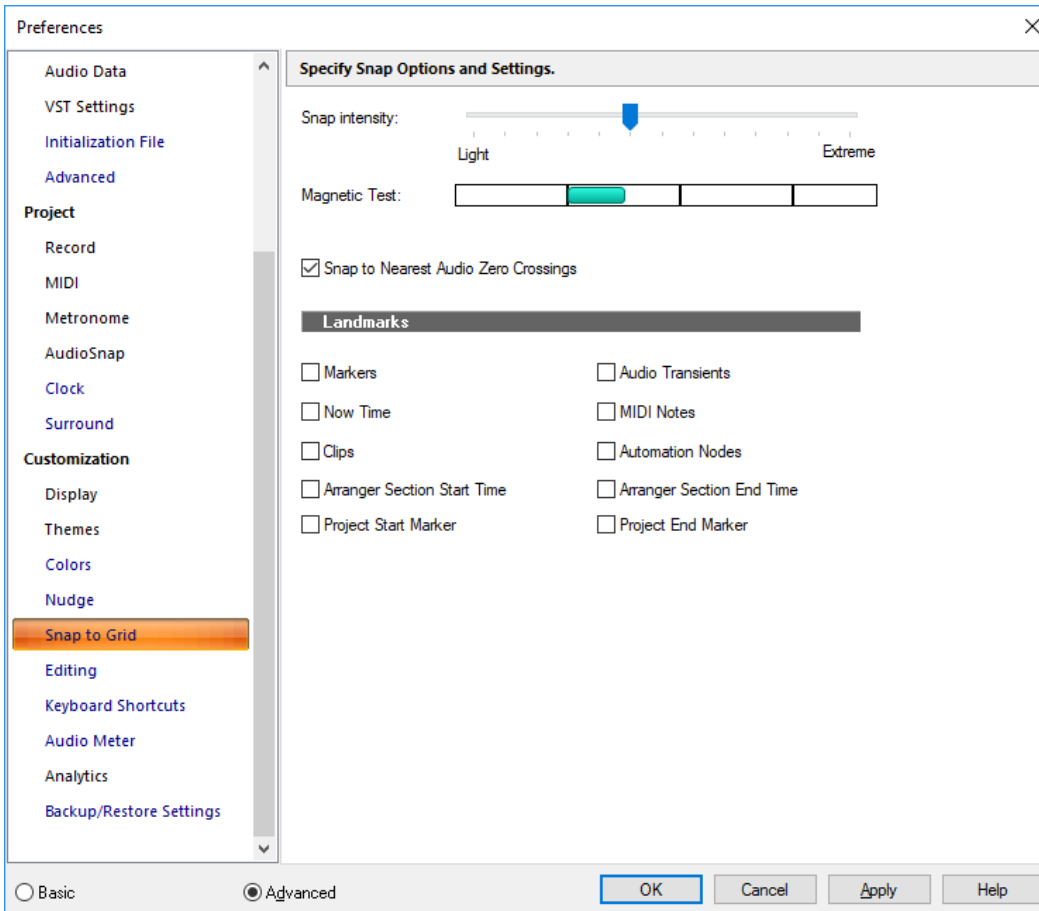
For more information, see [“Nudge”](#) on page 427.

See also:


- [“Preferences dialog”](#) on page 1622
- [“Customization - Display”](#) on page 1671
- [“Customization - Colors \(Advanced\)”](#) on page 1673
- [“Customization - Snap to Grid \(Advanced\)”](#) on page 1682
- [“Customization - Editing \(Advanced\)”](#) on page 1684
- [“Customization - Keyboard Shortcuts \(Advanced\)”](#) on page 1687
- [“Customization - Audio Meter \(Advanced\)”](#) on page 1689
- [“Customization - Analytics”](#) on page 1691
- [“Customization - Backup/Restore Settings”](#) on page 1692

Customization - Snap to Grid (Advanced)

Figure 615. The Snap to Grid section.



The **Snap to Grid** section lets you specify global snap settings.

- ▶ **Snap Intensity.** Specify the magnetic strength when snapping, which determines how quickly moved events are pulled towards the snap grid.
- ▶ **Magnetic Test.** Drag the event to test the current Snap Intensity setting.
- ▶ **Snap to Nearest Audio Zero Crossings.** Automatically snap edited audio clips to the nearest zero crossing of the waveform (the point at which there is no volume) to minimize glitches that can happen when waveforms are spliced together.
- ▶ **Landmarks.** Snap to the selected landmarks when the **Snap to Landmark Events** button  is enabled in the Control Bar's Snap module:
 - ▶ **Markers.** Snap to any marker.
 - ▶ **Now Time.** Snap to the current Now Time.
 - ▶ **Clips.** Snap to the start or end of any clip.
 - ▶ **Arranger Section Start Time.** Snap to the start of any Arranger section.
 - ▶ **Project Start Marker.** Snap to the Project Start marker.
 - ▶ **Audio Transients.** Snap to transient markers in audio clips.
 - ▶ **MIDI Notes.** Snap to note events in MIDI clips.
 - ▶ **Automation Nodes.** Snap to automation envelope nodes.
 - ▶ **Arranger Section End Time.** Snap to the end of any Arranger section.
 - ▶ **Project End Marker.** Snap to the Project End marker.

See also:

[“Defining and using the Snap Grid”](#) on page 430

[“Preferences dialog”](#) on page 1622

[“Customization - Display”](#) on page 1671

[“Customization - Colors \(Advanced\)”](#) on page 1673

[“Customization - Nudge \(Advanced\)”](#) on page 1680

[“Customization - Editing \(Advanced\)”](#) on page 1684

[“Customization - Keyboard Shortcuts \(Advanced\)”](#) on page 1687

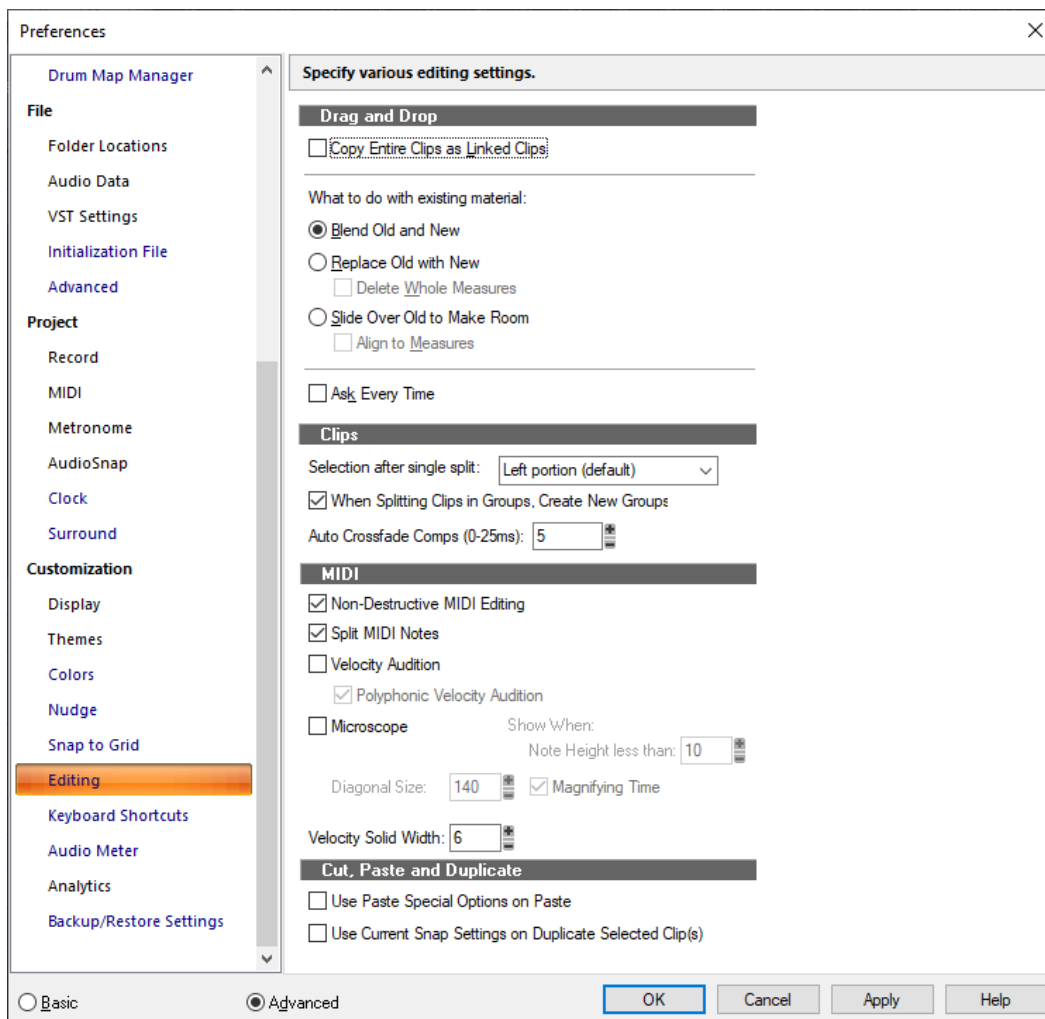
[“Customization - Audio Meter \(Advanced\)”](#) on page 1689

[“Customization - Analytics”](#) on page 1691

[“Customization - Backup/Restore Settings”](#) on page 1692

Customization - Editing (Advanced)

Figure 616. The Editing section.



The **Editing** section lets you specify drag & drop behavior, auto-crossfade settings, MIDI editing options and Microscope settings.

The **Editing** section contains the following settings:

Drag and Drop

Choose from the following drag and drop options:

- ▶ **Copy Entire Clips as Linked Clips.** When you copy an entire clip, choosing this option causes the new clip and the clip that you copied it from to be “**Linked clips**” on page 1868.

What to do with existing material

The fields in this section deal with the situation that occurs when you try to drag some data to a place in a track that already has some data.

- ▶ **Blend Old and New.** Choosing this option tells Sonar to mix the new data with the old, with the following option:
- ▶ **Replace Old with New.** Choosing this option tells Sonar to delete the old data, with the following option:
 - ▶ **Delete Whole Measures.** Choosing this option tells Sonar to delete the old data up to the next measure line, regardless of whether the new data fills the space up to the next measure.
- ▶ **Slide Over Old to Make Room.** Choosing this option tells Sonar to slide the old data either forward or backward in the track to make room for the new data, with the following option:
 - ▶ **Align to Measures.** Choosing this option tells Sonar to slide the old data up to the next measure line, regardless of whether the new data fills the space up to the next measure.
- ▶ **Ask Every Time.** Choosing this option causes the **Editing** section to appear every time you drag some data.

Clips

Choose from these clip editing options:

- ▶ **Selection after single split.** This list lets you specify what is selected after a clip is split into two parts:
 - ▶ **Left portion (default).** Only the left portion is selected.
 - ▶ **Right portion.** Only the right portion is selected.
 - ▶ **Both portions.** Both the left and right portions are selected.
 - ▶ **None.** Neither portion is selected.
- ▶ **When Splitting Clips in Groups, Create New Groups.** Choosing this option tells Sonar to create a new clip group when splitting clips in an existing clip group.
- ▶ **Auto Crossfade Comps (0-25ms).** Specify the default auto crossfade duration when comping in Take lanes.

MIDI

- ▶ **Non-Destructive MIDI Editing.** Select this option to make all MIDI editing non-destructive. When toggled on, this option forces deleted data to be retained even though it is not visible.
- ▶ **Split MIDI Notes.** Select this option to split any underlying MIDI notes when you split clips, and insert MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) at the split position.
- ▶ **Velocity Audition.** Select this option if you want to hear the changes in velocity as you make them.
 - ▶ **Polyphonic Velocity Audition.** Select this option if you want to hear all selected notes as you drag them through different pitch levels.
- ▶ **Microscope.** Use this check box to enable/disable Microscope mode in the Piano Roll view and Inline Piano Roll (enabled by default).
 - ▶ **Diagonal Size.** Use this numeric entry box to specify the diameter size in pixels of the microscope. The valid range is 20-250 and the default value is 100.
 - ▶ **Show When Note Height Less Than.** Microscope mode will only be enabled if the note heights (in pixels) are equal or less than this number. The valid range is 2-20 and the default value is 6.
 - ▶ **Magnifying Time.** Use this check box to enable/disable horizontal magnification when the Piano Roll view zoom is such that notes become very narrow.

In addition to these options, there are some other parameters that can be configured by adding the following INI variables to the WinCake section of `Cakewalk.ini` (see [“Cakewalk.ini”](#) on page 1420):

| Variable | Type | Default value | What it does |
|---|---------|---------------|---|
| <code>MicroscopeHZoomThreshold=<1..20></code> | Integer | 8 | By default, the Microscope mode begins horizontal magnification when a 32nd note is narrower than 8 pixels. This line lets you specify the horizontal zoom threshold (1-20 pixels). |
| <code>MicroscopeHZoomMax=<2.0 - 8.0></code> | Integer | 3.0 | This line specifies the highest horizontal magnification that will result when using Microscope mode. |

- ▶ **Velocity Solid Width.** Specify the width of velocity lines in the Piano Roll view. The valid range is 1-8 pixels and the default value is 6.

Cut, Paste and Duplicate

- ▶ **Use Paste Special Options on Paste.** By default, **Edit > Paste** does not remember the settings from the **Paste Special** dialog box (CTRL+ALT+V). Select this option to apply the **Paste Special** settings when using regular paste.
- ▶ **Use Current Snap Settings on Duplicate Selected Clip(s).** Select this option if you want the **Duplicate Selected Clip(s)** command to respect the current Snap to Grid settings.

See also:

[“Preferences dialog”](#) on page 1622

[“Customization - Display”](#) on page 1671

[“Customization - Colors \(Advanced\)”](#) on page 1673

[“Customization - Snap to Grid \(Advanced\)”](#) on page 1682

[“Customization - Keyboard Shortcuts \(Advanced\)”](#) on page 1687

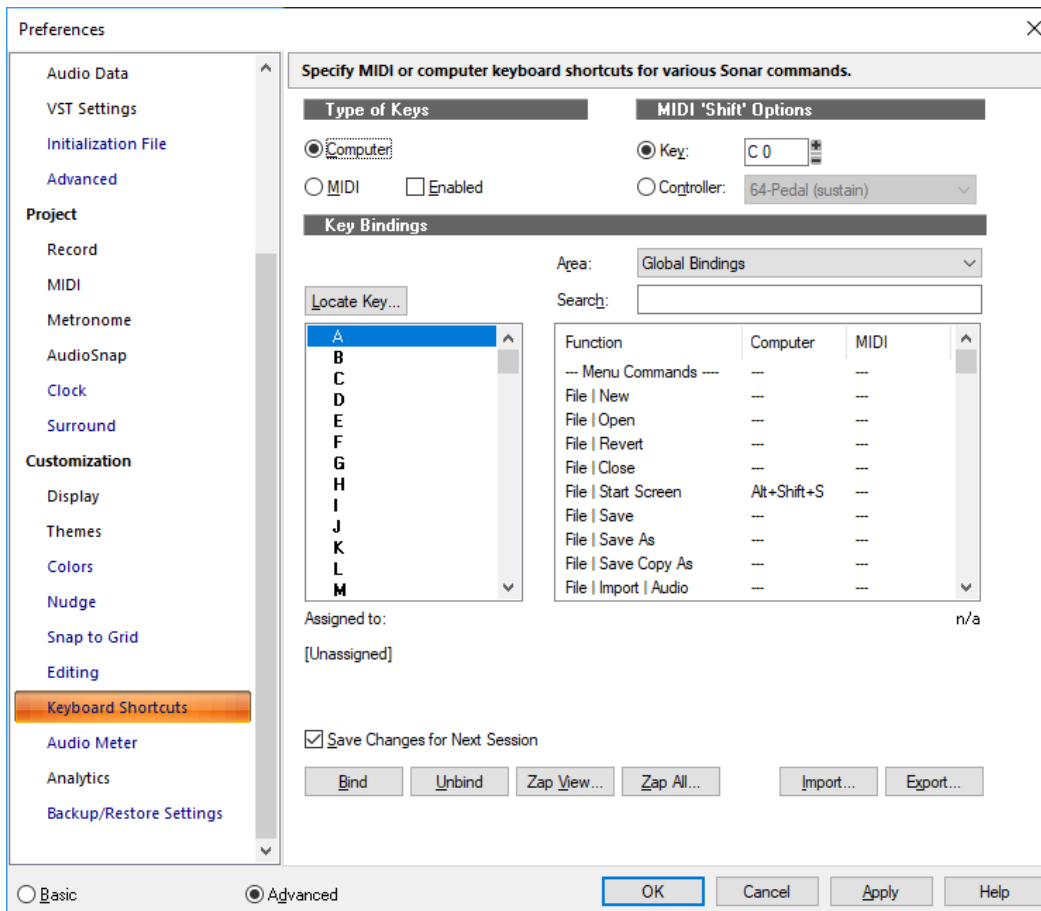
[“Customization - Audio Meter \(Advanced\)”](#) on page 1689

[“Customization - Analytics”](#) on page 1691

[“Customization - Backup/Restore Settings”](#) on page 1692

Customization - Keyboard Shortcuts (Advanced)

Figure 617. The Keyboard Shortcuts section.



Key bindings let you associate Sonar commands with keys on your MIDI or computer keyboard. This makes it easy for you to access specific features more quickly and efficiently.

The **Keyboard Shortcuts** section lets you specify which keys and key combinations to use for specific Sonar commands.

The **Keyboard Shortcuts** section contains the following settings:

Type of Keys

Use these options to choose what kind of keys will trigger selected Sonar commands:

- ▶ **Computer.** Links computer keyboard commands to specific Sonar commands.
- ▶ **MIDI.** Links MIDI keyboard commands to specific Sonar commands. The **Enabled** check box must be checked for MIDI keys to function.

MIDI 'Shift' Options

You can designate a MIDI Key or Controller (usually a pedal) to act as a key binding shift key. That way you can require that the key binding shift key be depressed before any command is triggered, so you only lose one note or pedal from its regular function.

Use these options to choose what acts as the key binding shift key:

- ▶ **Key.** Clicking this option makes a key on your MIDI keyboard act as a key binding shift key. Choose which key by clicking the + or - buttons in the window that's just to the right of the **Key** button.
- ▶ **Controller.** Clicking this option makes a controller on your MIDI keyboard act as a key binding shift key. Choose which controller (usually the sustain pedal) by choosing one from the drop-down list that's just to the right of the **Controller** button.

Key Bindings

The **Key Bindings** field has three lists, a button, and a line of text in it:

- ▶ **Key.** Use this window to highlight a key that you want to bind to a command in the **Function** list. If a key or combination is already bound to a global command by default, the name of the key appears in **bold** text, and the command it is bound to appears at the bottom of the dialog box under **Assigned to**. Binding a key or combination to a command and clicking **OK** overwrites any default binding for that key or combination.
- ▶ **Function.** Use this window to choose a command to bind to a highlighted key in the **Key** list.
- ▶ **Area.** Use this window to choose in what context you want the key binding to work.
- ▶ **Search.** The search filter allows you to only show key binding functions that includes a specific text string in the name.
- ▶ **Locate Key.** Clicking this button allows you to quickly scroll the **Key** list to the key or keys that you press on your computer keyboard.
- ▶ **Assigned to.** When you highlight an item in the **Key** list, this text line that's below the **Key** list shows any command that the item is currently bound to.

Save Changes for Next Session

Select this check box to save any changes.

Bind button

Click this button to bind a highlighted key to a highlighted function.

Unbind

Click this button to unbind a highlighted key from a highlighted function.

Zap Window

Click this button to remove all key bindings from whatever view is currently listed in the **Area** list.

Zap All

Click this button to remove all key bindings.

Import

Click this button to import a different set of key bindings that you've created or that are identical to some other sequencer application's.

Export

Click this button to export your currently-loaded set of key bindings so that you can reload them if you want.

See Also:

["Key bindings"](#) on page 1219

See also:

["Preferences dialog"](#) on page 1622

["Customization - Display"](#) on page 1671

["Customization - Colors \(Advanced\)"](#) on page 1673

["Customization - Snap to Grid \(Advanced\)"](#) on page 1682

["Customization - Editing \(Advanced\)"](#) on page 1684

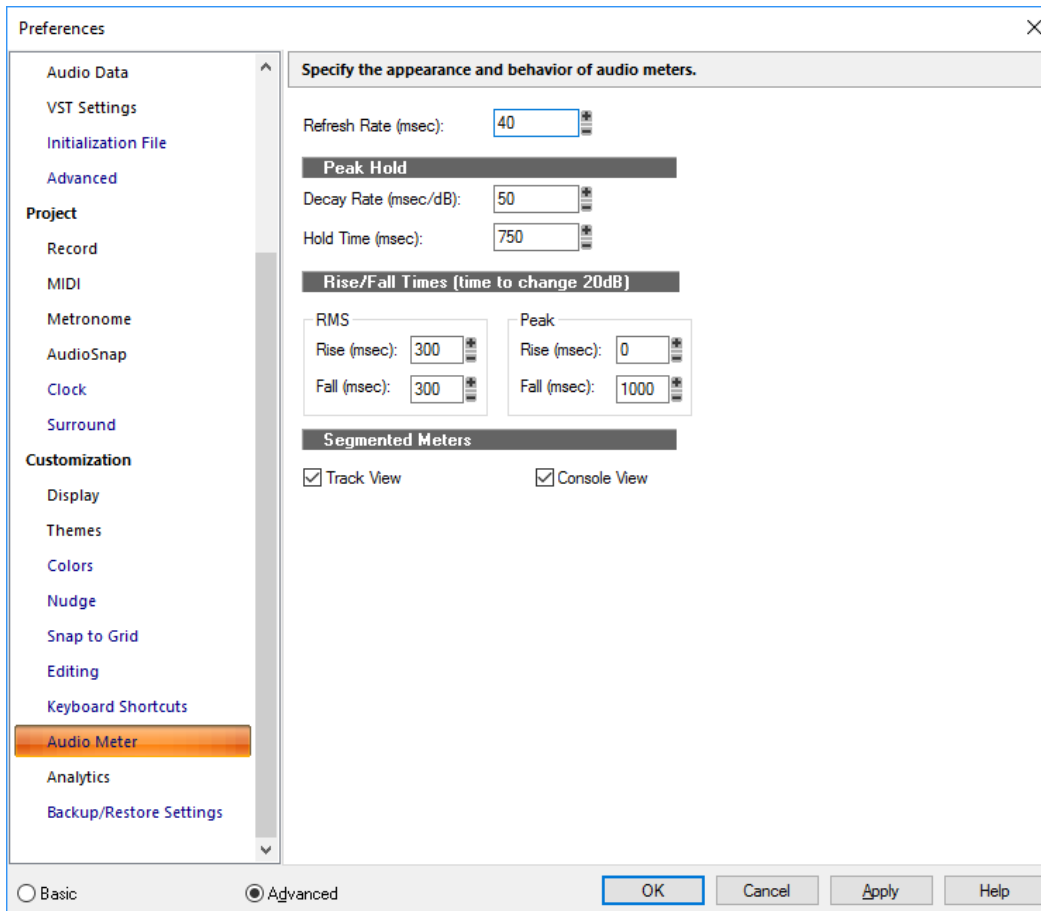
["Customization - Audio Meter \(Advanced\)"](#) on page 1689

["Customization - Analytics"](#) on page 1691

["Customization - Backup/Restore Settings"](#) on page 1692

Customization - Audio Meter (Advanced)

Figure 618. The Audio Meter section.



Sonar's meters are extremely adjustable. The **Audio Meter** section lets you specify the appearance and behavior of audio meters. These settings control meter ballistics globally for all types of meters in Sonar.

The **Audio Meter** section contains the following settings:

Refresh Rate (msec)

This field determines how often the meters are updated. Valid values range from 25 msec (forty times per second) to 250 msec (four times per second).

Peak Hold

- ▶ **Decay Rate (msec/dB).** When **Hold Peaks** is enabled (see “Changing the meters’ display” on page 939), this setting describes how fast the peaks fall after the established Hold Time.
- ▶ **Hold Time (msec).** When **Hold Peaks** is enabled (see “Changing the meters’ display” on page 939), this setting describes for how long peaks will sit still before dropping

Rise/Fall Times (times to change 20 dB)

- ▶ **RMS**
 - ▶ **Rise (msec).** The time it takes for an RMS meter to register a 20 dB rise in signal.
 - ▶ **Fall (msec).** The time it takes for an RMS meter to register a 20 dB fall in signal.
- ▶ **Peak**
 - ▶ **Rise (msec).** The time it takes for a Peak meter to register a 20 dB rise in signal.
 - ▶ **Fall (msec).** The time it takes for a Peak meter to register a 20 dB fall in signal.

Here are the default values for the various settings:

- ▶ Refresh Rate = 40 msec
- ▶ Peak Hold – Decay Rate = 50 msec
- ▶ Peak Hold – Hold Time = 750 msec
- ▶ RMS Rise = 300 msec
- ▶ RMS Fall = 300 msec
- ▶ Peak Rise = 0 msec
- ▶ Peak Fall = 1000 msec

Segmented Meters

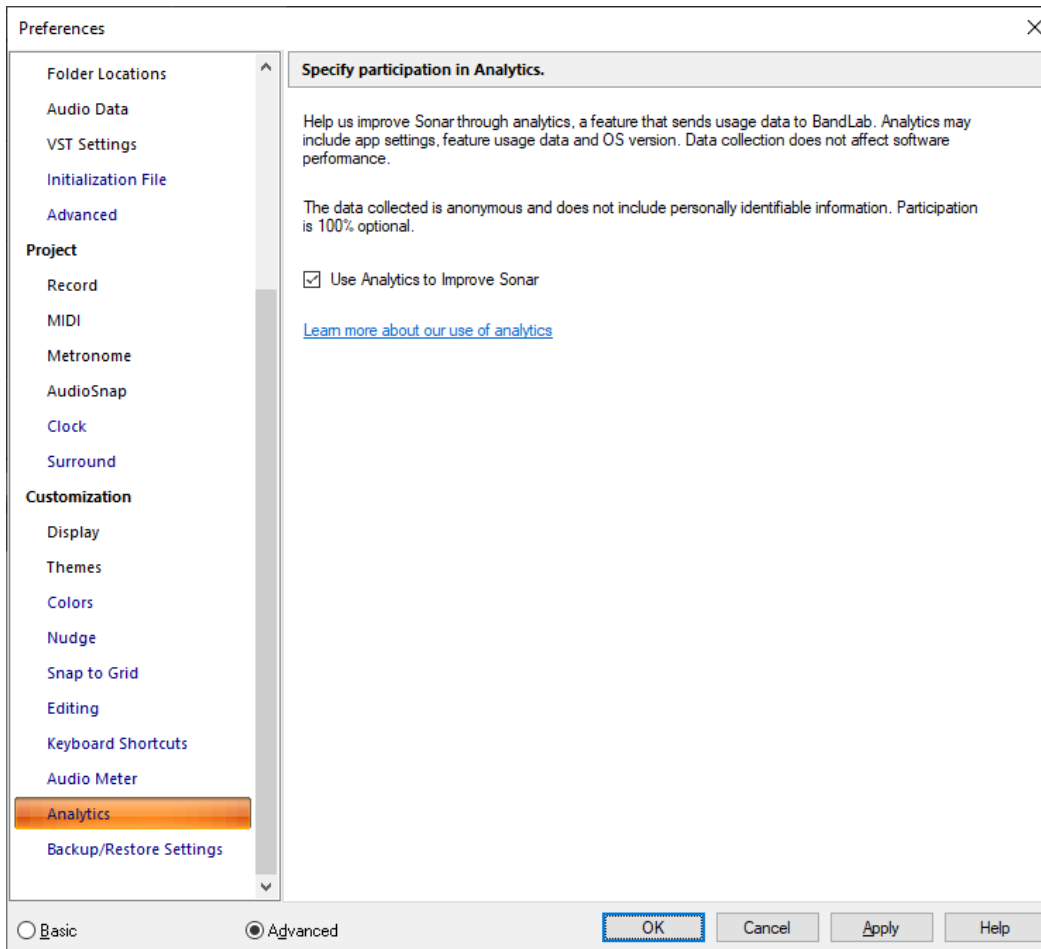
The **Track View** and **Console View** check boxes let you display the meters in segmented fashion in the respective views. For more information, see [“Metering”](#) on page 938.

See also:

- [“Preferences dialog”](#) on page 1622
- [“Customization - Display”](#) on page 1671
- [“Customization - Colors \(Advanced\)”](#) on page 1673
- [“Customization - Editing \(Advanced\)”](#) on page 1684
- [“Customization - Snap to Grid \(Advanced\)”](#) on page 1682
- [“Customization - Keyboard Shortcuts \(Advanced\)”](#) on page 1687
- [“Customization - Analytics”](#) on page 1691
- [“Customization - Backup/Restore Settings”](#) on page 1692

Customization - Analytics

Figure 619. The Analytics section.



Help shape the evolution of Sonar by contributing to Cakewalk Analytics, a feature that sends information to BandLab about your in-app experience in Sonar.

This will not affect Sonar's performance and is completely optional. None of your personal information or files will ever be sent to BandLab.

► **Use Analytics to Improve Cakewalk.** Analytics will be collected anonymously, with no connection to your Cakewalk account.

To learn more about Cakewalk Analytics, click the link in the **Cakewalk Analytics** section, or visit www.cakewalk.com/analytics.

See also:

“Preferences dialog” on page 1622

“Customization - Display” on page 1671

“Customization - Colors (Advanced)” on page 1673

“Customization - Editing (Advanced)” on page 1684

“Customization - Snap to Grid (Advanced)” on page 1682

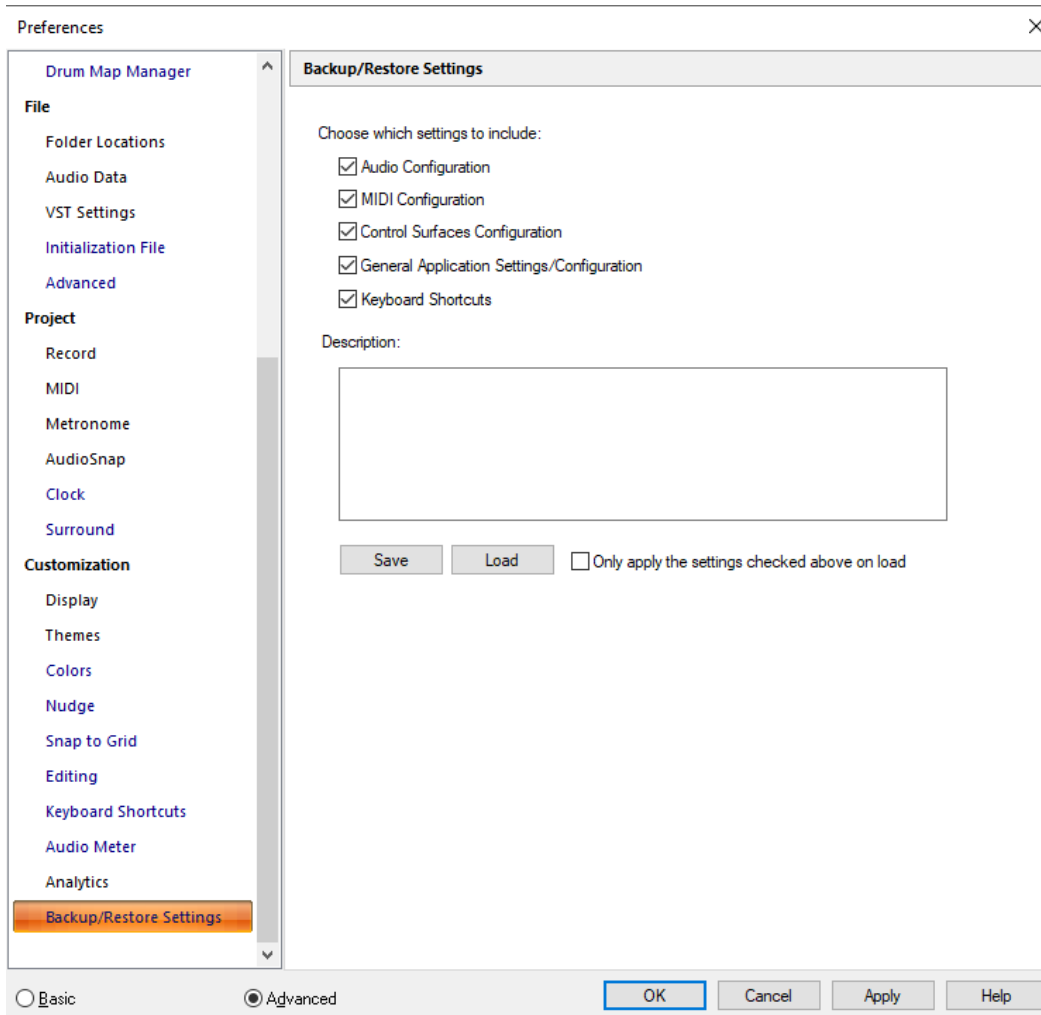
“Customization - Keyboard Shortcuts (Advanced)” on page 1687

“Customization - Audio Meter (Advanced)” on page 1689

“Customization - Backup/Restore Settings” on page 1692

Customization - Backup/Restore Settings

Figure 620. The Backup/Restore Settings section.




You can save and load backups of your Sonar configuration settings. A configuration profile stores settings from various Sonar configuration files and Windows registry settings in a single JSON file. You can selectively choose which app settings to save or load from a configuration profile.

The **Backup/Restore Settings** section contains the following settings:

- ▶ **Audio Configuration.** Save audio settings that are stored in `Aud.ini`.
- ▶ **MIDI Configuration.** Save MIDI settings that are stored in `TTSseq.ini`.
- ▶ **Control Surfaces Configuration.** Save control surface settings that are stored in `ctrlsurface.dat` and `ctrlsurface_UWP.dat`.
- ▶ **General Application Settings/Configuration.** Save general app settings that are stored in `Cakewalk.ini` and the Windows registry.
- ▶ **Keyboard Shortcuts.** Save all assigned key bindings.
- ▶ **Description.** Type an optional description of the current settings.
- ▶ **Save.** Save the selected settings as a configuration profile.
- ▶ **Load.** Load a configuration profile..
- ▶ **Only apply the settings checked above on load.** When this option is selected, only load settings that are selected under **Choose which settings to include**.

For detailed information about using configuration profiles, see [“Configuration backup/restore”](#) on page 185.

 **Note:** Configuration profiles are not a replacement for templates, presets or Workspaces, but provide an additional degree of management for global system and hardware related settings of the app.

See also:

“Preferences dialog” on page 1622

“Customization - Display” on page 1671

“Customization - Colors (Advanced)” on page 1673

“Customization - Editing (Advanced)” on page 1684

“Customization - Snap to Grid (Advanced)” on page 1682

“Customization - Keyboard Shortcuts (Advanced)” on page 1687

“Customization - Audio Meter (Advanced)” on page 1689

“Customization - Analytics” on page 1691

Print dialog

The **Print** dialog box specifies the parameters of your print job, including the printer destination, the number of copies and properties.

The following is a description of the **Print** dialog:

Printer

This is the active printer and printer connection. Choose the **Setup** option to change the printer and printer connection.

Print Range

Specify the pages you want to print:

All

Prints the entire document.

Pages

Prints the range of pages you specify in the From and To boxes.

Copies

Specify the number of copies you want to print for the above page range.

Collate

Prints copies in page number order, instead of separated multiple copies of each page.

Properties button

Opens a dialog box that lets you specify whatever your printer allows.

Print Preview dialog

The **Print Preview** dialog box lets you see what the Staff view, Event List view, or Lyrics view will look like when printed.

Print

The **Print** button in the **Print Preview** dialog box opens your system's **Print** dialog box. For more information, see "Print dialog" on page 1693.

Configure

For the Staff view, the **Configure** button in the **Print Preview** dialog box lets you choose from a number of standard staff sizes. You can see which fits your needs best.

Next Page

The **Next Page** button displays the next page of the print preview.

Prev Page

The **Prev Page** button displays the previous page of the print preview.

Two Page/One Page

The **Two Page** button displays two pages at a time in the print preview. When you display two pages, the **One Page** button appears. The **One Page** button

Zoom In

The **Zoom In** button zooms the page display in the **Print Preview** dialog box. If two pages are displayed, zooming may reduce the preview to just one page.

Zoom Out

The **Zoom Out** button zooms out the page display in the **Print Preview** dialog box.

Close

The **Close** button closes the **Print Preview** dialog box.

Print Setup dialog

The **Print Setup** dialog box specifies the parameters of your print job, including the printer destination, the number of copies and properties.

The following is a description of the Print Setup dialog:

Printer

This is the active printer and printer connection. Choose the **Setup** option to change the printer and printer connection.

Print Range

Specify the pages you want to print:

All

Prints the entire document.

Pages

Prints the range of pages you specify in the **From** and **To** boxes.

Copies

Specify the number of copies you want to print for the above page range.

Collate

Prints copies in page number order, instead of separated multiple copies of each page.

Properties button

Opens a dialog box that lets you specify whatever your printer allows.

Project Files dialog

Open the **Project Files** dialog by selecting **Project Audio Files** from the **File** menu.

The **Project Files** dialog box provides the following information:

Project File Name

File name and location of the project file.

Project Audio Folder

The directory in which the project's audio files are stored. This is the same as the next field, unless you're using per-project audio folders.

Global Audio Folder

The default directory in which project audio files are stored.

Total Project Size

The combined size of the project's audio data.

Min/Max Bit Depth

The lowest and highest bit depths of the audio files in the project.

File Name

File name(s) of the individual wave file(s) your project file references.

Path

The directory in which each file is stored.

Bit Depth

The bit depth of each wave file.

File Size

The size of each wave file.

Status

The following status entries are possible in the **Status** column of the **Project Files** dialog:

- ▶ **Global.** The file is stored in the Global Audio Data directory. The Global Audio Data directory can be changed in **Edit > Preferences > File - Audio Data**.
- ▶ **Local.** The file is stored in the local wave data directory, a per-project data directory which is a subdirectory in the directory where the project file is stored.
- ▶ **External.** The file is stored in a directory other than the Global Audio Data directory or in a Local audio data directory.
- ▶ **Missing.** The file is not to be found.

Sorting Files

You can quickly sort files by clicking on the column headers, for instance, to see all **Missing** audio files, click on the **Status** column header and the missing files appear at the top of the column.

For more information, see:

["Locating missing audio"](#) on page 261

Quantize dialog

When you use the **Process > Quantize** command, the **Quantize** dialog box appears. Quantize has two different forms.

- ▶ **Process > Quantize.** This is the standard quantizing command that adjusts the start time and duration of selected notes so that they line up with a fixed size grid.
- ▶ **Process > Groove Quantize.** This command extracts a grid or “groove” from an existing piece of music (the “groove pattern”), and then applies it to another piece of music to produce a similar rhythmic feel.

Use the following fields in the **Quantize** dialog box to control standard quantizing:

Preset menu

Save or select settings that you use often in the drop-down menu. To save a new group of settings, type a name into the menu, and click the **Save** button. To delete a group, select it and click the **Delete** button.

Resolution

Set the note resolution. The smaller the note value, the more precise the quantization. See [“Resolution”](#) on page 788.

Change

- ▶ **MIDI Event Start Times.** Select this option if you want the start times of the MIDI events in the selected data to move.
- ▶ **Note Durations.** Select this option if you want the length of notes to be edited to fit into the size you chose in the **Resolution** field.
- ▶ **AudioSnap Beats.** Select this option if you want AudioSnap transients to move.
- ▶ **Audio Clip Start Times.** Select this option if you want the beginnings of audio clips to move.
- ▶ **Only Notes, Lyrics, and Audio.** If you select this option, Sonar will not modify other events, like controllers.

Options:

- ▶ **Strength.** This value determines how closely Sonar moves the selected notes to the resolution value, or “grid.” See [“Strength”](#) on page 789.
- ▶ **Swing.** Use this value to make groups of even eighth notes (or whatever note you want to enter in the **Resolution** field) “swing,” instead of playing with exact eighth note rhythm. A value of **50** percent, or “50-50,” produces equal durations for both notes—no swing. A larger value makes the first note longer, and vice versa. See [“Swing”](#) on page 789.
- ▶ **Window.** This value determines whether Sonar quantizes notes that are far from the quantization points, or leaves them alone. A value of 100 percent quantizes every note. See [“Window”](#) on page 790.
- ▶ **Offset.** This value moves the quantization grid forward or backward in the track, away from the beat boundaries. See [“Offset”](#) on page 789.
- ▶ **Auto XFade Audio Clips.** This option becomes available if you enable the **Audio Clip Start Times** check box. If you enable this option, and the process of quantizing audio clips results in overlapping clips or gaps between clips, a crossfade is automatically added to the overlapping or empty area. You specify the length of the crossfade in **XFade** field. The **Max Gap** value specifies the widest gap that will be filled with an automatic crossfade.

Audition button

Click this button to hear your edit before you actually apply it to the selected data.

For step by step instructions:

[“To use the Quantize command”](#) on page 790

[“Defining a groove”](#) on page 792

[“To save a groove pattern”](#) on page 792

[“To copy an existing groove”](#) on page 793

[“To delete a groove”](#) on page 793

[“Groove Quantize tips”](#) on page 793

See also:

[“Changing the timing of a recording”](#) on page 788

Mouse Wheel Zoom Options

The Mouse Wheel Zoom feature allows you to use your mouse wheel to control Zoom functions.

Zoom Factor

Set the intensity of the zoom. Horizontal and vertical zoom intensity can be adjusted independent of one another using the spinners or by manual entry.

Zoom In

Select whether the Zoom in action is centered at the cursor or the Now Time in horizontal Zoom, and select whether the Zoom in action is centered at the cursor or the Active Track in vertical Zoom.

Zoom Out

Select whether the Zoom out action is centered at the cursor or the Now Time in horizontal Zoom, and select whether the Zoom out action is centered at the cursor or the Active Track in vertical Zoom.

Simultaneous Horizontal and Vertical Zoom

Select the check box to make horizontal and vertical zoom simultaneous.

See also:

[“To zoom using the mouse wheel \(Fast Zoom\)”](#) on page 408

Reassign Envelopes dialog

When you use the **Envelope Editing** menu’s **Assign Envelope** command on an automatable effect’s envelope, the **Reassign Envelopes** dialog box appears.

Click the parameter in the list of parameters that you want to reassign the envelope to, and click **OK**. Sonar changes the envelope to control the parameter you clicked.

See:

[“Creating and editing automation envelopes”](#) on page 1177

Receive System Exclusive dialog

In the Sysx view, clicking the **Receive Bank** button opens the **Receive System Exclusive** dialog box. Use this dialog box to tell a synthesizer to start sending system exclusive data—clicking the **OK** button in this dialog box opens the **Sysx Receive** dialog box and starts the transmission of Sysx data.

This dialog box displays how many bytes have been received. When the number stops increasing, click **Done**.

See also:

[“Using the System Exclusive view”](#) on page 1283

Regenerate Tablature dialog

Click the Staff view **Edit** menu and choose **Regenerate TAB** to open the **Regenerate Tablature** dialog box.

The Regenerate TAB command works on selected regions in a track to modify the fingering according to the method you choose. The TAB display by default uses the 'floating' algorithm which analyzes all events in a track and attempts to optimize tablature with reference to open position. By choosing the "fixed" algorithm instead, you can designate a specific finger span and lowest fret which causes the TAB of a selected region to be displayed within this range. This usually creates a more compact fingering system.

The **Regenerate Tablature** dialog box has the following fields:

Track

This window displays the names of all selected tracks. Highlight the one you want to regenerate TAB for.

Method

Choose what TAB style you want Sonar to use, from these options:

- ▶ **Fixed.** This style specifies where on the neck these notes should be played. When Fixed is selected the Finger span and **Lowest fret** fields are used together to define the "box" where the notes are displayed. The **Finger span** parameter determines how many consecutive frets will be used to display the note. For example, if Finger span is set to 4, then Sonar will attempt to place all the notes within those 4 frets. The Lowest Fret then determines where on the fretboard will the notes be displayed within the Finger span. The red box in the fretboard display above the parameters changes to reflect the settings in these two parameters.
- ▶ **Floating.** This style analyzes all events in a track and attempts to optimize tablature with reference to open position
- ▶ **MIDI Channel.** This style uses the event's MIDI channel to determine which string the note should be displayed on. When MIDI Channel is selected, the user chooses which series of MIDI Channels Sonar receives on. This is useful for MIDI guitarists who record parts in MONO mode, where each string transmits on a different MIDI channel. (Values: 1 - 11). Selecting "1" will cause it to use MIDI channels 1 - 6, selecting 2, 2 - 7, and so on.

Finger Span

The value in this field determines the finger or fret span the new TAB covers. Usually, you set this value to 4.

Lowest Fret

The value in this field determines the lowest fret the TAB can use for the selected notes.

1st Channel

The value in this field determines the first MIDI channel of six consecutive channels that Sonar assigns notes to, depending on which strings you play the notes on.

Number of Frets

This value is determined in the **Staff View Layout** dialog box, and governs how many frets Sonar's Fretboard can display.

Skip Channel 10 (G50)

This check box is grayed out unless you choose MIDI Channel in the **Method** field. If you use a MIDI converter like the G50, Channel 10 is reserved for percussion instruments, so if you use a MIDI guitar to transmit on six consecutive MIDI channels, select this check box to avoid using Channel 10 for your guitar.

See Also:

["Regenerate TAB"](#) on page 1252

["Tablature"](#) on page 1250

["The Staff view"](#) on page 1230

["Tablature settings"](#) on page 1250

Remote Control dialog

When you right-click a control in the Console or Track views and choose **Remote Control** from the pop-up menu, the **Remote Control** dialog box appears. This dialog box lets you use a MIDI device as a remote control for knobs, buttons, and sliders in Sonar, and has the following fields:

Channel Messages

The buttons in this section control command that are specific to individual MIDI channels. The options are:

- ▶ **Note On.** With this button enabled, the selected control's value alternates between its minimum and maximum values every time you play the note that's listed in the **Note On** field. If the selected control is a button, it toggles between on and off position.
- ▶ **Note On/Off.** With this button enabled, the selected control's value is maximized when the note that's listed in this field is depressed, and minimized when the note is released. If the selected control is a button, it toggles between on and off position.
- ▶ **Controller.** With this button enabled and a Controller number entered in the **Number** field, Sonar "listens" for a controller message that your MIDI controller is sending, and the selected control moves up or down as the controller message's value gets larger or smaller. For example, if your MIDI controller can send MIDI volume data from one of its faders or controls, and you set a fader in Sonar to respond to Controller #7, the selected fader in Sonar will move up or down as the value of Controller #7 that your MIDI controller sends rises or falls.
- ▶ **Wheel.** With this button enabled, the selected control moves as the pitch wheel on your MIDI controller moves.
- ▶ **RPN.** If your MIDI controller can send RPN data, enabling this button causes the selected control to move as the RPN data that your MIDI controller changes.
- ▶ **NRPN.** If your MIDI controller can send NRPN data, enabling this button causes the selected control to move as the NRPN data that your MIDI controller changes.
- ▶ **MIDI Channel.** Use this field to tell Sonar which MIDI channel the controller data comes in on.


Learn button

If you don't know what controller number a slider or knob on your MIDI controller sends, just click the **Learn** button and then move the knob in question. Sonar reads the incoming MIDI data and automatically configures the **Remote Control** settings so that the controller you moved now controls the Sonar control that you are configuring.

Sysx

You can use this option to control Sonar's Console from an external controller that sends sysx, such as the Tascam 428, or any device that sends sysx data. You can set the selected control in Sonar to respond to sysx data by using these fields:

- ▶ **Single Byte.** Checking this option tells Sonar that the significant data (the variable, or parameter value) in the incoming sysx message is in the form of a single byte.
- ▶ **High byte first.** Checking this option tells Sonar that the significant data in the incoming sysx message is in the form of two bytes, with the high byte first.
- ▶ **Low byte first.** Checking this option tells Sonar that the significant data in the incoming sysx message is in the form of two bytes, with the low byte first.
- ▶ **Starts with.** Fill in the string that your device sends in sysx messages that precedes the significant data.
- ▶ **Ends with.** Fill in the string that your device sends in sysx messages that follows the significant data.

 **Note:** *If you set up remote control for a grouped control, the remote control works all controls in the group.*

For step by step instructions:

["To set up remote control for a knob, button, or fader"](#) on page 992

See also:

["Using control groups"](#) on page 988

Remove DC Offset dialog

The **Process > Apply Effect > Remove DC Offset** command opens the **Remove DC Options** dialog box, which allows you to remove audio artifacts caused by electrical mismatches between recording hardware and input instruments or devices. This dialog box has the following fields:

- ▶ **DC Offset Threshold (dB).** You can set a minimum dB threshold. If the analyzed DC offset is below this value, no removal takes place.
- ▶ **Analyze Left Channel (dB) and Right Channel (dB).** This field displays the DC offset separately for the left and right channels. Press the **Audition** button to update the display.
- ▶ **Compute DC Offset from first 5 seconds only.** To speed processing, select the Compute DC offset from first 5 seconds only check box. Only the first five seconds of a sound file will be analyzed when measuring the DC offset. The only time that five seconds is not sufficient is if a long fade-in or mute has been applied at the beginning of the file.

Remove Silence dialog

When you use the **Process > Apply Effect > Remove Silence** command, or click the **Gate Settings** button in the **Freeze Options** dialog box, the **Remove Silence** dialog box appears. This command creates absolute silence during silent passages, eliminating extraneous noise.

The **Remove Silence** dialog box has the following fields:

Preset field (only appears with Process Audio command)

Use this field to choose and enter presets. Click the **Save** button to save any group of new settings after you enter a name in the **Preset** field. Click the **Delete** button to delete any selected group from the **Preset** field.

Open Level (db)

The value in this field is how loud the sound must get (the loudness threshold) before Sonar stops silencing the sound. The gate “officially” opens when loudness rises above this level, although it can open earlier because of the **Attack Time** (see [Attack Time](#)).

Close Level (db)

The value in this field is how soft the sound must get (the softness threshold) before Sonar starts silencing the sound. The gate “officially” closes when loudness falls below this level, although it can stay open later because of the **Release Time** (see [Release Time](#)).

Attack Time (ms)

The value in this field is the interval of time after the volume reaches the **Open Level** for the gate to fully open. Opening the gate gradually produces a fade-in effect instead of an instant on-off sound.

Hold Time (ms)

The value in this field is the minimum time for the gate to stay open. **Hold Time** is useful when you've set high open and close levels—for example, when your source signal is very loud. Noise gates set this way tend to react to repeated percussive passages (such as drum rolls) by repeatedly opening and closing; this can sound unpleasant. By setting a hold time, you can ensure that the gate stays open long enough during percussive passages.

Look Ahead (ms)

The value in this field causes the gate to open slightly before the sound reaches the **Open Level** so you don't lose the sound's attack.

Release Time (ms)

The value in this field is the interval of time after the volume reaches the **Close Level** before the gate actually closes. This lets the tail end of sounds pass through without being clipped.

Split Clips

Select the **Split Clips** check box to delete the silent sections of audio.

Audition button (only appears with Process Audio command)

Click this button to hear the results of your effect on the first three seconds of the selected audio.

For more information, see:


[“Removing silence”](#) on page 876

Retain Cakewalk Preferences dialog

If you choose to retain or *migrate* your preferences from a previous version of Cakewalk, the Sonar installer finds the existing `Cakewalk.ini` files on your system. The list of `Cakewalk.ini` files appears in the **Retain Cakewalk Preferences** dialog box. You may choose one from this list. The preferences and settings stored in the older version's `Cakewalk.ini` and `TTSseq.ini` files are then transferred to the identically named configuration files for Cakewalk. Cakewalk migrates certain preferences to the Windows Registry rather than to the `Cakewalk.ini` file.

When you migrate your preferences, Sonar will:

1. Locate the Data directory (WaveData folder) used by your previous Cakewalk installations and direct Sonar to use that folder for its audio storage and retrieval as well.

 **Note:** *Migrating Preferences will leave the Data directory in its current location - it does not move your audio recordings to a new location. It simply points Sonar to the audio you have saved during previous recording sessions. This means that your previously recorded songs that contain audio tracks should continue to open and playback as expected. It will also write new audio data to this same location. You are free to manually change your Data directory at a later time in Sonar's Options, Audio, Advanced tab. Advanced users may want to manually adjust this Data directory location.*


2. Automatically import any custom Instrument Definitions you used in your previous Cakewalk version.
3. Automatically import other custom settings you have made in various Cakewalk menus and INI files.

Revert dialog

The **File > Revert** command opens the **Revert** dialog box, which lets you open an earlier version of the current project. Click the version of the file that you want to open. If you then save the earlier version, it becomes than latest version. To use the Revert feature, file versioning must be enabled in **Edit > Preferences > File - Advanced**.

Safe Mode dialog

Opening a file in safe mode opens the safe mode dialog box, which asks you, one plug-in at a time, which of the file's plug-ins to open each. If you think one of the plug-ins is preventing the file from opening, choose not to load that plug-in. You can also try loading only one plug-in, closing the file, and then loading 2 plug-ins the next time you open the file, etc., until you isolate the bad plug-in.

 **Note:** *Safe mode is activated when you open a file while the SHIFT key is pressed.*

See also

[“I can't open my project / File Recovery mode”](#) on page 1402

Save As dialog

The **File > Save As** command opens the **Save As** dialog box, which lets you save a project with the name, directory, and format you specify. The **Save As** dialog box can also be used to save Groove clips as Riff Wave files from the Loop Construction view. Use the following fields to control your options:

Save in

Select the directory in which you want to store the file.

File name

Type or select the filename you want to open.

Save as type

Select the type of file you want to save your project as. If you are saving a project, you have the following options:

- ▶ **Normal.** Saving as type Normal saves your MIDI data, all project settings, and references to your audio data, with the extension .cwp. Sonar saves no audio data in a .cwp file, only references to where the data is on the hard disk. Saving your project as a bundle file saves all your project data in one place, including a new copy of your audio data; this method uses a lot more disk space than saving as a .cwp file.
- ▶ **Template.** Template file with the extension .cwt. Use Template files to save commonly used project settings for quickly setting up a new project.
- ▶ **Cakewalk Bundle.** Bundle file with the extension .cwb. Bundle files contain everything that a Normal file type contains with the addition of all your project's audio. Bundle files are great for backing up projects, and are also useful for moving Sonar projects from one computer to another.
- ▶ **MIDI Format 0.** Save in this format to create a Standard MIDI File that has all channels merged into one track.
- ▶ **MIDI Format 1.** Save in this format to create a Standard MIDI File that keeps each channel on a separate track.
- ▶ **Riff MIDI Format 0.** Save in this format if you need a Riff MIDI File of Format 0.
- ▶ **Riff MIDI Format 1.** Save in this format if you need a Riff MIDI File of Format 1.

Riff Wave files. If you are saving in the Loop Construction view, you can save the wave file as a Groove Clip/Wave file or a regular Wave file, depending on whether you enabled looping on the clip that you're saving. Groove Clip/Wave files are ACID-compatible files which can be used in Sonar or any application that supports ACIDized files.

Go to Folder (Project saves only)

The Go to folder drop-down lets you quickly go to the default save location for different types of projects.

Copy all audio with project (Project saves only)

When selected, this check box creates a copy of every audio file your project references, regardless of where they are located, and stores them in a folder called Audio Data. The Audio Data folder is created in the folder where you save your project. For example, if you save your project to the following folder:

C:\My Project

Your project's audio is saved in the following folder:

C:\My Project\Audio Data

If you want to give the Audio Data folder a different name, you can do so using the **Audio path** option. See [“Audio path \(Project saves only\)”](#) on page 1702.

Create one file per clip (Project saves only)

This option is only available if the **Copy all audio with project** option is selected. When selected, the **Create one file per clip** option forces Sonar to create a new wave file for each unique clip. To conserve disk space, Sonar does not duplicate audio referenced by multiple copies of a clip.

Audio path (Project saves only)

If you want to customize the name of the folder in which you store your audio files, specify it in this field. You can use the **Browse** button to specify where the folder is saved.

See also:

[“Saving your work”](#) on page 305

Save Pattern dialog

To open the **Save Pattern** dialog box, do *one* of the following:

- ▶ Right-click in the **Step Sequencer** toolbar and select **Save Pattern** from the pop-up menu.
- ▶ Open the Step Sequencer and press CTRL+ALT+S.

The **Save Pattern** dialog box lets you save a step sequencer pattern as a separate file. Use the following fields to control your options:

Save in

Select the directory in which you want to store the file.

File name

Type or select the filename you want to open.

Save as type

A step sequencer pattern is always saved as a Step Sequencer Patterns file type, which has the extension .ssp.

Scale Defaults dialog

In the Track Inspector, click the Scale control in the Snap to Scale section and choose **Scale Manager** to open the **Scale Manager** dialog box, then click the **Defaults** button to open the **Scale Defaults** dialog box.

This dialog box has the following fields:

- ▶ **Restore Current Scale (if factory).** This option restores a single, selected file to its factory settings.
- ▶ **Restore Any Missing Scales.** If you have deleted a factory-supplied scale and want to replace it with the original version, choose this option.
- ▶ **Restore All Factory Scales.** If you want to restore all factory-supplied scales to factory settings, click this option.

Scale Manager dialog

In the Track Inspector, click the Scale control in the Snap to Scale section and choose **Scale Manager** to open the **Scale Manager** dialog box, which lets you create and edit scales to use with the Snap to Scale feature.

This dialog box has the following fields and controls:

- ▶ **Scale Family.** This field lists all of the families of scales that in which an individual scale might be stored.
- ▶ **Scale.** This field lists the scales that are stored in the selected Scale Family.
- ▶ **Keyboard display.** This keyboard display shows the notes that are in the selected scale by displaying a blue dot over each note in the selected scale. You can include or exclude a note clicking keys in the keyboard display.
- ▶ **Scale Degrees.** This field lists the different scale degrees that are in the selected scale.
- ▶ **Scale Degree buttons.** These buttons below the **Scale Degree** field show what scale degrees are in the selected scale. Each depressed button shows that the button's namesake is in the selected field.
- ▶ **Defaults.** This button opens a dialog box that offers to restore factory-supplied scales to their default values.
- ▶ **New button.** Click this button to create a new scale. When you click this button, the Scale Manager displays a default name (New Scale "n") for the new scale, and automatically selects C as the root note of the scale.

 **Note:** All scales in the **Scale Manager** dialog box use C as the root note.

- ▶ **Delete button.** Click this button to delete any scale that is highlighted in the **Scale** field.

Scale Velocity dialog

The **Process > Scale Velocity** command opens the **Scale Velocity** dialog box, which lets you edit MIDI clips to create crescendos (volume swells) and decrescendos on those instruments that respond to MIDI velocity. Most MIDI instruments map changes in velocity to changes in note loudness. Many synthesizer patches alter the timbre of the sound as well, so that higher velocities produce brighter, as well as louder, sounds.

This command lets you set a starting and ending velocity for the entire time range of the selection. Sonar scales the velocity of each event to create a smooth linear change in velocity. As an option, you can enter a starting and ending percentage; Sonar modifies existing velocity values by the designated percentage.

You can also edit note velocities in the Notes pane of the Piano Roll view, which lets you draw shapes other than straight line changes. For more information, see [“Adding and editing controllers in the Piano Roll”](#) on page 761.

The **Scale Velocity** dialog box has the following fields:

Begin

Enter a velocity value between 0 and 127 for the first event of the selection, unless you want to use percentages. If you use percentages, enter a number between 0 and the approximate percentage that would create a velocity of 127, when multiplied by the existing velocity of the first event. Sonar rounds off any values you create above 127 to 127.

End

Enter a velocity value between 0 and 127 for the last event of the selection, unless you want to use percentages. If you use percentages, enter a number between 0 and the approximate percentage that would create a velocity of 127, when multiplied by the existing velocity of the last event. Sonar rounds off any values you create above 127 to 127.

Percentages

Select this check box if you want to modify existing velocities by a percentage.

See also:

[“To scale velocities”](#) on page 787.

Search for Missing Audio dialog

Open the **Search for Missing Audio** dialog by clicking the **Search** button in the **Find Missing Audio** dialog box.


The **Search for Missing Audio** dialog box searches your entire computer for a file that has the same name as the missing file in your project. If the file is found, select it and click **OK**. If multiple copies of the same file name are found, you may select only one. If no files are found, manually search your Recycle Bin. If you find the missing file in the Recycle Bin, right-click on it and select **Restore** to return the file to your project's audio data directory.

Select By Time dialog

The **Edit > Select > By Time** command opens the **Select by Time** dialog box.

Choose the starting and ending times for the time selection you want to make by entering numbers into the following fields:

- ▶ **From.** Enter the number of the measure, beat, and tick of the location where you want the selection to start.

 **Note:** *You can enter a whole number with no punctuation if your selection boundary is the beginning of a measure. You can separate measure, beat, and tick numbers with spaces, periods, or colons.*

- ▶ **Thru.** Enter the number of the measure, beat, and tick of the location where you want the selection to end.

The From and Thru times you select appear in the **Select** toolbar in the **From** and **Thru** fields. If you select a whole measure, the Thru time is the start of the next measure, which actually makes it a “to” time and not a “through” time.

