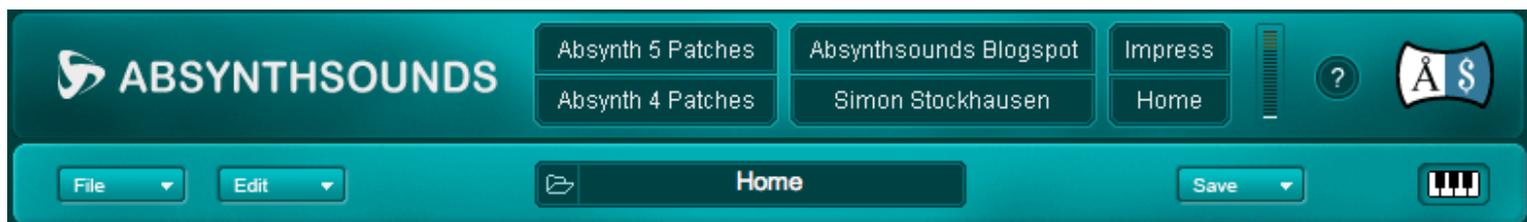


Soundset *Best of absynthsounds Vol. 2*

© 2012 Simon Stockhausen



Installation

Unpack the rar file you downloaded by dragging the rar-file into the UnRar-application You will then find a Readme.pdf and 3 folders.

Note: Since Absynth version 5.1 the patch format has changed. If you're using NI's Kore and want to use the old format (ksd):

*"absynthsounds.com ksd" - which contains the patches in the old ksd-format, place this folder here:

Mac: User(You)/Documents/Native Instruments/Shared Content/Sounds/Absynth 5

Windows: My Documents\Native Instruments\Shared Content\Sounds\Absynth 5

if you're using the latest Absynth version and want to use the new format (nabs):

* "absynthsounds.com nabs" - which contains the patches in the new nab-format, place this folder here:

Mac: User(You)/Documents/Native Instruments/Absynth 5/Sounds

Windows: My Documents\Native Instruments\Absynth 5\Sounds

* "Samples absynthsounds.com" - which contains all 63 samples (748.3 MB uncompressed) in wav format. You can either dump all samples into the user folder wherever you normally keep your Absynth samples or put them in the Factory samples folder:

Mac: HD (not user)/Library/Application Support/Native Instruments/Absynth 5/Samples

Windows: e.g.: C:\Program Files\Common Files\Native Instruments\Absynth 5\Samples

NOTE: If you already have the soundset *Best of absynthsounds Vol 1* you can just merge the existing with the new folders.

Once you have installed the folders you can access the patches via the "Sounds" Tab on the upper left of the Absynth GUI.



Licence agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen).

1.) The licensee must not distribute the patches and samples from *Best of absynthsounds.com Vol.2*, resample them, copy or otherwise replicate the patches and samples of this Sound Bank in any commercial, free or otherwise product. That includes sample and audio libraries and patches for samplers and sample based synthesizers. You can of course create such derivatives for your own musical work as long as these derivatives are only distributed in the context of musical work or sound design.

2.) The license to the Sound Bank *Best of absynthsounds.com Vol.2* may not be given away or sold.

Description

This Sound Bank is the second “best of“-collection of sounds I programmed for Absynth 5 and which I have published on my website absynthsounds.com since December 2009. The sounds included in this Bank cover a wide range of ambient soundscapes, pads, drones, more experimental sounds and technoid sequences as you can hear in the demos. Many of the patches are sample based and make use of the new features introduced in Absynth 5 which are the Cloudfilter, Aetherizer, Super Comb and Filter Feedback. Most patches have many if not all available Macros assigned, you can find more detailed infos about each patch in the patchlist below where I included the original descriptions posted on my website. There are 65 patches and 63 samples (748.3 MB) included. Most samples were produced exclusively for these patches, some were taken from the huge collection of samples I have produced for various soundsets and libraries in the last years. The sample format usually is 48 Khz / 24 Bit some of them are 44.1/16 - 44.1/24 and 48/16.

Patchlist

There are 64 original patches and 1 variation using 63 samples altogether. Each patch has a more or less elaborate description below, some patches also have the descriptions included on their “Attributes“ page.

Patch Name	Description
54 to beat	Deranged temposynced machine music in 5/4. I will skip a longer description this time as the Screenshot displays quite well what's going on. Use the 8 assigned Macros and the Modwheel to really twist this patch around.

Patch Name	Description
9 Treasure Sequence	<p>Oscillator A in Sync Granular Mode carries a selfdrawn wave, pitch and amplitude are controlled by retriggered/temposynced envelopes in 9/4, Osc phase is controlled by a temposynced LFO. A Cloudfilter processes that signal, the Cloud Filter HZ Parameter is controlled by a linked envelope. Control the Balance between Main/Mod (Oscillator noise) with Macro 5. Osc B carries a saw wave run through an envelope controlled Bandpass Filter (linked to Osc A pitch), control Filter Resonance with Macro 6. The pitch of Osc B is controlled by a linked envelope in double speed. In the Master section a LPF 8 Pole can reduce high frequencies when Macro 8 is turned down and a Combfilter can be activated when Macro 7 assigned to the Resonance is turned up. The Frequency of the Combfilter is controlled by a linked envelope. The Modwheel activates a temposynced squarewaved LFO-Pitch Modulation. A Multitap Delay in the FX section adds synced delays, control wet Balance and Feedback with Macros 9/10. Both Channels also have Macros assigned to their general volumes (1+2).</p>
Aaltolot	<p>Channels A+B run in Granular mode and use a sample I made with the moody Aalotlot synth and various FX processors. The sample playhead position/speed is controlled by looped envelopes, you can speed up those envelopes with Macros 1+2. In Channel B the signal is processed furtherly by a Supercomb Filter and a Waveshaper, control the Comb's Resonance with Macro 5 and the Balance of the requency shifted feedback-modulation with Macro 6. Channel C runs in FM mode and adds a tonal/tuned synthetic wave. You can control the Balance of the Cloud Filter which is active in the Master section with Macro 7 and shift it's pitch with Macro 12. The Modwheel detunes the sample grains and each channels has it's individual volume control (Macros 3/4/8). In the FX section there is pitch-shifting Pipe FX happening, Macros 9-11 control the FX. Take your time with this patch and play loong notes as the envelope of Channels 1 needs time to scroll trough the whole sample, sample speed in Channel B is much faster. Please check the LFO and envelope page for further modulation sources and targets.</p>
Abyssal Moan Scape	<p>Oscillator A set to Granular mode carries a sample I made during the recordings for my Alchemy Bank Metallurgy, rubbing a small rubberball on the surface of a Tam Tam (Gong). Sample playhead position is controlled by a looped envelope so the sample loops back and forth. You can tune the gong sound up an octave with Macro 1. The amplitude of Oscillator A controls the modulation Oscillator in Channel 2 which runs in FM mode and is processed b a Cloudfilter and a LPF 2 Pole Filter. Channel adds a padish sawtooth sound processed y a LP Filter, control the LP Cutoff with Macro 5. Each channel has a volume control (Macros 2-4). The Waveshaper in the Master section adds a bit of edge, control it's input gain with Macro 8. The Highpass Filter in the Master section is controllable with Macros 6+7 (Cutoff +Resonance). The Aetherizer in the FX section has Macros 9-12 assigned, tune it up an octave with Macro 11 and detune it with Macro 12. The Modwheel adds unison detune to Oscillator C and grain pitch randomization to Oscillator A. Please check the envelope and LFO pages for modulation sources and targets.</p>

