

# ***Elevation*** for Icarus

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## **Installation**

After unpacking the zip you downloaded you will find a folder *Elevation\_For\_Icarus* containing 6 subfolders and a Readme PDF:

- EL Arp - Sequencer
- EL Drones - Soundscapes
- EL Instruments - Synths
- EL Pads
- EL Plucks - Bells
- EL Vocal

In order to use the patches inside the Icarus patch browser place the 6 sub-folders in the Icarus\_sounds folder located at:

**Mac:** HD(not user)/Library/Audio/Plug-Ins/Icarus\_sounds/

**Windows:** On Windows Icarus support files & folders will always be installed to a folder named Icarus, unless the user chooses something different in the installer. The installer will check what the current default VST folder is and offer to install to that, e.g. if Cubase is installed the default VST folder will be: "C:\Program Files\Steinberg\Vstplugins" the Icarus installer will then install to:

"C:\Program Files\Steinberg\Vstplugins\Icarus", all other Icarus content will be installed into that Icarus folder. So please locate that main Icarus folder and place the 6 sub-folders in Icarus/Icarus\_sounds/. It could e.g. be: vstplugins\Icarus\Icarus\_sounds\

### **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 **Elevation**, resample them, copy or otherwise replicate the patches and samples of this soundset in any commercial, free or otherwise product. That includes sample and audio libraries and patches for samplers, sample based synthesizers or wavetable-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 soundset **Elevation** must not be given away or sold (NFR).

### **Content**

Elevation for Icarus offers a wealth of evolving and organic sounds derived from many different acoustic and electronic sources. Dozens of samples were especially prepared to make the best of the re-synthesis algorithms in Icarus, vocal tones and phrases, speech, woodwinds, brass instruments, bells, percussion instruments, strings and electronic sounds were used as audio sources, the resulting wavetables were further processed and edited in Icarus. Some patches have been created entirely inside the onboard wavetable editor. From lush pads and elevating soundscapes to dark and massive drones, haunting atmospheres, beautiful textures, pristine plucks and complex sequencers, this sound library will elevate your music.

All patches have the modulation wheel assigned which often introduces rhythmical, tempo-synced modulations and/or interesting animation of morph, filter, amplitude and FX, a lot of presets also use aftertouch and velocity as modulation sources.

### **Specs**

- 102 patches.
- 200+ original wavetables embedded in the presets.
- All patches have the modulation wheel assigned, many also use aftertouch and velocity to expressively shape the sound.
- Library size: 137.3 MB installed.

### **Patch categories**

- Arp - Sequencer (12)
- Drones - Soundscapes (36)
- Instruments - Synths (20)
- Pads (14)
- Plucks - Bells (7)
- Vocal (13)

**Please note:** In order to play the presets from this sound library you need to have Icarus version 1.6 or higher installed on your system.

All audio demos for this soundset can be found [here](#).

A Youtube playlist with video demos can be viewed [here](#).

### Patchlist

There are 102 patches, quite a few patches would have qualified for more than one category, yet the current order made the most sense to me. I added some more or less detailed comments for each patch concerning the controller assignments and content. Please check the modulation wheel and aftertouch assignments for every patch while playing.

Abbreviations used: AT = aftertouch, VEL = velocity, MW = modulation wheel, F1/2 = filter 1/2, WT = wavetable, KF = key follow, PM = physical modeling. If your Midi keyboard does not support aftertouch, you can automate "C-Press" in your DAW. If a certain patch is too CPU-heavy for your system, reduce the polyphony and/or decrease the release time in the amplitude envelope.

Arp - Sequencer	Comments
AniMate used in <a href="#">this audio demo</a>	Tempo-synced bass sequencer. MW adds tempo-synced filter modulation via LFO1/Step.
Arp Force One Used in <a href="#">this audio demo</a>	32-step arpeggiator, FM in OSC1 via OSC3. MW introduces tempo-synced LP filter modulation in F1, BP filter modulation in F2, both via unipolar LFO3. AT controls volume of OSC3 (which is only functioning as modulator for OSC1 without AT engaged).
Bell Dance	Tempo-synced wave-quencer. Re-synthesized/wave-tabled bell accents in all three oscillators. MW adds tempo-synced amplitude and Morph1-modulation via re-triggering Step-modulator.
Candle Quencer	Filter-quencer with two oscillators and two active filters. Amount of tempo-synced LP filter modulation in F1 via LFO3 is modulated by LFO2, BP filter modulation in F2 via LFO1/LFO2. MW controls volume of F2 and introduces tempo-synced, re-triggering amplitude modulation via Step. AT adds vibrato.
PeakQuencer	32-step arpeggiator with three oscillators, FM in OSC1 via OSC3. MW adds LP filter modulation via Filter Env and controls volume of OSC3 (which is only functioning as modulator for OSC1 without MW engaged).
Physical Sequence	Noise oscillator with tempo-synced volume automation (LFO1) in OSC1 excites tuned physical modeling filter in F1, wave-tabled vocal harmonics in OSC2 with WT index modulation via tempo-synced LFO1, octave-modulation via Step and amplitude modulation via tempo-synced LFO3 is routed to vocal filter in F2. MW introduces tempo-synced filter cutoff modulation in F1 via LFO1 resulting in pitch modulation, not affecting OSC2, <b>beware, this can lead to (interesting sounding) overloads!</b>
Putatalk	Tempo-synced wave-quencer with 2 oscillators. MW introduces tempo-synced amplitude modulation in OSC2 via Step, octave/fine-tune modulation in OSC1 via bipolar LFO1/Step. AT controls amount of Trancegate in FX3.

