

MOSASAUR

Mono



Illustrated Quick Start

Make your first sound, shape it, and turn it into something of your own.

A practical companion to the complete user guide. Follow a recipe, listen to the result, then change one thing at a time.

This guide covers **Mosasaur Mono**, the free dual-layer Mono instrument. All features described here are included. The separate Mosasaur Poly product adds Poly 3 and Full Poly playing modes.

Current macOS build: Apple Silicon / macOS 13 or later

Audio Unit, VST3 and standalone / Logic is the example host

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Start here

New to Mosasaur? Go to [page 3](#). Already playing? Try the bass on [page 6](#), a vocal sound on [page 11](#), or your own recording on [page 12](#).

Choose your first session

You can learn the instrument in short passes. Each route leaves you with a sound you can save.

Five minutes: hear, change, save

Open Mosasaur and load Init (page 3). Turn Cutoff while holding a note. Give the sound a short attack and release, then use Save Sound As (page 21). This teaches the most useful cycle: start simply, make one change, save a variation.

Fifteen minutes: build a moving bass

Follow the bass recipe (page 6), add the slow filter movement on page 7, then make a restrained performance macro on page 16. Compare the sound with and without each addition. You will learn envelopes, LFO routing and macros without building a complicated patch.

Twenty minutes: make new source material

Choose Custom or Wavetable (pages 9-10), synthesize a vowel with Voice (page 11), or import a recording (pages 12-13). Page 14 shows how to capture Mosasaur itself and keep the result in your own library.

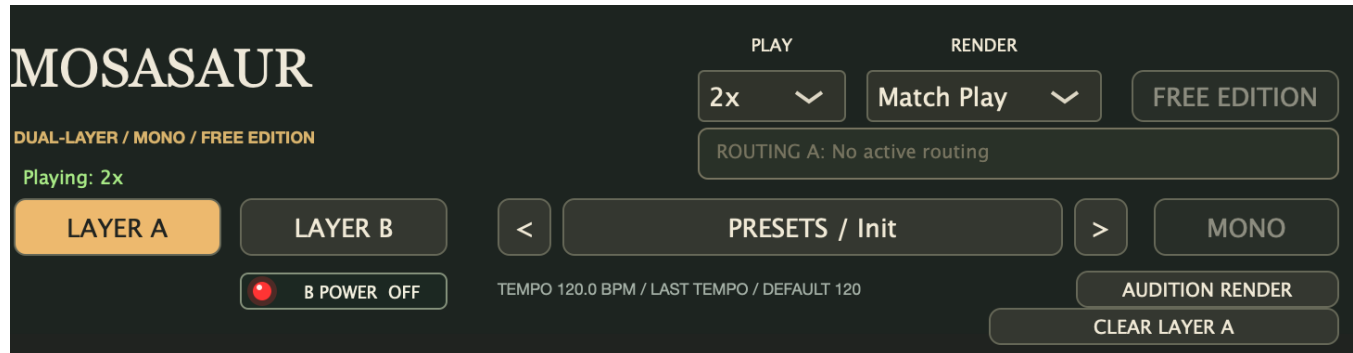
Find it quickly	Page
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How to use the recipes

Begin from Init unless a recipe explicitly continues another one. Values are starting points for exploration. Follow the settings in the steps; screenshots identify the controls and any pictured example values.

Your first sound

Goal: hear a clean note, understand the preset browser, and make one useful change.



PRESETS opens the sound library. PLAY and RENDER choose processing quality; they do not select Mono or Poly.

- 1 **Open the instrument.** In Logic, create a software-instrument track and choose **Mosasaur Mono** as its Audio Unit instrument. In another compatible VST3 host, load **Mosasaur Mono VST3** on an instrument/MIDI track, route your MIDI input to it, and enable the host's monitoring or record-arm as needed. In the standalone, choose an audio output and MIDI input in its device settings.
- 2 **Load Init.** Press **PRESETS**, clear filters if necessary, select **Init**, and press **Load** to apply it. Begin with a comfortable monitor level.
- 3 **Play a few separated notes.** Use a MIDI keyboard, the on-screen keyboard, or Logic Musical Typing (**Command-K**). Mono follows one played pitch at a time per layer. Unison makes copies of that pitch.
- 4 **Hear the filter.** On **SOUND**, hold a note and lower **CUTOFF** toward 1,000 Hz, then reopen it. Lower cutoff removes upper harmonics and makes this saw sound darker.
- 5 **Keep the result.** Use **PRESETS > Save Sound As** and give it a new name. You now have a personal sound without replacing Init.

If you hear nothing

Check the track and audio output, OSC 1 ON, its Level, Layer Level, Master Output, and a held note. Load Init again to return to a simple sound. Check the host's MIDI routing and track monitoring. Logic Musical Typing uses Command-K; other hosts provide their own keyboard or MIDI-input tools.

Complete guide: Chapters 2, 3 and 32.

Find your way around

The large interface becomes easier when you separate the sound path from the page you are editing.



Layer A and Layer B each feed the shared master. Source processing and routing add detail within each layer.

Three places to work

SOUND holds the main oscillator bank, Sub/Noise, amplitude envelope, filter envelope and layer mix. Use the bottom tabs for focused tools such as **UNISON**, **OSC ROUTING**, **EQUALIZER**, **EFFECTS**, **MODULATION MATRIX**, **MOTION**, **MACROS** and **XY PAD**.

LAYER A / LAYER B chooses the layer you edit. Each has its own sources and processing. **B POWER OFF** suspends the second layer; enabling B adds its sound. These layer letters are separate from the two frames inside a Custom oscillator.

MASTER EFFECTS, **MIXER** and **ANALYZER** work across or observe the instrument. Master processing is shared after the layers combine. Changing the editing page does not change which layers you hear.

Controls worth learning immediately

Drag a knob to change it; hold **Shift** for finer movement. Double-click a supported value to type an exact setting. Right-click a parameter for reset, modulation, macro or MIDI Learn options where offered. Use **UNDO** / **REDO** for sound edits and **PRESETS** to save them.