Patch Name	Description
Ambience Switcher	<p>Another patch using a sample recorded during my Newyears walk, walking in the snow, a distant fireworks explosion, a cross-country skier passing. Each Oscillator plays back/destroys that sample in granular mode but with different starting points. Temposynced volume envelopes in retrigger mode switch between the three samples. Control the sample speed with the assigned Macro which will result in a pitch change. Add additional temposynced LFO sawshaped amplitude modulation with the assigned Macro. Each Oscillator processes the sample with a LPF 4 pole filter, Filter Feedback treated with a Frequency shifter. Control the Filter Cutoff and Feedback amount with the assigned Macros. The Modwheel controls the Balance of the Cloudfilter in the Master section, Cloudfilter Cutoff is controllable with a Macro. The Waveshaper in the Master section totally overloads the signal and gives that nice Progidiy sound to it. The Aetherizer in the FX section adds a warped space, the grainsize is controlled by a temposynced envelope in retrigger mode.</p>
Bell Drone	<p>The sample of a huge decaying church bell recorded inside a bell tower in Moscow processed with Zebrify Filters and Sideband Modulation is used in Granular mode in Oscillaotrs A+C, split across the keyboard, split point being C3. Processed by an evelope controlled LPF 8 Pole Filter, it's resonance processed by a Frequency Shifter. Resonance amount is controllable with Macro 5, the pitch of the frequency shifter with Macro 6. Oscillator 2 adds a synthetic sound, processed by a tuneable Cloud Filter (Macro 7), the Oscillator's unison random transposition is controllable with Macro 8. Macros 3+4 control the individual channel volumes. Macro 1 brings in a temposynced Ringmodulation sequence and Macro 2 adds waveshaper distortion. Macros 9-12 control the Aetherizer in the FX section and Macro 18 controls the Attack time. The Modwheel adds pitch randomization/detune to the granular oscillators. Please check the envelope and LFO pages for more modulation sources and targets.</p>
Big Sci-Fi Organ	<p>All 3 Oscillators carry the same selfdrawn waveform, each Oscillator panned differently with Osc 2+3 slightly detuned. There is a Cloudfilter in each Channel, control their Balance with Macro 2, if that Macro is up you can use the Modwheel for detuning/Leslie effects. Each Channel has a LFO-controlled Ringmodulator in the Mod module, control LFO-depth with Macro 4, Ringmod Balance with Macro 8 and temposynced LFO-Ringmod speed with Macro 12. In the Master section you can control the Highpass Frequency with Macro 7, the Lowpass Cutoff with Macro 5 and the Lowpass Resonance distortion with Macro 6. Macro 1 activates a temposynced LFO for amplitude modulation and the Aetherizer in the FX section has Macros 9+10 assigned for Wet Balance and Feedback amount. Please check the LFO and envelope section for further modulation sources and targets.</p>

Patch Name	Description
Blubb Sequence	A technoid bubble sequence driven by the temposynced envelope assigned to the Filter Frequency of the BPF-Filter in Channel A. The pitches of the bubbly sounds generated in Channel B are controlled by the amplitude of the sequence via the Audio Mod in the Performance window. All Macros are assigned, turning up the Modwheel will create a grainy chaos which can be modified with 2 of the Macros. Please check the Macro page for all the available controls and have some bubbly fun with this one!
Book of Thoughts	A 3-minute long Soundscape (44.1 Khz/24 Bit) made with processed metal and Gong sounds is used in Oscillators A and B set to Granular mode, each one playing a different segment of the sample split across the keyboard, overlapping zone is G2-G3. Sample playhead position is controlled by looped envelopes (forth and back), Macros 1+2 determine the speed of the envelopes/samples. Notch Filters are processing the sounds in both Channels, add Filter modulation with Macro 6 and control the Modspeed with Macro 10. Channel C adds a FM sound processed by a Cloudfilter and a Lowpass with Filter Feedback. Macros 7/8/12/16 are assigned to Channel C parameters. Macros 9/11 control the Pipe FX in the FX section. Channel volumes are controllable with Macros 3 (Channels A+B) and 4 (Channel C). The Modwheel adds pitch modulation. Please check the envelopes and LFO page for modulation sources and targets.
Brutal Sequence	Each Channel plays a different sequence. Various retrigged and looped envelopes control the Oscillator's Pitch, Filtering and Panning. Lot's of LFO-controlled morphing going on as well. Control the Volume of each sequence with it's dedicated Macro, control the size and wet amount of the Tube in the FX section with 2 other Macros. Check the envelope page to see what's going on.
Chaser	Three temposynced sequences vamping between Cm7 and Fmj7 (if you play a C that is) chasing each other played by three FM Oscillators. Carrier - Modulator Balance and Modulator wave morphing are controlled by temposynced LFOs. The Modwheel adds a Cloudfilter tuned a fifth higher, it's filter spectrum controlled by an envelope. Control the Master Cutoff LP Filter and the Filter resonance in feedback mode with the assigned Macros and tweak the delay settings in the FX section whilst playing.

Patch Name	Description
Could be a Pad	Channels A+B panned hard left/right use a self drawn waveform processed by a Bandpass in key follow mode and a Cloudfilter. The Cloud in Channel B is tuned up an octave. The volumes of Channels A+B are assigned to Macro 3. Channel C in Single mode is processed by a LP Filter, it's resonance modulated by a Frequency Shifter and a LFO-controlled Waveshaper in module C2. Control the Input Gain of the Waveshaper with Macro 5 and the volume of Channel C with Macro 4. In the Master section there is a LPF 4 Pole Filter, control the Cutoff with Macro 6, frequency shifter-modulated feedback with Macro 7 and the frequency of the shifter with Macro 8. With the Macro 8 slider in hard right position it's tuned to a fourth below the main pitch. The Modwheel adds pitchmod to all Channels. The Aetherizer in the FX section has Macros 9-11 assigned, tune up the Grain Cloud an octave with Macro 11. Please check the LFO and envelope pages for more modulation sources and targets.
Doctrine of Calmness	Oscillators A and B both carry a soundscape produced by processing a Thai Gong sample I made for my soundset Alchemy Metallurgy in Metasynth. Each Oscillator plays a different segment of that sample in Granular mode, sample playhead position controlled by a looped envelope (back and forth). You can speed up the envelopes with Macros 1+2. The samples are processed by Allpass Filters, control the Filter Resonance with Macro 5 and the Frequency Shift of the Filter Resonance with Macro 6. The Cutoff of the Highpass Filters in A2/B2 is controllable with Macro 15. Channel C adds a synthetic sound created by a Fractalize Oscillator processed by a Cloudfilter and a LPF 4 Pole Filter. In the Master section a Waveshaper adds some edge and a Supercomb Filter can be made audible by turning up the Resonance with Macro 7, tune the Filter down 2 octaves with Macro 8. The Aetherizer in the FX section is controllable with Macros 9-12. The Pitchwheel (Macro 13) adds LFO-driven pitch modulation, LFO speed is controllable with Macro 14. Macros 3+4 are assigned to the Channel's overall volumes (A+B/C). Please check the LFO and envelope pages for modulation sources and targets.
Double Ringmod Sequence	Oscillator A runs in Fractalize mode with a selfdrawn wave - Fract amount and displacement controlled by envelopes, Osc B runs in FM mode with the same wave as carrier and a sinewave as Modulator. A LFO controls the temposynced Pulsation of both Oscillators. Two step envelopes in retrigger mode control the pitch of both Oscillators, Cloudfilters, a Ringmod Module in the Master section and a Master LPF 8 Pole finish the job. Lots of Macros assigned, you can control the top note of the pitch envelopes, the Ringmod Feedback and amount, the LFO Ampstrength and much more, just check the Macro page and the envelope section if you need to understand what's going on.
Doublemorph Sequence	This patch is not using any samples, all 3 Channels have temposynced envelopes running, lot's of waveshaping and LFO-morphing is going on, Channel C also has 2 step envelopes active for controlling the pitches of the FM Oscillator carrier and modulator. Check out the Macro page and tweak this sequence to your taste and needs.

