First Light for Novum

© 2022 Simon Stockhausen

Installation

After unzipping the file you downloaded you will find a folder containing the PDF and a folder named "First Light". Just drag and drop the folder into the Novum interface and the patches/lane soures will appear in the left column of the interface. From the manual:

"Whomever wants to use your pack simply unzips the pack on their system and then uses drag and drop of the unzipped folder to NOVUM. This will register the pack in NOVUM - all patches are now available."

Please note: In the main Novum menu you can manage the locations for patches and layer sources, so if you want First Light to reside on an external drive and not in the default location on your main system drive, you should determine the locations before importing the sound library.

License 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 lane sources of *First Light*, resample them, copy or otherwise replicate the patches and lane sources from this sound library in any commercial, free or otherwise product. That includes sample- and audio libraries and patches for other samplers and sample- or wavetable-based synthesizers. You can of course create such derivates for your own musical work as long as these derivates are only distributed in the context of musical work or sound design.

2.) The license to the sound library *First Light* may not be given away or sold, it is not for resale (NFR).

Description and content

First Light for Novum the granular synthesizer by Dawsome/Tracktion is the result of numerous hours of experimentation, decomposing hundreds of samples of all kinds, manipulating the individual layers until expressively playable and evocative textures and instruments become apparent. A wide range of samples were used as source material reaching from acoustic instruments to percussion to vocals to electronic soundscapes to drones and pads to field recordings resulting in beautiful, haunting, divine, mesmerizing, massive and sometimes ominous sounds. In many patches samples were imported directly into a given layer and mixed with other already decomposed sources or key-track modulation was used to achieve split sounds or emulate instruments and textures that are sampled at different pitches.
All patches have the modulation wheel assigned, often drastically transforming the sound and/or adding complex modulation of filter, amplitude, effects and the various distortion modules, some presets also use aftertouch.

<u>Specs:</u>

- 101 patches.
- 3.15 GB of samples/lane sources.

All video demos for this library are here.

All audio demos are here.

Patchlist

C3 refers to the middle C on a piano (C1 in classical terms).
AT = Aftertouch, VEL = velocity, MW = modulation wheel, L1-6 = layers 1-6, KT = key-track modulator

Name	Description
Abyssal Trio	Three processed waterphone textures in L1-3, LFO modulates grain speed/position jitter in L2 and grain size in L3. MW increases grain speed/position jitter, blends in tuned comb-filtering and increases distortion.
Accordion Drone	Two long accordion sustains in L1/2 sampled at A#2/A#4, crossfade split via KTs, MW adds tempo-synced amplitude/filter modulation, AT increases grain speed.
Airy Pad	Pad sound derived from breathing noises, the same sample is used in all 5 layers with different sample starting point, grain speed and grain structure, L4/5 were modified with Timbre Flower, L5 transposed down an octave (volume assigned to MW). MW introduces tempo-synced LP filter modulation (LFO3/4), check LFOs for more modulation assignments.
Alien Subway used in this audio demo	L1: Field recording of a subway ambience I recorded in Tokyo, LFO modulates time/position jitter, density, size, distortion amount. AT increases speed, MW scans through the sample. L2: Field recording of a departing subway I recorded in Taipei, LFO modulates volume, position/pan jitter, grain speed/density, Syntify amount.
August Sky featured in this video	L1: Textural beauty, VEL shifts sample start L2: Homogenized pad L3: Synth pad (root note for the textures above), volume modulated via LFO (modulation amount decreased via MW) MW increases gain in L2/3, decreases grain speed/density and increases position jitter in L1, increases reverb mix
Bar Chimes used in this audio demo	L1: Sparse bar chime texture L2: Processed bell texture 1 L3: Processed bell texture 2, LFO2 modulates gain LFO1 modulates gain in L1/2, inverted polarity in L2 MW modulates numerous grain parameters transforming the sound into a more "nervous" texture, adds some tuned comb-filtering and LP filter modualtion.
Beautiful Light	Tonal soundscape composed of two different samples in L1/2, L3 duplicates L2 and plays it backwards, L2/3 have gain modulation applied via LFO (inverted polarity in L3). MW adds random detune modulation, tempo-synced LP filter modulation and increases reverb, AT increases grain speed.
Beijing Morning	L1/2: Dense tonal electronic texture with an Asian touch, sampled at two pitches, zone crossfade via KT L3/4: Evolving bell drone sampled at two pitches, zone crossfade via KT MW increases grain size/position+time jitter, decreases grain density in L1/2 and introduces LP filter modulation.
Bell Tower Org	Church bells I recorded years ago in Moscow at Easter, MW shifts sample start so the upbeat is dismissed, increases density/size/position jitter, decreases grain speed, introduces LP filter modulation via LFO), adds shimmer FX and distortion.
Bell Tower Var	Church bells I recorded years ago in Moscow at Easter, each of the six layers is treated and looped differently, MW transposes L3/4 down 2 octaves and decreases grain speed in some of the layers.

