

Transformed Reality for MXXXCore

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Installation

After unpacking the zip you received you will find a folder *Transformed Reality* containing a *Readme.pdf* and 4 folders with presets :

- TR Morph - Vocoder
- TR Rhythmical
- TR Soundscapes
- TR Spaces

In order to use the patches inside the MXXX patch browser, place these 4 folders here:

Mac: User (you)/Library/Application Support/MeldaProduction/MeldaProduction MXXX/Active Presets

Windows: ...\.AppData\Roaming\MeldaProduction\MeldaProduction MXXX\ActivePresets

When opening the MXXX patch browser with the easy-page selected and tree-view enabled it should look something like this:



Licence agreement and terms of usage

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

As these are patches for an FX plug-in and not a sampler or synthesizer, let's keep it simple:

- 1.) The licensee must not distribute the patches from *Transformed Reality* in any commercial, free or otherwise product. You can use these patches in your music and sound design work and produce audio files with it which you can distribute and sell in any way.
- 2.) The license to the presets expansion *Transformed Reality* may not be given away or sold (NFR).

Description

Transformed Reality for [MXXXCore](#) contains 114 creative patches including 24 variations for transforming your sonic reality. From granular soundscape-generators to animated gates and dancing filters, from ethereal texture-izers to dark and brooding drone-makers, from warped spaces and tempo-synced delay patches to creamy unison pad-ifiers, from granular stutter mayhem to beautiful harmonic ambiances, whatever reality you feed into these presets will be transformed in a very musical, interesting and useful way, occasionally creating bizarre and surreal sounds you might not have heard before.

All patches are programmed 100% wet, so they can be inserted on a buss (or bus, the spelling seems to be undecided here) and have between 4 - 16 labelled Macros assigned which are accessible on the "easy"-page in MXXXCore, often the Macros and switches are sorted in panels. The presets are fully tagged and have more or less elaborate descriptions attached which can also be found in the patch-list below.

Please refer to the system requirements below to learn which effect modules were used to create these patches (and are needed to use them). These patches will of course also work in the full version of MXXX.

Patch Categories

- TR Morph - Vocoder (12 + 3 variations)
- TR Rhythmical (26 + 4 variations)
- TR Soundscapes (29 + 10 variations)
- TR Spaces (23 + 7 variations)

All audio demos for this set are [here](#).

All video demos for this set can be found in [this youtube playlist](#).

MXXXCore system requirements:

- MAutoDynamic EQ
- MMultiBand Bit Fun
- MMultiBand Chorus
- MMultiBand Comb
- MMultiBand Convolution
- MMultiBand Delay
- MMultiBand Granular
- MMultiBand Harmonizer
- MultiBand Ring Modulator
- MMultiBand Wave Shaper
- MMulti Band Reverb
- MMorph
- MStereo Spread
- MTransform
- MUnison
- MVocoder
- MWobbler

Technical notes

CPU

Some more complex patches will require a lot of CPU, especially when granular or unison modules with a high voice count are involved and/or if a patch uses LFO-modulated delay times. Also vocoder and morph modules require quite a lot of CPU power.

To reduce CPU load for patches with modulated delay times, please set "SMART INTERPOLATION" in MXXX "Settings" to "Normal", this will significantly reduce the CPU load without deteriorating the audio quality. This is also marked in the patch descriptions below.

For a smooth experience with Transformed Reality please use moderate sample buffer sizes in your DAW, a sample buffer of 256 samples and higher should be perfectly fine on most modern computers.

Patchlist

There are 1014 patches including 24 variations. Each patch has a more or less elaborate description which you can access in the info box.

| TR Morph - Vocoder | Comments |
|-------------------------|---|
| Ambient Vocoder Flares | Needs SC-input to work. Vocoder passing through a compressor, a convolution reverb and MUnison. Switch on/off vocoder graph modulation (via 4 LFOs) with the switch in panel 1, when switched off, the graph points/slopes freeze at their current positions (no reset). Control release time/ratio/formant shift with the Macros in panel 1. The Macros in panel 2 control convolution mix/unison mix/unison detune. |
| Dynamic Morph EQ1 | Needs SC-input to morph, use the switch on the easy page to swap carrier/modulator, use another switch for switching Morph Ration A/B morphing on/off. A dynamic EQ (inverted -> higher input levels reduce the frequency bands, set the wet/dry balance with the assigned Macro.) and a pitch transformer (use Macro for wet/dry) is routed before the morph-module, a harmonizer post morph-module (-12 semis - use Macro for wet/dry). |
| Dynamic Morph EQ2 | Needs SC-input to morph, use the switch on the easy page to swap carrier/modulator, use another switch for switching Morph Ration A/B morphing on/off. A dynamic EQ (inverted -> higher input levels reduce the frequency bands, , set the wet/dry balance with the assigned Macro, use another Macro for cutting high frequencies) and a pitch transformer is routed before the morph-module (use Macros for PTrans wet/dry and formant shift). |
| Granular Morph Repeater | Needs SC-input to work. Signal is passing through a tempo-synced grain repeater followed by a pitch transformer and then hits the morphing module which is followed by a waveshaper. Lane 2 takes the signal from the pitch transformer and processes it with a comb-filter. Use Macros 1 to the ration of carrier/modulator, swap A/B with the switch. Control waveshaper amount with Macro 4, set the overall level of lane 1 with Macro 3. Macros 5/6 control volume/feedback of the comb-filter in lane 2. |
| Morph Filter Warp | Needs SC-input to work. Morph module (use Macro for setting the Ratio use switch for swapping carrier/modulator) routed through a dual filter (diffusion/lowpass - use red Macros for mix/drive/modulation speed), a warped comb-filter in lane 2 processes the signal further. |
| Morph Formant Filter | Morphing meets formant filtering, plenty of Macros for controlling the morphing and filter mix/stereo phase/saturation are installed. Needs SC input to work. Featured in this video . |
| Morph Shaper Scape | Needs SC input to work. Morphing module in lane 1 passing through a wave-shaper and a granulator with reversed grains, the feedback loop is generated post granulator, the side-chain signal is also fed into the feedback module, use the assigned Macros for leveling feedback amount/ SC input. Auto-ratio-morphing can be switched on/off, swap the carrier/modulator inputs with another switch. More Macros for controlling morphing compression-release/granular mix/amount of convolution reverb are available. |

