LUNARIS 2.1 USER MANUAL

(PDF Manual Version 1.1)

TABLE OF CONTENTS

INSTALLATION	3
LOADING LUNARIS 2	4
LOADING AND SAVING SNAPSHOTS	5
SOUND SOURCES	6
SELECTING THE LAYERS	7
LAYER CONTROLS	8
DRAG & DROP YOUR OWN SAMPLES	9
FILTERS AND ENVELOPES	10
FILTER SPLIT, LAYER RANDOM, FREEZE	11
RECORDING MOTION	12
THE XY PAD	13
MOD MOTION + FX MOTION	14
MODULATION	15
EFFECTS	16
PREFERENCES / HELP “?”	17
NKS & CPU	18
END NOTES AND EULA	19

INSTALLATION

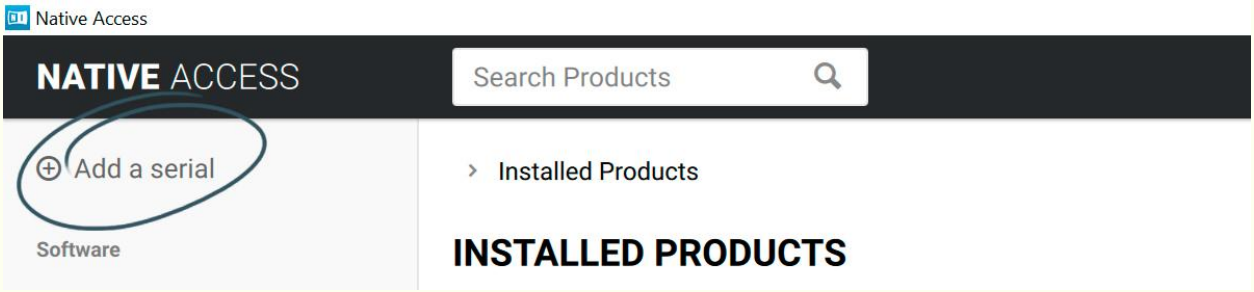
Lunaris 2 is an official Native Instruments third-party Kontakt library, made for and licensed to the free Kontakt Player, so the full version of Kontakt is not required. Lunaris 2 is fully NKS compatible and supports Native Instruments Komplete Kontrol series.

The Lunaris 2 serial key is to be entered into Native Access as the first step of installation. Download Native Access from NI's website if you haven't installed it.

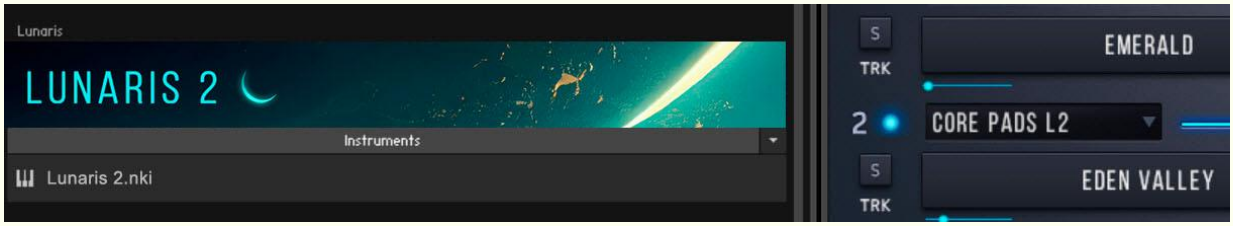
Lunaris 2 requires either the free Kontakt Player **or** the full version of Kontakt 6.7.1 or later to load. You can download the free Kontakt Player from NI's website.

Lunaris 2 is downloaded and installed directly in Native Access. How to install:

1. Open **Native Access**
2. Click **Add a serial** in the top left corner
3. Enter the serial number received at purchase (copy & paste)
4. Go to the **Not Installed** tab in Native Access, find Lunaris 2, and click **Install**
5. Lunaris 2 will now be downloaded and installed on your system



LOADING AND INSERTING LUNARIS 2



Open Kontakt or the Kontakt Player, as a standalone version or in your DAW. In the left side menu, select the tab named **Libraries,** and right below the Lunaris 2 image, click **Instruments** to "reveal the **Lunaris 2.nki** click this" to insert Lunaris 2 in Kontakt. **TIP:** You can also view the PDF manual from the menu by clicking the dropdown arrow next to **Instruments**.