Random Double	Wave-quencer with two oscillators. Tempo-synced, re-triggering, random LFO2 modulates Morph 2 adding chords to the root note, Step modulates volume of OSC2. MW adds Warp-distortion in FX slot 2, as feedback is engaged this can lead to self-resonating effects. AT engages tempo-synced, re-triggering amplitude modulation via LFO3.
Triplets For The Masses	Arpeggiator, 4 beats of sixteen-notes triplets, three oscillators are active with plenty of timbral modulations. MW engages filter modulation in F1 and controls volume of F2 (BP filter) which only processes OSC2/3.
Wah Vocoder	Tempo-synced filter-quencer (Triplet-based), BP filter modulation in F2 (only processing OSC2) via random LFO3, MW engages LP filter modulation in F1 (only processing OSC1) via Step and amplitude modulation in OSC2, LAO via Step.
Whats Gonna Happen Used in <a href="#">this audio demo</a>	32-step arpeggiator, 2 beats per step, randomized WT-index position/detune amount, amount of amplitude modulation via LFO3 is modulated by Step. MW introduces tempo-synced LP filter modulation and adds flanger FX (FX slot1).
Wipe Out	Triple-based sequencer with three oscillators, MW adds tempo-synced amplitude modulation in OSC3, drive-modulation in F2 via Step and increases amount of gated reverb FX (slot 3). AT transposes OSC3 up a perfect fifth when fully engaged.

Drones - Soundscapes	Comments
Arabic Waterphone featured in <a href="#">this video</a>	Re-synthesized/wave-tabled water-phone texture in two oscillators. MW adds tempo-synced pitch modulation via random LFO3, AT adds fast vibrato (free-running LFO).
Bell Harmonics	Two WTs derived from a bell texture. Notch-filter in F1 (modulated via LFO3), BP Filter in F2 (modulated by free-running LFO). MW introduces tempo-synced, re-triggering Morph-modulation in both oscillators via Step, AT adds vibrato.
Bell Tower	Re-synthesized/wave-tabled bell accent in two oscillators. MW adds tempo-synced, re-triggering pitch modulation via Step, +/- 1 octave when fully engaged, and Morph-modulation in in both oscillators also via Step. AT adds vibrato and increases detune amount in OSC1.
Bone Valley featured in <a href="#">this audio demo</a>	Trombone repetitions in two oscillators. MW introduces tempo-synced, re-triggering RM LP filter modulation in F1 and increases WT-scanning speed (LFO1).
Brass Harmonics one of three patches in <a href="#">this video</a>	Re-synthesized/wave-tabled trombone tones in three oscillators. MW increases Morph-modulation speed (tempo-synced LFO2), speed of LFO3 which modulates the notch-filter in F2 and speed in flanger FX (slot 1).
Cat Woman featured in <a href="#">this audio demo</a>	Granulated/wave-tabled female voice in three oscillators. Fractal filter in F1 processes OSC1/3, vocal filter in F2 processes OSC2. MW increases volume of OSC2 and softens OSC1/2, introduces modulation of reverse reverb amount via free-running LFO in FX slot 3, introduces filter modulation in F1 via LFO3 and increases speed of LFO3/Step.