| TR Morph - Vocoder | Comments |
|------------------------|---|
| Morphing Morph 01 | <p>Needs SC-input to morph, parallel processing - morph module in lane 1, use the blue Macros and switches to set morph release time. swap A/B, auto morphing (via LFO2) or manual morphing. MUnison harmonizer in lane 2 (use purple Macro for leveling), FX chain in lane 3 (mixer combining signals of L1/2/filter/reverb/delay - use violet Macro for leveling), FM amount in the mixer module can be controlled with the red Macro.</p> <p>Featured in this video.</p> |
| Morphing Morph 02 | <p>Needs SC-input to morph, parallel processing - morph module in lane 1, use the blue Macros and switches to control amount of LFO-controlled Ratio-modulation/modulation speed/timbre compression/transformation shape/swap A/B. In lane 2 PTransform processes the morphed signal and routes it through a hybrid filter which also processes the direct input from lane 1. Select filter type (LP/BP/HP)/shift formants and set overall volume of lane 2 with the Macros in column 3. Control send level to the FX chain in lane 3 (combining signals of lanes 1/2 - reverb/delay/chorus) with the azure Macro in column 4.</p> <p>Featured in this video.</p> |
| Multi FX Formant Morph | <p>Needs SC-input to morph, use the switch on the easy page to swap carrier/modulator, use another switch for switching Morph Ratio A/B morphing on/off. Morphing module in lane 1 is routed to Unison/Filter in lane 1 (Macro 1 for diffusor filter balance / Macro 3 for unison balance) and from there to a granular/waveshaper-folder module in lane 2 (feedback generated post waveshaper-folder, use Macro 2 for feedback amount), lane 3 adds delay FX. This patch can induce DC offset and is CPU intense.</p> <p>Featured in this video.</p> |
| Space Mix Vocoder | <p>Needs SC-input to work, the vocoder in lane 1 is passing through a compressor and a modulated LP filter, use the Macros in panel 1 to control whitening/modulator resonance, the switches activate graph modulation, filter modulation and swap modulator/carrier. Lane 2 processes the vocoder signal with a dual tempo-synced delay (parallel), use the blue Macros in panel 2 for setting delay volume and feedback/filter/saturation. Lane 3 processes the vocoder signal with a tempo-synced granulator adding stuttering grains running through a waveshaper and a synced delay. Control overall volume of lane 3 with the green Macro in panel 2.</p> |
| Surreal Vocoder | <p>Needs SC-input to work, the vocoder in lane 1 is passing through a compressor, lane 2 processes that signal together with the direct audio input using a granulator with tempo-synced grain length (1/2 - 1/64), randomized pitch and step-sequenced transformation shapes (via MOD3). Control the volume of lane 1/vocoder band number/release time/swap A/B with the Macros in panel 1, set overall volume for lane 2/grain length and pitch randomization with the Macros in panel 2. Lane 3 destroys the vocoder signal from lane 1 with a waveshaper processed by a Sub-X filter, control volume of lane 3 with the blue Macro in panel 3.</p> <p>Featured in this video.</p> |

| TR Morph - Vocoder | Comments |
|-------------------------|--|
| Vocoder Edge 1 | Needs SC-input to work, the formant-shifting vocoder in lane 1 is passing through an HP filter, a waveshaper and a tempo-synced dual delay. The Macros in panel 1 control vocoder whitening/modulator resonance/HP filter cutoff/swap A/B. The red Macros in panel 2 control waveshaper mix/drive/low cut (pre-processing), the blue Macros control delay mix/saturation. |
| Vocoder Edge 2 | Needs SC-input to work, formant-shifting vocoder with a custom shape in the frequency matrix passing through a comb-phaser, an HP filter, a waveshaper and a dual tempo-synced delay. For a fuller frequency spectrum, increase band number with the first Macro in panel 1 (increases CPU load), control release time/detection freeze/swap A/B with the other Macros in panel 1. The Macros in panel 2 control comb-phaser mix/waveshaper mix/drive/delay mix. |
| Vox Morph Formant Drone | Needs SC-input to morph, in lane 1 a Morph module is passing through a Formant-filter - resonance modulated by the audio input via an envelope follower (MOD1), MUnison and a compressor, the azure Macros in column 1/2 control Morph Ratio/swap A/B/ morph compression/release and formant shifting, control formant filter mix/unison mix with the other 2 Macros in column 2. Lane 2 processes the signal from lane 1 with reverb (use blue Macro for controlling reverb volume), lane 3 processes only the reverb signal with a granulator (2 voices +/- 1 octave, voice 2 reversed) and a modulated LP filter which sends the signal to the feedback module in lane 5. Control the volume of lane 3 with the green Macro in column 3. Featured in this video . |