Name	Description
Bone Scanner Diminished	Trombone repetitions playing a diminished arpeggio up/down, grain speed is set to zero, density is randomized via modulator, scan through the sample with MW. AT decreases grain size/increases position jitter.
Bone Whale	L1: Trombone glissando upwards, root note c4 L2: trombone dynamic sustain - A#3, random pitch modulation applied (amount modulated by LFO) L3: sample of rubbing the skin of a small tom tom with a rubber ball Syntify/LP cutoff modulation via LFO, distortion is engaged MW increases grain speed/position and time jitter, decreases density/size, introduces tuned comb-filtering
Bowed Cymbal used in this audio demo	L1: Waterphone bowed sustain L2-6: Bowed cymbal, each layer edited individually Syntify/distortion are modulated via KF and come in below C3. MW perforates the grain structure and changes layer balance.
Bowed Guitar	Bowed electric guitar sustain (cello bow), L1 uses the original sample, L2 a modified, more dull version (Timbre Flower) with random detune modulation. L3 contains an e-bowed electric guitar with vibrato, volume is assigned to MW which also introduces free-running LP filter modulation and Syntify distortion. VEL shifts sample start in L3, AT increases grain speed.
Burning Drone Split used in this audio demo	Massive drone sampled at 3 pitches, KF modulates the key ranges. MW adds shimmer reverb, increases space reverb mix and adds LP filter modulation.
Cello Pizz Cloud	L4: cello pizzicato dynamic repetitions with vibrato L1-3/5-6: decomposed layers from another pizzicato texture with root note and perfect fifths with each layer edited differently. MW changes layer balance, increases grain speed/position jitter in L4, adds tempo-synced random modulation of HP filter cutoff, Syntify, distortion
Chime Fragments	Re-synthesized chime texture (Metasynth) decomposed in six layers with each layer edited individually, MW transposes L2/4/6 down an octave when fully engaged and decreases LP filter cutoff. Random detune modulation amount is modulated by LFO2.
Choir Grains	Three vocal samples combined in six layers (1+4 were imported directly into each layer, the others were derived from the same sample), all running in Homogenized mode, 2 LFOs modulate various layer volumes. MW increases gain in L4/5 and introduces LP cutoff modulation, Syntify fades in towards the bottom end (via KT). AT adds random detune modulation.
Cittern Pad used in this audio demo	Cittern string accent with long decay and some string rattling decomposed in 5 layers, L3 adds an acoustic guitar nylon string accent. Modulation of Syntify/HP filter cutoff/resonance/distortion is permanent, VEL decreases attack time, MW adds random detune modulation,
Clear Sky	Slightly cosmic tonal texture sampled at two pitches, zone crossfade via KT, L3/4 add modified version fo those samples in Constant/Homogenized mode. AT controls grain position in L1/2, MW increases grain speed/position jitter in L1/2 and raises volume of L3/4.