Dark Piano Drone one of three patches in <a href="#">this video</a>	Re-synthesized/wave-tabled piano accents in two oscillators. MW increases WT-scanning speed (LFO1), decreases release time and introduces tempo-synced, re-triggering filter/amplitude modulation via LFO3/Step. AT adds vibrato and increases detune in OSC2.
Dr Drone used in <a href="#">this audio demo</a>	Rich animated drone sound with three oscillators. MW introduces tempo-synced, re-triggering LP filter modulation via LFO3 in F1 and amplitude modulation via Step. AT adds vibrato.
Erratic Peaks used in <a href="#">this audio demo</a>	A series of string accents, re-synthesized/wave-tabled in OSC1, WT-scanning speed (LFO1) is randomized and modulated by LFO3. MW controls amount of Amp Sim FX in FX slot 1, increases Reflections/reverb mix in FX slot 2/3. AT increases detune and adds vibrato (free-running LFO).
Feedback Floater featured in <a href="#">this audio demo</a>	Three re-synthesized/wave-tabled electric guitar feedback sounds layered in three oscillators. MW adds tempo-synced, triplet-based amplitude modulation and introduces drive modulation in F2 via LFO3. AT adds vibrato.
Fluctuator	VEL decreases attack time, MW introduces LP filter modulation via LFO3 in F1, decreases speed of (tempo-synced) LFO3 which modulates detune amount in OSC2 and detune/Morph on OSC3. AT modulates Morph in OSC1.
Flute Meditation one of three patches in <a href="#">this video</a>	Three re-synthesized/wave-tabled flute tones in three oscillators. MW modulates Morph in OSC1/3, increases filter drive and introduces LP filter modulation in F1 via LFO3. AT adds vibrato.
FM Flute Texture used in <a href="#">this audio demo</a>	Three re-synthesized/wave-tabled flute tones in three oscillators. FM in OSC1 via OSC3, FM in OSC2 via OSC1. MW increases FM in OSC1/2 and introduces LP filter modulation in F1 via free-running LFO. AT adds tempo-synced, re-triggering amplitude modulation and increases chorus FX mix. Glide is activated.
FM Inquiry	Evolving FM drone, FM in OSC1 via OSC3, MW introduces pitch modulation/WT-index modulation in OSC3 (frequency-modulating OSC1) via LFO1, LP cutoff modulation in F1 via tempo-synced, random LFO3, tempo-synced LP modulation in F2 via Step, increases Resonator mix in FX slot 1 and increases FX feedback.
Frozen Glass used in <a href="#">this audio demo</a>	Glassy drone sound with two oscillators and two parallel filters. MW introduces tempo-synced, re-triggering pitch/LP filter modulation (F2) via LFO3 and adds tempo-synced, re-triggering amplitude modulation via Step. AT adds vibrato.
Fun Fair Drone	Strange drone texture with two oscillators, LFO2 modulates pan in both oscillators. MW introduces Morph-modulation via LFO3, increases distortion in FX slot 2, and adds tempo-synced, re-triggering amplitude modulation via Step. AT transposes OSC1 up an octave and OSC2 down an octave when fully engaged (scaled in semitones).
Gongrub Atmosphere featured in <a href="#">this audio demo</a>	Three re-synthesized/wave-tabled gong tones (gong rubbed with rubber-ball) in three oscillators. FM in OSC2 via OSC1, MW increases FM/Morph in OSC2/3 and adds Morph-modulation in OSC3 via LFO3 (LFO speed modulated by free-running LFO). MW also controls volume of Ringmod-filter in F1, adds saturation FX (slot 1) and increases WT-scanning speed (LFO1). AT increases detune in all three oscillators.