After loading Lunaris 2, you will be met by the user interface and the first preset from the new pads in Lunaris 2. Use the navigation arrows in the Kontakt browser (above the user interface) to browse the new presets in Lunaris 2.

LOADING AND SAVING SNAPSHOTS

Presets in Kontakt are called “snapshots”. Lunaris 2 ships with over **530** snapshots created by fourteen world-class sound designers. All snapshots are sorted into different category folders.

- **01. Analog**
- **02. Digital**
- **03. Strings**
- **04. Cinematic**
- **05. Classic**
- **06. Ambient**
- **07. Shimmer**
- **08. Dusty**
- **09. Glassy**
- **10. Metallic**
- **11. Voices**
- **12. Soundscapes**
- **13. Experimental**
- **14. Phaser & Flanger**
- **15. New in Version 2.1**

To **Load** a snapshot, click the dropdown arrow ❶ to the left of the snapshot title. If you cannot see this arrow, click the little **camera icon next to the info icon**. When you have loaded a snapshot from a category, you can use the < > navigation arrows ❷ to browse snapshots from that category.

Note: Please note that snapshots don’t load instantly. Depending on your computer specs, a snapshot can take anything from 2-6 seconds to load, depending on how many layers are active.

To **Save** a snapshot, click the little save icon next to the navigation arrows. Your saved snapshots can be accessed via the snapshot menu ❶

SOUND SOURCES

Lunaris 2 has four layers. Each of these four layers can load one of the many sound sources that come with Lunaris 2, or host a user sound sample, which is imported via drag & drop.

Click the sound source category ❸ to select a sound source category. There are three main categories plus a user category. You can use drag & drop to import audio files, which will be located in the **User Sounds** category. The main sound categories are:

- **Core Pads L1 -** Contains 100 high-quality multisampled pad sources deriving from the original version of Lunaris
- **Core Pads L2** - Contains 140 brand new and high-quality multisampled pad sources, designed for and only available in Lunaris 2
- **Soundscaping** - Contains a mix of synth transients, synth textures, and field recordings designed to add color and shape to the pads.
- **User Sounds -** When you import audio files via drag & drop, these will be located in this category. See page 9 for more info about drag & drop.

After selecting a category, you can click directly in the layer display ❹ and choose a sound from that category. You can also browse sounds from that category by using the < > navigation arrows. These will become visible when you hover the cursor over the layer.

SELECTING THE LAYERS

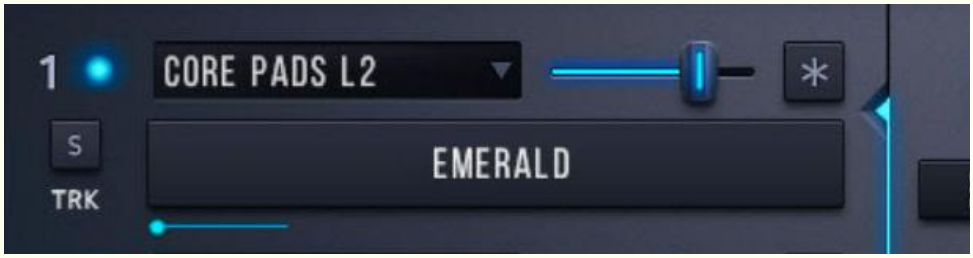
Notice the intended triangles just to the left of figure ❺. Pressing one of these selects that given layer. In addition, directly clicking on the layer number will also select that layer. The selected layer will now be in control of the envelope and filter settings.

In the image to the left, you can see **Layer 2** is connected to the controls.

The connection is shown via an illuminated blue triangle pointing inward towards Layer 2's sound source selection area, with a blue line running down to a second, lower blue triangle pointing inwards towards the control knobs

Adjustments made to the ADSR envelope, the filter settings, or other controls, only affect **Layer 2**.

LAYER CONTROLS



LAYER NUMBER

Clicking layer numbers 1-4 is similar to clicking the blue triangle, which will select the layer. The selected layer controls the envelope and the filter settings (see page 7).