Patch Name	Description
Dreamish	<p>Channel A plays a sample in Granular mode made by convoluting water sounds in Metasynth, processed by a LFO-controlled Allpass and a Supercomb. Add LFO-modulated Filter Feedback with Macro 5, turn up the resonance of the Combfilter with Macro 6 and add pitch modulation to the Comb with Macro 2. The sample playhead position is envelope-controlled, speed up the envelope with Macro 1. The Modwheel adds detune to the grains of Oscillator A. Channel 2 has the Oscillator running in Fractalize mode using a resynthed Chromazone sample as it's waveform. It is processed by a Cloudfilter and a LPF 4 Pole, control the LPF Cutoff with Macro 7. Channel C adds a more basic sound with a tuned Bandpass Filter for adding some body and warmth to the patch. The volumes of Channels B +C are assigned to Macros 3+4. The Cutoff of the Highpass Filter in the Master section is controllable with Macro 8. Macros 9-12 are assigned to the Aetherizer in the FX section. Please check the LFO and envelope pages for modulation sources and targets.</p>
Droning 5th	<p>Two samples I made with Metasynth are playing in Channel A+B, Channel C uses a Double Oscillator. Plenty of enveloping and LFOing going on, lot's of Macros are assigned. A more detailed description will follow.</p>
Electro Sequence	<p>Huge tonal Soundscape with very low Frequencies. A recording I made during a recent workshop dragging rubber balls over various Gongs and low Tomtoms, some tinkling metal chains are also played in the second half of the sample. Osc 1 in Granular mode plays back the first half of the sample, Osc 2 uses the tinkling chain part. Both sample playheads are controlled by looped envelopes, a Macros is assigned to the first segment of the playhead's envelopes. The Sample's granular size is assigned to the inverted Modwheel. Osc A is processed by a Waveshaper and a Combfilter, Osc B by a Waveshaper and a Supercomb, Filter Feedback modulated by a morphing Frequency Shifter. Control the Filter Feedback with the assigned Macros. In the Master section another Waveshaper adds more density and a Ringmodulator with it's Balance, Pitch control and Pitch Modulation assigned to Macros can be added. The Aetherizer in the FX section can be detuned and pitched with Macros. Check the LFO page to check further Modulation sources and targets. Your Subwoofers will freak out about this one!</p>

Patch Name	Description
Epic Voxolin Pad	<p>Two samples made by convoluting bowed violin notes with church a choir sample are used in Channels A+B. They are crossfading so that one covers the lower and the other one the upper half of the range. Both Channels have a LFO-morphing Waveshaper and a LPF 4 Pole Filter applied, Filter Resonance modulated by a LFO-controlled Frequency Shifter. Control the Filter Cutoff with Macro 5 and the waveshaping amount with Macro 6. Channel C adds a LFO-controlled FM sound. A LFO-controlled Notch Filter in the Master section modulates the signal, control the Filter Resonance with Macro 7 and the modulation speed with Macro 8. A Highpass Filter can be applied with Macro 2. The Aetherizer in the FX section can be tuned up with Macro 12 and and a falling pitch envelope can be activated with the inverted Macro 11, it becomes active when turned towards the left. The inverted Macro 1 activates a temposynced envelope for the dry output, when turned towards the left the envelope becomes active. The Modwheel controls the modulation depth of the detuning in the Aetherizer. Please check the envelope and LFO pages for further modulation sources and targets.</p>
Expressive Synthmonster	<p>A very velocity sensitive patch with some heavy waveshaping. Osc 1 running in Double mode, the balance between Main and Mod Osc is velocity sensitive. Processed by a Bandpass filter in key follow mode with the cutoff assigned to velocity. A Cloudfilter adds detune, control the Cloud balance with Macro 7. Osc 2 runs in FM mode and is also processed by a BP filter. The Waveshaper in the Master section does a great job before the signal hits a Ringmodulator. Control the RM balance and the RM frequency with Macros 5+6. Each Channel has a Macro for volume assigned (M 1+2). The Modwheel adds some broken pitch and filter modulation, the Resonators in the FX section are controllable with Macros 9-11. Please check the envelope and LFO pages for modulation sources and targets.</p>
Fairy Tale Pad	<p>Oscillators A+B use 2 samples I made by recording a fragment of a bunch of buskers in the streets of Munich and then stretching those fragments to the extreme with Paulstretch. Channel A runs in Sampler mode and processes the sample with an LFO-controlled Allpass Filter, control the Filter Resonance with Macro 5. Channel B running in Granular mode uses a Bandpass Filter, control the Bandpass Bandwidth with Macro 6. Channel C runs in FM mode using a selfdrawn waveform processed by a Lowpass and a Cloudfilter. Control the Cloud Balance with Macro 7 and the Cloud Filter Hz with Macro 8. Each Channel has a Macro for volume control (2-4), the Waveshaper in the Master section can be controlled with Macro 1 to add saturation and the Cutoff of the Lowpass Filter in the Master section is controllable with Macro 14. The Modwheel adds a strange pitch modulation. The Pipe FX in the FX section is controllable with Macros 9-12. Please check the envelope and LFO pages for modulation sources and targets.</p>

Patch Name	Description
Fear no more	<p>This patch uses 2 samples of 2 processed variations of the same Bass Clarinet snippet recorded during in impro session. Channel A with the Oscillator running in (looped) Sample mode plays the Metasynth derivative processed by an Allpass Filter with frequency-shifted resonance and a LPF 4 Pole filter. Control the LPF cutoff with Macro 5. Oscillator B in Granular mode play a stretched derivate, sample playhead position controlled by an envelope. Control the sample speed with Macro 1. Channel C adds a slowly evolving, velocity sensitive FM sound rn through a LPF 8 Pole filter with frequency-shifted resonance. Control the FM modulator pitch of Osc 2 with Macro 7. A Waveshaper and a Cloudfilter process the signal in the Master section. Control the Cloud balance with Macro 8 for some detuning. Macros 2-4 control the individual channel volumes, the Modwheel adds a weird pitch modulation to all oscilators. The Aetherizer in the FX section has Macros 9-12 assigned.</p> <p>Please check the envelope and LFO pages for modulation sources and targets.</p>
Female Meta Vox	<p>A recording of female overtone singing from a recent theatre project processed in Metasynth, stretching the sound and enhancing the spectral movements. Two samples with different methods of processing were made out of this original recording. Osc A holds the less spacious sample, Osc B uses a wider, more stretched sample. Both Oscillators run in Granular mode, control the Sample Speed with Macros 1+2 and the Random Grain Freq with Macros 3+4. Both Channels have a Ringmodulator and a LFO-controlled Notch Filter applied, the Modwheel controls the Notch resonance. Control the Ringmod Balance with Macros 5+7 and the RM pitch with Macros 6+8. A Supercomb in the Master section adds distorterd weirdness, control the weirdness Balance with Macro 11 and it's pitch with Macro 12. A Lowpass Filter (which is also sensitive to velocity) processes the signal furtherly, control the LP Cutoff with Macro 15 and the LP resonance with Macro 16. The Aetherizer in the FX section can be controlled with Macros 9+10.</p>
Flanged Space	<p>Osc A carries a sample I made with Metasynth. It is processed by a Highpass Filter, control the HP Cutoff with Macro 5 and it's resonance with Macro 6. A Freq Shifter processes the signal furtherly, control it's Frequency with Macro 7. Osc B in Sync Granular mode carries resynthed waveform created by importing the same sample into Absynth. A LFO-controlled Allpass 8 Filter and a LFO-morphed Freq Shifter process this waveform. Osc C in Double Mode adds a temosynced pulsating wave, processed by a Lowpass Filter and a Ringmodulator. Control the Ringmod Balance with Macro 3 and the RM Pitch with Macro 4. The individual Volumes of Channel B and C can be controlled with Macros 2 and 14. Macro 8 adds a random pitch modulation to Channels B+C. A Waveshaper and a Cloudfilter are active in the Master Section, the Cloudfilter's Balance is controllable with the Modwheel. the Cloud's Random Pitch Modulation with Macro 1. The Resonators in the FX Section have Macros 9-12 assigned. Please check the LFO and envelope pages for further modulation sources and targets.</p>