Harp Gliss FM featured in <a href="#">this video</a>	Re-synthesized/wave-tabled Celtic harp glissandos in three oscillators. MW increases speed of all three LFOs and introduces tempo-synced amplitude modulation via Step and Morph modulation in OSC3 also via Step. AT adds vibrato.
Horn Frogs	Granulated field recording of frogs in OSC1 (processed by tuned BP filter in F1) meets wave-tabled/re-synthesized horn swell in OSC2 (processed by vowel filter in F2). MW introduces filter modulation via LFO2/3 (the latter running at audio rate speed) and controls distortion FX mix (slot 1), AT introduces pitch modulation via LFO2.
Meander Me	Three re-synthesized/wave-tabled electric guitar tones layered in three oscillators. Physical modeling filter in F1, LP in F2. MW increases resonance in both filters and introduces tempo-synced, re-triggering amplitude modulation via Step-modulator.
Monster Wave	Disconcerting drone texture with two oscillators, microtonal tuning (1 octave on the keyboard = 3 semitones). MW adds distortion (filter drive in F1 -> Rectify), adds flanger FX (slot 1), reduces reverb amount (slot 2) and cuts high frequencies (EQ High). AT increases speed in LFO1/3 (check matrix for modulation targets).
Mountain Pulse used in <a href="#">this audio demo</a>	Animated drone texture with two oscillators and two parallel filters. VEL decreases attack time, MW introduces LP Fractal filter modulation in F1 via LFO2/3, tempo-synced and re-triggering amplitude modulation via Step (assigned to volume in F2).
Nervous Alien Drone	Swirling drone with two oscillators, OSC2 playing a perfect fifth interval. AT increases speed of LFO2 modulating Morph in OSC1. MW introduces LP filter modulation in F1 (free-running LFO) and tempo-synced modulation of the vowel filter in F2 via LFO3 (cutoff) and Step (resonance) - with MW down F2 is inaudible.
Orbital Drone	MW engages speed modulation via white noise in LFO1 (modulating WT-index in both oscillators), Ringmod LP filter modulation in F1 via tempo-synced, random LFO3, increases flanger FX speed (FX slot 1) and controls volume of the modulated HP filter in F2. AT adds fast vibrato and increases detune.
Physical Drone	Tuned physical modeling filter in F1 excited by white noise in OSC1 routed through LP filter in F2, OSC2 adds a wavetable derived from an electronic sound, Morph-modulation via keys follow and LFO2. AT adds vibrato (assigned to filter cutoff in F1, fine-tune in OSC2), MW adds tempo-synced filter/amplitude modulation via Step.
Pulsating Harmonics used in <a href="#">this audio demo</a>	Two wave-tabled male vocal tones (overtone singing) in two oscillators processed by two parallel filters (OSC2 routed also to F2), OSC2 using isolated harmonics without the root note, WT-index modulation via tempo-synced Step and LFO1. MW engages Morph-modulation in OSC2 (FM Sine 2x) via tempo-synced, re-triggering LFO3 and adds BP filter modulation in F2 via Step. AT increases detune.
Scraping Drone used in <a href="#">this audio demo</a>	Re-synthesized/wave-tabled scraped guitar strings in two oscillators. FM in OSC2 via OSC1. AT increases WT scanning speed (LFO1), MW increases detune, adds Morph modulation in OSC1 and LP filter modulation in F1 via tempo-synced, re-triggering LFO3.

Slomo Tables	Morph modulation in all three oscillators via tempo-synced, re-triggering, random LFO2. AT increases detune, MW adds tempo-synced, re-triggering amplitude/pitch/Morph 3-modulation via Step.
Space Rider used in <a href="#">this audio demo</a>	Two digital wavetables in OSC1/2 processed by two parallel filters (LP/Peak), Morph-modulation via tempo-synced LFO3, MW adds tempo-synced amplitude modulation (via STEP) and controls amount of phaser FX (and increases delay mix level). AT increases detune in OSC1 and adds vibrato in OSC2.
Steel Stab	Re-synthesized/wave-tabled metallic accent in OSC1, single cycle waveform in OSC2. AUX ENV1 modulates WT-index/Morph/Detune, Filter Env modulates F1 cutoff, Aux Env2 modulates various things in OSC2 (slow fade in amongst other things). VEL increases Aux Env/Filter Env decay time, amount of morph modulation. MW introduces tempo-synced, re-triggering filter/amplitude modulation via LFO1-3.
Symmetrical World	WT-index modulation in all three oscillators via tempo-synced, re-triggering LFO1 (16 beats). MW introduces tempo-synced, re-triggering LP filter modulation via LFO3/Step, AT adds vibrato.
Triumvirat used in <a href="#">this audio demo</a>	WT with three combined SCs, playing forward(backward in OSC1 the opposite direction in OSC2, routed through two parallel filters (LP/BP). MW introduces stereo width modulation in FX slot 1 and adds pitch modulation via Step (speed modulated via LFO2). AT adds vibrato.
Vertical String used in <a href="#">this audio demo</a>	Evolving drone-pad with two oscillators. MW adds tempo-synced, re-triggering LP filter and Morph modulation via Step, adds distortion (filter drive) and flanger FX (slot 1), AT adds vibrato.
Waterbell Desaster	Time-stretched water-bell texture in OSC1, additive re-synthesis of another water-bell sound in OSC2, both oscillators are set to microtonal tuning (minor third per octave on the keyboard), OSC1 is frequency modulation OSC2. AT modulates pitch of OSC1 (downwards), MW introduces pitch modulation in OSC2 (via LFO3, speed modulated by LFO1).
Waterfall featured in <a href="#">this audio demo</a>	VEL increases speed of LFO1 which modulates WT scanning speed in OSC1, decay speed of AUX ENV which modulates vol of OSC2 and amount of detune modulation in OSC1 via LFO2. MW adds tempo-synced filter and amplitude modulation (affecting only OSC1) and increases volume of OSC2, also increases feedback time in delay FX (slot1).
Wonder Synth used in <a href="#">this audio demo</a>	Drone-pad with three oscillators, VEL decreases attack time, AT increases detune, MW introduces tempo-synced, re-triggering LP filter modulation in F2 via Step, amplitude modulation via LFO3 (also modulating resonance in F2).