| TR Rhythmical | Comments |
|-----------------------|--|
| 2-Band Animator | In the lower band a tempo-synced volume animator followed by an animated stereo filter in lane 1 is running in parallel with a synced delay in lane 2 and a ring modulator in lane 3, in the upper band a stereo filter is followed by a synced delay. Macros for filter balance, RM balance, delay feedback upper band and a switch for band limit-modulation are installed. |
| 2-Band Filter Monster | In band 1 the step sequencer in Mod 1 is modulating/gating channel volume/ filter cutoff in Filter 1 (set resonance with Macro in panel 2) of the dual filter/gain in the combfilter in lane 2, lane 3 processes the combined signals from lane 1/2 with tempo-synced delays, set delay send/saturation with the Macros in panel 2. In band 2 a Diffuser-filter modulated by synced LFO 2 is passing through a compressor and a chorus in lane 2 (parallel processing), switch LFO speed to double time and set chorus volume/range with the Macros in panel 3. The Macros in panel 1 let you balance the volume for each band and set the band limit frequency. Also try using this patch on sustained pad and drone sounds. |

| TR Rhythmical | Comments |
|-----------------------------|--|
| 2-Band Grain Glitcher | <p>In band 1 a granulator with tempo-synced grain length (2 bars with Macro hard left - 1/16 hard right) and LFO-modulated dry/wet automation (ramp up shape, so there is a repeating swell) passes a waveshaper (set mix with red Macro in panel 1) and LFO-gated channel volume (ramp down 1/16). In band 2 a granulator with tempo-synced grain length (1/8) and randomized grain transformation shapes (creating glitches) passes a step-sequenced Polymorph filter and a compressor. Set filter speed (cycle length for sequence 1/2 - 1 - 2) / filter resonance and randomize grain pitch with the Macros in panel 2, each panel also has a Macro for band volume. In panel 3 the band limit frequency can be set.</p> |
| 2-Band Transformer Sequence | <p>Two animated pitch sequences generated by PTransform, a consonant sequence in the low band, a dissonant glitchy sequence combined with stuttering grains and synced amplitude modulation in the high band. Each band also has a tempo-synced delay routed in parallel. The Macros in panel 1 let you switch on/off LFO-controlled band limit modulation, set the band limit manually and determine the volume for each band separately. The first 4 Macros in panel 2 are targeting band 2 and let you switch on/off grain glitch (random choice of grain transformation shape), set grain detune, control feedback amount for PTrans and delay volume, the dark blue Macros in that panel set delay volume and delay saturation/LP cutoff for band 1.</p> |
| 2-Band Triplet Mill | <p>2-band setup using triplet based amplitude gating in band 1 combined with wave-shaping, two synced delays (serial routing) and comb-filtering. Band 2 applies step-sequenced ring modulation/amplitude gating with a sequenced BP filter and synced delays. Use the Macros in panel 1 to set band limit and volume for each band, the Macros in the 2nd panel control waveshaper mix/filter send and tempo of the amplitude gating in band 1. The Macros in panel 3 set ring modulation depth/filter mix and delay saturation in band 2.</p> |
| 3-Band Beat Mangler | <p>In this beat mangler patch, band crossover is determined by audio input level, each band has a different effect/effect combo, the envelope follower in MOD1 is modulating several parameters across the bands. Band 1 combines a resonant HP filter with a waveshaper and gated volume automation via step sequencer. Band 2 uses PTransform with modulated transformation shapes, band 3 combines a granulator with tempo-synced grains with a bit-crusher and a Polymorph-filter.</p> <p>Use the Macros in panel 1 to set band crossover level and volume for each band, the Macros in panel 2 control waveshaper mix in band 1, PTrans feedback and pitch transposition in band 2, grain pitch (-/+ 2 octaves), granular mix, bit-crusher mix and filter mix in band 3.</p> <p>Featured in this video.</p> |
| 3-Band Pad Animator | <p>Three band setup with LFO-modulated band crossover, each band has its dedicated volume Macro in column 1. Band 1 uses a dual filter with tempo-synced, square-shaped modulation in the formant filter and a sweeping HP in filter 2, set filter drive/stereo panorama with the Macros in column 1. Band 2 uses a pitch transformer with modulated formant shifting/pitch detuning and level transformation shape followed by an LFO-modulated stereo spreader. Band 3 adds a sweeping combfilter followed by a dynamic EQ in (negative) Harmonics-mode followed by a stereo expander, set comb feedback/EQ saturation with the Macros in column 3.</p> |