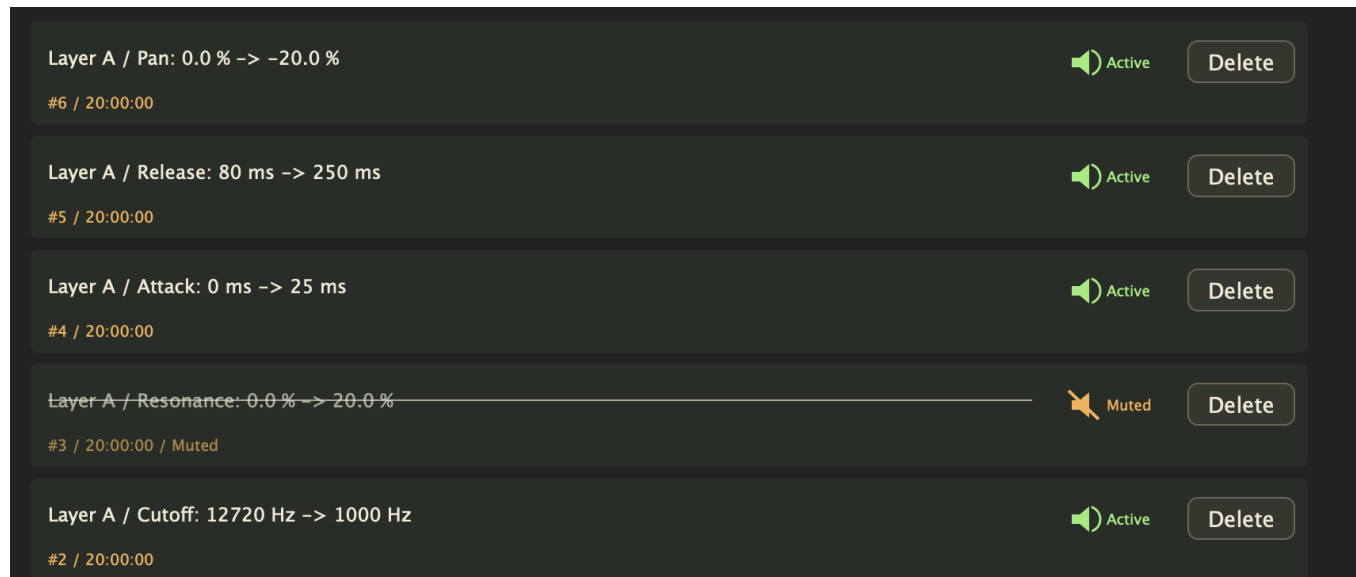
Mono can still sound wide

Mono describes independently played keyboard notes. Two layers, three main oscillators per layer, unison, stereo samples and effects can make a rich stereo result from one held note. They also add processing work.

Complete guide: Chapters 3-5 and 29.

Recipe: undo one change, keep the rest

About 3 minutes. Selective History lets you compare an earlier idea while keeping later edits in place.



The Resonance edit is Muted. The later Attack, Release and Pan edits remain Active. Newest edits appear at the top.

- 1 **Make five separate edits from Init.** Set Cutoff **1,000 Hz**, Resonance **20%**, amplitude Attack **25 ms**, Release **250 ms**, then Layer Pan **-20%**. Release the mouse between gestures so each becomes its own edit.
- 2 **Open HISTORY.** Find the earlier Resonance entry and click its speaker/Active control. It changes to **Muted**. Play a note: Resonance returns to its earlier value while your later envelope and pan edits stay in place.
- 3 **Restore the idea.** Click Muted again to reinstate the Resonance edit. Compare the two sounds, then leave the version you prefer active and save it with **Save Sound As**.

When two edits change the same control

The latest active value wins. If you later set Resonance to 30%, muting the earlier 20% entry leaves 30% in control. History marks overridden edits. Selective muting applies to eligible edits in the current patch history; preset-load boundaries separate earlier patch edits.

Use ordinary UNDO/REDO to step backward or forward through edits, and History's Active/Muted control to compare one chosen change. Save useful versions as presets so you can return to them in another session.

Complete guide: Chapter 33. Host automation has its own recording and undo workflow.

Recipe: a rounded pluck bass

About 5 minutes. Start from Init, select Layer A, leave Layer B off, and play in a low register.



The amplitude envelope shapes loudness. Keep AMP SPEED at 1x for these times.

Section	Set these values
Oscillator 1	Saw / 8' / one unison copy
Layer amplitude	Delay 0 ms / Attack 3 ms / Decay 220 ms / Sustain 55% / Release 90 ms
Layer filter	Low-pass 24 dB / Cutoff 550 Hz / Resonance 15%
Filter sweep	Attack 0 ms / Decay 180 ms / Sustain 0% / Release 80 ms / Amount +2.00 oct / Speed 1x

- 1

Set the amplitude values. Attack controls how quickly the note appears. Decay moves toward the held Sustain level; Release fades after you let go.
- 2

Set the filter values. Cutoff establishes the darker resting tone. Positive filter **SWEEP AMOUNT** opens it at the attack, then the filter decay brings it back down.
- 3

Play short and held notes. A short note should have a bright start and a rounded body. A held note settles at the lower level instead of stopping completely.
- 4

Make a variation. Raise filter Decay to 400 ms for a slower brightness fall. Restore 180 ms and lower amplitude Sustain to 20% for a more percussive body. Save your favorite version.

Listen for the two different envelopes

The amplitude envelope changes volume. The filter envelope changes brightness. If the sound stays bright, check that Sweep Amount is positive; if it stops while held, check amplitude Sustain.

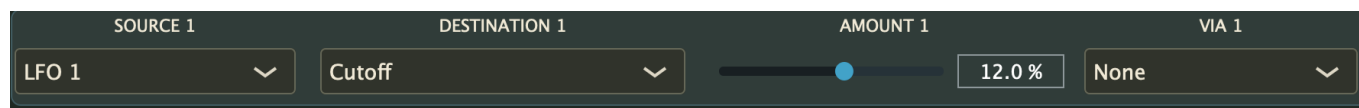
Complete guide: Chapters 6, 15 and 16.