Name	Description
Convoluted City	L1: Tonal soundscape derived from a field recording of an arriving train L1: Tonal soundscape derived from a field recording in China Town/New York, LFO1 modulates grain speed MW adds tempo-synced amplitude modulation (LFO2), modulation of Syntify/LP filter cutoff (LFO3), decreases grain density/size, adds delay FX. VEL shifts sample start in both layers.
Droneswells Split	L1: Flute swell in the upper half, gain modulation via KT L2: brass-like drone in the lower half, gain modulation via KT L3: a derivative of the sound in L1 mapped over the entire range, volume assigned to MW Split crossfade zone between C2–C3, MW adds tempo-synced random modulation of LP cutoff/detune in L3 and a bit of Syntify distortion.
Epic Texture used in this audio demo	E-bowed guitar texture, L1/4 have gain modulation applied via LFO, VEL modulates LP cutoff, MW decreases LP cutoff, increases Syntify and distortion.
Ethereal World used in this audio demo	4 different soundscape/drone samples imported directly into the layers split across the keyboard (check KT modulators), L1/2 being multi-sampled tonal scapes of the same kind (root notes C4/F5). MW fades out L1/2, fades in L5 (metallic texture derived from a vibraphone) and adds tempo-synced LP filter modulation.
Euphonium Melange	L1: Euphonium sustain with vibrato (root note D3) L2: Euphonium low bass note sfz, root note F#1, fades out above C2) L3: Euphonium octave interval, sample starts at the higher octave and then loops (cycle) An extra ADSR modulates numerous granular parameters, MW increases distortion and decreases LP filter cutoff.
Euphonium Duet	L1/3 (fading out towards the top end via KT): Euphonium octave interval, grain speed slows down (via ADSR) after the first note, L3 playing in Constant mode with modified timbre via Timbre Flower. L2: Rising Euphonium intervals 1-7-12 semitones, ADSR modulates position jitter/speed. MW decreases grain density, increases comb-filter mix/distortion.
Fallen Angels Pad	Rich pad made by layering various synths, sampled at 3 pitches (C1/C3/C5, split zones via KT), VEL shifts sample start, MW perforates the grains, increases grain speed, adds some tuned comb-filtering and HP filter modulation and increases reverb.
Filter Cat	BP filter modulation via Step-modulator, L2/3/4 have tempo-synced amplitude modulation applied. MW adds tuned comb-filter, distortion and reverb.
Flute Freezer	Strange texture derived from processed flute glissandos. MW adds Syntify-distortion, decreases grain size/density and increases speed/position/time jitter.
Flute-ified	Flute phrase composed of six layers, L4 contains a separate sample (flute sustain with vibrato, LFO modulates gain) MW increases gain of L1/2, decreases gain in L6, adds distortion, decreases LP cutoff.
Gentle Pad used in this audio demo	Rich detuned pad sampled at two pitches in L1/2, zone crossfade via KT. L3/4 contain the same samples modified with Timbre Flower. VEL shifts sample start, MW transposes L2/4 up an octave (and raises their volume) and increases position jitter.