Instruments - Synths	Comments
Bee Stack	Stabby synth sound derived from a re-synthesized female vocal tone. VEL increases LP cutoff, modulates amount of Morph/detune-modulation via Aux Env1 and increases decay time in Aux Env1. AT modulates Morph (FM Sine). MW increases detune and controls amount of flanger FX (slot 1, feedback modulation via free-running LFO).

Cellato featured in <a href="#">this audio demo</a>	Re-synthesized cello in two oscillators, the second oscillator is looping the wavetable backward/forward and has overtone modulation applied (Morph). Aftertouch adds vibrato/increases detune, modulation wheel introduces tremolo FX (slot 1) with speed modulation via the step modulator.
Cello Portato Convertible	Re-synthesized cello potato, WT index modulated via AUX1 ENV, VEL modulates envelope decay speed (higher values->faster decay), LP cutoff and other things. MW converts the sound into a smooth pad with PW and filter modulation. AT adds vibrato.
Cembalo Wannabe	Re-synthesized/wave-tabled psaltery strings in three oscillators, panned across the stereo spectrum. VEL increases WT-scanning speed (LFO1), MW engages LP filter modulation via Filter Env. With MW engaged VEL also modulates decay time/sustain level in the filter- and amplitude envelope. MW also adds delay FX (slot 2) and increases reverb size/swirl amount.
Clarinet Synth	Re-synthesized/wave-tabled bass clarinet tones in two oscillators. MW introduces tempo-synced, re-triggering filter modulation in both filters (LP/Peak).
Flute Child	Re-synthesized/wave-tabled flute sustain in two oscillators. MW introduces Morph-modulation via LFO2 (increase modulation speed with AT) and filter modulation in F1/2 via Step/free-running LFO.
Lush Sizzle	Sizzling guitar strings re-synthesized in two oscillators routed through two parallel filters (LP/PM). VEL increases decay time, KF modulates Formant Cross in OSC2. MW engages tempo-synced, re-triggering filter modulation via LFO3 and tempo-synced, re-triggering amplitude modulation via Step.
Pencil String Additive featured in <a href="#">this audio demo</a>	Additive re-synthesis of a series of notes played on a piano string with a pencil, both oscillators use the different segments of the same wavetable with different morphing types. MW controls wave-shaper distortion mix (slot 1), increases flanger mix (slot 2) and amount of FX feedback
Physical Hybrid	Tuned physical modeling filters in F1/2 (flute/guitar) excited by tuned noise in OSC1. VEL increases decay time/decreases attack time in Aux Env 1/2 (modulating volume/filter drive), MW totally converts the patch from a percussive pluck into a sustained, noisy drone sound and increases flanger/reverb FX mix.
Pizz Layers featured in <a href="#">this video</a>	Re-synthesized/wave-tabled cello pizzicato textures and single accents in three oscillators. VEL modulates detune modulation in OSC3 via Aux Env1, MW engages modulation in the phaser filter in F1 (via LFO3), engages speed modulation of LFO1 (modulating WT-index) via LFO3 and introduces Morph-modulation via LFO2/3.
Rich Trombone Pad	Re-synthesized/wave-tabled trombone in two oscillators routed through two parallel filters (LP/BP), KF modulates Morph in OSC2 (Formant Cross). VEL modulates amount of Morph modulation in OSC2 via Aux Env1 and amount of BP filter modulation in F2 via Aux Env1. AT adds vibrato. MW modulates Morph in both oscillators, controls amount of Phaser FX (slot1), increases unison FX mix in slot2 and increases filter drive in F2.
Sax Ostinato	Re-synthesized/wave-tabled saxophone tones in two oscillators. MW adds tempo-synced, re-triggering amplitude/Morph modulation in OSC1 via LFO3, tempo-synced, re-triggering amplitude in OSC2 via Step, pan modulation in OSC2 via LFO2 (per note played) and HP filter modulation via LFO2/3.