Recipe: a breathing filter

About 3 minutes. Continue the bass, or load Init and lower Cutoff to 1,000 Hz.



LFO 1 provides repeating movement. The route below decides what it moves.



Use the first matrix row. A source, destination and nonzero Amount work together to move the filter.

- 1 **Make room to hear it.** Set Cutoff to **1,000 Hz**, filter Sweep Amount to **0 oct**, and amplitude Sustain to **70%**. Hold a note.
- 2 **Choose an LFO.** Open **MODULATION MATRIX**. Set **LFO 1** to **Sine**, Free timing, **0.70 Hz**. This is a slow smooth cycle; keep Curve at its neutral setting for now.
- 3 **Connect the route.** Row 1: **Source LFO 1, Destination Cutoff, Amount +12%, Via None**. Brightness should now rise and fall while the note remains held.
- 4 **Compare and perform.** Set Amount to 0%, then back to +12%. For a hands-on variation, choose **Mod wheel** as Via and raise your modulation wheel; it scales the movement. Restore Via None if no controller is available.

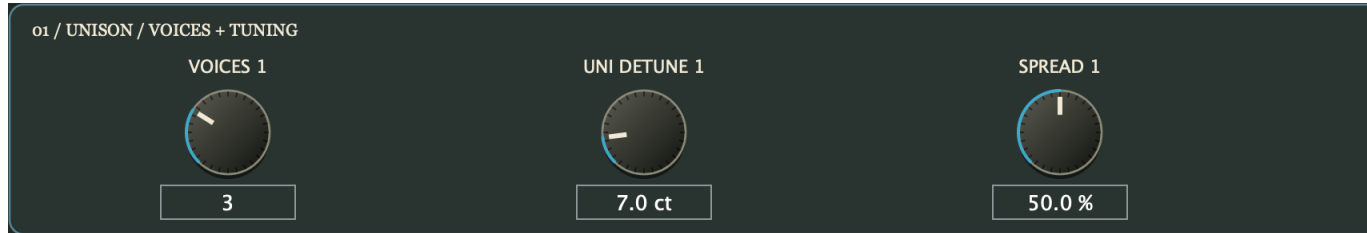
Depth and speed are different

Rate determines how fast the motion repeats. Amount determines how far the destination moves. A closed filter, a clamped destination or a silent layer can hide a valid route. Reduce depth before adding more routes.

Complete guide: Chapter 24. Analyzer Modulation view: Chapter 37.

Recipe: a wider, rougher lead

About 4 minutes. Start from Init so you can hear what each extra stage contributes.



Unison copies are part of one played note. Copy count, detuning and spread have different jobs.

- 1 Add a small stack.** On **UNISON**, set oscillator 1 to **3 voices**, **7 cents** of detuning and **Spread 50%**. Hold a note and compare against one voice.
- 2 Keep the attack playable.** On **SOUND**, set amplitude Attack **10 ms**, Sustain **80%**, Release **180 ms**. Leave the filter fairly open.
- 3 Change the source color.** On **HARMONIC CHARACTER**, choose **Rounded** with **Character Amount 30%**. Try Bright at the same amount, then return to Standard and Amount 0% before the next comparison. Match loudness so you can focus on tone.
- 4 Introduce roughness.** Set oscillator 1 **WARM** to **15%** and compare with 0%. Restore Warm to 0%, then try **NASTY** at **10%**. Play the same notes and adjust output if the new peaks are louder.
- 5 Save two versions.** Keep a clean lead and a rougher variation. Return to one unison copy for a leaner sound or lower CPU.

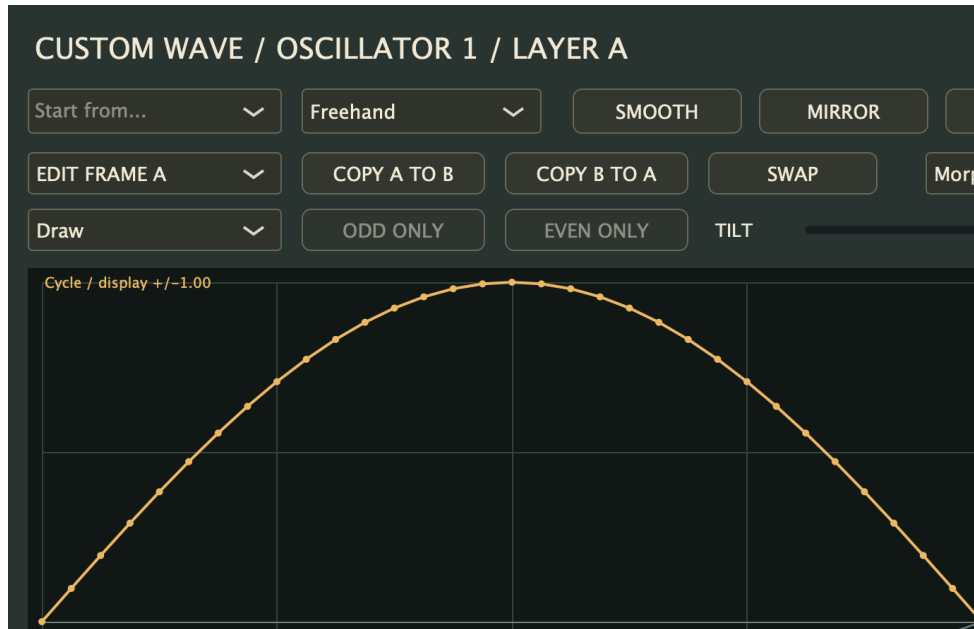
Go deeper when the simple source makes sense

OSC ROUTING adds sync, PM, ring and other interactions between sources. A source with zero audible mixer level can still be needed as a modulator. Use its Power switch only when you intend to remove that dependency. Try routing after saving a clean version.