| TR Rhythmical | Comments |
|----------------------|--|
| 3-Band Triplet Gater | <p>Three band setup with LFO-modulated band crossover (MOD 5/6), each band has it's dedicated volume Macro, auto-crossover can be switched on/off, band limits can be set manually with the Macros in panel 1. Each band uses a dual filter (band 1: Formant/Sub-X - band 2: Diffuser/LP - band 3: BP/Notch) with step-sequenced, tempo-synced, triplet-based modulations, bands 1/2 also use amplitude modulation/gating. In band 1 a waveshaper is inserted before the filter, in band 3 a synced delay is inserted post filter. The filter sequence of band 1 can also be applied to band 2 by dialing in the 2nd Macro in the 2nd panel, there is also a Macro for filter saturation in band 2.</p> <p>Featured in this video.</p> |
| Bass Sex | <p>Two filters with tempo-synced filter action in lane 1/2 (Over-X 24/formant filter with tempo-synced change of formant type), tempo-synced delays with volume automation and pitch shifting in lane 3 and a sub-bass enhancer in lane 3. Each component has it's dedicated volume control on the easy page.</p> <p>Featured in this video.</p> |
| Bass Twister | <p>In lane 1 a step-sequenced Sub-X filter is routed through a waveshaper, set filter base frequency/resonance/modulation range/shaper mix with the Macros in column 1/2, use the switch to set the speed of the filter modulation. Lane 2 processes the signal from lane 1 with a granulator which uses tempo-synced grains (1/16) and step-modulated pitch transposition (+1 octave), then the signals hits an LFO-modulated HP filter and a compressor. Set volume for lane 2 with the Macro in column 3, freeze the grains with the switch (switch on/off is quantized to 1/16), Lane 3 combines the signals from lane 1/2 and adds tempo-synced delays, set delay volume/saturation with the Macros in column 4. Also try this patch on drums/percussion and other rhythmical textures.</p> |
| Delay Shifter | <p>Dual band setup for twisting beats around, a rather CPU-hungry patch. In band 1 a dual tempo-synced delay (100% wet) is passing through an LFO-modulated EQ in Harmonics-mode and a pitch transformer with step-sequenced frequency shifting/LFO-modulated formant shifting/transformation shape. PTransform feeds the feedback module in lane 4, set feedback volume/boost bass frequencies with the Macros in column 3. In band 2 a tempo-synced dual delay (100% wet) is routed through a ring-modulator, set delay saturation/RM depth with the Macros in column 4. The Macros in column 1/2 let you switch on/off LFO-modulation of the band limit frequency/set the band limit manually/set individual volumes for each band.</p> |

| TR Rhythmical | Comments |
|---------------------------|--|
| Dual Osc Follower | <p>Sequenced industrial mayhem triggered by audio input, works on anything really, but I tagged it for drums and bass.</p> <p>Two internal oscillators in lane 1/2 (direct out muted / Osc 1 gated via audio-gated envelope), their pitches/waveforms modulated via an envelope follower (MOD1) routed to lane 3 via math module and gated/synced channel volume into a Polymorph-filter into a compressor and a dual delay with very short delay times (right side modulated for stereo action). The formant filter in lane 4 /with LFO-modulated stereo action) gets it's signal from the gated channel volume in lane 3. Lane 5 mixes both filter signals and sends them to a convolution reverb and a delay with step-sequenced modulation of delay time (lane 6). Control saturation in the Polymorph filter/ volume of the formant filter with the Macros in column 1, the Macros in column 2 control convolution/delay send and delay volume.</p> |
| Freq Shifter Delay Synced | <p>Two tempo-synced delay lines in lanes 1/3 (dull/bright), a modulated frequency shifter in lane 2 processing the signal from lane 1, set volume/ level transformation shape with the Macros in column 3.</p> <p>The delay in lane 1 is passing through MUnison, set delay saturation/unison mix with the Macros in column 1. The delay in lane 3 processes the input signal and is passing through a dual modulated Notch-filter. Set delay volume/filter mix with the Macros in column 2.</p> |
| Gate Glitcher | <p>Please note: when starting your DAW without a pre-roll, the granulator in this patch can generate rather loud level bursts depending on the audio input!</p> <p>In lane 1 a granulator with tempo-synced grains (2 voices panned L-R/ detuned, sync-length grain/ transformation shape voice 2 modulated via step-sequencer) is routed through a step-sequenced volume gate and waveshaper (set waveshaper mix with red Macro). In lane 2 an LP 36 filter with panorama offset is processing the audio input (set filter volume/ resonance with the blue Macros in column 1). Lane 3 mixes the signals from 1/2 and applies chorus/synced dual delay and more volume gating. The Macros in column 2 smoothen the gate sequence and switch gate and filter sequence to half time. The 1st Macro in column 3 controls send level to the delay chain.</p> |
| Granular Delay Machine | <p>Please note: when starting your DAW without a pre-roll, the granulator in this patch can generate rather loud level bursts depending on the audio input!</p> <p>Two granulators with tempo-synced grain length, one of them (lane 1) processing the audio input (reverse grains with switch in column 2), the other (lane 3) processing the mixed signal from the input and the feedback loop, set feedback level with the red Macro, switch feedback grains from dotted to straight with a switch, control the volume of voice 2 (tuned up 7 semitones) in the feedback granulator with the azure Macro. The signal passes a dual filter (BComb/BP - use blue Macros to set filter mix/drive) which is feeding the feedback module in lane 4. The signal from lane 1 is routed to lane 5 (parallel processing) where convolution reverb is applied, set reverb volume with the Macro in column 3.</p> |