Sax Trill Scape featured in <a href="#">this audio demo</a>	Re-synthesized/wave-tabled soprano saxophone trills in three oscillators routed through two parallel filters (Phaser/HP). AT increases detune in OSC1/3, MW controls volume of OSC2, slows down WT scanning speed (LFO1) and increases reverb decay time/mix (slot 2).
String Meets String featured in <a href="#">this video</a>	Re-synthesized/wave-tabled guitar chord (acoustic guitar) in OSC1 routed through a tuned PM filter (guitar) in F1, re-synthesized/wave-tabled guitar repetitions (on the same pitch) in OSC2 routed to HP filter in F2. MW adds tempo-synced cutoff modulation via Step in F1 (resulting in pitch modulation) and amplitude modulation in F2 (also via Step). AT adds vibrato (not affecting the tuned PM filter). PB also transposes the tuned PM filter up an octave.
Trombone Plunger	Re-synthesized/wave-tabled trombone tones (played with a plunger mute) in two oscillators, each one routed to it's dedicated filter. LFO1(modulating WT index) is running in envelope mode so the WTs don't loop. MW decreases speed of LFO1, so that the decay of the sounds lasts much longer. MW also adds tempo-synced, re-triggering amplitude/pan modulation (LFO3/Step, filter modulation via LFO1 and increases release time.
Trombone Synth	Re-synthesized/wave-tabled trombone sustain. Aux Env1/LFO1 modulate WT index in OSC1, MW introduces tempo-synced, re-triggering amplitude/Morph modulation via LFO3 and controls volume of OSC2 (Morph modulation via LFO2).
Violin Layers	Re-synthesized/wave-tabled violin tones in two oscillators routed through two parallel filters (LP/BP). VEL modulates amount of Morph modulation via LFO2 and LP cutoff in F1, VEL also modulates amount of speed modulation in LFO2 via LFO3. MW introduces filter modulation in both filters, (opposite polarities). Glide is activated.
Wahwah Bone	Re-synthesized/wave-tabled trombone tones (played with a wahwah mute) in two oscillators, each one routed to it's dedicated filter, amount of Morph-modulation in OSC2 via Step is modulated by LFO2. AT increases Morph and adds vibrato, MW adds tempo-synced, re-triggering LP filter modulation via Step (cutoff) and LFO (resonance).
Wonder Sax featured in <a href="#">this video</a>	Re-synthesized/wave-tabled soprano sax arpeggios in three oscillators. MW introduces re-triggering LP filter modulation via random LFO2 (cutoff) and LFO1 (resonance), increases filter drive, adds flanger FX (slot 1) and adds fine-tune modulation in OSC2 via Pink Noise.
Wrench Strings featured in <a href="#">this audio demo</a> featured in <a href="#">this video</a>	Re-synthesized/wave-tabled acoustic guitar texture/accent (played with a wrench) in three oscillators. Aux Env1 modulates numerous parameters (check matrix), VEL modulates amount of Morph-modulation in OSC3/filter drive modulation via Aux Env1. MW introduces tempo-synced, re-triggering LP filter modulation via Step and modifies various ensemble FX parameters in slot1. AT adds vibrato and increases detune in OSC1.

Pads	Comments
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Alto Sax Plane featured in <a href="#">this audio demo</a>	Re-synthesized/wave-tabled alto sax swells in three oscillators routed through two parallel filters (Notch/LP). MW adds chorus FX mix modulation via free-running LFO (slot 1), increases delay FX feedback/reverb mix (slot 2/3) and introduces re-triggering octave modulation via Step, Step speed being modulated by LFO2. AT adds vibrato.
Elevation Pad used in <a href="#">this audio demo</a>	Glistening pad with two oscillators and two parallel filters (LO/Phaser). AT adds vibrato, MW introduces tempo-synced, re-triggering filter/amplitude modulation via LFO3/Step.
Flautato Pad	Re-synthesized/wave-tabled violin flautato tone in two oscillators routed through LP/Comb filter. AT adds vibrato and increases detune in OSC2, MW introduces tempo-synced, re-triggering amplitude/pitch modulation via Step.
Flutified Pad	Re-synthesized/wave-tabled bass-flute swell in two oscillators. VEL decreases attack time and shifts WT index in OSC1, AT adds vibrato and tempo-synced, re-triggering amplitude modulation (triplets). MW introduces tempo-synced, re-triggering Morph-modulation in OSC2 and LP filter modulation in F1.
Hypno Organ used in <a href="#">this audio demo</a>	MW increases WT-scanning speed (LFO1), increases Rotary FX speed (slot 1) and introduces re-triggering Morph-modulation in OSC2 via LFO2 (speed modulated by re-triggering LFO3). AT increases detune.
Jumping Saws Pad	Dynamic pad with two oscillators, Morph/detune modulation via LFO2/3 in opposite directions. MW adds tempo-synced, re-triggering LP filter modulation via Step (cutoff) and LFO2 (resonance), filter is also modulated by free-running LFO.
Lighter Pad used in <a href="#">this audio demo</a>	Smooth and silky pad with two oscillators routed through two serial filters (Notch/LP). VEL decreases attack time, AT increases detune. MW introduces tempo-synced, re-triggering amplitude/LP filter modulation (F2) via Step and increases delay FX mix (slot 1).
Lush Plane	Slowly evolving pad with two oscillators. VEL decreases attack time, MW introduces tempo-synced, re-triggering amplitude/LP filter modulation via LFO3 and Step
Monumental Sax used in <a href="#">this audio demo</a> featured in <a href="#">this video</a>	Two re-synthesized/wave-tabled saxophone tones in two oscillators with FM in OSC1 via OSC1. KF and LFO2 modulate Morph (Formant Cross) in OSC1. VEL decreases attack time, MW introduces tempo-synced, re-triggering amplitude/LP filter modulation via Step and HP filter modulation in F2 via LFO2. AT adds vibrato, increases WT-scanning speed (LFO1) and increases FM in OSC2.
Moonshine Vox Pad used in <a href="#">this audio demo</a>	Two re-synthesized/wave-tabled female vocal tones layered in two oscillators, each oscillator has it's dedicated filter (LP ind F1, BP in F2). MW introduces tempo-synced amplitude modulation (via Step), FM modulation via LFO2 in OSC1 and FM in OSC2 via OSC1. AT adds vibrato.
Organic Brass Pad	Re-synthesized/wave-tabled trombone swells in two oscillators routed through two serial filters, AT adds vibrato. MW introduces fast LP filter modulation in F1 via Step (Step speed modulated by LFO2) and HP filter modulation in F2 via LFO3.