Complete guide: Chapters 7, 8 and 13.

Recipe: draw a changing wave

About 5 minutes. Custom repeats the cycle you draw as a pitched oscillator.



Frame A and Frame B belong to this oscillator. These oscillator frames are independent of synth Layer A and Layer B.

- 1 **Open Custom.** From Init, choose **Custom** in oscillator 1's Wave menu. Use **EDIT WAVE** to reopen its editor.
- 2 **Give each frame a different shape.** Select **EDIT FRAME A** and choose a simple starting template. Select **EDIT FRAME B** and use another template or draw a contrasting shape. Avoid a flat line, which becomes silent after DC removal.
- 3 **Hear both ends.** Move **MORPH** to 0% for A and 100% for B, then through the middle. Move Morph toward B to hear the frame you are editing.
- 4 **Animate it.** Put Morph at **50%**, right-click it and choose **Modulate > LFO 1**. In the matrix, raise that route's Amount from the shortcut depth to **+50%** for a full bipolar sweep. Try a slow sine LFO.
- 5 **Save the sound.** Both drawings and their detailed edits travel with the preset. Make a new variation before replacing a frame.

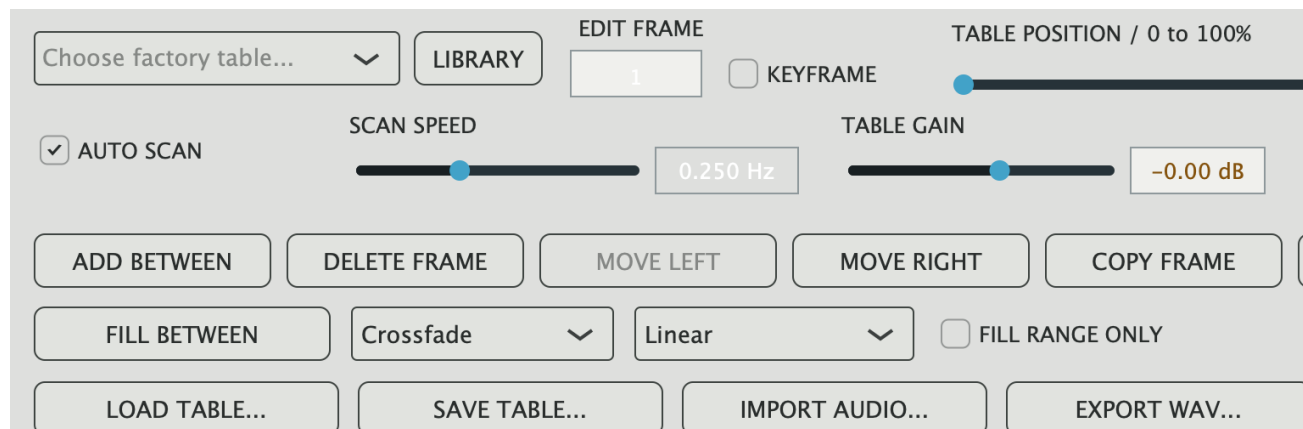
Try the Harmonics view

Harmonic 1 is the fundamental; higher bars add overtones. Start with a fundamental and a few quieter odd harmonics. Custom Morph blends amplitudes. Opposing frames can partly cancel near the midpoint, making that blend quieter.

Complete guide: Chapter 9.

Recipe: explore a wavetable

About 4 minutes. A wavetable gives an oscillator a series of single-cycle shapes to travel through.



The playback position and the frame selected for editing are independent.

- 1 **Select the source.** From Init, choose **Wavetable** in oscillator 1's Wave menu and open **EDIT TABLE**.
- 2 **Choose material.** Use the table/library controls to select a table. If making your own, choose a frame, edit its shape, then create a contrasting frame. Keep an original copy before replacing a table.
- 3 **Listen manually first.** Switch **AUTO SCAN Off** and move **TABLE POS** slowly. That is the position you hear. **EDIT FRAME** chooses the shape to edit; Table Position chooses what you hear.
- 4 **Let it move.** Enable Auto Scan and start with a slow Scan Speed. The scan travels back and forth. Compare the steady position with scanning before adding filter movement or effects.
- 5 **Check level and save.** Auto Level applies a common table gain, not per-frame equal loudness. Use Table Gain if needed and save your patch.

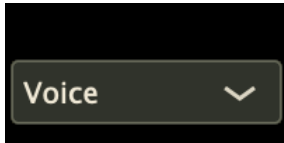
Wavetable, sample or Custom?

Use Custom for two drawn cycles and Morph. Use Wavetable for travel through many cycles. Use Sample for a recording with an attack and duration. Wavetable scanning travels through repeating cycles; Sample plays a recording through time.

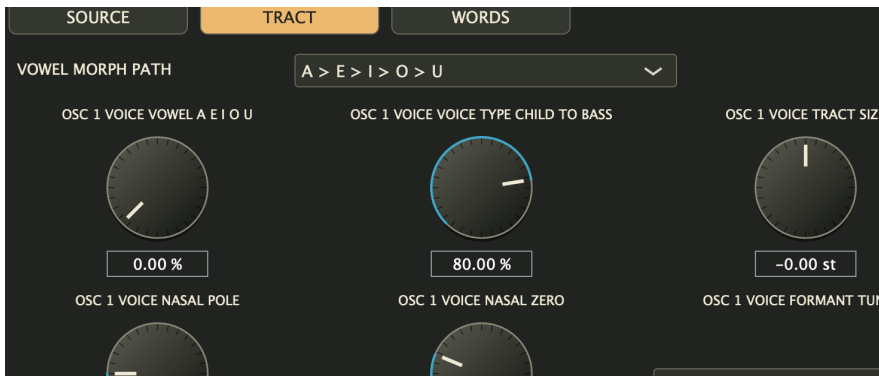
Complete guide: Chapter 10. Adaptive table quality can cost more CPU; compare it with Current before choosing it.