Patch Name	Description
FMBass Screamer	Fat Bass sequencer with 3 Oscillators running in retrigger mode. Modwheel adds screamer effect created by the Feedback of a Supercomb filter in Waveshaper mode, the waveshaping is morphed by a synced LFO. Master Cloud Filter and it's Cutoff can be controlled with Macros.
Forever Floating	The sample of a Horn player hitting the bell of his instrument transformed into a strange texture with Metasynth is used in Channel A in Granular mode, processed by a LPF Filter, it's Feedback modulated by a Ringmodulator. Determine the sample speed with Macro 2, control the LPF Cutoff with Macro 5 and Filter Feedback/Resonance with Macro 6. Channel B plays a synthetic wave made from another imported Metasynth sample, processed by a Bandpass filter and a Frequency Shifter. Control the Bandpass Resonance with Macro 7 and the pitch of the Freq Shifter with Macro 8. Both Channels have their Volumes assigned to a Macro (3+4). A Notch and a Cloudfilter in the Master section add more flavour to the sound, control the Cloudfilter's Balance with the Modwheel. The speed of all active LFOs is controllable with Macro 1. The Aetherizer in the FX section can be tweaked with Macros 9-12. Please check the envelope and LFO page for further modulation sources and targets.
Freezevox	Oscillator A carries a sample I made by doing some overtone singing while testing a new portable recorder. This sample was then processed with GRM Evolution. The result was imported into Metasynth and resynthesized/furtherly mangled in the Image Synth, the result is the sample for Channel B. Osc A +B run in Granular mode, sample playhead position and speed controlled by a looped envelope. Macro 1 controls the speed of that envelope, turning it down will increase the speed (and the fun). Osc C carries a custom wave in Sync Granular Mode run through a BPF Filter. All Oscillators are processed by a Ringmodulator, control the Balance with Macro 6 and the RM pitch with Macro 7. The Modwheel controls the Cloudfilter Balance in the Master section, you can also control the Cutoff of the LPF 4 Pole Filter in that section with Macro 5. Macros 2-4 are assigned to the individual Channel volumes. Macros 8+12 are for controlling Pitch modulation and it's speed. The Resonator in the FX section is controllable with Macros 9-11. Please check the envelope and LFO section for further modulation sources and targets.
Gamelan7	A gamelanish 7/8 loop I produced with metal samples in Kontakt/Logic temposynced to the host tempo via an envelope in retrigger mode. Accompanied by a deep sinewave dive and some step envelope controlled filter bees. Modwheel adds Ringmodulation to the loop, the sinewave pulsation can be modulated by a LFO/Macro. The FX Multicomb section is also controlled by a step envelope adding strange temposynced resonances. Check the Macro page for further tweaking possibilities, the Demo was played in realtime.

Patch Name	Description
Gongsax Spectrascape	<p>Oscillator A runs in Granular mode and holds a long sample I made by resynthing a sopran sax phrase in Metasynth and then triggering gonglike metal samples with that data, manipulating the spectral content and rearranging the harmonics. Control the sample speed with Macro 1 and the sample position with Macro 2. A LFO-controlled Notch Filter processes that sample furtherly. Oscillator B runs in FM mode carrying a selfdrawn wave as the carrier. This is processed by LPF 4 Pole and a Cloudfilter. Control the Lowpass Cutoff with Macro 6 and the Cloudfilter's pitch with Macro 6 and more Cloudfilter parameters with Macro 11. You can trigger panning envelopes for Channel B with the x/y pad using Macros 7+8. In the Master section the Balance of a strange Ringmodulator can be controlled with Macro 12. The Modwheel adds a temposynced amplitude modulation and the Pipe in the FX section is controllable with Macros 9+10. Check the LFO and envelope section for more modulation sources and targets.</p>
Gongswell Scape	<p>A sample I recored some weeks ago of a creshending tremolo played on two small asian gongs is used in Oscillator 1 set to granular mode. Sample playhead position/speed is controlled by a looped envelope, control the release time with the assigned Macro. This is run through a Cloudfilter (Balance controlled by the Modwheel) and a Combfilter with it's Resonance assigned to a Macro. Channel B is set to FM mode, Channel C to Double mode, both are run through envelope controlled BPFs and a LPF 8Filter. A Waveshaper and another Cloudfilter (Balance also assigned to the Modwheel) are found in the Master section before the signal hits the Resonators in the FX section. Check the LFO and Macro pages for further Modulation sources and targets.</p>

Patch Name	Description
Granular Growl	<p>Channel A carries a french horn sample in Granular mode, a low growling sound with glissandi. Control the sample playback speed with Macro 1. This is then processed by a LFO-morphed Waveshaper and a LPF 8 Pole Filter, Filter Feedback modulated by a LFO-morphed Frequency Shifter. Channel B uses a resynthed waveform extracted from another Horn sample within a Ringmod Oscillator with 3 unison voices. This waveform is processed by an envelope controlled Bandpass Filter, the envelope's first breakpoint is velocity sensitive so the harder you play the faster the Filter will rise to it's first Breakpoint. The overall Cutoff of the Bandpass is controllable with Macro 5. Channel C uses the same sample as Channel A but in normal Sample mode (looped) processed by a LPF 8 Pole with waveshaped Filter Feedback. A LFO-controlled Frequency Shifter processes the signal furtherly, control the LFO speed with Macro 8. In the Master section you'll find a Hipass Filter, control the Hipass Cutoff with Macro 11 and the Resonance with Macro 12. A Combfilter then turns the whole signal into a texture with distinct chromatic pitches, if you turn the Comb Feedback down with Macro 7 the whole texture will become more atonal and noisy as the original pitches of the samples will become audible. You can also tune the Comb up an octave with Macro 6. All channels have individual volume sliders (Macros 2-4) and the Aetherizer in the FX section is controllable with Macros 9+10. The Modwheel adds a fast temposynced amplitude modulation. Please check the LFO and envelope page for further Modulation sources and targets.</p>
Grunge Synth	<p>This patch is a rather dark and epic synth sound and uses no samples. Oscillator A in Fractalize mode uses a wave made by importing/resynthing a Flagolet Guitar sample and Oscillator B in Single mode uses a Sinewave as sound source. Macros 5-9 control parameters of the two Filters (LP and Coud) in Channel A, Macros 1-2 control pitch, frequency shifter and Volume in Channel B. The Modwheel adds detune, Macros 9-12 control the Aetherizer in the FX section. Please check the envelopes and LFO page for modulation sources and targets.</p>
Horn meets Sax	<p>Two samples I recorded in a church are used in this patch, split across the keyboard, the crossfade happens between C2/C3. Channel A in Sampler mode plays a French Horn sample, a growly low Bb and Channel B (also in Sampler mode) uses a soprano sax sample playing a long note in the high register evolving into a fast trill. A Waveshaper and a Cloudfiler process the Horn, Input Gain Control for the WS with Macro 1, Cloud Balance with Macro 2 and Cloud Pitch with Macro 3. The sax is processed by a Lowpass Filter in key follow mode, control the frequency-shifted Filter Feedback with Macro 6 and the pitch of the Freqshifter with Macro 7. The Ring Modulator in the Master Section can be controlled with Macros 4/8 (Balance/Pitch) and the Master Lowpass Cutoff with Macro 5. The Resonators in the FX section have Macros 9-12 assigned, the Modwheel adds temposynced Ampmod, Modspeed is controllable with Macro 14. Check the LFO page for modulation sources and targets.</p>