SWITCHING LAYERS ON/OFF AND SOLO

Turn on the layer by using the on/off button. Use the solo button **S** to solo a layer. Soloing a layer is exclusive, and this will mute all other layers.

TRK

Short for pitch tracking. This function is **ON** by default. All sound sources will follow the pitch when you play different notes on the keyboard. Turn it **OFF** and the pitch will be the same across all keys. This can be useful for field recordings and other sounds.

THE SAMPLE START SLIDER

The blue slider is used to adjust the **sample start time** of each sound source. This will introduce a sharper transient attack on sounds with a soft attack or sounds that take a while to evolve.

LEVELS

Controls the level/amplitude of each layer.

FREEZE BUTTON

When activating the **FREEZE** button, the layer will be affected by the big freeze knob in the center of the user interface.

DRAG & DROP YOUR OWN SAMPLES

Lunaris 2 supports **drag & drop**. You can import your own sounds, samples, field recordings, or any other audio file and use them alongside the sound sources that come with Lunaris 2.

To import, just drag & drop any audio file onto the layer display. User samples will automatically be mapped to root note C3 and will be located in the **User Sounds** category.

You can import up to four user samples per snapshot. You can drag & drop single audio files but not multi-samples. If there are loop points within a wave file, it will load with those loop points intact.

When you save a snapshot with user samples, it will **reference the location of your audio sample** the next time you load the snapshot. It will not create an extra copy of your audio file, and will not load the sample if it is moved outside the folder it was dragged from.

FILTERS AND ENVELOPES

Each layer has two tabs, a **MAIN** and a **FILTER** tab. The selected layer controls the envelopes and the filter settings (see page 7).

In the **MAIN** tab, you will find the amp ADSR envelope, panning, tuning (+/- 36 semitones), and the velocity and key follow for the amplitude envelope.

In the **FILTER** tab, you will find the filter envelope, filter cutoff frequency, resonance, envelope for the filter cutoff, velocity control, and key follow for the filter.

There are **24 different filter types** to choose from. From Lowpass (LP) filters to Highpass (HP) and Bandpass (BP) filters, plus formant and notch filters. The filter types include traditional 2-pole and 4-pole slope, State Variable (SV), Ladder, and Adaptive Resonance (AR) choices.

Refer to the reference manual of Kontakt for more information about filters and envelopes.

FILTER SPLIT, LAYER RANDOM, FREEZE

FILTER SPLIT

The button **FILTERS** sets filter frequencies of all layers to different bands, preventing clashing of frequencies by creating new filter types for each layer. The process separates the frequencies to make space for other frequencies to shine through, preventing layers to compete for the same frequency range. Use this feature to develop new and exciting pads based on filter algorithms. Each press on the button generates a new original filter split.