For more information, see:

[“To select partial clips using time ranges and tracks”](#) on page 429

Set Default Velocities for Steps dialog

Open the **Set Default Velocities for Steps** dialog by right-clicking to the right of any row in the Step Sequencer and selecting **Set Default Velocities for Steps** from the pop-up menu.

From the **Set Default Velocities for Steps** dialog box you select the default velocity value that is assigned to new notes that are enabled in the Step Sequencer. The setting is global, which means it applies to all step sequencer clips and projects.

Select Fretboard Track dialog

Open the **Pick Fretboard Track** dialog box by right-clicking in the Fretboard pane and selecting **Select Track** from the **Fretboard** pop-up menu.

From the **Pick Fretboard Track** dialog box you select the track you want to see displayed in the fretboard pane if multiple tracks are displayed in the Staff pane.

To select a track, click the track in the **Pick Fretboard Track** dialog box and click **OK**.

See Also:

[“The Fretboard”](#) on page 1233

Set Timecode at Now Time

The **Project > Set Timecode at Now** command opens the **Set Timecode at Now Time** dialog box, which allows you to move the SMPTE time 00:00:00:00 to the current Now time. If you enter a value in the dialog box, the SMPTE value that you enter is set to the current Now time.

Slide dialog

The **Process > Slide** command opens the **Slide** dialog box, which allows you to move track data forward or backward in the track. The **Slide** dialog box has the following fields:

Slide

Choose what kinds of track data you want to move:

- ▶ **Events in Tracks.** Events include notes and controller data but not markers.
- ▶ **Markers.** If you select any locked markers, Sonar asks whether you want to slide them too.

By

Enter a number in the **By** field to control how many units your selected data moves. Negative numbers move the data to earlier positions in the track, but data can not move earlier than beat 1 of the first measure. Choose from the following units:

- ▶ **Measures.** If you choose Measures, the selected data moves by a number of whole measures.
- ▶ **Ticks.** If you choose Ticks, the selected data moves by a number of ticks, which are portions of a beat.
- ▶ **Seconds.** If you choose Seconds, the selected data moves by a number of whole seconds.
- ▶ **Frames.** If you choose Frames, the selected data moves by a number of frames, which are the smallest units of SMPTE time.

See also:

[“Shifting events in time”](#) on page 781

Sort Tracks dialog

The Track view **Tracks > Sort Tracks** command opens the **Sort Tracks** dialog box. This command lets you arrange tracks in order according to any of several criteria. You can sort in ascending or descending order.

There are several ways you can change the order of tracks in the Track view:

- ▶ Drag a track to a new position in the Track view (see [“To drag a track to a new position”](#) on page 392).
- ▶ Insert new, blank tracks between existing tracks (see [“To insert a single track”](#) on page 393).
- ▶ Use the **Tracks > Sort Tracks** command to rearrange the tracks in order based on the track name, status, or other setting.

The **Sort Tracks** dialog box has the following fields:

Sort by

This field lets you choose what characteristic of the tracks you want to use to sort them by. Choose from these options:

- ▶ **Name.** Choosing this option causes Sonar to sort the tracks in alphabetical order, either A to Z, or Z to A, depending on whether you choose **Ascending** or **Descending** in the **Order** field.
- ▶ **Muted.** Choosing this option causes Sonar to put the muted tracks either first or last, depending on whether you choose **Ascending** or **Descending** in the **Order** field.
- ▶ **Archived.** Choosing this option causes Sonar to put the archived tracks either first or last, depending on whether you choose **Ascending** or **Descending** in the **Order** field.
- ▶ **Selected.** Choosing this option causes Sonar to put the selected tracks either first or last, depending on whether you choose **Ascending** or **Descending** in the **Order** field.
- ▶ **Size.** Choosing this option causes Sonar to put the biggest tracks (tracks that contain the most events) either first or last, depending on whether you choose **Ascending** or **Descending** in the **Order** field.
- ▶ **Output.** Choosing this option causes Sonar sort the tracks by output.
- ▶ **Channel.** Choosing this option causes Sonar to sort the tracks by their MIDI channels, in either **Ascending** or **Descending** order.

Order

This field determines whether Sonar sorts the tracks by putting the tracks with higher numbered characteristics at the top or bottom of the Track window.

See:

[“To sort the tracks”](#) on page 392

See also:

[“To drag a track to a new position”](#) on page 392

[“To insert a single track”](#) on page 393

Split Clips dialog

When you right-click one or more selected clips and choose **Split** from the pop-up menu, the **Split Clips** dialog box appears. Use this command to split one or more clips into smaller clips.

The **Split Clips** dialog box has the following fields:

Split At Time

Choosing this option splits the clip(s) at the location you fill in. By default, this field lists the Now time, but you can choose any time you want.

Time Format. If you choose Split At Time, you can also select a time format for the **Split At Time** field from the four choices.

Split At Selection

Choosing this option splits the clip(s) at the boundaries of the selected area. If you're splitting a MIDI clip, the split will not split any notes, so the split may not happen exactly where your selection boundary is.

Split Repeatedly/Starting at Measure/And Again Every "N" Measures

Choosing this option creates split boundaries in the selected clip(s) starting at the location you choose in the **Starting at Measure** field, and again at every interval of measures that you choose in the **And Again Every "N" Measures** field.

Split at Each Marker Time

Choosing this option creates split boundaries in the selected clip(s) at each marker time.

Split When Silent For At Least "N" Measures

Choosing this option separates the selected clip(s) and removes empty space whenever the clips contain empty space that lasts a certain number of measures, the number of which you specify in the "N" field.

Use Nondestructive Cropping When Splitting MIDI Clips

If you check this option, Sonar hides any MIDI data (such as note durations) that overlap the clip boundary, without deleting any data. If you slip edit the new clip to expand the original boundary, Sonar uncovers the original data. If you don't check this option, Sonar deletes overlapping data when you split clips.

Split MIDI Notes

Choosing this option splits any underlying MIDI notes at the split boundaries, and inserts MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) at the split position.

Note that the Undo and Redo commands work with all of these editing commands.

See also:

["Splitting and combining clips"](#) on page 437

For step by step instructions:

["To split clips into smaller clips"](#) on page 438

["To combine clips"](#) on page 438

Staff View Layout dialog

The **Staff View Layout** dialog box appears when you click the Staff view **Edit** menu and choose **Layout**, or choose **Layout** from either the Staff pane or Fretboard right-click menus.

Use these fields in the **Staff View Layout** dialog box to control staff layout options:

Track

This field lists the tracks that the Staff view currently displays. Highlight the name of the track that you want to set display options for.

Display

The **Display** fields in the **Staff Layout View** dialog box enable you to choose a variety of display options for the Staff view:

- ▶ Whether you want rests to be beamed together with the notes that occur on the same beat (**Beam Rests** check box).
- ▶ Whether the staff view will display sustain pedal events (**Show Pedal Events** check box).
- ▶ Whether you want chord grids displayed above chord symbols (**Show Chord Grids** check box).
- ▶ What fonts you want for any text, track names, or numbers in the Staff view (**Set Font** pop-up menu).

Staff properties (clef, split point)

In the Staff properties section of the **Staff View Layout** dialog box, you can select the type of clef you want to display in the Staff view. If you select **Treble/Bass** the **Split** option becomes active, allowing you to set the boundary note between the treble and bass clefs

Tablature settings

The **Staff View Layout** dialog box creates tablature settings for a whole track at a time. To modify tablature for selected parts of a track, select part of a track and use the **Regenerate TAB** command.

In the **Staff View Layout** dialog box you can choose a preset style of tablature by choosing from the **Preset** pop-up menu, or you can define your own style by clicking the **Define** button in the **Staff View Layout** dialog box to open the **Tablature Settings** dialog box.

See also:

[“Staff View Layout dialog”](#) on page 1708

[“The Staff view”](#) on page 1230

[“Basic musical editing”](#) on page 1235

[“Chords and marks”](#) on page 1245

[“Tablature settings”](#) on page 1250

Staff View Print Configure dialog

When you use the **File > Print Preview** command, the Print Preview window appears. In the Print Preview window is the **Configure** button. Click the **Configure** button to open the **Staff View Print Configure** dialog box, which has the **Rastral Size** field that you control rastral size with.

Rastral size is the vertical distance between the lines of each staff. Each rastral size has a number and is used by publishers for a specific genre of musical composition

To change the rastral size, pick a new rastral size from the drop-down menu and click **OK**.

For more information, see:

[“Printing”](#) on page 1257

Step Record dialog

Press SHIFT+R to open the **Step Record** dialog box. Step recording lets you specify step size and note duration so you can record difficult passages a step at a time. **Step Record always uses the Sound on Sound record mode**, regardless of the current record mode.

The **Step Record** dialog box has an extra set of controls called Advanced mode that only appear when you click the **Adv.** button. The **Step Record** dialog box has the following fields:

Step Size

- ▶ Click a note head to choose a step size for the next note or rest you want to enter.
- ▶ Click the dotted or double-dotted buttons to add a dot or double-dot to any step size.
- ▶ Click **N** to create a custom step size.
- ▶ Click the **Tuplet** check box, and enter values in the two adjacent number fields to create a tuplet step size

Duration

The duration value controls how much of a note's step size the note actually lasts.

- ▶ Click **Follow Step Size** to keep the duration values the same as the step size.
- ▶ If you don't check **Follow Step Size**, fill in a value in the **% of note value** field to set duration.
- ▶ If you don't check **Follow Step Size**, you can randomize the duration by the value you enter in the **Randomize By field** (Advanced mode only).

Destination Track

Choose the track that you want to add the note data to.

Note Properties (Advanced Mode Only)

If you don't select the **Use Input** check box for a particular note property, you can specify any or all of a note's **pitch**, **velocity**, and **channel** characteristics.

Navigation

- ▶ **Auto Advance.** If this option is checked, the insertion point moves ahead automatically when you release a note.
- ▶ **Link to Now Time (Advanced mode only).** If this option is checked, the insertion point duplicates the Now Time.
- ▶ **Delete on Back Step.** If this option is checked, a note or notes are deleted when you click the **Step Backward** button.
- ▶ **Offset (Advanced mode only).** You can enter a value in this field to enter notes at a constant distance away from the insertion point. You can enter a positive (after the insertion point) or negative value (before the insertion point).

Insertion Point Field

This field lists the current insertion point in MBT format.

Scroll Bar

The scroll bar provides a visual representation of the insertion point's location. Drag the scroll bar to move the insertion point forward or backward.

Step/Beat/Measure Back/Forward Buttons

Click these buttons to move the insertion point one step, beat, or measure respectively back or forward. The **Beat** and **Measure** buttons appear in Advanced mode only.

Adv./Basic Button

Click the **Adv.** button to display the advanced options. Click the **Basic** button to display only the basic options.

Activate Step Record

Click this button to turn step recording on or off.

Pattern

See "[Step pattern recording](#)" on page 297.

See Also:

[“To use basic step recording”](#) on page 294

[“Step recording”](#) on page 292

Step Size dialog

The **Step Record** dialog box contains two **Other** buttons. Clicking the one on the **Step Size** side of the dialog box opens the **Step Size** dialog box. In the **Step Size** field, enter the size of the note you want to enter in [“Ticks”](#) on page 1873.

See also:

[“Step recording”](#) on page 292

SurroundBridge Plug-in Linker

The SurroundBridge Plugin Linker allows you to use stereo plug-ins in a surround bus that has more than two channels. The Plugin Linker creates multiple instances of the plug-in.

Unlink Controls

You can unlink a parameter in an instance of a plug-in by clicking the **Unlink Controls** button so that it turns red, making some adjustments to the parameters that you want to unlink, and then clicking the **Unlink Controls** button again so that it's not red.

Presets

Existing plug-in presets are available in the SurroundBridge Plugin Linker. When you select a stereo preset, the settings apply to each instance of the plug-in. If you save a surround preset, it saves the settings in each instance as well as the channel configuration. Surround presets are only compatible with the current configuration.

Plug-in Instance Configuration

The Plug-in Instance Configuration has the following elements:

Plug-in #. The plug-in number (tabs from left to right).

Left Output. The surround output for the left channel of the plug-in instance. If there is only one output for an instance, the Center channel for example, it appears in the Left output column.

Right Output. The surround output for the right channel of the plug-in instance.

Controls Linked to Group. Use this group to unlink an entire instance by unchecking this option for that instance.

Enable. Acts as a bypass for that instance.

Unlinked Parameters

This field lists all the parameters that are unlinked.

For more information about the SurroundBridge Plugin Linker, see [“The SurroundBridge”](#) on page 1019.

Sysx Bank Name

This dialog box lets you specify the name of the bank you want.

Tablature Settings dialog

In the **Staff View Layout** dialog box you can choose a preset style of tablature by choosing from the **Preset** pop-up menu, or you can define your own style by clicking the **Define** button in the **Staff View Layout** dialog box to open the **Tablature Settings** dialog box.

Use the following fields in the **Tablature Settings** dialog box to configure TAB for a selected track:

Preset

Save your settings by typing a name into the **Preset** field at the top of the dialog box and clicking the disk icon next to it. You can remove presets from the list by clicking the **X** button next to the disk icon.

The next time you want to use these settings for a track, choose your Preset in the **Staff View Layout** dialog box from the **Presets** drop-down list.

Tablature

The Tablature tab has these fields:

- ▶ **Method.** Choose a tablature method from the **Method** drop-down list. There are three methods to determine how the TAB is displayed:
 - ▶ **Floating.** Analyzes all events in a track and attempts to optimize tablature with reference to open position
 - ▶ **Fixed.** This specifies where on the neck these notes should be played. When Fixed is selected, the **Finger span** and **Lowest fret** fields are used together to define the “box” where the notes are displayed. The Finger span parameter determines how many consecutive frets will be used to display the note. For example, if Finger span is set to 4, then Sonar will attempt to place all the notes within those 4 frets. The Lowest Fret then determines where on the fretboard will the notes be displayed within the Finger span. The red box in the fretboard display above the parameters changes to reflect the settings in these two parameters.
 - ▶ **MIDI Channel.** This uses the event’s MIDI channel to determine which string the note should be displayed on. This is useful for MIDI guitarists who record parts in MONO mode, where each string transmits on a different MIDI channel. When MIDI Channel is selected, the user chooses which series of MIDI Channels Sonar receives on by typing a number into the **1st Channel** field (use values between 1 - 11). Selecting **1** will cause it to use MIDI channels 1 - 6, selecting **2**, 2 - 7, and so on. Checking the **Skip Channel 10 (G50)** check box tells Sonar that your guitar is not transmitting on channel 10, so Sonar has to use other channels to display your data.
 - ▶ **Number of Frets.** The number in this field determines how many frets the instrument has that you want to generate a TAB for.
- ▶ **String Tuning.** Choose the instrument from the drop-down list and number of strings from the **Number of Strings** field.

The open string pitches for the instrument you choose automatically appear in the string number fields at the bottom of the dialog box.

Customize any of the open string pitches by using the **+** or **-** buttons on the **String Number** fields.

Fretboard

The Fretboard tab has these fields:

- ▶ **Texture.** Choose a texture from the drop-down list.
- ▶ **Orientation.** If you want to reverse the standard string orientation, click **Low String on Top (Mirror)**.

Both the **Staff View Layout** dialog box and the **Tablature Settings** dialog box create tablature settings for a whole track at a time. To modify tablature for selected parts of a track, select part of a track and use the **“Regenerate TAB”** on page 1252 command.

See Also:

[“The Fretboard”](#) on page 1233

[“Quick TAB”](#) on page 1251

[“Staff pane layout”](#) on page 1232

[“The Staff view”](#) on page 1230

[“Basic musical editing”](#) on page 1235

[“Chords and marks”](#) on page 1245

[“Tablature”](#) on page 1250

Tempo dialog

The **Project > Insert Tempo Change** command opens the **Tempo** dialog box. In the **Tempo** dialog box you can set a new “Tempo” on page 1873 at a specified point.

Use the following fields to insert a tempo change:

- ▶ **Tempo.** Type a new tempo or use the **Click here to tap tempo** button to tap out a tempo. The **Tempo** field changes as the tapped tempo varies.
- ▶ **Change the Most Recent Tempo.** Applies the tempo changes in the **Tempo** field to the most recent tempo.
- ▶ **Insert a New Tempo Starting at Time.** This option applies the tempo from the **Tempo** field to a specific starting time.

See also:

[“Tempo”](#) on page 307

[“Changing tempos”](#) on page 316

Track Inputs dialog

The **Select Track Inputs** command opens the **Track Inputs** dialog box. This command lets you specify inputs for all of your project’s tracks for recording and MIDI echoing purposes. Use these fields in the dialog box to choose inputs for your tracks:

Track Column

Use the **Track** column to choose which track or tracks you want to choose an input for. Click the name of a track to select it or CTRL-click to select several at once. The **Input** control lists the currently assigned inputs for each track.

Source Column

This column lists the currently selected input sources for each track. You can change inputs by selecting one or more tracks (don’t mix audio and MIDI tracks), and clicking either the **Audio Inputs** menu or the **MIDI Inputs** button to select inputs.

Audio Inputs drop-down menu

You can choose an input for one or more audio tracks by selecting them from the **Track** column, and then selecting the input you want from the **Audio Inputs** drop-down menu.

MIDI Inputs button

You can choose an input for one or more MIDI tracks by selecting them from the **Track** column, and then selecting the input you want by clicking the **MIDI Inputs** button.

When you finish choosing inputs for all your tracks, click **OK** to close the dialog box and change the inputs you specified.


See also:

[“Choosing an input”](#) on page 271

[“Changing track settings”](#) on page 218

Track Manager dialog


Do *one* of the following to open the Track Manager dialog:

- ▶ Click the Track view **Tracks** menu and choose **Track Manager**.
- ▶ Click the Console view **Strips** menu and choose **Track Manager**.
- ▶ Long press or right-click the Track Manager button  in the Track view or Console view and choose **Track Manager**.
- ▶ Press H.

Use this dialog box to hide or display the various track modules and buses in the view that you opened it from.

The **Track Manager** dialog box has the following fields and buttons:

- ▶ **Presets.** Create per-project presets of the Track Manager dialog settings.
- ▶ **Display window.** This window lists all the track and bus modules. A check mark next to a module means it is visible.
- ▶ **Toggle buttons.** These buttons select all of the type of module that is listed on the button. You can check or uncheck all selected modules by clicking one of the selected modules.
- ▶ **Keep track/console visibility states in sync.** When enabled, the Track view and Console view show the same sets of tracks and buses. Disable if you want to show different sets of tracks and buses in the Track view and Console view.

 **Note:** Tracks within the Tracks Manager presets are “opted-out” - i.e. it remembers which tracks you want to hide, rather than which tracks you want to show (to avoid not being able to see newly created tracks).

See also:

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

[“Creating a Track Manager preset”](#) on page 914


[“Selecting a Track Manager preset”](#) on page 914


[“Showing only specific track types”](#) on page 914

New Track Manager Preset dialog

Long press or right-click the Track Manager button  and select **New Preset** to open the **New Track Manager Preset** dialog box.

The **New Preset** command lets you save the current track configuration as a Track Manager preset. Type a descriptive name in the **Name** text box, then click **OK** to save the preset.

Track Manager presets can be selected from the Track Manager dialog box and from the Track Manager menu button  in the Track view and Console view.

 **Note:** The **New Preset** command is only available if at least one track is hidden.

See also:

[“Track Manager dialog”](#) on page 1713

[“To choose the tracks that are displayed using the Track Manager”](#) on page 914

Track Outputs dialog

The **Select Track Outputs** command opens the **Track Outputs** dialog box, which you use to assign a highlighted track to a MIDI or audio output.

The **Track Output** dialog box has only the following fields:

MIDI Outputs

Choose the MIDI output that you want this track's data to be sent to. The **MIDI Outputs** field is grayed out if the selected track is an audio track.

Audio Outputs

Choose the audio output that you want this track's data to be sent to. The **Audio Outputs** field is grayed out if the selected track is a MIDI track.

See also:

["Setting up output devices"](#) on page 226

Transpose dialog

The **Process > Transpose** command opens the **Transpose** dialog box, which allows you to transpose the pitches of MIDI and audio clips up or down by a fixed number of half-steps. It does so by changing the MIDI key numbers of note events and by pitch-shifting audio clips. Simply enter the number of half-steps in the **Amount** field of the **Transpose** dialog box; a negative number to transpose down, a positive number to transpose up. See ["To transpose selected events"](#) on page 781.

Sonar can also perform diatonic transposition, which shifts all the notes up and down the major scale of the current signature by the designated number of steps. For instance, if you specify an amount of +1 and the key signature is C-major, a C becomes a D (up a whole step), an E becomes an F (up a half step), and so on. Diatonic transposition assures you that the transposed notes fit with the original key signature.

As an option, you can choose to transpose selected audio clips along with any selected MIDI clips. Sonar uses pitch-shifting to perform the transposition. You can transpose audio only a single octave in either direction (-12 to +12), and you cannot transpose audio when you are using diatonic transposition.

The **Transpose** dialog box contains the following fields:

Amount

The number in this field tells Sonar how many half-steps, up or down (depending on whether you enter a positive or negative number), to transpose the selected data, unless you select the **Diatonic Math** check box. If you select the **Diatonic Math** check box, the number in this field tells Sonar how many scale steps to transpose the selected data.

Diatonic Math

If you select this check box. Sonar transposes the selected data up or down, but only within the current key signature.

Transpose Audio

If you select this check box. Sonar transposes any selected audio data up or down, but only by half-steps, not diatonically.

- ▶ **Type.** Choose the type of audio data you're transposing.

See also:

["To transpose selected events"](#) on page 781

Undo History dialog

The **Edit > History** command opens the **Undo History** dialog box, which displays a history of your editing actions (the command is grayed-out if you made no edits). You can set how many editing actions you want the **Undo History** dialog box to store by changing the number in the **Maximum Undo Steps** field. The default value is **128**.

Use the **Undo History** dialog box to jump to a previous time in the history of the project. Then you can continue from that point, causing all the edits you did after that action to disappear.

The **Undo History** dialog box has the following fields:

History list

The **History** list displays a list of all the editing actions you did to this project, up to the number of actions in the **Maximum Undo Steps** field.

To revert to an earlier version of a project, highlight the entry in the History list that represents the point to which you'd like to return, and click **OK**. Sonar performs the necessary undo or redo actions to take you to that point. Once you make any new edits, Sonar clears the History list of all the edits you made after the edit you jumped back to. Then, as you do further work, the History list grows again. Any edits that happened after the edit you jumped back to remain on the list.

Clear button

You can click the **Clear** button in the **Undo History** dialog box to erase the undo history for the current project and free up some memory. If Sonar is low on memory, it may offer to erase the **History** list.

Maximum Undo Levels

This field lists the number of previous edits that Sonar stores. The default value is 128. You can enter a smaller number to reduce the memory required.

See also:

[“Undo, redo, and the undo history”](#) on page 471

Unlink Clips dialog

When you right-click a selected group of two or more linked clips and choose **Unlink** from the pop-up menu, the **Unlink Clips** dialog box appears.

This command lets you specify when unlinking selected linked clips whether to form a new, different linked group or to make the clips completely independent.

See also:

[“Splitting and combining clips”](#) on page 437

[“Moving and copying clips”](#) on page 414

Unpack Bundle dialog

The **Unpack Bundle** dialog box allows you specify the folder where you want to store the unpacked project and the folder where you want to store the project's audio data.

Project Name

Enter a file name for your project. The default name is the same as the bundle filename but with the .cwp extension.

Location

Select a folder in which your project file is saved.

Audio Path


Select a folder in which your project's audio data is stored.

Create One File per Clip

Check this option to create a separate wave file for each clip in your project. If you uncheck this option, all audio is stored in two wave files, a mono file with all the project's mono audio, and a stereo file with all the projects stereo audio.

Unpack OMF dialog

The **Unpack OMF** dialog box appears when you open an OMF file.

 **Note:** *When you import an OMF that uses embedded media, Sonar can determine the bit depth and sample rate of the embedded media, and it will set those fields as the default values for OMF import. If the OMF is using externally linked media, Sonar will not be able to determine the sample rate of the media and will default to a 44,100 sample rate. In this case it is desirable to know the sample rate of the original material so the import OMF settings can be set to avoid resampling the media, if resampling is not desired.*

Select from the following unpack options:

Sample Rate

This field displays the sample rate that the imported audio uses if you're using embedded media; if you're using externally linked media, this field defaults to **44,100**. You can change the sample rate by choosing one of the sample rates listed in the drop-down menu.

Bit Depth

This field displays the bit depth that the imported audio uses if you're using embedded media; if you're using externally linked media, this field defaults to the **Original** menu option in the drop-down menu, which leaves the bit depth of the imported audio in its original depth. You can change the bit depth during import by choosing one of the listed options.

Initial Tempo

Set the initial tempo of the file.

Store Project Audio in its own Folder

If you want to use a unique folder for this project's audio data, check this option and fill out the **Project Name**, **Location** and **Audio Path** fields. If you deselect this option, the project is saved with the same file name to the default directory using the default audio directory. The file's new extension is .cwp.

Project Name

The Project filename. This field is only active if you have checked the **Store Project Audio in its own Folder** option.

Location


The directory where you want to save the project. This field is only active if you have checked the **Store Project Audio in its own Folder** option.

Audio Path

The audio directory where you want to store the audio for the project. This field is only active if you have checked the **Store Project Audio in its own Folder** option.

Unreadable Files dialog

This dialog box may appear when using the **Clean Audio Folder** command. This dialog box lists any files on your system which have a Cakewalk file extension (.cwp, .cwt, .wrk, and .tpl), but cannot be read by Sonar. These files may be corrupt or they may not be Sonar files at all, if for instance you have another application on your system which saves files with the same extension.

 **Important:** *If any of your projects appears in this dialog box, do not proceed to delete any audio in the **Clean Audio Folder** dialog box without first restoring these projects from a backup source such as a Bundle file (.cwb). If Sonar cannot read a project file, any audio associated with it will be listed in the **Clean Audio Folder** dialog box.*

Video Export dialog

Sonar can combine an inserted video file with the audio tracks you record in a project to form a new AVI, Windows Media Video, or QuickTime file. You can also save to an external FireWire device. Choosing the **File > Export > Video** command opens the **Video Export** dialog box, which offers the following options:

- ▶ **Save in.** Choose the folder you want to store your new video file in.
- ▶ **File name.** Fill in a name for your new file.
- ▶ **Save As Type.** Choose Video for Windows (AVI), Windows Media Video, or QuickTime. If you have an external FireWire device connected, you can choose AVC Compliant Device, or whatever your device is named. See [“Exporting a project to a FireWire DV device”](#) on page 260 for more information.
- ▶ Video Export Settings:
 - ▶ **Encoding Options button.** Clicking this button opens an encoding options dialog box for the kind of file you chose in the **Save As Type** field.
 - ▶ **Audio Mixdown Options button.** Clicking this button opens the **Audio Mixdown Options** dialog box, which allows you to choose mono, stereo, or multichannel export; what sound card driver you’re using to export; and all the audio components from your project that you want to include in the exported mix.


Video Properties dialog

Right-clicking a video in the Video view and choosing **Video Properties** from the pop-up menu opens the **Video Properties** dialog box. This dialog box has three tabs—the **Video Settings tab**, the **Info tab**, and the **Render Quality tab**.

Video Settings tab

The Video Settings tab lets you set playback time options, and has the following fields:

- ▶ **Clip.** This field lists the name of the currently-loaded video file.
- ▶ **Start Time.** If you don't want the video to start playing until some later time in the audio project, fill in the time that you do want the video to start. For example, if you want the beginning of your video to start playing at measure 3 of your audio project, enter **3** in the **Start Time** field.

 **Note:** *Adjusting a video clip's start time is currently only supported when using the DirectShow video engine, not when using the Media Foundation video engine. For information about changing the video engine, see ["To specify the default video engine"](#) on page 259.*

- ▶ **Trim-in Time.** If you don't want your video to start playing right at the beginning of the video file, enter the time in the video file (in **"SMPTE"** on page 1872 format) where you want the video to start playing. For example, if your video has 10 seconds of blank video at the front of the file, you can enter **00:00:10:00** into the **Trim-in Time** field, and Sonar skips the first 10 seconds of the video file and starts playing your video file at the 10 second mark in the video.
- ▶ **Trim-out Time.** If you have blank or unwanted video at the end of your video file, enter the time (in SMPTE format) where you want to stop playing the video.

Info tab


The Info tab displays various attributes of the inserted video, and also contains the **More** button, which displays a more extensive set of attributes.

Render Quality tab

The Render Quality tab lets you control how your video looks in Sonar. It doesn't affect the video that you eventually export, although you can experiment with different settings to get an idea of how your video looks at different sizes and with different frame rates.

The Render Quality tab has the following controls:

- ▶ **Preview check box.** Select this check box to cause the video in Sonar to display at a slightly lower quality: "preview" quality. This can cause slightly smoother playback.
- ▶ **Frame Rate (FPS).** Use this field to change the frame rate. Lower frame rates free some of your computer's resources for playing back music and other tasks.
- ▶ **Video Size, X and Y.** The **X** field sets the video's width, in pixels; the **Y** field sets height.
- ▶ **Restore Defaults.** Click this button to set the three previous fields (including **Preview**) back to their default values.

 **Note:** *The Render Quality settings are currently only supported when using the DirectShow video engine, not when using the Media Foundation video engine. For information about changing the video engine, see ["To specify the default video engine"](#) on page 259.*

See also:

["Video playback, import, and export"](#) on page 250

Track Control Manager

The **Track Control Manager** dialog box appears when you click the Track Control list above the track strips and choose **Track Control Manager** on the drop-down menu.

Use the following fields to control which track or bus controls appear when you select a preset from the Track Control list in the Track pane:

Preset Name

Use this field to choose the preset that you want to configure, for all kinds of track and bus strips.

Audio Strip

In this column, check off each control that you want to see for the preset that you chose in the **Preset Name** field for all audio tracks.

MIDI Strip

In this column, check off each control that you want to see for the preset that you chose in the **Preset Name** field for all MIDI tracks.

Instrument Strip

In this column, check off each control that you want to see for the preset that you chose in the **Preset Name** field for all instrument tracks.

Bus Strip

In this column, check off each control that you want to see for the preset that you chose in the **Preset Name** field for all buses.

Surround Bus Strip

In this column, check off each control that you want to see for the preset that you chose in the **Preset Name** field for all surround buses.

Delete

Click this button to delete the tab that you chose in the **Preset Name** field.

New

Click this button to create a new preset with all check boxes enabled. You can name the new preset in the **Preset Name** field.

Restore Preset Defaults


Click this button to restore all controls to factory defaults. This will delete any new presets you have created.

Select All Controls

Click this button to select all the check boxes in the **Strip** columns.

Windows Media Format Encode Options dialog

You can create settings and a description for your Windows Media Advanced Streaming Format file in the **Microsoft Audio Encode Options** dialog box.

 **Note:** *To create a surround encoded file you must export surround encoded buses.*

Title:

Enter the title of the file.

Author:

Enter the name of the author responsible for creating the file.

Rating:

This field only relates to exporting video, which you can't do from this dialog box.

Copyright:

Enter any copyright information for the file.

Description:

Enter a note about the file.

Variable Bit Rate

VBR encoding makes the quality of the encoded audio more consistent, but can make the resulting file size less predictable.

Codec

Select a codec from the drop-down list.

Format

Select a format from the drop-down list. The higher the kbps setting, the higher the quality of the file.

For more information, see:

["Routing and mixing digital audio"](#) on page 920

WMV Encoder Options dialog

Clicking the **Encoding Options** button in the **Video Export** dialog box after you've selected **Windows Media Video** in the **Save As Type** field opens the **WMV Encoder Options** dialog box.

This dialog box has the following fields:

- ▶ **Profile.** This field has a list of common WMV video file formats. Selecting a profile tells the WMV encoder what quality of file to produce.
- ▶ **Profile info.** This field briefly explains the kind of video and audio file that the profile you selected will produce.
- ▶ **Title/Author/Rating/Copyright/Description.** Filling in these fields will fill in the information your file will generate when you open the file's **Properties** dialog box from Windows Media Player.
- ▶ **Multipass.** If you're creating a Variable Bit Rate (VBS) video, the file quality will improve some if you tell the encoder to go through your source material twice (make two passes at it).

Windows Media Video (WMV) profiles

Sonar includes several profiles for exporting WMV files. You can author your own WMV profiles if you want to use specific settings. To do so, you need to download and install the Windows Media Profile Editor, which is included with the Windows Media Encoder 9 Series.

Download from here:

www.microsoft.com/windows/windowsmedia/download

In **Select Download** choose **Windows Media Encoder**.

In **Select Version** choose **9 Series**.

The setup program will install the Windows Media Profile Editor utility.

If you author your own profiles (.prx files), they must be placed in the `\Documents and Settings\All Users\Application Data\Cakewalk\Sonar Core\WMV Profiles` directory in order to be available in Sonar.

Insert Send Assistant dialog

When you right-click an audio track or bus and choose **Insert Send > Insert Send Assistant** from the pop-up menu, the **Insert Send Assistant** dialog box appears. This dialog box lets you create effect buses and insert sends to new or existing buses.

The **Insert Send Assistant** dialog box has the following options:

- ▶ **Send to Existing Bus.** This option lets you assign a new send to an existing bus in the current project. Select the desired bus from the drop-down list.
The **Options** section is unavailable when **Send to Existing Bus** is selected.
- ▶ **New Stereo Bus.** This option lets you assign a new send to a new bus. When selected, you can use the **Options** section to specify the bus name and other settings (see "[New stereo/surround bus options](#)" on page 1721).
- ▶ **New Surround Bus.** This option lets you assign a new send to a new surround bus. When selected, you can use the **Options** section to specify the surround bus name and other settings (see "[New stereo/surround bus options](#)" on page 1721).

New stereo/surround bus options

When you select **New Stereo Bus** or **New Surround Bus**, the following settings can be configured in the **Options** section:

- ▶ **Bus Name.** Specify the desired name for the new bus. This name will be shown in the Track view and Console view.
- ▶ **Patch Effect.** Select the **Patch Effect** check box if you want to create an effect bus. When selected, click **Choose Effect** to choose the desired effect plug-in that will be patched in the new bus.
- ▶ **Choose Effect.** This button is only available when **Patch Effect** is selected. Click the button to choose the desired effect plug-in to insert on the new bus. When an effect has been selected, the plug-in name is displayed on the button face.
- ▶ **Post Fader (best for effects).** When **Post Fader** is selected, the send signal is taken from *after* the channel volume fader. As a result, the send level going to the bus changes when the channel fader changes. Select **Post Fader** if you want to create an effect bus. Doing so allows you to maintain a consistent balance between the "wet" and "dry" signals as you adjust the channel fader.

- ▶ **Pre Fader.** When **Pre Fader** is selected, the send signal is taken from *before* the channel volume fader. As a result, the send level going to the bus does not change when the channel fader changes. **Pre Fader** is preferred when you want to create separate mixes, such as unique headphone mixes for different performers.
- ▶ **Show Effects.** This option is only available when **Patch Effect** is selected. When **Show Effects** is selected, the chosen effect plug-in's user interface (UI) appears when you click **OK** to close the **Insert Send Assistant** dialog box.
- ▶ **Bus Output.** Specify the desired output for the new bus. The drop-down list shows all available output destinations.


See:

- "To insert a send to an existing bus" on page 925
- "To insert a send to a new stereo bus" on page 925
- "To insert a send to a new surround bus" on page 925
- "To insert a send to a new effect bus" on page 925
- "To insert a send to an effect sidechain input" on page 926
- "To insert a send on multiple tracks simultaneously" on page 926

Missing MIDI Ports dialog

If any assigned MIDI output devices are missing when you load a project, which is likely to happen if you transfer projects between different computers, the **Missing MIDI Ports** dialog box appears.

The **Missing MIDI Ports** dialog box lets you remap missing output ports to available output ports.

 **Note:** *If you do not remap a missing device, the track's Output control will display **MISSING: <name of missing device>**. If the missing device becomes available in the future, the track will automatically be assigned to the correct device.*

Silent Buses Detected dialog

When you load a project, Sonar checks to see if the exact same output ports are assigned as when the project was saved. Sonar's port assignments can change if you load the project on a different hardware configuration or change driver models. If there is any discrepancy between the port assignments that were saved and the ports that are used in the current configuration, the ports are set to "None" and the **Silent Buses Detected** dialog box displays all track and bus outputs from the current project that have been assigned to a silent output.

The **Silent Buses Detected** dialog box also appears if any track or bus output is assigned to "None" as a result of changing the audio configuration.

See:

- "Silent Buses Detected" on page 1404
- "Changing I/O devices" on page 156
- "Assigning Inputs & Outputs" on page 228

Rename Cell dialog

When you right-click a cell in the Matrix view and choose **Rename Cell** from the pop-up menu, the **Rename Cell** dialog box appears. This dialog box lets you rename the cell.

See:

- "Matrix view" on page 1817

Adjust Velocity Multiplier dialog

When you right-click an audio track or bus and choose **Adjust Velocity Multiplier** from the pop-up menu, the **Adjust Velocity Multiplier** dialog box appears. This dialog box lets you set a level of velocity compression or expansion for all notes in a Step Sequencer row.

A **Velocity Multiplier** value below 1.00 is compression. A value above 1.00 is expansion.

See:

[“Step Sequencer view”](#) on page 1760

Matrix Options dialog

When you click the **Options** button in the Matrix view, **Matrix Options** dialog box appears. The following options are available:

- ▶ **Empty cells stop active cells when triggered.** This option determines how playing cells are affected when triggering an empty cell in the same row. If **Empty cells stop active cells when triggered** is disabled (default), triggering an empty cell has no effect on other cells. If **Empty cells stop active cells when triggered** is selected, triggering an empty cell in a row will force the row to stop playing. Likewise, triggering a column that contains empty cells will force the corresponding row to stop playing. This option is disabled by default.
- ▶ **AutoScroll to Column when Triggered by MIDI.** This option allows the Matrix view to automatically scroll a column into view if one of the column’s cells are triggered by MIDI.
- ▶ **Import all audio as GrooveClips.** This option forces all audio to be imported as Groove Clips.

See:

[“Matrix view”](#) on page 1817

Quantize to AudioSnap Pool dialog

When you click the **Quantize to pool** command on the Transient tool pop-up menu, the **Quantize to AudioSnap Pool** dialog box appears. This dialog box lets you configure various settings that affect how audio beats are quantized to the Pool. The options are as follows:

- ▶ **Max Distance From Pool.** The value in this menu determines which notes are affected by the **Quantize to Pool** command. For example, if you choose **Quarter** in the menu, notes that are farther than a quarter note from a Pool line are not quantized.
- ▶ **Quantize Window.** This slider fine tunes the value in the **Max Distance From Pool** menu. A window of **100 percent** includes all markers that lie within the **Max Distance From Pool** value.
- ▶ **Quantize Strength.** This slider controls quantize strength, which determines how closely the selected notes move to the Pool markers.

See:

[“AudioSnap”](#) on page 671

[“Quantizing audio”](#) on page 700

Choose File Type dialog

The **Choose File Type** dialog box appears when you right-click an empty row in the Matrix view and select **Import File** from the context menu. This dialog box lets you specify whether to import an audio or MIDI file into a cell. The options are as follows:

- ▶ **Audio File.** Click **Audio File** if you want to import an audio file.
- ▶ **MIDI File.** Click **MIDI File** if you want to import a MIDI file.

See:

[“Matrix view”](#) on page 1817

Loop Properties dialog - Audio Stretching

You have two different (and independent) ways to stretch clips: by using either Groove clips or AudioSnap. Groove Clip markers are typically placed at a zero-crossing point before a transient; AudioSnap markers are placed directly on a transient. The AudioSnap feature can extract tempo from a clip. Groove Clip stretching is preferred for more extreme stretching. There are numerous other differences between the two features (see [“Working with Groove Clip audio”](#) on page 728, and [“AudioSnap”](#) on page 671).

The **Audio Stretching** tab has a section of options for Groove Clips, and a separate section for AudioSnap, described as follows:

Groove Clips

Both MIDI and audio clips can be set to act as groove clips. The options you see in this dialog box for audio clips are different from the options for MIDI clips.

The Groove Clips section of the Audio Stretching tab has the following options:

- ▶ **Enable Looping.** Checking the Enable Looping check box allows you to loop clips in the Track view by dragging the right side of a clip with your mouse. When Enable Looping is not checked, you are able to slip edit the clip. For more information about slip editing, see [“Applying fades and crossfades offline”](#) on page 878.
- ▶ **Stretch to Project Tempo [audio clips only].** The Stretch to Project Tempo check box instructs Sonar to stretch or shrink the clip to fit the project’s tempo. Sonar uses the Beats in Clip and Original Tempo parameters to make the change.
- ▶ **Beats in Clip.** The number of beats (quarter notes) in the clip.
- ▶ **Original Tempo [audio clips only].** The tempo at which the clip was recorded.
- ▶ **Follow Project Pitch.** The **Follow Project Pitch** option transposes the loop, if necessary, to the key of the project. A loop recorded in the key of A, used in a project in the key of C, would be transposed up three semitones if the **Follow Project Pitch** check box was checked.
- ▶ **Reference Note.** The Reference Note represents the key in which the loop was recorded. The Follow Project Pitch feature uses this information, when checked, to transpose the loop to match the project’s key.
- ▶ **Pitch (semitones).** You can set the transposition of a clip, independent from the project pitch, using the **Pitch (semitones)** field. A positive number transposes the clip up by that number of semitones. A negative number transposes the clip down by that number of semitones. Remember that, if the **Follow Project Pitch** option is checked, the clip follows the project’s pitch, so any transposition changes you make using this option are changes to the project pitch, not the clip pitch.

An example: The project key is C. The clip key is D. If the **Follow Project Pitch** option is checked, the clip is transposed down by two semitones. A value entered into the **Pitch (semitone)** field adjusts the pitch from C. If you enter **-1** the pitch would be transposed down by one additional semitone to B.

Another example: The clip pitch is E. The desired clip pitch is D. If the **Follow Project Pitch** option is not checked, and a value of **-2** is entered in the **Pitch (semitones)** field, the clip is transposed down two semitones to D from the original pitch of E.

- ▶ **Fine Pitch (cents) [audio clips only].** The **Fine Pitch (cents)** field allows you to make tuning adjustments or to transpose the pitch of a clip up to 50 cents. There are 100 cents in one semitone. A **Fine Pitch** setting of **1** adjusts the pitch up one hundredth of a semitone. The **Fine Pitch** option can “fine tune” a slightly out of tune clip so that it is in pitch with the remaining clips in a project.

For more information, see:

[“Working with loops”](#) on page 727

[“Working with Groove Clip audio”](#) on page 728

[“Creating and editing Groove Clips”](#) on page 729

Loop Properties dialog - Audio Files

The Audio Files tab of the **Loops Properties** dialog box lists:

- ▶ The audio file(s) that make up the selected clip
- ▶ The pathname(s) the files are stored under
- ▶ The bit depth of the clip

Recompute Picture(s)

Click **Recompute Picture(s)** to redraw waveforms for individual clips that may have a corrupt waveform display.

Control Properties dialog

The **Control Properties** dialog box appears when you right-click an assignable knob or button in an FX Chain property page and select **Edit control** on the pop-up menu. This dialog box lets you configure assignable knobs and buttons.

The **Control Properties** dialog box contains the following settings:

- ▶ **Name.** The name of the assignable control, shown as the label
- ▶ **Position.** The “slot” position of the control, from left to right.
- ▶ **Destination.** Choose up to four automatable plug-in parameters to control with the assignable knob or button.
- ▶ **Start.** The start value for the destination parameter, specified as a percentage (0.00% to 100.00%).
- ▶ **End.** The end value for the destination parameter, specified as a percentage (0.00% to 100.00%). You can also set Start and End values automatically. For details, see [“To set parameter value range automatically”](#) on page 978.

See:

[“To customize an assignable control”](#) on page 977

Settings dialog

The **Settings** dialog box appears when you right-click an FX Chain property page and select **Customize UI** on the pop-up menu. This dialog box lets you change the colors and graphics that are displayed in each FX Chain.

The **Settings** dialog box contains the following settings:

Custom GUI section

- ▶ **Background image.** The main background image in the FX Chain property page.
- ▶ **Preset background image.** The image behind the preset name.
- ▶ **Fader cap image.** Fader thumb for Input Level and Output Level faders.
- ▶ **Button image.** Assignable button images.
- ▶ **Rotary image.** Assignable knob images.

Colors section

- ▶ **Preset text color.** Color of preset name.
- ▶ **Label text color.** Color of button and knob text labels.

See:

[“Customizing the FX Chain UI”](#) on page 980

Rename Effect dialog

The **Rename Effect** dialog box appears when you right-click an FX Chain and select **Rename** on the pop-up menu. The **Rename Effect** dialog box lets you rename the FX Chain.

See:

[“To rename an FX Chain container”](#) on page 975

Extra Encoding Options dialog

The **Extra Encoding Options** dialog appears after clicking the **Export** button in the **Export Audio** dialog box. The options typically determine the bit depth, endian-ness (the byte ordering in memory used to represent the data), and an encoding type within the major file format.

Here is the master list of subformats supported in Sonar:

AIFF (Apple/SGI) (extension “aiff”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ GSM 6.10
- ▶ 12 bit DWVW
- ▶ 16 bit DWVW
- ▶ 24 bit DWVW

AIFF (Apple/SGI) (extension “aif”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ GSM 6.10
- ▶ 12 bit DWVW
- ▶ 16 bit DWVW
- ▶ 24 bit DWVW

AU (Sun/NeXT) (extension “au”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ 32kbs G721 ADPCM
- ▶ 24kbs G723 ADPCM

CAF (Apple Audio File) (extension “caf”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law

FLAC (FLAC Lossless Audio Codec) (extension “flac”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM

RAW (Headerless audio file) (extension “raw”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law

SD2 (Sound Designer II) (extension “sd2”)

- ▶ Signed 8 bit PCM
- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM

W64 (Sony Wave-64) (extension “w64”)

- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM

- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ Microsoft ADPCM
- ▶ GSM 6.10

WAV (Microsoft) (extension “wav”)

- ▶ Signed 16 bit PCM
- ▶ Signed 24 bit PCM
- ▶ Signed 32 bit PCM
- ▶ Unsigned 8 bit PCM
- ▶ 32 bit float
- ▶ 64 bit float
- ▶ U-Law
- ▶ A-Law
- ▶ IMA ADPCM
- ▶ Microsoft ADPCM
- ▶ GSM 6.10
- ▶ 32kbs G721 ADPCM

See:

“Exporting audio” on page 1085

Input Quantize dialog

The **Input Quantize** dialog box appears after selecting **Quantize Settings** in the Input Quantize section in the Inspector.

The **Input Quantize** dialog box contains the following settings:

- ▶ **Resolution.** Set the note resolution in either standard note duration or tick value. The resolution determines the size note or time value that you want your MIDI data to conform to.
- ▶ **MIDI Event Start Times.** Select this option to quantize MIDI event start times.
- ▶ **Note Durations.** Select this option to quantize Note Event durations to the size of the **Resolution** value.
- ▶ **Only Quantize Notes.** If selected, Sonar will not modify other events, such as controllers.
- ▶ **Strength.** This value determines how closely Sonar moves the selected notes to the resolution value, or “grid”. See “Strength” on page 789.
- ▶ **Swing.** Use this value to make groups of even eighth notes (or whatever note you want to enter in the **Resolution** field) “swing”, instead of playing with exact eighth note rhythm. A value of **50** percent, or “50-50”, produces equal durations for both notes—no swing. A larger value makes the first note longer, and vice versa. See “Swing” on page 789.
- ▶ **Window.** This value determines whether Sonar quantizes notes that are far from the quantization points, or leaves them alone. A value of 100 percent quantizes every note. See “Window” on page 790.
- ▶ **Randomize.** This value randomizes the three previous fields to introduce a more human feel to the rhythm. The value you enter is the maximum amount of difference from the entered values that the randomize feature can add.

For more information about Input Quantize, see “Input quantizing” on page 275.

Snap Scale Settings dialog

The **Snap Scale Settings** dialog box appears after selecting **Snap Settings** in the Snap to Scale section in the Inspector.

The **Snap Scale Settings** dialog box contains the following settings:

- ▶ **Adjust to Next, Higher Note.** If you choose this option, Sonar moves any non-scale note that you move to the next higher note in the selected scale.
- ▶ **Adjust to Previous, Lower Note.** If you choose this option, Sonar moves any non-scale note that you move to the previous, lower note in the selected scale.
- ▶ **Adjust to Nearest Note.** If you choose this option, Sonar moves any non-scale note that you move to the note that is closest in pitch in the selected scale.

For more information about Snap to Scale, see “[Snap to Scale](#)” on page 796.


MF Video Encoder Options dialog

Clicking the **Encoding Options** button in the **Export Video** dialog box opens the **MF Video Encoder Options** dialog box. The **MF Video Encoder Options** dialog box lets you configure the following settings:

- ▶ Width
- ▶ Height
- ▶ Bitrate
- ▶ Video Codec
- ▶ Audio Codec
- ▶ Audio Format

For more information about exporting video, see “[Exporting video](#)” on page 254.

Mix Recall Settings dialog

To open the **Mix Recall Settings** dialog box, click the **Mix Scenes** menu in the Control Bar’s Mix Recall module and select **Mix Recall Settings** on the pop-up menu, or right-click the **Recall Previous Scene** button .

The **Mix Recall Settings** dialog box lets you specify the type of data that is applied when you load a Mix Scene or use the **Recall Previous Scene** and **Reset Mix** commands.

Click the **Advanced** button to toggle between basic and advanced settings.


The **Mix Recall Settings** dialog box lets you configure the following settings:

- ▶ **Controls.** Recall track and bus parameters, such as volume and pan. This option toggles the individual **Track controls** and **Bus controls** options that are available when you click the **Advanced** button.
- ▶ **Automation.** Recall track and bus automation envelopes. This option toggles the individual **Track automation** and **Bus automation** options that are available when you click the **Advanced** button.
- ▶ **FX.** Recall track and bus effects plug-ins, including ProChannel and synths that are referenced by tracks. This option toggles the individual **Track FX** and **Bus FX** options that are available when you click the **Advanced** button.
- ▶ **Defaults.** Reset the **Mix Recall Settings** dialog box to its default settings.
- ▶ **Ask this every time.** Select this check box if you want to be presented with the **Mix Recall Settings** dialog box every time you load a Mix Scene.

Advanced

Click the **Advanced** button to show/hide the following options:

- ▶ **Track controls.** Track controls include the following parameters:
 - ▶ Gain
 - ▶ Pan
 - ▶ Manual mute
 - ▶ Automated mute
 - ▶ Solo
 - ▶ Volume trim
 - ▶ Input gain
 - ▶ Input pan
 - ▶ Send gain
 - ▶ Send pan
 - ▶ Send enable
 - ▶ Send pre/post
- ▶ **Track automation.** All automation envelopes that live in tracks, including track parameters and plug-in parameters.

 **Caution:** *If you insert or delete time/measures in a project, you might experience unexpected results if you load an old Mix Scene that contains automation envelopes. The automation envelopes will no longer be aligned properly with the project's timeline. You might need to manually move the affected portion of the envelopes by a corresponding amount.*

- ▶ **Track FX.** All plug-ins that live in tracks, including ProChannel and synths that are referenced by tracks.
- ▶ **Bus controls.** Bus controls include the same settings as tracks, but for buses.
- ▶ **Bus automation.** All automation envelopes that live in buses, including bus parameters and plug-in parameters.
- ▶ **Bus FX.** All plug-ins that live in buses, including ProChannel.
- ▶ **Hardware Outputs.** Main bus settings include the following parameters:
 - ▶ Hardware output left gain
 - ▶ Hardware output right gain
 - ▶ Hardware output left mute
 - ▶ Hardware output right mute
- ▶ **Offset values.** Apply any Offset Mode values. For details, see “Envelope mode and Offset mode” on page 1187.
- ▶ **Auto-save when switching scenes.** Before loading a different Mix Scene, automatically save the current mix to the current Mix Scene.
- ▶ **Apply to.** Apply the operation to the entire project, or only to selected tracks or buses.
 - ▶ **Entire project.** Apply the operation to the entire project.
 - ▶ **Track/bus selection.** Apply the operation only to selected tracks or buses.

For more information about Mix Recall, see “Mix Recall” on page 998.

Save/Rename Mix Scene dialog

The **Save New Mix Scene** dialog box appears when you select **Save Scene** or **Save As New Scene** in the Mix Scene Control Bar module, and lets you specify a name for the new mix scene.

The **Rename Mix Scene** dialog box appears when you select **Rename Scene** in the Mix Scene Control Bar module, and lets you rename the current mix scene.

For more information about Mix Recall, see [“Mix Recall”](#) on page 998.

MIDI Device Failure dialog

The **MIDI Device Failure** dialog box appears if there is a Windows MIDI Device failure. This can happen if a MIDI device is connected, but Windows can't enable the driver, or if you start Sonar before Windows initialization has fully completed.

The affected MIDI port(s) will be unselected in the MIDI Device preferences page (**Edit > Preferences > MIDI - Devices**).

See:

[“MIDI - Devices”](#) on page 1637

[“Frequently asked questions”](#) on page 1381

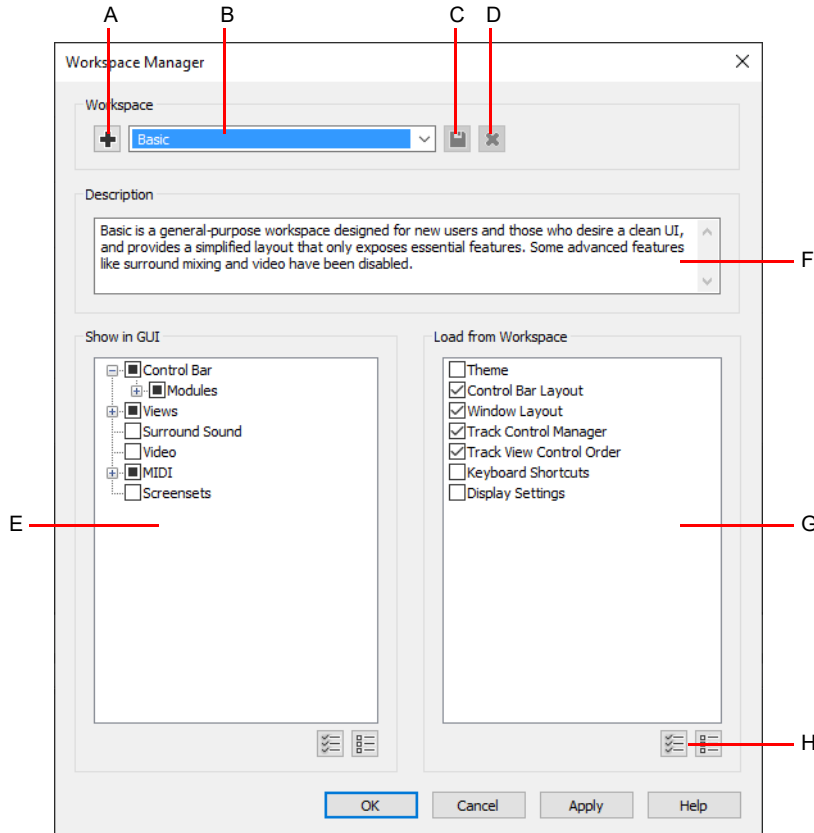
Workspace Manager dialog

The Workspace Manager lets you perform the following tasks:

- ▶ Create, save and delete workspaces.
- ▶ Specify which features are enabled/disabled in a workspace.
- ▶ Specify which settings to load from a workspace.

To open the **Workspace Manager** dialog box, click the Workspace drop-down menu and select **Manage Workspaces**.

Figure 621. Workspace Manager.



A. Create new Workspace B. Workspaces C. Save Workspace D. Delete Workspace E. Show in GUI list F. Description G. Load from Workspace list H. Show All/None

The Workspace Manager contains the following settings:

- ▶ **Workspace.** The Workspaces section contains the following controls:
 - ▶ **Create new Workspace** . Creates a new Workspace based on the current Workspace.
 - ▶ **Workspaces.** Lists all available Workspaces.
 - ▶ **Save Workspace** . Saves any changes to the current Workspace.
 - ▶ **Delete Workspace** . Deletes the current Workspace.
- ▶ **Show in GUI.** Lists all features that can be disabled in a Workspace. Select the features you want to enable in the current Workspace.
- ▶ **Load from Workspace.** Lists all settings that can be loaded by a Workspace. When you create a new Workspace, all current settings are initially saved with the Workspace. From there, you can clear any settings you don't want to load when you select that Workspace. These settings also determine which settings are overwritten in the Workspace the next time the Workspace is modified. The options are as follows:

- ▶ **Control Bar Layout.** Load the saved Control Bar configuration. For details, see [“Control Bar overview”](#) on page 565.
- ▶ **Window Layout.** Load the saved window layout, including size and position. This option functions as a global screenset.
- ▶ **Display Settings.** Load global display settings that are specified in the **Preferences** dialog box. For details, see [“Preferences dialog”](#) on page 1622.
- ▶ **Keyboard Shortcuts.** Load any custom keyboard shortcuts that are assigned in **Edit > Preferences > Customization - Keyboard Shortcuts**. For details, see [“Customization - Keyboard Shortcuts \(Advanced\)”](#) on page 1687 and [“Key bindings”](#) on page 1219.
- ▶ **Track Control Manager.** Load the saved Track view control configuration (visibility of Volume, Pan, Mute, Solo, Arm for Recording, etc.). For details, see [“Configuring Track view controls”](#) on page 403 and [“Track Control Manager”](#) on page 1719.
- ▶ **Track View Control Order.** Load the saved Track view control order. For details, see [“To configure track and bus control order”](#) on page 403.
- ▶ **Plug-in Layout.** Load the saved plug-in layout (custom, sort by category, sort by manufacturer, or sort by type). For details, see [“Using the Plug-in Browser”](#) on page 651.

See:

[“Workspaces”](#) on page 667

New Workspace dialog

The **New Workspace** dialog box appears when you select **New Workspace** in the Workspaces drop-down menu, and lets you specify a name for the new Workspace.

See:

[“Workspaces”](#) on page 667

Rename Clip dialog

The **Rename Clip** dialog box lets you rename the selected clip.

New Filter dialog

The **New Filter** dialog box appears when you select **New Filter** in the Filter drop-down menu, and lets you specify a name for the new track filter.

See:

[“Working with multiple tracks in the Piano Roll view”](#) on page 744


Rename Filter dialog

The **Rename Filter** dialog box appears when you select **Rename Filter** in the Filter drop-down menu, and lets you specify a new name for the current track filter.

See:


[“Working with multiple tracks in the Piano Roll view”](#) on page 744

Upload Project dialog


 **Note:** When publishing to BandLab, you can export a maximum duration of 15 minutes and up to 16 tracks or buses.

The **Upload Project** dialog box appears when you select **BandLab** in the Control Bar's Export module or select **File > Publish to BandLab**, and lets you specify options when exporting the current project to your BandLab library.

- ▶ **Project Name.** Specify the name of the project as you want it to appear in BandLab. By default, the name is inherited from the Sonar project name.
- ▶ **Description.** Enter a brief description for the project/revision (up to 250 characters).
- ▶ **Upload Settings.** Select the desired publish options:
 - ▶ **Audio Tracks.** Publish individual tracks, up to a maximum of 16 tracks. If the project contains more than 16 tracks, you must select **Selection** in the Export module and manually select the tracks you want to export.
 - ▶ **MIDI Tracks.** Publish individual MIDI and Instrument tracks. If **Audio Tracks** and **MIDI Tracks** are both selected, instrument track MIDI and audio are both uploaded, and the MIDI instrument track is muted in BandLab.
 - ▶ **Empty Tracks.** Upload empty tracks. The project must contain at least one non-empty track.
 - ▶ **Buses.** Publish stereo bus outputs, up to a maximum of 16 buses (surround buses will downmix to stereo).

 **Note:** If your project contains more than 16 buses, you must manually select the buses you want to export, and also select the audio tracks that feed the buses. For details, see [“Bus selection”](#) on page 923 and [“Select tracks/buses that are assigned to a specific bus”](#) on page 923.

- ▶ **Project Mixdown.** Publish the entire mix as a single track. If you publish both individual tracks and a project mixdown, the project mixdown will be muted in order to prevent doubled audio.
- ▶ **Upload as new project.** [Only available if the current project has already been published] Instead of uploading as a revision of the current project, upload as a new project. Different edited versions of BandLab songs are linked together by a revision control system. For details, see [“What is a revision?”](#) on page 344.

 **Note:** After the first export, subsequent exports from the same Sonar project will appear as revisions of the original BandLab project.

- ▶ **Make Public.** Share your song with the BandLab community. Anyone will be able to listen, comment and share this project. By default, all content is set to “Private”, meaning that only you can access it, make adaptations of it and use it. When **Make Public** is enabled, other users can view your content or play it on BandLab by streaming, but they will not be able to download, adapt, synchronise or use that content. For details, see [“Public vs private projects”](#) on page 346.
- ▶ **Upload.** Upload the project to your BandLab library.