| TR Rhythmical | Comments |
|---------------------------|--|
| Granular Delay Machine XT | <p>Please note: when starting your DAW without a pre-roll, the granulator in this patch can generate rather loud level bursts depending on the audio input!</p> <p>Complex setup using 2 granulators with tempo-synced grain length, one of them (lane 1) processing the audio input, the other (lane 3) processing the mixed signal from the input and the feedback loop, a pitch sequence can be applied to voice 1 in granulator 2 by activating the switch in column 1, the volume of the second voice in granulator 2 (tuned up a perfect fifth) can be controlled with a Macro , the grains in granulator 1 can be reversed with a switch.</p> <p>After passing a dual filter (BComb/BP - use the purple Macros in column 2 to control filter mix/modulation range/resonance/filter drive of the BP filter) which is feeding the feedback module in lane 4, the signal from lane 1 is routed to a waveshaper with tempo-synced accents in lane 5 which is processed by a harmonizer in granular mode, use the red Macros to increase the volume of the shaper and to raise and scatter the harmonizer signal.</p> <p>Finally the signal is routed through an FX chain in lane 6 (compressor/reverb/delay/MUnison), use the blue Macro in column 3 to control dry/wet mix in lane 6.</p> <p>Featured in this video (at an earlier production stage).</p> |
| Harmonic Dancer | <p>2-Band Setup with LFO-modulated band limit creating dreamy, tempo-synced atmospheres.</p> <p>Band 1 - lane 1: Dynamic EQ with tempo-synced shifting of harmonics and amplitude routed through a compressor into a stereo spreader, the EQ is feeding the feedback module in lane 4. In lane 2 there is convolution reverb followed by tempo-synced delays.</p> <p>Band 2 - lane 1: Shifting Sub-X filter routed through chorus FX (with dry/wet/feedback automation), lane 2: tempo-synced delays (2 taps). The Macros in panel 1 let you switch on/off LFO-modulated band gain and band limit or control the gain for each band and the band limit manually (when switches are off). In panel 2 you can set feedback volume/synced feedback delay time (switch on -> half time 1/16 - 1/8) and reverb/delay volume. The Macros for band 2 control delay mix/feedback/chorus range/chorus saturation.</p> <p>Featured in this audio demo (1 preset applied to the entire mix).</p> |
| Just A Notch | <p>EQ with 3 independently LFO-modulated Notch/Peak filters routed through a compressor, a modulated stereo spreader and a step-sequenced volume gate. In lane 2 a dual tempo-synced delay with modulated delay time processes the signal from lane 1 (parallel). The Macros in column 1 control stereo width/gating amount/gating smoothness, the Macros in column 2 control LP cutoff (in the EQ) and delay volume.</p> |

| TR Rhythmical | Comments |
|----------------------|--|
| Minor Melody Quencer | <p>In lane 1 a harmonizer modulated by a step-sequencer (MOD1) provides the minor melody, lane 2 processes the harmonizer signal (parallel), both lanes are using a step-sequenced volume gate. MOD1 also modulates the frequency/oscillator shape in the ring modulator and the formant filter in lane 2, control filter drive with the green Macro in column 3. Macros 1/2 in column 1 are dedicated volume controls for each lane (clean/RM). Switch sequence speed//LFO modulation speed to double time with the switches in column 2. Lane 3 combines the signals from lane 1/2 and processes them with a dual tempo-synced delay, switch delay time to half with the 3rd switch in column 2, control delay send with the blue Macro.</p> |
| Multi Tap Groover | <p>Three delay modules with LFO automation, lane 2 is fed by lane 1, lane 3 by the input. Use Macros to control filter resonance, saturation amount, maximum LP filter frequency and feedback level. Send the mixed delay signals to a bandpass filter with stereo offset in lane 4 using the blue Macro.</p> |
| Nervous Taps | <p>Dual delay in lane 1 with step-sequenced automation of delay time/freeze in tap 2, the signal from lane 1 is sent to lane 2 whenever tap 2 freezes - adding another dual delay with automated delay time. Lane 3 combines the signals from lane 1/2 and processes them with a Polymorph-Filter, control filter send level/stereo offset with the blue Macros.</p> |
| Pad Gater 1-Band | <p>Tempo-synced amplitude modulation (set LFO modulation speed with the switch in panel 1) processed by chorus/tempo-synced filter action (set filter mix with Macro in panel 3) and synced delays, set delay volume/feedback/filter modulation speed with the green Macros in panel 2.</p> <p>Featured in this video.</p> |
| Pad Gater 2-Band | <p>2-band setup using tempo-synced amplitude modulation processed by chorus/tempo-synced filter action and delay in band 1 (parallel processing) and stereo spread/filter in band 2. The blue Macros in panel 1 are dedicated controls for band limit settings (auto band limit modulation, inverted gain modulation, manual setting of band limit), the delay in band 1 has 2 Macros assigned (mix/feedback).</p> |
| Poly Pulsator | <p>Three LFO-modulated channel volume modules in 3 lanes creating different tempo-synced pulsations (1/8 sine - 1/8 triplets sine - 1/16 ramp down), control the volume of each pulsation with the Macros in panel 1, switch to half-time with the switch. Each lane also has individual pan modulation and filtering applied, control filter mix for each lane with the Macros in panel 2. Lane 4 combines all signals and sends them through a dual synced delay, control delay send with the Macro in panel 3.</p> |
| Stutter Beats 3-Base | <p>Stuttering grain machine in 3/4 with 2 bands, band 1 adds a wobble filter and synced delay (parallel processing), band 2 runs the grains through a waveshaper. Band crossover is modulated by input level, adjust the threshold with the assigned Macro, control delay feedback in band 1/ distortion in band 2 with Macros, pitch the grains down/up 1 octave with the blue Macros.</p> <p>Featured in this audio demo.</p> |