Recipe: a playable vowel

About 5 minutes. Voice synthesizes a vocal source and tract without a recorded singer or sample library.



Choose Voice directly from Wave. EDIT VOICE reopens its editor.



Tract controls shape the resonances you recognize as vowels. Pitch and tract size are different controls.

- 1 **Select Voice.** Load Init, then choose **Voice** in oscillator 1's **Wave** menu. Its editor opens. Keep one oscillator and one unison copy for this first sound.
- 2 **Start with a held vowel.** Choose **Vowel** playback and **Modal** phonation. Use amplitude Attack **30 ms**, Sustain **80%**, Release **200 ms**. Leave the ordinary low-pass filter open enough to hear the formants.
- 3 **Move the mouth.** In Tract, move **Vowel** through A, E, I, O and U while holding a note. Keep the vowel-pad override off when testing this single control.
- 4 **Change the singer.** Try Voice Type and a small Tract Size change. Add a little aspiration or vibrato only after the plain vowel works.
- 5 **Try words next.** Select Lyric mode, enter a short phrase, apply/compile it, and read the status. Begin with separated notes. Save the preset to keep the text and articulation data.

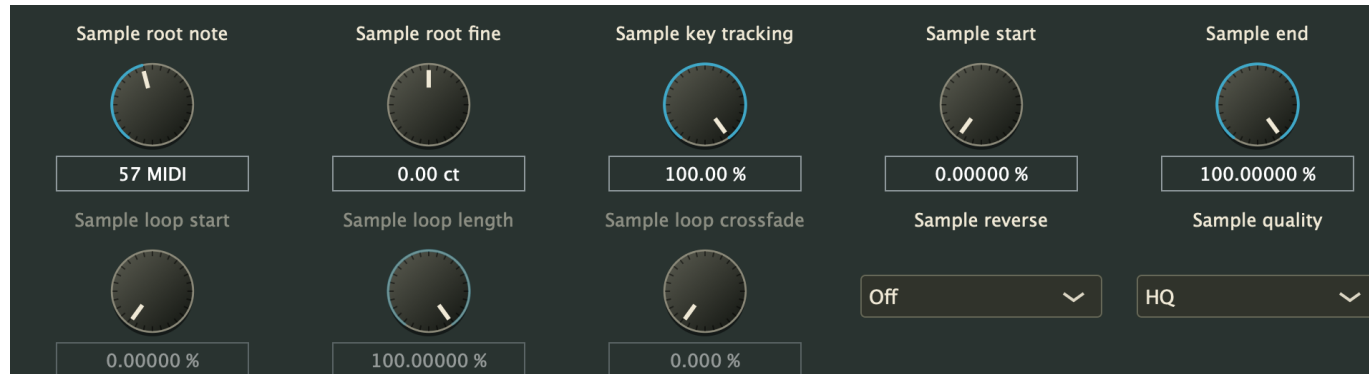
Voice and Glottal are different choices

Glottal supplies the simpler vocal excitation. Voice adds the full tract and articulation system. Choosing another source in Wave turns Voice off for that oscillator. More unison copies make a choir of the played pitch, not independent keyboard notes.

Complete guide: Chapter 12.

Recipe: play your own recording

About 5 minutes. Use a short WAV or AIFF with a clear note or recognizable transient.



Load audio, define the region, then set its tuning and trigger behavior.

- 1 Open a Sample source.** From Init, choose **Sample** in oscillator 1's Wave menu, then **EDIT SAMPLE**. Choose **LOAD AUDIO...** and select your recording.
- 2 Trim the useful region.** Set Start and End around the sound. Remove unwanted silence before the attack. Leave Loop Off for the first comparison.
- 3 Choose a root.** Set **Root** to the MIDI note that represents the recording's original pitch. With **Key Tracking 100%**, keys transpose around that root. A wrong root shifts the instrument's tuning.
- 4 Make repeated notes work.** Use **Retrigger** when each note should start the recording again. Legato can continue the existing playhead; a completed one-shot may need retriggering to sound again.
- 5 Save it.** Save a full preset for the complete sound, and a named library entry when you want to reuse the recording in other patches.

One-shot or keyboard instrument?

Set Key Tracking to **0%** for a fixed-pitch hit, or **100%** for normal melodic transposition. Fixed-pitch factory One Shots intentionally sound the same pitch on different keys. Pitch and playback duration change together: raising pitch shortens the recording.

Complete guide: Chapter 11. For a sustained sound, inspect Loop and crossfade after the basic trigger works.

Build your own sample library

Mosasaur can be useful without a supplied sample collection. Import your material and keep resampled sounds alongside it.

Import a small collection first

- 1

Open the library. Use **SAMPLES LIBRARY** in the Sample editor. The browser is headed **YOUR SAMPLES**. Choose a useful collection name before importing.
- 2

Add recordings. Use **IMPORT FILES** for individual or multiple files, or **IMPORT FOLDER** for a collection and its subfolders. The library creates managed copies and leaves your originals alone.
- 3

Audition, then apply. Select an entry, start its audition, then stop it. **USE SAMPLE** or a double-click applies it to the target oscillator. Use Sample commits your choice after auditioning.
- 4

Organize it. Give recordings useful names, collections and favorites. Clear search/collection/favorite filters if an entry seems missing. Save the full preset after assigning and shaping the audio.

What you save	What it is for
Library sample	Reusable audio with root/loop/playback metadata
Full preset	A complete sound, including embedded audio, routing and effects
Exported WAV	An audio file for another program or later import
Host project	The session, instance state and host routing

Know the limits

A source is limited to **60 seconds**; longer imports use the first 60 seconds. A preset has a **32 MiB distinct compressed-audio budget**, with a separate decoded-data safeguard. Total library size has no fixed normal quota; disk space and sensible organization still matter.

For backup, copy the **entire Samples directory**, including metadata and payloads. Keep original recordings separately. Renaming a library item does not rewrite audio already embedded in previously saved presets.