See:

[“Publishing to BandLab”](#) on page 346

[“Publishing the current project to your BandLab library”](#) on page 346

[“BandLab library import/export”](#) on page 343

[“Export module”](#) on page 572

[“Exporting audio”](#) on page 1085

Edit Arranger Section Type dialog

The **Edit Arranger Section Type** dialog box appears when you right-click an Arranger section and select **Section Type > Edit**, and lets you specify default settings for the selected user section type.

- ▶ **Name.** The section name, as it appears in the Arranger track.
- ▶ **Abbreviation.** The 1–3 character abbreviated section name, as shown in the top right corner of the section.
- ▶ **Default Length.** The default section length (in M:B:T) that is used when inserting a new section of a specific type.
- ▶ **Color.** The section type color.
- ▶ **Update existing sections of this type.** Apply **Name**, **Abbreviation**, and **Color** changes to other existing sections of the same type in the current project.

See:

[“Arranger tracks”](#) on page 354

Missing Section Types in Project dialog

When creating a new arrangement from an Arranger template, the **Missing Section Types in Project** dialog box appears if the template contains sections that do not exist in the current project. Sonar will attempt to match existing sections based on their name. If a match cannot be found, you can specify if any missing sections should be created at the end of the active Arranger track, or skipped.

See:

[“Arranger tracks”](#) on page 354

Articulation Map Editor dialog

The Articulation Map Editor dialog box appears when you right-click in the Articulations pane in the Piano Roll view and select **Edit Articulation Maps**.

The Articulation Map Editor allows you to modify existing maps or create new maps. You can create simple or sophisticated key switch and controller switch definitions, and define output transformations. For details, see [“The Articulation Map Editor”](#) on page 815.

See:

[“Articulation maps”](#) on page 810

Choose Articulation dialog

The **Choose Articulation** dialog box appears when you double-click in the Articulations pane in the Piano Roll view.

The **Choose Articulation** dialog box lets you insert or reassign articulations. For details, see [“Inserting articulations in the Piano Roll view”](#) on page 812.

See:

[“Articulation maps”](#) on page 810

Choose Plug-in Parameter dialog

The **Choose Plug-in Parameter** dialog box appears when you click a track's Edit Filter control and select **<plug-in name> > Choose Parameter**.

Click the parameter in the list of parameters that you want to create automation envelopes for, and click **OK**.

See:

[“Automation”](#) on page 1163

Offset Tempo Map dialog

The **Offset Tempo Map** dialog box appears when you right-click the Tempo track and select **Offset Tempo Map**.



The **Offset Tempo Map** dialog box lets you offset the entire tempo map by applying a BMP or percentage value to all existing tempo changes.

- ▶ **Value / Slider.** Type the desired offset value, or drag the slider.
- ▶ **BPM.** The offset value is specified in Beats Per Measure.
- ▶ **%.** The offset value is specified as a percentage.

See:

[“Changing tempos”](#) on page 316

Manage Sidechain Sources dialog

The **Manage Sidechain Sources** dialog box appears when you click the **Sidechain Sources** button  in the effect view toolbar (or select **Sidechain Sources > Manage Sources** in the toolbar **Settings** menu ), and lets you manage a plug-in's sidechain input sources across multiple sources types (i.e. track, aux, bus).. You can automatically create sends to the plug-ins sidechain input on all selected tracks/buses, without having to manually edit each sources track/bus strip.

 **Note:** Only sends can be added from the **Manage Sidechain Sources** dialog box, although Sonar also supports directly connecting a track or bus output to a sidechain.

The **Manage Sidechain Sources** dialog box contains the following settings:

- ▶ **Track/bus sources.** A list of all potential sidechain sources. Selecting a source creates a send from the chosen source to the plugin's sidechain input. Deselecting an item deletes the send. Under **Show These Sources**, select the types of tracks/buses to show.
- ▶ **Disable All.** Deselect all items in the source list.
- ▶ **Send Settings.** Specify the following send settings, which are applied to newly added sends and will also modify any existing sends if changes are made to the settings:
 - ▶ **Send Level.** Controls volume of audio data sent from the source track/bus to the plug-ins sidechain input. Double-click the slider to reset to 0 dB, or click the slider, then press F2 to type a dB value.
 - ▶ **Pre Fader.** Pre (pre-fader) means that the Send signal is transmitted prior to the source track's volume fader; post means the Send signal is transmitted after the source track's volume fader.
 - ▶ **Follow Track Pan.** Set the **Send Pan** to mirror the source track pan. This setting is only active when the send is set to **Post Fader**. If enabled, the **Send Pan** control no longer affects the output. The **Follow Track Pan** setting will be applied but only affects playback when a send is a **Post Fader** send.

- ▶ **Show These Sources.** Filter the list of displayed sources. Note that changes made to all items (not just shown items) will be applied. The filter is just a way to manage the list.
 - ▶ **Tracks.** Show tracks.
 - ▶ **Aux Tracks.** Show Aux tracks.
 - ▶ **Buses.** Show buses.
 - ▶ **Hidden.** Show hidden tracks and buses.
 - ▶ **Archived.** Show archived tracks.

See:

[“Routing and mixing digital audio”](#) on page 920

[“Sidechaining”](#) on page 960

See also:

[“Insert Send Assistant”](#) on page 924

[“To insert a send to an effect sidechain input”](#) on page 926

View reference

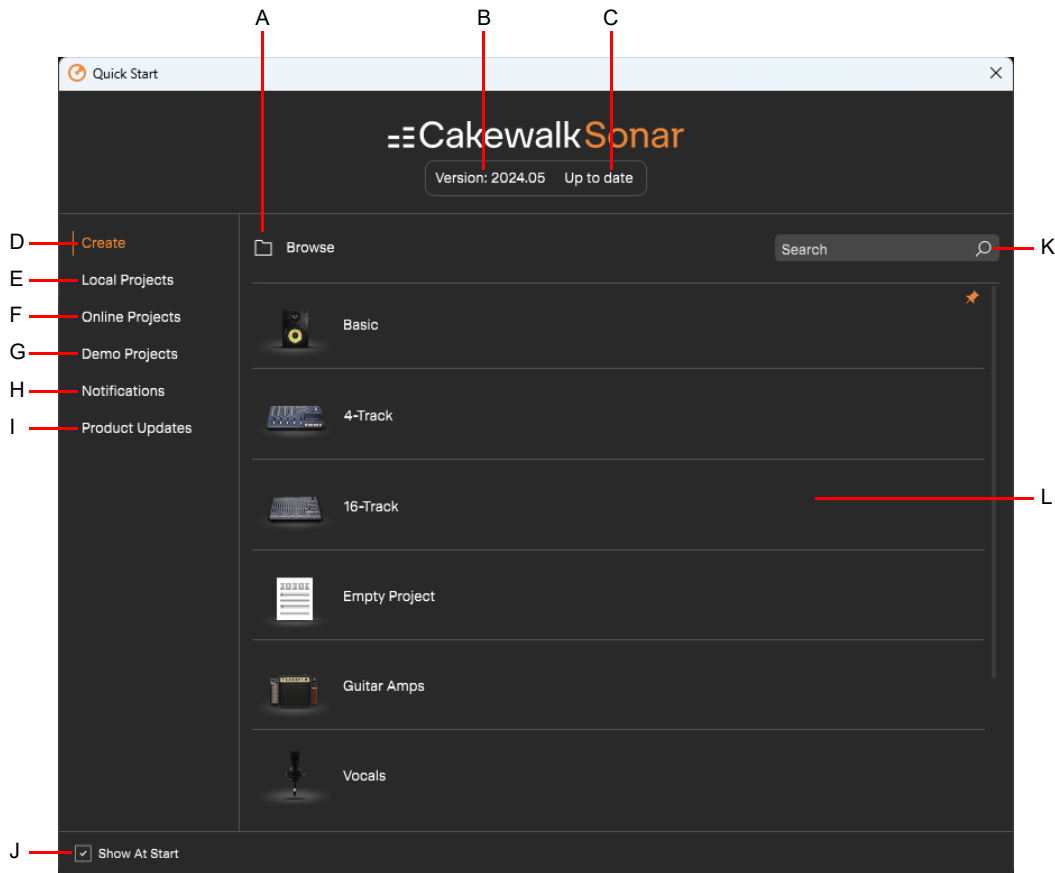
- “Quick Start Screen” on page 1740
- “Track view” on page 1746
- “Console view” on page 1787
- “Loop Construction view” on page 1813
- “Browser” on page 1816
- “Matrix view” on page 1817
- “Piano Roll view” on page 1755
- “Step Sequencer view” on page 1760
- “Event List view” on page 1783
- “Staff view” on page 1784
- “Big Time view” on page 1812
- “Lyrics view” on page 1786
- “Video view” on page 1811
- “Meter/Key view” on page 1812
- “Markers view” on page 1812
- “SYSX view” on page 1812
- “Using the Synth Rack” on page 660
- “Navigator view” on page 1837
- “Play List view” on page 1837
- “Virtual Controller/Keyboard” on page 1838
- “Help module” on page 1840
- “Surround panner” on page 1842

See also:

- “Control Bar overview” on page 565
- “Inspectors” on page 611
- “Browser” on page 639
- “Using the Synth Rack” on page 660
- “MultiDock” on page 1197
- “Locking views” on page 1202

Quick Start Screen

Figure 622. Quick Start Screen.



A. Browse B. Installed app version C. App updates D. Create E. Local Projects F. Online Projects G. Demo Projects H. Notifications I. Product Updates J. Show at start K. Search L. Content

The Quick Start Screen appears when you open Sonar. You can perform the following tasks from the Quick Start Screen:

- ▶ Open recently accessed projects
- ▶ Open an existing project
- ▶ Create a new project from a template
- ▶ Open demo projects
- ▶ View notifications
- ▶ Update the app and download optional content
- ▶ View a changelog of what's new in the latest version

See:

- “Showing the Quick Start Screen” on page 1741
- “Quick Start screen overview” on page 1741
- “Creating a new project from a template” on page 1741
- “Specifying the default project template” on page 1742
- “Opening a recent project” on page 1742
- “Removing a project from the recent projects list” on page 1742
- “Previewing a project” on page 1742
- “Opening an existing project” on page 1743
- “Opening a project in Safe Mode” on page 1743
- “Pinning a project or template” on page 1744
- “Downloading demo projects” on page 1744
- “Viewing notifications” on page 1745
- “Checking for product updates” on page 1745
- “Hiding the Quick Start Screen” on page 1745

Showing the Quick Start Screen

By default, the Quick Start Screen appears automatically when you open *Sonar*. To change the startup behavior, go to **Edit > Preferences > Project** and disable the **Show Quick Start Screen at Launch** option.

To open the Quick Start Screen any other time, do *one* of the following:

- ▶ Select **File > Quick Start Screen**
- ▶ Click the Sonar logo in the Control Bar.

Quick Start screen overview


The Quick Start screen contains the following tabs:

- ▶ **Create.** Select a project template to get started. For details, see “[Templates](#)” on page 1216.
- ▶ **Local Projects.** Choose a recent song you’ve worked on.
- ▶ **Online Projects.** Import a project from your online BandLab library. For details, see “[BandLab library import/export](#)” on page 343.
- ▶ **Demo Projects.** Preview, download, and open demo projects. For details, see “[Downloading demo projects](#)” on page 1744.
- ▶ **Notifications.** Notifications inform you about updates, new content and more.
- ▶ **Product Updates.** Update the app and install optional content. For details, see “[Checking for product updates](#)” on page 1745.

Creating a new project from a template

1. Select **File > Quick Start Screen** to open the Quick Start Screen.
2. Click the **Create** tab to see a list of all project templates.

Click the template that you want to open.

 **Note:** *If want to specify project settings such as name, location, tempo, meter, recording bit depth and sample rate when starting a new project, go to **File > New** to select the project template.*

See also:

- “[Templates](#)” on page 1216

Specifying the default project template

1. Select **File > New** to open the **New Project File** dialog box.
2. Under **Template**, select the template that you want to use as the default.
3. Click **Set as Default Template**.

The default template is indicated by an asterisk.

The default template is used in the following situations:

- ▶ When you launch Sonar while the **On Startup Load Default Template** global option is enabled in **Edit > Preferences > File - Advanced**.
- ▶ When you press CTRL+N to start a new project.

Opening a recent project

1. Select **File > Quick Start Screen** to open the Quick Start Screen.
2. Click the **Local Projects** tab to see a list of recent projects.
3. Click the project that you want to open.

For information about assigning a custom project image, see ["Using the Notes Browser"](#) on page 659.

See also:

["Opening an existing project"](#) on page 1743

Removing a project from the recent projects list

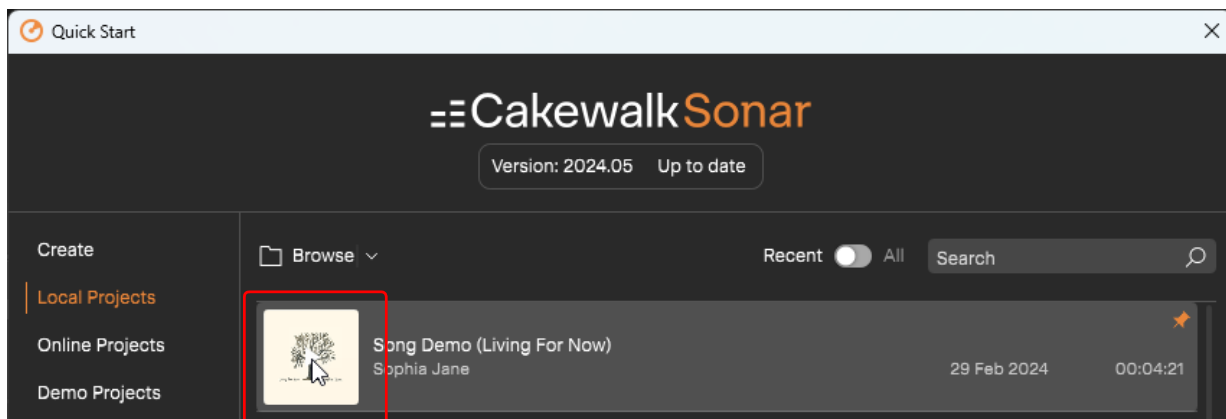
To remove a project from the **Recent** projects list on the **Local Projects** page, right-click the project and select **Remove recent item <project name>**.

Previewing a project


You can preview projects from the Quick Start screen if you have exported a designated preview file. The preview file may be any supported audio file type (Wave, BWF, MP3, FLAC, OGG, or WaveEX), and can be the entire project or a specific time range. For details, see ["Creating a project preview file"](#) on page 1110.


To preview a project:

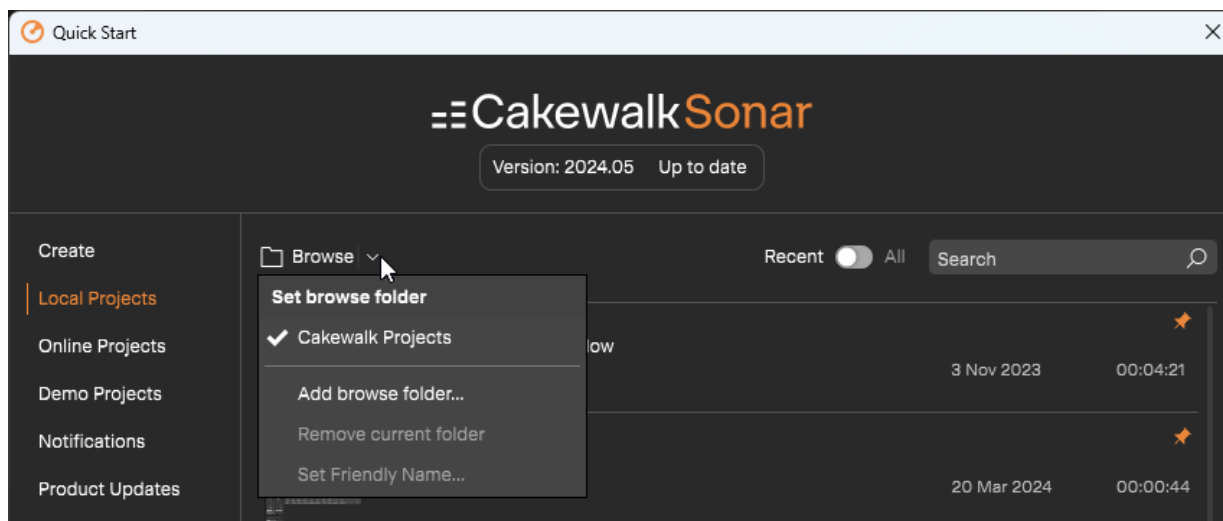
1. Go to **File > Quick Start Screen** to open the Quick Start screen, then select **Local Projects**.
2. Click the preview button on a project's image. A preview button only appears if the project has a designated preview file



Opening an existing project

1. Select **File > Quick Start Screen** to open the Quick Start Screen.
2. Click the **Local Projects** tab to see a list of projects.
3. Do *one* of the following:
 - ▶ Click the **Recent / All** toggle to show all local projects, then click the desired project.
 - ▶ Click the **Browse** button  to open the **Open Project** dialog box, navigate to the project file you want to open, then click **Open**.

Note: The default browse folder is `\Cakewalk Projects`, but you can specify other favorite folders. To specify a custom default browse folder, click the **Browse** button  drop-down arrow and select **Add browse folder**. The **Browse** button tooltip shows the selected folder path.



Opening a project in Safe Mode

A poorly behaved 3rd party plugin can cause data corruption and prevent a project from loading successfully.

Cakewalk Sonar has a special diagnostic mode called Safe Mode that allows you to skip loading individual plugins when opening a project.

You activate Safe Mode by holding down the SHIFT key while launching the app or opening a project.

- ▶ When loading the app in Safe Mode, *Sonar* does not load the last project, even if **Open Most Recent Project at Launch** is enabled in the **Preferences** dialog box.
- ▶ When loading a project in Safe Mode, *Sonar* prompts to load or skip each plugin that is used in the project.

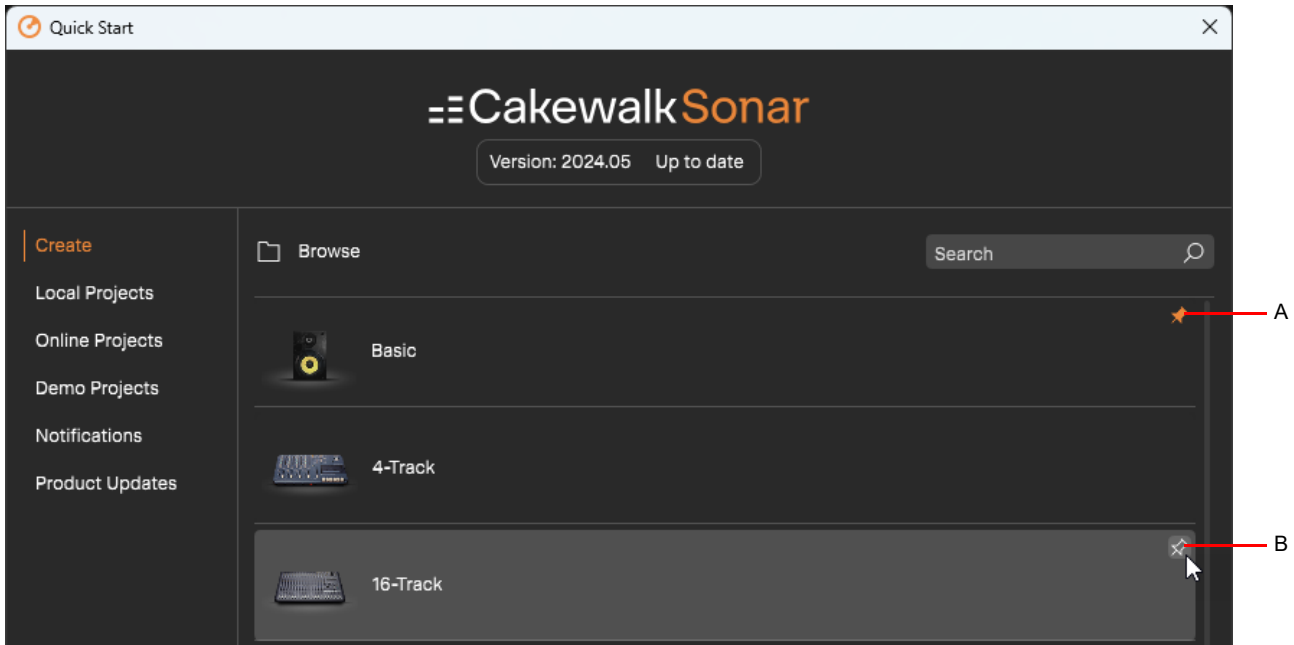
If you are unable to load a project that uses 3rd party plugins, hold down the SHIFT key while loading the project. *Cakewalk Sonar* will prompt to load each individual plugin. Skip one plugin at a time until you identify and isolate any offending plugins. Remove the offending plugin(s) in the project, then resave the project.

Pinning a project or template

You can pin templates on the **Create** page and projects on the **Local Projects** page so they appear at the top of the list.

To pin or unpin an item, point to the project or template and click the pin icon .



Any pinned projects are shown first in the list, regardless of the project's modified date.

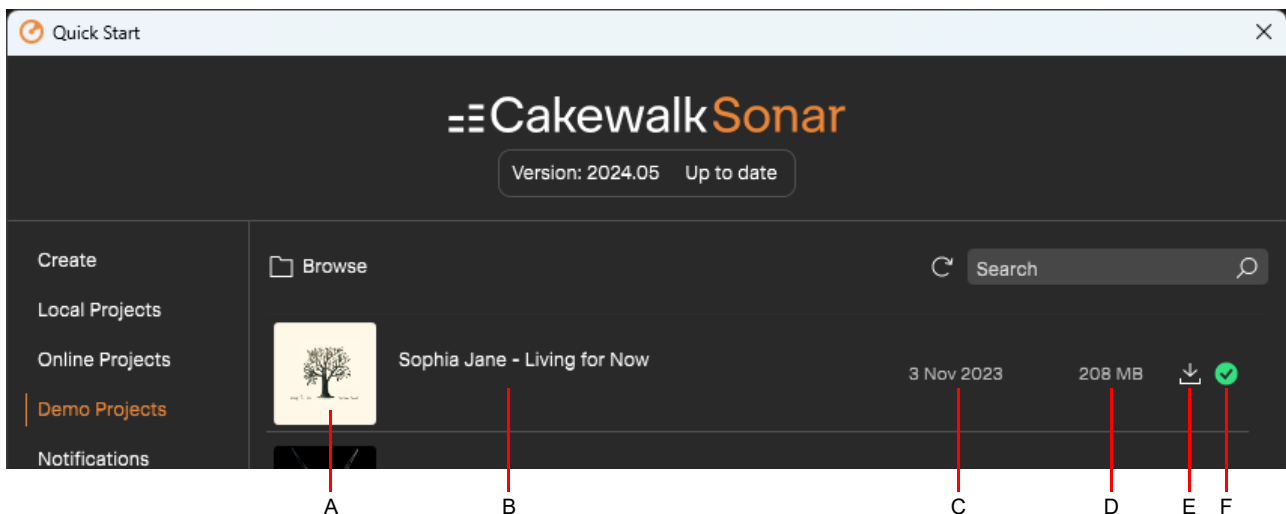


A. Pinned B. Unpinned

Downloading demo projects

To download demo projects:

1. Select **File > Quick Start Screen** to open the Quick Start Screen.
2. Click the **Demo Projects** tab to see a list of demo projects.
3. Click the Download button  for the demo project that you want to download. Downloaded demo projects are indicated by a check mark .



A. Icon (click to preview project) B. Project and author name C. Date published D. Project file size E. Download F. Downloaded indicator

Viewing notifications

 **Note:** An active Internet connection is required to view online notifications.


If your computer is connected to the internet, the Quick Start Screen shows important notifications from Cakewalk, such as Sonar updates and new product announcements, tips and tricks, new videos and blog posts, surveys, and special offers from Cakewalk, etc.

To view notifications:

1. Select **File > Quick Start Screen** to open the Quick Start Screen.
2. Click the **Notifications** tab.

Checking for product updates

To check for product updates:

1. Select **Help > Check for Updates** to open the Quick Start screen's **Product Updates** page.
2. Click the Download button  to download any updates or optional content.

Hiding the Quick Start Screen

To prevent the display of the Quick Start Screen:

1. Use the **Edit > Preferences** command to open the **Preferences** dialog box, then click **Customization - Display**.
2. Clear the **Show Quick Start Screen** check box.
3. Click **OK** to close the dialog box and accept your changes.

The Quick Start Screen isn't displayed the next time you launch Sonar.

See:

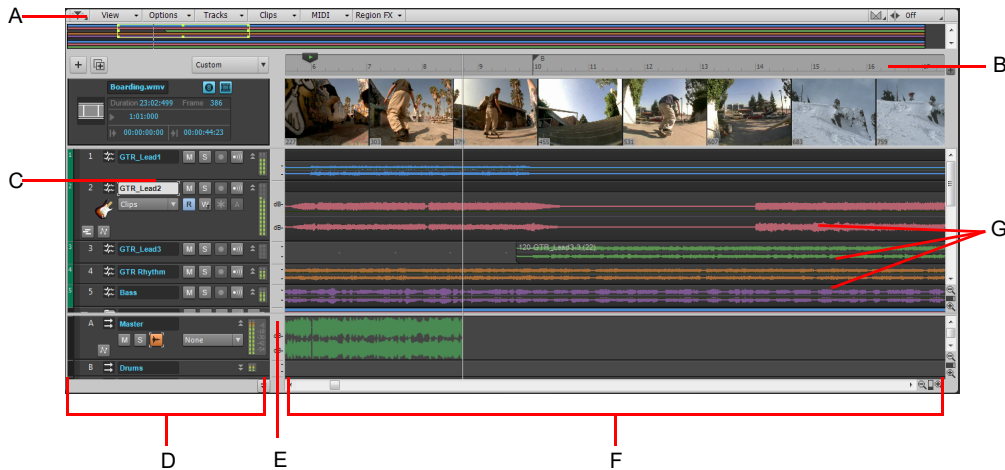
["Quick Start Screen"](#) on page 1740

Track view

The **Track view** is always visible. It is the main window that you use to create, display, and work with a project. When you open a project file, the Track view is displayed for the project. Closing the Track view closes the project.

The Track view is divided into several sections: toolbars (at the top), the **Navigator pane**, the **Video Thumbnails pane**, the **Track pane**, the **Clips pane**, and the **Bus pane**. You can change the size of the panes by dragging the vertical or horizontal splitter bars that separate them.

Figure 623. *The Track view.*



A. Track view menu **B.** Time ruler **C.** Track strips **D.** Track pane **E.** Splitter bar **F.** Clips pane **G.** Clips

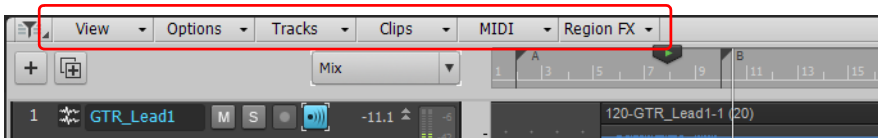
You can automate most of the controls in the Track view by recording fader movements, drawing envelopes, and creating snapshots. In addition, all of the current track's controls, plus a few that are only available in the Console view, are contained in the **Track Inspector**, which is an expanded version of the current track's controls located on the far left side of the Track view. You can hide or show the Track Inspector by pressing I on your keyboard.

See also:

["Configuring the Console and Track views"](#) on page 913

Track view menu

Figure 624. *Track view menus.*



View menu

The **View** menu contains the following commands:

- ▶ **Navigator Show/Hide.** Show or hide the Navigator pane.
- ▶ **Tempo Track Show/Hide.** Show or hide the Tempo pane.
- ▶ **Arranger Track Show/Hide.** Show or hide the Arranger pane.
- ▶ **Video Thumbnail Track Show/Hide.** Show or hide the Video Thumbnails track. The Video Thumbnails track can be displayed even if there is no video in your project.
- ▶ **Auto Track Zoom.** This command enables/disables Auto Zoom, which allows you to automatically enlarge the track that has focus. All other tracks are restored to their original height. When a new track is focused, it swaps heights with the previously focused track.
- ▶ **Display.** Use the submenu to select the desired display option:
 - ▶ **Display Ghosted Data.** Show or hide all data types, regardless of which data type is selected in a track's Edit Filter control. All but the selected data type will be shaded, or "ghosted". This allows you to see all data types in context while editing a specific data type.
 - ▶ **Display Track Separators.** Show or hide a horizontal line between each track in the Clips pane.
 - ▶ **Display Clip Names.** Show or hide clip names.
 - ▶ **Display Clip Contents.** Show or hide a graphical depiction of the audio or MIDI data that the track contains, including automation data.
 - ▶ **Show Audio Scale.** Show or hide the Audio Scale Ruler in the splitter bar between the Clips pane and the Track pane.
 - ▶ **Maximize Waveform Height.** Show or hide clip headers. When this option is enabled, waveforms and MIDI data span the full height of clips.
 - ▶ **Show Waveform Outlines.** Show or hide waveform outlines in the Clips pane.
 - ▶ **Show MIDI Controller Events.** Show or hide MIDI controller events in MIDI clips.
 - ▶ **Show Values on Envelopes.** Show or hide values adjacent to automation envelope nodes.
 - ▶ **Vertical Grid Lines.** Show or hide vertical grid lines in the Clips pane that are one measure apart. Use the submenu to specify how the vertical lines should display.
 - **None.** Vertical grid lines are not displayed.
 - **Behind Clips.** Vertical grid lines are displayed, but clips will draw on top of them, so clip contents will not be obstructed.
 - **In Front of Clips.** Vertical grid lines are displayed and drawn on top of clips, always visible.
 - ▶ **Only Show Active Arranger Track.** Show or hide values adjacent to automation envelope nodes.
- ▶ **Fit Tracks and Buses to Window.** Adjust the vertical track heights to fit all tracks in your project in the Track view.
- ▶ **Fit Project to Window.** Fit the entire project, or as many tracks as possible, into the Track view.
- ▶ **Fit MIDI Content.** Fit all displayed MIDI content into the visible area of the Inline Piano Roll view.
- ▶ **MIDI Microscope.** Activate Piano Roll Microscope mode. When Microscope mode is enabled, a transparent rounded square centered on the mouse cursor shows a zoomed in region of the Piano Roll data underneath it.
- ▶ **View Undo.** Returns the Track view to the previous zoom level (undo zoom).
- ▶ **View Redo.** Negate the last View Undo command (redo zoom).

Options menu

The **Options** menu contains the following commands:

- ▶ **Auto crossfade.** Enable or disable automatic crossfades.
- ▶ **Crossfade Type.** Specify default fade in, fade out and crossfade curve types.
- ▶ **Automation Smoothing.** Specify how shape smoothing works when using the Freehand tool on envelope shapes or recording automation:
 - ▶ **Smooth.** Uses the existing fit-to-curve functionality.
 - ▶ **As Drawn (Linear).** Joins the nodes up with linear shapes.
 - ▶ **As Drawn (Jumps).** Leaves the nodes as is, making them jump shapes.
- ▶ **Ripple Edit Selection.** Enable ripple editing for clips that are downstream from the selected clip(s). Locked clips are ignored.
- ▶ **Ripple Edit All.** Enable ripple editing for downstream clips on all tracks, plus meter/key changes, tempo changes, and markers. Locked markers are ignored.
- ▶ **Click Behavior.** Use the submenu to specify the behavior when clicking in the Clips pane:
 - ▶ **Left Click Sets Now.** Set the Now Time by left-clicking a location in the Clips pane.
 - ▶ **Left Click Rewinds to Clip Start in Lanes.** When isolating clips in Take lanes during playback, the Now time jumps to the clicked location by default. Enable this option to automatically jump to the clip start instead.
 - ▶ **Left Click Locks Scroll.** Prevent the Clips pane from scrolling horizontally during playback while you edit data. This allows you to focus on the edit location without worrying that the screen will eventually scroll away from the edit location. When you are done with the edit and want the Clips pane to scroll again during playback, click in the background of the Clips pane to clear auto scroll lock.
 - ▶ **Left Click Sets Track Focus.** Set the focused track by left-clicking a location in the Clips pane.
 - ▶ **Right Click Sets Now.** Set the Now Time by right-clicking a location in the Clips pane.
 - ▶ **Double-Click.** Use the submenu to specify what happens when you double-click a clip:
 - **MIDI Clips > -Nothing-.** Prevent any view from opening when you double-click a MIDI clip.
 - **MIDI Clips > Clip Properties.** Open the Clip Properties Inspector when you double-click a MIDI clip.
 - **MIDI Clips > Event List View.** Open the Event List view when you double-click a MIDI clip.
 - **MIDI Clips > Staff View.** Open the Staff view when you double-click a MIDI clip.
 - **MIDI Clips > Piano Roll View.** Open the Piano Roll view when you double-click a MIDI clip.
 - **MIDI Clips > Inline Piano Roll View.** Open the Inline Piano Roll view when you double-click a MIDI clip.
 - **Audio Clips > -Nothing-.** Prevent any view from opening when you double-click an audio clip.
 - **Audio Clips > Clip Properties.** Open the Clip Properties Inspector when you double-click an audio clip.
 - **Audio Clips > Loop Construction View.** Open the Loop Construction view when you double-click an audio clip.
 - ▶ **Set Time During Playback.** This option controls whether the **Left Click Sets Now** and **Right Click Sets Now** options have any effect when clicking in the Clips pane during playback.
- ▶ **Meter options.** Use the submenu to specify options for track playback meters, track record meters and bus meters.
- ▶ **Drag and Drop Options.** Open the **Drag and Drop Options** dialog box, which lets you control how clips behave when you drag them.
- ▶ **Mouse Wheel Zoom Options.** Open the **Mouse Wheel Zoom Options** dialog box, which lets you specify the mouse zoom behavior.
- ▶ **Center on Now Time with Keyboard Zoom.** Center the Now Time when zooming with keyboard shortcuts (CTRL+LEFT ARROW and CTRL+RIGHT ARROW).
- ▶ **Select Track Envelopes with Clips.** Selecting a clip will also select any overlapping track envelopes.
- ▶ **Select Track Articulations with Clips.** Selecting a clip will also select any overlapping track articulations.
- ▶ **Select Events with Sections.** By default, clicking an Arranger section also selects underlying track events. Clicking again de-selects track events, while retaining selection of the section. To disable automatic selection of track events when selecting sections, disable **Select Events with Sections**.

- ▶ **Select Sections with Time Ruler (Active Arranger Track).** Making a time selection in the time ruler will also select any overlapping Arranger sections in the active Arranger track.
- ▶ **Select Sections with Time Ruler (All Arranger Tracks).** Making a time selection in the time ruler will also select any overlapping Arranger sections in all Arranger tracks.
- ▶ **Expand Track Folder after Moving to Folder.** After moving a track into a collapsed track folder, the folder will automatically expand.
- ▶ **Expand Track Folder on Track Focus.** Changing the track focus will automatically open the focused track's parent folder if it's currently closed.
- ▶ **On Stop, Rewind to Now Marker.** The Now Time jumps back to the Now Time Marker whenever playback stops.
- ▶ **Set Now Time with Full Restart.** When you change the Now Time during playback, the Transport comes to a full stop, and then restarts playback. This stops the sound for a brief moment, but makes synchronization (especially with video) more robust.
- ▶ **Stop at Project End.** Playback will automatically stop after the last event in the project is reached. When this option is disabled, playback will continue beyond the end of the project and playback can also be started in an empty project.

Tracks menu

The **Tracks** menu contains the following commands:

- ▶ **Make Instrument Track.** If an existing audio track and MIDI track are assigned to the same software instrument, this command converts the two tracks into a single instrument track (only available for MIDI tracks).
- ▶ **Split Instrument Track.** Split an instrument track into separate audio and MIDI tracks. The audio and MIDI tracks will remain assigned to the same software instrument (only available for Instrument tracks).
- ▶ **Bounce to Track(s).** Combine one or more audio tracks into a submix.
- ▶ **Duplicate Track(s).** Copy the selected track(s). You can choose to include events, properties, sends, and/or effects in the copied track(s), and specify a destination.
- ▶ **Delete Track(s).** Delete the selected track(s), including all its track properties and all its clips and events. Sonar does not put deleted information on the Clipboard for later copying.
- ▶ **Wipe Track(s).** Delete track contents but leave track properties intact. Sonar does not put wiped information on the Clipboard for later pasting.
- ▶ **Copy Track Name(s) to Clip Name(s).** Copy track names to clips in corresponding tracks.
- ▶ **Show All Tracks and Buses.** Show all tracks in the project.
- ▶ **Hide Track(s).** Hide all selected tracks. To display them again, select **Tracks > Track Manager** or press H on your keyboard to open the **Track Manager** dialog box.
- ▶ **Track Manager.** Open the **Track Manager** dialog box.
- ▶ **Sort Tracks.** Open the **Sort Tracks** dialog box, which lets you sort tracks by specific criteria.
- ▶ **Selected Track Input Series.** Open the **Assign Series of Inputs** dialog box, which lets you assign a series of track inputs to the selected tracks.
- ▶ **Selected Track Inputs.** Open the **Track Inputs** dialog box, which lets you assign a track input to the selected tracks.
- ▶ **Selected Track Outputs.** Open the **Track Outputs** dialog box, which lets you assign a track output to the selected tracks.

Clips menu

The **Clips** menu contains the following commands:

- ▶ **Apply Trimming.** Permanently delete any data from a selected clip that is hidden by a slip editing edit.
- ▶ **Bounce to Clip(s).** Combine selected audio clips into a single clip.
- ▶ **Convert to Stereo.** Convert any selected mono audio clip(s) to stereo.
- ▶ **Convert to Mono.** Convert any selected stereo audio clip(s) to mono.
- ▶ **Fade clips.** Open the **Fade Selected Clips** dialog box, which allows you to create or edit fades on selected clips.
- ▶ **Remove Selected Crossfades.** Remove all crossfades in the current selection.
- ▶ **Duplicate Selected Clip(s).** Duplicate the selected clip(s).
- ▶ **Create Clip Selection Group.** Place all selected clips in a new selection group.
- ▶ **Remove from Clip Selection Group.** Remove all selected clips from any selection groups they may belong to.
- ▶ **Revert to Original Time Stamp.** Move all selected clips back to their original SMPTE time position.
- ▶ **Set Snap Offset to Now Time.** Set the snap offset at the Now Time. A snap offset is a value, in samples, at which the Snap Grid uses to align the clip. Clips without a snap offset always align at the very beginning of a clip.
- ▶ **Select All Siblings.** Select all clips that are linked to the selected clip.
- ▶ **Unlink.** Open the **“Unlink Clips dialog”** on page 1715.
- ▶ **Unlink Step Sequencer Clips.** Unlink the selected step sequencer clips, allowing each clip to be edited separately from each other.
- ▶ **Convert MIDI Clip(s) to Step Sequencer.** Convert any selected MIDI clip to a step sequencer clip.
- ▶ **Convert MIDI Controllers to Envelopes.** Open the **“Convert MIDI To Shapes dialog”** on page 1567, which lets you convert MIDI controllers into automation envelopes.

MIDI menu

The **MIDI** menu contains the following commands:

- ▶ **Show Notes.** Show or hide Note events in the Inline Piano Roll view.
- ▶ **Show Velocity.** Show or hide velocity tails in the Inline Piano Roll view.
- ▶ **Show Velocity on Selected Notes.** Show velocities for selected Note events only. This makes it easier to see and edit velocities when many Note events are present. It also makes it easier to change the velocity for individual Note events that are stacked (such as chords).
- ▶ **Select Controllers Along With Notes.** When enabled, selecting a Note event or a range of Note events will also automatically select any Controller events that exist within the time range of the Note event(s).
- ▶ **Show Clip Outlines.** Show or hide clip outlines in the Inline Piano Roll view.
- ▶ **Hide Muted Clips.** Show or hide events that live in muted clips when working in the Inline Piano Roll view.
- ▶ **Non-Destructive MIDI Editing.** Select this option to make all MIDI editing non-destructive. When toggled on, this option forces deleted data to be retained even though it is not visible.
- ▶ **Split MIDI Notes.** Select this option to split any underlying MIDI notes when you split clips, and insert MIDI chase events (such as continuous controllers, Pitch Wheel, and Patch Change) at the split position.
- ▶ **Arranger Section Event Overlap Threshold.** If MIDI note events overlap section boundaries, specify the threshold that determines which overlapping note events are included when moving sections or committing arrangements.
 - ▶ **Off.** Ignore overlapping notes.
 - ▶ **Note value (Whole – 1/256 Triplet).** Only include notes that overhang by a duration equal to or less than the selected value.
 - ▶ **Any Overlap.** Include notes that overhang by any duration.

Region FX menu

The **Region FX** menu contains the following commands:

▶ Melodyne:

- ▶ **Create Region FX.** Create a Melodyne Region FX clip.
- ▶ **Remove Region FX.** Remove the Melodyne processor from the selected Melodyne Region FX clip.
- ▶ **Open Editor.** Open the Melodyne interface.
- ▶ **Render Region FX.** Commit the Melodyne Region FX and render the results to a new audio clip.
- ▶ **Bypass Region FX.** Bypass or unbypass all selected Melodyne Region FX clips.
- ▶ **Follow Host Tempo.** Allow the selected Melodyne Region FX clip to automatically follow future tempo changes to Sonar's tempo map.



Note: *It is not possible to slip-stretch Region FX clips that have the **Follow Host Tempo** option enabled.*

- ▶ **Copy MIDI Events.** Convert the selected Melodyne Region FX clip to MIDI data, and copy to the Clipboard. The data can be pasted to any MIDI or Instrument track.

▶ V-Vocal:

- ▶ **Create Region FX.** Create a V-Vocal Region FX clip.
- ▶ **Remove Region FX.** Remove the V-Vocal processor from the selected V-Vocal Region FX clip.
- ▶ **Open Editor.** Open the V-Vocal Editor interface.
- ▶ **Render Region FX.** Commit the V-Vocal Region FX and render the results to a new audio clip.
- ▶ **Bypass Region FX.** Bypass or unbypass all selected V-Vocal Region FX clips.

- ▶ **Bypass All Region FX.** Bypass or unbypass all Region FX clips in the project.

▶ Drum Replacer:

- ▶ **Create Region FX.** Create a Drum Replacer Region FX clip.
- ▶ **Remove Region FX.** Remove the Drum Replacer processor from the selected Drum Replacer Region FX clip.
- ▶ **Open Editor.** Open the Drum Replacer interface.
- ▶ **Render Region FX.** Commit the Drum Replacer Region FX and render the results to a new audio clip.
- ▶ **Bypass Region FX.** Bypass or unbypass all selected Drum Replacer Region FX clips.
- ▶ **Follow Host Tempo.** Allow the selected Drum Replacer Region FX clip to automatically follow future tempo changes to Sonar's tempo map.



Note: *It is not possible to slip-stretch Region FX clips that have the **Follow Host Tempo** option enabled.*

- ▶ **Copy MIDI Events.** Convert the selected Drum Replacer Region FX clip to MIDI data, and copy to the Clipboard. The data can be pasted to any MIDI or Instrument track.

Track pane

The Track pane lets you see and change the settings for each track. Selected tracks always appear in a different color. The controls for an individual track are grouped together to form that track's *track strip*.

To change the current track, move the highlight using the mouse or the keyboard as follows:

| Key | What it does |
|----------------------------|---|
| UP ARROW and DOWN ARROW | Moves the selection to the adjacent track. If a control is selected, the selection moves to the same control in the adjacent track, or the next track of the same type if the control only applies to a specific track type (for example, the Patch control only applies to MIDI tracks) |
| LEFT ARROW and RIGHT ARROW | Moves to the previous or next control in the Track pane. The RIGHT ARROW key moves the selected control right until reaching the end of a line, and at the end of the line the selection moves to the left-most control of the line below. The LEFT ARROW key moves the selected control to the left until it reaches the beginning of a line, and then moves to the end of the line above. |
| PAGE DOWN | Displays the next page of tracks |
| PAGE UP | Displays the previous page of tracks |
| HOME | Moves the highlight to the first track in the project |
| END | Moves the highlight to the last track in the project |

The Track pane contains meters for recording, playback, and bus levels. You can hide or show any or all of these meters, and choose many different options for the units and format of the data the meters display. See [“Metering”](#) on page 938.


Clips pane

The Clips pane shows the clips in your project on a timeline that helps you visualize how your project is organized. Clips contain markings that indicate their contents. The Clips pane lets you select, move, and copy clips from place to place to change the arrangement of music and sound in your project.

The Track view makes it easy to select tracks, clips, and ranges of time in a project. These are the most common selection methods:

| To | Do this |
|--------------------|---|
| Select tracks | Click on the track number (the right side of the track number; the upper left corner of the track number is for grouping tracks), or drag over several track numbers. |
| Select clips | Click on the clip, or drag a rectangle around several clips. |
| Select time ranges | Drag in the Time Ruler, or click between two markers Note: By default, making a time selection by dragging in the time ruler only selects tracks. To select both tracks and buses, hold down the ALT key while dragging in the time ruler. |


As with most other Windows programs, you can also use the SHIFT-click and CTRL-click combinations when selecting tracks and clips. Holding the SHIFT key while you click adds tracks or clips to the current selection. Holding the CTRL key while you click lets you toggle the selection status of tracks or clips.

 **Note:** *If the Clips pane does not scroll during playback, and the Now Time Marker disappears off-screen, make sure the SCROLL LOCK key on your computer keyboard is not enabled.*

See:

[“Automation”](#) on page 1163

Bus pane

The Bus pane contains all of your project's buses. You display the Bus pane by clicking the **Show/Hide Bus Pane** button , which is located at the bottom of the Track view.

You use the buses in the Bus pane to patch in effects, control output volume and pan, and group tracks into subgroups.

See:

“[Hardware outs](#)” on page 923

“[To patch a track through a bus](#)” on page 922

“[Bus selection](#)” on page 923

Track/Bus Inspector

The Track/Bus Inspector makes it easy to adjust the current track's (or bus's) controls, because it's a greatly expanded version of the current track's controls that is located on the left side of the Track pane.

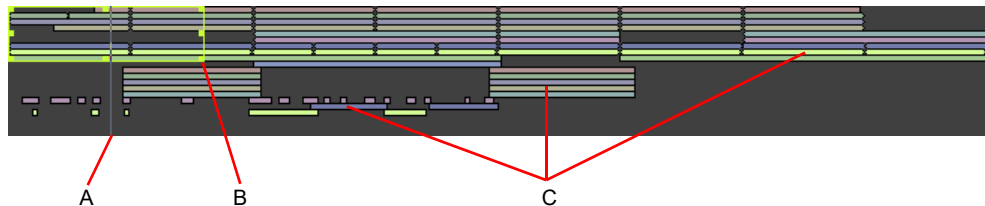
For more information about the Inspector, see “[Inspectors](#)” on page 611.

The Navigator pane

The Navigator pane, located just above the Track pane, displays the whole length of your project so you can always see an overview of your song, and where the Now time is. The Navigator pane displays all of your project's tracks. To show or hide the Navigator pane, click the Track view **View** menu and choose **Navigator Show/Hide** or press ALT+N. You can drag the splitter bar between the Navigator pane and the Track pane to change its height.

The Navigator pane has a green rectangle in it that is an outline of what the Clips pane is currently displaying. If you drag the center of the rectangle around in the pane, it scrolls the Clips pane to the same view. You can drag any of the nodes on the rectangle to zoom the Clips pane in or out. If you click in the Navigator pane, the left border of the rectangle jumps to the spot you clicked, and scrolls the Clips pane to that spot also. If you hold down the CTRL key while you click, the Now time jumps to that spot.

Figure 625. *The Navigator pane.*



A. Now Time **B.** Drag node to zoom **C.** Clips

You can do the following with the Navigator pane:

- ▶ Scroll the display of the Clips pane (drag the green rectangle, or click in the Navigator pane)
- ▶ Zoom in and out in the Clips pane (drag a node on the green rectangle)
- ▶ Change the Now time using the Navigator pane (CTRL-click in the Navigator pane)

Sonar and screen readers for vision impaired users

Sonar has a special Accessibility Mode which can be helpful for vision impaired users when working with screen readers (Window-Eyes, JAWS, etc.). The Accessibility Mode is enabled by adding a key to the Windows Registry (WARNING: only do this if you are comfortable with editing the Windows registry; you may want to back up the registry first), and allows screen readers to receive various information from Sonar that may otherwise not be displayed on the screen (names, values, etc.).

The key is:

HKEY_CURRENT_USER\Software\Cakewalk Music Software\Sonar\Core

The Value is:

AccessibilityMode

It is a DWORD. Value can be 0, 1, 2, 3 or 4:

0 - no accessibility (default)

1 - enable Microsoft UI Automation; put the access string in the Track view's caption

2 - enable Microsoft UI Automation; put the access string in the CWACCESS window

3 - enable Microsoft UI Automation; put the access string in the CWACCESS window and make this window visible

4 - enable Microsoft UI Automation without enabling the CWACCESS window

See also:

["Customizing track/bus colors"](#) on page 238

Sonar empty view

To start working on a new or pre-existing project, choose **File > New** (to start a new project) or **File > Open** (to open a project).

See:

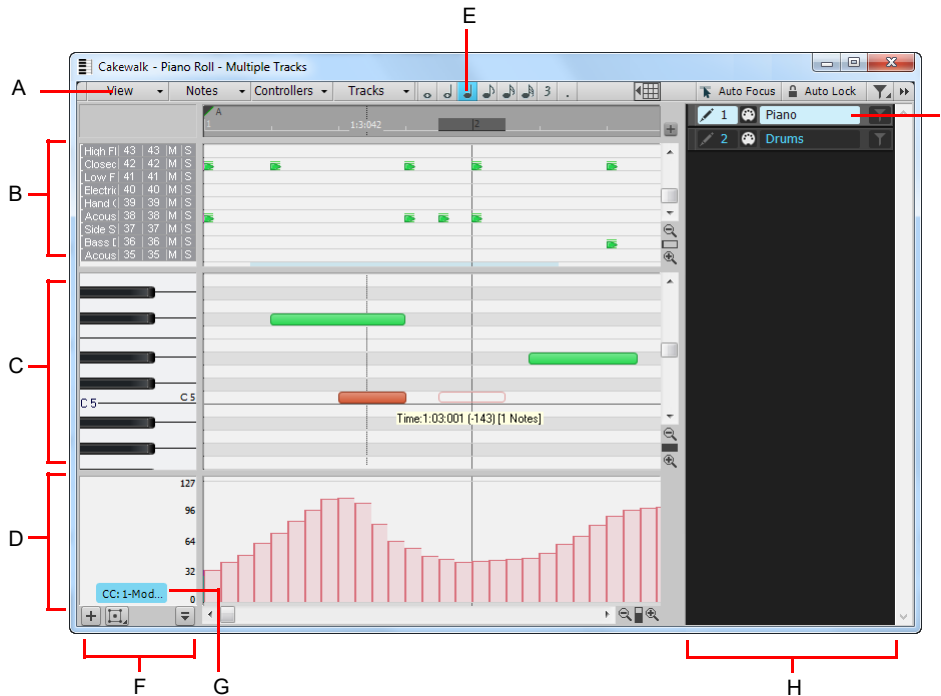
["Creating a new project file"](#) on page 264

Piano Roll view

You can open the Piano Roll view by any of these methods:

- ▶ Select the track you want to edit and use the **Views > Piano Roll View** command or press ALT+3.
- ▶ Double-click a MIDI clip in the Clips pane (you can change this option with the Track view **Options > Click Behavior > Double-Click > MIDI Clips** command).
- ▶ Double-click empty space on a MIDI or Instrument track

Figure 626. The Piano Roll view.



A. Menu B. Drum Grid pane C. Notes pane D. Controller pane E. Note draw duration F. Key/Pitch pane G. Edit Filter H. Track pane I. Selected track

The Piano Roll view displays all MIDI notes and events from one or more tracks in either the Drum Grid pane or the Notes pane. The Notes pane is a grid format that looks much like a player piano roll. The Drum Grid pane is also laid out in a grid, but the sound of these drum notes are determined by the settings in the Drum Map pane. In both the Drum Grid pane and the Notes pane, notes are displayed as horizontal bars.

In the Notes pane, pitch runs from bottom to top, with the left vertical margin indicating the pitches as piano keys or note names. Time is displayed running left to right with vertical measure and beat boundaries.

In the Drum Grid pane, the drum sounds are mapped according to the current drum map in the Note Map pane. Like the Notes pane, time is displayed running left to right with vertical measure and beat boundaries.

The Piano Roll view makes it easy to add, edit, and delete MIDI events from a track.

The Piano Roll view consists of the “Notes pane” on page 1758, “Note Map pane” on page 1757, “Drum Grid pane” on page 1758, the “Controller pane” on page 743, and the “Track pane” on page 1759.

Note: When you initially open the Piano Roll view, you can choose to show all tracks, or only the tracks that are selected at the time you open the Piano Roll view. To do so, click the Piano Roll view **View** menu and select **Filter to Selection On Open**.

For more information, see:

- “Opening the view” on page 744
- “Displaying notes and controllers (Piano Roll view only)” on page 751
- “Adding and editing notes in the Piano Roll” on page 752
- “Piano Roll view snap resolution” on page 759
- “Adding and editing controllers in the Piano Roll” on page 761
- “Working with multiple tracks in the Piano Roll view” on page 744
- “Piano Roll view menu” on page 1756
- “Note Map pane” on page 1757
- “Drum Grid pane” on page 1758
- “Notes pane” on page 1758
- “Controller pane” on page 1759
- “Track pane” on page 1759
- “Piano Roll view shortcuts” on page 1857

See also:

- “The Inline Piano Roll view” on page 776

Piano Roll view menu

View menu

The **View** menu contains the following commands:

- ▶ **Show/Hide Track Pane.** Show or hide the Track pane.
- ▶ **Show Audio Tracks.** Show or hide audio tracks.
- ▶ **Filter To Selection On Open.** Show only tracks that are selected at the time you open the Piano Roll view. When enabled, Sonar will automatically apply the track filter when you open the Piano Roll view.
- ▶ **Show/Hide Drum Pane.** Show or hide the Drum pane.
- ▶ **Show/Hide Controller Pane.** Show or hide the Controller pane.
- ▶ **Show Multiple Lanes.** Show multiple controller lanes in the Controller pane.
- ▶ **Fit MIDI Content.** Fit all displayed MIDI content into the visible area of the Piano Roll view.
- ▶ **MIDI Microscope.** Activate Piano Roll Microscope mode. When Microscope mode is enabled, a transparent rounded square centered on the mouse cursor shows a zoomed in region of the Piano Roll data underneath it.
- ▶ **Show Clip Outlines.** Show or hide clip outlines in the Piano Roll view.
- ▶ **Hide Muted Clips.** Show or hide events that live in muted clips when working in the Piano Roll view.
- ▶ **Show Vertical Gridlines.** Show or hide vertical grid lines in the Piano Roll view.
- ▶ **Grid resolution.** Use the submenu to specify the vertical grid resolution:

Notes menu

The **Notes** menu contains the following commands:

- ▶ **Show Notes.** Show or hide Note events in the Piano Roll view.
- ▶ **Show Note Names.** Show or hide names inside Note events in the Piano Roll view.
- ▶ **Show Durations in Drum Grid.** Show note durations for drum notes in the Drum pane.
- ▶ **Show Velocity.** Show or hide velocity tails in the Piano Roll view (only applies when the Controller pane is closed).
- ▶ **Show/Hide Velocity Tails in Drum Grid.** Show or hide the velocity tails on MIDI notes in all tracks that are using Drum Maps.
- ▶ **Show Velocity on Selected Notes only.** Show velocities for selected Note events only. This makes it easier to see and edit velocities when many Note events are present. It also makes it easier to change the velocity for individual Note events that are stacked (such as chords).

- ▶ **Show Velocity on Active Track only.** When showing multiple tracks in the Piano Roll view, only show velocity for note events in the active track.
- ▶ **Always Paste Copied Notes into Active Track.** When showing multiple tracks in the Piano Roll view, paste copied notes into the active track when **Auto Focus** and **Auto Lock** are disabled.

Controllers menu

The **Controllers** menu contains the following commands:

- ▶ **Select Controllers Along with Notes.** When enabled, selecting a Note event or a range of Note events will also automatically select any Controller events that exist within the time range of the Note event(s).
- ▶ **Display Multiple Controllers.** Show all controllers in all displayed tracks. Clear this option if you only want to show one controller at a time.
- ▶ **List of existing controllers.** Lists all controllers that exist in the displayed tracks (only applies when the Controller pane is closed). Select the controller(s) you want to display. To show multiple controllers simultaneously, make sure the **Display Multiple Controllers** option is enabled.

Tracks menu

The **Tracks** menu contains the following commands:

- ▶ **Focus Previous Track.** Display and give focus to the previous track.
- ▶ **Focus Next Track.** Display and give focus to the next track.
- ▶ **Select All Tracks.** Show all tracks that are open in the Piano Roll view.
- ▶ **Clear Track Selection.** Hide all tracks that are open in the Piano Roll view (except for the focused track).
- ▶ **Invert Track Selection.** Invert the visibility state of all tracks that are open in the Piano Roll view.

See also:

[“Piano Roll view”](#) on page 1755

[“Note Map pane”](#) on page 1757

[“Drum Grid pane”](#) on page 1758

[“Notes pane”](#) on page 1758

[“Controller pane”](#) on page 1759

[“Track pane”](#) on page 1759

Note Map pane

The Note Map pane is where you map notes to specific drum sounds. The Note Map pane has the following columns:

- ▶ **Name.** A user-assigned name for the note. The Name can be edited by clicking on it and entering a new name.
- ▶ **In Note.** The recorded or original pitch of the note. The format can be either C0 through G10 or 0 through 127. There can be up to 128 entries in this column and each must be unique.
- ▶ **Out Note.** The Out Note column specifies the mapped pitch. The format can be either C0 through G10 or 0 through 127. There can be up to 128 entries in this column and each must be unique.
- ▶ **Mute.** Mutes the note.
- ▶ **Solo.** Solos the note.

See also:

[“Piano Roll view”](#) on page 1755

[“Piano Roll view menu”](#) on page 1756

[“Drum Grid pane”](#) on page 1758

[“Notes pane”](#) on page 1758

[“Controller pane”](#) on page 1759

[“Track pane”](#) on page 1759

Drum Grid pane

In this pane you can add, edit, and delete drum notes in a track or tracks. You can edit controllers in this pane if you hide the Controller pane. Only MIDI tracks that are assigned to a drum map appear in the Drum Grid pane.

See:

[“Drum maps and the Drum Grid pane”](#) on page 835

See also:

[“Piano Roll view”](#) on page 1755

[“Piano Roll view menu”](#) on page 1756

[“Note Map pane”](#) on page 1757

[“Notes pane”](#) on page 1758

[“Controller pane”](#) on page 1759

[“Track pane”](#) on page 1759

Notes pane

In this pane you can add, edit, and delete notes for a track or tracks. You can also edit controllers in this pane if you choose to hide the Controller pane.

See also:

[“Editing notes with the global tools”](#) on page 754

[“Selecting notes”](#) on page 752

[“Displaying notes and controllers in the Inline Piano Roll view”](#) on page 778

[“Adding and editing controllers in the Piano Roll”](#) on page 761

See also:

[“Piano Roll view”](#) on page 1755

[“Piano Roll view menu”](#) on page 1756

[“Drum Grid pane”](#) on page 1758


[“Notes pane”](#) on page 1758

[“Controller pane”](#) on page 1759

[“Track pane”](#) on page 1759

Controller pane

This pane displays controller events, which you can edit. To show or hide the Controller pane, do *one* of the following:

- ▶ Click the Piano Roll view **View** menu and choose **Show/Hide Controller Pane**.
- ▶ Click the **Show/Hide Controller Pane** button  located at the bottom of the Piano Roll view.
- ▶ Make sure the Piano Roll view has focus, then press ALT+C.

See:

[“Adding and editing controllers in the Piano Roll”](#) on page 761

See also:

[“Piano Roll view”](#) on page 1755

[“Piano Roll view menu”](#) on page 1756

[“Note Map pane”](#) on page 1757

[“Drum Grid pane”](#) on page 1758

[“Notes pane”](#) on page 1758

[“Track pane”](#) on page 1759

Track pane

To show or hide the Track pane, click the Piano Roll view **View** menu and choose **Show/Hide Track Pane**. The Track pane lists all MIDI and Instrument tracks in the project, and lets you specify which tracks are visible, which tracks show data, and which tracks can be edited. You can also control basic Mute, Solo, and Arm for Recording functions.

For more information, see [“The Piano Roll view”](#) on page 742.

See:

[“Working with multiple tracks in the Piano Roll view”](#) on page 744

See also:

[“Piano Roll view”](#) on page 1755

[“Piano Roll view menu”](#) on page 1756

[“Note Map pane”](#) on page 1757

[“Drum Grid pane”](#) on page 1758

[“Notes pane”](#) on page 1758

[“Controller pane”](#) on page 1759

Step Sequencer view

The Step Sequencer makes it easy to compose patterns using a grid, where each cell (step) represents a note. You create patterns by clicking the cells in the grid to turn notes on or off, or by using step recording.