Patch Name	Description
Hypno Panner	<p>In this rather hypnotic patch the amplitudes of all Oscillators are controlled by a temposynced envelopes. Oscillator A runs in Double mode, the Waveform in the Mod Tab is modulated/morphed by a LFO. A Cloudfilter and a LPF 4 Pole Filter process the signal, you can tune the Cloudfilter up an octave with Macro 5 and control the LP Cutoff with Macro 4. The Modwheel controls the balance between the Main and the Mod wave. Macro 1 controls the range (+1 octave) of a temposynced pitch envelope. Oscillator B runs in FM mode and has a temposynced envelope assigned to its panning. Control the pitch of the Modulator wave with Macro 7. An Allpass Filter processes the signal. Oscillator C also runs in FM mode with envelope-controlled panning and a LPF 4 Pole Filter with LFO-controlled waveshaped Filter Feedback. In the Master section a LPF 2 Pole Filter lets you reduce the overall Cutoff with Macro 8. The Aetherizer in the FX section has Macros 9-11 assigned. There is a lot of wave-morphing going on in this patch, please check the LFO and envelope pages for further modulation sources and targets.</p>
In the Ring	<p>Channel A uses a sample I made by processing one of my Alchemy patches with GRM Tool's Evolution and Shuffler Plug-Ins. It runs in normal Sampler mode (looped) and is processed by an envelope-controlled Notch Filter. Turn up the Filter Resonance with Macro 1 and control the envelope speed with Macro 2. Channels B+C run in Ringmod mode, each Channel panned to one side, a LFO controlled Lowpass Filter and a Cloudfilter process the signals in each Channel. Control the Filtermod speed with Macro 12 and the Cloudfilter Balance with Macro 8. The Ringmodulator in the Master section has a x/y-control (Macros 5/6), the x-axis for the RM Balance and the y-axis for the RM pitch. The Input Gain of the Waveshaper in the Master section is controllable with Macro 7. The Modwheel controls the depth of LFO 3 assigned to various parameters, LFO speed is assigned to Macro 14 (below the Modwheel Macro). The Pipe FX in the FX section is controllable with Macros 9-11, the Master time is modulated by LFO1. Please check the envelope and LFO pages for further modulation sources and targets.</p>
InterZone	<p>A processed field recording recorded in a Russian factory is used in Oscillator A running in Granular mode, sample playhead position/speed is controlled by a looped envelope. Oscillators B+C run in FM mode and are intermodulated by the amplitude of this sample via the Audio Mod function, the parameters affected are unison detune and FM amount. You can add a Combfilter, tune it, add a Cloudfilter with the Modwheel, do some crazy temposynced Modulation and more so please check the Macro page for all the available controls.</p>

Patch Name	Description
Jungle Combs	<p>A 85 second long sample I made with Reaktor's Spark and various FX Plugs is used in Oscillator A set to Granular Mode, sample playhead position/speed controlled by an envelope. Processed by a Waveshaper and LFO-controlled LPF 8 Pole Filter. Oscillator B in Double Mode produces a nervous electronic sound, Volume and Osc Balance are controlled by a randomized LFO. Each Channel has a Macro assigned for volume control (Macros 1+2). In the Master section the signal hits a Supercomb and a Cloudfilter. Control the Supercomb Resonance with Macro 7 and the Frequency Shifter modulating the Supercomb Filter with Macro 5. Cloudfilter Balance is controllable with Macro 6 and the Filter Frequency with Macro 8. The Tube FX in the FX section can be controlled with Macros 9+10.</p> <p><u>Beware:</u> This patch seldomly produces self resonating frequencies which can cause louder outbursts. Check the LFO and envelope pages for further modulation sources and targets.</p>
Knifemania2 stochastic	<p>Three looped samples of "plucked" knives I played on a wooden table processed with Ringmodulation and Combfilters. You can determine the pitch of each knife with a Macro. There is a temposynced step envelope for the Ringmodulation which you will only hear when turning up the assigned Macro. If you want to hear the detuned Combfilter resonances turn up the Macro for it, tune the combs with another Macro. The Modwheel controls the Cloudfilter adding strange grains which can also be tuned with a Macro. More Controls assigned to the FX section. Happy plucking!</p>
Legno Rain	<p>This patch can be used as a sequencer or as a more textural sound. All Oscillators use a sample I made in Metasynth by resynthing a snippet of one of my current filmscores and then manipulating and assigning the resynthed data to multisampled Violin sounds played in col legno articulation. Oscillator B plays in temposynced sample jump mode and repeats the percussive attack of the sample every 2 beats run through a tuned Combfilter (Resonance controlled by Macro 5) and a Waveshaper. The Volume of Oscillator A which runs in envelope controlled Granular mode, is controlled by the transients of Osc B via Audio Mod, the sound is processed by a Cloudfilter, Cloud Balance controlled by Macro 7. Osc C in envelope controlled Granular mode also uses a Combfilter and a Cloudfilter, Comb Balance controlled by Macro 6, Cloudfilter Balance controlled by Macro 8. A Ringmodulator in the Master section can be added with Macro 14, the Modwheel adds temposynced pitch and filter modulation. The Grain size of Osc A+C can be changed with Macro 1, each Channels has a Macro for individual Volume Control (Macros 2-4). The Aetherizer adds temposynced goodness controllable with Macros 9-12. Please check the envelope and LFO pages for further modulation sources and targets.</p>

Patch Name	Description
Mad Max	<p>A noisy/glitchy/chaotic/crazy sample I made with <u>More Feedback Machine 2</u> played back in granular mode. The playback speed is controlled by the Modwheel, the playhead position can be controlled with a Macro so you can drive this sound like a motorbike. A nasty Waveshaper at the fringe of overloading adds the necessary grunge to this patch, an additional Cloudfilter can be controlled with the assigned Macro, the FX section is also controllable in realtime. Don't play this sound near animals or sublimated human beings, they might get hurt!</p>
Master Drone	<p>Channel A carries a sample I made in Metasynth by respectralizing the attack phase of a metal Bowl using a Multi FM Synth. The Oscillator is set to Granular mode, sample speed at 4%, randomize the Grain pitch with Macro 1. This sound is run through a Supercomb filter, control it's waveshaped resonance with Macro 7 and it's pitch with Macro 5. The sample is furtherly processed by a Waveshaper, you can activate a temposynced envelope for the WS Input with Macro 2. Channel B uses a saw wave run through a Lowpass Filter with waveshaped resonance and a Cloudfilter. Control the LP Cutoff with Macro 6 and the Cloudfilter Balance with Macro 8. More waveshaping takes place in the Master section and another velocity sensitive Lowpass Filter smoothes the signal before it hits the Aetherizer which has Macros 9-12 assigned to various parameters. The Modwheel controls a temposynced square-shaped LFO, control the LFO speed with Macro 14 (CC11). Control the individual channel volumes with Macros 3 and 4.</p> <p>Please check the envelope and LFO section for further modulation sources and targets.</p>
Metal Thunder	<p>Oscillators A&B play a sample of a giant Thunder Sheet I recorded in a sculpture park. In Channel A (Sampler mode) that sample is processed by a tuned Comb Filter and a LFO-controlled Lowpass, you can tune the Combfilter down an octave with the Modwheel. The Resonance of the LP Filter is modulated by a Frequency Shifter, control the Filter Reso with Macro 5 and the pitch of the FQ Shifter with Macro 1. In Channel B the sample runs in Granular mode, sample playhead position/speed controlled by a looped envelope, processed by a Notch Filter. Control the Resonance of the Notch with Macro 6. Channel C adds a synthetic wave processed by a LFO-controlled morphing Waveshaper and an Allpass Filter. Control the Allpass Reso with Macro 7, turning it all the way up yields pretty crazy results. The Input/Distortion amount of the the Waveshaper in the Master section can be controlled with Macro 2, Macros 3+4 control the individual volumes of Channels B&C. The Cutoff of the Lowpass Filter in the Master section is controllable with Macro 8. The Resonator in the FX section has 4 Macros assigned (9-12). Please check the envelope and LFO pages for further modulation sources and targets.</p>