Complete guide: Chapter 35. Backups and portable presets: Chapter 32.

Recipe: resample Mosasaur

Offline recipe: about 5 minutes. Capture the Layer A sound you made and reuse it in Layer B.

The screenshot shows the Mosasaur Mono interface with the following settings:

- SOURCE TAP:** Layer A post-effects
- TARGET OSCILLATOR:** Layer B / Osc 1
- MIDI NOTE:** 60
- VELOCITY:** 100
- HOLD (SECONDS):** 2.00
- RELEASE TAIL:** Auto: quiet 200 ms / max 10 s

Choose the signal to record and the oscillator that will receive it before starting.

- 1 Save the editable original.** For this Layer A capture, select an unused **Layer B / Osc 1**, choose Sample, then open **RENDER...** in its editor. Keep the sounding Layer A intact.
- 2 Choose a first capture.** Select **Layer A post-effects**, target **Layer B / Osc 1**, MIDI Note **60**, Velocity **100**, Hold **2 seconds**, and automatic release tail. Leave **Bake Own Layer Off** and **Find Sustain Loop Off** for a simple one-shot.
- 3 Render and read the result.** Choose **RENDER OFFLINE**. The tool renders a separate held-note snapshot with Motion off and fresh controllers. Read whether the take applied to the target; it can be retained if the target changed.
- 4 Keep the take.** Use **SAVE TO LIBRARY** or **EXPORT TAKE WAV...** before leaving the panel. To compare B alone, enable B Power and lower A Layer Level temporarily. Save the sample-based version under another preset name.

Optional next step: capture your performance

For played phrases, Motion and knob movements, use **ARM LIVE CAPTURE**, play the first note to start, then **STOP TAKE**. Save the take before leaving the panel. Chapter 34 explains Live Capture, looping and **Bake Own Layer** in detail.

Choose a layer tap for this first exercise

Layer A post-effects captures A without the shared master chain. A Master output capture includes that chain; replaying it through the same master effects adds another processing pass. Save your editable original for future changes.

Complete guide: Chapter 34. Bake prints and neutralizes captured processing within the same layer; try it after this ordinary resample works.

Place layers and effects

A useful effect starts with a clear choice: one source, one layer, or the complete instrument.



A rack effect has its own controls. Slot Type, Enable and Mix determine whether you hear it.

Recipe: space around a dry sound

- 1 **Start with the bass or lead you saved.** Open **MASTER EFFECTS**, choose an unused slot, select **Reverb**, switch its **Enable On**, and begin with **Mix around 10%**.
- 2 **Play, then release.** The dry attack should remain clear while a tail follows it. Compare Enable Off/On. If the room masks notes, shorten decay or lower Mix rather than turning up the whole instrument.
- 3 **Try a second layer deliberately.** Enable **B POWER**, select **LAYER B**, turn on its oscillator 1 and bring up its level. Choose a contrasting wave, lower its Layer Level, and pan A/B modestly apart. Rebalance before adding more effects.
- 4 **Keep the placement useful.** Put an effect on a source to change only that generator; on Complete Layer to keep it with A or B; on Master to process their sum. A layer/master reverb can keep a tail after the layer amplitude envelope closes.

Choose the next tool for a reason

Delay adds repeats; Chorus/Phaser add motion; Distortion changes harmonic shape; EQ changes frequency balance; Dynamics controls level; Resonance adds a tuned body. Master **Multiband** splits low/mid/high processing and is available at the master level. Add one tool, compare, then decide whether another is needed.

Complete guide: Chapters 18-23 and 29. Source effects and complete-layer effects have different positions in the signal path.

Recipe: a useful performance knob

About 4 minutes. A macro turns several precise settings into one playable gesture.

ON	SCOPE	DESTINATION	START / NATIVE	END / NATIVE
☒	Layer A	A Cutoff	300	3000

This example maps Macro 1 to a restrained 300-3,000 Hz cutoff range.

- 1 Start from Init.** Right-click Layer A **Cutoff** and assign it to **Macro 1**. Open that macro's **EDIT** panel.
- 2 Limit the range.** Find the enabled Cutoff route. Set **Start 300 Hz** and **End 3,000 Hz**, using the destination's native units. The initial shortcut range may be broader than you want.
- 3 Play the result.** Move Macro 1 slowly from minimum to maximum. It should darken and brighten the sound over a useful range. Reverse Start and End if you want the opposite direction.
- 4 Name and extend it.** Give the macro a useful name such as Brightness. A macro can have up to eight assignments; add one complementary destination, test it, and save the preset.

Try a second gesture with XY

Open **XY PAD**, assign X and Y to two other useful parameters, and set their endpoints. For example, use X for Resonance over a modest range and Y for an effect Mix. Move horizontally, vertically and diagonally so you understand each axis before combining them.

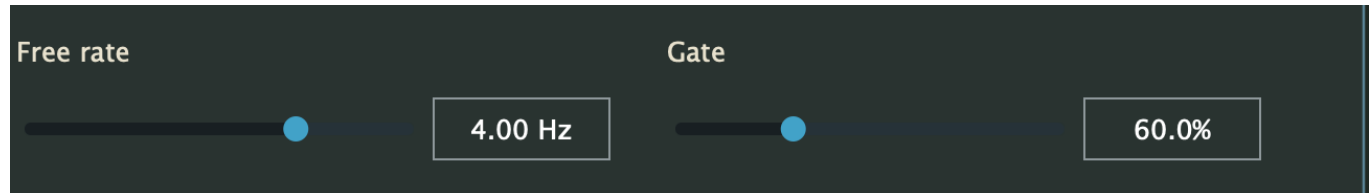
One owner per destination

Each destination has one macro or XY owner. Remove its existing ownership before assigning it elsewhere. Matrix modulation can still add movement around a macro-controlled base. If a knob keeps moving back, inspect these assignments before assuming it is broken.

Complete guide: Chapters 25 and 26. MIDI Learn and host automation: Chapter 30.