| TR Rhythmical | Comments |
|-----------------------------|--|
| Stutter Grains 01 | Grain machine with modulated tempo-synced grain birth/pitch and transformation shapes run through a waveshaper in lane 1 (control WS mix with red Macro). Lane 2 adds a bit-crusher run through synced delays, control delay mix/volume lane 2 with blue Macros). |
| Stutter Grains 02 | Grain machine with modulated tempo-synced grain birth/transformation shapes run through a pitch transformer and a waveshaper in lane 1 (control PTrans mix/WS mix with Macros 1/2). Lane 2 (parallel processing) is taking the signal post-waveshaper and adds an automated bit-crusher run through synced delays, control delay mix/volume lane 2 with blue Macros). |
| Synced Bit Delays | Tempo-synced dual delay with automated change of delay time in lane 1, lane 2 processes these delay with an automated bit-crusher run through a harmonizer, control harmonizer mix/grain size and pitch with the green Macros. Lane 3 processes the delay with a waveshaper and a wobble filter, control volume of lane 3/filter mix with the blue Macros. Featured in this video . |
| Talking Oscillator SC | Needs SC-input to work. In lane 1 an oscillator with its volume/pitch modulated by the audio input via follower in MOD2 (set follower release time with Macro, set basic oscillator pitch with red Macro) processed by a compressor and a formant filter (set filter mix with Macro). Lane 2 adds synced delays, activate delay time modulation with a switch, set delay volume/filter diffusion with the blue Macros. |
| Talking Oscillator SC Morph | Needs SC-input to work. In lane 1 an oscillator with its volume/pitch/waveform modulated by the audio input via follower in MOD2 processed by 2 filters which are also modulated by the follower, use dark blue Macros for setting volume of lane 1/filter mix/oscillator transposition. Lane 2 (control overall volume with Macro) morphs the SC-input with the oscillator signal (use Macro for morph ratio A/B) and processes the signal further with a pitch transformer (use Macros for setting pitch/transformation curve) and a waveshaper. Lane 3 mixes the signals from lane 1/2 and adds tempo-synced delay (control delay send with red Macro). Featured in this video . |

| TR Soundscapes | Comments |
|-------------------------|--|
| 2-Band Acoustic Mangler | In the lower band an LFO-modulated waveshaper is sent through a chorus (use Macros for wet/dry), a switch for band-limit-modulation is installed. In the upper band MUnison is passing a stereo filter into a granular module, grain size modulation can be switched on/off (use Macros for wet/dry for each module). In both bands a feedback module with LFO-modulated level provides dynamic waves of feedback. |

| TR Soundscapes | Comments |
|----------------------------|---|
| 2-Band Acoustic Mangler XT | <p>In the lower band an LFO-modulated waveshaper (use Macro for wet/dry) is sent through a chorus in lane 1, a modulated pitch transformer in lane 3 adds strange-ness, Macros for individual volume control of each lane are installed. In the upper band MUnison is passing a stereo filter into a granular module (use Macros for wet/dry for each module). In both bands a feedback module (with LFO-modulated level in band 2) is installed.</p> <p>Featured in this video.</p> |
| 2-Band Counter Shifter | <p>Pitch transformation in each band with inverted polarities, band 1 processes the transformed signal with delay/filtering and reverb (parallel in lane 2, use Macro for reverb mix), band 2 processes the transformed signal with convo reverb (use Macro for mix), delay and filtering and also uses a feedback module (set feedback amount with the red Macro). Macros for band limit and transformation speed are installed.</p> |
| 2-Band Delay Shimmer | <p>Ambient drone creator - in each band a dual delay (use Macro for feedback) is sent though a dual filter (use Macro for mix, and a Macro for drive in band 1) and a pitch transformer (each band has a Macro for formant shifting), band 1 transposing the signal 1 octave down, band 2 transposing it 1 octave up, in band 2 a chorus is further processing the transposed signal. Band limit modulation can be switched on/off.</p> <p>Used in this audio demo.</p> |
| 2-Band DistPitcher | <p>Distorted pitch transformer with level-driven band crossover, adjust the scale of the MUnison harmonizer in band 2 with the yellow Macro, control formant shifting with the purple Macro, add delay with green Macro. Set threshold for band crossover with the orange Macro, set volume/delay mix for band 1 with the blue Macros. Also try this patch for processing drums and beats.</p> |
| 2-Band Grain Cloud | <p>In the lower band a harmonizer adds octaves and perfect fifth below the input signal, a diffusion filter, a reverb and feedback module are processing the signal further, control feedback delay, filter saturation and reverb mix with the Macros in column 2. In the upper band pitch-quantized grains are processed by a convolution reverb, set grain size/reverb mix/band 2 volume with Macros 1-3, set band limit with Macro 4.</p> |
| 3-Band RM Flanger | <p>To reduce CPU load for this patch (due to delay time modulation via LFOs) Set SMART INTERPOLATION in MXXX "Settings" to "Normal".</p> <p>In band 1 a ring modulator with 2 oscillators, each one with independently modulated frequencies and LFO-modulated waveshape for osc 1 (set waveshape for osc 2 with Macro in panel 1) and a delay with short modulated delay times in lane 1/2 (parallel processing) are mixed in lane 3 and sent to a feedback module with synced delay time (1 bar), the feedback signal is passing though a modulated hybrid filter. Set flanger feedback/overall volume lane 3/filter drive/feedback level/volume band 1 with the Macros in panel 1. In band 2 a delay with short modulated delay times is passing though a chorus, control delay (flanger) feedback and volume of band 2 with the Macros in panel 2. In band 3 the signal passes though a chorus and a tempo-synced dual delay, set chorus range/delay feedback/volume band 3 with the Macros in panel 3. LFO-modulated band limit (via LFOs 9/10) can be switched on/off with the switch in panel 4.</p> |