Many step sequencers use a Piano Roll grid-style interface. Sonar already has a very powerful Piano Roll view with similar MIDI editing functionality, so the purpose of the Step Sequencer is to provide a very different method for working with patterns.

The Step Sequencer is ideally suited for drum programming.

See:

[“Step sequencer interface”](#) on page 1760

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

[“Keyboard shortcuts”](#) on page 1767

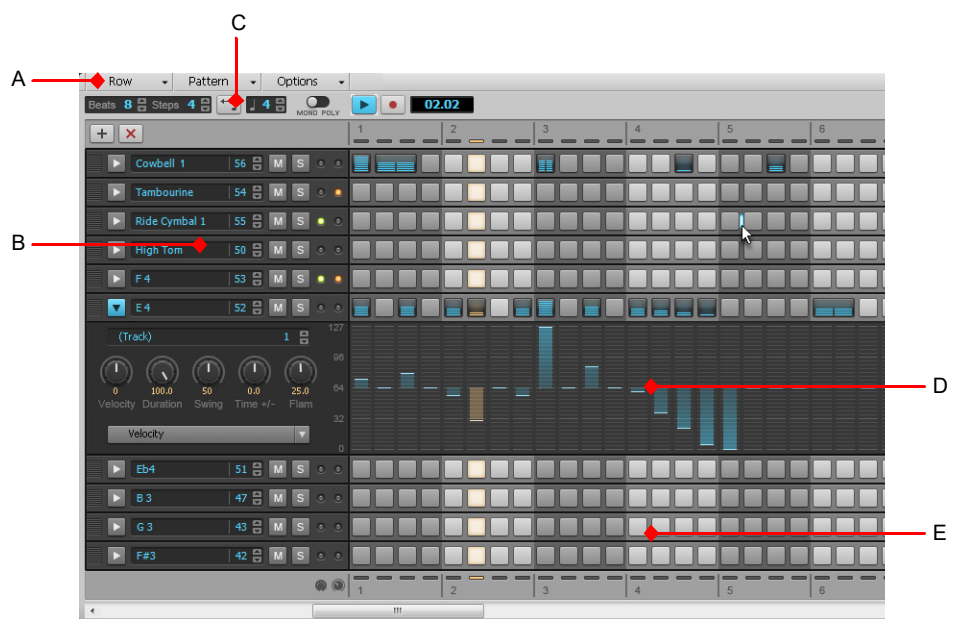
[“Using the Step Sequencer with drum maps”](#) on page 1780

Step sequencer interface

The Step Sequencer interface consists of five sections:

- ▶ **Menu.** Use the menu to load, save and clear patterns and specify various editing options. For details, see [“Step Sequencer view menu”](#) on page 1761.
- ▶ **Toolbar.** The toolbar contains transport controls and lets you specify the pattern length and behavior when inputting new notes. For details, see [“Toolbar”](#) on page 1762.
- ▶ **Rows.** Each row represents a unique pitch, and has its own independent group of controls. You can insert, delete and reorder rows. For details, see [“Rows”](#) on page 1764 and [“Working with rows”](#) on page 1769.
- ▶ **Notes pane.** The Notes pane is where you turn notes on and off to create a pattern. For details, see [“Notes pane”](#) on page 1766 and [“Working with steps”](#) on page 1771.
- ▶ **Controllers pane.** The Controllers pane is where you can create modulation events, such as Controller, Pitch Wheel, Channel Aftertouch, RPN and NRPN. For details, see [“Controllers pane”](#) on page 1766 and [“Working with Controller events”](#) on page 1776.

Figure 627. Step sequencer interface.



A. Menu B. Rows C. Toolbar D. Controllers pane (controls on the left side) E. Notes pane

See:

[“Step Sequencer view menu”](#) on page 1761

[“Toolbar”](#) on page 1762

[“Rows”](#) on page 1764

[“Notes pane”](#) on page 1766

[“Controllers pane”](#) on page 1766

Step Sequencer view menu

Row menu

The **Row** menu contains the following commands:

- ▶ **Insert Row.** Click to insert a new row. For details, see [“To insert a row”](#) on page 1769.
- ▶ **Delete Row.** Click to delete a row. For details, see [“To delete a row”](#) on page 1769.
- ▶ **Rename Row.** This command lets you rename a row.
- ▶ **Cut Row Steps.** Click to cut a row’s steps. The cut steps are placed on the Clipboard and can be pasted into another row. For details, see [“To cut/copy/paste all notes in a row”](#) on page 1772.
- ▶ **Copy Row Steps.** Click to copy a row’s steps. The copied steps are placed on the Clipboard and can be pasted into another row. For details, see [“To cut/copy/paste all notes in a row”](#) on page 1772.
- ▶ **Paste Row Steps.** Click to paste the Clipboard contents to a row. For details, see [“To cut/copy/paste all notes in a row”](#) on page 1772.
- ▶ **Shift Steps Backward.** Click to move all notes in a row to the left by one step. For details, see [“To shift all notes in a row to the left or right”](#) on page 1772.
- ▶ **Shift Steps Forward.** Click to move all notes in a row to the right by one step. For details, see [“To shift all notes in a row to the left or right”](#) on page 1772.
- ▶ **Adjust Velocity Multiplier.** This command lets you specify a level of compression or expansion for a pitch. The value range is 0.10 - 2.00 and the default value is 1.00 (no compression or expansion). A value below 1.00 is compression and a value above 1.00 is expansion. For details, see [“To compress or expand all note velocities in a row”](#) on page 1774.
- ▶ **Fill Every > 2-6.** This command lets you automatically insert notes every, 2, 3, 4, 5, or 6 steps. For details, see [“To automatically enable notes every “n” steps”](#) on page 1772.

Pattern menu

The **Pattern** menu contains the following commands:

- ▶ **Load Pattern.** Click to load a Pattern file (.spp) into the Step Sequencer.
- ▶ **Save Pattern As.** Click to save the current pattern as a Pattern file (.spp).
- ▶ **Clear Pattern.** Click to clear all steps in the current pattern.

Options menu

The **Options** menu contains the following commands:

- ▶ **Use Fixed/Default Velocity for Step Recording.** This option lets you specify whether step recording should use the recorded velocity or a fixed velocity value for new notes. For information about setting a fixed velocity, see [“To specify the default velocity value for new notes”](#) on page 1774.
- ▶ **Preserve Pattern for Step Sizes.** This option lets you specify how existing notes are affected when changing **Steps per Beat** value in the toolbar. When **Preserve Pattern for Step Sizes** is enabled, the original pattern is preserved whenever possible as you add or remove beats. Doing so ensures that notes retain their original position within each beat. When disabled, additional steps will instead be appended at the end of each beat.
- ▶ **Trigger Note on Click.** Enable this option if you want to automatically audition a note when clicking on a step.
- ▶ **Set Default Velocity for Steps.** Lets you specify the default velocity value that is assigned to new notes that are enabled in the Step Sequencer. The setting is global, which means it applies to all step sequencer clips and projects. The default velocity value is 100.

See:

[“Toolbar”](#) on page 1762

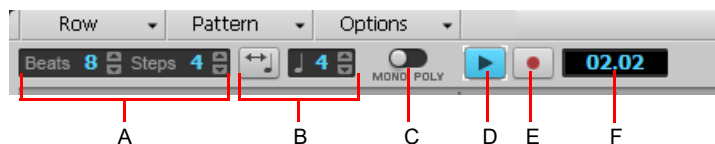
[“Rows”](#) on page 1764

[“Notes pane”](#) on page 1766

[“Controllers pane”](#) on page 1766

Toolbar

Figure 628. Step sequencer toolbar.




A. Pattern Length (beats per measure and steps per beat) B. Fit to Quarters C. Entry mode (monophonic or polyphonic) D. Play E. Step Record F. Position indicator

The **Step Sequencer** toolbar consists of the following controls:

- ▶ **Pattern Length.** The pattern length is determined by the following settings:
 - ▶ **Beats Per Pattern.** This setting specifies the number of beats per pattern. The value range is 1-64 and the default value is 4 beats. Changes are undoable.
 - ▶ **Steps Per Beat.** This setting specifies the number of steps per beat. The value range is 1-16 and the default value is 4 steps. Changes are undoable.

Note: When changing the number of steps per beat, you can configure how existing notes are affected. By default, Sonar will preserve the original pattern whenever possible as you add or remove beats. Doing so ensures that notes retain their original position within each beat. If you prefer, you can instruct Sonar to instead append additional steps at the end of each beat. To toggle the behavior, click the **Options** menu and select **Preserve Pattern for Step Sizes** on the drop-down menu (enabled by default).

▶ **Fit to Quarters.** **Fit to Quarters** will force the pattern duration to fit the specified number of quarter notes.

 **Note:** When you adjust the **Fit to Quarters** value, the clip duration may change depending on whether or not the clip has been rolled out to expose additional pattern iterations:

- **If the clip has a single pattern iteration.** When you change the **Fit to Quarters** value (number of quarter notes), the clip duration will continue to equal the length of one pattern iteration. That is, the clip will not be rolled out.
- **If the clip has multiple pattern iterations.** When you change the **Fit to Quarters** value (number of quarter notes), the new clip duration will either equal the old clip duration or the length of the new pattern, whichever is greater.

▶ **Entry Mode Toggle.** This button toggles between Monophonic mode and Polyphonic mode, which affects the behavior when entering new notes. In Monophonic mode, only one note (row) may be assigned for each step. Monophonic mode is useful for sequencing melodic lines. When you click in a column to enter a new note, any existing notes in the same column will be removed automatically in Monophonic mode. In Polyphonic mode, you can enter multiple notes in the same column.

▶ **Step Record.** The **Step Record** button toggles step recording on/off. See [“To step record notes from a MIDI device”](#) on page 1775.

▶ **Play.** The **Play** button is used to start/stop the Step Sequencer when Sonar’s main transport is idle.

▶ **Position Indicator.** The Position indicator shows the current measure and beat position in the step sequencer.

See:

[“Step Sequencer view menu”](#) on page 1761

[“Rows”](#) on page 1764

[“Notes pane”](#) on page 1766

[“Controllers pane”](#) on page 1766

[“Step sequencer interface”](#) on page 1760

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

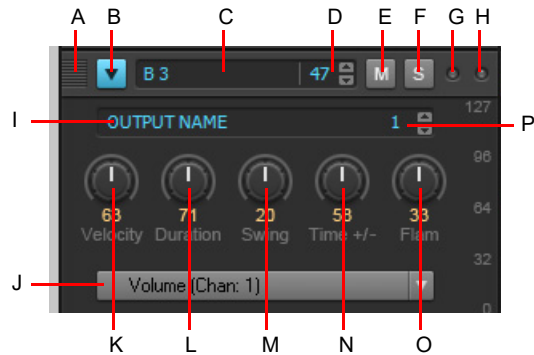
[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

[“Keyboard shortcuts”](#) on page 1767

Rows


Figure 629. Per-row controls.



A. Drag to reorder rows **B.** Select row (and show Controllers pane) **C.** Note name (click to audition pitch) **D.** Note number **E.** Mute **F.** Solo **G.** Incoming MIDI activity indicator **H.** Shared MIDI channel indicator **I.** Output **J.** Step Editor parameter control (Event Type picker) **K.** Velocity **L.** Duration **M.** Swing **N.** Time offset **O.** Flam **P.** Output channel

Each row represents a specific pitch. Similar to the Drum Editor in the Piano Roll view (in some ways, you can think of a row as a different way of looking at the Drum Map Manager in “[MIDI - Drum Map Manager \(Advanced\)](#)” on page 1645), the controls for each row are located at the left side of the row.

You can insert, delete and reorder rows. The current row is outlined to indicate which row has focus.

To expose all controls, click a row's **Select** button . Each row has the following controls:

- ▶ **Select.** Use this button to expose advanced parameters and select the row or rows you want to edit in the Controllers pane. If multiple rows are selected, the Controllers pane is displayed below the top-most selected row. The Controllers pane is hidden if no rows are selected. See “[To select rows](#)” on page 1770, “[To edit controller events on a single row](#)” on page 1776 and “[To edit controller events on multiple rows simultaneously](#)” on page 1777.
- ▶ **Note Name.** This control shows the name of the note to which the row is mapped. Click the note name to audition the pitch. To rename the note, right-click the row and select **Rename Note** from the pop-up menu.
- ▶ **Note Number.** Use this control to specify the row's input note.
- ▶ **Mute.** This button mutes the row/note/pitch.
- ▶ **Solo.** This button solos the row/note/pitch.
- ▶ **Incoming MIDI activity indicator.** This indicator lights up if the row is receiving MIDI input.
- ▶ **Shared MIDI channel indicator.** This indicator lights up if a selected row shares the same MIDI channel as any other row. This is a convenient reminder that any controller events you insert in the row will also affect all other rows that share the same MIDI channel.
- ▶ **Output.** Use this control to assign all selected rows to any available software instrument or drum map. You can also access the **Map Properties** dialog box from the drop-down menu. By default, each row is assigned to the track's output. If you assign different rows to different outputs, the step sequencer will automatically assign the rows to a new drum map (see “[Using the Step Sequencer with drum maps](#)” on page 1780).
- ▶ **Channel.** Use this control to specify the output channel for all selected rows.
- ▶ **Velocity.** Use this control to apply a velocity offset to a pitch. The value range is -127 to +127 and the default value is 0.
- ▶ **Duration.** The Duration knob controls how long each note is held. The value range is 0 to 100% and the default value is 100% (hold each note for its full duration).
- ▶ **Swing.** The Swing knob controls the amount of swing that is applied to the sequence. The value range is 0 to 100% and the default value is 50% (no swing).

The default swing value of 50% means that the beats are spaced evenly. A value of 66% means that the time between the first and second beats is twice as long as the time between the second and third beats.

- ▶ **Time offset.** This knob lets you apply a time offset to all steps in a row. This is very useful for fine-tuning the rhythm of a pattern. The value range is -50% to 50% and the default value is 50% (no swing).
- ▶ **Flam.** This knob lets you adjust the timing of any flammed notes. A flam is a quiet “grace” note that is added to the beginning of a louder “primary” note, resulting in a fuller sounding note when played almost simultaneously. The value range is -50% to 50%. With a value of 50%, the flam is hit exactly in the middle of the step. See [“To add/remove a flam”](#) on page 1774.

Row context menu

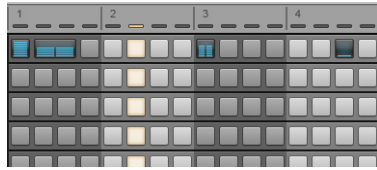
You can right-click any row to access the following commands:

- ▶ **Insert Row.** Click to insert a new row. For details, see [“To insert a row”](#) on page 1769.
- ▶ **Delete Row.** Click to delete a row. For details, see [“To delete a row”](#) on page 1769.
- ▶ **Cut Row Steps.** Click to cut a row’s steps. The cut steps are placed on the Clipboard and can be pasted into another row. For details, see [“To cut/copy/paste all notes in a row”](#) on page 1772.
- ▶ **Copy Row Steps.** Click to copy a row’s steps. The copied steps are placed on the Clipboard and can be pasted into another row. For details, see [“To cut/copy/paste all notes in a row”](#) on page 1772.
- ▶ **Paste Row Steps.** Click to paste the Clipboard contents to a row. For details, see [“To cut/copy/paste all notes in a row”](#) on page 1772.
- ▶ **Shift Steps Forward.** Click to move all notes in a row to the right by one step. For details, see [“To shift all notes in a row to the left or right”](#) on page 1772.
- ▶ **Shift Steps Backward.** Click to move all notes in a row to the left by one step. For details, see [“To shift all notes in a row to the left or right”](#) on page 1772.
- ▶ **Velocity Multiplier.** This command lets you specify a level of compression or expansion for a pitch. The value range is 0.10 - 2.00 and the default value is 1.00 (no compression or expansion). A value below 1.00 is compression and a value above 1.00 is expansion. For details, see [“To compress or expand all note velocities in a row”](#) on page 1774.
- ▶ **Rename Row.** This command lets you rename a row.
- ▶ **Fill Every > 2-6.** This command lets you automatically insert notes every, 2, 3, 4, 5, or 6 steps. For details, see [“To automatically enable notes every “n” steps”](#) on page 1772.

See:

- [“Working with rows”](#) on page 1769
- [“Step Sequencer view menu”](#) on page 1761
- [“Toolbar”](#) on page 1762
- [“Notes pane”](#) on page 1766
- [“Controllers pane”](#) on page 1766
- [“Step sequencer interface”](#) on page 1760
- [“Working with rows”](#) on page 1769
- [“Working with steps”](#) on page 1771
- [“Working with Controller events”](#) on page 1776
- [“Working with patterns”](#) on page 1778
- [“Working with Step Sequencer clips”](#) on page 1781
- [“Keyboard shortcuts”](#) on page 1767

Notes pane



The Notes pane consists of the following controls:

Rows. Each row represents a specific pitch. Similar to the Drum Editor in the Piano Roll view (in some ways, you can think of a row as a different way of looking at the Drum Map Manager in [“MIDI - Drum Map Manager \(Advanced\)”](#) on page 1645), the controls for each row are located at the left side of the row and has the following controls:

- ▶ **Note Cells (steps).** Notes are enabled by clicking in a cell and disabled by right-clicking. Active steps are highlighted during playback. For more information about editing steps, see [“Working with steps”](#) on page 1771.
- ▶ **Beat Counter.** The Beat Counter is displayed above the step grid and each “light” in the counter represents a step. Each beat is displayed in an alternate color and the current step is highlighted during playback.
- ▶ **Scroll Bars.** Horizontal and vertical scroll bars make it easy to navigate around a sequence that contains many rows or steps.

See:

[“Working with steps”](#) on page 1771

[“Step Sequencer view menu”](#) on page 1761

[“Toolbar”](#) on page 1762

[“Rows”](#) on page 1764

[“Controllers pane”](#) on page 1766

[“Step sequencer interface”](#) on page 1760

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

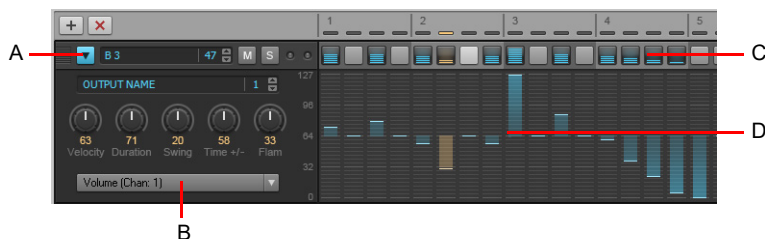
[“Keyboard shortcuts”](#) on page 1767

Controllers pane

The Controllers pane in the Step Sequencer is similar to the Controllers pane in the Piano Roll view and allows you to include Controller, Pitch Wheel, Channel Aftertouch, RPN and NRPN events in your sequences. You can also edit velocity values in the Controllers pane.

To display the Controllers pane, click a row’s **Select** button . Any edits performed in the Controllers pane apply to all selected rows.

For more information about working with controller events, see [“Working with Controller events”](#) on page 1776 and [“Adding and editing controllers in the Piano Roll”](#) on page 761.



A. Click a row’s **Select** button to show the Controllers pane below the row **B.** Select the controller type you want to edit in the Controllers pane **C.** Note cells **D.** Controllers pane

See:

[“Working with Controller events”](#) on page 1776

[“Step Sequencer view menu”](#) on page 1761

[“Toolbar”](#) on page 1762

[“Rows”](#) on page 1764

[“Notes pane”](#) on page 1766

[“Step sequencer interface”](#) on page 1760

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

[“Keyboard shortcuts”](#) on page 1767

Keyboard shortcuts

You can use the keyboard to navigate around the Step Sequencer interface and adjust settings. A focus rectangle indicates the step/control that is selected.

| Action | Key |
|--|-------------------------|
| Open the Step Sequencer View | ALT+4 |
| Insert a new row above the selected row | INSERT |
| Delete the active row | DELETE |
| Move focus to the previous control | LEFT ARROW |
| Move focus to the next control | RIGHT ARROW |
| When there are multiple strips, move focus to the same control on the previous row | UP ARROW |
| When there are multiple strips, move focus to the same control on the next row | DOWN ARROW |
| When focus is on a control in the steps pane, move focus to the strips pane | CTRL+LEFT ARROW |
| When focus is on a control in the strips pane, move focus to the steps pane | CTRL+RIGHT ARROW |
| When focus is either on the steps or strips pane, move focus to the toolbar | CTRL+UP ARROW |
| When focus is on the toolbar, move focus to the strips pane | CTRL+DOWN ARROW |
| When focus is on steps, toggle step or tie on/off; for buttons, turn on/off | ENTER |
| When focus is on a step, allow velocity adjustment | SHIFT+ENTER |
| For spinner controls, increase/decrease value; fine adjust for knobs | + / - (PLUS and MINUS) |
| Coarse adjust for knobs | [/] (square brackets) |
| Toggles the Audition (Play) button for the view | CTRL+SHIFT+SPACEBAR |
| When focus is on the steps pane, move focus to the next enabled note on the same row | TAB |
| When focus is on the steps pane, move focus to the previous enabled note on the same row | SHIFT+TAB |
| Shift the active row's steps by 1 step and wrap first step to the end | ALT+LEFT ARROW |
| Shift the active row's steps by 1 step and wrap the last step to the beginning | ALT+RIGHT ARROW |
| Load a pattern | CTRL+ALT+L |

| Action | Key |
|---|------------|
| Save the current pattern | CTRL+ALT+S |
| Enable/disable MIDI step recording | ALT+R |
| Go to previous step when step recording | COMMA (,) |
| Go to next step when step recording | PERIOD (.) |

i **Note:** You can also use a mouse wheel to adjust the value of the control that has focus. When adjusting note velocities, hold down the **SHIFT** key for fine control.

If a knob has focus, you can press **ENTER** or **F2** and type the desired value in an edit box.

See:

[“Step sequencer interface”](#) on page 1760

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

[“Keyboard shortcuts”](#) on page 1767

Using the Step Sequencer

To open the Step Sequencer

1. Do *one* of the following:

- ▶ **To edit an existing pattern.** Select the Step Sequencer clip that you want to edit in the Step Sequencer.
- ▶ **To create a new pattern.** Click the MIDI track in which you want to create the new pattern. The track then becomes the active track. Make sure that no MIDI clips are selected.

2. Do *one* of the following:

- ▶ Select **Views > Step Sequencer**.
- ▶ Press **ALT+4**.

The Step Sequencer window appears.

i **Note 1:** You can also open an existing pattern in the Step Sequencer by double-clicking an existing Step Sequencer clip.

i **Note 2:** The **Views > Step Sequencer** command is disabled if multiple Step Sequencer clips are selected.

See:

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

[“Keyboard shortcuts”](#) on page 1767

1768

View reference

Step Sequencer view

Working with rows

“To insert a row” on page 1769

“To delete a row” on page 1769

“To reorder a row” on page 1769

“To select rows” on page 1770

“To edit controller events on a single row” on page 1776

“To edit controller events on multiple rows simultaneously” on page 1777

To insert a row

Do *one* of the following:


- ▶ Click the **Insert Row** button .
- ▶ Press the INSERT key.
- ▶ Right-click a row and select **Insert Row** from the pop-up menu.


To delete a row

- ▶ Right-click a row and select **Delete Row** from the pop-up menu.

Or

1. Click the row you want to delete (so it has focus).
2. Do *one* of the following:

- ▶ Click the **Delete Row** button .
- ▶ Press the DELETE key.

 **Note:** By default, the Step Sequencer opens with 12 rows. If you delete any rows in a pattern that contains no note events—or the track is not assigned to a drum map—the Step Sequencer will revert to 12 rows the next time it is opened.

To reorder a row

1. Click the drag handle for the row that you want to reorder and keep the mouse button pressed.
2. Drag the mouse up or down to reorder the row.

The row is outlined in order to show its current position. The yellow outline indicates the row that will be dragged and the red outline indicates where it will go when you release the mouse button.



3. Release the mouse button when the row has been moved to the desired position.



A. Click the row's handle and drag up/down to reorder a row


To select rows

Do one of the following:

- ▶ To select a single row, click the row's **Select** button .
- ▶ To select all rows, press CTRL+A (make sure the Step Sequencer view has focus).
- ▶ To select a range of rows, do one of the following:
 - ▶ Click the first row's **Select** button , then hold down the SHIFT key and click the last row's **Select** button.
 - ▶ Click the first row's **Select** button and drag up/down to select adjacent rows.
- ▶ To select discontinuous rows or to toggle a row's select state, hold down the CTRL key while you click the desired row's **Select** button.

The Controllers pane is displayed below the selected row. If multiple rows are selected, the Controllers pane is displayed below the top-most selected row. If no rows are selected, the Controllers pane is hidden.

Editing in the Controllers pane affects all selected rows.

 **Note:** The **Shared MIDI Channel** indicator lights up if a selected row shares the same MIDI channel as any other row. This is a convenient reminder that any controller events you edit in the row will also affect all other rows that share the same MIDI channel.

To rename a row

1. Do *one* of the following:
 - ▶ Right-click a row and select **Rename Row** from the pop-up menu.
 - ▶ Click the row's name to give it focus, then press ENTER or F2.
2. Type a new name and press ENTER.

See:

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

[“Working with patterns”](#) on page 1778

Working with steps

“To enable a note” on page 1771

“To audition a note when clicking on a step” on page 1772

“To automatically enable notes every “n” steps” on page 1772

“To disable a note” on page 1772

“To cut/copy/paste all notes in a row” on page 1772

“To shift all notes in a row to the left or right” on page 1772

“To shift all notes in a column up or down by one row” on page 1773

“To clear all steps” on page 1773

“To merge/unmerge notes” on page 1773

“To edit a note’s velocity” on page 1773

“To specify the default velocity value for new notes” on page 1774

“To compress or expand all note velocities in a row” on page 1774

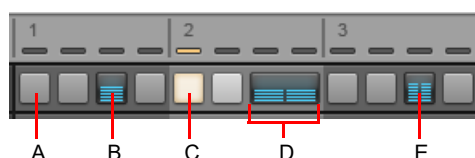
“To add/remove a flam” on page 1774

“To add slide (portamento) to notes” on page 1774

“To specify the likelihood that a note will play (randomize)” on page 1774

“To step record notes from a MIDI device” on page 1775

“To edit the drum map properties of a note” on page 1780



A. Disabled step B. Enabled step (double-click to create a flam) C. Current step (yellow) D. Merged steps E. Flamed step

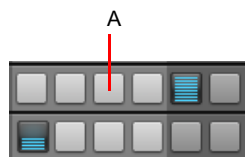
To enable a note

Do one of the following:


- ▶ **To enable a single note.** Click on the note that you want to enable.
- ▶ **To enable multiple notes of the same pitch.** Click on the first note that you want to enable and drag across all other notes you want to enable. By default, dragging is constrained to a single row. If you want to freely drag across different rows, hold down the ALT key while dragging.

The note is enabled.

Sonar creates a new Step Sequencer clip when you enable the first note in an empty pattern.



A. Click an empty step to enable the note

 **Tip:** If you want to hear the note when you click on a step, see “To audition a note when clicking on a step” on page 1772.

To audition a note when clicking on a step

To enable note audition when you click on an empty step:

Click the Step Sequencer view **Options** menu and select **Trigger Note on Click**.

The **Trigger Note on Click** option is disabled by default.

To automatically enable notes every “n” steps

You can quickly enable notes every 2, 3, 4, 5 or 6 steps:

1. Click on the step where you want the first note to be enabled. If a step is not selected, the first step in the row will be used.
2. Do *one* of the following:
 - ▶ Right-click the row you would like to enable the notes on, point to **Fill Every**, then select **2**, **3**, **4**, **5**, or **6**, depending on the desired interval.
 - ▶ Press CTRL+2, CTRL+3, CTRL+4, CTRL+5, CTRL+6, depending on the desired interval.

Notes are enabled at the specified intervals.

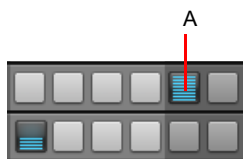
i **Note:** *If the Entry Mode is Polyphonic, enabled notes will be merged with any existing notes in the row. If the Entry Mode is Monophonic, existing notes in the row will be cleared.*

To disable a note

Do *one* of the following:

- ▶ **To disable a single note.** Right-click on the note that you want to disable.
- ▶ **To disable multiple notes of the same pitch.** Right-click on the first note that you want to disable and drag across all other notes that you want to disable. By default, dragging is constrained to a single row. If you want to freely drag across different rows, hold down the ALT key while dragging.

The note is disabled.



A. Right-click a note to disable the step

To cut/copy/paste all notes in a row

You can cut or copy all notes from a row and paste the notes to any other row:

1. Right-click to the right of the row that contains the notes you want to cut/copy and select **Cut Row Steps** or **Copy Row Steps** from the pop-up menu.

The events are placed on the Clipboard.
2. Right-click to the right of the row where you would like to paste the notes and select **Paste Row Steps** from the pop-up menu.

The note events are pasted to the new row and any existing events in the row are removed.

To shift all notes in a row to the left or right

You can easily move all notes in a row to the left or right by one step:

1. Right-click to the right of the row that contains the notes you want to move.

A pop-up menu appears.
2. Select **Shift Steps Forward** or **Shift Steps Backward** from the pop-up menu.

Or

1. Click a row to give it focus.
2. Press ALT+LEFT ARROW or ALT+RIGHT ARROW.

All notes in the row are moved by one step.

To shift all notes in a column up or down by one row

You can easily move all notes in a column up or down by one row:

1. Click any existing note in the column you want to move up or down. (so the note has focus).
2. Press ALT+DOWN ARROW or ALT+UP ARROW.

All notes in the same column are moved down or up by one row.

To clear all steps

To clear all steps in the pattern, click the Step Sequencer view **Pattern** menu and select **Clear Pattern**.

To merge/unmerge notes

Do *one* of the following:

- ▶ **Merge adjacent notes.** Hold down the CTRL key, click the first note you want to merge and keep the mouse button pressed, then drag across all other notes you want to merge.
- ▶ **Unmerge adjacent notes.** Hold down the CTRL key, right-click the first note you want to unmerge and keep the mouse button pressed, then drag across all other notes you want to unmerge.




A. Unmerged note B. Merged notes

To edit a note's velocity

A note's velocity is shown inside the note cell (step).

To edit a note's velocity value, do *one* of the following:

- ▶ Click a row's **Select** button  to show the Controllers pane, select **Velocity** in the **Step Editor** list, then draw velocity changes in the Controllers pane.
- ▶ Hold down the SHIFT key and drag the note up/down.
- ▶ Hold down the CTRL key, double-click a note and enter the desired velocity value.
- ▶ Click a note to give it focus and use a mouse wheel to adjust the velocity value. Hold down the SHIFT key for fine control.

You can also edit the velocities of multiple notes in one operation:

1. Hold down the SHIFT key and click a step to enter Velocity Editing mode.
Two horizontal lines are displayed to indicate the range that you can move the mouse to adjust velocities.
2. Drag the mouse up or down across other rows to change the velocities of the steps in that row. Only steps in the same row may be edited.
Velocity values are updated in real-time as you move the mouse within the row.
3. To commit the new velocity values, move the mouse pointer outside the row or release the mouse button.

i Note: If you would like to audition velocity changes while editing velocities, make sure the **Trigger Note on Click** option is enabled (see ["To audition a note when clicking on a step"](#) on page 1772).

For more information about working with controller events and velocities, see ["Adding and editing controllers in the Piano Roll"](#) on page 761.

To specify the default velocity value for new notes

By default, all new note events have a fixed velocity value of 100. To change the default velocity value for new notes:

1. Click the Step Sequencer view **Options** menu and select **Set default velocity for steps**.
The **Set Default Velocity for Steps** dialog box appears.
2. Specify the desired velocity value and click **OK**.

Note: *The default velocity setting is global and only affects new notes.*

To compress or expand all note velocities in a row

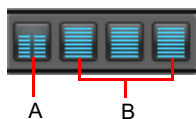
1. Right-click a row and select **Adjust Velocity Multiplier** from the pop-up menu.
The **Adjust Velocity Multiplier** dialog box appears.
2. Do one of the following:
 - ▶ To compress the note velocities, specify a value below 1.00.
 - ▶ To expand the note velocities, specify a value above 1.00.

To add/remove a flam

- ▶ Double-click the desired step.

Flammed steps are drawn with a dividing marker halfway through the step.

To adjust a row's flam timing, click the row's **Select** button  to show the Controllers pane, then adjust the **Flam** knob as desired.



A. Flammed step B. Normal steps

To add slide (portamento) to notes

To create a smooth slide between two pitches, you must insert controller events in the Controllers pane. For details, see [“To create a smooth slide \(portamento\) between pitches”](#) on page 1777.

To specify the likelihood that a note will play (randomize)



You can specify the probability of whether an enabled note will play or not. By default, all enabled notes have a **Probability** value of 100%, which means the notes always play. To reduce the likelihood that a note will play, decrease the **Probability** value.



1. Click a row's **Select** button .
- The Controllers pane appears below the row.
2. Click the **Step Editor** parameter control and select **Step Play Probability** from the drop-down menu.
3. Draw events in the Controller pane to specify the desired **Step Play Probability** value for each note. The **Probability** value specifies the likelihood that a note will play. The value range is 1 (seldom) to 100 (always).

To step record notes from a MIDI device

In addition to entering note events with the mouse, you can also use a MIDI input device to enter notes.

1. To enable MIDI step recording, do *one* of the following:

- ▶ Click the **Record** button  in the Step Sequencer.
- ▶ Right-click the **Play** button  in the Step Sequencer.
- ▶ Make sure the Step Sequencer window has focus and press CTRL+R.


The **Step Record** button displays a red circle  to indicate that MIDI Step Recording mode is enabled and the Position Indicator indicates the current position with a red light .

2. On your MIDI input device, play the note(s) that you would like to assign to the current step (as indicated by the red light in the Position Indicator).

The Step Sequencer will listen for any and all notes that are pressed until a note is released, at which time the notes that were pressed will be turned on and the Step Sequencer will automatically advance to the next step. The following rules apply when step recording:

- ▶ If the pitch that is pressed is already mapped to a row in the Step Sequencer, then the note is turned on.
- ▶ If the pitch that is pressed is not mapped to a row in the Step Sequencer, then the step is skipped.
- ▶ Undo (CTRL+Z) will undo the most recent step entry and move the current position back by one step.

3. To disable step recording, right-click the **Play** button again or press CTRL+R.

The **Play** button changes back to its normal state .

Specifying Velocity for Step Recording

You can specify whether step recording should use the recorded velocity or a fixed velocity value for new notes. To toggle between the two behaviors, right-click on the **Step Sequencer** toolbar and select **Use Fixed/Default Velocity for Step Recording** from the pop-up menu.

For more information about configuring the default velocity value, see [“To specify the default velocity value for new notes”](#) on page 1774.

Step Record Shortcuts

| Action | Key |
|--|------------|
| Enable/disable MIDI step recording | CTRL+R |
| Move the current step backward by one step | COMMA (,) |
| Move the current step forward by one step | PERIOD (.) |
| Undo the most recent step entry and move the current position backward by one step | CTRL+Z |



Tip: To insert a rest, simply move the step forward or backward without pressing a key on your MIDI controller.

See:

[“Working with Controller events”](#) on page 1776

[“Working with rows”](#) on page 1769

[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

Working with Controller events

You use the Controllers pane to include modulation events, such as Controller, Pitch Wheel, Channel Aftertouch, RPN and NRPN events, in your patterns. Modulation events are independent for each row.

Note: Modulation events on one row may also affect other rows that share the same output port and channel pair. **Velocity** and **Time Offset** parameters are always independent for each row, regardless of port/channel assignments.

“To edit controller events on a single row” on page 1776

“To edit controller events on multiple rows simultaneously” on page 1777

“To create a smooth slide (portamento) between pitches” on page 1777

To edit controller events on a single row

1. Click a row's **Select** button .

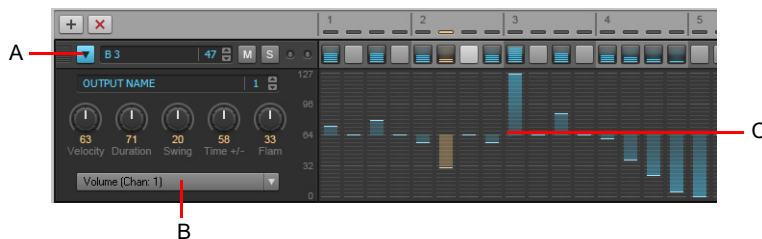
The Controllers pane appears below the row. The Controllers pane contains a series of columns that correspond to the steps in the selected row.

Note: The **Shared MIDI Channel** indicator lights up if a selected row shares the same MIDI channel as any other row. This is a convenient reminder that any controller events you edit in the row will also affect all other rows that share the same MIDI channel.

2. Click the **Step Editor** parameter control and select a parameter name from the drop-down menu.

If the desired parameter is not listed, select **New Value Type** to open the **MIDI Event Type** dialog box and specify the following options:

- ▶ **Type.** Choose the type of controller you want to add (for example, choose **Control** if you want to edit volume).
 - ▶ **Value.** This field is unavailable if you choose **Wheel** or **ChanAft** in the **Type** field. If you choose **Control**, **RPN**, or **NRPN** in the **Type** field, choose which Control, RPN, or NRPN you want to add. For example, to edit volume, choose **7-Volume** in this field if you chose **Control** in the **Type** field.
 - ▶ **Channel.** Choose a MIDI channel for the controller event.
3. Do one of the following:
 - ▶ **To draw a single controller event.** Click in the Controllers pane.
 - ▶ **To draw a series of controller events.** Drag in the Controllers pane.
 - ▶ **To draw a straight line.** Hold down the SHIFT key and drag in the Controllers pane.
 - ▶ **To erase controller events.** Right-click an existing controller event.



A. Click a row's **Select** button to show the Controllers pane below the row **B.** Select the controller type you want to edit in the Controllers pane **C.** Draw events in the Controllers pane

To edit controller events on multiple rows simultaneously

1. Select all the rows you want to edit. For details, see [“To select rows”](#) on page 1770.

The Controllers pane appears below the top-most selected row.

2. Click the **Step Editor** parameter control and select a parameter name from the drop-down menu.

If the desired parameter is not listed, select **New Value Type** to open the **MIDI Event Type** dialog box and specify the following options:

- ▶ **Type.** Choose the type of controller you want to add (for example, choose **Control** if you want to edit volume).
- ▶ **Value.** This field is unavailable if you choose **Wheel** or **ChanAft** in the **Type** field. If you choose **Control**, **RPN**, or **NRPN** in the **Type** field, choose which **Control**, **RPN**, or **NRPN** you want to add. For example, to edit volume, choose **7-Volume** in this field if you chose **Control** in the **Type** field.
- ▶ **Channel.** Choose a MIDI channel for the controller event.

3. Do one of the following:

- ▶ **To draw a single controller event.** Click in the Controllers pane.
- ▶ **To draw a series of controller events.** Drag in the Controllers pane.
- ▶ **To draw a straight line.** Hold down the CTRL key and drag in the Controllers pane.
- ▶ **To adjust all existing events.** Hold down the SHIFT key and drag in the Controllers pane.
- ▶ **To erase controller events.** Right-click an existing controller event.

The edits are applied to all selected rows.

To create a smooth slide (portamento) between pitches

1. Click a row's **Select** button .

The Controllers pane appears below the row.

2. Click the **Step Editor** parameter control and select **Slide/Portamento** from the drop-down menu.

3. Draw events in the Controller pane where you want to create a slide. The **Slide/Portamento** value specifies the time it takes for the next note to reach its pitch. The value range is 0 (off) to 127 (longest).

See:

[“Controllers pane”](#) on page 1766

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with patterns”](#) on page 1778

[“Working with Step Sequencer clips”](#) on page 1781

Working with patterns

[“To create a brand new pattern”](#) on page 1778

[“To edit an existing pattern”](#) on page 1778

[“To save a pattern”](#) on page 1778

[“To load a pattern”](#) on page 1779

[“To preview a pattern”](#) on page 1779



[“To step record a pattern”](#) on page 1779

To create a brand new pattern

1. Click the MIDI track in which you want to create the new pattern. The MIDI track then becomes the active track. Make sure that no MIDI clips are selected.
2. Select **Views > Step Sequencer**.

The Step Sequencer window appears and Sonar creates a new Step Sequencer clip in the active track.

By default, each row is assigned to the track's output.

 **Note:** You can also create a new Step Sequencer clip by clicking the **Step Sequencer** button  on a software instrument's property page. Doing so creates a new Step Sequencer clip on the first MIDI track or on the Instrument track that corresponds to the software instrument, and the Step Sequencer view opens.

To convert a MIDI clip to a Step Sequencer pattern

You can convert any existing MIDI clip into a step sequencer pattern. For details, see [“To convert a MIDI clip\(s\) to a Step Sequencer clip\(s\)”](#) on page 1781.

To edit an existing pattern

Do *one* of the following:

- ▶ Select the Step Sequencer clip that you want to edit in the Step Sequencer and select **Views > Step Sequencer**.
- ▶ Double-click the Step Sequencer clip.

The Step Sequencer window appears.

 **Note:** A step sequencer clip can only be edited in the Step Sequencer view and not in any other MIDI editing views.

To save a pattern

Do *one* of the following:

- ▶ Click the Step Sequencer view **Pattern** menu and select **Save Pattern As**.
- ▶ Right-click in the **Step Sequencer** toolbar and select **Save Pattern** from the pop-up menu.
- ▶ Press CTRL+ALT+S.

To specify the default folder for patterns:

1. On the **Edit** menu, click **Preferences** and then click **File - Folder Locations**.
2. Specify the folder location for Step Sequences.

To load a pattern

Do *one* of the following:


- ▶ Click the Step Sequencer view **Pattern** menu and select **Load Pattern**.
- ▶ Right-click in the **Step Sequencer** toolbar and select **Load Pattern** from the pop-up menu.
- ▶ Press CTRL+ALT+L.
- ▶ Drag a pattern from the Media Browser view and drop it in the Notes pane.

You can press CTRL+Z to undo the loaded pattern.

When you load a new pattern, the current pattern is cleared and replaced by the new pattern.

To specify the default folder for patterns:

1. On the **Edit** menu, click **Preferences** and then click **File - Folder Locations**.
2. Specify the folder location for Step Sequences.

 **Note:** *If other clips are linked to the current Step Sequencer clip, all linked sibling clips will be updated with the loaded pattern.*

To preview a pattern

You can preview step sequencer patterns (.ssp) in the Media Browser. For details, see [“To preview MIDI content”](#) on page 648.

To step record a pattern

See [“To step record notes from a MIDI device”](#) on page 1775.

See:

[“Controllers pane”](#) on page 1766

[“Working with rows”](#) on page 1769

[“Working with steps”](#) on page 1771

[“Working with Controller events”](#) on page 1776

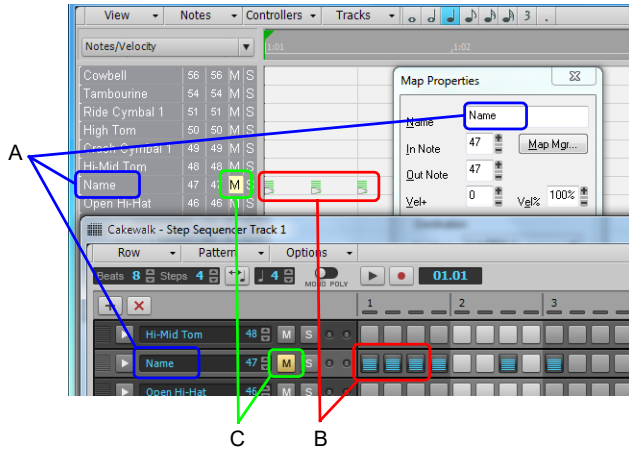
[“Working with Step Sequencer clips”](#) on page 1781

Using the Step Sequencer with drum maps

By default, all rows in a Step Sequencer clip are assigned to the track's output port, which could be a hardware MIDI port, a software instrument, or a drum map.

If you re-assign rows to different output ports, the Step Sequencer will automatically assign the rows to a new drum map.

The following diagram illustrates how the Drum Editor in the Piano Roll view, the Step Sequencer and the **Drum Map Properties** dialog box are all interconnected when using a drum map.




A. Note Name **B.** Notes **C.** Mute, Solo, Velocity and Velocity Multiplier are separate for the drum map and step sequencer

A change made in the **Drum Map Manager** dialog box will affect the Step Sequencer and vice versa.

i **Note:** Mute, Solo, Velocity and Velocity Multiplier are separate for the drum map and step sequencer.

To edit the drum map properties of a note

1. Click a row's **Select** button  to show all controls for the selected row.
2. Click the **Output** control and select **Open Drum Map Manager** from the drop-down menu.
The **Map Properties** dialog box appears.
3. Configure the drum map properties as desired. For more information, see [“The Map Properties dialog”](#) on page 838.


Clicking on another row in the Step Sequencer window will update the Map Properties to display information for the new row.

See:

- “Using drum maps” on page 839
- “The Map Properties dialog” on page 838
- “Step sequencer interface” on page 1760
- “Working with rows” on page 1769
- “Working with steps” on page 1771
- “Working with Controller events” on page 1776
- “Working with patterns” on page 1778
- “Working with Step Sequencer clips” on page 1781
- “Keyboard shortcuts” on page 1767

Working with Step Sequencer clips

When you create a sequence in the Step Sequencer, Sonar creates a new Step Sequencer clip.

A Step Sequencer clip shows the first iteration of the sequence/pattern and all Step Sequencer clips can be identified by a small Step Sequencer clip icon  in the top right corner of the clip. Step sequencer clips are somewhat similar to MIDI Groove clips; you can drag the left and right edges of a Step Sequencer clip to show additional iterations of the sequence pattern.

To convert a MIDI clip(s) to a Step Sequencer clip(s)

You can convert any existing MIDI clip into a step sequencer clip:


1. Select the MIDI clip(s) you want to convert to a step sequencer clip(s).
2. Right-click the selected clip and choose **Convert MIDI Clip(s) to Step Sequencer** from the Clips pane context menu (hover the mouse over the bottom of the context menu in order to show any “hidden” commands).

The **Convert MIDI Clip(s) to Step Sequencer** dialog box appears.

3. If you want the Step Sequencer to preserve the original timing of the note events instead of quantizing them to the nearest step, select **Preserve original timing (using step offsets)**. The notes will be adjusted to fit the steps, and per-step timing offsets will be created so that the result has the same note times as the original MIDI clip. Any human feel in the part will be preserved.

If **Preserve original timing (using step offsets)** is not selected, the resulting clip will essentially be a quantized version of the original clip. The start of the clips will be the same and the first notes will be the same. The only thing that will possibly be different is the length of the clip (due to quantizing) and the notes in it may be moved slightly so they fit into the steps.

4. Specify the desired resolution value and click **OK**.

 **Note:** *The resolution value should correspond to the shortest note value that you expect. For example, if you specify Sixteenth notes, you will get four steps per beat. The choices are:*

- Quarter (1 step per beat)
- Eighth (2 steps per beat)
- Eighth Triplet (3 steps per beat)
- Sixteenth (4 steps per beat)
- Sixteenth Triplet (6 steps per beat)
- 32nd (8 steps per beat)
- 32nd Triplet (12 steps per beat)

If a MIDI Groove clip contains any variations between different iterations, each unique iteration will be converted to a separate Step Sequencer clip.


To unlink copied Step Sequencer clips

When you copy step sequencer clips, all copies are linked to each other. This means that any further edits to any of the clips will be automatically reflected in all other linked sibling clips.

If you want to edit one instance of a step sequencer clip without affecting any other clips, you must first unlink the clip you want to edit:

1. Right-click the step sequencer clip in the Clips pane to show the Clips pane context menu.
2. Select **Unlink Step Sequencer Clips** from the context menu (point the mouse over the bottom of the context menu in order to show any “hidden” commands).

The clip is now unlinked from the other clips.

 **Tip:** *If you frequently need to unlink step sequencer clips, assign the **Unlink Step Sequencer Clips** to a key binding (see “[Key bindings](#)” on page 1219).*

See:

“[MIDI Groove Clips](#)” on page 735

“[Step sequencer interface](#)” on page 1760

“[Working with rows](#)” on page 1769

“[Working with steps](#)” on page 1771

“[Working with Controller events](#)” on page 1776

“[Working with patterns](#)” on page 1778

“[Working with Step Sequencer clips](#)” on page 1781

“[Keyboard shortcuts](#)” on page 1767

“[Using the Step Sequencer with drum maps](#)” on page 1780

Event List view

Open the Event List view by:

- ▶ Selecting one or more tracks and choosing **Views > Event List**.
- ▶ Right-clicking a track in the Clips pane and choosing **Views > Event List**.
- ▶ Pressing ALT+8.

The Event List view hides or displays all the events in a project in a list. To filter which events are shown in the Event List view, click Event List view **View** menu and select the desired event types. You can insert, delete, or change any kind of event, with the exception of Shape events which can only be deleted. Events are displayed in a list format. You can insert, delete, or modify any kind of event, including notes, pitch wheel data, velocity, MIDI controllers, patch changes, wave files, lyrics, text strings, MCI commands, System Exclusive meta-events, and more.

Figure 630. *The Event List view.*

| Trk | HMSF | MBT | Ch | Kind | Data |
|-----|-------------|----------|----|------|------------|
| 2 | 00:00:01:23 | 1:04:024 | 1 | Note | G 3 108 24 |
| 2 | 00:00:01:23 | 1:04:024 | 1 | Note | G 5 123 22 |
| 2 | 00:00:01:27 | 1:04:047 | 1 | Note | B 3 111 24 |
| 2 | 00:00:01:27 | 1:04:047 | 1 | Note | B 5 96 22 |
| 2 | 00:00:02:01 | 1:04:071 | 1 | Note | D 4 64 24 |
| 2 | 00:00:02:01 | 1:04:071 | 1 | Note | D 6 111 19 |
| 2 | 00:00:02:05 | 1:04:094 | 1 | Note | G 3 124 29 |
| 2 | 00:00:02:05 | 1:04:095 | 1 | Note | G 5 102 21 |
| 2 | 00:00:02:09 | 2:01:022 | 1 | Note | B 3 89 23 |
| 2 | 00:00:02:09 | 2:01:023 | 1 | Note | B 5 111 21 |
| 2 | 00:00:02:13 | 2:01:046 | 1 | Note | D 4 84 25 |
| 2 | 00:00:02:13 | 2:01:047 | 1 | Note | D 6 84 19 |
| 2 | 00:00:02:18 | 2:01:071 | 1 | Note | G 5 86 26 |
| 2 | 00:00:02:18 | 2:01:071 | 1 | Note | G 3 127 30 |
| 2 | 00:00:02:21 | 2:01:094 | 1 | Note | B 5 117 24 |
| 2 | 00:00:02:21 | 2:01:094 | 1 | Note | B 3 127 21 |
| 2 | 00:00:02:26 | 2:02:022 | 1 | Note | D 4 72 20 |
| 2 | 00:00:02:26 | 2:02:023 | 1 | Note | D 6 125 17 |
| 2 | 00:00:03:04 | 2:02:071 | 1 | Note | A 3 124 19 |
| 2 | 00:00:03:04 | 2:02:071 | 1 | Note | A 5 93 18 |
| 2 | 00:00:03:12 | 2:03:023 | 1 | Note | C 4 127 17 |
| 2 | 00:00:03:12 | 2:03:024 | 1 | Note | C 6 124 16 |
| 2 | 00:00:03:20 | 2:03:071 | 1 | Note | E 4 102 20 |
| 2 | 00:00:03:20 | 2:03:072 | 1 | Note | E 6 93 19 |
| 2 | 00:00:03:28 | 2:04:023 | 1 | Note | A 5 127 22 |
| 2 | 00:00:03:29 | 2:04:024 | 1 | Note | A 3 117 28 |
| 2 | 00:00:04:03 | 2:04:047 | 1 | Note | C 6 99 20 |
| 2 | 00:00:04:03 | 2:04:047 | 1 | Note | C 4 177 23 |

A. Menu **B.** Track **C.** This event is selected **D.** Event time **E.** Event channel **F.** Event type

See:

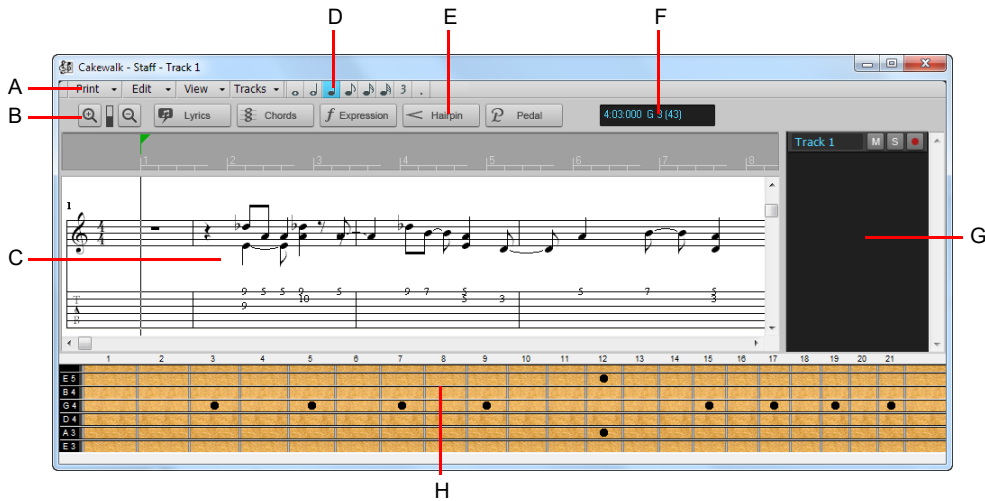
- “The Event List view” on page 805
- “Event List buttons and overview” on page 806
- “Event Manager dialog” on page 1577
- “To insert a new event” on page 808
- “To delete an event” on page 808
- “To delete several events” on page 808

Staff view

Open the Staff view by any of these methods:

- ▶ Use the **Views > Staff View** command.
- ▶ Select **Staff** from the Clips pane right-click pop-up menu.
- ▶ Press ALT+6.

Figure 631. *The Staff view.*



A. Staff view menu **B.** Zoom in/out **C.** Staff pane **D.** Note draw duration **E.** Editing tools **F.** Time and pitch locator **G.** Track pane **H.** Fretboard pane

The Staff view displays MIDI note events as musical notation. For some musicians, this may be the most familiar and comfortable view in which to work. The Staff view provides many features that make it possible for you to compose, edit, and print music.

The Staff view menu and toolbar buttons contain all the commands and options you need to enter and edit notes, and control the display of your notation.

The Staff view is composed of a Staff pane and a Fretboard. When you first open the Staff view, you may see only the Staff pane and not the Fretboard. Resize the Staff view by dragging its edges until you can see everything easily. When you save your file, whatever size the Staff view is will be the way it appears the next time you open the file.

The **Staff pane** displays MIDI note events as musical notation. For some musicians, this may be the most familiar and comfortable view in which to work. The Staff pane provides many features that make it easy for you to compose, edit, and print music. You can choose from a wide variety of clefs to display your music (see [“To change the Staff pane layout”](#) on page 1233).

For guitar players who are new to musical notation, the **Fretboard** represents the notes in the Staff pane as they would appear on a guitar or bass fretboard. All notes that appear in the Staff pane at the Now Time are shown in the Fretboard. Page through your track by pressing CTRL+RIGHT ARROW and watch the note names in the Fretboard appear. If you enter notes in the staff at the Now Time, they appear on the fretboard. Likewise, you can enter notes into the staff at the Now Time by clicking the guitar strings on the fretboard. Notes and chords shown in the fretboard can be easily edited by dragging them up and down the guitar strings.

Staff view menu

Print menu

- ▶ **Print.** Open the “[Print dialog](#)” on page 1693 box, which lets you print notation.
- ▶ **Print Preview.** Open the Sonar Print window, where you can view your document before you print it.
- ▶ **Export to ASCII Tab.** Open the “[Save As dialog](#)” on page 1702, where you can set the name and location for an ASCII text file of a track’s tablature.
- ▶ **Export to MusicXML.** Open the “[Save As dialog](#)” on page 1702, where you can export the displayed notation as MusicXML. For details, see “[Export to MusicXML](#)” on page 1258.

Edit menu

The **Edit** menu contains the following commands:

- ▶ **Layout.** Open the Staff View Layout dialog box.
- ▶ **Quick TAB.** Create tablature based on standard fingering patterns. After you try the quick version, you can customize the tablature to your liking.
- ▶ **Regenerate TAB.** Generate a new TAB staff in the Staff pane.
- ▶ **Play Previous.** Play the previous note from the Now time.
- ▶ **Play Next.** Play the next note from the Now time.

View menu

The **View** menu contains the following commands:

- ▶ **Show/Hide Track Pane.** Show or hide the Track pane.
- ▶ **Show/Hide Fret View.** Show or hide the guitar fretboard display.
- ▶ **Display Resolution.** Use the submenu to specify the smallest note duration that will display in the Staff view.
- ▶ **Fill Durations.** Visually round up notes to the next note or beat, whichever comes first—useful for displaying recorded MIDI notes, but not for entering notes with the Draw tool
- ▶ **Trim Durations.** Visually round down note durations if they extend a little past the start of the next note—useful for displaying recorded MIDI notes, but not for entering notes with the Draw tool.

Tracks Menu

The **Tracks** menu contains the following commands:

- ▶ **Pick Tracks.** Open the **Pick Tracks** dialog box, which lets you choose the tracks to display.
- ▶ **Show Next Track(s).** Display the next track or group of tracks.
- ▶ **Show Previous Track(s).** Display the previous track or group of tracks.

Toolbar

The Staff view toolbar contains the following buttons:

- ▶ **Zoom in/out.** Zoom in/out horizontally and vertically.
- ▶ **Lyrics.** Use the Draw tool to insert Lyric events.
- ▶ **Chords.** Use the Draw tool to insert Chord events. After you enter a chord, right-click it to edit it.
- ▶ **Expression.** Use the Draw tool to insert Expression events. Click below a staff to create a text box, type some dynamics, and press ENTER.
- ▶ **Hairpin.** Use the Draw tool to insert Hairpin events (crescendo or decrescendo markings).
- ▶ **Pedal.** Use the Draw tool to insert Pedal events. Click below a staff to enter a pedal down marker and a pedal up marker. You can drag both markers to reposition them.
- ▶ **Cursor position.** This field shows the cursor’s current position in both project time and pitch level. The pitch level is listed in both letter and number formats.
- ▶ **Note draw duration.** Defines the note duration when drawing new note events with the Smart tool or Freehand tool.

For more information, see:

[“The Staff view”](#) on page 1230

[“Basic musical editing”](#) on page 1235

[“Chords and marks”](#) on page 1245

[“Staff pane layout”](#) on page 1232

[“Inserting notes on the staff”](#) on page 1236

[“To audition with the Scrub tool”](#) on page 1239

[“Moving, copying, and deleting notes on the staff”](#) on page 1238

[“Using enharmonic spellings”](#) on page 1243

[“Adding expression marks”](#) on page 1247

[“Adding hairpin symbols”](#) on page 1248

[“The Fretboard”](#) on page 1233

[“Tablature”](#) on page 1250

[“Working with lyrics”](#) on page 1262

[“Beaming of rests”](#) on page 1242

[“Setting up a percussion staff or line”](#) on page 1255

Lyrics view

Open the Lyrics view by any of these methods:

- ▶ Using the **Views > Lyrics** command, or press ALT+SHIFT+1.
- ▶ Using the **Lyrics** command from the Clips pane right-click menu

The Lyric view lets you edit a track's lyrics. You can use it to cue yourself or your group with the lyrics during playback and recording.

For more information, see:

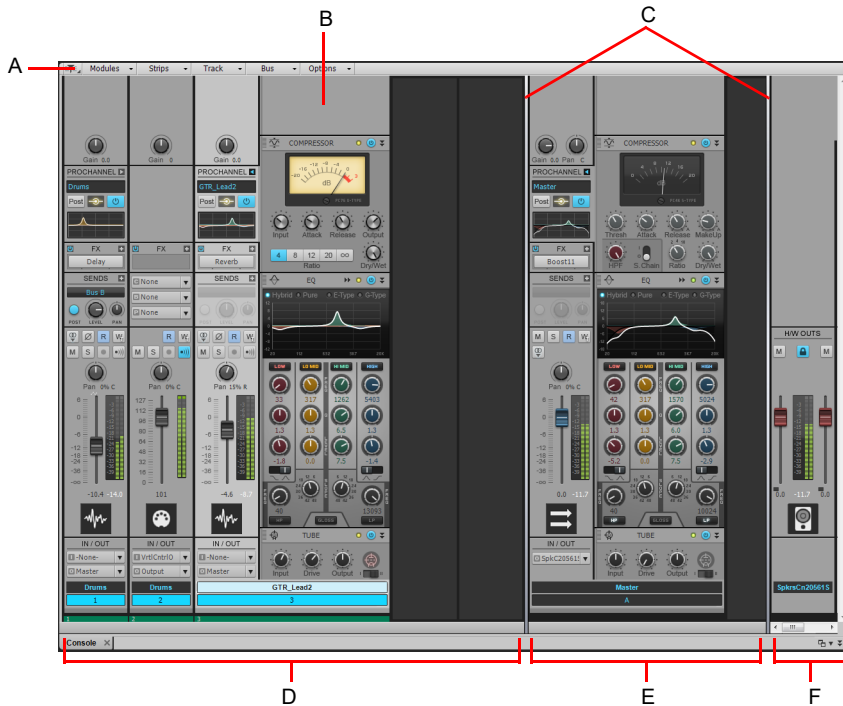
[“Working with lyrics”](#) on page 1262

Console view

The Console view contains all the controls you need to mix your project. Tracks, buses and hardware outputs appear as vertical channel strips, similar to a hardware mixing console.