Recipe: a simple arpeggio

About 4 minutes. Motion turns held notes or written steps into a line played by the Mono engine.



Free rate sets the step speed. Gate sets each note length relative to a step.

- 1 **Use a clear sound.** Load the saved bass, or Init with amplitude Release around **80 ms**. Open **MOTION** and choose **Arp**.
- 2 **Use an easy clock.** Choose **Free**, set Rate to **4 Hz**, Gate to **60%**, Latch **Off**, one octave, and an Up ordering. Hold three notes together; they should sound as a repeating line.
- 3 **Hear the timing.** Raise Gate toward 100% for longer notes, then return to 60%. Slow Rate to 2 Hz without changing Gate. Release all keys to stop with Latch Off.
- 4 **Follow the song.** Switch to Host timing with a **1/8** division and run the host transport for a straightforward synchronized comparison. The musical division follows tempo; it is different from a fixed number of cycles per second.
- 5 **Return to direct playing.** Choose Motion **Off**. Use **RELEASE NOTES** if a latched set needs clearing.

Use Sequencer when you want written steps

Sequencer uses saved pitch offsets, velocities, ties and other step data instead of ordering your held chord. **Arp** and **Sequencer** are alternative modes. Begin with a short four-step pattern and ordinary full-probability notes before adding ratchets, conditions or chaining.

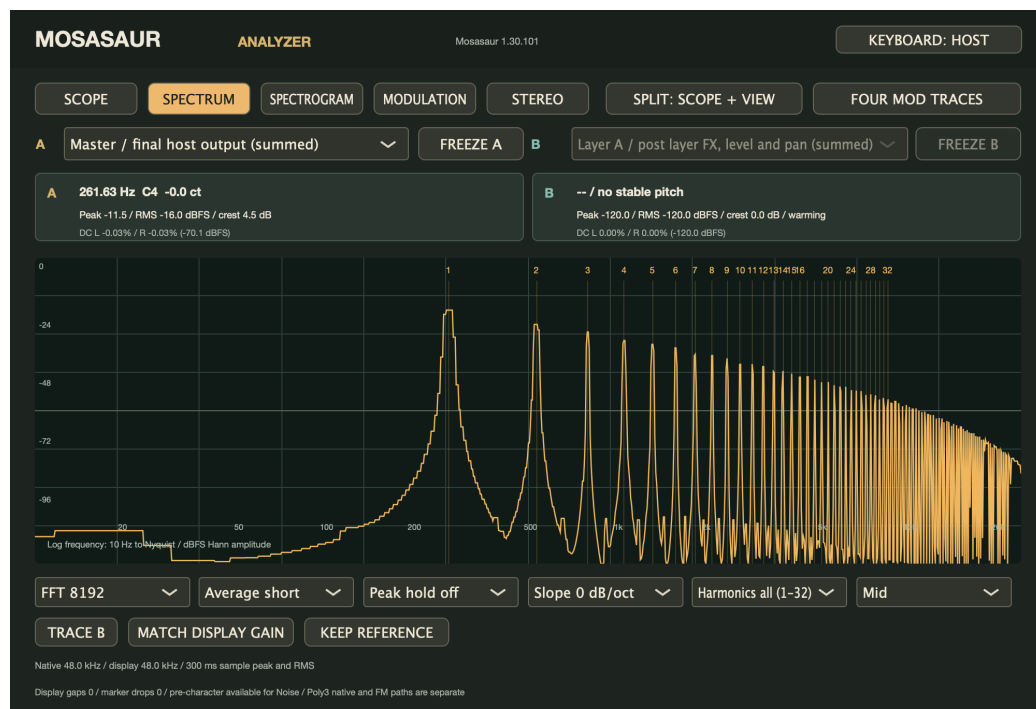
A rest still uses time

A disabled step, failed probability or unsatisfied condition can intentionally create silence while the clock advances. Long amplitude release and effects can blur separate attacks even when Gate is short.

Complete guide: Chapters 27-28.

Check levels and see the spectrum

Use Mixer for level balance, then watch a filter change at the final master output.



Spectrum / Trace A: Master / final host output (summed). Trace B is off for this exercise.

- 1 Check the level path.** From Init, open **MIXER** in Master Output and play a held note. Follow oscillator 1, Layer A and Master. Restore any temporary listening gates after isolating a source.
- 2 Choose the matching view.** Open **ANALYZER**, select **SPECTRUM**, and set Trace A to **Master / final host output (summed)**. Switch **TRACE B Off**. Hold one steady note.
- 3 Watch the filter.** Lower **SOUND's Cutoff to 1,000 Hz**, then reopen it. Upper-frequency energy should fall as the tone darkens. Keep the note and tap the same for the comparison.

Read the signal and the display separately

Master meters report output level. True Peak Max retains an output maximum; LUFS needs enough audio to settle. Analyzer Auto Fit and Match Display Gain adjust the drawing. Your ears and the output meters tell you whether the actual sound became louder.

Complete guide: Chapters 36-37. In plugin Mixer/Analyzer windows, **KEYBOARD: HOST** preserves host performance typing; **EDIT** allows text entry.

Recipe: watch a waveform change

About 3 minutes. Scope makes source shaping visible; Spectrum shows the related harmonic changes.



Scope / Layer A / Osc 1 / post source FX, level and envelope. Body Character Amount is 70%; the retained clean reference provides the comparison.

- 1 Start with one saw.** Load Init, open ANALYZER and choose **SCOPE**. Select Trace A **Layer A / Osc 1 / post source FX, level and envelope**. Keep Trace B off and hold a comfortable note.
- 2 Keep the starting shape.** Once the trace is stable, press **KEEP REFERENCE**. On **HARMONIC CHARACTER**, choose oscillator 1 **Body** and set **Character Amount to 70%**. Compare its curve with the clean reference while listening.
- 3 Connect shape to harmonics.** Switch to **SPECTRUM** with the same source tap and note. Move Character Amount between **0% and 70%** and observe the harmonic balance. This source tap isolates the stage before the layer filter.
- 4 Finish the comparison.** Return Character to **Standard** and Amount to **0%**, press **CLEAR REFERENCE**, then close Analyzer. Save a variation if you like the shaped sound.