Name	Description
Glass Cloud	L1: Ascending arpeggio played on a glass harp (C mj7/9 chord), grain speed set to 0, high amount of position jitter, LFO1 modulates grain density/size. L2: glass harp sustain, sound modified in Timbre Flower, grain speed at 0, LFO modulates grain position. MW eliminates all modulations via LFO1, increases grain speed and shifts sample start positions so the original arpeggio in L1 becomes audible, it also adds Syntify distortion, LFO filter modulation and increases amount of shimmer reverb.
Glass Drone featured in this video	Tinkling glass texture decomposed in six layers with each layer edited individually. MW adds random pitch modulation in L2/4/6 and increases reverb mix.
Glass Harp Sequence	Tempo-synced loop played with mallets on a glass harp (original key A minor), L1 plays the original loop, L2 plays the sample with high position randomization and tempo-synced volume swells, L3 adds a repeating accent on the root note (grain position modulated via tempo-synced LFO). MW adds tempo-synced modulation of Syntify, LP filter modulation and distortion.
Glorious Bells	Two processed metal tube accents (sampled at B3/C#5) layered in L1/2, ADSR modulates grain size/speed/position jitter. MW introduces tempo-synced amplitude and LP filter modulation, pan jitter - amount of random detune modulation is modulated by LFO1.
Golden Light Split featured in this video used in this audio demo	L1: Tonal soundscape derived from piano arpeggio (1-7-12), fading out between C3–C4 (via KT) L2: Padscape derived from piano tones, fading in between C2–C4 (via KT) MW adds modulation of LP cutoff and Syntify, increases position jitter in L1, decreases grain size in both layers.
Gong Mystery	L1/3 contain samples of rubbing a large gong with a rubber ball - LFO1 modulates various parameters in those layers, L2 contains a gong accent, speed and position/time jitter modulated by ADSR2, amount of detune modulation also modulated by LFO1. MW increases distortion , introduces Syntify/tuned comb-filtering and decreases LP cutoff.
Guitar Rain	Tinkling prepared guitar texture decomposed in six layers, L2 os Homogenized with Hold activated, re-triggering LFO modulates grain speed/size, volume and comb-filter mix. MW adds slow random glide pitch modulation, increases distortion/reverb.
Himalaya Morning	Tonal soundscape, volume of L1/6 is modulated by LFO (inverted polarity in L6), MW increases LFO modulation speed, adds LP filter modulation and alters grain structure in several layers.
Horizontal FM used in this audio demo	FM pad sampled at three pitches, split assignment via KT, VEL shifts sample start position, MW introduces tempo-synced modulation of Syntify/LP cutoff and increases grain speed.
Horizontal Piano	Processed piano arpeggio decomposed in 5 layers with each layer edited individually (all playing in Constant/Homogenized mode), L6 contains the original sample with grain speed/position jitter modulation via LFO. LP filter modulation via LFO2. MW decreases grain density and increases time jitter in L1-5, adds tuned comb-filtering. increases reverb mix.

Name	Description
Horror Show	L1: strange electronic texture L2: metal sheet noises, processed L3: French horn valve noise accent L4: French horn valve and air noises Each sample has different grain parameter and pitch modulations, MW decreases grain density, increases distortion, adds Syntify and other things.
Impact Fest used in this audio demo	Six different samples of metallic impacts (field recordings I made in various places), each layer has different amounts of modulation applied for speed/density/position jitter - via ADSR which kicks in after the initial impacts. MW adds tempo-synced modulation of LP cutoff, comb-filter mix and pitch. So please play some longer notes and hear what happens.
Lost Stars used in this audio demo	L1 and 3-6 are decomposed components of a textural bell sample, L2 contains a drone-scape sample, gain of L2/3/5 is modulated by LFO. MW adds modulation of LP cutoff/Syntify and decreases volume of L2
Lydian Garden	L1: Flute texture, lydian scale, LFO modulates grain density/speed + position jitter, fades out below C3 (via KT). L2: The same sample in Homogenized/Constant-mode, LFO modulates volume. L3: Processed bass flute drone, LFO modulates grain speed, VEL shifts sample start, fades in below C4 via KT. MW perforates the grain structure (check MW modulator for details), increases reverb and phaser feedback.
Major Cosmos (crossfade split)	L1/3 play in the upper region, textural sounds, processed Thai gongs and synth L2 in the lower half - processed vocal drone MW adds LP filter and Syntify modulation, increases grain speed
Major Trombone Cloud	Muted trombone playing an arpeggio up/down (major chord) portato style, decomposed in six layers with each layer using a different timbre in the Timbre Flower, LFO1 modulates grain size/position jitter. MW introduces step modulator which transposes some of the layers (set to octaves when fully engaged) and modulates amount of distortion (which introduces some clicking noise) and LP filter cutoff/resonance.
Metusa Drone	Massive complex drone sampled at 3 pitches (C0/C3/C5) mapped one octave higher (C1 = C0). LP filter modulation via LFO1 is permanent, VEL increases grain speed, LFO2 modulates position jitter/grain size. MW controls volume of L4 which contains a dense swarm-like sound FX texture, MW also adds tuned com-filtering and decreases amount of LP cutoff modulation, VEL shifts sample start position.
Nepalese Bell 01 used in this audio demo	Nepalese bell texture with several accents, Syntify distortion blends in towards the lower half (via KT), MW adds random pitch modulation, decreases grain size/density, increases position/pan jitter, shifts skew.
Nepalese Bell 02	Nepalese bell sound consisting of three layers, L3 is set to Homogenized, tuned comb-filter is engaged, MW adds Syntify distortion and adds shimmer reverb.
Nervous Beauty featured in this audio demo	Animated dense texture reminding of pizzicato strings, with individual settings for each of the six layers, grain size in L1/4/6 is modulated by LFO, volume of L1/2 is assigned to MW, comb-filter mix is modulated by LFO. MW also decreases LP cutoff.