By default, the Console view is docked in the MultiDock, below the Track view. This allows you to simultaneously arrange in the Track view and mix in the Console view.

Figure 632. The Console view.



A. Console view menu B. ProChannel C. Pane splitter bars D. Track channel strips E. Bus channel strips F. Hardware Output channel strips

To open the Console view

Do *one* of the following:

- ▶ On the **Views** menu, choose **Console View**.
- ▶ Press ALT+2.

See:

[“The Console view interface”](#) on page 1788

[“Channel strips”](#) on page 1789

[“Modules”](#) on page 1798

[“Console view menu”](#) on page 1802

[“Customizing the Console view”](#) on page 1804

[“Using the Console view”](#) on page 1806

[“Customizing track/bus colors”](#) on page 238

See also:

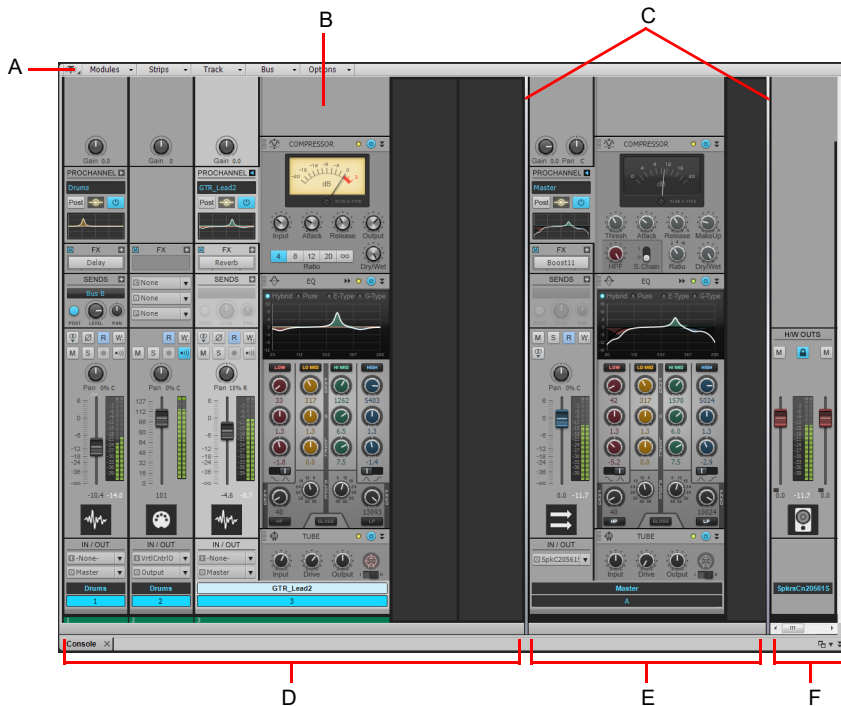
[“Configuring the Console and Track views”](#) on page 913

The Console view interface

The Console view contains the following main elements:

- ▶ **Menu.** Use the menu to configure channel strips. You can filter the display of specific channel strip types and modules within channel strips. For details, see [“Console view menu”](#) on page 1802 and [“To show/hide specific tracks, buses and hardware outputs”](#) on page 1804.
- ▶ **Track, Bus and Hardware Output panes.** The Console view has three separate panes: the left most pane contains track channel strips, the middle pane contains bus channel strips, and the right pane contains hardware output channel strips. You can drag the pane splitter bars to resize the panes.
- ▶ **Channel strips.** Each track, bus and hardware output in the project is represented by its own vertical channel strip. Use the channel strip controls to mix and process tracks, buses and hardware outputs. For details, see [“Channel strips”](#) on page 1789.
- ▶ **Modules.** Controls in channel strips are grouped into modules that can be shown or hidden. For details, see [“Modules”](#) on page 1798.

Figure 633. The Console view.



A. Console view menu B. ProChannel C. Pane splitter bars D. Track channel strips E. Bus channel strips F. Hardware Output channel strips

See:

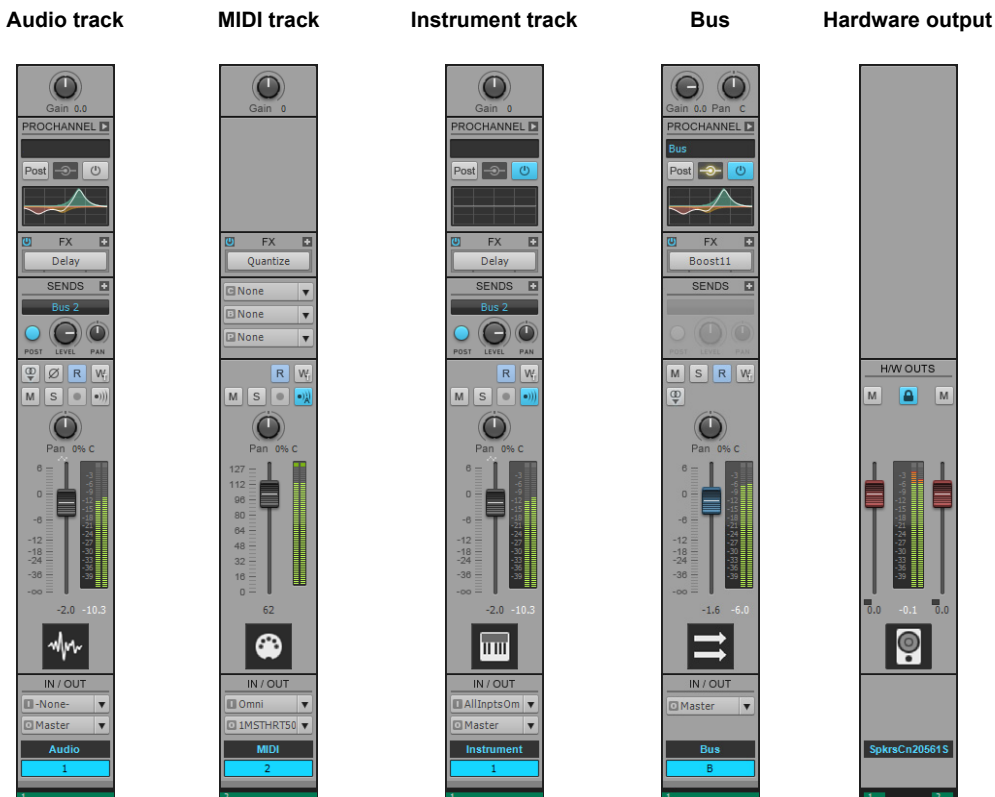
- [“Channel strips”](#) on page 1789
- [“Modules”](#) on page 1798
- [“Console view menu”](#) on page 1802
- [“Audio track controls”](#) on page 1792
- [“MIDI track controls”](#) on page 1793
- [“Instrument track controls”](#) on page 1794
- [“Bus controls”](#) on page 1795
- [“Hardware Output controls”](#) on page 1796
- [“Console view menu”](#) on page 1802
- [“Customizing the Console view”](#) on page 1804
- [“Using the Console view”](#) on page 1806
- [“Console view”](#) on page 1787

Channel strips

The Console view can show the following channel strip types:

- ▶ **Audio track.** Use to control tracks that contain digital audio data, which is routed to your hardware audio interface. For details, see “[Audio track controls](#)” on page 1792.
- ▶ **MIDI track.** Use to control tracks that contain MIDI data. MIDI tracks can control external MIDI devices or software instruments. For details, see “[MIDI track controls](#)” on page 1793.
- ▶ **Instrument track.** Use to control software instruments. For details, see “[Instrument track controls](#)” on page 1794.
- ▶ **Bus.** Use to create submixes, headphone mixes, and effects sends. Sonar supports both stereo buses and surround buses. For details, see “[Bus controls](#)” on page 1795.
- ▶ **Hardware Output.** Use to control the physical audio outputs of your audio interface. A hardware output channel strip contains both a left and right output and two volume controls. For details, see “[Hardware Output controls](#)” on page 1796.

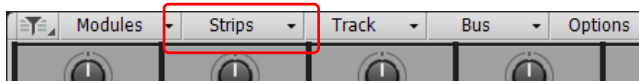
Figure 634. The controls displayed in a channel strip vary according to the channel strip type.



To show/hide a channel strip type

Click the **Strips** menu in the Console view and choose the desired channel strip type.

Figure 635. Console view **Strips** menu.



Channel strip controls

The controls displayed in a channel strip vary according to the channel strip type. Channel strip controls are grouped into various modules that can be shown or hidden. The following modules and controls are available.

| Module | Control | Description | Audio track | MIDI track | Instrument track | Bus | Hardware out |
|----------------------|----------------------|---|-------------|------------|------------------|-----|--------------|
| Input / Trim | Gain | Pre-fader input gain for fine tuning a track's volume or input level to a bus. | x | | | x | |
| | Velocity offset | The change in velocity (volume) that will be applied to notes in the track on playback; ranges from -127 to +127. | | x | x | | |
| | Input pan | Sets the pan of the audio data sent to the bus. Note: The Input Pan control is not visible in narrow channel strips. | | | | x | |
| ProChannel | ProChannel | ProChannel is an extended channel strip that provides high-quality Compressor, Equalizer, and Tube saturation processing for each channel. See "ProChannel" on page 1023. Note: The ProChannel EQ plot is not visible in narrow channel strips. | x | | x | x | |
| FX Rack | FX Rack | The insert location for a track's plug-ins or soft synths. | x | x | x | x | |
| Sends / Bank / Patch | Send Enable | Activates a send module, which sends a copy of the track signal to a bus. | x | | x | x | |
| | Send Level | Controls volume of audio data sent by the send module. | x | | x | x | |
| | Send Pan | Adjusts the send pan setting. Note: The Send Pan control is not visible in narrow channel strips. | x | | x | x | |
| | Send Pre/Post switch | Sends the signal to the bus prior to the track's volume fader; post means the Send signal goes to the bus after the volume fader. | x | | x | x | |
| | Send destination | Displays name of bus that the Send is sending data to. | x | | x | x | |
| | Channel | Specifies the MIDI channel through which the notes will be played. | | x | x | | |
| | Bank | Specifies the set of patch names available for the track. | | x | x | | |
| | Patch | Specifies the instrument sound that will be used for playback. | | x | x | | |

Table 102. Console view channel strip controls


| Module | Control | Description | Audio track | MIDI track | Instrument track | Bus | Hardware out |
|-------------|-------------------|---|-------------|------------|------------------|-----|--------------|
| MSR | Phase Invert | A switch that inverts the phase of the track. Note: The Phase Invert control is not visible in narrow channel strips. | x | | | | |
| | Mono/Stereo | A switch that determines whether a track's signal enters an effect or chain of effects as mono or stereo, regardless of the nature of the track. Note: The Mono/Stereo control is not visible in narrow channel strips. | x | | | x | |
| | Read Automation | Enable/disable automation playback. Note: The Read Automation control is not visible in narrow channel strips. | x | x | x | x | |
| | Write Automation | Enable/disable automation writing. Note: The Write Automation control is not visible in narrow channel strips. | x | x | x | x | |
| | Mute | Mute/unmute the channel strip. | x | x | x | x | x |
| | Solo | Solo/unsolo the channel strip. | x | x | x | x | |
| | Arm for recording | Arm the channel strip for recording. | x | x | x | | |
| | Input echo | Turns input monitoring on or off (MIDI Thru for MIDI tracks) | x | x | x | | |
| Pan Control | Pan | The stereo distribution of the output, ranging from 100% left (hard left) to 100% right (hard right); a value of "C" indicates sound that is centered left-to-right. On stereo tracks, pan acts as balance. For surround panners, the signal is sent to multiple speakers at points along a circle. | x | x | x | x | |
| Volume | Volume | The current volume level for the track, ranging from -INF (silent) to +6 dB (maximum volume). The recording and playback levels are displayed in the Playback and Record meters. | x | x | x | x | x |
| | Link | Hardware out faders can be linked using the Link button  . This allows you to adjust both the left and right channel at the same time. | | | | | x |
| | Meter | The recording and playback levels are displayed in the Playback and Record meters. For MIDI tracks, the meter shows MIDI activity and velocity. | x | x | x | x | x |
| | Meter peak value | The peak meter value updates during playback to show the highest peak level reached. | x | x | x | x | x |
| Icon | Track icon | Track icons allow you to quickly identify a track's contents by instrument. You can assign a new track icon, create your own track icons, and save an icon as part of a track template. | x | x | x | x | x |
| In / Out | Input | The input source for the track, used in recording. | x | x | x | | |
| | Output | The output bus through which the track is played. | x | x | x | x | |
| --- | Track number | A sequential track number used for reference. | x | x | x | x | |

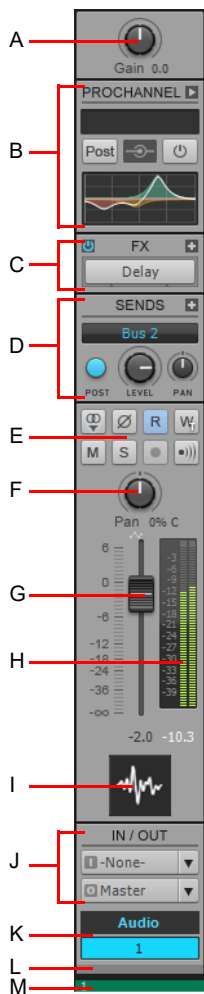
Table 102. Console view channel strip controls (Continued)

| Module | Control | Description | Audio track | MIDI track | Instrument track | Bus | Hardware out |
|--------|-------------|--|-------------|------------|------------------|-----|--------------|
| --- | Track name | A name that you assign the track for easy reference. Note that if you do not assign a name to a track, the default name is the track number. This track number will change if you change the order of your tracks. You can click the Track Name control to select any available track, bus or hardware output to display in the Track Inspector. | x | x | x | x | x |
| --- | Track color | Apply a color tint to the channel strip. For details, see "Customizing track/bus colors" on page 238. | x | x | x | x | |
| --- | WAI | The colored WAI bar shows which tracks and/or buses are currently being controlled by a controller/surface. Each controller/surface uses a different color. For details, see "The WAI display" on page 1362. | x | x | x | x | |

Table 102. Console view channel strip controls (Continued)

Audio track controls

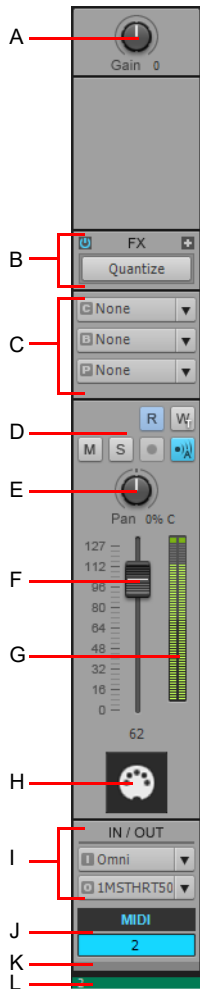
Figure 636. Audio track controls in the Console view.



A. Input gain **B.** ProChannel **C.** FX Rack **D.** Sends **E.** Mute, Solo, Arm, Input Echo, Phase Invert, Stereo Interleave, Read Automation, Write Automation **F.** Pan **G.** Volume **H.** Meter **I.** Track icon **J.** Input and output **K.** Track name and number **L.** Track color **M.** WAI display

MIDI track controls

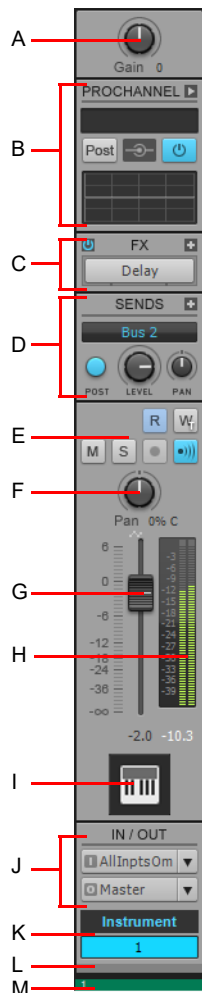
Figure 637. MIDI track controls in the Console view.



A. Velocity trim B. FX Rack C. Channel/Bank/Patch D. Mute, Solo, Arm, Input Echo, Read Automation, Write Automation E. Pan F. Volume G. Meter H. Track icon I. Input and output J. Track name and number K. Track color L. WAI display

Instrument track controls

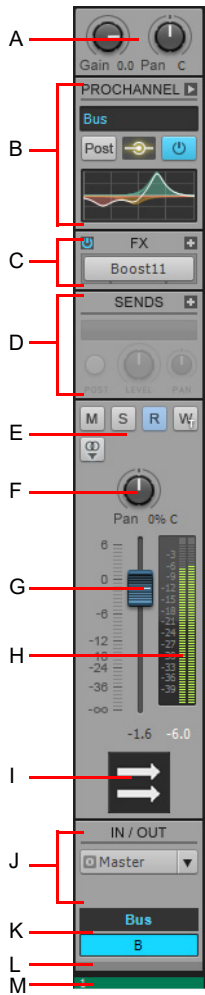
Figure 638. Instrument track controls in the Console view.



A. Velocity trim B. ProChannel C. FX Rack D. Sends E. Mute, Solo, Arm, Input Echo, Read Automation, Write Automation F. Pan G. Volume H. Meter I. Track icon J. Input and output K. Track name and number L. Track color M. WAI display

Bus controls

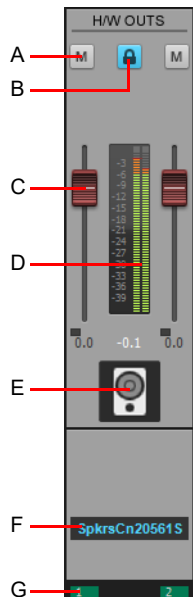
Figure 639. Bus controls in the Console view.



A. Input gain and pan B. ProChannel C. FX Rack D. Sends E. Mute, Solo, Read Automation, Write Automation F. Pan G. Volume H. Meter I. Bus Icon J. Output K. Bus name and letter L. Bus color M. WAI display

Hardware Output controls

Figure 640. Hardware Output controls in the Console view.



A. Mute B. Link channels C. Volume D. Meter E. Icon F. Hardware Output name G. WAI display

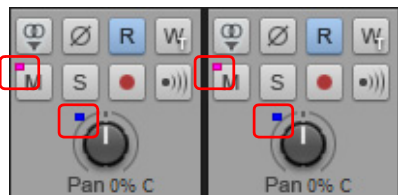
Status indicators

The Console view shows if a control is grouped with one or more other controls, armed for automation, and if automation exists for the control.

Grouped control indicator

Small color-coded squares are displayed when knobs, faders, or buttons are grouped.

Figure 641. Grouped control indicator.

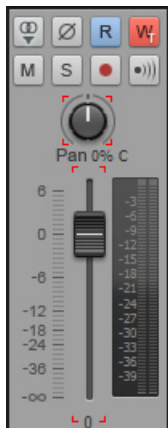


For details, see ["To group controls"](#) on page 1810.

Armed for automation indicator

A red rectangle outlines any controls that are armed for automation writing. You can write enable the entire channel strip, or individual controls.

Figure 642. Armed for automation indicator.

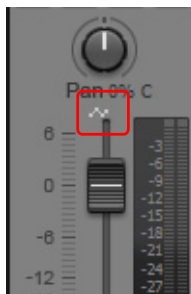


For details, see [“To arm a channel strip for automation writing”](#) on page 1808.

Automation present indicator

A small automation icon appears next to any controls that have existing automation data.

Figure 643. Automation present indicator.



See:

- [“Modules”](#) on page 1798
- [“Console view menu”](#) on page 1802
- [“Audio track controls”](#) on page 1792
- [“MIDI track controls”](#) on page 1793
- [“Instrument track controls”](#) on page 1794
- [“Bus controls”](#) on page 1795
- [“Hardware Output controls”](#) on page 1796
- [“Console view menu”](#) on page 1802
- [“The Console view interface”](#) on page 1788
- [“Customizing the Console view”](#) on page 1804
- [“Using the Console view”](#) on page 1806
- [“Console view”](#) on page 1787

Modules

Channel strip controls are grouped into various modules that can be shown/hidden. The following modules are available:

“Input Gain module” on page 1798

“ProChannel module” on page 1798

“FX Rack module” on page 1799

“Sends / Bank / Patch module” on page 1799

“MSR module” on page 1800

“Pan Control module” on page 1800

“Volume module” on page 1800

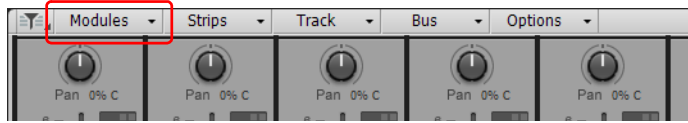
“Icon module” on page 1801

“In / Out module” on page 1801

To show/hide a module

Click the **Modules** menu in the Console view and choose the desired module.

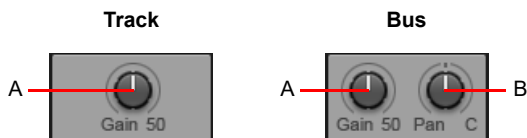
Figure 644. Console view **Modules** menu.



Input Gain module

The Input Gain module lets you adjust the pre-volume input gain and pan (buses only).

Figure 645. Input Gain module.



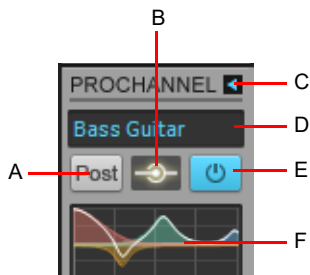
A. Input gain/trim B. Input pan

For information about using input gain, see “Adjusting volume trim” on page 234.

ProChannel module

The ProChannel module lets you apply compression, equalization, and tube saturation modeling to each audio track, Instrument track and bus.

Figure 646. ProChannel module.



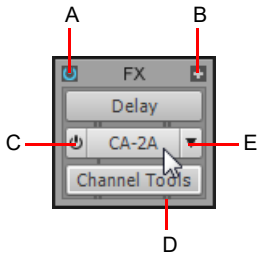
A. Pre/Post B. Global input meter C. Expand/collapse ProChannel D. Preset E. Global On/Off F. Equalizer graph

For information about ProChannel, see “ProChannel” on page 1023.

FX Rack module

The FX Rack module lets you insert real-time plug-in effects in tracks and buses.

Figure 647. FX Rack module.



A. Bypass FX Rack B. Insert plug-in C. Enable/disable plug-in D. Effect output interleave indicator (mono, stereo or surround) E. Plug-in name

For information about using real-time effects, see [“Using real-time effects”](#) on page 948.

To resize the FX Rack module vertically, drag the splitter bar handle located above the module. To restore the default module size, double-click the drag handle.

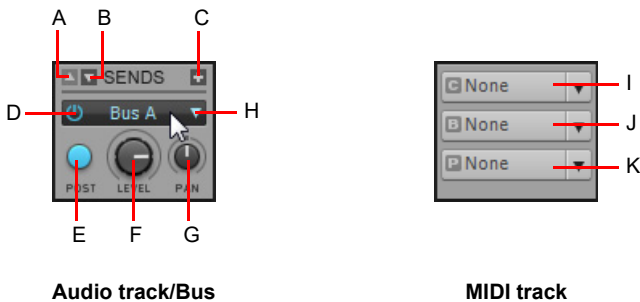
Sends / Bank / Patch module

The Sends / Bank / Patch module provides different controls for audio tracks, buses and MIDI tracks.

For audio tracks, you can create effects sends, submixes, headphone mixes, etc.

For MIDI tracks you can choose the bank, patch and channel, which determine the instrument sound that will be used for playback.

Figure 648. Sends / Bank / Patch module.



A. Scroll up B. Scroll down C. Insert Send D. Send enable/disable E. Pre/post toggle F. Send level G. Send pan H. Send destination I. Channel J. Bank K. Patch

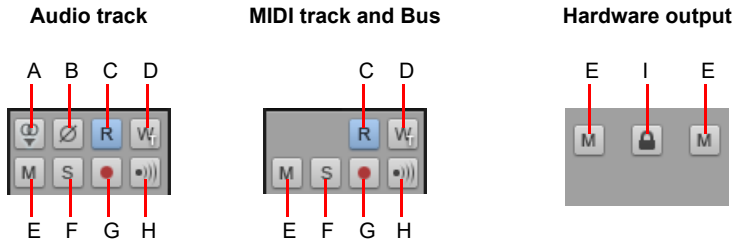
To resize the Sends module vertically, drag the splitter bar handle located above the module. To restore the default module size, double-click the drag handle.

For information about using sends and MIDI Bank, Patch and Channel settings, see [“Routing and mixing digital audio”](#) on page 920 and [“Choosing the instrument sound \(bank and patch\)”](#) on page 230.

MSR module

The MSR module lets you set various track states, including mute, solo and arm for recording.

Figure 649. MSR module.



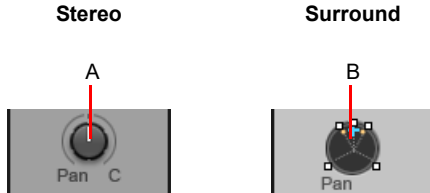
A. Mono/Stereo B. Phase Invert C. Read Automation D. Write Automation E. Mute F. Solo G. Arm for recording H. Input Echo I. Link left and right channel faders (hardware outputs only)

For information about track states, see [“Track-by-track playback”](#) on page 210.

Pan Control module

The Pan module lets you adjust the channel strip’s pan setting.

Figure 650. Pan Control module.



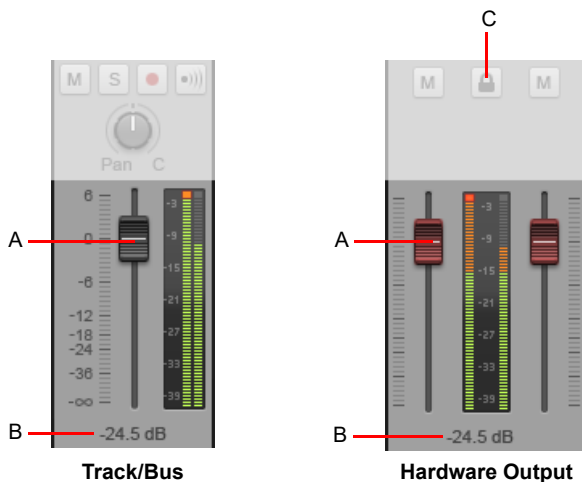
A. Stereo Pan control B. Surround Panner

For information about panning, see [“Adjusting volume and pan”](#) on page 233 and [“Panning in surround”](#) on page 1013.

Volume module


The Volume module lets you adjust the channel strip’s playback or monitoring level. The meter lets you monitor the channel strip’s playback or recording level. The peak meter value updates during playback to show the highest peak level reached.

Figure 651. Volume module (also showing MSR and Pan Control modules).



A. Volume fader B. Peak value C. Link channels (hardware outputs only)

For easy identification, track fader thumbs are black, bus fader thumbs are blue, and hardware output fader thumbs are red.

Note: Hardware out faders can be linked using the Link button . This allows you to adjust both the left and right channel at the same time.

To resize the Volume module vertically, drag the splitter bar handle located above the module. When the Volume module is at its smallest size, the fader turns into a knob. To restore the default module size, double-click the drag handle.

For information about setting levels, see [“Adjusting volume and pan”](#) on page 233.

For information about using meters, see [“Metering”](#) on page 938.

Icon module

The Icons module lets you assign a graphic icon to the channel strip. This makes it easy to identify tracks and buses visually.

Figure 652. *Icon module.*



A. Track/bus icon

For information about using track icons, see [“Track icons”](#) on page 402.

In / Out module

The In / Out module lets you assign an input and output to the channel strip. The Input device is used for recording and the Output device is used for playback.

Figure 653. *In / Out module.*



A. Input B. Output

For information about assigning inputs and outputs, see [“Assigning Inputs & Outputs”](#) on page 228.

See:

[“Channel strips”](#) on page 1789

[“Console view menu”](#) on page 1802

[“The Console view interface”](#) on page 1788

[“Customizing the Console view”](#) on page 1804

[“Using the Console view”](#) on page 1806

[“Console view”](#) on page 1787

Console view menu

The menu across the top of the Console view lets you configure the appearance and behavior of the Console view.

Figure 654. Console view menu.



Modules menu

The **Modules** menu contains the following commands:

- ▶ **Input Gain.** Show/hide Input Gain and Trim controls.
- ▶ **ProChannel.** Show/hide ProChannel.
- ▶ **FX Rack.** Show/hide FX Racks.
- ▶ **Sends / Bank / Patch.** Show/hide Send, Bank and Patch controls.
- ▶ **MSR.** Show/hide Mute, Solo and Arm for Recording controls.
- ▶ **Pan Control.** Show/hide Pan controls.
- ▶ **Volume.** Show/hide Volume controls and meters.
- ▶ **Icon.** Show/hide track/bus icons.
- ▶ **In / Out.** Show/hide Input and Output controls.

Strips menu

The **Strips** menu contains the following commands:

- ▶ **Tracks.** Show/hide tracks.
- ▶ **Buses.** Show/hide buses.
- ▶ **Hardware Outputs.** Show/hide hardware outputs.
- ▶ **Audio.** Show/hide audio tracks.
- ▶ **MIDI.** Show/hide MIDI tracks.
- ▶ **Instrument.** Show/hide Instrument tracks.
- ▶ **Muted.** Show/hide muted tracks.
- ▶ **Archived.** Show/hide archived tracks.
- ▶ **Frozen.** Show/hide frozen tracks.
- ▶ **Track Manager.** Open the Track Manager dialog box.
- ▶ **Widen All Strips.** Show wide channel strips.
- ▶ **Narrow All Strips.** Show narrow channel strips.

Track menu

The **Track** menu contains the following commands:

- ▶ **Insert Audio Track.** Insert a new audio track.
- ▶ **Insert MIDI Track.** Insert a new MIDI track.
- ▶ **Insert Track from Template.** Insert new tracks from a track template.
- ▶ **Make Instrument Track.** If an existing audio track and MIDI track are assigned to the same software instrument, you can convert the two tracks into a single instrument track (only available for MIDI tracks).
- ▶ **Split Instrument Track.** Split an instrument track into separate audio and MIDI tracks. The audio and MIDI tracks will remain assigned to the same software instrument (only available for Instrument tracks).
- ▶ **Delete Track.** Delete the selected track.

Bus menu


The **Bus** menu contains the following commands:

- ▶ **Insert Stereo Bus.** Insert a new stereo bus.
- ▶ **Insert Surround Bus.** Insert a new surround bus.
- ▶ **Delete Bus.** Delete the selected bus.

Options menu

The **Options** menu contains the following commands:

- ▶ **Sends.** Use the submenu to specify how many Send modules should be visible simultaneously. Additional sends can be accessed with the scroll buttons. The options are as follows:
 - ▶ **Maximum Visible Sends: 1.** Show one send in the Send module.
 - ▶ **Maximum Visible Sends: 2.** Show up to two sends in the Send module.
 - ▶ **Maximum Visible Sends: 4.** Show up to four sends in the Send module.
 - ▶ **Maximum Visible Sends: 8.** Show up to eight sends in the Send module.
 - ▶ **Maximum Visible Sends: Unlimited.** Show an unlimited number of sends in the Send module.
- ▶ **EQ and Plot.** Use the submenu to specify the equalizer plot resolution. The resolutions are as follows:
 - ▶ Auto (graph scales dynamically)
 - ▶ 6 dB
 - ▶ 12 dB
 - ▶ 18 dB
- ▶ **ProChannel > Compact EQ module.** Show/hide the Frequency, Q and Level controls for the Low, Low-Mid, Mid-High and High bands.
- ▶ **FX > Show Assignable Controls.** Show or hide 4 controls for the selected plug-in effect (if the effect has assignable controls). To display a different control, right-click one of the displayed controls and choose **Reassign Control** on the pop-up menu.
- ▶ **Meters.** Use the submenu to specify various options for track, bus and hardware output meters. The submenu contains the following options:
 - ▶ **Track Record Meters.** Show/hide track record meters.
 - ▶ **Track Playback Meters.** Show/hide track playback meters.
 - ▶ **Bus Meters.** Show/hide bus meters.
 - ▶ **Hardware Output Meters.** Show/hide hardware output meters.
 - ▶ **Reset All Meters.** Clear any clipping indicators from all meters.
 - ▶ **Record Meter Options.** Meter mode (Peak, RMS, or Peak+RMS), meter range (-12 dB to -90 dB), Show Labels, Hold Peaks, and Lock Peaks.
 - ▶ **Track Meter Options.** Meter mode (Peak, RMS, or Peak+RMS), meter location (pre fader or post fader), meter range (-12 dB to -90 dB), Show Labels, Hold Peaks, and Lock Peaks.
 - ▶ **Bus Meter Options.** Meter mode (Peak, RMS, or Peak+RMS), meter location (pre fader, post fader, or pre fader post effects), meter range (-12 dB to -90 dB), Show Labels, Hold Peaks, and Lock Peaks.
 - ▶ **Hardware Output Meter Options.** Meter mode (Peak, RMS, or Peak+RMS), meter range (-12 dB to -90 dB), Hold Peaks, and Lock Peaks.

 **Note:** Additional audio meter options are available in **Edit > Preferences > Customization - Audio Meters**.

See:

- “Using the Console view” on page 1806
- “The Console view interface” on page 1788
- “Customizing the Console view” on page 1804
- “Console view” on page 1787

View reference
Console view

Customizing the Console view

There are various ways you can customize the Console view to suit your needs and to save screen space, including:

- ▶ Show/hide specific channel strip types, such as audio tracks, MIDI tracks, Instrument tracks, buses and hardware outputs (see [“To show/hide specific channel strip types”](#) on page 1804).
- ▶ Show/hide specific tracks, buses and hardware outputs (see [“To show/hide specific tracks, buses and hardware outputs”](#) on page 1804).
- ▶ Show/hide muted, archived or frozen channel strips (see [“To show/hide muted, archived or frozen channel strips”](#) on page 1804).
- ▶ Show/hide modules, such as volume faders, meters, input and output controls, etc. (see [“To show/hide modules”](#) on page 1804).
- ▶ Show wide or narrow channel strips (see [“To set the width of channel strips”](#) on page 1805).
- ▶ Resize the Track, Bus and Hardware Output panes (see [“To resize the Track, Bus and Hardware Output panes”](#) on page 1806).

To show/hide specific channel strip types

Click the **Strips** menu in the Console view and choose the desired channel strips.

To reorder channel strips

To move a strip, hold down the ALT key, then click an empty area in the strip and drag the strip to the desired location.

To show/hide specific tracks, buses and hardware outputs

Do *one* of the following:

- ▶ Click the **Strips** menu, choose **Track Manager** to open the **Track Manager** dialog box, then select the tracks you want to show.
- ▶ Right-click a channel strip and choose **Hide Track** or **Hide Bus** on the pop-up menu.

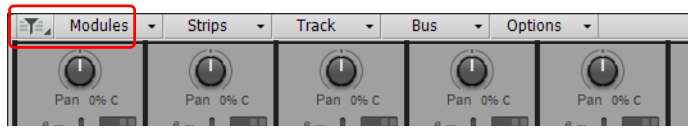
To show/hide muted, archived or frozen channel strips

Click the **Strips** menu in the Console view and choose **Muted**, **Archived** or **Frozen**.

To show/hide modules

Click the **Modules** menu in the Console view and choose the desired module.

Figure 655. Console view *Modules* menu.



To set the width of channel strips

Channel strips can be either wide or narrow. By showing narrow channel strips, you can show more tracks, buses and hardware outputs simultaneously in the Console view.

To set all channel strips to wide mode, click the **Strips** menu and choose **Widen All Strips**.

To set all channel strips to narrow mode, click the **Strips** menu and choose **Narrow All Strips**.

To toggle an individual channel strip between wide and narrow mode, right-click the channel strip and choose **Narrow Strip** on the pop-up menu.

In Narrow mode, the following channel strip controls are hidden.

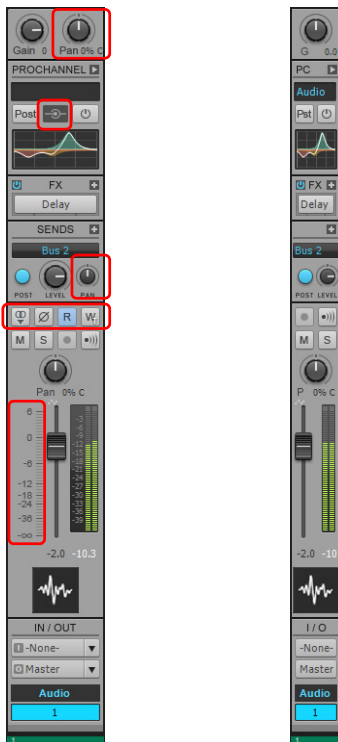
| Module | Hidden controls in narrow channel strips |
|------------------|--|
| Input Gain | Input Pan |
| ProChannel | Global input meter |
| Sends/Bank/Patch | Send Pan |
| MSR | Phase Invert, Mono/Stereo Interleave, Read Automation and Write Automation |
| Volume | dB scale |

Table 103. Hidden channel strip controls in Narrow mode

Figure 656. You can show all or individual channel strips in Narrow mode in order to see more channel strips simultaneously.

Normal display

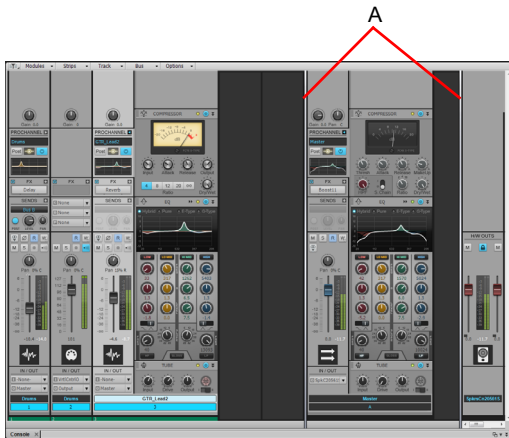
Narrow display



To resize the Track, Bus and Hardware Output panes

Drag the vertical splitter bars to the left or right. The splitter bars snap to channel strip boundaries.

Figure 657. Drag the vertical splitter bars to resize the Track, Bus and Hardware Output panes.



A. Pane splitter bars



Tip: To automatically left-align all channel strips, make sure the Console view has focus, then press the F key.

See:

[“Using the Console view”](#) on page 1806

[“The Console view interface”](#) on page 1788

[“Console view menu”](#) on page 1802

[“Console view”](#) on page 1787

Using the Console view

[“To insert a new track”](#) on page 1807

[“To insert a new bus”](#) on page 1807

[“To delete a track or bus”](#) on page 1807

[“To rename a channel strip”](#) on page 1807

[“To reorder channel strips”](#) on page 1807

[“Navigating within the Console view”](#) on page 1807

[“To adjust Console view controls”](#) on page 1807

[“To arm a channel strip for automation writing”](#) on page 1808

[“To arm a single control for automation writing”](#) on page 1808

[“Read Automation and Write Automation states”](#) on page 1808

[“To insert a plug-in effect”](#) on page 1808

[“To show which channel strips are controlled by a control surface”](#) on page 1808

[“To specify meter options”](#) on page 1809

[“To dock the Console view in the MultiDock”](#) on page 1809

[“To synchronize the Track view and Console view”](#) on page 1810

[“To group controls”](#) on page 1810

[“To temporarily override a group”](#) on page 1810

[“To link left and right faders in a Hardware Output channel strip”](#) on page 1810

To insert a new track

Right-click a track channel strip and choose **Insert Audio Track** or **Insert MIDI Track** on the pop-up menu.

To insert a new bus

Right-click a bus channel strip and choose **Insert Stereo Bus** or **Insert Surround Bus** on the pop-up menu.

To delete a track or bus

Right-click the track or bus and choose **Delete Track** or **Delete Bus** on the pop-up menu.

To rename a channel strip

Double-click the Name control at the bottom of the channel strip and type a new name.

To reorder channel strips

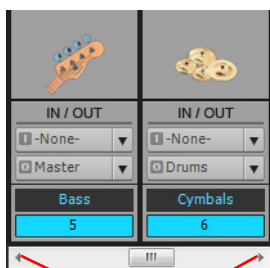
To move a strip, hold down the ALT key, then click an empty area in the strip and drag the strip to the desired location.

Navigating within the Console view

To select the next or previous channel strip, press the LEFT ARROW or RIGHT ARROW key.

To jump to the first or last channel strip in the current pane (Track, Bus or Hardware Output pane), press the PAGE UP and PAGE DOWN keys.

To scroll to the next or previous channel strip, click the scroll arrow buttons in the scrollbar.



A

A. Click to scroll one strip at a time

Adjusting channel strip parameters

To adjust Console view controls

The Console view contains buttons, sliders, and knobs. Faders and knobs can be adjusted in several ways:

- ▶ Click the center of a knob and drag up or down.
- ▶ Point to a control and scroll the mouse wheel.
- ▶ Double-click the center of a knob and type the desired value.
- ▶ Double-click the value display below a volume fader and type the desired value.
- ▶ Double-click the bottom of a knob to reset it to its snap-to position.
- ▶ To adjust the same control in all channel strips, hold down the CTRL key and adjust a control.
- ▶ To adjust the same control in all selected channel strips of the same type, hold down CTRL+SHIFT and adjust a control in any selected channel strip.



Tip: To adjust faders and knobs with greater precision, hold down the SHIFT key while adjusting the control.



Snap-to positions

Faders and knobs have snap-to positions. To set the snap-to position, move a control to the desired snap-to position, right-click the control, and choose **Value > Set Snap To = Current**.

To arm a channel strip for automation writing

Click the channel strip's Write Automation button.

To disable automation writing for the channel strip, click the Write Automation button again.

 **Tip:** To disable automation writing for all write-enabled channel strips, click the **Clear all automation write enables** button  in the Control Bar's Mix module. For details, see [“Mix module”](#) on page 586.

To arm a single control for automation writing

Right-click the control and choose **Automation Write Enable** on the pop-up menu.

To disable automation writing for the control, choose **Automation Write Enable** on the menu again.

Read Automation and Write Automation states

Read Automation and **Write Automation** buttons are fully colored when they affect the entire channel strip. If only a subset of the channel strip's controls are affected, the **Read Automation** button and **Write Automation** buttons are only partially colored.

Figure 658. The Read Automation and Write Automation buttons indicate if the entire channel strip is affected, or only a subset of its controls.



To insert a plug-in effect

Do *one* of the following:

- ▶ Click the Insert FX button in the FX Rack module and choose a plug-in on the pop-up menu.
- ▶ Right-click the FX Rack and choose a plug-in on the pop-up menu.

To show which channel strips are controlled by a control surface

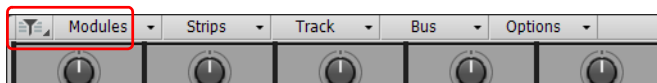
1. Go to **Edit > Preferences > MIDI - Control Surfaces**.
2. Select your control surface in the **Connected Controllers/Surfaces** list.
3. Under **WAI Display**, select the **Console View** check box.

The Console view shows a color-coded bar at the bottom of any channel strips that are controlled by your control surface. If you are using multiple control surfaces, you can assign a custom color to each control surface. For details, see [“The WAI display”](#) on page 1362.

To show/hide a module

Click the **Modules** menu in the Console view and choose the desired module.

Figure 659. Console view **Modules** menu.



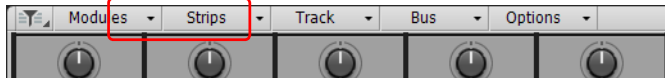
To show/hide individual channel strips

1. Click the **Strips** menu in the Console view and choose **Track Manager** to open the **Track Manager** dialog box.
2. Select the channel strips you want to see, then click **OK**.

To show/hide a channel strip type

Click the **Strips** menu in the Console view and choose the desired channel strip type.

Figure 660. Console view **Strips** menu.



To show wide or narrow channel strips

To set all channel strips to wide mode, click the **Strips** menu and choose **Widen All Strips**.

To set all channel strips to narrow mode, click the **Strips** menu and choose **Narrow All Strips**.

To toggle an individual channel strip between wide and narrow mode, right-click the channel strip and choose **Narrow Strip** on the pop-up menu.

To specify the maximum number of visible Sends

Click the **Options** menu, point to **Sends**, then set the desired option:

- ▶ Maximum Visible Sends: 1
- ▶ Maximum Visible Sends: 2
- ▶ Maximum Visible Sends: 4
- ▶ Maximum Visible Sends: 8
- ▶ Maximum Visible Sends: Unlimited

To specify meter options

Click the **Options** menu, point to **Meters**, then set the desired options.

To change a meter's range

Right-click the meter and choose a range.

To reset meter clip indicators

To reset a single clip indicator, click the clip indicator.

To reset all clip indicators, click the **Options** menu, point to **Meters** and choose **Reset All Meters**.

To dock the Console view in the MultiDock

Do *one* of the following:

- ▶ Drag the Console view to the MultiDock.
- ▶ Click the **Docking Options** button and choose **Dock in MultiDock**.

For more information about the MultiDock, see "[MultiDock](#)" on page 1197.

To undock the Console view

Do *one* of the following:

- ▶ Click the **Docking Options** button and choose **Undock**.
- ▶ Right-click the Console view tab and choose **Undock**.

To synchronize the Track view and Console view

By default, the Track view and Console view show the same sets of tracks and buses. However, you can choose to show different sets of tracks and buses. To do so:

1. Click the **Strips** menu in the Console view and choose **Track Manager** to open the **Track Manager** dialog box.
2. Clear the **Keep track/console visibility states in sync** check box and click **OK**.

To group controls


Right-click the control you want to assign to a group, point to **Group**, then select the desired group on the submenu.

Repeat the steps for each control you want to assign to the same group. You can adjust all grouped controls by adjusting any group member.

To temporarily override a group

To adjust a grouped control without affecting any other controls in the same group, hold down the CTRL key while you adjust the control.

To link left and right faders in a Hardware Output channel strip

1. In the Hardware Output channel strip whose faders you want to link, adjust the volume of each fader to the appropriate level.
2. Click the **Link** button .

See also:

[“Mixing”](#) on page 911

[“Preparing to mix”](#) on page 912

[“Signal flow”](#) on page 918

[“Sidechaining”](#) on page 960

[“Using real-time effects”](#) on page 948

[“Using control groups”](#) on page 988

[“Using remote control”](#) on page 992

[“Using the per-track EQ”](#) on page 985


[“Automation”](#) on page 1163

Video view

Open the Video view by using the **Views > Video** command or by pressing ALT+SHIFT+2. In addition to the Video view, there is also a Video Thumbnails pane in the Track view (see “Using the Video Thumbnails pane” on page 257). The **File > Import > Video** command lets you include an AVI, MPEG, or QuickTime video in your project. This video is shown in the Video view in real time as your project plays. The Video view displays the current time (as in the Big Time view) and the video itself. The display in the Video view is synchronized with the Now time, giving you convenient random access to the video stream. This makes it easy to align music and digitized sound to the video.

If the Video view is the active window, you can now use keyboard shortcuts to advance by a frame or a frame increment. The +/-, and left/right arrow keys move forward/backwards by a single frame. If the control key is pressed, then the frame increment value is used (default = 5 frames) Alternatively you can use the [and] keys to seek by the frame increment.

Commands in the Video view's pop-up menu let you set the time display format, the size and stretch options for the video display, the video start and trim times, and other options. Your project's video and digital audio data can be saved together in a new AVI file by using the **File > Export > Video** command. For more information, see “Exporting audio” on page 1085.


 **Note:** *The project's video file is saved in the project by reference only; the actual video data remains in the original file.*

Use these options in the **Video File** dialog box:

Look in. Use this field to find the folder that contains the video file you want to insert.

File name. Use this field to find the video file you want to insert. Clicking the name of the file in the window above this field causes it to appear in the **File name** field.

Files of type. Use this field to select what type of video files to display.

 **Note:** *In order to import and view QuickTime files, you will need to have installed the QuickTime DirectShow filters included with the installer, and you also need to download and install QuickTime from www.apple.com/quicktime.*

Show File Info. If you check this option, Cakewalk displays the video file's format tag, audio sample rate, and length in both audio samples and time.

Import Audio Stream. If you check this option, Cakewalk imports the video file's audio file along with the video. Select a blank track before you do this.

Import as mono tracks. If you check this option, Cakewalk imports the video file's audio file into two separate tracks, instead of one stereo track.

Open. After you decide what options you want, clicking the **Open** button imports the video and, optionally, the accompanying audio into your project.

For step by step instructions:

“Video playback, import, and export” on page 250

“To load a video file into a project” on page 251

“To delete the video from the project” on page 251

“To enable or disable video playback” on page 251

“To set the Time display format” on page 252

“To set the Start and Trim times” on page 253

See Also:

“Optimizing video performance” on page 256

Meter/Key view

Open the Meter/Key view by using the **Views > Meter/Key** command, or by pressing ALT+SHIFT+6.

The Meter/Key view lets you enter meter and key changes on measure boundaries. Meter and key changes affect all tracks.

The Meter/Key view lets you set and change the meter and key signature for any project or part of a project, over all its tracks.

For more information, see “[The Meter/Key view](#)” on page 1259.

See also:

“[What Is meter?](#)” on page 1259

“[To add a meter/key change](#)” on page 1260

“[To delete a meter/key change](#)” on page 1261

“[To move a meter/key change](#)” on page 1261

“[To edit a meter/key change](#)” on page 1261

Markers view

Open the Markers view with the **Views > Markers** command, or by pressing ALT+SHIFT+4. The Markers view lets you add, move, rename, or delete “[Marker](#)” on page 1869 (labels) for places in your song. The markers make it easier to move from one point to another.

See “[Creating and using markers](#)” on page 432.

SYSX view

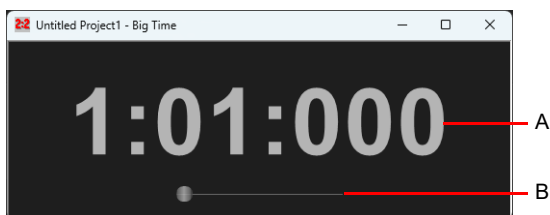
Open the Sysx view by using the **Views > Sysx** command, or by pressing ALT+SHIFT+7. System Exclusive messages (Sysx) are commands that are unique to each brand or model of sound module. Consult the manual of each particular machine to find out what Sysx commands it responds to. The “[Sysx](#)” on page 1873 view gives you 256 Sysx banks to hold System Exclusive messages.

See “[Using the System Exclusive view](#)” on page 1283.

Big Time view

Open the Big Time view by using the **Views > Big Time** command, or by pressing ALT+SHIFT+3. The Big Time view lets you see the “[Now time](#)” on page 1870 from a distance while recording. Clicking the time display changes the units of time that the time display uses—the choices are MBT time and SMPTE.

Figure 661. *The Big Time view.*



A. Click to toggle between MBT and SMPTE time **B.** Click to show/hide the metronome pendulum (MBT time only)

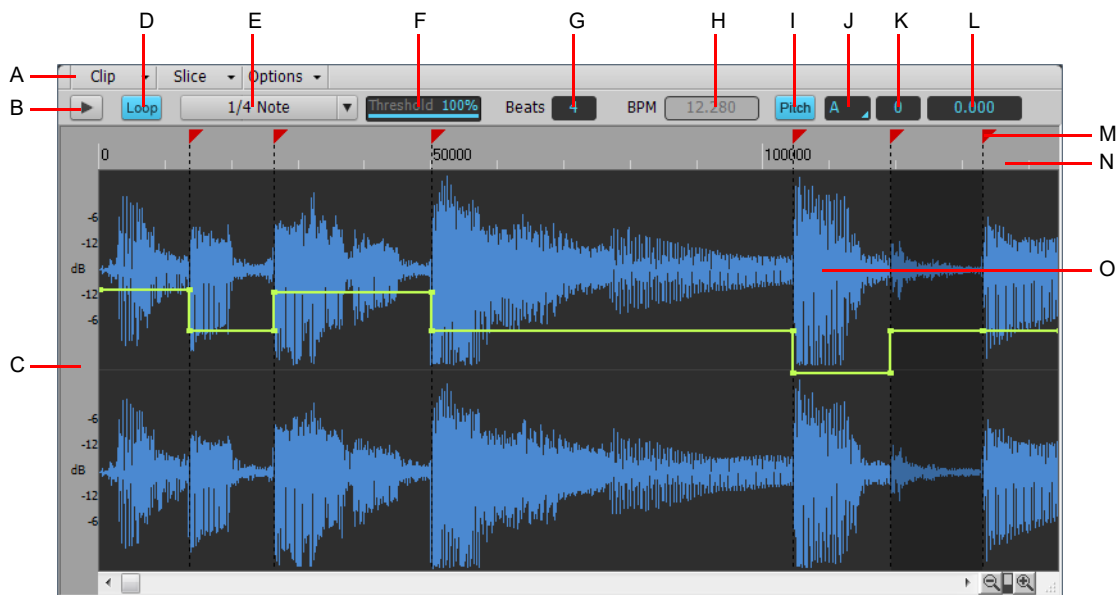
Metronome pendulum

When showing MBT time, the Big Time view can also show a visual metronome pendulum. To show/hide the metronome pendulum, click immediately below the MBT numbers.

See “[Displaying the Now time in large print](#)” on page 199.

Loop Construction view

Figure 662. The Loop Construction view.



A. Menu B. Preview loop C. Audio scale (drag to zoom vertically) D. Loop on/off E. Resolution F. Threshold G. Beats H. BPM (original tempo) I. Show/hide Pitch envelope J. Root note K. Coarse Pitch L. Fine Pitch M. Slice markers N. Ruler (samples or beats) O. Groove clip

The following is a list of the controls in the Loop Construction view, followed by a description. For step-by-step instructions, see the links at the end of this section.

Clip menu

The **Clip** menu contains the following commands:

- ▶ **Save Loop.** Opens the **Save As** dialog box. In the **Save As** dialog box you can save the current loop (Groove clip) as a Riff Wave file, which are compatible with ACIDized loops. You can save Riff Wave files for use with another Sonar project or with ACID.
- ▶ **Loop On/Off.** Groove Clip enable/disable. When enabled, loop clips in the Track view by dragging the right side of a clip with your mouse. When disabled, you are able to slip-edit the clip.
- ▶ **Stretch On/Off.** Instructs Sonar to stretch or shrink the clip to fit the project's tempo. The **Beats in Clip** and **Original BPM** parameters are in the Clip Properties Inspector and **Loop Properties** dialog box are used to make the change.
- ▶ **Loop Properties.** Opens the **Loop Properties** dialog box.

Note: The settings in the **Loop Properties** dialog box are also available in the **Groove Clip** section in the **Clip Properties** Inspector.

Slice menu

The **Slice** menu contains the following commands:


- ▶ **Reset Markers.** Restores all automatically generated markers to the original position and enables all those that were disabled. Manually created markers remain as is.
- ▶ **Show/Hide Gain Envelope.** Toggles on or off the display of a gain envelope.
- ▶ **Show/Hide Pan Envelope.** Toggles on or off the display of a pan envelope.
- ▶ **Show/Hide Pitch Envelope.** Toggles on or off the display of a pitch envelope.
- ▶ **Next Slice.** Moves the slice selection to the next slice in the loop. You can also press the PAGE DOWN key.
- ▶ **Previous Slice.** Moves the slice selection to the previous slice in the loop. You can also press the PAGE UP key.

Options menu

The **Options** menu contains the following commands:

- ▶ **Auto Slice Preview On/Off.** Turns on slice auto preview.
- ▶ **Auto Slice Preview Loop On/Off.** This control is only available if the **Enable Slice Auto Preview** option is on. This option loops the slice auto preview.
- ▶ **Preview Bus.** Select the output through which you want to listen to the clip.

Controls

- ▶ **Preview** . Plays the current loop repeatedly. Click again to stop preview.
- ▶ **Loop.** Click the **Loop** button to loop clips in the Track view by dragging the right side of a clip with your mouse. When **Loop** is not on, you are able to slip-edit the clip.
- ▶ **Resolution.** The slice **Resolution** control sets the resolution for the creation of markers, or the “slicing” of the looped clip. This control uses the following note durations:
 - ▶ No Slice
 - ▶ Whole Note
 - ▶ 1/2 Note
 - ▶ 1/4 Note
 - ▶ 1/8 Note
 - ▶ 1/16 Note
 - ▶ 1/32 Note

The automatic markers appear at the note resolutions according to the Resolution setting. At the eighth note setting, there are eight markers per measure.

This control works well for slicing audio that has more subtle changes in volume with few dramatic transients.

The markers in a loop clip preserve the timing of the audio at that moment. Too few or too many markers can cause unwanted “artifacts” when a loop clip is stretched.

- ▶ **Threshold.** The **Threshold** control senses transients in your audio clip and assigns a marker at the beginning and end of each one it finds. As you increase the number in this field, smaller transients are detected and the number of markers increases.
- ▶ **Beats.** The number of beats (quarter notes) in the clip.
- ▶ **BPM.** The tempo at which the clip was recorded.
- ▶ **Pitch.** The **Follow Project Pitch** option transposes the loop, if necessary, to the key of the project. A loop recorded in the key of A, used in a project in the key of C, would be transposed up three semitones if the **Follow Project Pitch** check box was checked.
- ▶ **Root Note.** The **Root Note** represents the key in which the loop was recorded. The **Follow Project Pitch** feature uses this information, when checked, to transpose the loop to match the project’s key.
- ▶ **Coarse Pitch.** You can set the transposition of a clip, independent from the project pitch, using the **Coarse Pitch** field. A positive number transposes the clip up by that number of semitones. A negative number transposes the clip down by that number of semitones. Remember that, if the **Follow Project Pitch** option is checked, the clip follows the project’s pitch, so any transposition changes you make using this option are changes to the project pitch, not the clip pitch.

An example: The project key is C. The clip key is D. If the **Follow Project Pitch** option is checked, the clip is transposed down by two semitones. A value entered into the **Pitch (semitone)** field adjusts the pitch from C. If you enter “-1” the pitch would be transposed down by one additional semitone to B.

Another example: The clip pitch is E. The desired clip pitch is D. If the **Follow Project Pitch** option is not checked, and a value of “2” is entered in the **Pitch (semitones)** field, the clip is transposed down two semitones to D from the original pitch of E.
- ▶ **Fine Pitch.** The **Pitch (fine)** field allows you to make tuning adjustments or to transpose the pitch of a clip up to 50 cents. There are 100 cents in one semitone. A Pitch (fine) setting of 1 adjusts the pitch up one hundredth of a semitone. The **Pitch (fine)** option can “fine tune” a slightly out of tune clip so that it is in pitch with the remaining clips in a project.

Slicing markers



There are two types of slicing markers in the Loop Construction view: automatic and manual. Automatic markers appear in red and are automatically generated by Sonar when you loop enable a clip. The one exception to this is if you import an ACIDized wave file into Sonar. ACIDized files always appear with manual slicing markers. Manual markers appear in purple. If you add a marker or move an automatic marker, it turns purple to show you that it has been edited. For information on editing slicing markers, see [“To edit the slicing markers in a Groove Clip”](#) on page 731.

Beat markers



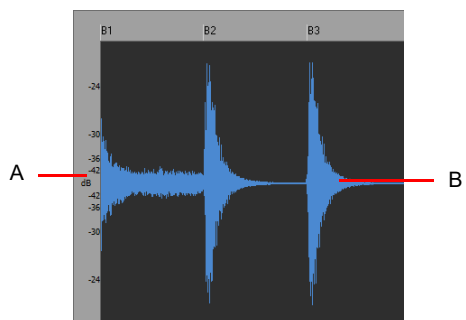
Beat Markers mark where the beats fall in your clip. There are as many beat markers as there are beats in a clip.

Audio scaling

Audio scaling is the increase or decrease in the size (scale) of the waveform in clip. Audio scaling allows you to make detailed edits by zooming in on the parts of the waveform closest to the zero crossing (silence) while preserving the track size. By showing just the quietest parts of a clip, you can make very precise edits.

The Audio Scale Ruler is located on the far left of the Loop Construction view.

Figure 663. *Audio scale ruler.*



A. *Audio Scale Ruler* **B.** *Clip*

There are three right-click display options in the Audio Scale Ruler:

- ▶ **Percentage.** Shows audio scaling by percentage. For example, if the highest percentage in the Audio Scale Ruler reads 2.0%, then only the parts of the waveform which are within 2% of the zero crossing appear in the clip.
- ▶ **dB.** Shows audio scaling by dB. For example, if the highest dB in the Audio Scaling Ruler reads -36, then only the parts of the waveform which are 36 dB below 0 dB appear in the clip.
- ▶ **Zoom Factor.** Shows audio scaling by a factor. For example, if the Zoom Factor reads 10, then the waveform is zoomed in by a factor of 10.