| TR Soundscapes | Comments |
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| Ambient Grain Shifter | Granular module with 2 voices, pitch glissandos in voice 1 are created via Modulator 1, activate grain size modulation via Mod 3 with the switch on the easy page, voice 2 is tuned to -2 octaves - followed by a wobbler filter with panorama modulation (Macro for wet/dry installed) - followed by MUnison (Macro for wet/dry installed) - followed by delay and reverb FX (Macros for reverb dry/wet installed). The feedback module picks up it's signal post reverb, control feedback amount with the red Macro. |
| Ambient Stutter Grains | Granulator with LFO-modulated pitch/grain length/transformation shape passing through a compressor and a reverb module, the dual delay in lane 2 (control delay times with Macro in column 3) processes that signal and sends it to a feedback loop. Control feedback amount/feedback delay time with the red Macros, control reverb time/mix with the blue Macros. Used in this video (amongst other things). |
| Ambient Stutter Grains Var | Granulator with LFO-modulated grain length/transformation shape passing through a compressor and a reverb module, the dual delay in lane 2 (control delay times with Macro in column 3) processes that signal and sends it to a feedback loop, so does the pitch transformer in lane 3 with LFO-modulated frequency shifting (set level transformation with the Macro in column 3). Control feedback amount/feedback delay time with the red Macros, control reverb time/mix with the blue Macros. |
| Eternal Combs | Tunable comb-filter (use Macro) with high feedback (adjust feedback with Macro) followed by waveshaper and diffusion filter (adjust filter drive with Macro). In lane 2 the signal from lane 1 is processed by MUnison and delay, in lane 3 reversed tempo-synced grains (2 bars - adjust volume/grain shape with Macro) are sent through a delay module. Beware that the initial signal is always pretty loud when being processed by the granulator for the first time. Featured in this video . |
| Follow The Ring | Ring modulator with an internal oscillator functioning as side-chain input, the oscillator pitch is modulated by the input via an envelope follower. Lane 2 adds a pitch transformer, also modulated by the follower. Lane 3 combines the signals, adds some more frequency modulation (mixer module) and adds tempo-synced delays with modulated delay times. Also try using this patch on drums and percussive material. |
| Granular Combs | Dual Comb-filter with inverted modulation polarities in lane 1 (set modulation speed with Macro) passing through a granulator with 2 voices (-/+ 1 octave, synced grains - set granular mix/grain length 1/4 - 1/2 - 1 with Macros) passing through a Diffuser-filter (set mix with Macro) which is feeding the feedback module in lane 3 (set feedback volume/delay time with red Macros). The signal from lane 1 and the direct feedback signal are combined in lane 2 and processed by a reverb, compressor and delay module, set reverb/delay mix with blue Macros in column 3. |

| TR Soundscapes | Comments |
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| Granular Combs Unison 1 | Dual Comb-filter with independent modulations for each comb, the 2nd one having a tempo-synced pulsation, set modulation speed for comb 1 with the 1st Macro in column 1. In lane 2 (parallel processing) the comb signal is processed by a HP filter with tempo-synced cutoff modulation, set volume for lane 2 with the 2nd Macro in column. In lane 1 the comb signal passes through a granulator with 2 voices (-/+ 1 octave - set granular mix with Macro, switch on/off grain size modulation) and MUnison, set unison mix/delay diffusion/voice count with the Macros in column 3. |
| Granular Combs Unison 2 | Combfiler with independent modulations for frequency/feedback and panning passing through a granulator with 2 voices (+/- 1 octave) passing though MUnison passing through a waveshaper which is feeding the feedback loop. Set feedback delay time/volume with the Macros in panel 1, control grain size/mix and switch grains to reversed mode with the Macros in panel 2, control unison mix/voice count/delay diffusion and detune with the Macros in panel 3, control waveshaper mix/LP cutoff with the Macros in the bottom panel. |
| Granular Combs XT | Modulated comb-filter passing though a granulator with 2 voices (-1 octave in voice 2) passing though a diffusion filter which send it's signal to a feedback module, from there the signal reaches a convolution reverb. Control comb feedback with a Macro, set overall modulation speed for comb/stereo spread frequency with another Macro. Lane 2 combines the feedback signal with the signal from lane 1 and sends it through a stereo spread module and another convolution reverb. Macros for controlling the overall volume/reverb mix of each lane are available. |
| Granular Cosmos | MUnison in harmonizer-mode using a minor melodic scale (control harmonizer mix/voice count with Macros in column 1) passing through a granulator (set grain mix/grain size with Macros in column 2) an HP filter and a dynamic EQ which cuts the low mids when the dark blue Macro in column 2 is dialed in. The feedback loop is fed by MUnison and the HP signal, control feedback volume/delay time with the Macros in column 3. Featured in this video . |
| Granular Feedback Pulses | In lane 1 a granulator with tempo-synced and pitch-quantized grains (set grain speed/length from 1/4 - 1/64/grain mix with Macros in column 2) passes a pitch transformer (set mix/pitch variation with green Macros) and an LFO-modulated HPO filter which is feeding the feedback module in lane 3 (set filter mix with yellow Macro at the bottom, set feedback volume with red Macro at the top. In lane 2 the signal from lane 1 (parallel processing) is processed by a tempo-synced delay and a chorus module, set delay/chorus volume with orange Macro in column 4). |