Name	Description
Nice Bed featured in this video	Calm tonal soundscape, volume in L1/4/6 is modulated by re-triggering LFO, MW adds detune modulation and modulation of LP cutoff
Padified	Rich sweeping pad sampled at 3 pitches (C1/C3/C5), zone crossfade via KT, grain speed modulation via LFO. MW introduces tempo-synced, re-triggering LP filter modulation. AT decreases grain density, increases position/time jitter and grain size, VEL shifts sample start.
Pandrum Pad used in this audio demo	Tremolo played with hands on a pan drum (tuned in D minor) with various pitches and metallic accents, decomposed in six layers, L1/2 set to Homogenized/Constant. L5/6 contain most of the transients, their volume is modulated by LFO which also modulates comb-filter mix. MW introduces tempo-synced modulation of pitch, distortion, Syntify, LP filter cutoff, comb-filter mix via step modulator and increases reverb mix.
Pandrum Pearls	HANG loop played on a single pitch (A3), L1 contains the original sample with low grain density (modulated by LFO1) and high position jitter, L2/3 contain modified versions - Timbre Flower/Homogenized/Constant mode in L3. MW controls volume of L3 (which is transposed down an octave), decreases grain size, adds tuned comb-filtering, increases reverb mix.
Panflute Flares featured in this video	L1: electronic texture reminding of a pan flute accel/rit - fades out above C4 L2: electronic texture reminding of a hybrid pan flute-string accel/rit - plays over the full range MW decreases grain density/speed, increases grain size/position jitter, adds LP filter modulation and increases Syntify distortion.
Particle Bell	L1-5: Ship bell accent decomposed in 5 layers with each layer edited differently, check LFO1 for modulation targets. L6 adds another ship bell accent with the sample imported directly into the layer, tuned up an octave. MW adds random pitch/LP filter modulation (speed modulated by LFO), tuned comb-filtering and increases distortion.
Piano Drone	Wave-tabled piano accent + drone layered with a harmonic synth texture, sampled at 3 pitches (the highest sample doesn't use the initial accent), zone crossfade via KT, LFO1 modulates grain size/position jitter, VEL increases amount of random detune modulation, LFO2 modulates LP cutoff. MW decreases grain density/speed, increases time jitter, LP cutoff and reverb mix.
Pulsation Pad	Re-synthesized singing bowl synth sampled at two pitches, zone crossfade via KT - 3 tempo-synced, re-triggering LFOs modulate HP filter, Syntify and amplitude, MW eliminates all LFO modulations, decreases grain density, increase density/time/position jitter.
Pyramid Lead used in this audio demo	Decomposed duduk sustain with vibrato in 5 layers, flute sustain in L3, MW increases distortion and vibrato in 2 layers, decreases LP cutoff, increases Syntify and distortion, VEL modulates numerous parameters.
Raven Scene used in this audio demo	L1: Field recording of Tokyo crows L2: massive synth drone Modulation of LP cutoff/Syntify amount and grain size/density in L1 (raven) via LFO is permanent, MW adds tuned comb-filter, increases grain speed
Rich Sweeper	Sweeping FM pad sampled at two pitches (C1/C4 in L1/2), a slightly dissonant FM pad in L3, its volume modulated via LFO1 (which also modulates volume in L1/2 with inverted polarity). MW adds random detune modulation and tempo-synced LP filter modulation.