For more information, see:

[“Working with loops”](#) on page 727

[“Working with Groove Clip audio”](#) on page 728

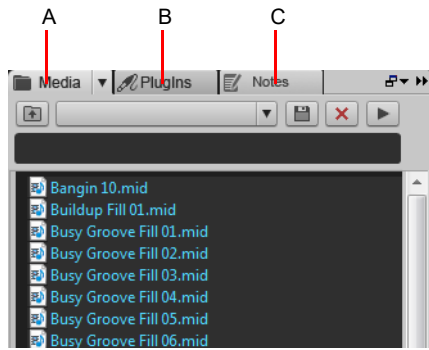
[“Creating and editing Groove Clips”](#) on page 729

[“Using pitch markers in the Track view”](#) on page 733

Browser

The Browser lets you find and import various types of content into your projects, including audio and MIDI files, track and project templates, track icons, Effects Chain presets, effect plug-ins and instruments. You can drag content and plug-ins directly into tracks.

Figure 664. *The Browser lets you import content into a project and manage effects and instruments.*



A. Media Browser **B.** Plug-in Browser **C.** Notes Browser

For more information about the Browser, see [“Browser”](#) on page 639.

Matrix view

The Matrix view lets you trigger individual or multiple audio and MIDI patterns, either with a computer keyboard, mouse or via MIDI remote control. The Matrix view consists of a grid, with unlimited rows and columns. You can drag audio, MIDI Groove Clips, Step Sequencer patterns and Project5 patterns to cells in the grid, and each row can be routed to any track in your project. You can record the Matrix performance to the Clips pane.

The Matrix view can be used as a stand-alone pattern trigger, or it can be synchronized with your project during playback.

There are many uses for the Matrix view, including:

- ▶ Experiment with different arrangements or combinations of loops, then record the performance into the Clips pane.
- ▶ Trigger any combination of loops in real-time

Figure 665. *The Matrix view.*



See:

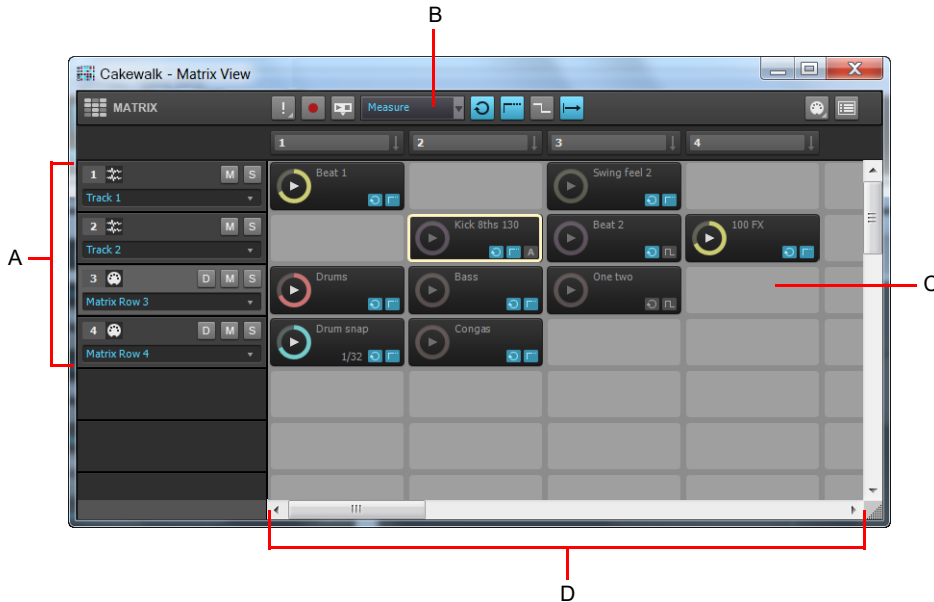
[“Matrix view user interface”](#) on page 1818

[“Using the Matrix view”](#) on page 1826

[“Matrix view shortcuts”](#) on page 1836

Matrix view user interface

Figure 666. The Matrix view.



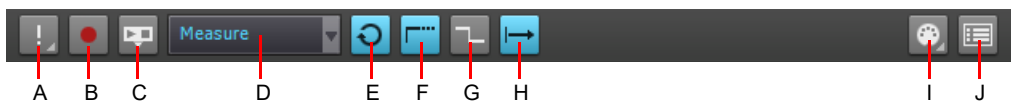
A. Rows B. Toolbar C. Cells D. Columns

The Matrix view consists of four sections:

- ▶ **Toolbar.** The toolbar contains controls that let you specify how patterns are triggered. For details, see [“Toolbar”](#) on page 1818.
- ▶ **Rows.** Each row is assigned to a track and can play one pattern at a time. A row can be routed to any track in your project. For details, see [“Rows”](#) on page 1820.
- ▶ **Columns.** Each column contains one cell for each row. An entire column can be triggered at once. For details, see [“Columns”](#) on page 1822.
- ▶ **Cells.** A cell is simply a pattern holder. You can drag one pattern into each cell, or leave the cell empty. Only one cell per row can be triggered at a time. For details, see [“Cells”](#) on page 1823.

Toolbar


Figure 667. Matrix view toolbar.

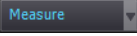


A. Stop All Cells B. Capture Matrix Performance (arm Matrix for recording) C. Follow Transport D. Global Trigger Resolution E. Global Loop Mode F. Global Latch Mode G. Retrigger Mode H. Cell Start I. Cell MIDI Trigger J. Options





The **Matrix view** toolbar contains the following controls:





- ▶ **Stop All Cells** . When the **Stop All Cells** button is enabled, all playing cells stop. The small arrow next to the **Stop All Cells** button lets you access a drop-down menu with the following commands:
 - ▶ **Clear All Cells.** This command lets you clear the content from all cells.
 - ▶ **Clear All MIDI Learn.** This command lets you clear MIDI Learn assignments from all cells.
- ▶ **Capture Matrix Performance** . When the **Capture Matrix Performance** button is enabled, you can record the current Matrix performance into the Clips pane during playback. Rows are recorded to their assigned output tracks. For details, see [“To record a performance into the Clips pane”](#) on page 1835. You can also perform a Quick Capture of a single pattern. For details, see [“To render a single pattern to the Clips pane \(Quick Capture\)”](#) on page 1836.

▶ **Follow Transport** . This toggle lets you specify if the Matrix view should follow Sonar's main transport (Play/Stop) commands. When **Follow Transport** is enabled, patterns will only play when Sonar's transport is rolling. When **Follow Transport** is disabled, you can play the Matrix while Sonar's transport is idle (if you start Sonar's transport in this mode, cells that are already playing will immediately update their positions to synchronize with Sonar's transport). For details, see ["To synchronize the Matrix with Sonar's transport"](#) on page 1829.

▶ **Trigger Resolution** . This menu lets you specify the time lag between when you trigger a column or cell, and when it starts/stops playing. The options are as follows:





- **Immediate.** Playback starts immediately.
- **Next Measure.** Playback starts on the next measure boundary. This is the default setting.
- **Next Beat.** Playback starts on the next beat.
- **Next 1/8 Note.** Playback starts on the next 8th note.
- **Next 1/16 Note.** Playback starts on the next 16th note.
- **Next 1/32 Note.** Playback starts on the next 32th note.
- **Next 1/64 Note.** Playback starts on the next 64th note.



▶ **Global Loop Mode**  / . This toggle lets you specify if a triggered cell should repeat indefinitely, or stop when it reaches the end. When **Loop** is enabled , a triggered cell loops indefinitely. When **Global Loop Mode** is disabled , a triggered cell plays once then stops. This option is enabled by default.



▶ **Global Latch Mode**  / . This toggle lets you specify if a triggered cell should stop or keep playing after you release the mouse button or MIDI key. When **Global Latch Mode** is enabled , a triggered cell will continue to play after you release the mouse button or MIDI key. When **Global Latch Mode** is disabled , a triggered cell will stop playing when you release the mouse button or MIDI key.


 **Note:** Together, the **Global Latch Mode** and **Global Loop Mode** toggles give you flexible control over how cells are triggered.



- **To play a cell continuously when triggered.** Enable **Global Loop Mode**; enable **Global Latch Mode**
- **To play a cell once through when triggered.** Disable **Global Loop Mode**; enable **Global Latch Mode**
- **To play a cell continuously as long as the mouse/note is held.** Enable **Global Loop Mode**; Disable **Global Latch Mode**
- **To play a cell as long as the mouse/note is held, but stop at end.** Disable **Global Loop Mode**; disable **Global Latch Mode**

▶ **Retrigger Mode**  / . This toggle lets you specify if a cell should stop or retrigger from the beginning if triggered during playback. When **Retrigger Mode** is enabled , triggering a playing cell will restart the cell from its beginning. When **Retrigger Mode** is disabled , triggering a playing cell will stop the cell from playing.

▶ **Cell Start**  / . This toggle lets you specify globally if a pattern should start from the beginning of the pattern, or if playback may start in the middle of a pattern in order to synchronize with the project's Now time. The two modes are as follows:

- ▶ **Always from Beginning** . When you trigger a cell, the pattern will start playing from the beginning of the pattern, after the amount of time listed in the **Trigger Resolution** menu.
- ▶ **Offset to Now Time** . When you trigger a cell, the pattern will start playing in sync with the Now time after the amount of time listed in the **Trigger Resolution** menu. It's as if the cell's pattern is repeated throughout the song and you unmute the pattern at a certain point. This is the default setting.

▶ **Cell MIDI Trigger** . This toggle lets you enable/disable MIDI control over the Matrix view. Click the small arrow next to the **Cell MIDI Trigger** button to specify which MIDI channel the Matrix view should respond to (select **Omni** for all channels).

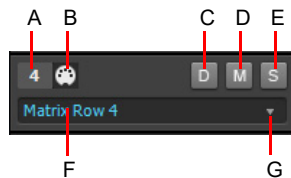
- ▶ **Options** . Click the **Options** button to open the **Matrix Options** dialog box. The following options are available:
 - ▶ **Empty cells stop active cells when triggered.** This option determines how playing cells are affected when triggering an empty cell in the same row. If **Empty cells stop active cells when triggered** is disabled (default), triggering an empty cell has no effect on other cells. If **Empty cells stop active cells when triggered** is selected, triggering an empty cell in a row will force the row to stop playing. Likewise, triggering a column that contains empty cells will force the corresponding row to stop playing. This option is disabled by default.
 - ▶ **AutoScroll to Column when Triggered by MIDI.** This option allows the Matrix view to automatically scroll a column into view if one of the column's cells are triggered by MIDI.
 - ▶ **Import all audio as GrooveClips.** This option forces all audio to be imported as Groove Clips.
 - ▶ **Follow Transport Restores Pending Cells on Stop.** When **Follow Transport**  is enabled, you can queue up multiple cells to trigger when the transport starts. If **Follow Transport Restores Pending Cells on Stop** is enabled, all cells that were queued up to trigger will be pending again when the transport stops, even if the cells were manually stopped during playback.
 - ▶ **Unlink Step Sequencer clips from Clips pane.** When you drag a Step Sequencer clip to a Matrix cell, the clip data and cell data are linked. If you want the original clip and Matrix cell to be independent, clear the **Unlink Step Sequencer clips from Clips pane** check box.

See:

- “To specify how soon a pattern should start playing after being triggered” on page 1828
- “To start a pattern from its beginning” on page 1828
- “To synchronize a pattern with the project's Now time” on page 1829
- “To synchronize the Matrix with Sonar's transport” on page 1829
- “To disable MIDI remote control” on page 1831
- “To record a performance into the Clips pane” on page 1835

Rows

Figure 668. Matrix view row.












A. Row number B. Data type icon (audio or MIDI) C. Direct Mode (MIDI rows only) D. Mute/unmute row E. Solo/unsolo row F. Assigned track G. Click the arrow to re-assign the row to a different track

A row is a horizontal collection of cells that is routed to a specific track in your project. Only one cell per row may be triggered at a time.

 **Tip:** To play multiple patterns through the same track simultaneously, assign multiple rows to the same track.

A row contains the following controls:

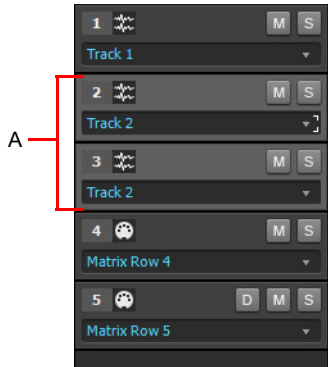
- ▶ **Row number** . Sequential number to identify each row.
- ▶ **Data type icon**  / . The icon indicates if the row contains audio data  or MIDI data . Rows that are assigned to audio tracks can only contain cells with audio data. Likewise, rows that are routed to MIDI or Instrument tracks can only contain cells with MIDI data. The Audio or MIDI identity of a row is established when the first pattern is dragged into the row.
- ▶ **Direct Mode (MIDI rows only)** . By default, a MIDI row is routed through the assigned MIDI track, and all track processing is applied, including MIDI FX, Arpeggiator, volume, etc. To bypass all track processing and send a row directly to the soft synth or hardware output that is assigned to the target track, click the row's Direct Mode button .
- ▶ **Mute** . Mute/unmute the row.

- ▶ **Solo** . Solo/unsolo the row.
- ▶ **Destination track.** Each row displays the name of the track it is routed to. All cells in the row are routed through the assigned track. Click the small arrow to reassign the row to another track.

The Matrix view supports unlimited rows. Rows are created automatically when you drag patterns into the Matrix view. Each row displays the name of the track it is routed to. Whenever a new row is created in the Matrix view, a corresponding track is also inserted in the project. New rows are named **Matrix row “n”**.

All rows that are assigned to the project’s active track are highlighted. The active tracks is synchronized with the Track view and Console view, and you can set the active track by clicking a row in the Matrix view. In the following image, track 2 is the active track, so all rows that are assigned to track 2 are highlighted.

Figure 669. Rows assigned to the active track are highlighted.



A. Rows 2-3 are highlighted since they are assigned to the active track

See:

[“To assign multiple patterns to subsequent rows”](#) on page 1827

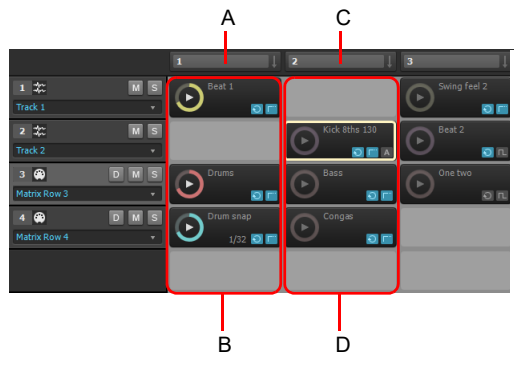
[“To mute/unmute a row”](#) on page 1834

[“To solo/unsolo a row”](#) on page 1834

[“To reassign a row to a different track”](#) on page 1834

Columns

Figure 670. Matrix view columns.




A. Column 1 trigger B. Column 1 C. Column 2 trigger D. Column 2

A column is a vertical collection of cells, with one cell per row.

Above each column is a Column Trigger, which lets you simultaneously trigger all cells in a column. Just like cells, the Column Trigger can be triggered with a mouse or via MIDI remote control. If you trigger a column, all other cells in the Matrix will be turned off, since only one cell per row may be triggered.

The Matrix view supports unlimited columns. A column is created automatically when at least one cell in the column contains a pattern.

 **Tip:** If you frequently need to trigger multiple patterns simultaneously, arrange the patterns into columns, then use the Column Triggers above the columns to trigger the patterns.

You can right-click a Column Trigger to access the following commands:

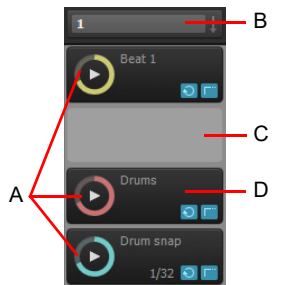
- ▶ **Rename Column.** Use this command to assign a custom name to a column header. By default, a column does not display any name. For details, see [“To rename a column header”](#) on page 1833.
- ▶ **Insert Column.** Use this command to insert a new blank column. For details, see [“To insert a new empty column”](#) on page 1832.
- ▶ **Duplicate Column.** Use this command to duplicate an entire column. For details, see [“To duplicate an existing column”](#) on page 1832.
- ▶ **Clear Column.** Use this command to clear all cells in the column. For details, see [“To clear all cells in a column”](#) on page 1832.
- ▶ **MIDI Learn.** Use this command to assign a MIDI event to a Column Trigger, which allows you to trigger all cells in the column via MIDI remote control. The **MIDI Learn** command shows an orange outline around the Column Trigger if it is already in MIDI Learn mode, and shows a small MIDI icon if there is already a MIDI event assigned to the Column Trigger.
- ▶ **Clear MIDI Learn.** Use this command to remove any MIDI assignment from the Column Trigger. The column will no longer be triggered via MIDI remote control.

See:

- [“To assign multiple patterns to subsequent rows”](#) on page 1827
- [“To trigger all cells in a column simultaneously”](#) on page 1831
- [“To trigger a cell or column via MIDI remote control”](#) on page 1831
- [“To stop playing a column”](#) on page 1832

Cells

Figure 671. Matrix view cells.



A. Filled cells (contain patterns) B. Column trigger (click to play all cells in a column) C. Empty cell D. Playing cell with progress indicator

The Matrix view is a grid of unlimited cells arranged into rows and columns.

A cell is simply a pattern holder. You can drag one pattern into each cell, or leave the cell empty. By default, a cell displays the name of the assigned pattern, but the cell can be renamed.

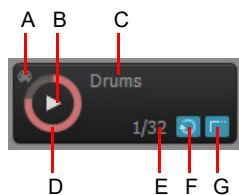
You can trigger cells by clicking with a mouse or via MIDI remote control. Only one cell per row can be triggered at a time. Patterns repeat themselves until you stop playback or until another pattern in the same row starts to play.

A cell blinks when it is triggered but not yet playing. In this state, the cell has been queued for playback, and will play as soon as the current **Trigger Resolution** is reached.

During playback, a cell displays a “play” icon and a circular progress indicator to show the position of the loop as it is playing.

A filled cell contains the following controls:

Figure 672. Matrix view cell.



A. MIDI Learn indicator B. Trigger area C. Cell name D. Progress indicator E. Loop mode F. Latch mode G. Trigger mode (blank if **Follow Global** is enabled)

- ▶ **Cell name.** The name of the cell. By default, a cell displays the name of the assigned pattern, but the cell can be renamed. For details, see [“To rename a cell”](#) on page 1835.
- ▶ **Progress indicator.** During playback, a cell displays a circular progress indicator to show the position of the loop as it is playing.
- ▶ **MIDI Learn indicator.** The MIDI Learn indicator shows if the cell has been assigned to MIDI remote control.
- ▶ **Trigger area.** Click the Trigger area to trigger the cell according to the global **Trigger Resolution** and **Cell Start** settings.

Note: When triggered with a mouse, a cell is triggered when the mouse button is pressed, not when the mouse button is released.

- ▶ **Loop mode.** Each cell has a **Loop Mode** button, which lets you override the **Global Loop Mode** setting. By default, each cell inherits the **Global Loop Mode** setting. When a cell’s **Loop Mode** toggle is enabled, the cell will no longer follow the **Global Loop Mode** setting. For details, see [“To use independent Loop mode per cell”](#) on page 1834.

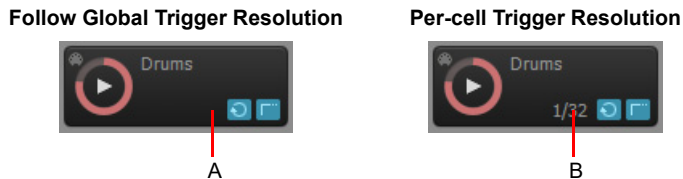
Note: After a cell’s **Loop Mode** button has been engaged, the cell will no longer continue to follow the **Global Loop Mode** setting, even if you disable the cell’s **Loop Mode** button. To restore the link to the **Global Loop Mode** setting, hold down the **CTRL** key and click the cell’s **Loop Mode** button.

- ▶ **Latch mode.** Each cell has a **Latch Mode** button, which lets you override the **Global Latch Mode** setting. By default, each cell inherits the **Global Latch Mode** setting. When a cell's **Latch Mode** toggle is enabled, the cell will no longer follow the **Global Latch Mode** setting. For details, see [“To use independent Latch mode per cell”](#) on page 1833.

Note: After a cell's **Latch Mode** button has been engaged, the cell will no longer continue to follow the **Global Latch Mode** setting, even if you disable the cell's **Latch Mode** button. To restore the link to the **Global Latch Mode** setting, hold down the **CTRL** key and click the cell's **Latch Mode** button.

- ▶ **Trigger Resolution.** By default, a cell follows the **Global Trigger Resolution**, as specified in the Matrix view toolbar. You can also assign a custom trigger resolution to each cell, instead of following the global trigger resolution. For details, see [“To use a per-cell trigger resolution”](#) on page 1830.

Figure 673. Per-cell trigger resolution.



A. Follow Global Trigger Resolution (no resolution is displayed) **B.** Per-cell Trigger Resolution (assigned resolution is displayed)

You can right-click a cell to access the following commands:

- ▶ **Import File.** Use this command to import a file into a cell.
- ▶ **Rename Cell.** Use this command if you want to rename the cell.
- ▶ **Clear Cell.** Use this command to remove any pattern and MIDI assignment from the cell.
- ▶ **One-Shot Trigger.** Use this command to configure a cell as a one-shot sample. A one-shot cell plays one repetition from beginning to end and ignores any loop and latch settings.
- ▶ **MIDI Learn.** Use this command to assign a MIDI event to a cell, which allows you to trigger the cell via MIDI remote control. The **MIDI Learn** command shows an orange outline around the cell if it is already in MIDI Learn mode, and shows a small MIDI icon if there is already a MIDI event assigned to the cell. You can use the **MIDI Learn** command on both active and empty cells.
- ▶ **Clear MIDI Learn.** Use this command to remove any MIDI assignment from the cell. The cell will no longer be triggered via MIDI remote control.
- ▶ **Trigger Resolution.** Assign the desired trigger resolution to the cell. A cell can either follow the default Global Trigger Resolution setting, or a per-cell trigger resolution. The following settings are available:
 - ▶ Follow Global (default)
 - ▶ Immediate
 - ▶ Measure
 - ▶ Beat
 - ▶ 1/4
 - ▶ 1/8
 - ▶ 1/16
 - ▶ 1/32
 - ▶ 1/64

In addition to a mouse, you can use the computer keyboard to navigate between cells:

- ▶ Use the **ARROW** keys to move focus to another cell that contains data.
- ▶ Press **ENTER** to trigger the cell that has focus.
- ▶ Press **DELETE** to clear the cell that has focus.

See:

[“To assign a pattern to a cell”](#) on page 1827

[“To assign multiple patterns to subsequent columns”](#) on page 1827

[“To remove a pattern from a cell”](#) on page 1827

[“To specify how soon a pattern should start playing after being triggered”](#) on page 1828

[“To start a pattern from its beginning”](#) on page 1828

[“To synchronize a pattern with the project’s Now time”](#) on page 1829

[“To trigger a cell”](#) on page 1829

[“To trigger all cells in a column simultaneously”](#) on page 1831

[“To trigger a cell or column via MIDI remote control”](#) on page 1831

[“To configure a cell as “one-shot””](#) on page 1828

[“To stop playing one or more cells”](#) on page 1832

[“To rename a cell”](#) on page 1835

[“To move a pattern to another cell”](#) on page 1835

[“To copy a pattern to another cell”](#) on page 1835

[“To render a single pattern to the Clips pane \(Quick Capture\)”](#) on page 1836

See also:

[“Matrix view user interface”](#) on page 1818

[“Using the Matrix view”](#) on page 1826

[“Matrix view shortcuts”](#) on page 1836

Using the Matrix view

- “To open the Matrix view” on page 1827
- “To assign a pattern to a cell” on page 1827
- “To assign multiple patterns to subsequent rows” on page 1827
- “To assign multiple patterns to subsequent columns” on page 1827
- “To remove a pattern from a cell” on page 1827
- “To remove all patterns” on page 1828
- “To edit cell content” on page 1828
- “To specify how soon a pattern should start playing after being triggered” on page 1828
- “To start a pattern from its beginning” on page 1828
- “To synchronize a pattern with the project’s Now time” on page 1829
- “To synchronize the Matrix with Sonar’s transport” on page 1829
- “To trigger a cell” on page 1829
- “To use a per-cell trigger resolution” on page 1830
- “To trigger all cells in a column simultaneously” on page 1831
- “To trigger a cell or column via MIDI remote control” on page 1831
- “To disable MIDI remote control” on page 1831
- “To clear MIDI event assignments” on page 1832
- “To retrigger a playing cell” on page 1832
- “To pause or resume playback of all playing cells” on page 1832
- “To stop playing one or more cells” on page 1832
- “To stop playing a column” on page 1832
- “To insert a new empty column” on page 1832
- “To duplicate an existing column” on page 1832
- “To clear all cells in a column” on page 1832
- “To rename a column header” on page 1833
- “To insert an audio row” on page 1833
- “To insert a MIDI row” on page 1833
- “To insert an Instrument row” on page 1833
- “To delete a row” on page 1833
- “To clear all cells in a row” on page 1833
- “To duplicate an existing row” on page 1833
- “To stop playing all cells” on page 1833
- “To use independent Latch mode per cell” on page 1833
- “To use independent Loop mode per cell” on page 1834
- “To mute/unmute a row” on page 1834
- “To solo/unsolo a row” on page 1834
- “To route a MIDI row directly to a soft synth or hardware output” on page 1834
- “To reassign a row to a different track” on page 1834
- “To rename a cell” on page 1835
- “To move a pattern to another cell” on page 1835
- “To copy a pattern to another cell” on page 1835
- “To swap the positions of two cells” on page 1835
- “To copy cell content to Clips pane” on page 1835
- “To record a performance into the Clips pane” on page 1835
- “To render a single pattern to the Clips pane (Quick Capture)” on page 1836

1826 | “Matrix view shortcuts” on page 1836
View reference

Matrix view

To open the Matrix view

- ▶ Do *one* of the following:
 - ▶ Select **Views > Matrix view**.
 - ▶ Press ALT+5.


To assign a pattern to a cell


You can drag audio, MIDI Groove Clips, Step Sequencer patterns and Project5 patterns from the Media Browser view or from the Clips pane into the Matrix view. Do *one* of the following:



- ▶ **To assign a pattern to a cell in an existing row.** Do one of the following:
 - ▶ Drag a pattern to the desired cell in an existing row.
 - ▶ Right-click a cell and select **Import File** on the context menu.
- ▶ **To assign a pattern to a cell in an empty row.** If you drag a pattern to an empty row, you can specify if the new row should be assigned to an existing track or to a new corresponding track:
 - ▶ **To create a new row and assign it to the most recently created or assigned track.** Drag a pattern to the desired cell in an empty row.
 - ▶ **To create a new row and corresponding track.** Hold down the ALT key and drag a pattern to the desired cell in an empty row.

Any new rows and tracks that are created by the Matrix are named “Matrix Row n”.

When dragging a clip from the Clips pane, the cell will automatically inherit the clip name and color. If the clip has no name, the cell will be named “Audio” or “MIDI”.

 **Note 1:** Rows that are assigned to audio tracks can only contain cells with audio data. Likewise, rows that are routed to MIDI or Instrument tracks can only contain cells with MIDI data. The Audio or MIDI identity of a row is established when the first pattern is dragged into the row.

 **Note 2:** When you drag a clip from the Clips pane and drop it in the Matrix view, the Matrix view will use the entire raw clip data, even if the clip is cropped. If you want the Matrix view to only use the uncropped part of the clip, first use the Track view **Clips > Bounce to Clip(s)** command to create a new clip. If you want the clip to loop smoothly, you may also want to convert the new clip to a Groove clip and edit it in the Loop Construction view before you drag it into the Matrix view.

 **Tip:** If you want to always import audio as Groove Clips, click the **Options** button  to open the **Matrix Options** dialog box, then click the **Import all audio as GrooveClips** check box.

To assign multiple patterns to subsequent rows

1. Select multiple patterns in the Media Browser view or the Clips pane.
2. Drag the selected patterns to the desired target cell.

The first pattern is assigned to the target cell, and any additional patterns are assigned to subsequent rows below the target cell.

To assign multiple patterns to subsequent columns

1. Select multiple patterns in the Media Browser view or the Clips pane.
2. Hold down the SHIFT key and drag the selected patterns to the desired target cell.

The first pattern is assigned to the target cell, and any additional patterns are assigned to subsequent columns the right of the target cell.

To remove a pattern from a cell

- ▶ Do *one* of the following:
 - ▶ Click the cell then press the DELETE key.
 - ▶ Right-click the cell and select **Clear Cell** from the pop-up menu.
 - ▶ Drag the pattern to a different cell.

To remove all patterns

- ▶ Click the arrow next to the **Stop All Cells** button  in the **Matrix view** toolbar and select **Clear All Cells** from the drop-down menu.

To edit cell content

Individual MIDI cell content can be edited with the Step Sequencer, and audio cell content can be edited with the Loop Construction view.

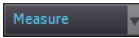
To edit a cell, do *one* of the following:

- ▶ Double-click the cell background.
- ▶ Select an audio cell and press ALT+7.
- ▶ Select a MIDI Step Sequencer cell and press ALT+4.

If you want to edit MIDI cells that don't contain Step Sequencer content, you must first convert the MIDI data to Step Sequencer data. To do so, select the cell(s) you want to convert, then right-click the cell and select **Convert MIDI Clip(s) to Step Sequencer** on the pop-up menu.

To create a new Step Sequencer cell, right-click an empty cell and select **Create New Step Sequencer Cell** on the pop-up menu.

To specify how soon a pattern should start playing after being triggered

When you trigger a cell or column, playback starts after the amount of time that is selected in the **Cell Trigger Time**  menu in the **Matrix view** toolbar.

- ▶ Click the **Trigger Resolution** menu and select one of the available options:
 - **Immediate.** Playback starts immediately.
 - **Next Measure.** Playback starts on the next measure boundary.
 - **Next Beat.** Playback starts on the next beat.
 - **Next 1/8.** Playback starts on the next 8th note.
 - **Next 1/16.** Playback starts on the next 16th note.
 - **Next 1/32 Note.** Playback starts on the next 32th note.
 - **Next 1/64 Note.** Playback starts on the next 64th note.

After a cell has been triggered, the cell blinks until the **Trigger Resolution** is reached, at which time playback starts.

To start a pattern from its beginning

- ▶ Make sure the **Cell Start** toggle is in Always from Beginning mode  before you trigger the pattern.

 **Tip:** To trigger a cell using the opposite mode of the current **Cell Start** setting, hold down the ALT key when you trigger the cell.

To configure a cell as “one-shot”

- ▶ Right-click the cell and select **One-Shot Trigger** on the context menu.

The **Loop Mode** and **Latch Mode** buttons in the cell are hidden. When **One-Shot Trigger** mode is enabled, loop and latch settings are ignored, and the cell only plays one repetition from beginning to end.

To disable **One-Shot Trigger** mode, right-click the cell and select **One-Shot Trigger** on the context menu.


To synchronize a pattern with the project's Now time

- ▶ Make sure the **Cell Start** toggle is in Offset to Now Time mode  before you trigger the pattern.

 **Tip:** To trigger a cell using the opposite mode of the current **Cell Start** setting, hold down the ALT key when you trigger the cell.



When you trigger a cell in Offset to Now Time mode, the pattern will start playing in sync with the Now time after the amount of time listed in the **Trigger Resolution** menu. It's as if the cell's pattern is repeated throughout the song and you unmute the pattern at a certain point.


To synchronize the Matrix with Sonar's transport

- ▶ Make sure the **Follow Transport** button  is enabled.
Patterns will now only play when Sonar's transport is rolling.


To trigger a cell

- ▶ Do *one* of the following:
 - ▶ Click the desired cell.
 - ▶ Use the ARROW keys on your computer keyboard to navigate to the desired cell, then press ENTER.
 - ▶ If the cell has been assigned to a MIDI event, press the appropriate key, pad or button on your MIDI controller. For details, see ["To trigger a cell or column via MIDI remote control"](#) on page 1831.
 - ▶ After the cell has been triggered, the cell blinks until the **Trigger Resolution** is reached, at which time playback starts.

The global **Cell Start** toggle determines if the pattern will play from the beginning of the pattern or synchronize to the project's Now time. In Always from Beginning mode , patterns always start from the beginning. In Offset to Now Time mode , patterns synchronize to the project's Now time.

 **Tip:** To trigger a cell using the opposite mode of the current **Cell Start** setting, hold down the ALT key when you trigger the cell.

During playback, the cell displays a "play" icon and a circular progress indicator to show the position of the loop as it is playing. Patterns repeat themselves until you stop playback or until another pattern in the same row starts to play (non-looped content play as one-shots, meaning the patterns play only once).

 **Note 1:** Only one cell per row can be triggered at a time. You can trigger multiple cells simultaneously as long as they are located in different rows.

 **Note 2:** Together, the **Global Latch Mode** and **Global Loop Mode** toggles give you flexible control over how cells are triggered.

- To play a cell continuously when triggered. Enable **Global Loop Mode**; enable **Global Latch Mode**
- To play a cell once through when triggered. Disable **Global Loop Mode**; enable **Global Latch Mode**
- To play a cell continuously as long as the mouse/note is held. Enable **Global Loop Mode**; Disable **Global Latch Mode**
- To play a cell as long as the mouse/note is held, but stop at end. Disable **Global Loop Mode**; disable **Global Latch Mode**

See also:

["To use a per-cell trigger resolution"](#) on page 1830

["To trigger a cell or column via MIDI remote control"](#) on page 1831

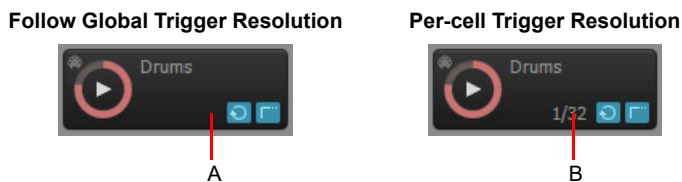
To use a per-cell trigger resolution

By default, a cell follows the **Global Trigger Resolution**, as specified in the Matrix view toolbar. You can also assign a custom trigger resolution to each cell, instead of following the global trigger resolution.

To assign a per-cell trigger resolution:

1. Right-click the cell, point to **Trigger Resolution** on the pop-up menu, and select one of the following options:
 - ▶ Follow Global (default)
 - ▶ Immediate
 - ▶ Measure
 - ▶ Beat
 - ▶ 1/4
 - ▶ 1/8
 - ▶ 1/16
 - ▶ 1/32
 - ▶ 1/64
2. Do *one* of the following:
 - ▶ Click the desired cell's trigger area.
 - ▶ Use the ARROW keys on your computer keyboard to navigate to the desired cell, then press ENTER.
 - ▶ If the cell has been assigned to a MIDI event, press the appropriate key, pad or button on your MIDI controller. For details, see ["To trigger a cell or column via MIDI remote control"](#) on page 1831.
 - ▶ After the cell has been triggered, the cell blinks until the cell's assigned trigger resolution is reached, at which time playback starts.

Figure 674. Cell trigger resolution.



A. Follow Global Trigger Resolution (no resolution is displayed) B. Per-cell Trigger Resolution (assigned resolution is displayed)

See also:

["To trigger a cell"](#) on page 1829

To trigger all cells in a column simultaneously

- ▶ Click the Column Trigger at the top of the column.

All the patterns in the column start playing and any other playing cells are turned off.

The shorter patterns in a column repeat until the longest pattern finishes.



A. Click the Column Trigger to trigger all cells in the column

See also:

[“To trigger a cell or column via MIDI remote control”](#) on page 1831

To trigger a cell or column via MIDI remote control

You can trigger a cell or column via MIDI remote control, but you must first specify the MIDI message that should trigger the cell or column.

1. Right-click the cell or Column Trigger that you would like to trigger via MIDI remote control, and select **MIDI Learn** from the pop-up menu.

The cell has an orange outline. The next MIDI event the Matrix receives will be assigned to all cells that are in MIDI Learn mode.

Note: If the **Cell MIDI Trigger** button  in the **Matrix view** toolbar is disabled, it will automatically be enabled when a cell is in MIDI Learn mode.

2. Press the desired key, pad or button on your MIDI controller.

The incoming MIDI message is assigned to all cells that are in MIDI Learn mode.

Tip: You can put multiple cells on different rows into MIDI Learn mode, and all cells will be triggered by the same MIDI event.

The MIDI message is assigned to a specific cell in the grid, not to any particular pattern or loop. You can even use MIDI Learn on empty cells.

After a cell has been assigned to a MIDI message, you can press the corresponding key, pad or button on your MIDI controller to trigger the cell.

1. Make sure the **Cell MIDI Trigger** button  in the **Matrix view** toolbar is enabled.

2. Press the desired key, pad or button on your MIDI controller.

All cells that are assigned to the incoming MIDI message will be triggered.


Note: You can also use a MIDI modifier key to trigger a cell using the opposite mode of the current **Cell Start**, **Global Loop Mode**, **Global Latch Mode**, or **Retrigger Mode** settings. To MIDI learn the MIDI modifier functions, Right-click the desired global mode button in the Matrix toolbar, choose **MIDI Learn**, then press the desired modifier note on your MIDI controller.

To use a modifier in a performance, press the appropriate modifier key on your MIDI controller, as learned using the steps outlined above. This action will invert the corresponding mode behavior for the very next cell that is triggered. Once a cell has been triggered, the modifier key is cleared and Matrix cell triggering will resume based on mode settings in the Matrix.

To disable MIDI remote control

- ▶ Make sure the **Cell MIDI Trigger** button  in the **Matrix view** toolbar is disabled.


To clear MIDI event assignments

- ▶ Do *one* of the following:
 - ▶ **To clear MIDI assignments for a single cell.** Right-click the desired cell and select **Clear MIDI Learn** on the pop-up menu.
 - ▶ **To clear MIDI assignments for a single Column Trigger.** Right-click the desired cell and select **Clear MIDI Learn** on the pop-up menu.
 - ▶ **To clear MIDI assignments for all cells and Column Triggers.** Click the arrow next to the **Stop All Cells** button  in the **Matrix view** toolbar and select **Clear All MIDI Learn** from the drop-down menu.

To retrigger a playing cell

1. Make sure the **Retrigger Mode** toggle in the **Matrix View** toolbar is enabled.
2. Do *one* of the following:
 - ▶ Click the desired playing cell.
 - ▶ Use the ARROW keys on your computer keyboard to navigate to the desired playing cell, then press ENTER.
 - ▶ If the cell has been assigned to a MIDI event, press the appropriate key, pad or button on your MIDI controller. For details, see [“To trigger a cell or column via MIDI remote control”](#) on page 1831.The playing cell restarts from its beginning.

To pause or resume playback of all playing cells

1. Make sure the **Follow Transport** button  is enabled.
2. Press the SPACEBAR key.

To stop playing one or more cells

- ▶ Do *one* of the following:
 - ▶ Click the playing cell.
 - ▶ Click an empty cell in a row to stop that row.
 - ▶ If the cell is assigned to a MIDI event, press the corresponding key, pad or button on your MIDI controller (see [“To trigger a cell or column via MIDI remote control”](#) on page 1831).

To stop playing a column

- ▶ Do *one* of the following:
 - ▶ Click the Column Trigger above the column.
 - ▶ If the column is assigned to a MIDI event, press the corresponding key, pad or button on your MIDI controller (see [“To trigger a cell or column via MIDI remote control”](#) on page 1831).

To insert a new empty column

- ▶ Right-click a column header and select **Insert Column** on the context menu.
A new empty column is inserted to the left of the clicked column.

To duplicate an existing column

- ▶ Right-click a column header and select **Duplicate Column** on the context menu.
A copy of the clicked column is created.

To clear all cells in a column

- ▶ Right-click a column header and select **Clear Column** on the context menu.
All cells in the column are cleared.

To rename a column header

1. Right-click a column header and select **Rename Column** on the context menu.
The **Rename Column** dialog box appears.
2. Type the desired name and click **OK**.
The name is displayed in the column header.

To insert an audio row

- ▶ Right-click a row and select **Insert Audio Row** on the context menu.
 - ▶ Right-click an existing audio row to assign the new row to the same track as the clicked row.
 - ▶ Right-click an empty row or MIDI row to assign the new row to a new track.
- A new row is inserted where you clicked.

To insert a MIDI row

- ▶ Right-click a row and select **Insert MIDI Row** on the context menu.
 - ▶ Right-click an existing MIDI row to assign the new row to the same track as the clicked row.
 - ▶ Right-click an empty row or audio row to assign the new row to a new track.
- A new row is inserted where you clicked.

To insert an Instrument row

- ▶ Right-click a row and point to **Insert Instrument Row** on the context menu, then select the desired instrument.
A new MIDI row routed to a new Instrument track is inserted where you clicked.

To delete a row

- ▶ Right-click a row and select **Delete Row** on the context menu.
The clicked row and its cells are deleted.


To clear all cells in a row

- ▶ Right-click a row and select **Clear Row** on the context menu.
All cells in the row are cleared.

To duplicate an existing row


- ▶ Right-click a row and select **Duplicate Row** on the context menu.
A copy of the clicked row and its cells is created.

To stop playing all cells

- ▶ Click the **Stop All Cells** button  in the **Matrix view** toolbar (or press SHIFT+ESC).

To use independent Latch mode per cell

- ▶ Click the cell's **Latch Mode** button.
The cell now uses its own independent Latch mode and no longer follows the **Global Latch Mode** setting.

 **Note:** After a cell's **Latch Mode** button has been engaged, the cell will no longer continue to follow the **Global Latch Mode** setting, even if you disable the cell's **Latch Mode** button. To restore the link to the **Global Latch Mode** setting, hold down the **CTRL** key and click the cell's **Latch Mode** button.

To use independent Loop mode per cell

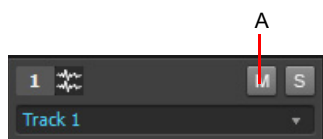
- ▶ Click the cell's **Loop Mode** button.

The cell now uses its own independent Latch mode and no longer follows the **Global Loop Mode** setting.

Note: After a cell's **Loop Mode** button has been engaged, the cell will no longer continue to follow the **Global Loop Mode** setting, even if you disable the cell's **Loop Mode** button. To restore the link to the **Global Loop Mode** setting, hold down the **CTRL** key and click the cell's **Loop Mode** button.

To mute/unmute a row

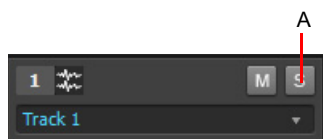
- ▶ Click the row's **Mute** button **M**.



A. Click the row's **Mute** button to mute/unmute a row

To solo/unsolo a row

- ▶ Click the row's **Solo** button **S**.



A. Click the row's **Solo** button to solo/unsolo a row

To route a MIDI row directly to a soft synth or hardware output

- ▶ Click the row's **Direct Mode** button **D**. Doing so will bypass the assigned track's MIDI processing, such as MIDI FX, Arpeggiator, volume, etc., and send the row directly to the assigned soft synth or hardware output.

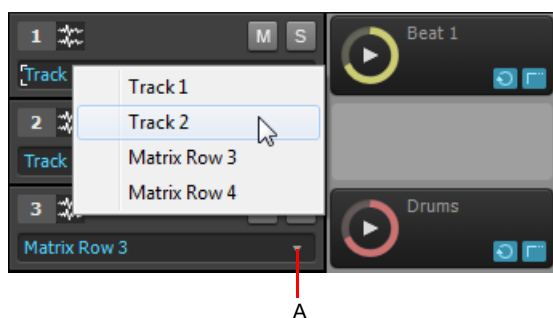


A. Click the row's **Direct Mode** button to bypass all MIDI track processing

To reassign a row to a different track

- ▶ Click the arrow next to the track name and select a track from the drop-down menu.

Rows that contain audio patterns can be assigned to any available audio track, and rows that contain MIDI patterns can be assigned to MIDI tracks.



A. Click arrow to reassign a row to a different track

To rename a cell

1. Right-click a cell and select **Rename Cell** from the pop-up menu.
The **Rename Cell** dialog box appears.
2. Type a new name and click **OK**.

To move a pattern to another cell

- ▶ Drag a pattern to an empty cell.

To copy a pattern to another cell

- ▶ Hold down the CTRL key and drag the pattern to another cell.

To swap the positions of two cells

- ▶ Hold down the ALT key and drag one cell to another cell.

The content type must be the same in both cells in order to swap the cells. The drag outline will indicate valid drop locations.


To copy cell content to Clips pane

- ▶ To copy cell content to the Clips pane at the Now Time, press CTRL+ALT+SHIFT and click the trigger area on each cell you want to copy.

To record a performance into the Clips pane

You can capture (record) the output of the Matrix on the same tracks that rows are assigned to. When capturing data from the Matrix, any existing clips in the target tracks are unaffected.

1. Specify the desired triggering time lag in the **Trigger Resolution**  drop-down menu.
2. Click the **Capture Matrix Performance**  button to enable it.
3. Move the project's Now time to where you want to start recording.
4. Trigger the cells you would like to record.

 **Note:** You can turn cells on and off while Sonar is capturing the performance.

5. Press **Play** in Sonar to start playback.


As cells are triggered in the Matrix view, the Clips pane displays corresponding preview clips.

If Sonar's transport is looping, captured Matrix performance data will overwrite itself.

6. When you want to stop recording, press **Stop** in Sonar or press the SPACEBAR key.

Sonar records the output of all unmuted rows to their respective target tracks. The new clips inherit their colors from the triggered cells.

Audio patterns record as audio clip in the Clips pane, and MIDI patterns record as MIDI clips. If you want to undo the recording, press CTRL+Z.

 **Note:** In addition to capturing an entire performance, you can also perform a Quick Capture of a single pattern. For details, see [“To render a single pattern to the Clips pane \(Quick Capture\)”](#) on page 1836.

See also:

[“To render a single pattern to the Clips pane \(Quick Capture\)”](#) on page 1836

To render a single pattern to the Clips pane (Quick Capture)

You can perform a Quick Capture of a single cell to render the pattern to the Clips pane.

- ▶ Hold down the CTRL and ALT keys and click the cell.

One repetition of the pattern is rendered on the row's target track at the current Now time.

See:

[“Matrix view shortcuts”](#) on page 1836

[“Matrix view”](#) on page 1817

Matrix view shortcuts

| Shortcut | Focus in cell | Focus in header |
|------------------|--|---------------------------------|
| ENTER | Trigger cell. | Trigger header. |
| HOME | Go to first cell in current row. | Go to first column trigger. |
| END | Go to last cell in current row. | Go to last column trigger. |
| LEFT ARROW | Move selection box to the left. | Go to previous column trigger. |
| RIGHT ARROW | Move selection box to the right. | Go to next column trigger. |
| UP ARROW | Move selection box up. | --- |
| DOWN ARROW | Move selection box down. | --- |
| DELETE | Delete contents of cell. | --- |
| SHIFT+ESC | Stop all cells. | --- |
| SHIFT+UP ARROW | Move focus to column. | --- |
| SHIFT+DOWN ARROW | --- | Move focus to cell (first row). |
| SHIFT+LEFT ARROW | Move focus to track strips. Press SHIFT+RIGHT ARROW to move focus back to cells. | --- |
| CTRL+A | Select all cells. | --- |
| ALT+4 | Open MIDI cell editor (Step Sequencer). | --- |
| ALT+7 | Open audio cell editor (Loop Construction view). | --- |
| SHIFT+click | Extend box selection. | --- |
| CTRL+click | Toggle cell selection state. | --- |

Table 104. *Matrix view keyboard shortcuts*

See:

[“Matrix view”](#) on page 1817

Navigator view

Open the Navigator view by using the **Views > Navigator** command, or by pressing ALT+SHIFT+8.

The Navigator view displays a large part of your project so you can see an overview of your song. The Navigator view is a floating version of the Navigator pane found at the top of the Track view.

Track Rectangle

The Track Rectangle appears as a green rectangle within the Navigator view. The Track Rectangle indicates the section of your project which appears in the Clips pane of the Track view. You can move the Track Rectangle or change its size.

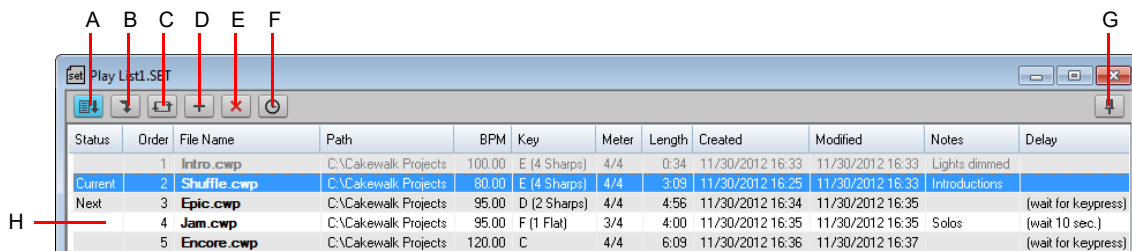
For more information, see [“Using the Navigator view”](#) on page 410.

Play List view

Open the Play List view by using the **File > New** command to open the **New Project** dialog box, and choosing Play List set from the list of files (it's near the top of the list). This view lets you set up a series of songs to play sequentially.

The Play List view lets you create, edit, and save a **play list** (or **set**) of up to 128 Sonar projects. Once you've created the list, you can play back the entire sequence automatically. You can even program the list to pause between songs for a fixed amount of time or to wait for a keystroke before proceeding.

The Play List view looks like this:



A. Enable Play List **B.** Next Song **C.** Repeat List **D.** Add Song **E.** Remove Song **F.** Delay **G.** Always on top **H.** List of songs

Play lists can be saved for future use. Play list files have the extension .set.

See [“The Play List interface”](#) on page 246 and [“Using the Play List”](#) on page 248.

See also:

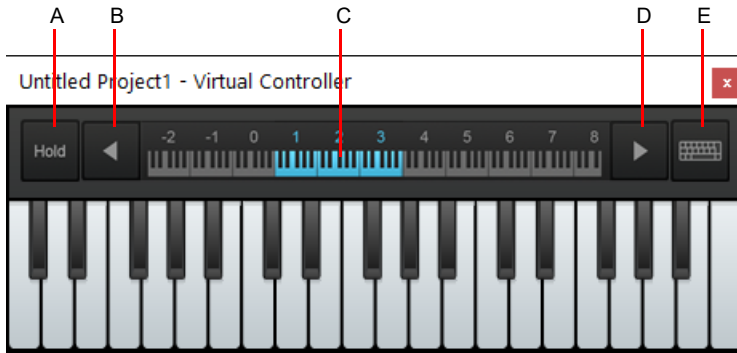
[“Playing files in sequence with the Play List”](#) on page 246

Virtual Controller/Keyboard

The on-screen MIDI keyboard can be routed to MIDI and Instrument tracks, and lets you easily record a performance using a mouse, computer keyboard or by tapping on a multi-touch-enabled monitor.

Sonar automatically detects whether or not you are using a touchscreen, and sizes the Virtual Controller accordingly. The optimum size is displayed for either touch or mouse input, regardless of screen resolution.

Figure 675. Virtual Controller.



A. Sustain pedal B. Down one octave C. Current octave D. Up one octave E. Take all keystrokes

To open the Virtual Controller

Do one of the following:

- ▶ Go to **Views > Virtual Controllers > Piano Keyboard**, or press ALT+SHIFT+0.
- ▶ Go to **Views > Virtual Controllers > Computer Keyboard**, or press ALT+0.

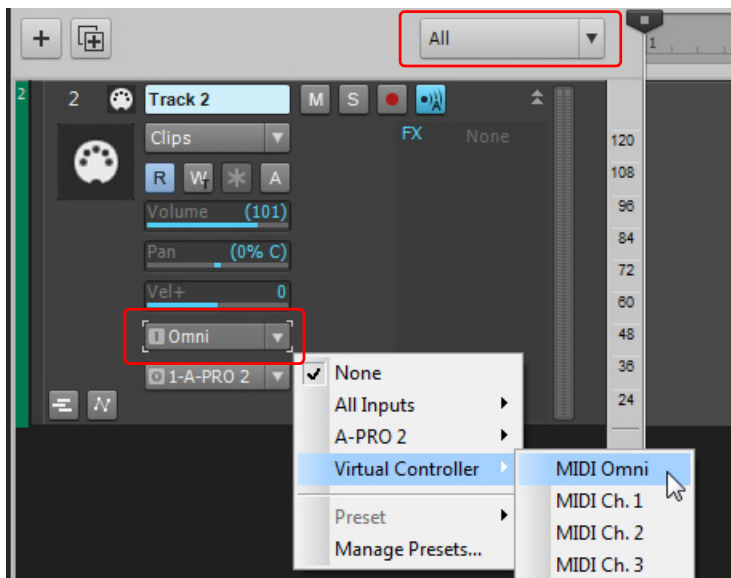
To assign the Virtual Controller to a MIDI or Instrument track

Click the track's Input control, point to **Virtual Controller**, then select the desired input channel (**Omni** or **1-16**).

The Input control is available in the Track Inspector and Track view.



Note: If you do not see the Input control, click the Track Control button at the top of the Track pane and choose **All**. For more information, see *“Configuring Track view controls”* on page 403. Also, make sure you have expanded the track fully by dragging it down.

Figure 676. Assign a MIDI or Instrument track's Input control to Virtual Controller.




To change the octave

The leftmost white key indicates the current octave (C0-C9). To change the octave, do *one* of the following:

- ▶ Click the **Octave Down** button  to scroll down one octave, or the **Octave Up** button  to scroll up one octave.
- ▶ Press the LEFT ARROW key to scroll down one octave, or the RIGHT ARROW key to scroll up one octave.

To enable/disable Sustain

Click the **Hold** button  or press the TAB key.

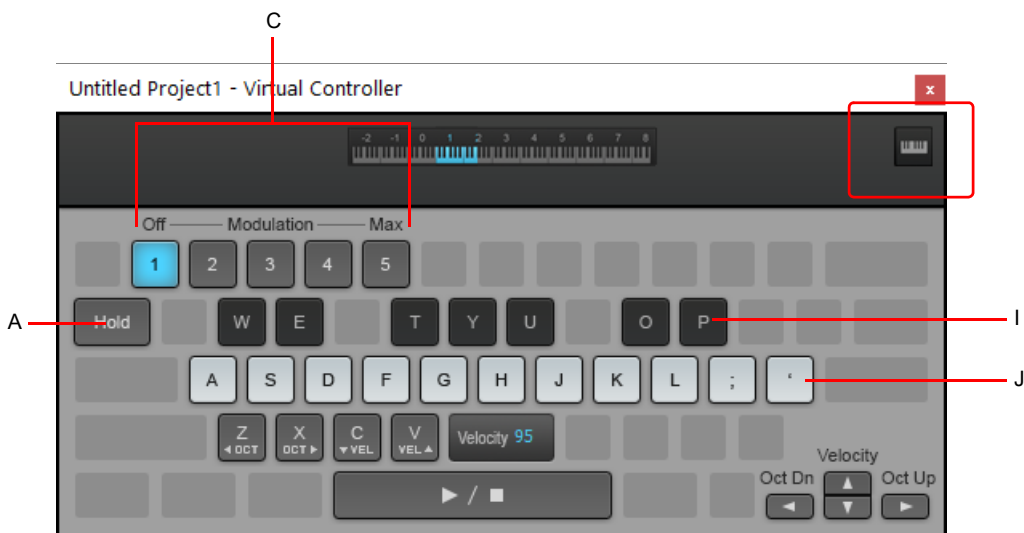
Playing the virtual controller with a computer keyboard

The following figure shows the QWERTY keyboard assignments for the Virtual Controller.

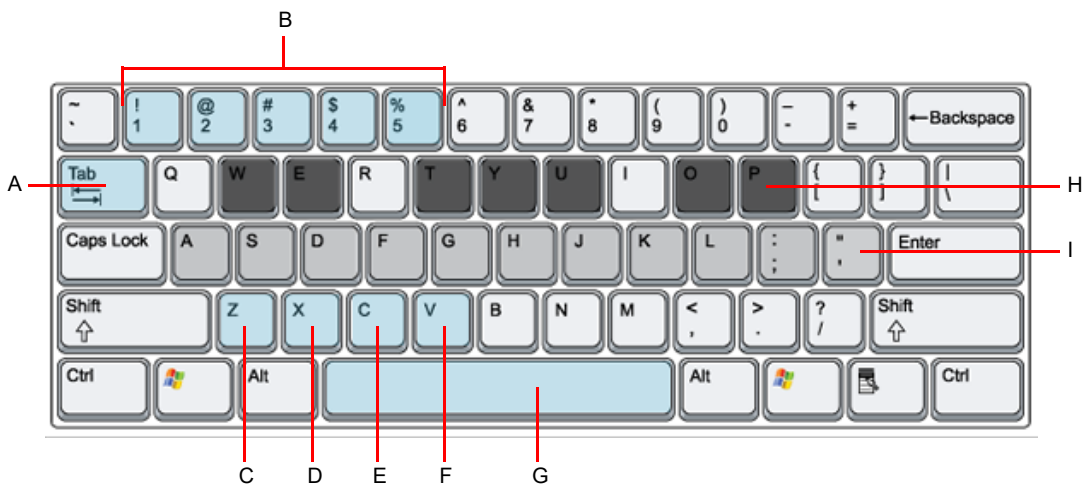
To ensure that the Virtual Controller responds to keystrokes, click the **Take All Keystrokes** button .

Figure 677. QWERTY key assignments.

Virtual Controller:

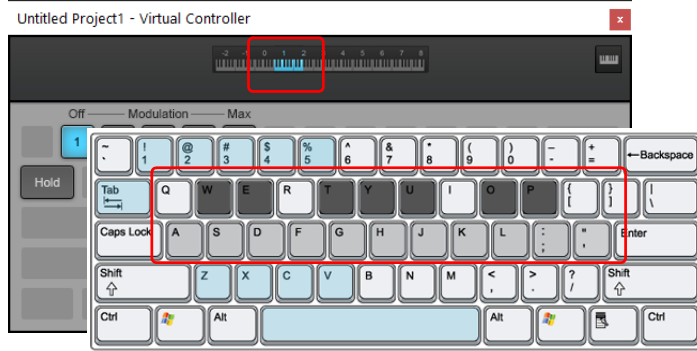


PC keyboard:




A. Sustain pedal B. Modulation C. Down one octave D. Up one octave E. Decrease velocity F. Increase velocity G. Play/Stop H. Black keys I. White keys


The physical key positions are always the same, regardless of your keyboard layout (QWERTY, QWERTZ, AZERTY, Dvorak, etc.).



To adjust modulation

1. Click the **Take All Keystrokes** button .
2. Click the **1-5** buttons, or press the 1-5 keys. The keys correspond to the modulation strength (1=OFF and 5=Max).

To adjust velocity

1. Click the **Take All Keystrokes** button .
2. Click the **VELOCITY UP** or **VELOCITY DOWN** buttons, or press the UP ARROW or DOWN ARROW key.

For more information about recording and MIDI input, see [“Recording”](#) on page 263 and [“Changing track settings”](#) on page 218.

See:

[“Recording music from a MIDI instrument”](#) on page 274

Help module

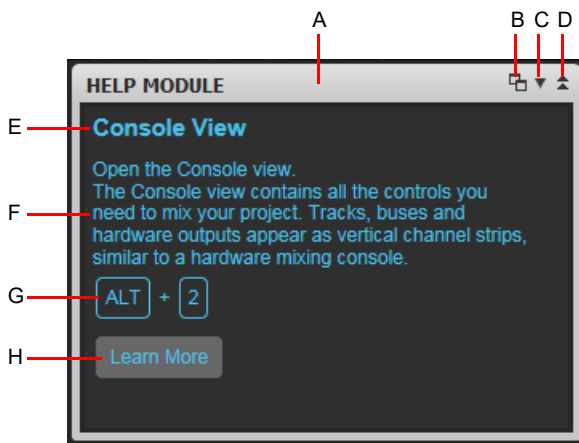
The Help module is a window that dynamically shows contextual help for various UI elements in Sonar. Simply point to a UI element for a brief moment, and the Help module displays a short description of the UI element.

If a UI element has an associated keyboard shortcut, the default or custom keyboard shortcut is displayed.

Many descriptions also include a “Learn More” link, which opens a related topic in the main Cakewalk help.

The Help module can float, or be docked above or below the Browser.

Figure 678. *Help module.*



A. Click here to drag the Help module **B.** Dock/Undock **C.** Docking Options **D.** Expand/Collapse **E.** Title **F.** Description **G.** Keyboard shortcut (if assigned) **H.** Learn More link to related topic in main Cakewalk help

To show the Help module


Do *one* of the following:

- ▶ Go to **Views > Help Module**
- ▶ Press Y.

To dock/undock the Help module

The Help module can be docked above or below the Browser.

To dock, do *one* of the following:

- ▶ Click the **Docking Options** button  and select **Dock at Right**, **Dock at Left**, **Dock at Top**, or **Dock at Bottom**.
- ▶ Double-click the Help module header bar.
- ▶ Click any blank space at the top of the Help module and drag the Help module to the desired position.