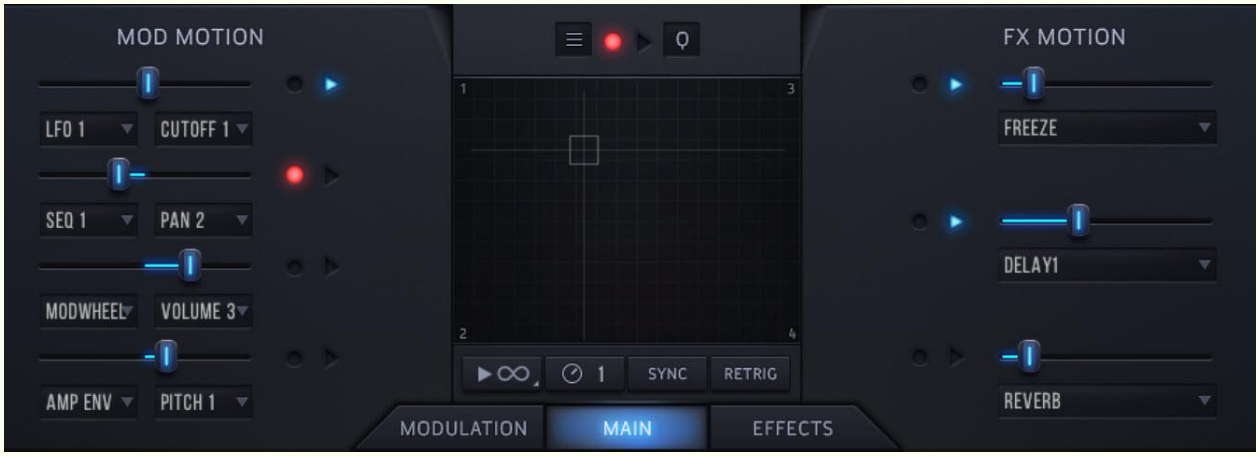
RANDOMIZE LAYERS

LAYERS randomizes the sound sources of all layers but does not affect any other settings such as envelopes, filters, modulation, or effects. Pressing **LAYERS** will load new sound sources into each layer and give birth to completely new sounds. This is a creative tool in particular for existing presets, but also when used in combination with the filter split feature (see above).

FREEZE

The **FREEZE** feature is a function that stretches the sound and ultimately freezes it in time and space. The time range from 1% up to 800% with 100% being the knob at 12 o'clock position. Activate the freeze button of each layer, to be affected by the **FREEZE** feature.

MOTION RECORDING



Adapted from Bioscape, one of the new key features in Lunaris 2 is the creative and powerful **motion recording** function. This feature uses recorded automation to animate various instrument parameters over time.

This is a super creative way to inject motion and dynamics into your sounds. You can record the XY pad and freely crossfade between the sound sources. You can record the output of an inbuilt LFO or sequencer to affect different targets or gradually introduce effects such as reverb, the Replika delay, or distortion. And you can do it all simultaneously if you desire.

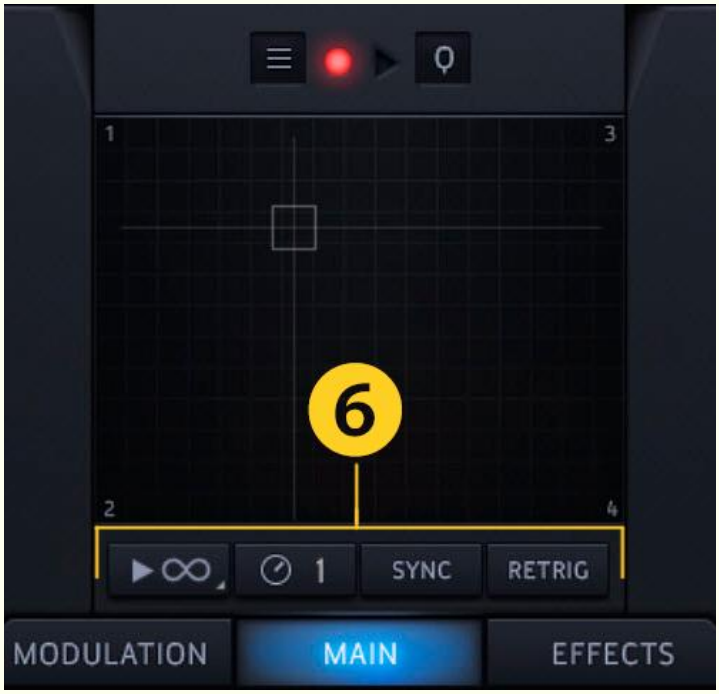
To record: Click a record button next to the part you want to record, it will now light up **red**. Press a key on your midi keyboard and move the fader or the XY pad, let go of the key and click the record button again to stop recording. While the recording button is active and red, nothing will be recorded before you press and hold a key on your midi keyboard.

To playback: Make sure the play button is active, then press a key on your midi keyboard to play back the recorded motion data. Your recording is not being played unless a key is pressed. It acts like a tape machine, where recording and playback are triggered by your key press.

To reset: You can reset any recording. Use ctrl+click (PC) or cmd+click (Mac) on a recording button to initialize and reset the recording for that specific control.

To save a recording: Recordings are saved with the snapshot, but you can save your recorded motion separately by using the import/export feature above the XY pad (see next chapter).

THE XY PAD



The XY pad can crossfade between layers. You can record and automate this motion (see page 11).

You can load and save motion data from the import/export menu above the XY (left of the **red** button).

Recorded data for all eight recording controls are saved and recalled when loaded. Motion data is also saved along with a snapshot.

At the bottom of the XY ❻ you can set the preferences of the recording, from direction to speed and more.