Patch Name	Description
More Light	<p>A sample made with Reaktor and Aether Reverb, processed in Metasynth and then furtherly processed with Shimmer Reverb is used in Channel A running in Granular Mode, sample playhead position and speed controlled by a looped envelope. A Lowpass Filter porcesses that sample, control the Cutoff with Macro 5. Osc 2 runs in FM Mode, the main wave is morphed by a LFO, the FM Modulator carries a resynthed wave imported from another Metasynth sample. A LPF 8 Pole Filter with ringmodulated Feedback processes that wave before it hits a Cloudfilter, control the RM pitch with Macro 6. Osc C runs in Double Mode processed by a Waveshaper and an envelope controlled Bandpass Filter, the envelope's breakpoints are velocity sensitive. In the Master section a Ringmodulator controllable with Macros 8+12 and a Highpass Filter controllable with Macro 7 process the signal furtherly before it reaches the Aetherizer. The dry signal amount is controlled by a temposynced envelope which you can activate by turning Macro 4 all the way down. You can turn the Aetherizer's pitch up 2 octaves with Macro 10 and add some detuning with Macro 11. The individual levels of the different channels are controllable with Macros 1-3, the Modwheel adds pitch modulation. Please check the envelope and LFO section for further modulation sources and targets.</p>
Morsescape	<p>Channel A carries a sample of a strange glass texture I made with Metasynth processed with a Supercomb and a Cloudfilter and Channel B adds the morse sound produced with a FM Oscillator and a complex LFO routing, where the temposynced speed of the main LFO is modulated by the randomized but also temposynced frequency of another one. Macro 2 controls the overall morse speed. All Macros are assigned on the Performance page, the Modwheel detunes the unison pitch of Osc 2 and also controls the Balance of the Cloudfilter processing the sample in Channel A. Please check the LFO and envelope page to see what's going on. This patch is capable of creating a great variety of sounds as you can hear in the demo.</p>
Mouthbubbles	<p>A sample of bubbly sounds made with my mouth very close to the Microphone, sometimes touching it (resulting in mallet like sounds). All 3 Oscillators use that sample in Sample Jump Mode each one with a different sequence in temposynced Retrigger mode, control the Volume of each sequence with the assigned Macro. The samples are processed with Supercombs, their Resonances can be controlled with a Macro, the Filter Feedback is processed by LFO-morphed Frequency Shifters, their pitch assigned to the Modwheel. A Waveshaper and Highpass Filter in the Master section can be controlled with the assigned Macros. The Multitap Delay in the FX section adds temposynced Delays.</p>

Patch Name	Description
Need a Sequence?	<p>The Oscillators in both channels run in FM mode, their pitches controlled by a temposynced step sequence in Retrigger mode. Macro 5 controls the amount of FM modulation in both channels. Macro 6 tunes the Modulators up 2 octaves, their waveforms are being morphed by a temposynced LFO. Both channels have a waveshaper and a Lowpass Filter applied, the LFO-controlled waveform morphing of the Waveshaper in Channels 2 is controllable with Macro 4, the Cutoff of the LPs are assigned to Macro 7 and you can add frequency-shifted Filter Feedback with Macro 8. The volume of Channel B is controllable with Macro 3, Macros 1+2 control the panning positions of the temposynced panning-envelope for Channel A. The balance of the Cloudfilter in the Master section is controllable with Macro 12, Macros 9-11 are assigned to the Resonators in the FX section. The Modwheel detunes both Oscillators. Check the LFO and envelope pages for further modulation sources and targets.</p>
New Age Birds	<p>A virtuosic bird I recorded during summer some years ago is singing in Channel 2 in Granular mode, processed by a Bandpass Filter with key follow. Control it's volume with Macro 3 and the sample speed with with Macro 4, add Filter modulation with Macro 8 and control the Modspeed with Macro 12. I resynthed that bird in Metasynth and played back the resynthed audio with some Flagolet guitar samples (from my soundset Warped Strings for Alchemy) tuning the resynthed data to a customized pitch scale and then filtering it with a crazy picture file. That resynthed texture plays in Channel A, control the Highpass Cutoff with Macro 5, Filter Cloud Balance with Macro 6 and Filter Mod speed (LFO controlled Bandpass) with Macro 7. Sample speed for Channel 1 is controllable with Macro 2. The grain size for both samples can be tweaked with Macro 1, the Modwheel adds random pitch modulation to the grains of both samples. With Macro 14 you can control the Master Lowpass Cutoff. The Pipe FX in the FX section has Macros 9-11 assigned. Check the LFO page for further modulation sources and targets.</p>
Night Thoughts	<p>Channel A with the oscillator in granular mode plays an electronic sequence made in Metasynth processed by a Supercomb and a Cloudfilter with frequency-shifted feedback. Control the feedback of the Comb with Macro 5 and the balance of the Cloudfilter with Macro 6. Channel B adds a waveshaped sinewave run through a LPF 4 Pole Filter with LFO-modulated cutoff. Waveshaper amount for Channel B is controllable with Macro 6. Channel C with the oscillator in granular mode adds a French Horn-glissando recorded recently in a church, sample playhead position is controlled by an envelope. Control the pitch of the horn with Macro 7 and the sample speed with Macro 1. All of this runs through a Waveshaper and a Frequency Shifter in the Master section. Control the frequency of the FS with Macro 12. Macros 9-11 are assigned to the Resonators in the FX section, Macros 2-4 control the individual channel vols and the Modwheel adds pitch randomization to the grains of the French Horn. Please check the envelope and LFO pages for modulation sources and targets.</p>