To undock, do *one* of the following:



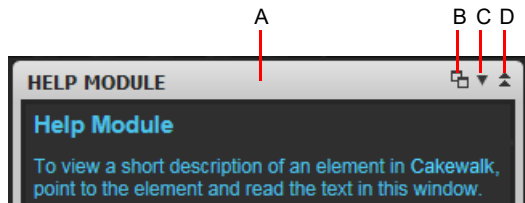

- ▶ Double-click the Help module header bar.
- ▶ Click the **Dock/Undock** button .
- ▶ Click the **Docking Options** button  and select **Undock**.
- ▶ Click any blank space at the top of the Help module and drag the Help module to the desired position.

Figure 679. Use the docking controls to change the position of the Help module.

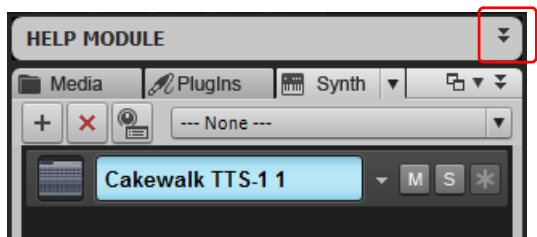


A. Click here to drag the Help module B. Dock/Undock C. Docking Options D. Expand/Collapse

To expand/collapse the Help module

Click the **Expand/Collapse** button  in the Help module.

If the Help module is already docked above or below the Browser, you can press the Y key to expand and collapse the Help module.



To resize the width of the Help module

Drag the Help module's sidebar left/right.

To move the Help module to the left side

Do *one* of the following:

- ▶ Click the **Docking Options** button, and select **Dock at Left**.
- ▶ Click the Help module header and drag the Help module to the left side of the screen.

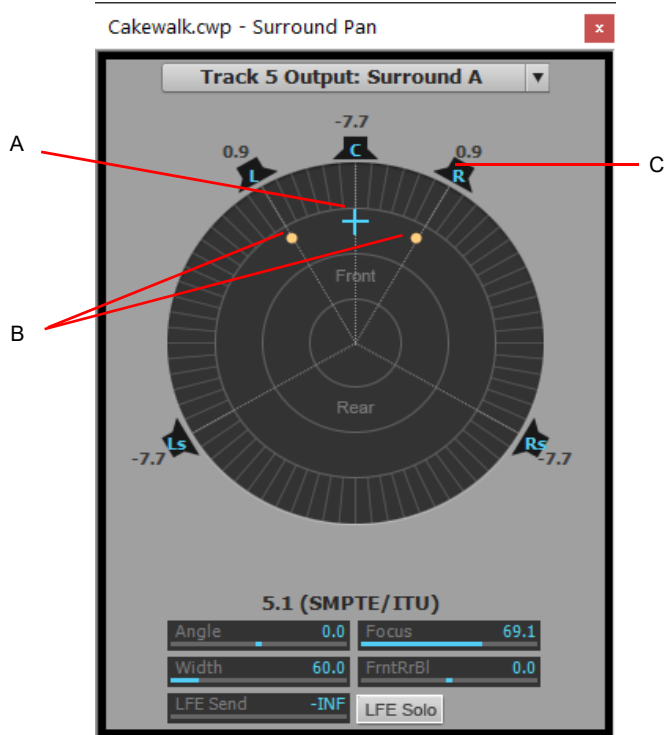
“Docking windows” on page 1194

Surround panner

The large surround panner has the following controls:

- ▶ **Angle and Focus marker.** A small sphere that you can drag in any direction to both control and display the following two parameters:
 - ▶ **Angle.** This is the perceived angle of the sound source as it differs from the position directly in front of the listener. The scale is 0 to 180 degrees on the listener's right, and 0 to -180 degrees on the listener's left. 0 means the sound is coming from directly in front of the listener, and plus or minus 180 degrees means that the sound is coming from directly behind the listener.
 - ▶ **Focus.** This is the perceived distance of the sound source from the center of the circle on a scale of 0 to 100, 0 meaning the center of the circle, and 100 meaning the perimeter.
- ▶ **Width markers.** These are two smaller spheres equidistant from the Angle and Focus marker. Their distance from each other and from the front of the circle shows the Width value (see definition below). You can also drag the Width markers to control Angle and Focus.
- ▶ **Speaker icons/squares.** Each surround channel is represented by a speaker icon in the large panner, and a white square in the small panner. The large panner also has a corresponding volume level in dB directly in front of each icon. The position of each speaker icon shows you each speaker's position in the surround mix. Clicking a speaker icon or square **mutes** the corresponding channel, causing the icon or square to become gray.
- ▶ **Angle slider.** This slider both displays and controls the angle value.
- ▶ **Focus slider.** This slider both displays and controls the focus value.
- ▶ **Width slider.** This slider both displays and controls the width value. *Width* is a measure of how wide an area the sound seems to be coming from on a scale of 0 to 360 degrees. At 0 and 360 degrees, the sound seems to all come from a single speaker. At 180 degrees the sound seems to come from directly opposite sides. The default angle matches the project's left and right channel angle. For example, in 5.1 SMPTE/ITU surround, the default width is 60 degrees.
- ▶ **Front/Rear Balance slider (large panner only).** Abbreviated as FrntRrBl, this slider adjusts the front and rear balance. Drag it to the left to reduce the level from the front speakers, or drag it to the right to reduce rear level.
- ▶ **LFE slider.** This slider both displays and controls the level of sound sent to the LFE channel.
- ▶ **LFE Only button (large panner only).** This button mutes all channels except the LFE channel.

Figure 680. Large Surround Panner.



A. Angle and focus marker B. Width markers C. Right speaker icon

For more information about surround mixing, see ["Surround Mixing"](#) on page 1007.

Keyboard shortcuts

Note: A **plus sign (+)** indicates that both keys must be held down at the same time. For example, CTRL+F6.

Note: Keyboard shortcuts are based on the US keyboard layout. Other languages may use different layouts. Shortcuts are denoted by the key, not by the character they produce. Many keys produce different characters on non-US keyboards.

Figure 681. US keyboard layout.

| | | | | | | | | | | | | | |
|----------------|---------|--------|--------|---------|--------|--------|--------|--------|---------|--------|------------|------------|----------------|
| ~ , | ! 1 | @ 2 | # 3 | \$ 4 | % 5 | ^ 6 | & 7 | * 8 | (9 |) 0 | - _ | + = | ← Backspace |
| Tab ↔ | Q | W | E | R | T | Y | U | I | O | P | { [| }] | \ |
| Caps Lock ↑ | A | S | D | F | G | H | J | K | L | : ; | " , | Enter ↵ | |
| Shift ↑ | Z | X | C | V | B | N | M | < , | > . | ? / | Shift ↑ | | |
| Ctrl | Win Key | Alt | | | | | | Alt | Win Key | Menu | Ctrl | | |

[“Basic shortcuts”](#) on page 1846

[“Menu command shortcuts”](#) on page 1847

[“View shortcuts”](#) on page 1848

[“Track view shortcuts”](#) on page 1849

[“Transport shortcuts”](#) on page 1851

[“Record shortcuts”](#) on page 1851

[“Tools shortcuts”](#) on page 1852

[“Edit Filter shortcuts”](#) on page 1852

[“Snap to Grid shortcuts”](#) on page 1853

[“Nudge shortcuts”](#) on page 1853

[“Screenset shortcuts”](#) on page 1854

[“Marker shortcuts”](#) on page 1854

[“Loop shortcuts”](#) on page 1855

[“Clip shortcuts”](#) on page 1855

[“Track State shortcuts”](#) on page 1855

[“Automation shortcuts”](#) on page 1855

[“Quantize shortcuts”](#) on page 1856

“Browser shortcuts” on page 1856

“Piano Roll view shortcuts” on page 1857

“Step Sequencer shortcuts” on page 1857

“Surround Panner (large) shortcuts” on page 1858

“Play List shortcuts” on page 1858

“Video view shortcuts” on page 1859

Basic shortcuts

| Command | Shortcut |
|--|------------------|
| Insert Audio track | CTRL+T |
| Insert MIDI track | CTRL+SHIFT+T |
| Show Track view | ALT+1 |
| Show/hide Control Bar | C |
| Expand/collapse Control Bar | SHIFT+C |
| Show/hide Inspector | I |
| Show/hide Clip Properties Inspector | SHIFT+I |
| Show/hide Track Properties Inspector | CTRL+SHIFT+I |
| Show/hide ProChannel | CTRL+I |
| Show/hide Arranger Inspector | ALT+SHIFT+I |
| Show/hide Browser | B |
| Expand/collapse MultiDock | D |
| Maximize/restore MultiDock | SHIFT+D |
| Close current floating window | CTRL+F4 |
| Show Tools HUD | T |
| Show AudioSnap Palette | ALT+A |
| Zoom in horizontally | CTRL+RIGHT ARROW |
| Zoom out horizontally | CTRL+LEFT ARROW |
| Full Screen mode on/off | F11 |
| X-Ray on/off | SHIFT+X |
| X-Ray all effect/synth plug-ins | CTRL+SHIFT+X |
| Preferences | P |
| Cut | CTRL+X |
| Cut Special | CTRL+ALT+X |
| Copy | CTRL+C |
| Copy Special | CTRL+ALT+C |
| Paste | CTRL+V |
| Paste Special | CTRL+ALT+V |
| Rename or numeric input for focused control (knob, track name, Arranger section, etc.) | F2 |

Table 105. Basic keyboard shortcuts

Menu command shortcuts

| Command | Shortcut |
|-------------------------|---------------------------|
| Online Help | F1 |
| File > New | CTRL+N |
| File > Open | CTRL+O |
| File > Save | CTRL+S |
| File > Print | CTRL+P |
| Edit > Undo | CTRL+Z |
| Edit > Redo | CTRL+SHIFT+Z or CTRL+Y |
| Edit > Select > All | CTRL+A |
| Edit > Select > None | CTRL+SHIFT+A or SHIFT+ESC |
| Edit > Cut | CTRL+X |
| Edit > Cut Special | CTRL+ALT+X |
| Edit > Copy | CTRL+C or CTRL+INSERT |
| Edit > Copy Special | CTRL+ALT+C |
| Edit > Paste | CTRL+V or SHIFT+INSERT |
| Edit > Paste Special | CTRL+ALT+V |
| Project > Insert Marker | M |
| View Undo (zoom) | ALT+Z |
| View Redo (zoom) | ALT+SHIFT+Z |

Table 106. *Menu command keyboard shortcuts*

View shortcuts

| Command | Shortcut |
|---------------------------------|-------------|
| Control Bar | C |
| Inspector | I |
| Browser | B |
| Track view | ALT+1 |
| Console view | ALT+2 |
| Piano Roll view | ALT+3 |
| Step Sequencer | ALT+4 |
| Matrix view | ALT+5 |
| Staff view | ALT+6 |
| Loop Construction view | ALT+7 |
| Event List view | ALT+8 |
| Synth Rack view | ALT+9 |
| Virtual Computer Keyboard | ALT+0 |
| Lyrics view | ALT+SHIFT+1 |
| Video view | ALT+SHIFT+2 |
| Big Time view | ALT+SHIFT+3 |
| Markers view | ALT+SHIFT+4 |
| Tempo track and Tempo inspector | ALT+SHIFT+5 |
| Meter/Key view | ALT+SHIFT+6 |
| Sysx view | ALT+SHIFT+7 |
| Navigator view | ALT+SHIFT+8 |
| Surround Panner | ALT+SHIFT+9 |
| Virtual Piano Keyboard | ALT+SHIFT+0 |

Table 107. *View keyboard shortcuts*

Track view shortcuts

| Command | Shortcut |
|--|-----------------------|
| Show Track view | ALT+1 |
| Insert new track | INSERT |
| Insert Audio track | CTRL+T |
| Insert MIDI track | CTRL+SHIFT+T |
| Show/hide Add Track menu | SHIFT+INSERT |
| Show/hide Bus pane | SHIFT+B |
| Show/hide Tempo track | ALT+T |
| Show/hide Arranger track | A |
| Show/hide Video Thumbnail pane | V |
| Show/hide Navigator pane | ALT+N |
| Show/hide Aim Assist line | X |
| Show/hide Aim Assist text in Time Ruler | ALT+X |
| Resize all tracks vertically to fit in window | F |
| Resize and zoom tracks to see entire project | SHIFT+F |
| Zoom to fit project horizontally | CTRL+ALT+F |
| Show and fit selection | CTRL+ALT+H |
| Fit content | CTRL+F |
| Manage track visibility | H |
| Show only selected tracks | CTRL+SHIFT+H |
| Hide selected tracks | CTRL+H |
| Show all tracks | SHIFT+H |
| Open/Close current Track Folder | ALT+SHIFT+H |
| Expand/Collapse Take lanes for current track | SHIFT+T |
| Expand/Collapse Automation lanes for current track | SHIFT+A |
| Insert new Automation lane in current track | SHIFT+PLUS (+) |
| Zoom in horizontally | CTRL+RIGHT ARROW |
| Zoom out horizontally | CTRL+LEFT ARROW |
| Zoom all tracks in vertically | CTRL+DOWN ARROW |
| Zoom all tracks out vertically | CTRL+UP ARROW |
| Zoom out on all audio waveforms | ALT+DOWN ARROW |
| Zoom in on current track's audio waveforms | CTRL+ALT+UP ARROW |
| Zoom out on current track's audio waveforms | CTRL+ALT+DOWN ARROW |
| Zoom current track in vertically | CTRL+SHIFT+DOWN ARROW |
| Zoom current track out vertically | CTRL+SHIFT+UP ARROW |

Table 108. *Track view keyboard shortcuts*

| Command | Shortcut |
|--|------------------------|
| Zoom in on all audio waveforms and MIDI notes | ALT+UP ARROW |
| Increase current track height | CTRL+SHIFT+DOWN ARROW |
| Decrease current track height | CTRL+SHIFT+UP ARROW |
| Scale audio waveform in all audio tracks and MIDI notes in all MIDI tracks | ALT+UP/DOWN ARROW |
| Scale audio waveform in current audio track or scale MIDI notes in current MIDI track | CTRL+ALT+UP/DOWN ARROW |
| Put focus in Track pane | SHIFT+UP ARROW |
| Put focus in Bus pane | SHIFT+DOWN ARROW |
| Solo/unsolo current track | ALT+S |
| Select current track | COMMA (,) |
| Clear selection | SHIFT+ESC |
| Open Patch Browser for current MIDI track | SEMICOLON (;) |
| Close project | CTRL+F4 |
| Toggle current track's Edit Filter between Track Volume and last/previous data type | = |
| Toggle current track's Edit Filter between Clip Gain and last/previous data type | SHIFT+= |
| Delete selected clips data | DELETE |
| Delete selected track(s) | CTRL+DELETE |
| Cut Special | CTRL+ALT+X |
| Copy Special | CTRL+ALT+C |
| Select and audition previous Take lane | SHIFT+COMMA (,) |
| Select and audition next Take lane | SHIFT+PERIOD (.) |
| Go to next audio transient or MIDI note in selected tracks (or current track if there is no selection) | TAB |
| Go to previous audio transient or MIDI note in selected tracks (or current track if there is no selection) | SHIFT+TAB |
| Reset all meters | SHIFT+J |

Table 108. *Track view keyboard shortcuts*

Transport shortcuts

| Command | Shortcut |
|---|----------------------|
| Record | R |
| Step Record on/off | SHIFT+R |
| Rewind to Landmarks | W |
| Play/Stop | SPACEBAR |
| Stop with Now marker | CTRL+SPACEBAR |
| Toggle 'On stop, rewind to Now marker' on/off | CTRL+W |
| Audition selection | SHIFT+SPACEBAR |
| Preview current arrangement | ALT+SPACEBAR |
| Preview current arrangement from Now Time | ALT+SHIFT+SPACEBAR |
| Go to Start (RTZ) | CTRL+HOME |
| Go to End | CTRL+END |
| Go to time | G |
| Go to a specific marker | G, followed by F5 |
| Go to selection start (From time) | SHIFT+G |
| Go to next marker or Arranger section | CTRL+SHIFT+PAGE DOWN |
| Go to previous marker or Arranger section | CTRL+SHIFT+PAGE UP |
| Record metronome on/off | F3 |
| Playback metronome on/off | CTRL+F3 |
| Open Metronome settings | SHIFT+F3 |
| Loop on/off | L |
| Set Measure/Beat at Now time | SHIFT+M |

Table 109. *Transport keyboard shortcuts*

Record shortcuts

| Command | Shortcut |
|-------------------------------------|----------|
| Record | R |
| Step Record on/off | SHIFT+R |
| Arm all tracks for recording | CTRL+R |
| Toggle Track Arm for selected track | ALT+R |
| Record metronome on/off | F3 |

Table 110. *Record keyboard shortcuts*

Tools shortcuts

| Command | Shortcut |
|--|------------------------|
| Show Tools HUD | T |
| Smart tool | F5 |
| Select tool | F6 |
| Move tool | F7 |
| Cycle through Edit tools (Edit/Stretch/Comping/Split) | F8 |
| Cycle through Draw tools (Freehand/Line/Sine/Triangle/Square/Saw/Random) | F9 |
| Cycle through Erase tools (Erase/Mute) | F10 |
| Snap to Grid on/off | N |
| Assign or use secondary Snap to Grid resolution while dragging data | Keep the N key pressed |
| Zoom tool | Z |
| Scrub tool | J |
| Split selected clips at Now time | S |
| Set whole note duration | CTRL+SHIFT+1 |
| Set half note duration | CTRL+SHIFT+2 |
| Set quarter note duration | CTRL+SHIFT+4 |
| Set eighth note duration | CTRL+SHIFT+8 |
| Set sixteenth note duration | CTRL+SHIFT+6 |
| Set thirty-second note duration | CTRL+SHIFT+3 |

Table 111. *Tools keyboard shortcuts*

Edit Filter shortcuts

| Command | Shortcut |
|---|---|
| Select a specific control | Hold down the SHIFT key and click the control |
| Toggle between the last two data types | Hold down the SHIFT key and right-click |
| Toggle current track's Edit Filter between Track Volume and last/previous data type | PLUS (+/=) |
| Show the Tools HUD | T or click the middle mouse button |

Table 112. *Edit Filter keyboard shortcuts*

Snap to Grid shortcuts

| Command | Shortcut |
|---|------------------------|
| Snap to Grid on/off | N |
| Open Snap to Grid settings | SHIFT+N |
| Assign or use secondary Snap to Grid resolution while dragging data | Keep the N key pressed |
| Swap the primary and secondary Snap to Grid settings | CTRL+SHIFT+N |

Table 113. *Snap to Grid keyboard shortcuts*

Nudge shortcuts

| Command | Shortcut |
|----------------|------------------|
| Nudge Left 1 | Numeric Keypad 1 |
| Nudge Down | Numeric Keypad 2 |
| Nudge Up | Numeric Keypad 8 |
| Nudge Right 1 | Numeric Keypad 3 |
| Nudge Left 2 | Numeric Keypad 4 |
| Nudge Settings | Numeric Keypad 5 |
| Nudge Right 2 | Numeric Keypad 6 |
| Nudge Left 3 | Numeric Keypad 7 |
| Nudge Right 3 | Numeric Keypad 9 |

Table 114. *Nudge keyboard shortcuts*

Screenset shortcuts

| Command | Shortcut |
|--|----------|
| Screenset 1 | 1 |
| Screenset 2 | 2 |
| Screenset 3 | 3 |
| Screenset 4 | 4 |
| Screenset 5 | 5 |
| Screenset 6 | 6 |
| Screenset 7 | 7 |
| Screenset 8 | 8 |
| Screenset 9 | 9 |
| Screenset 10 | 0 |
| Copy current Screenset to Screenset 1 | CTRL+1 |
| Copy current Screenset to Screenset 2 | CTRL+2 |
| Copy current Screenset to Screenset 3 | CTRL+3 |
| Copy current Screenset to Screenset 4 | CTRL+4 |
| Copy current Screenset to Screenset 5 | CTRL+5 |
| Copy current Screenset to Screenset 6 | CTRL+6 |
| Copy current Screenset to Screenset 7 | CTRL+7 |
| Copy current Screenset to Screenset 8 | CTRL+8 |
| Copy current Screenset to Screenset 9 | CTRL+9 |
| Copy current Screenset to Screenset 10 | CTRL+0 |

Table 115. *Screenset keyboard shortcuts*

Marker shortcuts

| Command | Shortcut |
|-------------------|----------------------|
| Insert marker | M |
| Next marker | CTRL+SHIFT+PAGE DOWN |
| Previous marker | CTRL+SHIFT+PAGE UP |
| Open Markers view | ALT+SHIFT+4 |

Table 116. *Marker keyboard shortcuts*

Loop shortcuts

| Command | Shortcut |
|------------------------------------|----------|
| Loop on/off | L |
| Set loop points to selection | SHIFT+L |
| Groove Clip looping enable/disable | CTRL+L |
| Open Loop Construction view | ALT+7 |

Table 117. *Loop keyboard shortcuts*

Clip shortcuts

| Command | Shortcut |
|--|--------------|
| Mute clip | K |
| Groove Clip looping enable/disable | CTRL+L |
| Open Associated Audio Files dialog | SHIFT+K |
| Lock Clip Position and Data | CTRL+K |
| Open clip FX Rack | ALT+K |
| Create Melodyne Region FX clip | CTRL+M |
| Create VocalSync Region FX clip | SHIFT+V |
| Duplicate Selected Clip(s) | CTRL+D |
| Duplicate Selected Clip(s) as Linked Clips | CTRL+SHIFT+D |

Table 118. *Clip keyboard shortcuts*

Track State shortcuts

| Command | Shortcut |
|--------------------------------------|----------|
| Toggle Track Mute for selected track | ALT+M |
| Toggle Track Solo for selected track | ALT+S |
| Toggle Track Arm for selected track | ALT+R |

Table 119. *Track State keyboard shortcuts*

Automation shortcuts

| Command | Shortcut |
|---|----------------|
| Global Write Automation off | F12 |
| Global Read Automation on/off | CTRL+F12 |
| Insert new Automation lane in current track | SHIFT+PLUS (+) |

Table 120. *Automation keyboard shortcuts*

Quantize shortcuts

| Command | Shortcut |
|------------------------------|----------|
| Open Quantize dialog | Q |
| Open Input Quantize settings | SHIFT+Q |
| Input Quantize on/off | CTRL+Q |

Table 121. *Quantize keyboard shortcuts*

Browser shortcuts

| Command | Shortcut |
|--|---------------------|
| Switch to Media tab | CTRL+SHIFT+F |
| Switch to PlugIns tab | CTRL+SHIFT+P |
| [Media] Move up | CTRL+U |
| [Media] Refresh | CTRL+R |
| [Media] Toggle folders | CTRL+F |
| [Media] Toggle auto preview | CTRL+SHIFT+A |
| [Media] Toggle view display | CTRL+SHIFT+V |
| [Media] Toggle play | CTRL+SHIFT+SPACEBAR |
| [PlugIns] Audio | CTRL+A |
| [PlugIns] MIDI | CTRL+M |
| [PlugIns] Instruments | CTRL+I |
| [PlugIns] Rewire devices | CTRL+R |
| [Synth] Insert synth | INSERT |
| Navigate between files | UP/DOWN ARROW |
| Navigate between directories | LEFT/RIGHT ARROW |
| Move to parent directory | BACKSPACE |
| Move to the selected directory or open the selected file | ENTER |
| Move to the first file in a directory | HOME |
| Move to the last file in a directory | END |
| Open a shortcut menu for the selected item | SHIFT+F10 |
| Expand everything under the current selection (folder pane only) | Numeric Keypad * |
| Expand the current selection (folder pane only) | Numeric Keypad + |
| Collapse the current selection (folder pane only) | Numeric Keypad - |

Table 122. *Browser keyboard shortcuts*

Piano Roll view shortcuts

| Command | Shortcut |
|--|-----------|
| Open the Piano Roll view | ALT+3 |
| Show/hide the Controller pane | ALT+C |
| Show/hide the Track pane | H |
| Go to the next note event in the current track | TAB |
| Go to the previous note event in the current track | SHIFT+TAB |
| Invert track visibility | V |

Table 123. *Piano Roll view shortcuts*

Step Sequencer shortcuts

| Command | Shortcut |
|--|-------------------------|
| Open the Step Sequencer | ALT+4 |
| Insert a new row above the selected row | INSERT |
| Delete the active row | DELETE |
| Move focus to the previous control | LEFT ARROW |
| Move focus to the next control | RIGHT ARROW |
| When there are multiple strips, move focus to the same control on the previous row | UP ARROW |
| When there are multiple strips, move focus to the same control on the next row | DOWN ARROW |
| When focus is on a control in the steps pane, move focus to the strips pane | CTRL+LEFT ARROW |
| When focus is on a control in the strips pane, move focus to the steps pane | CTRL+RIGHT ARROW |
| When focus is either on the steps or strips pane, move focus to the toolbar | CTRL+UP ARROW |
| When focus is on the toolbar, move focus to the strips pane | CTRL+DOWN ARROW |
| When focus is on steps, toggle step or tie on/off; for buttons, turn on/off | ENTER |
| When focus is on a step, allow velocity adjustment | SHIFT+ENTER |
| For spinner controls, increase/decrease value; fine adjust for knobs | + / - (plus and minus) |
| Coarse adjust for knobs | [/] (square brackets) |
| Toggle the Audition (Play) button for the view | CTRL+SHIFT+SPACEBAR |
| When focus is on the steps pane, move focus to the next enabled note on the same row | TAB |
| When focus is on the steps pane, move focus to the previous enabled note on the same row | SHIFT+TAB |
| Shift the active row's steps by 1 step and wrap first step to the end | ALT+LEFT ARROW |
| Shift the active row's steps by 1 step and wrap the last step to the beginning | ALT+RIGHT ARROW |

Table 124. *Step Sequencer keyboard shortcuts*

Surround Panner (large) shortcuts

| Command | Shortcut |
|---|--|
| Constrains to angle | ALT+drag |
| Constrains to angle at 100% focus | ALT+SHIFT+drag |
| Constrains to focus only | CTRL+SHIFT+drag |
| Sets panner point to the point that you click (large and medium panners only) | SHIFT+click |
| Fine resolution | SHIFT+drag controls (Angle, Width, etc.) |
| Moves to next/previous widget in surround panner | UP/DOWN ARROW keys |
| Moves to next/previous panner in same track | LEFT/RIGHT ARROW keys |
| Moves to surround panner in another track | CTRL+UP/DOWN ARROW keys |
| Speaker mutes | CTRL+NumPad 0-9 |
| Jumps to speaker angle at 100% focus | NumPad 0-9 |
| n/a | NumPad 0 |
| Ls | NumPad 1 |
| Cs | NumPad 2 |
| Rs | NumPad 3 |
| Sl | NumPad 4 |
| n/a | NumPad 5 |
| Sr | NumPad 6 |
| L | NumPad 7 |
| C | NumPad 8 |
| R | NumPad 9 |
| Lc | / |
| Rc | * |

Table 125. Surround panner keyboard shortcuts

Play List shortcuts

| Command | Shortcut |
|--|-------------|
| Enable/disable the Play List | E |
| Skip to the next song | N |
| Loop the Play List continuously | R |
| Add a song | A or INSERT |
| Remove the selected song | D or DELETE |
| Specify a delay before the next song plays | W |
| Keep the Play List on top of other views | T |

Table 126. Play List shortcuts

Video view shortcuts

| Command | Shortcut |
|---------------------------|------------------------------|
| Advance by a single frame | NumPad PLUS (+) or MINUS (-) |
| Advance by 5 frames | [/] (square brackets) |

Table 127. *Video view shortcuts*

See also:

[“Enhanced editing with keyboard”](#) on page 478

[“Key bindings”](#) on page 1219

Glossary

- “Aftertouch” on page 1864
- “AIFF” on page 1864
- “Archive” on page 1864
- “Arm” on page 1864
- “ASIO” on page 1864
- “Audio clip” on page 1864
- “Audio track” on page 1864
- “Audition” on page 1864
- “Automation” on page 1864
- “Bank” on page 1865
- “Bit depth” on page 1865
- “Broadcast wave” on page 1865
- “Bundle file” on page 1865
- “Cakewalk Application Language (CAL)” on page 1865
- “Channel” on page 1865
- “Channel aftertouch (ChanAft)” on page 1865
- “Chord” on page 1865
- “Chord symbol” on page 1865
- “Clip” on page 1865
- “Clone” on page 1865
- “Controllers” on page 1865
- “Controls” on page 1865
- “Crescendo” on page 1866
- “Crossfade” on page 1866
- “dB” on page 1866
- “Decibel” on page 1866
- “Decrescendo” on page 1866
- “Digital audio” on page 1866
- “DMA” on page 1866
- “DRM (Dump Request Macro)” on page 1866
- “Duration” on page 1866
- “Echo” on page 1866
- “Effects (audio effects)” on page 1866
- “Envelopes” on page 1866
- “Event” on page 1866
- “Expression” on page 1866
- “Expression marks” on page 1866

“Fade” on page 1867
“Fade-in” on page 1867
“Fade-out” on page 1867
“Frame” on page 1867
“Frame rate” on page 1867
“From time” on page 1867
“Full-duplex” on page 1867
“Groove clip” on page 1867
“Groove pattern” on page 1867
“Groove quantize” on page 1867
“Group” on page 1867
“Guitar chord grid” on page 1867
“H:M:S:F” on page 1867
“Hairpin symbol” on page 1867
“Input” on page 1868
“Input monitoring” on page 1868
“Inspector menu (same as context menu)” on page 1868
“Instrument definitions” on page 1868
“Key aftertouch (KeyAft)” on page 1868
“Key offset” on page 1868
“Key signature” on page 1868
“Latency” on page 1868
“Linked clips” on page 1868
“Live mode” on page 1868
“Load balancing” on page 1868
“Locked (SMPTE) time” on page 1868
“Looping” on page 1868
“Loops” on page 1869
“Lyrics” on page 1869
“Marker” on page 1869
“MBT” on page 1869
“MCI command (Media Control Interface command)” on page 1869
“Meter” on page 1869
“Metronome” on page 1869
“MIDI” on page 1869
“Mixdown” on page 1869
“MMC (MIDI Machine Control)” on page 1869
“MME” on page 1869
“MTC Sync” on page 1869
“Mute” on page 1869
“Normal template” on page 1870
“Now time” on page 1870
“NRPN” on page 1870
“Offline” on page 1870
“Offset” on page 1870
“Overload” on page 1870

“Pan” on page 1870
“Patch” on page 1870
“PDC (Plugin Delay Compensation)” on page 1870
“Pedal mark” on page 1870
“Phase” on page 1870
“Pitch bend” on page 1870
“Pitch marker” on page 1871
“Pitch wheel” on page 1871
“Port” on page 1871
“PPQ” on page 1871
“Project pitch” on page 1871
“Property” on page 1871
“Quantize” on page 1871
“Quantize resolution” on page 1871
“Quantize strength” on page 1871
“Record” on page 1871
“RIFF wave” on page 1871
“RMS” on page 1871
“RPN” on page 1871
“Ruler” on page 1871
“Sampling rate” on page 1872
“Screenset” on page 1872
“Scrub” on page 1872
“Sensitivity (window)” on page 1872
“Shape” on page 1872
“Size” on page 1872
“Slip editing” on page 1872
“SMPTE” on page 1872
“Snapshot” on page 1872
“Solo” on page 1872
“Split point” on page 1872
“Staff” on page 1872
“Striping” on page 1872
“Submix” on page 1873
“Swing” on page 1873
“Sysx” on page 1873
“Sysx bank” on page 1873
“Take” on page 1873
“Template” on page 1873
“Tempo” on page 1873
“Thru time” on page 1873
“Ticks” on page 1873
“Time” on page 1873
“Time offset” on page 1873
“Time ruler” on page 1873
“Timebase” on page 1873

[“TPQ”](#) on page 1874
[“Track”](#) on page 1874
[“Transients”](#) on page 1874
[“Vector”](#) on page 1874
[“Velocity”](#) on page 1874
[“Volume”](#) on page 1874
[“WASAPI”](#) on page 1874
[“WDM”](#) on page 1874
[“Widget”](#) on page 1874
[“Wipe”](#) on page 1874
[“xRPN”](#) on page 1874

Aftertouch

MIDI property controlling how much pressure is applied after sending a Note On message. See [“Channel aftertouch \(ChanAft\)”](#) on page 1865 and [“Key aftertouch \(KeyAft\)”](#) on page 1868.

AIFF

Short for Audio Interchange File Format, the audio file format on the Macintosh platform. Files in this format have the extension .aif or .aiff.

Archive

Silence and suppress the processing of a track. Archived tracks are not loaded into RAM, so they can't be unmuted in real time. Use the archive command to reduce the demand on your CPU. See [“Mute”](#) on page 1869.

See [“To archive or unarchive tracks”](#) on page 212.

Arm

Enable a track for recording.

See [“Choosing an input”](#) on page 271 and [“Arming tracks for recording”](#) on page 273.

ASIO

ASIO (Audio Stream Input/Output) is a computer audio interface driver protocol for digital audio, providing high data throughput, synchronization, and low latency between a software application and a computer's audio interface.

See [“ASIO drivers”](#) on page 1323.

Audio clip

A visual reference to a portion of, or an entire, recorded audio file. This is represented graphically as a wave form which can be edited and manipulated in a variety of manners.

See [“Audio clips”](#) on page 867.

Audio track

An audio track is a reference point for playing and recording a single digital audio file stored on your computer's hard drive. The inputs of the audio track are where you would like to record a signal from and the outputs are where you would like to send this signal to monitor.

See [“Audio track parameters”](#) on page 218.

Audition

Preview audio effects before applying them to a track.

See [“Basic audio processing”](#) on page 873.

Automation

Ability to change controllable parameters over the length of a track. This is achieved by referencing “snapshots” or “nodes” assigned to specific parameter values in relation to their position on the timeline and is achieved with envelopes.

See [“Quick automation guide”](#) on page 1164 and [“Automation”](#) on page 1163.

Bank

A means of categorizing sounds. A “bank” can store up to 128 “patches”.

See [“Choosing the instrument sound \(bank and patch\)”](#) on page 230.

Bit depth

The amount of data allocated to reproducing a sound wave of digital audio file. Closely related to the dynamic range of the audio file. 1-bit typically represents 6 dB of dynamic range when converting an analog signal to a digital signal. Thus, the greater the bit depth, the greater the dynamic range.

See [“Setting the audio sampling rate and bit depth”](#) on page 268.

Broadcast wave

A wave file with the following embedded information: description, originator, origination date, origination time, and SMPTE time reference.

See [“Exporting to Wave format”](#) on page 1090.

Bundle file

A single file that incorporates all project information and audio data. Bundle files are useful for creating backups of your work or for moving projects from one computer to another.

See [“Project files and bundle Files”](#) on page 1305.

Cakewalk Application Language (CAL)

An event-processing language that extends Cakewalk with custom editing commands. Useful for applying quantization, humanization, or other instant changes to MIDI events.

See [“Running CAL programs”](#) on page 1379.

Channel

Path through which MIDI transmits information. MIDI devices typically send data over 1 of 16 channels, or over all channels simultaneously (Omni).

Channel aftertouch (ChanAft)

MIDI property regulating the pressure applied to all the notes of the instrument on the specified channel.

See [“Controllers, RPNs, NRPNS, and automation data”](#) on page 803.

Chord

Three or more notes played simultaneously. Typically represented by a single letter representing its root, numbers representing additional notes, and symbols representing its quality. On the guitar chord grid, the notes are shown on the neck of a guitar.

See [“Adding chord symbols”](#) on page 1245.

Chord symbol

The c among the expression marks on the staff view. Put one above the notes where you want to define a guitar chord grid.

See [“Chords and marks”](#) on page 1245.

Clip

A reference to a portion or entire audio or MIDI file stored on your computer. Clips can be edited, moved, linked, copied etc. as a means of creating your project.

Clone

A command that allows you to copy a track along with its properties. You can choose to copy the clips or events or both. You can choose the destination track for the copy.

See [“Copying and duplicating tracks”](#) on page 400.

Controllers

Pedals, knobs, and wheels on your electronic instrument that you can use to change the sound while you're playing.

See [“Controllers, RPNs, NRPNS, and automation data”](#) on page 803.

Controls

Sliders, faders, knobs, and buttons on the console or your on-line equivalent of [“Controllers”](#) on page 1865.

See [“Mixing”](#) on page 911.

Crescendo

A passage of music during which the volume gradually increases.

Crossfade

One clip fading in while another fades out. You can create destructive or non-destructive crossfades. For more information, see [“Fades and crossfades”](#) on page 475.

dB

The abbreviation for Decibel.

See [“The decibel scale”](#) on page 867.

Decibel

A logarithmic unit used to measure loudness; abbreviated dB.

See [“The decibel scale”](#) on page 867.

Decrescendo

Also referred to as a diminuendo, is a passage of music during which the volume gradually decreases.

Digital audio

Music or sound recorded digitally, as on a compact disk as opposed to an analog signal recorded to tape.

See [“Digital audio”](#) on page 151.

DMA

Direct Memory Access. DMA settings determine how your computer's sound card communicates with Cakewalk.

See [“The Wave Profiler”](#) on page 1312 for information about how to change DMA settings.

DRM (Dump Request Macro)

Utility for getting synthesizer data into a bank.

See [“Importing, creating, and dumping Sysx banks”](#) on page 1284.

Duration

In Sonar's **Step Record** dialog box, duration means the actual length of time that a note sounds, as opposed to the notated value of the note, which could be different. If you select the **Follow Step Size** check box in the **Step Record** dialog box, the notated value and the duration are the same.

See [“Step recording”](#) on page 292.

Echo

Enables real-time monitoring of the associated track's inputs through the outputs of your sound device.

See [“Input monitoring”](#) on page 282 and [“Controlling live MIDI playback - MIDI echo”](#) on page 243.

Effects (audio effects)

Systematic changes you can make to parts or all of the music, like reverb, chorus, and delay.

See [“Audio effects \(audio plug-ins\)”](#) on page 880 and [“Using real-time effects”](#) on page 948.

Envelopes

Reflects the changes in value for a specified parameter (volume, for example) over a period of time. Also refers to the graph of the change—same as vector.

See [“Automation”](#) on page 1163.

Event

Note, MIDI action, or audio clip.

Expression

Chord symbol, text of any sort (like *ff* or *con amore*), hairpin, or pedal marks.

See [“Adding expression marks”](#) on page 1247.

Expression marks

Dynamic markings and other musical instructions (like decrescendo, con amore, etc.) in the Staff view.

See [“Adding expression marks”](#) on page 1247.

Fade

Gradual increase or decrease in volume.

See [“Fades and crossfades”](#) on page 475 and [“Automation”](#) on page 1163.

Fade-in

A gradual increase in volume from absolute silence.

See [“Fades and crossfades”](#) on page 475 and [“Automation”](#) on page 1163.

Fade-out

A gradual decrease in volume toward absolute silence.

See [“Fades and crossfades”](#) on page 475 and [“Automation”](#) on page 1163.

Frame

One of the many single photographic images in a motion picture or video. It is the smallest unit used for SMPTE synchronization.

See [“SMPTE/MIDI time code synchronization”](#) on page 1298.

Frame rate

Indicates the number of frames displayed per second.

See [“Frame rates”](#) on page 1298.

From time

The beginning of a selection. Set it in the Control Bar’s Select module.

See [“Now time”](#) on page 1870.

Full-duplex

The ability to stream data in two directions simultaneously. Sound cards that support full-duplex allow for simultaneous recording and playback of audio.

See [“Recording audio”](#) on page 280.

Groove clip

Audio clip that contains pitch and tempo information that allows Sonar to automatically adjust the pitch and tempo of the clip to that of the project you insert it into.

See [“Using Groove Clips”](#) on page 729.

Groove pattern

Piece of music used as a template for the groove quantize command.

See [“To use the Groove Quantize command”](#) on page 791.

Groove quantize

Lets you lay a grid over your groove pattern, then adjust time, duration, and velocity of selected notes so they line up with the grid.

See [“To use the Groove Quantize command”](#) on page 791.

Group

An entity consisting of multiple controls or buttons and specifying relationships between or among them.

See [“Using control groups”](#) on page 988.

Guitar chord grid

Displays chord symbols as well as the fingerings on the fret board of a guitar above the Staff View.

See [“Chords and marks”](#) on page 1245.

H:M:S:F

Short for Hours, Minutes, Seconds, and Frames, which is the time format used for [“SMPTE”](#) on page 1872 time.

Hairpin symbol

Crescendo or decrescendo mark.

See [“Chords and marks”](#) on page 1245.

Input

The selection for which channel of a device you want to receive signal from.

See [“Choosing an input”](#) on page 271.

Input monitoring

Hearing real-time playback of a track's input as it is being sent to, or recorded, in Sonar. You can enable input monitoring with a track's **Input Echo** button.

See [“Input monitoring”](#) on page 282.

Inspector menu (same as context menu)

Menu appropriate for a particular location or item. Display a context menu by right-clicking on the location or item.

Instrument definitions

A file that contains information necessary to communicate settings about banks, patches, controllers, and other features of an instrument.

See [“Creating instrument definitions”](#) on page 1268.

Key aftertouch (KeyAft)

MIDI property regulating the pressure applied to an individual note.

Key offset

The number of half-steps by which to transpose the track. A value of 12 raises the notes an octave. You can transpose all note in a track on playback by setting this value (Key+) in the Track Inspector.

See [“Adjusting the Key/transposing a track \(Key+\)”](#) on page 235.

Key signature

Key of the piece, how many sharps or flats it has, and how the music displays in the various views.

See [“Setting the Meter and Key signatures”](#) on page 265.

Latency

Often referred to as “buffer size” is a measurement of the time it takes, in samples, for audio to travel from its source, through a sound card's drivers and converters, into Sonar, and back through the sound card to your speakers.


See [“Mixing latency”](#) on page 1323.

Linked clips

Clips so specified that any change made to one applies to all.

See [“Splitting and combining clips”](#) on page 437 and [“Working with linked clips”](#) on page 436.

Live mode

Temporary condition of a project with all automation turned off. You can toggle back and forth between live mode and regular mode by clicking the **Global Automation Playback** button  in the Control Bar's Mix module.

See [“Automation”](#) on page 1163 and [“Mix module”](#) on page 586.

Load balancing

When using multi-core CPU processors, load balancing allows you to increase the number of plug-ins you can use in a project by distributing the processing across multiple cores. The purpose of plug-in load balancing is to prevent audio dropouts caused by high effect processing loads.

See [“Plug-in load balancing”](#) on page 1318.

Locked (SMPTE) time

Locks a marker to a specified time from the start of the music. Not affected by changes in tempo or time signature.

See [“Creating and using markers”](#) on page 432.

Looping

Repetition of a part of the whole piece of music.

See [“Looping”](#) on page 205.

Loops

Small pieces of audio data, suitable for being repeated back to back, such as a single drum beat or measure.

See [“Working with loops”](#) on page 727 and [“Working with Groove Clip audio”](#) on page 728.

Lyrics

Words to go along with music.

See [“Working with lyrics”](#) on page 1262.

Marker

Flag marking a specific time in the music.

See [“Creating and using markers”](#) on page 432.

MBT

Short for Measure, Beat and Tick number which is the time format used for beats.

9:04:0060 is the 60th tick of the fourth beat of the ninth measure.

MCI command (Media Control Interface command)

Special event in the Event List view that lets you control other multimedia hardware and software.

See [“MCIcmd events”](#) on page 809.

Meter

The meter, or time signature, divides time into rhythmic pulses. Specifies the number of beats per measure and the note value of each beat.

See [“Setting the Meter and Key signatures”](#) on page 265.

Metronome

A feature that plays a regularly recurring audible beat which aids in accurate performances. Can be observed in playback or recording. The rate is set by the tempo of the project.

See [“Tempo”](#) on page 1873 and [“Setting the Metronome and Tempo settings”](#) on page 266.

MIDI

Musical Instrument Digital Interface. The means by which computers communicate with most sound cards, keyboards, and other electronic instruments.



Note: *MIDI data does not contain any audio data.*

Mixdown

Combination of two or more audio tracks into a stereo submix. See [“Routing and mixing digital audio”](#) on page 920 and [“Bouncing tracks”](#) on page 994.

MMC (MIDI Machine Control)

A protocol that controls an MMC-equipped remote device through MIDI.

See [“MIDI Machine Control \(MMC\)”](#) on page 1302.

MME

Multi Media Extensions—the name of Windows' built-in audio and multimedia software that was originally developed for Windows 3.0, and is still used by many sound card drivers. WDM drivers offer much better performance.

MTC Sync

MIDI Time Code sync. Messages are received in SMPTE/MTC format from an external MIDI device and generate MTC.

See [“SMPTE”](#) on page 1872 and [“MIDI synchronization”](#) on page 1295.

Mute

Silences a track to not be heard during playback or recording.

See [“Silencing tracks”](#) on page 212.

Normal template

A default project template which includes a predetermined amount of tracks and/or buses.

See [“Templates”](#) on page 1216.

Now time

The current time in a project or where you are in the music. This is Represented by a vertical line which travels throughout the timeline.

See [“The Now time and how to use it”](#) on page 194.

NRPN

Non-Registered Parameter Numbers.

See [“Controllers, RPNs, NRPNs, and automation data”](#) on page 803.

Offline

Not in real time. When you apply an effect to a track offline, you permanently alter the data in that track; then you play the track to hear the effect. When you add an effect to a track in real time, you start the track playing, and you add the effect while the track plays. The data in the track does not change, but the sound of it coming through the effect does.

Offset

Shift (time, key, velocity) by a specified number of units. For example, you could offset the start of a track by two measures.

See [“Envelope mode and Offset mode”](#) on page 1187, [“Adjusting the Key/transposing a track \(Key+\)”](#) on page 235. [“Adjusting the note velocity \(Vel+\)”](#) on page 236, and [“Adjusting the time alignment of a MIDI track \(Time+\)”](#) on page 236.

Overload

Loss of audio information caused by the audio level exceeding 0 db.

See [“Recording audio”](#) on page 280.

Pan

Degree to which a sound or piece of music comes from the left or right speaker. This control is commonly used to adjust the level of a signal in different channels. In a stereo mix, the level is adjusted between the left and the right speakers.

See [“Adjusting volume and pan”](#) on page 233 and [“Panning in surround”](#) on page 1013.

Patch

Particular sound in an electronic device. Patches are stored in banks, in groups of 128.

See [“Choosing the instrument sound \(bank and patch\)”](#) on page 230.

PDC (Plugin Delay Compensation)

Some plugins use a look-ahead buffer mechanism, which results in a short delay being introduced to the output signal when the plugin is used in real-time. Sonar applies automatic plugin delay compensation (PDC) during recording and playback on tracks that have input echo enabled. This ensures that all tracks are aligned properly. The exact latency is calculated automatically, and is influenced by all plugins in a track’s signal path.

See [“PDC override”](#) on page 284.

Pedal mark

Expression mark indicating when the player should hold down the pedal and release it.

See [“Adding pedal marks”](#) on page 1249.

Phase

Frequency dependent time delay. All frequencies experience phase, but as a whole this is not noticeable as they are affected uniformly. If frequencies fall out of phase, however, they interfere with each other constructively or destructively. This can be measured by calculating the period length, as well as amplitude and magnitude values of a recorded wave form. If two frequencies fall 180 degrees out of phase, they will induce destructive interference and thus completely cancel each other out.

See [“Inverting the phase of a track”](#) on page 216.

Pitch bend

Controller that changes the pitch of a MIDI note.

See [“Controllers, RPNs, NRPNs, and automation data”](#) on page 803.

Pitch marker

A marker in the Time Ruler which transposes the root note pitch of all groove clips and ACIDized loops in a project.

See [“Using pitch markers in the Track view”](#) on page 733.

Pitch wheel

Controller that changes the pitch of a MIDI note.

See [“Controllers, RPNs, NRPNs, and automation data”](#) on page 803.

Port

Computer connector for sending or receiving data.

PPQ

Abbreviation for Parts per Quarter Note. MIDI sequencers divide each beat into fractions of a beat (called ticks) for timing and editing purposes. You can place events in precise timing locations, up to the sequencer’s current PPQ. PPQ is adjustable on most sequencers, up to about 960 PPQ. PPQ values of 96, 120, and 480 are common.

See [“Setting the MIDI timing resolution”](#) on page 269.

Project pitch

Also known as the default project pitch. The project pitch is the pitch that all groove clips and ACIDized loops in your project follow if there are no pitch markers in the project. You can set the project pitch with the **Project > Set Default Groove Clip Pitch** command.

See [“Using pitch markers in the Track view”](#) on page 733.

Property

Any attribute or value belonging to an object. Often you can see these by right-clicking on the object. Track and clip properties can be set in the Inspector.

Quantize

Correct human imperfection in start and duration of selected notes so they line up with a specified time grid.

See [“Quantizing”](#) on page 788.

Quantize resolution

Used to set how precise (in notes or ticks) you want applying quantization to be.

See [“Resolution”](#) on page 788.

Quantize strength

Measure of how close you want quantized notes to be in relation to the quantize resolution.

See [“To use the Groove Quantize command”](#) on page 791 and [“Strength”](#) on page 789.

Record

To capture audio to a digital audio file or store incoming MIDI data in a MIDI track.

See [“Recording”](#) on page 263.

RIFF wave

The standard digital audio format used under Windows and for CDs, with a file extension of .wav.

RMS

Short for Root Mean Square. A method of measuring an average of the amplitudes that occur in a complete cycle of a frequency. RMS is a little over seventy per cent of peak level.

RPN

Registered Parameter Numbers.

See [“Controllers, RPNs, NRPNs, and automation data”](#) on page 803.

Ruler

Bar showing evenly-spaced measure intervals. It appears in the Track, Staff, and Piano Roll views.

See [“The Time ruler”](#) on page 200.

Sampling rate

The number of samples per second a digital audio file is recorded at. A higher sampling rate typically increases the fidelity recordings, as it helps to avoid phase shifting and aliasing artifacts. A higher sampling rate will yield larger audio files and more hard drive space used.

See [“Setting the audio sampling rate and bit depth”](#) on page 268.

Screensets

A snapshot of the current layout of various views and windows in a project, including which windows are open, their size, position, zoom level and whether they are docked or floating. You can create up to 10 screensets per project and freely switch between screensets at any time.

See [“Screensets”](#) on page 1205.

Scrub

A tool used for previewing audio. The Scrub tool allows you to playback audio faster or slower as a useful auditioning tool.

See [“Scrubbing”](#) on page 873.

Sensitivity (window)

Distance from a timing grid a note has to be to be unaffected, or affected less, by quantizing.

See [“Window”](#) on page 790.

Shape

An automation envelope created in the Track view or Console view.

See [“Automation”](#) on page 1163.

Size

The number of events in a track, listed in the Size column of the Tracks window. This number changes every time you add or delete events to or from that track.

Slip editing

Non-destructive editing process that allows the start and/or end time of an audio or MIDI clip to be trimmed by simply dragging the front or back end of the clip.

See [“Slip-editing \(non-destructive editing\)”](#) on page 472.

SMPTE

Society of Motion Picture and Television Engineers. SMPTE format measures time in hours, minutes, seconds, and frames.

See [“SMPTE/MIDI time code synchronization”](#) on page 1298.

Snapshot

Collection of automation settings that become active at a specific time. When the Now Time reaches that time, all of those particular settings take effect.

See [“Snapshots”](#) on page 1190.

Solo

Silences all tracks except for those that are soloed during playback and recording. Multiple tracks can be soloed at once.

See [“Soloing tracks”](#) on page 213.

Split point

In the Staff view, the point at which you split a track into treble and bass staves. Notes at or above the split point go into the treble staff, those below into the bass staff.

Staff

A set of horizontal lines developed for music notation.

See [“Notation and lyrics”](#) on page 1229.

Striping

Recording an analog time code signal onto a track.

See [“SMPTE/MIDI time code synchronization”](#) on page 1298.

Submix

A grouping of specific tracks with similar qualities and/or effects (such as a submix of guitars or vocals). Creating submixes, by sending groups of tracks to a group specific buses for example, allows for quick adjustments when it comes to mixing, such as muting or applying reverb to all the vocals.

See [“Routing and mixing digital audio”](#) on page 920.

Swing

Systematic uneven spacing of notes on a timing grid, to give music a swing feel.

See [“Swing”](#) on page 789.

Sysx

Short for System Exclusive, refers to MIDI messages that only a specific device can use and understand. Cakewalk's System Exclusive library, which can store, record, and display for viewing or editing 256 banks, each holding any number of patches.

See [“System exclusive data”](#) on page 1281.

Sysx bank

A Sysx bank is a storage area plus some associated parameters such as a destination output and an optional description. Each bank can hold any number of messages; the amount of data it can hold is limited only by available memory. The banks are saved in the Cakewalk song file. Each bank can also be saved as a .sysx file in the format used by the public domain MIDIEX utility.

See [“System exclusive data”](#) on page 1281.

Take

A single pass of recording a part or a song. Multiple “takes” are often used in the studio as a means of editing the best of each take for the final production.

See [“Take lanes”](#) on page 439.

Template

A file which stores specific project layouts, such as numbers of tracks and/or plug-in assignments, but does not store any audio or MIDI data. Useful for creating new projects which might require a similar layout.

See [“Templates and key bindings”](#) on page 1215.

Tempo

The speed at which the project or selection of music is played at. Measured in rhythmic beats per minute.

See [“Tempo”](#) on page 307 and [“Metronome”](#) on page 1869.

Thru time

Time up to which the music is to be played back or recorded. Set it in the Control Bar's Select module.

Ticks

Subdivisions of quarter notes. MIDI projects often use a resolution of 480 parts per quarter note ([“PPQ”](#) on page 1871); each part is also called a tick.

See [“Setting the MIDI timing resolution”](#) on page 269.

Time

In Cakewalk, Now time, from time, or thru time. When an event takes place in the music.

Time offset

Adjustment of all track events by a specified amount of time.

See [“Adjusting the time alignment of a MIDI track \(Time+\)”](#) on page 236.

Time ruler

Bar showing evenly-spaced intervals. It appears in the Track, Staff, and Piano Roll views. You can use the Time Ruler to change the Now Time, make a time selection, and insert markers. For more about the Time Ruler, see [“The Time ruler”](#) on page 200.

Timebase

Same as [“PPQ”](#) on page 1871. Timing resolution, measured in pulses (ticks) per quarter note. Determines how finely you can specify notes.

See [“Setting the MIDI timing resolution”](#) on page 269.

TPQ

Same as timebase or PPQ. Short for Ticks Per Quarter note.

See [“Setting the MIDI timing resolution”](#) on page 269.

Track

Cakewalk's representation of one or more lines of music with shared properties, for example, music played by one instrument.

Transients

Peaks of loudness in an audio clip. Used to determine where the beats lie in audio clips.

See [“AudioSnap transient detection algorithms”](#) on page 672.

Vector

The graph of the change of a parameter's value. In audio programs, some parameters can be changed by drawing vectors; means the same as drawing [“Envelopes”](#) on page 1866.

Velocity

A measurement taken when recording MIDI note events of how fast a key is struck. A MIDI notes velocity will dictate how loud the note will sound during playback.

See [“Editing notes with the global tools”](#) on page 754 and [“Adjusting the note velocity \(Vel+\)”](#) on page 236.

Volume

Loudness of a sound or piece of music.

WASAPI

WASAPI (short for Windows Audio Session Application Programming Interface) is a new driver model available in Sonar that allows it to communicate with the new audio features in Windows 7.

See [“WASAPI support”](#) on page 1338.

WDM

Windows Driver Model—low-latency audio driver that bypasses the operating system's audio streaming software so that the driver can communicate directly with the sound card and the audio application.

Widget

A graphical element of a StudioWare panel (such as a knob or slider) that controls a parameter on a MIDI instrument or runs a CAL program.

See [“Using StudioWare panels”](#) on page 1368.

Wipe

Deletes a track's clips and events, but leaves its properties. You can undo a wipe, but not paste it.

See [“Erasing tracks”](#) on page 401.

xRPN

RPN and NRPN.

See [“Controllers, RPNs, NRPNs, and automation data”](#) on page 803.