Tenor Pad	Re-synthesized/wave-tabled tenor sax tones in two oscillators. MW decreases Morph in OSC2, increases volume of OSC2, introduces LP filter modulation via LFO3 (cutoff and resonance), adds filter drive and increases ensemble FX mix (slot1). AT adds (more) vibrato.
Vocal Pad featured in <a href="#">this video</a>	My first Icarus patch - re-synthesized/wave-tabled vocal tone in OSC1, SC extracted from a vocal tone in OSC2, MW controls volume of OSC2 and adds LP filter modulation via LFO3 (Step modulating LFO speed). VEL decreases attack time, AT adds vibrato.
Water Pad	Sweeping/slowly evolving pad with two oscillators, MW introduces tempo-synced, re-triggering amplitude/filter/detune modulation via Step and increases flanger FX mix (slot 3). AT increases detune in OSC2.

Plucks - Bells	Comments
Charity Pluck featured in <a href="#">this video</a>	Two re-synthesized/wave-tabled plucked string sounds in two oscillators, WT-index modulation via Aux Env1. VEL modulates amount of detune and Morph (OSC2). MW converts the sound into a swelling pad as it increases attack/decay time and sustain level in the volume envelope, decay time in Aux Env1 and adds re-triggering LP filter modulation via LFO1. AT adds vibrato.
Dream Harp used in <a href="#">this audio demo</a>	Two re-synthesized/wave-tabled Celtic harp tones layered into oscillators. VEL controls amount of detune modulation in OSC2 via Aux1 Env (which also modulates WT index) and amount of PhaseDist Morph in OSC2. MW introduces comb-filter modulation in F1 via free running LFO and Random+, it also increases amount of ensemble FX.
Music Box Pluck used in <a href="#">this audio demo</a>	Two re-synthesized/wave-tabled music box accents in two oscillators, WT-index modulation via Aux Env1, volume modulation of OSC2 via Aux Env2. VEL modulates detune in OSC1, Morph (FM) in OSC2 and LP cutoff. MW modulates Morph in OSC1.
Music Box Trio featured in <a href="#">this audio demo</a>	Three re-synthesized/wave-tabled music box sounds in three oscillators. AT adds pitch modulation via pink noise, MW modulates Morph in OSC2/3, adds MB Degradier FX (slot2) and increases volume of OSC1/2.
Pluck And Roar used in <a href="#">this audio demo</a> featured in <a href="#">this video</a>	Plucked harp in OSC2 (WT-index modulation via Aux Env1) meets synth drone in OSC1. VEL increases decay time in Aux Env1 and amount of volume modulation in OSC1 via Aux Env1. MW modulates Morph in OSC2 (FM Sine) and introduces tempo-synced, re-triggering Morph modulation in OSC1 via LFO3.
Royal	Three re-synthesized/wave-tabled bell accents in three oscillators, F1 (LP) processes OSC1/2, F2 (HP) processes OSC3. VEL modulates amount of Morph-modulation in OSC3 via Aux Env1, AT adds vibrato. MW introduces tempo-synced, re-triggering LP filter modulation via Step (cutoff) and LFO2 (resonance).