The buttons ❻ from left to right are: Set **PLAYBACK DIRECTION** of the recorded motion, from forward loop/stop to reverse loop/stop, to ping-pong mode. Set the **SPEED** from the original tempo (x1) to double speed (x2) down to half speed (x0.5), pressing **SYNC** will lock the movement to the host tempo and the **RETRIG** button will retrigger the playback from the start with each key press (or freely running, when set to off).

These settings apply to the recorded motion for all eight controls - not just the XY pad alone. Remember, if you have recorded some motion data that you want to save and keep for later use, hit the import/export menu above the XY (next to the red button) and save the data.

The **Q** above XY, is a quantizing feature based on note value. The **Q** keeps a block or repeating pattern of a recording duration in sync while discarding (clipping, trimming) the rest. This process is non-destructive, so setting Q to **off** will not erase data from the original recording. It will only have an effect when the sync button is active and only with user-recorded motion.

(For example, select the 1/1 option and it will cut everything else from the playback and only play a repeating pattern of motion with exactly one whole note of duration).

MOD MOTION

There are four **Mod Motion** slots, which are bipolar, and you can select different modulation sources and destinations.

Select a mod source and a destination and adjust the fader to set up modulation or press the record button to record an automation motion (see the page before).

This can create organic and dynamic motion to the filter cutoff, its resonance, volume, pitch, or the panning of each layer - from ultra-slow and subtle movements to fast and drastic changes.

The mod sources can be the amp and filter envelopes, the four LFOs, and the sequencers. The modwheel and aftertouch can also be selected as well.

When an envelope is selected as the mod source, it will always be the envelope of the target it will modulate *(for instance, setting **FILT ENV** to modulate **PAN 1,** the filter envelope of Layer 1, will be the modulation source).*

FX MOTION

There are three **FX Motion** slots. These are unipolar, and you can select various effects as targets.

Select an effect and move the fader to adjust the **MIX** of that effect, or hit the record button to record automation (see the page before).

For example, you can record and slowly introduce a reverb, a single Replika delay effect, or both Replika delay effects if you prefer (or do all three, at different duration and speeds)

The effects must be set to **ON** in the effect tab. The **FX Motion** adjusts the **MIX** of each effect, while *Distortion* adjusts the **DRIVE**.

MODULATION

4 x Step Sequencers. These are selected from the **MOD MOTION** in the main tab. The steps can be set from 2 to 64 steps, and with creative settings, a sequencer can act as an extra LFO (see sequencer 3 as an example above). The sequencer rate will always be in sync from 1/1 up to 1/32t. Setting **RETRIG** to on will retrigger the sequencer with each key press.

4 x LFOs. These are selected from the **MOD MOTION** in the main tab. The waveforms are Sine, Triangle, Square, and Saw. The **RATE** value can be set from 0.01 Hz to 21 kHz and synced with the **SYNC** button. The **FADE IN** defines how long it takes for the LFO to be at full effect (up to 10 seconds). LFOs are free running but can be set to retrigger using the **RETRIG** button.

Modulation and Aftertouch can be set to different destinations, from the filter cutoff to various effects and mod slots. **TIP:** Set an LFO to adjust the pitch of a layer in one of the **MOD MOTION** slots, then set the modwheel to target that specific mod slot. This method can control vibrato using the modwheel (or tremolo, if the LFO is set to volume as the destination).

The **RANDOM** button randomizes everything in the mod tab except modwheel and aftertouch settings. These are unaffected.

EFFECTS

The effect chain in Lunaris 2 is global - it affects all layers. You can, however, select which of the four layers are sent through the convolution reverb (via the four numbered buttons to the right of the reverb controls).

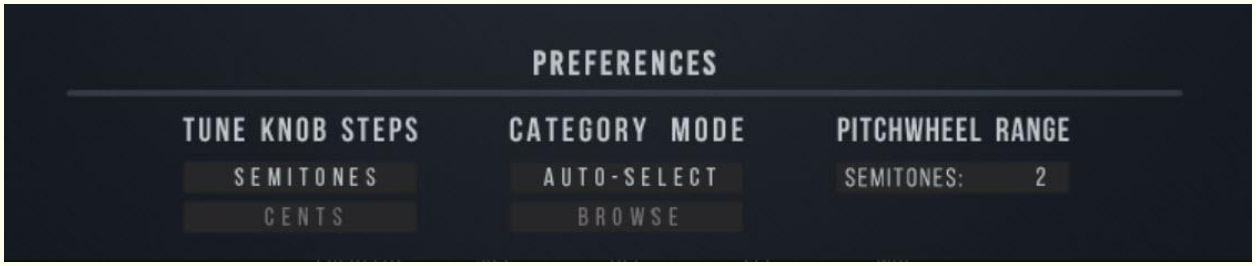
This user guide covers the **Reverb** and the powerful dual **Replika Delay.** For in-depth documentation regarding the other effects, please refer to the reference manual of Kontakt.