Name	Description
Rotator Strings	Multi-sampled, sweeping bowed string texture (physical modeling) sampled at three pitches (E1/E3/E5, split zones via KT), MW decreases grain speed, adds modulation of density/size, adds shimmer reverb and tempo-synced LP filter/Syntify modulation).
Russian Folk Song	Decomposed field recording of folk music, shouting, people singing and yelling, recorded during my trip to Russia some years ago, three of the L2-4 are running in Homogenized mode (2/3 have LFOs modulating their gain) creating vocal drones with a distinct pitch, L1 contains the accordion music, MW fades out L1, fades in L6, increases reverb mix/size.
Scraping Terror used in this audio demo	Scraping the strings of a broken piano with a spade, sample decomposed in six layers, edited individually, L1/2 have pitch/grain speed modulation applied, MW adds tuned comb-filtering, increases release time, reverb amount/size and changes grain structure (check MW page for details).
Signal Bird	Field recording of birds in the forest, decomposed in six layers, each layer edited individually, LFO modulates gain in L2 and various granular parameters. The volume of L6 is assigned to MW, adding more wildlife to the scene, MW also decreases LP cutoff, adds distortion and shimmer reverb and modulates various granular parameters.
Singing Stones 01	Two lithophone accents (sampled at A#2/A3) layered in L1/2, ADSR modulates grain size/speed/position jitter. MW increases distortion, adds Syntify
Singing Stones 02	Two lithophone tremolos (sampled at F3/A3) layered in L1/2, LFO1 modulates position jitter, random grain speed modulation is permanent, L3 adds a modified version (Homogenized/Timbre Flower) of the sample in L1, MW controls volume of L3, increases HP filter cutoff, adds shimmer reverb/Syntify distortion, increases ADSR values.
Slomo Paradise	L1: Processed bell accent, attack followed by a huge tonal cloud. L2: Processed Thai gong accent, attack followed by a huge tonal cloud. ADSR modulates grain size, position/time jitter and skew in both layers, random detune modulation is permanent.. MW increases grain speed and amount of position jitter and detune modualtion.
Smooth Ending (Split)	L1/2 layered in the upper half: smooth tonal soundscape L3 - lower half, spectral vocal drone Distortion amount modulation via LFO, MW introduces tempo-synced HP filter modulation, adds phaser and modulated comb-filtering.
Space Flageolets	Processed electric guitar flageolets, sampled at two pitches, zone crossfade via KT - L1/2 contain the original samples, L3/4 use modified versions (Timbre Flower/Homogenized/Constant-mode) with re-triggering amplitude modulation via LFO. MW adds tempo-synced, random LP filter/Syntify modulation.
Sparseness used in this audio demo	Accents played on a barrel, sparse fragments in 2 layers, tuned comb-filter engaged, dynamic Angkelung tremolo in L3 - MW increases grain density and introduces LP filter modulation (via free running LFO).
Star Drift featured in this audio demo	Cosmic soundscape with sparse accents, position jitter in all layerds is modulated by LFO, MW increases grain speed/density, decreases time jitter/grain size