Patch Name	Description
Oilcan Mallets	A percussive Drumsound I made with Reaktor 5's Steampipe 2 Ensemble is processed in this patch. Channel A processes the sample with a Waveshaper and a Supercomb Filter, Channel B carries the same sample without the Supercomb. Crossfade between the Channels using the Modwheel and control the release time with Macro 1. A Ringmodulator in the Master section can be added using Macro 5 assigned to it's Balance. The Ringmod Pitch is controlled with Macro 6 and also via Velocity. The Resonator in the FX section is controllable with Macros 9/10 (wet / time).
Pot Percussion Sequence	This special patch processes 3 sampled I made for my Kontakt patches Pot percussion . Hitting a steel cooking pot with a wooden spoon in different velocities. All samples run in Granular mode, sample playhead position/speed and Grainsize are sequenced with 3 temposynced envelopes in Retrigger mode (see screenshot). Alter the Grainsize with Macro 1, add Random Grain Pitch with the Modwheel and bring in a sort of Reverse effect for Channels B and C with Macro 2. All Channels use a Ringmodulator and a Cloudfilter for processing. Control Ringmod Balance and Pitch with Macros 5/6 Cloudfilter Balance with Macro 7. In the Master section you'll find a Supercomb Filter, Filter Feedback processed by a Frequency Shifter. Control the Supercomb Balance with Macro 8. A LPF 8 Pole Filter processes the signal furtherly before it hits the Aetherizer. Control LPF Cutoff with Macro 3 and the ringmodulated Filter Resonance with Macro 4. Macros 9-12 give you control over the Aetherizer's Wet Balance, Gran Rate, Gran Feedback and Gran Transpose. This patch can be anything from a beautiful gamelanish bell sound to a totally chaotic evil rhythm machine. Have fun!
Raining	Channels A+B both carry the same sample in Granular mode, a mysterious texture I made with Metasynth. In Channel A this sound is processed by a LFO-controlled Frequency Shifter, in Channel B the sample is tuned up an octave, sample playhead position/speed is controlled by looped envelopes, control the envelope's speed with Macro 2 and add pitch randomization to the sample grains with Macro 5. In Channel C there is an Oscillator in Sync Granular mode processed by a LPF 4 Pole Filter. Add LFO-controlled Filter modulation and resonance with Macro 14 and Pitch modulation with the Modwheel (Macro 13). In the Master section there is a LFO-morphed Waveshaper and a Cloudfilter with an envelope controlling the Filter Cutoff. Control the Cloudfilter Balance with Macro 5 and the speed of the envelope with Macro 1. The speed of the Waveshaper morphing and the morphing of the Frequency Shifter in module A2 is controllable with Macro 7, the Input Gain of the Waveshaper can be controlled with Macro 8. The Aetherizer in the FX section has Macros 9-12 assigned. Please check the envelope and LFO pages for further modulation sources and targets.
Rising Combs	Channels A+B create the temposynced rising combfilter sequence, Channel C adds a metallic Pulsation controlled by a temposynced LFO. You can control the Rise speed, Combfilter Feedback of Channel C and much more, just check the Macro page.

Patch Name	Description
Rubberplate Gong Sequence	<p>Samplejumped gonglike Sequence. I had an extensive sample session yesterday dragging rubber balls over various metal objects and hitting a big metal plate with those balls. Chan A carries a sample containing various hits in temposynced, retriggered Sample jump mode. The sequence was programmed at 60 BPM, the higher you play the sound the less the sample jump sequence will become effective as the hits in the recording will actually play before the next sample jump point comes in. This sample is then processed by a velocity sensitive Cloud Filter (Modwheel assigned to Balance) and a LFO-morphed Ringmodulator (Macro assigned to Balance). Chan B carries a sample in Granular Mode (Playhead position controlled by a temposynced, retriggered envelope) dragging a rubber ball over that beautiful plate processed by a Comb Filter (Reso assigned to Modwheel) and a LFO-morphed Frequency Shifter (Feedback assigned to Modwheel, velocity controls Mod Pitch). Both Channels have Macros assigned to their volumes.</p> <p>In the Master Section a LFO-morphed Waveshaper adds strange Distortions (turn the WS off if you prefer a clean sound) and a LPF 8 Pole Filter (Cutoff assigned to a Macro) gives you control over the high Frequencies. The Aetherizer in the FX section has Macros assigned to Wet Balance, Grain duration and Feedback amount so you can vary the space size/amount. The Random Pitch Parameter in the Aetherizer is assigned to a looped envelope in order to add occasional detuning of the space. The Patch uses a microtonal Tuning (8ve/24 - semitone=quateritone). Check the Midi and LFO page for further Modulation sources and targets.</p>
Scrape Scape 1 (org)	<p>This patch contains 2 versions: Scrape Scape 1 (org): The sample of scraping on the edge of a Tamtam with a metal stick is used in Channel A (Sample mode) processed by a tuned Supercomb Filter and a LPF 2 Pole Filter. Control the Comb Feedback with Macro 6 and the Resonance of the LPF with Macro 5. Channel 2 adds a selfdrawn synthetic wave in Fractalize mode run through a Bandpass and a Cloudfilter. Channel C uses another Tamtam sample, irregular hits with a metal stick. It runs in Granular mode, control the sample speed with Macro 1. It is also processed by a tuned Combfilter (Macro 7 for Feedback) and a LPF (Macro 8 for Cutoff). The Ringmodulator in the Master section has a x/y-pad assigned for balance and pitch, vibrato can be added to the Combfilters with the Modwheel and Macro 14 controls the Cutoff of the LPF in the Master section. Macros 2-4 control the individual channel volumes. In the upper regions of this patch weird resonances occur. Check the LFO and envelopes pages for modulation sources and targets.</p>
Scrape Scape 2 (var)	<p>This patch uses only the scrape sample in Channels A and B, B is tuned down an octave, The Modwheel controls the Balance of the Cloudfilters which add a fixed tonal texture to the sound by tuning the Filter Grains to Dom7, In Channel A there is also an Allpass Filter (Macro 6 for Resonance and Macro 1 for Filtermod speed). The resonance of the LPF Filter in the Master section is modulated by a Frequency Shifter, Macro 5 controls the FS speed. High FS speeds with the Modwheel fully up yield interesting results.</p>

Patch Name	Description
Space Delight	<p>This patch uses 3 samples/electronic textures I produced with an array of Plug-Ins via a very convoluted procedure. All Oscillators run in Granular mode, sample playhead position controlled by looped envelopes. You can speed up the samples drastically by turning Macro 1 towards the left and determine the volume of each channel with Macros 2-4. The Modwheel will add random pitch modulation to the sample grains. Each sample is processed by a Highpassfilter, Cutoff Frequency modulated by a looped envelope. You can control the Filter Resonance with Macro 5, the depth of the modulation with Macro 6 and the envelope speed with Macro 7. The tuned Supercomb Filter in the Master section can make things more tonal by turning up the Feedback with Macro 8. You can modulate the Comb's Frequency with Macro 14, add a temposynced Frequency shifter with Macro 12 and phasinglike tone modulation with Macro 11. The Aetherizer adds a huge modulated space, controls for wet and dry are available (Macros 9/10). Please check the envelope and LFO pages for further modulation sources and targets.</p>
SpaceQuencer	<p>Oscillator A carries a sample I made by processing the sample of a Tam Tam (Gong) played with a Rubberball in Paulstretch, changing the harmonic content, stretching and binauralizing it. A temposynced envelope sequence assigned to the amplitude can be activated by turning Macro 1 downwards. The Resonance/Feedback of the Allpass Filter in Module A1 is processed by a Frequency Shifter controlled by the same envelope sequence which also controls the pitch of Oscillator B. Macro 5 controls the Filter Resonance so turning it up will make that sequence audible. A LFO-controlled, temposynced pitch modulation can be added to Osc A with Macro 6. Oscillator B has a 2-bar temposynced pitch sequence running, the amplitude is controlled by a temposynced LFO. The Cutoff of the LPF 4 Pole Filter in B2 is controllable with Macro 7 and ringmodulated Filter Feedback can be added with Macro 8. A Waveshaper in the Master section adds some edge and the Balance of the envelope-controlled Cloudfilter in the Master section is assigned to the Modwheel. In the FX section a temposynced Multitap Delay adds some spaciousness (Macros 9+10). Macros 3+4 are assigned to the Channel Volumes of A+B. Please check the envelope and LFO pages for further modulation sources and targets.</p>