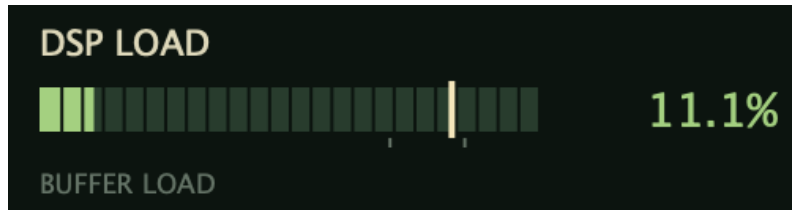
Pick the view that answers your question

Scope shows shape over time; Spectrum shows frequency balance; Spectrogram shows frequency history; Modulation follows control sources and targets; Stereo shows the relationship between channels. Each view observes the selected signal point.

Complete guide: Chapter 37. Auto Fit can change visual size as level changes; compare waveform shape and listen at a comfortable level.

Keep playing responsive

Make the patch efficient first, then choose the quality and host buffer that suit the session.



Held Init note / 48 kHz / 512-frame buffer / Play 2x. The bar and percentage show callback load. This is an example; readings vary with the patch, computer and audio settings.

- 1 Begin with modest live quality.** Use **PLAY 2x** as a practical starting point and **RENDER Match Play** while comparing. Raise quality for a reason and listen to the difference. Keep Audition Render off during an ordinary live test.
- 2 Reduce repeated source work.** Use fewer unison copies and only the sources you need. Switch **B POWER OFF** if you do not need layer B. Lowering a mixer level alone may leave a routing dependency active.
- 3 Compare costly additions.** Bypass an unnecessary effect, try a lighter local quality, and close detached analysis windows. Higher host sample rates and stacked oversampling can increase work. The sample library's disk size is different from active patch CPU.
- 4 Choose the host buffer for the job.** A smaller buffer can feel more immediate but gives the processor less time. Try 128 frames, then 256 or 512 if the session struggles. Recheck feel and dropouts with the real session running.
- 5 Print work you have finished.** Save an editable original, compare a Bake/resample, or use the host's Freeze/bounce workflow. A printed note freezes its changing behavior; it is a musical tradeoff, not a perfect replacement for every patch.

If a note seems late

Check amplitude Delay/Attack, Glide, sample leading silence, Voice onset choices and the host buffer. Try a plain Init before comparing a complex patch. Logic Musical Typing and a hardware MIDI keyboard have different input paths; an Analyzer marker cannot measure the physical instant a laptop key was pressed.

Complete guide: Chapter 38. Higher Render quality depends on host offline signaling; a real-time bounce can use Play quality.

Save a sound you can find again

Keep the editable patch, the reusable source material and a portable copy when the work matters.

A reliable finish to every recipe

- 1

Save Sound As. In PRESETS, capture your current edits under a new identity. Use a descriptive name and notes. A category such as **My Sounds/Basses** creates a useful nested path.
- 2

Reload and verify. Select your new sound and press Load. Test the attack, held note, release and any macros. Save the DAW project as well.
- 3

Export the saved version. Export writes the selected saved sound as a **.mosapreset**. Save or Update Sound before exporting; otherwise an unsaved tweak is not in that selected library entry.
- 4

Back up the whole data. Keep the Mono **User** folder with its Library.xml, States and Backups together. Keep the whole **Samples** directory with its metadata and payload files. Also preserve original audio and exported takes.

If something seems wrong	Try this first
No sound	Load Init; verify source Power, Level, envelope, layer/master level and host MIDI/output.
Every key has the same sample pitch	Check Key Tracking: 0% is a fixed hit; use 100% for melodic transposition.
Sample sounds only once	Use Retrigger; inspect Start/End, leading silence, Loop and the amp envelope.
A knob seems controlled elsewhere	Inspect macro/XY ownership, matrix routes, MIDI Learn and host automation.
A preset or sample seems missing	Clear filters, then refresh/reopen the appropriate browser.
Output changes after adding effects	Compare Enable and Mix, then balance output rather than judging louder as better.

Complete guide: Chapters 32, 35 and 39. Product data: ~/Library/Application Support/Mosasaur Audio/Mosasaur Mono/

Where to go next

The complete Mono user guide explains the controls, interactions, limits and longer tutorials behind these first steps.

You want to learn...	Complete guide
Installation, interface and first patch	Chapters 2-5
Oscillators, Character and Unison	Chapters 6-8
Custom drawings and harmonic editing	Chapter 9
Wavetables and scanning	Chapter 10
Sample playback / Voice and Glottal	Chapters 11 / 12
Sync, PM, ring and oscillator routing	Chapter 13
Filters and envelopes	Chapters 15-16
EQ, Direction and Resonance	Chapters 17-18
Effects and master Multiband	Chapters 19-23
Matrix, LFOs, macros and XY	Chapters 24-26
Motion arpeggiator and sequencer	Chapters 27-28
Layers, MIDI, automation and tuning	Chapters 29-31
Selective History and comparison	Chapter 33
Presets / resampling / sample library	Chapters 32 / 34 / 35
Mixer / Analyzer / CPU / troubleshooting	Chapters 36 / 37 / 38 / 39
Factory sounds and reference information	Appendices A-D

Build on one recipe: save it, change its source, and compare before adding another process.

Help and bug reports

Visit **mosasaurlabs.com** and use the website contact page, or email **hello@mosasaurlabs.com**. Include Mosasaur edition/version, macOS and host versions, sample rate/buffer, the preset or minimal steps, and whether the issue repeats from Init. A short recording or screenshot can help explain the result.

Keep learning at your own pace

One oscillator, a clear envelope, a filter and an expressive control can already make a useful instrument.