The Reverb is a highly realistic convolution reverb. Replicating the acoustical behavior of classic hardware units such as the L300, L224, and the BRT7. There are 37 reverb types, ranging from small 1-second room ambiances up to 37-second infinity reverbs.

The Replika Delay effect is based on the dedicated Replika XT delay plugin, containing five high-fidelity delay algorithms. Each algorithm has its own characteristic:

1. **Modern** is a clean delay, with saturation and filter controls that allow you to add warmth and color to your sound.
2. **Analogue** offers four Bucket Brigade delay models that replicate the character sound of BBD chips, from subtle distortion and warmth, to clean and smooth sounds.
3. **Tape** reproduces the sound of tape delay, modeled on the physical mechanisms that make up early tape machines, with controls for Tape Age, Flutter and Saturation.
4. **Vintage** emulates the sound of early digital delay units. Select between four quality levels that model the behavior of vintage delays with a limited sample memory size.
5. **Diffusion** can produce a standard delay effect, but it is best used for its huge, diffusion-based reverb sound. This mode is ideal for ambient music and sound design.

PREFERENCES / HELP “?” BUTTON



The **?** button in the lower right part of the interface contains a few settings that can be changed depending on personal preferences.

These settings are global and need only to be changed once for them to take effect on all snapshots loaded. When saving the project in your DAW, the settings are saved and recalled the next time you load Lunaris 2. None of these settings are saved with individual snapshots.

TUNE KNOB STEPS - when changing the tuning of individual layers, this will by default, snap in semitone steps. If you prefer to have the knobs move freely in cents instead, this is the setting to change.

CATEGORY MODE - when you switch from one sound category to the other with **AUTO-SELECT** active, this will, by default, select and load the first sound source from the next category. With **BROWSE** mode active, this will not load the first sound from the next category but will keep the sound in place, until you select another manually.

PITCHWHEEL RANGE - By default, the pitchwheel moves in 2 semitone steps, but you can change this to a value you prefer, up to 24 semitones (two full octaves).

Note: The settings are global and are not saved with individual snapshots. When saving a project in your DAW, the settings are saved and recalled the next time you load Lunaris 2.

NKS AND KOMPLETE KONTROL

Lunaris 2 is NKS ready and fully designed for use with Komplete Kontrol keyboards. All presets are tagged with type, mode and properties to easily browse and find sounds in Machine and the Komplete Kontrol Browser.

Essential parameters and values are loaded into the display and grouped in intuitive pages, making the controls of Lunaris 2 editable directly on the hardware.

CPU CONSUMPTION

While Lunaris 2 is optimized with CPU preservation in mind, some presets can be CPU-demanding in certain situations. Particularly if multiple layers are in use, simultaneously using both the dual Replika delay effects and the Freeze feature active, along with the use of long release times. To preserve and minimize CPU usage, here are some valuable tips in prioritized order:

- Turn off the delay effects
- Turn off the reverb
- Reduce layers using the Freeze effect
- Reduce release times of the Amp Envelopes of active layers
- Reduce the number of active layers.

TEAM CREDITS

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END NOTES / LEGAL

In-depth documentation regarding Kontakt instruments in general, from standard synth controls, envelopes and filters, effects and modulation, and any other Kontakt-related information, can be found in the Application Reference manual of Kontakt. Refer to the website of Native Instruments for details.

Refer to the Lunaris 2 page on luftrum.com for updates and information.

All sound sources in Lunaris 2 are legally sampled from oscillators only, and no samples from any synthesizer or sample library have been re-sampled. Other sound sources, such as synth textures, synth transients, and field recordings, are all licensed with full permission.

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