Patch Name	Description
Spoonstretcher	<p>A while ago I made some cutlery samples I needed for a radio play. This patch uses the sample of a spoon being dropped into a ceramic cup. Osc A carries that sample in Granular mode, playhead position/speed controlled by a looped envelope. Processed with a Supercomb and an Allpass Filter. Channel B adds a synthetic wave processed by a LPF with modulated Filter Feedback and a Cloud Filter, control the Cloudfilter Balance with Macro 6 and the Balance of the Sync Granular Osc with Macro 7. Channel C also uses the spoon sample but in normal Sample mode then processed by a Supercomb and a Bandpass Filter. A Ringmodulator in the Master section can be controlled with Macros 4+8, the Cutoff of the Lowpass Filter in the Master section is controllable with Macro 5. The Aetherizer in the FX section has Macros 9-12 assigned. The Modwheel adds a slow pitch modulation. Macros 1-3 control the individual volumes of each channel. Please check the LFO and envelope page for further Modulation sources and targets.</p>
Subway Drone	<p>A sample recorded in a Moscow subway station with arriving subways processed in Metasynth is used in all 3 Channels. Channel A runs in Sampler mode, the signal is processed by a LFO-morphed Waveshaper, Channel volume is controlled by an envelope in (temposynced) retrigger mode. Channel B runs in Granular mode, sample playhead position/speed controlled by a looped envelope and processes the sample with a Cloudfilter, it's Balance controlled by the envelope which also controls the Volume of Channel A (Link mode) and/or with Macro 1. Channel C is a transposed clone of Channel B plus it has a Frequency Shifter active in module C2. Control the Frequency shift with Macro 7 and the Channel Volume with Macro 4. In the Master section a Comb Filter can be added by turning up it's resonance with Macro 5. It's pitch is controlled by a LFO, control the LFO speed with Macro 6, The same LFO also modulates other parameters. A Lowpass Filter is active in the Master Section/Module 2, control it's Cutoff with Macro 8 and it's waveshaped resonance with Macro 12. The Resonators in the FX section can be controlled with Macro 9-11. The Modwheel adds a temposynced pitch modulation and Macro 14 controls the Volumes of Channels A+B- Please check the envelope and LFO section for further modulation sources and targets.</p>
Techno on Mars	<p>A sequence I made with pitched self resonating delays in <u>More Feedback Machine 2</u> temposynced in granular mode, playback speed following the host tempo. Osc 1+2 carry the sample, twisted with Waveshapers and a Frequencyshifter, Osc 3 in single mode run through a LPF 8-pole Filter with it's feedback ringmodulated and controlled by an envelope adds a techno bass grunge. The Aetherizer's wet parameter is also controlled by an envelope adding a pitched screamer effect between Beat 8-12, control the FX amount with the assigned Macro. You can control the Frequency shift of Loop 1 with the Modwheel, look on the Macro page for further Controls.</p>

Patch Name	Description
<p>Transmissions</p>	<p>A Soundscape made with Aalto and various FX Plug-Ins is used in all three Channels. Channel A runs in Sampler mode and processes the sample with a LFO-morphed Frequency Shifter and a Lowpass Filter. Macro 5 controls the pitch of the Freq Shifter and Macro 6 controls the LP Cutoff. Oscillators B and C run in Granular mode, the sample playhead position are controlled by looped envelopes. A Waveshaper and a Bandpass in key follow mode process the sample in Channel B. Turn up the Filter Resonance with Macro 7. Channel C leaves the sample unprocessed. The Supercomb in the Master section runs in key follow mode, turn up the Feedback with Macro 8 and add LFO modulation to Position and Tone with Macro 12. The Modwheel adds LFO modulation to the Filter Cutoff in Channel B and also detunes the Grains in Channel C. Check the LFO page for modulation sources and targets.</p>
<p>Trio Sequence</p>	<p>Three Oscillators in double mode carrying sine waves as main waves and triangle waves as modulators. Unison and slight randomization add detune, the Oscillator 's Balance is controlled with a LFO and via velocity. All Oscillators are processed with Allpass- and Cloudfilters, the Frequency of the Cloudfilters controlled by envelopes in Osc B+C, you can control the Cloudfilter Balance of all 3 Oscillators with the Modwheel. The amplitudes of the Oscillators are controlled by temposynced envelopes in retrigger mode, the default pitch setting is 1-7-12, the upper two pitches can be pitched down with the assigned Macro resulting in a 1-5-10 sequence. The attacks of the Oscillators can be controlled with the assigned Macro. A Ringmodulator in the Master section adds scifiness, control it's Balance with the assigned Macro, a LPF 8 Pole Filter reduces high frequencies if you tweak the assigned Macro. You can also tweak the Aetherizer settings with the Macros assigned, make sure that the Macro for the Aetherizer's pitch parameter is set correctly otherwise the whole patch will sound totally out of tune. Also check the LFO page for further modulations assignments.</p>
<p>Triplet Synth</p>	<p>This patch is a triplet based sequence good for bass lines and chords. Oscillator A and B run in FM mode, their volumes sequenced with envelopes in retrigger mode, Osc B tuned up an octave with some envelope controlled pitch modulation. The sequence of Osc B is slightly shifted to create offbeats. Both Oscillators are processed with a Waveshaper and a Frequency Shifter. Control the Frequency Shift with Macro 5 which is inverted for Channel B. The volumes of Channel A+B are assigned to Macros 2+3. Channel C, it's volume assigned to the Modwheel, adds a metallic woodpecker-like sequence in double time. In the Master section a Notch and a LPF 8 Pole Filter process the signal furtherly, Macros 6-8 are assigned to Notch Resonance, LPF Cutoff and LPF Resonance. Some temposynced Delays in the FX section are controllable with Macros 9+10. Please check the envelope and LFO page for further modulation sources and targets.</p>

Patch Name	Description
Voicegulls	<p>The sample of female vocals sounds processed with crusherX and Aether is used in Channel A+B. Osc A runs in Sampler Mode, the sound is processed by a Waveshaper and a LFO-controlled HP-Filter, you can transpose the sound up an octave with Macro 8. Osc B runs in Granular Mode, you can alter the sample speed with Macro 1. The signal is processed by a Cloudfilter which you can turn up an octave with Macro 7. Osc C runs in Double mode and produces a tremolating sound with clear pitches, processed by a LPF 8 Pole Filter controlled by an envelope and a LFO. Each Channel has a Macro assigned to it's main volume (2-4). In the Master section there is a Comb Filter, control it's resonance with Macro 5 and the Balance of the Ringmodulator in Master module 2 with Macro 5. The Aetherizer in the FX section has Macro 9-11 assigned, the Modwheel detunes the Aetherizer's pitch. Please check the envelope and LFO pages for further modulation sources and targets.</p>
Wonderland	<p>A long Soundscape I made by processing some of my Glockenspiel playing with Granite and various GRM Tools is used in Channels A+C in Sampler mode. Channels A processes this sample with a Cloudfilter and a tuned Comb Filter with key follow, control the Cloud Balance with Macro 6 and the Comb Resonance with Macro 6. Channel C plays the pure Soundscape only processed by a velocity sensitive Lowpass. Channel B in Sync Granular mode adds a paddy sound processed by a Bandpass Filter. Control the Bandpass Cutoff with Macro 3 and add temposynced LFO-modulation with Macro 4. Each channel has it's dedicated Macro for volume control (1/2/8). A Lowpass Filter in the Master section is controlable with Macro 5. The Modwheel adds a random LFO-pitch modulation to the bell sounds. The Aetherizer in the FX section can be controlled with Macros 9-11.</p>

Now please enjoy the sounds and be inspired by my Absynth sounds. If you have any questions contact me via the absynthsounds.com website.

Greetings...

Simon Stockhausen