Name	Description
Strange Land (Split)	L1: Complex drone-scape (original pitch @ E2), fading out between C4–C5 (via KT) L2: E-bowed electric guitar with feedback (original pitch @ E5) fading out below E1 (via KT) L3: Strange texture derived from an ocarina flute trill, amount of random pitch modulation via LFO, Position jitter/grain size/density and distortion amount modulated by LFO, VEL shifts sample start. MW adds tempo-synced LP filter modulation.
Stranger Stranger	Strange dissonant rising texture decomposed in six layers, grain size modulation in L1/3/5 via LFO1, L2/4/6 -> LFO2, density modulation in L1/3/5 via LFO2, 2/4/6 -> LFO1. MW decreases modulation amount in both LFOs, increases grain speed and time/position jitter.
Strike used in [this audio demo](#)	L1: Cymbal accent L2: piano flageolet accent ADSR modulates position/time jitter and grain speed, MW adds tempo-synced amplitude modulation
Submerged	Pointillistic atonal texture decomposed in six layers with each layer edited individually, volume of L1 modulated by LFO, HP filter with KT modulating cutoff. MW decreases grain speed/HP cutoff and adds tuned comb-filtering, AT adds slow random pitch modulation.
Sunrise	L1: Swelling bright pad texture, grain speed modulation via LFO. L2: Synth drone adding the root note for the pad - amount of detune modulation via LFO. L3: Processed orchestral texture, volume assigned to MW. LP filter modulation via LFO is permanent, MW decreases volume of L1/2 and fades in L3.
Sweeping Duet	Two sweeping synth pads in L1/2, L1 fading out towards the top end (via KT), MW decreases grain density, increases position/time jitter and grain speed, adds re-triggering LP filter modulation/Syntify, increases reverb mix.
Swirling Minority	Swirling tonal texture in minor sampled at two pitches (C2/C4), zone crossfade via KT, LFO1 modulates grain speed/size, LFO2 modulates time/position jitter, MW introduces LP filter modulation (LFO3), decreases grain size/density, increases grain speed.
There Is Hope	L1: Beautiful tonal soundscape, grain speed modulation via random modulator, LFO1 modulates amount of time/position jitter, grain density/size. L2 (volume assigned to MW) uses the same sample modified in Timbre Flower, tuned down an octave, grain density/size modulation via LFO1. L3 contains a synth sound with octave modulation (accel/rit), grain size/density modulation via random modulator. MW decreases volume and introduces L4, which contains a modified version of the same sample (Constant/Homogenized//Timbre Flower). MW also adds LP filter modulation.
Tinkle Stars	Processed bell accents, sampled at two pitches (C2/C4), zone crossfade between C3–C4, grain size/skew/speed/time jitter modulation via LFO. MW decreases grain density, adds Syntify distortion and tuned comb-filtering, increases reverb mix, AT adds fast random detune modulation.
Tom Looper 01	Looped tom-tom groove, LFO modulates grain position, MW introduces tempo-synced modulation mayhem.