Singing Bowl Dream used in <a href="#">this audio demo</a>	Three re-synthesized/wave-tabled singing bowl accents in three oscillators, WT index modulation via tempo-synced, re-triggering LFO1 so the accents loop every 16 beats. Amount of Morph modulation in OSC3 via LFO2 is modulated by LFO3, LFO2 also modulates BP in F2. MW introduces Notch-filter modulation in F1 via free-running LFO, increases filter drive in F2 and introduces tempo-synced, re-triggering amplitude modulation via Step. AT adds pitch modulation via Pink Noise.
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Vocal	Comments
Abraxa Vocoder used in <a href="#">this audio demo</a> featured in <a href="#">this video</a>	Male speech vocoder, MW introduces LP filter modulation (F1) via random LFO3, adds fast vibrato in OSC2 and controls the volume of the vowel filter in F2. AT decreases speed in LFO1 which modulates WT index in both oscillators.
Alaska Vocoder used in <a href="#">this audio demo</a>	Male speech vocoder, MW controls volume of OSC2 (tuned up an octave, Morph-modulation via tempo-synced LFO3) and introduces tempo-synced octave modulation in both oscillators via Step-modulator. AT adds vibrato.
Delicate Harmonics used in <a href="#">this audio demo</a>	Derived from re-synthesized overtone singing. MW introduces fast amplitude modulation via free-running LFO, LP/BP filter cutoff modulation in F2 via free-running LFOs and Step (with MW down F2 is inaudible).
Good Mouth	Two vocal tones in two oscillators tuned in octaves, each one routed to it's dedicated LP filter, cutoff modulation via free-running LFO with opposite polarities. MW slows down LFO1 (modulating WT index), introduces tempo-synced, re-triggering pitch modulation via Step (+1 octave when fully engaged), adds filter drive and increases delay FX mix (slot2). AT increases detune.
Male Vocal Pad	Re-synthesized/wave-tabled male vocal tone in two oscillators, filter envelope modulates LP cutoff. MW introduces tempo-synced, re-triggering Morph-modulation via LFO2, amplitude modulation via Step and LP cutoff modulation via LFO1. AT introduces detune modulation via free-running LFOs.
Space Choir used in <a href="#">this audio demo</a>	Two re-synthesized/wave-tabled choir tones in two oscillators, each one routed to it's dedicated filter. MW introduces tempo-synced, re-triggering amplitude/filter modulation via Step.
Vocal Delusion	Vocodered speech in OSC meets digital drone derived from a speech sample in OSC2 processed by two serial filter (Comb-LP). MW increases WT scanning speed (LFO1), introduces tempo-synced, re-triggering amplitude/LP filter modulation via Step/LFO3 (LFO2 for filter resonance) and controls amount of warp distortion (slot 1).
Vocal Duduk	Re-synthesized/wave-tabled duduk tones in two oscillators, processed by two parallel filters (vocal/LP). AT adds pitch modulation via Step, MW introduces tempo-synced, re-triggering filter/Morph 2 modulation via Step. Glide is activated.
Vocal Ens Poly	Vocodered choir tone in OSC1m re-synthesized speech in OSC2, FM in OSC2 via OSC1, each oscillators has it's dedicated filter (Ringmod LP in F1, LP Digital in F2). MW introduces tempo-synced, re-triggering filter/amplitude modulation via LFO3/Step. Glide is activated.

Vocal Ostinato featured in <a href="#">this video</a>	Re-synthesized/wave-tabled female singing in two oscillators, each oscillators has it's dedicated filter (LP/vocal). MW adds Multiband Degrade FX (slot 3), filter drive (F1) increases WT scanning in OSC1 (LFO1) and Morph modulation speed in OSC21 (LFO2)
Vocal Phrase Drone	Re-synthesized/wave-tabled female vocal phrase in two oscillators, each one routed to it's dedicated filter (LP/Phaser). MW introduces tempo-synced, re-triggering filter (F1) and amplitude modulation via LFO3/Step.
Vocal Pulsator featured in <a href="#">this video</a>	Combined SCs extracted from vocal tones in two oscillators routed through two serial filters (vocal/HP). KF modulates Morph in OSC1 (Formant). MW introduces filter modulation in F2 via LFO3/Step.
Vowel Waves	Re-synthesized/wave-tabled vocal tone routed through vowel filter in F1. MW introduces tempo-synced, re-triggering LP filter modulation in F2 via Step. AT adds vibrato and increases detune. Glide is activated.

Please enjoy the sounds.

Simon Stockhausen, October 5 - 2018