Index

Symbols

- .clr 179
- .cwb files 305
- .cwp files 162
- .cwt files 1216
- .cwx file extension 401
- .mid files 305
- .syx files 1281
- .tpl files 1216

Numerics

- 24-bit problems 1389
- 24-bit tips 1327
- 64-bit files 1314
- 96 kHz audio and plug-ins 1327

A

- A/B plugin settings 957
- A/D 133
- Absolute-time-based clips 417
- ACID files
 - saving a loop as 732
- ACIDized loops 728
 - saving a Groove clip as 732
- Acoustics 862
- ACT 1364
 - linking knob to cells in ACT MIDI prop page 1353
- ACT Lock button 1365
- ACT MIDI Controller Plug-in 1352
- Activation 191
- Active Controller Technology 1364
- Add Track 393
- Adjusting timing of notes *See* Quantizing
- AES/EBU
 - connecting to 143
 - definition 143
- Aftertouch 804
 - See also* Channel Aftertouch
- AIFF 300
- Aim Assist line 419

- Aligning audio 1143
- Allow importing of WAV File Cue Markers 1649
- Always copy imported audio files 1649
- Always Import Broadcast Waves at Their Timestamp 1649
- Ambience 1076
- Amplitude 864, 866
- analog-to-digital converter 133
- Analytics 1691, 1692
- Anchor points, *see* Snap offsets 432
- Apply SMPTE Offset to Broadcast Wave Timestamps 1649
- Apply Trimming* 474
- Archiving tracks 212
- Arpeggiator 276
 - controls 276
 - enable/disable 278
 - how to use 278
 - using patterns and presets 278
- Arrangement
 - commit 385
 - create 383
 - export 387
 - preview 384
- Arranger
 - sections 365
 - timeline 358
- Arranger Exclude 382
- Arranger Inspector 364
- Arranger track 354
- Articulation Map Editor 815
- Articulation maps 810
 - edit articulations 814
 - export 823
 - extract from MIDI data 826
 - import 822
 - insert articulation 812
 - live articulations 825
- ASCII TAB
 - exporting to 1253
 - saving as 1253
- ASIO drivers
 - enabling 1323
- Audible Bounce 996

- Audio 133
 - auditioning with scrub tool 873
 - basic editing 868
 - connecting instruments to sound card 138
 - digital 151, 862
 - distortion 280
 - effects 880
 - export 1083
 - exporting 1085
 - finding missing 261
 - importing 300, 302
 - metronome 266
 - mixing 920
 - playback troubleshooting 134
 - plug-ins 880
 - recording *See* Recording audio
 - routing 920
 - scrubbing 873
 - under SMPTE/MTC Sync 1300
- Audio CD
 - how to create 1113
- Audio CD Tracks
 - importing 302
- Audio clips 867
 - Bounce to Clip(s) 872
 - changing name off 868
 - changing start time of 869
 - combining 872
 - copying 869
 - deleting 869
 - moving 869
 - pasting 869
 - properties of 868–869
 - size of 880
 - splitting 871
 - to turn off automatic display of 281
- Audio data
 - applying a fade to 878
 - backing up 1308
 - deleting unused files of 1309
 - distributing 1085
 - imported files 1307
 - improving performance with 1321
 - reversing 875
- Audio dropouts
 - fixing 1328
- Audio effects
 - controlling 919
 - CPU usage of 987
 - mixing 880
 - See also* Mixing; Reverb
- Audio engine button 286
- Audio events
 - defined 136
 - editing 868–869
- Audio files
 - Core Audio Format 300
 - DSD 300
 - FLAC 300
 - managing 1303
 - OGG 300
 - Sound Designer II 300
- Audio folders 1306
- Audio hardware
 - Wave Profiler 1312
- Audio loop
 - defined 136
- Audio performance
 - improving 1311
- Audio processing
 - playing backward 875
 - removing silence 876–877
 - See also* Volume
- Audio scaling 869
 - Loop Construction view 724, 1815
- Audio Snap *See* AudioSnap
- Audio Track
 - inserting 1476
- Audio tracks
 - parameters 218
- AudioSnap
 - adding automation 714
 - adding markers at Pool lines 710
 - algorithms and rendering 717
 - enabling 684
 - groove quantizing audio 716
 - iZotope Radius algorithms 717
 - quantizing to Pool 716
 - transient detection algorithms 672
- Audio-to-MIDI 1132
- Audition 447
- Auto arming 273
- Auto Focus 768
- Auto Lock mode 750
- Auto punch 270
 - See also* Punch recording
- Auto save
 - changing settings 305
- Auto save, settings 305
- Automatic crossfades 475
- Automatic MIDI echo
 - turning off 243
- Automating effects 1191
- Automation
 - automating a soft synth's controls 898
 - faders and knobs in Console view 1169
 - jump 1182

- lanes 1170
- methods 1165
- quick guide 1164
- recording automation from an external controller 1192
- recording individual fader or knob movements 1169
- snapshots 1190
- surround panning 1017
- time base 1167
 - using 1163
- Automation curves 1182
- Automation Data 803, 804
- Automation Read and Write buttons 1168
- Aux track 928

B

- Backing up your work
 - audio data 1308
 - bundle files 305
 - using per-project audio folders 1308
- BandLab
 - collaborate 345
 - export 343
 - import 343, 348
 - publish 346
 - revision 344
- Bank/Patch Change dialog 1560
- Banks 222, 230–232
 - assigning a bank select method 1272
 - assigning patch names to 1273
 - assigning to a track 231
 - parameters 806
 - Sysx 1281, 1282
- Bar lines
 - adding to an improvised track *See* Fit Improvisation
- Batch export 1100
- Batch mode
 - playing back files in 246
- Beat Value 1260
- Beats per Measure 1260
- Beats, accenting 793
- Beginner's Guide to Cakewalk 127
- Big Time view 170
 - displaying 199
 - font settings 199
- Bit depth
 - setting 268
- Bit depths
 - multiple in project 1314
- Bit rate 1615
- BitBridge 1652
- Bluetooth LE MIDI 1639
- Bounce

- real-time 996
 - audible 996
 - Render in Rel-time mix option 996
- Bounce to Clip(s)* 872
- Bounce to Track(s)*
 - combining tracks using 872
- Bounce to Track(s) dialog 1561
- Bounce to tracks
 - how to 994
- Bouncing tracks 994
 - takes too long 1397
- BPM 307
- Broadcast wave files
 - description of 1091
 - how to export 1090, 1113
- Browser 639
 - media 643
 - plug-in 651
- Bundle files
 - 64-bit CWB files 269
 - creating 1305
 - opening 1305
 - unpacking 1305
- Burn audio CDs 1113
- Burning a CD 1113
- Bus
 - choosing a default bus for inserted tracks 393
- Bus pane
 - docking views in 172
- Bus Properties Inspector 636
- Buses 167, 921, 922
 - sending audio data to 919

C

- Cakewalk
 - as master 1297
 - as slave 1296
 - sync to SMPTE/MTC 1299
 - uninstalling 190
- Cakewalk Browser 639
- Cakewalk Generic Surface plug-in 1354
- Cakewalk Interchange Format 66, 1116
- CAL programs
 - sample 1379–1380
- CD
 - creating 1113
 - quality 866
 - sampling rate 268
- CD Burning 1113
- CD burning
 - preparing audio with higher bit and/or sample rates 1313
 - preparing higher resolution audio for CD burning 1317

- CD player
 - connecting to 140, 1414
- Cell MIDI Trigger 1819
- Center material
 - removing 875
- ChanAft event 806
- Change Audio Format 1488
- Change audio format 1315
- Change Audio Format dialog 1564
- Channel 222, 235, 802
 - assigning instruments to 1266–1267
 - note property 1240
 - pedal event parameter 1249
 - splitting 1379
- Channel Aftertouch
 - thinning 1380
- Channel strip 1023
- Chn parameter 235
- Chord
 - analyzing 832
- Chord event 806
- Chord Grid 1246–1247
- Chord Library 1247
- Chord Symbols 1245
- Chords 806, 1245–1247
 - editing from the fretboard 1253
 - properties of 1245
- Chorus 1079
- Clean Audio Folder 1488
- Clear All 1180
- Clip lock 422
- Clip muting 446
- Clip Properties Inspector 611, 628
- Clip selection groups 424
- Clip soloing 446, 448
- Clip Tail Duration 1649
- Clips 162
 - arranging 404–418, 430
 - arranging audio 861
 - audio 867
 - changing colors of 409
 - choosing a specific length 417
 - combining 437–438, 872
 - copying 414
 - copying using copy and paste 418
 - copying using drag and drop 418
 - crossfading 879
 - cutting and pasting 416
 - defined 136
 - deleting 418
 - displaying 404, 408
 - displaying contents 408
 - displaying names 408
 - drag and drop editing 415
 - duplicate 413
 - edit multiple 614
 - effects on 958
 - groove clips 721
 - grouping 424
 - linked 436–437
 - MIDI definition 130
 - moving 414–417
 - moving to a specific start time 417
 - pasting as new 414
 - pasting into existing 414
 - performance effects of 1322
 - renaming 408
 - reversing notes in 779, 787
 - revert to original time stamp 421
 - selecting 411
 - splitting 437
 - splitting options 437
 - trimming non-destructively 472
- Clock
 - sources 1292
- Clone 1525
- Clone tracks 400
- Collaborators 352
- Color
 - screen 178
- Color presets
 - import and export 179
- Color schemes 176
- Color set files
 - importing and exporting 179
- Colors 178
- Combining clips 437
- Comping 449
- Comping takes 439
- Comping tool 515
- Compressor 1023, 1037, 1039, 1075
- Concrete Limiter 1068
- Conductor 307
- Confidence recording 281
- Configurable Track view 403
- Configuration profiles 1692
- Connecting
 - electric guitar 153
 - guitar through effects rack 139
 - microphone 154
- Connecting a guitar and effects rack to your sound card 139
- Connecting a microphone to your sound card 140
- Connecting a mixer to your sound card 141

- Connecting an instrument or home stereo to your sound card 138
- Connecting guitar to sound card 139
- Console Emulator 1054
- Console view
 - adjusting knobs in 913
 - automating controls in 1169
 - choosing inputs in 272
 - linking controls in 988–990
 - overview 167
- Consolidate Project Audio 1488
- Content location
 - presets 649
- Control Bar 565
 - ACT module 599
 - Custom module 607
 - dock/undock 571
 - Event Inspector module 603
 - Export module 572
 - Loop module 588
 - Markers module 601
 - Mix module 586
 - Mix Recall module 609
 - modules 565
 - Performance module 590
 - Punch module 595
 - Screenset module 597
 - Select module 593
 - Sync module 605
 - Tools module 576
 - Transport module 582
- Control event 806
- Control groups 988
 - absolute 988, 989
 - custom 988, 989
 - editing 987, 988
 - relative 988–989
 - See *also* Automation Data
- Control surfaces
 - generic 1354
 - generic property page 1352, 1354
 - generic surface dialog 1358
 - synchronize with Cakewalk channel strips 1350
- Controller
 - MIDI definition 129
- Controller/surfaces
 - connecting and disconnecting 1349
- Controllers 800, 803, 806
 - assigning, to instruments 1275
 - data, thinning 1380
 - inserting a series 765
 - numbers 804
 - parameters 806
- Controllers pane 743, 1759
- Controls
 - configuring
- Convert MIDI to shapes procedure 1189
- Converting bit depths 1315
- Converting MIDI to audio 917
- Converting sample rates and bit depths 1313
- Converting soft synth tracks to audio 896
- Convolution reverb 1065
- Copy dialog 1568
- Copy tracks 400
- Copying tracks 400
- Count-in 266
- CPS (cycles per second) 862
- CPU conservation mode 1326
- CPU meter 1324
- CPU meters 590
- CPU metrics 591
- CPU performance 987, 1321
- Crescendos 787, 1248
 - creating using *Process-Scale Velocity* 787
- Crossfade 475
 - adjust 461
 - changing the curve types in 477
 - curve types 475
- Crossfade* 878
- Crossfade dialog 1569
- Crossfades
 - applying offline 878
 - automatic 476
 - non-destructive 475
 - remove 477
- Current track 243
- Current track MIDI echo
 - turning off 243
- Curves
 - types in fades and crossfades 475
- Cut dialog 1570
- CXF 66, 1116
- Cycle 862
- Cycles per second 862

D

- D/A 133
- Data
 - sysx 1281–1290
- dB
 - audio scaling by 724, 869
- DC offset
 - removing 877
- Decibel scale 867

- Decrescendos 787
 - creating using *Process-Scale Velocity* 787
- De-ess 1077
- Default bus
 - setting 393
 - setting for inserted tracks 393
- Default pitch
 - changing a project's 733
- Define Groove dialog 1571
- Defining instruments 161
- definition 130
- Degitch dialog 1572
- Degitch filter 1241
 - using 1241
- Delay
 - adding 829
- Delay compensation 284
- Delete 1525
- Delete dialog 1573
- Demo projects 60, 159, 1741
- DEPTH 1079
- digital audio definition 133
- Digital audio recording *See Recording audio*
- Digital audio *See Audio*
- Digital distortion 280
- digital-to-analog converter 133
- Dim Solo Gain 1627
- Dim Solo Mode 214
 - adjust dim level 214
 - enable 214
- Diminuendo 1248
- Direct Stream Digital (DSD) 300
- Dirty flag
 - in presets 954
- Disk meter 1324
- Disks
 - caching 1322
 - compressed 1321
 - fragmented 1321
 - storage requirements 1322
- Displacement 862
- Display scaling 1211
- Dithering 1086
 - during rewrite procedure 1315
- DMA settings 1312
- Dock windows 1194, 1197
- Docking views 172
- Double Precision engine 1314
- Doubled notes 245
- Downmixing 1012, 1670
- DPI Awareness 1211

- Drag and Drop* 436
- Drivers
 - MIDI 130
 - using ASIO 1323
- Dropout indicator 1324
- Dropouts
 - fixing 1328
- Drum editing 835
- Drum Grid pane 844
 - changing grid line display in 844
 - displaying tracks in 840
 - displaying velocity tails in 840
 - editing note velocities in 841
- Drum machines 1297
- Drum Map Manager
 - opening 836
 - working in 837
- Drum Map Manager 836
- Drum maps
 - assigning a MIDI track to 839
 - creating 836
 - editing 836
 - opening 839
 - saving 838
 - the basics 835
- Drum Replacer 1135
- DSD (Direct Stream Digital) 300
- Dual monitor support 1201
- Dump Request Macros (DRM) 1284, 1285
- Duplicate clips 413
- Duplicate Track(s) dialog 1566
- Duplicate tracks 400
- Duration
 - Fill 1242
 - note 789, 809
 - note property 1240
 - parameter 806
 - time 1242
- Duration dialog 1588

E

- Echo
 - adding 829
 - eliminating during recording 1396
- Echoing
 - MIDI 129
- Edit Config File 1634
- Edit tool 509
- Edit-Apply Trimming* 1527
- Edit-Bounce to Clip(s)* 1527
- Edit-Bounce to Track(s)* 1525

- Edit-Copy* 1465
 - arranging clips using 404
 - copying envelopes using 1184
 - importing tracks from other projects with 302
- Edit-Copy Special* 1465
- Edit-Cut* 401, 404, 416, 808, 1464
- Edit-Cut Special* 1183, 1464
- Edit-Delete* 1466
 - deleting clips using 418
 - deleting measures using 783
 - deleting time using 783
- Edit-Delete Special* 1183, 1466
- Edit-Groove Clip Looping* 1467
- Edit-History* 471, 1461
- Editing
 - slip editing 472
 - with keyboard 478
- Edit-Paste* 1465
 - arranging clips using 404
 - importing tracks from a project using 302
 - pasting envelopes using 1184
- Edit-Redo* 270, 1461
- Edit-Select-All* 1461
- Edit-Select-By Filter* 1462
- Edit-Select-By Time* 429, 1462
- Edit-Select-None* 429, 1461
- Edit-Split* 1467
- Edit-Undo* 270, 401, 1461
- Effect chains 972
- Effect chains *See* Effects Chain presets
- Effects
 - adding 232
 - adding in the Track view 470
 - adding to clips in real time 958
 - audio 880
 - automating 1191
 - CPU usage of 987
 - increasing number of 1321
 - MIDI 827
 - mono/stereo/surround indicator 952
 - presets 954
 - real-time audio 948
 - relinking surround parameters 1021
 - replacing 233
 - unlinking surround parameters 1020
- Effects bin *See* FX Rack
- Effects Chain presets 658
- Effects tail
 - defined 880
- Effects with surround sound 1019
- Elastique 717
- Electric Guitar
 - connecting 153
- Encoding options 1087
- Engine Load 591
- Ensoniq instruments 1290
- Envelope Display on a Percentage Scale 1188
- Envelope mode 1187
- EQ 1041
 - per-track 985
- Equalizer 1023, 1041
- Erase tool 532
- Errors
 - timing 788
- Euphonix EuCon 1361
- Event
 - deleting 808
 - inserting new 808
- Event Filter dialog 1609
- Event filters 799, 800–802
 - selecting events using 801
 - setting up 801
- Event inspector 741
- Event List toolbar 1783
- Event List view 169, 739, 805–809
 - multiple tracks in 805
 - note names in 1274
 - Pitch parameter 806
- Event Parameters
 - editing 808
- Event types
 - filtering 299
- Events
 - audio 827
 - channel aftertouch 800
 - controller 800
 - defined 136
 - editing 779, 808
 - Key aftertouch 800
 - MCICmd 809–827
 - Meta- 1416
 - note 800, 809
 - out-of-window 790
 - parameters 800, 802, 804
 - patch 807
 - patch change 800
 - pitch wheel 800, 1380
 - searching for 799
 - selecting 801
 - shifting in time 781
 - shifting the time of 236
 - shrink using percentages 784
 - special 1480
 - step by step playback 809

- stretch using percentages 784
- stretching and shrinking 784
- transposing selected 781
- xRPN 800
- Exclusive Solo mode 215
- Export Audio dialog 1578
- Export Broadcast Waves by Default 1649
- Export OMF dialog 1590
- Exporting 1083
 - audio 1085, 1090, 1113
 - batch 1100
 - Cakewalk External Encoder Config utility 1087
 - clips 1097
 - dithering 1086
 - encoding options 1087
 - filename tags 1103
 - MIDI 1114
 - MIDI Groove clips 736
 - MP3s 1094
 - OMF files 1098
 - queue 1100
 - surround mixes 1112
 - task 1100
 - tracks 1096
 - via drag and drop 1099
 - video 254
 - Wave format 1090
 - Windows Media Format files 1092
- Exporting key bindings 1222
- Expression event 806
- Expression marks 806, 1247–1248
 - editing 1248
- External Insert 966
 - bouncing 971
 - using external effects in Cakewalk 968

F

- Fade
 - changing curve type of 477
- Fade on Start/Stop 203
- Fade Selected Clips 712
- Fade type, choosing 475
- Fade/Envelope* 878
- Fade/Envelope dialog 1591
- Fade-in, create a 475
- Fade-in, delete a 476
- Fade-in, edit a 476
- Faders 988
- Fades 475
- FAQ 1381

- FAQs 1381
- Fast forward 203
- Fast Zoom 408
- FAX modems 1312
- FFT spectrum analyzer 1044
- File
 - opening 163
- File extensions
 - .CAL 1485
 - .cwb 305
 - .cwp 162
 - .cwt 1216
 - .mid 305
 - .syx 1281
- File menu
 - Open* 163
- File versioning 306
- File-Close* 305, 1455
- File-Export-Audio* 896, 917, 1090, 1092, 1094, 1113, 1458, 1488
- File-Export-OMF* 1098, 1459
- File-Export-Standard MIDI File* 1459
- File-Export-Video to AVI* 1458
- File-Import-Audio* 300, 302, 729, 1307, 1457
- File-Import-Video* 1457
- Filename
 - presets 1103
 - tags 1103
- File-New* 264, 1217, 1455
- File-Open* 264, 1455
- File-Print* 1257, 1459
- File-Print Preview* 1257, 1459
- File-Project Audio Files* 1308, 1485
- Files
 - .WAV 1085
 - audio 300, 302
 - bundle 246
 - bundle, creating 1305
 - CAL 1379–1380
 - digital audio 1312
 - GM 1417
 - groove 792
 - GS 1417
 - importing MIDI 304
 - instrument definitions 1267–1278
 - managing audio 1303
 - MIDI 246, 1415
 - project 246
 - RIFF MIDI 1415
 - sequencing, for playback 246
 - song 1417
 - statistics 1593

- StudioWare 162
- SYSX.INI 1288
- using MCI commands to play 809
- Wave 1085
- XG 1417
- File-Save* 305, 1456
- File-Save As* 305, 1456
- File-Save Copy As* 1456
- File-Send* 1460
- Fill Durations 1242
- Filter mode 749
- Find Missing Audio dialog 261
- Find/Change 799
- Find/Change dialog 1609
- Finding missing audio 261
- FireWire
 - exporting video to a FireWire device 260
 - video playback on 259
- Fit Improvisation* 788
- Fit to Time* 307
- Fit to Time dialog 1594
- Float file support 1314
- Floating a view 1201
- Floating views
 - dual monitor support 173
- Floating windows 1201
- focus
 - track focus definition 131
- Follow Bus Pan 921
- Follow Track Pan 919
- Free Edit tool
 - using 412
- Freehand tool 520
- Freezing tracks and synths 944
- Frequency 862
 - fundamental 863
- Frequently asked questions 1381
- Fretboard
 - changing appearance 1251
 - displaying 1233
 - hiding 1233
- Fretboard pane *See* Fretboard
- Friendly names
 - for MIDI devices 228
- Front/rear balance slider 1015
- Full chase lock 1300
- Full Screen mode 1204
- FX Chain 972
- FX Chain presets
 - using 973
- FX Rack
 - global bypass 958

- mono/stereo/surround indicator 952

G

- Gain command 874
- Game sound 148
- Gate 1023
- GATER 1078
- General MIDI *See* GM
- Generic control surface property page 1352
- Generic control surfaces
 - assigning knobs and faders 1355
 - BaseTrack 1358
 - changing tracks 1357
 - conserving knobs and buttons 1356
 - Increment/Decrement 1360
 - learn 1359
 - Literally/Toggle 1360
 - On/Off 1360
 - saving and backing up presets 1353, 1360
 - Trigger Value 1359
- Generic controller/surface property page 1354
- Generic controller/surfaces
 - dialog explained 1358
- Generic controllers/surfaces
 - working with 1354
- Ghost strokes 1256
- Global Audio Folder 1306, 1649
- Global Audio folder
 - changing 1306
- Global effects bypass 958
- Global Options*
 - autosave 306
- GM 1366, 1417
- Go dialog 1596
- Go menu
 - Next Marker 434
 - Previous Marker 434
- Gridlines, displaying 430
- GRIT 1073
- Groove clips 162, 721
 - creating 729
 - editing 729
 - editing slices 731
 - following project pitch 730
 - how they work 728
 - importing into project 729
 - MIDI 735
 - using 729
 - what they are 728
 - working with 728
- Groove Pattern 791
 - copying 793

- defining 792
- deleting 793
- saving 792
- Groove Quantize* 788, 789
- Groove Quantize
 - correcting a bad verse with 793
- Groove Quantize*
 - using 791
- Grooves *See* Groove Pattern
- Group 988
 - chord property 1245
- Group Manager* 989
- Grouping controls
 - Quick Groups 990
- Grouping controls, faders, or knobs 988
- Grouping surround panner controls 1016
- GS 1417
- Guitar
 - adding chord grid 1246
 - connecting effects rack to sound card 139
 - connecting to sound card 139
 - recording separate strings 298
- Guitar, electric
 - connecting 1413

H

- Hairpin event 806
- Hairpin symbols 1245, 1248
 - adding 1248
- Hardware setup 1411
- Headphone mix 924
- Height of tracks
 - locking 399
- Help
 - local 192
- Help module 1840
- Hertz 862
- Hide 1526
- History* 471
- Home Stereo
 - connecting to 140, 1414
- Horizontal meters 940
- Hot-keys 1845
- HUI protocol 1342
- Hz 862

I

- Icons
 - for soft synths 892
 - track icons 402
- Importing
 - audio files 300, 302

- from a Cakewalk project 302–304
- music 300
- preview bus 301
- Importing different sampling rates 1313
- Importing key bindings 1221
- Importing MIDI Groove clips 736
- Importing OMF 302
- Importing surround mixes 1022
- Initialization files 1419
- Inline Piano Roll view 776
 - auditioning and selecting notes 777
 - zooming 777
- Input 222
- Input Echo button 243
- Input filtering 299
- Input levels
 - checking 280
- Input monitoring 282
 - disable during playback 284
 - disabling 1396
 - eliminating echo from 284
 - enabling 284
 - enabling when arming tracks 284
 - turning on or off for all tracks 244
- Input Quantizing 275
- Inputs
 - choosing in Console view 272
 - selecting 919
 - setting source of 271
- Insert menu
 - Audio Track 1476
 - MIDI Track 1477
 - Series of Controllers* 765, 1478
 - Series of Tempos 332, 1485
- Insert Series of Controllers dialog 1605
- Insert Time/Measures dialog 1608
- Insert-Bank/Patch Change* 230, 232
- Insert-Bank/Patch Change 1478
- Inserting a send in a bus 921
- Inserting a send in a track
 - Sends
 - inserting in a track 919
- Inserting tracks 393
- Inspector
 - arranger 364
 - bus properties 636
 - clip properties 628
 - ProChannel 1023
 - track 615
 - track properties 633
- Inspector pane 611
- Installing 152

- Instrument Definition Tutorial 1278
- Instrument Definitions
 - flags 1276
- Instrument definitions 1265
 - creating 1268–1275
 - exporting 1270
 - importing 1267–1278
 - name lists 1271
 - reload 1270
 - saving 1270
- Instrument sound
 - choosing an 230
 - parameter 222
 - track settings 218
 - See *also* Instruments
- Instruments
 - assigning, to outputs 1266–1267
 - bank assignments 1272
 - defining 1268–1270
 - deleting 1269
 - non-concert key 235, 1261
 - patch names for 1273
 - recording from MIDI 274
- Interface
 - picture and description 1152
- Interleave indicator
 - FX Racks 952
- Interpolate* 236, 802
- Interpolate, see Find/Change
- Isolating 448

J

- Joystick support 1017
- Jump 1182

K

- Key 1259–1260
 - adjusting 235
 - aftertouch 800
 - signature 265, 1259–1260
- Key bindings 1219
 - creating using MIDI keyboard 1220
 - exporting 1222
 - importing 1221
- Key switches 810
- Key+ 222
- KeyAft event 806
- Keyboard
 - connecting MIDI 155
 - connecting to computer 153
 - editing with 478
 - Local Control setting 245

- parameters 807
- patches 230–232
- recording accompaniments 298
- Keyboard shortcuts 1219, 1845
- Keystrokes
 - sending all to a plug-in 955
- Kilohertz 862

L

- Lanes 762
 - automation 1170
 - take 439
- Lanes in tracks 439
- Large Transport 206
- Late Buffers 591
- Latency 1323
- Layering synths
 - live playback 244
- Lead sheets See Notation and Lyrics
- Length* 784
- Length dialog 1609
- Lenses, see Workspaces
- LFE Send level
 - default value 1015
- Line tool 528
- Linked clips 436
 - creating 436
 - unlinking 436
- Live articulations
 - Real-time articulations 825
- Live input PDC override 284
- Live MIDI playback
 - controlling 243
- Load balancing 1318
- Load Pattern dialog 1610
- Local Control 245
- Local Help 1657
- Local help 192
- Local On/Off 129
- Lock track height 399
- Locked clips and tempo change 422
- Locking clips 422
- Locking view 1202
- Locking views 172
- Loop
 - defined 136
- Loop Construction view 169, 721
- Loop Explorer See Browser
- Loop recording 286
 - using 286
- Loop, moving a 205

Loopback recording adjustment 1636
Looping

- delays 237
- enabling loops for 727
- setting up 205
- using punch-in while 290

Loops 721

- ACIDized 728
- converting to Groove clips 729
- creating repetitions of 727
- enabling looping of 727
- working with 727

Lyric event 806
Lyrics 1262–1264

- hyphenating 1264
- in Lyrics View 1263–1264
- in Staff View 1262–1263

Lyrics view 170

- adding lyrics in 1262
- editing lyrics in 1262
- syllable 1263

M

Mackie Control 1342
Magnetic snap 430
MAJOR CHORD.CAL 1380
Mapped note

- changing the mapping of 842
- muting and soloing 843

Marker 1486
Marker dialog 1611
Markers 175, 430

- adding 433
- adding on the fly 433
- convert to Arranger sections 371
- copying 433
- creating 432–434
- deleting 434
- deleting from the Markers view 434
- editing 433
- jump to 434
- locking/unlocking 434
- moving 434
- pitch 733
- setting time range with 434
- snap-to grid 430
- using 432

Markers module 206
Markers view 170
Marks 1245

- expression 1247–1248

Mask mode 768
Masked the active track error message 743
Matrix view 1817
MAX 1075
MBT (measure, beat and tick number) 194, 784, 1249
MBT time

- entering 195

MCI (Media Control Interface) command 806, 809
MCI cmd event 806
Measure

- inserting a blank 782

Measures

- inserting 782

Media Browser 643

- adding objects to your project 645
- keyboard navigation 650

Melodyne 1123
Meter 265, 1259
Meter ballistics 942
Meter/Key 265

- changes 1260–1261
- view 170, 1260

Meter/Key Signature dialog 1612
Meter/Key view 170
Metering 938

- changing the display of meters 939
- showing and hiding meters 939
- what the meters measure 938

Meters

- changing color and segmentation option 939
- configuring display of 939
- improving performance 942
- MIDI activity indicators 943
- MIDI velocity meters 943
- playback and record 913
- segmented 941

Metronome 266

- audio 266
- changing settings 267
- pendulum 1812
- setting for new project 266
- setting the 266–267
- using 266

Microphone

- connecting 140, 154, 1414

Microscope Mode 774

- adjust microscope size 775, 1685
- configure options 775
- enable/disable 774
- enable/disable time magnification 775, 1685
- using 775

Microsoft Sound Recorder 134

MIDI

- advantages of 150
 - as remote control 992
 - assigning a channel 235
 - bank selection 230
 - beginner's guide 128
 - channel parameter 806
 - channels 129, 806
 - channels versus tracks 131
 - choosing channels 131
 - choosing devices 227
 - connecting keyboard 155
 - controller 129
 - converting MIDI to audio 917
 - devices 226
 - drivers 130
 - echoing 129
 - equipment connection 1411
 - export 1114
 - files 1415
 - how it works 150
 - ignoring MIDI messages 132
 - importing files 304
 - input and echo controls 245
 - inputs and outputs 129
 - interfaces 129
 - key aftertouch 804
 - Local On/Off 129
 - machine control (MMC) 1302
 - messages
 - controlling 204
 - filtering 299
 - mixing 916
 - note parameters 1240
 - notes 1242
 - Omni 271
 - output devices 226–227
 - outputs 226–227
 - pitch wheel 804
 - pitch-bend 804
 - playback settings 218–237
 - polyphony 129
 - receive 132
 - recording music from 274
 - routing data 226
 - RX 132
 - setting up in and out devices 160
 - software interfaces to 1366
 - synchronization 1295
 - time code 1292
 - timing resolution 269
 - See *also* Controllers
- MIDI clips
- definition 130
- MIDI data
- applying an event filter to 830
 - applying echo/delay to 829
 - applying the arpeggiator to 831
 - quantizing 828
- MIDI data lanes 762
- assign event type to 763
 - copy events between lanes 763
 - create a new lane 762
 - delete a lane 763
 - move events between lanes 764
 - working with 762
- MIDI definition 129
- MIDI drivers
- changing 161
- MIDI echo
- controlling 243
 - Input Echo button 243
 - multi-channels on one track 244
 - turning on or off for all tracks 244
- MIDI effects 827
- presets 827
- MIDI equipment, connecting 1411
- MIDI Event Chase on Play 237
- MIDI File Formats
- SMF (standard MIDI files) 1415
- MIDI files
- importing 304
- MIDI Groove clips 735
- creating repetitions 735
 - enabling groove function 735
 - exporting and importing 736
 - in Media Explorer view 737
 - previewing in the Import MIDI dialog 737
 - transposing 736
 - using pitch markers 736
- MIDI In and Out devices
- driver changes 161
- MIDI input filtering 299
- MIDI input presets
- creating and editing 244, 299
- MIDI keyboard
- multiple performers on multiple tracks 244
 - playing multiple tracks from 244
- MIDI meter
- activity indicator 943
 - velocity meter 943
- MIDI Notes
- move/copy to another track 780
- MIDI playback
- live on multiple tracks 244
- MIDI Scale 777

- MIDI Sync 1295
 - troubleshooting 1297
 - with drum machine 1297
- MIDI System Exclusive messages 1281
- MIDI THRU 129
- MIDI THRU jack 1411
- MIDI Time Code
 - sending and receiving 1298
- MIDI timing offset 1635
- MIDI Track
 - inserting 1477
- MIDI track parameters
 - Input 220
 - Outputs 220
 - Pan 220
 - track name 219
 - track number 219
- MIDI tracks
 - definition 130
- MIDI Transform tool 767
- Milliseconds 201
- MINOR CHORD.CAL 1380
- Mix Recall 998
- Mix Scene 998
- Mix Scenes
 - using 1000
- Mixer
 - connecting to 141, 1414
- Mixing
 - controlling 919
 - MIDI 916
 - tracks 1321
- MMC 1366
- MMCSS task profiles 1340
- Monitors
 - using dual monitors 1201
- Mono/Stereo buttons 216
- Most Recently Used menu
 - presets 954
- Mouse wheel 167, 912, 1787, 1788, 1796, 1797, 1798, 1799, 1800, 1801, 1806
 - zooming with 408
- Move tool 506
- MP3 files, creating and exporting 1094
- MPEG Video, importing 250
- MRU menu
 - presets 954
- MTC
 - sending and receiving 1298
- Multi-channel MIDI recording 298
- MultiDock 1197
- Multi-MIDI input 243

- Multi-port soft synths 895
- multi-timbral
 - definition 129
- Multi-touch 1223
- Musical Editing
 - rests 1242
- MusicXML
 - exporting to 1258
- Mute button
 - showing automated mute status 1186
- Mute buttons, grouping 988
- Mute tool 535
- Muting a soft synth 894
- Muting clips 446

N

- Name, of a track 219
- Navigator pane 1753
- Navigator view 1837
 - changing display of Clips pane using 410
 - using 410
- Nested track folders 467
- New track
 - adding 393
- Next Marker 434
- NoControllerReset 1276
- Noifications 181
- Noise removal 1078
- Non-destructive editing 472
- Normal template 264
- Normalize* 874
- Normalize command 874
- Notation
 - editing 1235, 1244
 - non-concert key 1261
- Notation and Lyrics 1229
- Note events 806
 - transposing pitch of 781
- Note Map pane 842
 - previewing mapped sound in 841
- Note names
 - of patches 1274–1275
- Note pane 743
- Note velocities
 - editing in the Drum Grid pane 841
- Note velocity 779
 - adjusting 236
 - changing with Velocity MIDI effect 833
 - compressing 802
 - displaying 804
 - inverting 802

Notes 806

- changing display of 1242
- changing timing of 788
- duration of 789
- editing 754, 1238–1239
- editing from the fretboard 1253
- editing on the TAB staff 1252
- editing, in real time 1230
- inserting 1236
- inserting with the fretboard 1237
- percussion 1254
- properties of 1240
- reversing 787
- selecting 753, 1237
- selecting all of certain pitches 753
- selecting in Piano Roll view 752
- size of 790
- splitting 1379
- stuck 204, 237
- transposing 235
- using enharmonic spellings 1243–1244

Now time 175, 194, 200

- changing 195
- keyboard shortcuts 199
- large print 199
- rewind on stop 196

NRPN (Non-Registered Parameter Number) 803, 804, 806

- assigning, to instruments 1275
- event 806

Nudge 427

- moving clips left or right 427
- moving clips up or down 427
- settings 428

numeric peak values

- showing 943

O

Offline activation 191

Offset mode 1187

OGG 300

OMF

- exporting to 1098
- importing 302
- project data discarded when saved as 1098
- project data preserved in 1098
- saving projects as 1098

OMF files

- exporting 1098

On-screen MIDI keyboard 1838

Open Plug-in Technology 1366

OPT panels 1366

Options menu

Colors 178

Drum Map Manager 836

Time Ruler Format-HMSF 1489

Time Ruler Format-MBT 1489

Time Ruler Format-Samples 1489

Original Time 421

Out of memory error 1428

Outputs 222

assign to mono hardware output 230

assigning tracks to 228

MIDI 226

setting 226

show mono 230

Overload 280

Overtones 863

P

Pan 222

adjusting 233

setting 919

track settings 222

Pane, Staff 1230

Panning

follow bus pan 921

Follow Track Pan 919

Panning in surround 1013

Panning laws

changing 234

Parameters

effects 950

events 800, 802, 804

global 1216

pedal events 1249

template file 1216–1217

See also Events

Patch 222, 230–232, 806

assigning note names to 1274–1275

assigning to a track 231

definition 132

event 806

names 1273

numbers 800

Patch Browser dialog 1620

Patch point 927

Pattern tool 524

Pattern tools 530

Pattern-based Step Recording 297

Patterns

importing from Project5 738

Pause key 1326

PC2A T-Type Leveling Amplifier 1048

- PDC override 284
- Peak levels 1072
- Peak limiter 1037
- Peak Markers 943
 - clearing from a track 943
- Pedal events 1245
 - editing 1249
 - parameters 1249
- Pedal marks
 - adding 1249
- Percentage
 - audio scaling by 724, 869
- Percussion
 - channel 236
 - ghost strokes 1256
 - line 1255
 - staff 1255
- Percussion track
 - setting up 1254
- Performance
 - CPU, with FX effects 987
 - improving audio 1311
 - maximizing disk and CPU 1321
- Per-track EQ
 - using 985
- Phase
 - inverting a track's 216
- Piano Roll view 168, 739, 742, 1468
 - colorize notes by velocity 758
 - Controllers pane 743, 1759
 - Drum Grid pane 743
 - hide events in muted clips 761
 - inline version 776
 - Microscope Mode 774
 - MIDI data lanes 762
 - Note and Controllers pane 743
 - Note Map pane 743
 - note names in 1273
 - opening 744
 - overview 168
 - scale pane 762
 - select controllers with notes 766
 - show velocity for selected notes 760
 - Track pane 743
- Piano Roll view envelopes
 - converting to Track view shapes 1189
- picture
 - audio definition 135
- Picture Cache 135
- Picture cache redrawing
 - optimizing 1336
- Picture Folder 1649
- Pinning projects and templates 1744

- Pitch
 - changing project's with marker 1611
 - enabling Groove clips to follow 730
 - fluctuating 1300
 - note property 1240
 - selecting 753
- Pitch correction 1123
- Pitch markers
 - creating 733
 - MIDI Groove clips and 736
 - moving 733
 - transposing Groove clips with 733
 - using 733
- Pitch wheel 804
 - events, thinning 1380
 - parameters 806
- Play List 246
- Play List view 1837
- Playback 1312–1313
 - allow playback with no data 203
 - audio drop-out during 1321
 - controlling 202, 916, 919, 1300
 - incorrect 1312–1313
 - problems 1313
 - problems with MIDI file 1417
 - settings, MIDI 218–237
 - speed 1298
 - starting 202
 - stopping 202
 - track-by-track 210–212
 - transmitting banks 1287
 - troubleshooting 134
- Playback loop
 - cancelling 206
 - setting up 206
- Playback of V-Vocal clips 1154
- Playback State toolbar 211
- playing 893
- Playlist 246
- Plot 985
- Plug-in Browser 651
 - adding effects and instruments to a project 653
- Plug-in chains 972
- Plug-in delay compensation 284
- Plug-in load balancing 1318
- Plug-ins
 - audio 880
 - MIDI 827
 - organizing in menus 981
 - upsampling 949
 - using presets 954
- Plug-ins and 96 kHz audio 1327

- Polarity
 - inverting a track's 216
- polyphony 129
- Ports
 - assign different input ports to multiple audio tracks 229
 - assign same input port to multiple audio tracks 228
 - assign same output port to all buses 229
 - assign same output port to multiple audio tracks 229
 - assigning instruments to 1266–1267
- Pow-r dithering 1086
- PPQ, see timebase 269
- Preamp output
 - connecting to 140, 1414
- Preferences
 - migrating from previous version of Cakewalk 160
- Preferred interleave 216
- Presets
 - dirty flag 954
 - for plug-ins 954
- Pressure value 800
- Preview
 - save project preview file 1110
- Preview Bus 301
- Previewing MIDI Groove clips
 - in Import MIDI dialog 737
- Previous Marker 434
- Printing
 - event list 808
 - markers 432
 - scores 1257
- Process-Apply Audio Effects 1478
 - applying realtime audio effects using 880
- Process-Apply Effect-Remove Silence 877
- Process-Apply MIDI Effects 1479
 - apply realtime MIDI effects using 987
- Process-Audio-Apply Audio Effects
 - apply multiple realtime effects using 987
- Process-Audio-Crossfade 1480
 - creating a destructive crossfade using 879
- Process-Audio-Fade/Envelope 1480
 - creating a destructive fade using 878
- Process-Audio-Normalize 1479
- Process-Audio-Remove Silence 1479
- Process-Audio-Reverse 1480
- Process-Deglitch 1484
 - filtering MIDI data with 1241
- Process-Find/Change 802
- Process-Fit Improvisation* 307, ??–337, 794
- Process-Fit Improvisation 1484
- Process-Fit to Time* 784
- Process-Fit to Time 307, 1484
- Process-Groove Quantize 1481
 - using 791
- Process-Interpolate 1483
- Process-Length* 1483
 - shrinking events using 784
 - stretching events using 784
- Process-Quantize 1481
 - using 790
- Process-Retrograde 1484
 - reversing MIDI notes using 787
- Process-Run CAL 1485
- Process-Scale Velocity* 787
- Process-Scale Velocity 1483
- Process-Slide 1482
 - shifting MIDI events in time using 781
- Process-Transpose 1481
- ProChannel 1023
 - concrete limiter 1068
 - console emulator 1054
 - DEPTH 1079
 - equalizer 1041
 - FX Chain 1057
 - GATER 1078
 - GRIT 1073
 - MAX 1075
 - PC2A T-Type Leveling Amplifier 1048
 - PC4K S-Type bus compressor 1039
 - PC76 U-Type compressor 1037
 - PULSE 1080
 - REmatrix Solo 1065
 - saturation knob 1052
 - SHAPER 1081
 - SMOOTHER 1077
 - SPACE 1076
 - tape emulator 1063
 - tube saturation 1046
- Product updates 60, 159, 1741
- Program
 - definition 132
- Project 130
 - creating a 263
 - definition of 162
 - importing material from another 302, 302–304
 - inserting measures into 782–783
 - opening 163
 - save preview file 1110
 - saving 305
- Project Audio Files dialog 1695
- Project file 162
 - creating new 264
- Project Files dialog 1304

- using 1304
- Project menu
 - Marker* 1486
 - Tempo ChangeTempo Change 1485
 - Time Measures* 1485
- Project Options
 - metronome 266
 - MIDI out 237
 - time base 269
- Project pitch
 - changing the default pitch 733
- Project5
 - importing patterns from 738
- Project5 patterns
 - importing 738
- Project-Insert Meter/Key Change 1485
- Projects
 - saving, as MIDI files 1415
 - working on 175
- Properties Inspector
 - bus properties 636
 - clip properties 628
 - overview 627
 - track properties 633
- PRV See The Piano Roll view
- Publish to BandLab 346
- PULSE 1080
- Punch recording 207, 289
 - looping 290
 - using 289

Q

- QuadCurve Equalizer 1041
- Quantize
 - effect 828
 - offset option 790
 - synchronizing rhythm and solo tracks with 793
 - using 790
 - Window setting 790
- Quantize* 788, 1241
- Quantizing
 - input quantizing 275
- Queue buffers 1324
- Quick Exit mode 1460
- Quick freeze 944
- Quick Groups 990
- Quick TAB
 - creating 1251
- Quick unfreeze 944
- QuickTime video, importing 250

R

- Radio tuner
 - connecting to 140, 1414
- Radius 717
- RANDOM TIME.CAL 1380
- Random tool 530
- Real-time Bounce 996
- Recompute Picture(s) 1566, 1725
- Record* 274, 281, 286, 289, 292
- Record
 - audio 281
 - MIDI 274
- Record latency adjustment 1636
- Record Mode* 270
- Recording
 - Arming tracks for 273
 - arming tracks for 273
 - audio 280
 - choosing an input 271
 - definition
 - automation 1169
 - background noise in 280
 - changing timing of 337, 788, 794
 - channel-by-channel 298
 - checking input levels 280
 - checking levels 280
 - confidence 281
 - converting MIDI to audio 917
 - digital audio See Recording audio
 - eliminating echo 1396
 - erasing 281
 - inputs 271
 - loop 286–287, 289–291
 - MIDI 274
 - modes 270
 - punch-in 289–291
 - specifying MIDI ports and channels to record by 298
 - step 292–297
 - step-pattern 297
 - StudioWare Controls 1371–1372
 - using confidence recording during 281
 - volume 280
- Recording a soft synth 896
- Recording fader movements 1169
- Recording modes
 - Auto Punch 270
 - Comping 270
 - Overwrite 270
 - Sound on sound 270
- Redo 471
- Region FX 1119
- Relink surround effect 1021

- Reload Config Settings 1634
- REmatrix Solo 1065
- Remote control 992
- Remove noise 1078
- Remove Silence
 - Attack time 876
- Remove Silence 876
 - digital noise gate parameters 876
- Remove Silence dialog 1700
- Render in Real-time 996
- Reset all meters 940
- Reset Config To Defaults 1634
- Resolution, quantizing parameter 788
- Rests, beaming of 1242
- Retrograde* 787
- Reverb 1076
- Reverse* 787, 875
- Revert clip(s) to original time stamp 421
- Revision 344
- Rewind 203
- ReWire
 - automating ReWire instruments 902
 - enhanced features 900
 - inserting a ReWire instrument 901
 - mixing down and bouncing ReWire instruments 902
 - routing MIDI data to specific instruments 902
 - to use separate audio tracks 902
 - troubleshooting guide 903
- ReWire instruments 900
- REX file
 - import 734
- Riff Wave files
 - description of 1702
 - saving a Groove clip as 732
- Ripple editing 423
- RPN (Registered Parameter Numbers)
 - event 806
- RPNs (Registered Parameter Numbers) 803, 804, 806
 - assigning, to instruments 1275

S

- Safe Mode 1743
- Sample rate
 - definition 866
 - setting 268
- Sample rates 1313
 - converting 1313
 - setting for new projects 1313
- Sampler 845
- Sampling rate
 - setting 268

- Sampling rates
 - importing audio at different rates 1313
- Sampling resolution 866
- Save options 305
 - bundle file 305
 - Standard MIDI 305
- Save Pattern dialog 1703
- Save Screenset dialog 1616
- Saving
 - projects as OMF files 1098
- Saving a project 305
- Saw tool 530
- Scale Velocity* 236, 787
- Scale Velocity dialog 1704
- Scales
 - constraining edited notes to 796
- Scissors tool
 - splitting clips with 871
- Scores, printing 1257
- Scoring
 - film and video 149
- Screen colors 178
- Screenset
 - create 1207
 - duplicate 1207
 - import from another project 1207
 - lock 1207
 - rename 1207
 - revert to last saved state 1208
 - select 1206
 - using 1205
- Screensets 1205
- Scroll Lock key 1326
- Scrub tool 538, 873
 - auditioning with 868
- Sections 365
- Select All Siblings 436, 437
- Select by Filter 799
- Select by Filter* 799, 801
- Select by Time* 429
- Select None* 429
- Select tool 502
- Selected Track Input Series 229
- Selected Track Inputs 228
- Selected Track Outputs 229
- Selection playback 447
- Send
 - insert on multiple tracks 926
- Sends
 - inserting in a bus 921
- Sensitivity setting
 - quantizing parameter 790

- Series of Controllers
 - inserting 765, 1478
- Series of Tempos
 - inserting 332, 1485
- Set Start=Current 989
- Settings
 - migrating from previous version of Cakewalk 160
- SHAPER 1081
- Shortcuts 1219, 1845
- Show Automated Mute 1186
- Show numeric peak values 943
- Sidechaining 960
 - assign track/bus/send to sidechain input 962
 - bouncing audio with sidechain plug-ins 965
 - freezing a sidechain input 966
 - limit number of inputs 961
- Signal flow diagram 918
- Silence
 - removing 876–877
- Silencing tracks 212
- Sine tool 530
- Slaving to SMPTE/MTC 1299
- Slide 782
- Slide dialog 1705
- Slip editing 472
 - to permanently delete slip-edited data 474
 - using 472
- Slip-editing
 - multiple clips 474
- Smart Grid 431
- Smart Mute 894
- Smart Solo 894
- Smart swipe 225
- Smart tool 495
- SMOOTHER 1077
- SMPTE 194, 784
- SMPTE start times for clips 417
- SMPTE Synchronization
 - frame rate 1298
- SMPTE time
 - adjusting 252
- SMPTE/MTC Sync 1298–1301
 - controlling audio with 1300
 - digital audio under 1300
 - troubleshooting 1301
 - with full chase lock 1300
- Snap
 - magnetic snap 430
- Snap Grid *See* Snap to Grid
- Snap offset 417
- Snap offsets 432
- Snap to Grid 430–431
 - enabling and disabling 430
- Snap to Grid settings 540
- Snap to Scale 796
 - bypassing momentarily 796
- Snapshots
 - creating 1190
- Soft mode 768
- Soft synth MIDI output
 - enabling and recording 899
- Soft synth property pages
 - opening from minimized tracks 891
- Soft synth property pages (interfaces)
 - how to open 891
- Soft synths 893
 - converting soft synth tracks to audio 896
 - drawing automation in the Clips pane 898
 - icons 892
 - MIDI output support 899
 - multi-port 895
 - muting and soloing 894
 - removing from a project 894
- soft synths
 - recording output 896
- Softube Saturation Knob 1052
- Software synthesizers
 - and WDM drivers 893
 - playing a soft synth 893
 - recording a hardware-emulating synth 909
 - removing from a track 894
- Solo
 - see also* Dim Solo Mode
 - see also* Exclusive Solo
- Solo Override 215
- Soloing a soft synth 894
- Soloing clips 446, 448
- Songs
 - publishing 1417
 - quantizing 790
- Sony Wave-64 format 268
- Sort 392
- Sort tracks 1526
- Sort Tracks dialog 1706
- Sound card
 - built-in 1313
 - high-end 1313
- Sound controls 913
- SP/DIF
 - connecting to 138
 - recording through 143
- SPACE 1076
- Spectrum analyzer 986, 1044
- Speed comping 459
- Split 438, 871

- SPLIT CHANNEL TO TRACKS.CAL 1380
- SPLIT NOTE TO TRACKS.CAL 1379
- Split tool 517
- Splitting clips 437
 - using Scissors tool 871
- Square tool 530
- Staff pane 1230
 - changing layout of 1233
- Staff view 807, 1229, 1230
 - changing layout of 1232
 - editing lyrics in 1263–1264
 - opening 1230
 - overview 168
- Staff, percussion 1254–1256
- Standard MIDI File
 - saving a project as 1415
- Step Record dialog 1709
- Step Recording 292
 - adding 2 step sizes together 295
 - keyboard shortcuts 296
 - Pattern option 297
 - using 294
 - using Advanced mode 295
 - using pattern-based 297
- Step Sequencer
 - adding modulation events 1776
 - beat counter 1766
 - beats per measure 1762
 - clear all steps 1773
 - clips 1780
 - Controllers pane 1766
 - convert MIDI clip to step sequencer clip 1781
 - duration 1764
 - edit drum map properties 1780
 - Entry mode 1763
 - Fit to Quarters 1763
 - flam 1765
 - interface 1760
 - keyboard shortcuts 1767
 - Notes pane 1766
 - open 1768
 - patterns
 - adjust length 1762
 - create 1778
 - edit 1778
 - load 1779
 - preview 1779
 - save 1778
 - step record 1779
 - position indicator 1763
 - Preserve Pattern for Step Sizes 1762
 - rows 1764, 1766
 - cut, copy and paste 1772
 - delete 1769
 - insert 1769
 - rename 1770
 - reorder 1769
 - select 1770
 - shift all notes to the left/right 1772
 - step record 1763
 - step record via MIDI 1775
 - keyboard shortcuts 1775
 - specify velocity 1775
 - steps
 - add flam 1774
 - add slide/portamento 1774
 - audition when clicking 1772
 - compress or expand velocities 1774
 - default velocity 1774
 - disable 1772
 - edit velocity 1773
 - enable 1771
 - merge/unmerge 1773
 - steps per beat 1762
 - See *also* Preserve Pattern for Step Sizes
 - swing 1764
 - time offset 1765
 - toolbar 1762
 - transport 1763
 - unlink clips 1782
 - velocity multiplier 1761, 1765
 - working with controller events 1776
 - working with drum maps 1780
 - working with patterns 1778
 - working with rows 1769
 - working with steps 1771
- Step Size dialog 1710
- Stereo mode 1615
- Stereo shaping 1079
- Strength, quantizing parameter 789, 790
- Stretch methods 1630
- Stretch tool 512
- Striping 1298
- Stuck note, stopping 204
- StudioWare
 - editing automation data in the Piano Roll view with 1371
 - faders 1370
 - recording a snapshot 1372
 - recording real-time control movements 1372
- StudioWare Controls
 - grouping 1369–1370
 - recording 1371–1372
 - setting 1373

- See *also* StudioWare Panels
- StudioWare panels
 - devices supported by 1367
 - drawing speed 1373
 - MIDI data in 1371
 - See *also* StudioWare Controls; Widgets
- Style Dial FX
 - DEPTH 1079
 - GATER 1078
 - GRIT 1073
 - MAX 1075
 - PULSE 1080
 - SHAPER 1081
 - SMOOTHER 1077
 - SPACE 1076
- Subfolders 467
- Surface Dial 1374
- Surround effects 1019
- Surround front/rear balance slider 1015
- Surround Main 1010
- Surround mixes
 - importing 1022
- Surround mixing 1007
- Surround panner controls
 - grouping 1016
- Surround panning 1013
 - automating 1017
- SurroundBridge 1019
- Swing 789, 790
- Synchronization 1291–1302
 - problems 1312–1313
 - SMPTE/MTC sync 1298
 - types of 1292
- Synth Rack 660
 - automating controls 898
 - hiding or showing control knobs 897
 - manage instruments 664
 - rename synths 895
- Synth Rack automation
 - choosing a track to display on 898
- Synth Rack icons 892
- Synth Rack view 882
- Synth Tracks 883
- Synthesizer
 - patches 230–232
 - software 1312
 - with handshaking dump protocols 1285
- Synths
 - MIDI output support 899
- System Exclusive See Sysx
- System sounds
 - turning off 202
- Sysx 1290

- defined 1282
- Dump Request Macros 1285
- editing Sysx banks 1286
- events 1282
- importing, creating, and dumping sysx banks 1284
- ini file settings 1288
- recording Sysx messages in real time 1288
- sending sysx banks at startup 1283
- Sysx echo 1288
- Sysx view buttons 1286
- to export a Sysx bank to another project 1287
- transmitting banks during playback 1287
- transmitting during playback 1287
- troubleshooting 1289
- using the system exclusive view 1283
- Sysx Bank 1282
- Sysx Bank events 806, 1282
- Sysx Banks
 - transmitting, during playback 1287
- Sysx Data 1282
 - in Event list 806
- Sysx Data events 1282
- Sysx view 170, 1281, 1291
 - opening 1282
 - purpose of 170
 - using 1283

T

- TAB
 - saving as ASCII text 1253
- TAB to transients 435
- Tabbed views 172
- Tablature
 - defining a style 1250
 - exporting as an ASCII text file 1253
 - generating 1251
 - Quick TAB 1251
 - regenerating 1252
 - saving as an ASCII text file 1253
 - settings 1250
- Tags 1103
- Take lanes 439
 - controls 440
 - using 441
- Take management 439
- Tap tempo 326, 332, 1712
- Tape Emulator 1063
- Task 1100
- Templates 1215, 1216–1218
 - creating 1217
 - track templates 401

- Tempo 307
 - align measure/beat boundaries 338
 - align with freely recorded MIDI or audio 337
 - Arranger exclude 319
 - changing 316, 331, 788
 - commands 332
 - correcting 793
 - error 337, 794
 - extract from audio 335
 - how tempo affects audio clips 308
 - how tempo affects automation 311
 - inserting a change 332
 - inserting a series 332
 - inspector 315
 - modifying the most recent change 333
 - offset 334
 - setting for new project 266
 - setting the 266–267
 - settings 266
 - tap 326
 - track 312
- Tempo commands
 - using 332
- Tempo dialog 1712
- Tempo Inspector 315
 - show/hide 315
 - using 328
- Tempo track 312
 - controls 312
 - show/hide 312
 - using 318
- Tempo view 170
- Text 806
- Text event 806
- THIN CHANNEL AFTERTOUCH.CAL 1380
- THIN CONTROLLER DATA.CAL 1380
- THIN PITCH WHEEL.CAL 1380
- Tile windows 1203
- Time
 - chord property 1245
 - event 784
 - inserting blank 782–783
 - MBT 194
 - note property 1240
 - pedal event parameter 1249
 - randomizing start 1380
 - SMPTE 194
 - See also* Markers; Now time
- Time display
 - Track view 198
- Time Display Format
 - setting 252
- Time Measures* 1485
- Time offset (Time+) parameter 222, 236
- Time ranges 430
- Time Ruler 200
 - Loop Construction view 730
 - setting to display HMSF 201
 - setting to display MBT 201
 - setting to display SMPTE 201
- Time Ruler Format-HMSF 1489
- Time Ruler Format-MBT 1489
- Time Ruler Format-Samples 1489
- Time signature 1259
 - setting 265
- Time+ 222
- Timebase 269, 1259
 - setting 269
- Timing
 - aligning 793
 - errors 788
 - MIDI offset 1635
 - resolution 269
- Tips--24-bit 1327
- Toast notifications 181
- Tools 483
 - comping 515
 - edit 509
 - erase 532
 - freehand 520
 - how to perform common tasks 546
 - HUD 488
 - keyboard shortcuts 489
 - line 528
 - mouse cursors 543
 - move 506
 - mute 535
 - pattern 524
 - patterns 530
 - random 530
 - saw 530
 - scrub 538
 - select 502
 - select event type to edit 490
 - selecting 486
 - sine 530
 - smart 495
 - split 517
 - square 530
 - stretch 512
 - triangle 530
 - zoom 539
- Tooltips
 - appear when editing MIDI events 754

- Touch 1223
- Track
 - current 243
 - focus 131
 - lanes 439
 - locking height of 399
 - number versus channel 131
- Track color 238
- Track filter 749
- Track folders 467
- Track icons 402
- Track input 222
- Track Inputs dialog 1712
- Track Inspector
 - controls 616
 - lock to a specific track/bus 616
 - overview 615
- Track inspector 1753
- Track List 744
- Track menu
 - Clone 1525
 - Delete 1525
 - Hide 1526
 - Sort 392
- Track name 219, 221
- Track number 221
- Track output 222
- Track outputs 222
- Track Outputs dialog 1714
- Track pane 744
 - resizing 223
- Track Properties
 - Key+ 235
- Track Properties Inspector 611, 633
- Track *See* Tracks
- Track status
 - archive 137, 210
 - mute 137, 210
 - normal 137, 210
 - solo 137, 210
- Track templates 401
- Track view 163, 353
 - adding effects in 232, 470
 - keyboard shortcuts in 164
- Track view time display 198
- Tracks
 - adding lyrics to 1262–1263
 - aligning 793
 - archiving 212, 1321
 - arming 273, 919
 - arranging 391
 - assigning input channels and ports 298
 - assigning to outputs 228
 - audio track definition 135
 - bouncing 994
 - changing the order of 392
 - changing velocity of copying 391
 - copying or cloning 400
 - correcting off-tempo 793
 - defined 135
 - deleting 391
 - dragging to a new position 392
 - erasing 401
 - increasing number of 913, 1321
 - inserting blank 393
 - inserting single or multiple 393
 - maximum number of audio 1321
 - MIDI definition 130
 - mixing 1321
 - multi-lane 439
 - muting 212, 919
 - output devices of 226–227
 - parameters of 221–224
 - patch change in 230–232
 - percussion 1254–1255
 - recording in separate 298
 - re-ordering 392–393
 - selecting several adjacent 391
 - selecting single 391
 - setting channels for 235
 - setting key offset of 235
 - setting time offset of 236
 - silencing 212
 - soloing 213, 919
 - sort by archived 392
 - sort by channel 392
 - sort by muted 392
 - sort by name 392
 - sort by port 392
 - sort by selected 392
 - sort by size 392
 - sorting 392, 393
 - synchronizing 793
 - time alignment of 236
 - track folders 467
 - transposing 235
 - unarchiving 212
 - unmuting 212
 - viewing multiple in Piano Roll 744
 - volume control of 233
 - See also* Recording; Track Properties
- Transform tool 767
- Transient control 1081
- Transport

- fast forward 203
- rewind 203
- Transport menu
 - Record 274, 281
- Transport, Large 206
- Transpose
 - using MIDI Transpose effect 834
- Transpose* 235, 781, 1238
- Transpose dialog 1714
- Transposing 781
 - notes 235
 - parameter 222
- Tremolo 1080
- Triangle tool 530
- Trigger and freewheel 1300
- Trim Durations 1242
- Triplets 1241
- Troubleshooting 1381
 - MIDI Sync 1297
 - playback problems 134
 - problems playing MIDI files 1417
 - SMPTE/MTC Sync 1301
 - Sysx 1289, 1290
 - Sysx data 1289, 1290
- Tube saturation 1023, 1046
- Tuplets
 - creating 558, 786
- Tutorial
 - Instrument Definition 1278

U

- Unarchiving tracks 212
- Undo 471
- Undo History 471
- Undo History dialog 1715
- Unfreeze 944
- Uninstalling Cakewalk 190
- Unlink surround effect 1020
- Upsampling plug-ins 949
- USB audio
 - 24 bit problems 1389
- UsesNotesAsControllers 1276
- Utilities menu
 - Change Audio Format 1488
 - Clean Audio Folder 1488
 - Consolidate Project Audio 1488
- UWP MIDI 1639

V

- Vel+ 222, 236
- Velocity 787, 800, 809, 1240
 - adjusting note 236
 - compressing 802
 - Ctrl-key editing 872, 967, 995, 1013, 1093, 1095, 1561
 - data display 804
 - inverting 802
 - note 236, 789, 809
 - note property 1240
 - parameter 222, 806
 - setting 787
- Velocity audition 754
- Velocity tails
 - displaying in the Drum Grid pane 840
- Vertical guide 419
- Video
 - deleting from a project 251
 - disabling playback of 251
 - enabling playback of 251
 - exporting 254
 - inserting in a project 251
 - setting start time 253
 - setting trim time 253
 - synchronizing external video to audio 261
- Video display format
 - setting 252
- Video playback
 - stuttering problem 251
- Video Playback, Import, and Export 250
- Video thumbnails 257
- Video view 1811
- Views 163
 - allowing multiple instances of the same 172
 - Console view 1787
 - docking in bus pane 172
 - Event List 805
 - floating 173, 1201
 - Fretboard 1230
 - locking 1202
 - Loop Construction 721
 - Lyrics 170, 1229, 1263
 - Markers 170
 - Matrix view 1817
 - Meter/Key 170, 1229, 1259–1261
 - Piano Roll 742, 1468
 - Piano Roll view 1755
 - Play List view 1837
 - Staff 1230
 - Synth Rack 882
 - Sysx 170, 1283
 - Tempo 170

- Track view 1746
 - using multiple instances 1202
- Video 250
- Virtual controller/keyboard 1838
- Vocal track
 - removing 875
- VocalSync 1143
- Volume
 - adjusting 233
 - changing audio data 879
 - faders 988
 - recording 280
 - setting 919
 - track settings 222
- Volume maximizer 1075
- VST Configuration 981
- VST MIDI output 899
- VST plug-ins
 - organizing in menus 981
- VST Scan 1650
- VST support
 - integrated 981
- V-Vocal
 - context menu 1159
 - Dynamics editing 1158
 - Formant editing 1158
 - Pitch editing 1154
 - pitch-to-MIDI 1159
 - Time editing 1157
 - undoing edits 1155
- V-Vocal keyboard shortcuts 1160

W

- WAI 1362
- Wallpaper 178
- WASAPI audio drivers 1338
- Wave Audio event 806
- Wave Device Profiler 1312–1313
- Wave files
 - creating and exporting 1090, 1113
 - how to export 1090, 1113
 - importing 300
- Wave Profiler
 - using 160
- Wave Profiler button 134
- Waveform 864
 - outline 865
 - zooming in on 869
- Waveform preview
 - on buses and synth tracks 944
 - turning off 281
- Waveforms 864–865
 - clipped 866
 - redrawing 1336
 - to not display while recording 281
- Wheel event 806
- Widgets, *see* Controls
- Window
 - Sensitivity 790
- Window layouts, *see* Screensets
- Window management 1193
- Windows
 - dock 1197
 - float 1201
 - system sounds, turning off 202
 - tile 1203
 - X-Ray 1209
- Windows Mixer
 - using while recording 142
- Wipe 1526
- Workflow 1071
- Workspace Manager 669
- Workspaces
 - create new 670
 - delete 670
 - select 670
- World Wide Web
 - authoring 149
 - publishing audio on 1085

X

- XG 1417
- X-Ray Windows 173, 1209
- XSampler 845

Y

- Yamaha OPT panels 1366

Z

- Zero Controllers When Play Stops 237
- Zero-crossings 865
- Zoom
 - keyboard shortcuts 171
- Zoom Controls 170
- Zoom factor
 - audio scaling by 724, 869
- Zoom tool 539
- Zooming
 - configuring the display of tracks in the Track view 399
 - entire project 399
- Zooming in the Inline Piano Roll view 777