Name	Description
Tom Looper 02	Looped tom-tom groove with rim shots (2 bars), LFO1 modulates grain position, tempo-synced LFO2 modulates amplitude, MW introduces tempo-synced modulation mayhem.
Toy Shop	Erratic tonal texture composed of square and some waves, each of the six layers edited individually (grain speed/start position), modulation of linked grain size/density via LFO, random modulators modulate Syntify amount, reverb size, MW adds tuned comb-filtering and increases position jitter (linked) and reverb mix.
Transport Mix featured in [this audio demo](#)	L1: Field recording of train arriving at station with squeaking breaks and other noises. L2: Field recording of cars passing a bridge with engine and rattling noises, grain size/position jitter modulation via LFO1 L3: Field recording of passing a tunnel inside a taxi, tonal drone and other noises, MW increases volume. LP filter modulation via LFO1, mix of tuned comb-filtering/reverb/distortion is increased by MW, AT increases grain speed.
Trombone Melange	Trombone with wah-wah mute action (accel/rit) sampled at two pitches (A#1/E3) in L1/2, L3 adding a trobone sustain (A#3), the samples are mapped one octave above the root notes. LFO1 modulates grain speed/position jitter, LFO 2 modulates L3 volume, Syntify and LP filter cutoff. MW decreases grain density/size, increases position/time jitter and distortion, AT decreases grain speed.
TS Phrase Minor 01	Tenor sax phrase (in minor), grain speed set to 0.41 (relative mode), MW decreases grain speed, increases Syntify, decreases LP cutoff, distortion fades out above C3 (via KT, KT also increases position jitter/density above C4.
Tubular Bells	Two tubular chime textures layered in L1/2, skew modulation via LFO1, grain density/speed modulation via LFO2, MW controls amount of ADSR which controls L3 which uses a modified version of the sample in L1 (Constant/Homogenized mode) and decreases volume in L1/2.
Vibra Vibes	Vibraphone octave tremolo sampled at two pitches (L1/2), grain speed/size modulation via LFO1. L3 adds a modified version of the sample in L1 (Timbre Flower/Homogenized/Constant mode), MW controls volume of L3, increases position jitter in L1/2, adds re-triggering LP filter modulation and increases attack/release time.
Violin Flageolet Trems	Two layered violin flageolet tremolos sampled at different root notes, MW decreases grain speed/density, increases time/position jitter, adds LP filter modulation and shimmer reverb, increases attack/release time and reverb mix.
Vocal Synth 01	Vocal synth sampled at three pitches (C1/C3/C5), zone crossfade via KT), LFO1 modulates position jitter/grain size, LFO2 modulates grain speed and LP filter cutoff. MW decreases grain density, increases grain size/Syntify amount and ads some random detune modulation.
Vocal Synth 02	Vocal synth texture decomposed in six layers, each layer edited individually, L4/6 are looping reverse/forward, fast random detune modulation is permanent, MW adds tempo-synced modulation of LP cutoff/Syntify and adds tempo-synced delays.
Vocal Synth 03	Multi-sampled processed vocal synth (sampled at C1/C3/C5 - the lowest sound has a layered vocal harmonics drone (slot4), MW increases pos + time jitter, grain size, decreases density, introduces LP filter modulation (synced), AT shifts grain position.

Name	Description
Voices of Sorrow featured in this audio demo	L1: Female voice trill, native singing style, volume and grain density modulation via LFO1 L2: Female vocal sustain L3: Another female vocal sustain sliding into the note with a glissando, MW increases volume of L3, decreases volume of L1, increases distortion and amount of tuned comb-filtering.
Vox Grain Cloud 2 featured in this video	Female vocal repetitions on one note decomposed in six layers with each layer edited individually, LFO modulates volume in L3/6, MW adds Syntify and introduces re-triggering LP cutoff modulation.
Wall Pad used in this audio demo	Digital drone-pad, sampled at two pitches, crossfade split via KT, MW adds L3 which has tempo-synced amplitude modulation applied and introduces phaser/delay FX. Modulation of LP cutoff via LFO is permanent.
Water Bell	Sample of a wah-wah tube accent submerging in a water basin (which creates the glissando), MW fades in L2 which has the transient and water sounds embedded (pitch modulation via LFO), adds tuned comb-filter and increases reverb (shimmer reverb is permanent).
Woodlands 01	Descending bamboo chimes glissando in three layers, L2 using only the decay phase of the sample (with grain speed set to 0), L3 transformed into a sine-wave like sound via Timbre Flower. MW controls volume of L3 and adds tuned comb-filtering.
Woodlands 02	Textural bamboo chimes pure in L1, processed in L2/3 (sampled at C2/C4, zone-split via KT) - grain size/position jitter modulation (and density/pitch in L1) via LFO1, LP filter/distortion amount modulation via LFO2. MW adds tuned comb-filtering, increases volume in L1, decreases volume in L2/3, decreases overall grain speed, adds Syntify distortion.
Woodpecker & Friends used in this audio demo	L1: Field recording with woodpecker action and other forest sounds, permanent random pitch modulation and gain modulation via LFO. L2: E-bowed electric guitar drone with harmonics, MW decreases grain speed. L3: Drone texture derived from wind-chimes, fades out towards the upper range, VEL shifts sample start. Tuned comb-filter is engaged, MW decreases volume of L1 and fades out the comb-filter, increases grain position randomization in L2/3.

Please enjoy the sounds!

Simon Stockhausen, September 19 - 2022