| TR Soundscapes | Comments |
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| Granular Pentatonics | <p>In lane 1 a granulator with quantized pitches (pentatonic scale) is passing through a convolution reverb. With the "Grain Transform"-Macro in column 1 dialed hard right, the grains reverse, in middle position their shapes are randomized. The blue Macros control reverb mix/ overall volume of lane 1. In lane 2 a pitch transformer with a tempo-synced pitch sequence is passing through a delay, set formant shifting/overall volume of lane 2 with the Macros in column 2. The feedback module in lane 4 is being fed by the granulator, set feedback volume with the red Macro.</p> <p>Featured in this video.</p> |
| Lucid Transformer | <p>Two pitch transformers in lane 1/2 with different transpositions (+7 semis in lane 1/0 in lane 2) with inverted modulation of frequency shifting and transformation shape, panned slightly L-R (via Utility), these signals from lane 1/2 are mixed in lane 3 and sent through a ring-modulator which uses an internal oscillator (lane 4) as side-chain input and mixes in a noise generator (lane 5). The RM signals is passing through a Diffuser-filter, increase spectral smearing/shift base frequencies/control RM volume/ volume of noise oscillator with the Macros in panel 1. All signals from lane 1-3 get mixed in lane 5 and are passing through a granulator, set granular volume/grain transposition (+2 octaves) and grain shape randomization with the macros in panel 2.</p> <p>Featured in this video.</p> |
| Major Dreamer | <p>In lane 1 MUnison creates the harmonies (adjust scale transposition/voice count with Macros in column 1) which are then passing through an LP filter (set cutoff with blue Macro), a waveshaper (set mix with red Macro) and a granulator which transposes the sound up an octave, set grain mix/size with the Macros in column 2. In lane 2 the audio input is mixed with the signal from lane 1 and passing through a bandpass filter, set BP volume and modulation range with the purple Macros. Lane 3 mixes the signals from lane 1/2 and adds reverb/delay (serial), control the reverb send with the blue Macro at the bottom of the easy-page.</p> |
| Nice Dronemaker | <p>A Diffuser filter followed by a granulator with 2 voices, one tuned down 2 octaves, the higher one using quantized pitches tuned to a major scale. Balance low and high voices and set grain size with the Macros in panel 2. The grains are processed by MUnison in harmonizer mode and a waveshaper, set unison mix/voice count/detune/shaper mix with the Macros in panel 3. The feedback module in lane 4 is fed by the waveshaper output, control feedback volume with the red Macro in panel 1.</p> |
| Particle Combs Dark | <p>A slowly modulating combfilter followed by a granulator which creates the particles in the upper register/voice 1 and adds a sub-octave (-2) in voice 2. The signal then passes through MUnison in harmonizer mode (adding octaves, perfect fifth and a major sixth below the root note) followed by a waveshaper which feeds the feedback module in lane 4, it's output routed through a modulated hybrid filter. Control feedback volume (be careful!) and delay with the Macros in column 1, set granular mix/unison mix with the Macros in column 2.</p> |

| TR Soundscapes | Comments |
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| Particle Combs Dark XT | <p>A slowly modulating combfilter followed by a granulator which creates the particles in the upper register/voice 1 and adds a sub-octave (-2) in voice 2, randomize grain pitch in voice 1 with the Macro in column 1.</p> <p>The signal then passes through MUnison in harmonizer mode (adding octaves, perfect fifth and a major sixth below the root note) followed by a waveshaper which feeds the feedback module in lane 4, control feedback volume (be careful!), delay and direct signal volume with the Macros in column 2. Lane 2 processes the signal from lane 1 (parallel processing) with reverb/delay/chorus, creating a wide ambient space. Set unison mix(volume lane 2 with the Macros in column 3.</p> |
| Phaser Cream | <p>In lane 1 there are two LFO-modulated combfilters with two bands each, inverted right channel in the 2nd filter, the comb signals is passing through an LFO-modulated stereo spreader and a chorus module. Set overall volume of lane 1 with the green Macro. Lane 2 processes the signal from lane 1 with a dual delay, control delay volume/saturation with the Macros in column 1. In lane 3 the signal from lane 1 gets processed by a waveshaper and a dual filter with tempo-synced modulation, set overall volume/LP cutoff in filter 2 with the Macros in column 2.</p> |
| RM Machinery | <p>A tremolating ring-modulator with 2 voices passing through a BP-filter in lane 1, set tremolo speed (1/8 - 1/16 - 1/32), depth oscillator 2 and filter mix with the Macros in column 1. Lane 3 processes the audio input with PTransform, control it's volume/frequency shifting with the Macros in column 2. The signals from lane 1/3 are mixed in lane 2 and processed by a granulator with reversed grains and modulated grain size/position randomization/crossfade. The granulator is further processed by a tempo-synced delay.</p> |
| Shimmer Trans 1 | <p>A simple delay feedback loop with tempo-synced ascending intervals. Set delay speed (1/32 - 1/4) / ascending intervals/corresponding formant shift and feedback amount with the Macros in column 1. Set harmonizer tone/detune amount with the Macros in column 2.</p> |
| Shimmer Trans 2 | <p>In lane 1 a simple delay feedback loop with tempo-synced ascending intervals passing though a dual filter (Diffuser/LP). Set delay speed (1/32 - 1/4) / ascending intervals/corresponding formant shift and feedback amount with the Macros in column 1. Set harmonizer tone/detune amount/LP cutoff with the Macros in column 2. In lane 2 a pitch transformer with it's own dedicated feedback loop (synced delay) adds frequency shifting, set the volume of lane 2 with the green Macro.</p> |
| Shimmer Trans 3 RM | <p>In lane 1 a simple delay feedback loop with tempo-synced descending/ ascending intervals passing though a ring modulator with 2 oscillators which is feeding the feedback module in lane 3. Set delay speed (1/32 - 1/2) - feedback amount - descending/ascending intervals/corresponding formant shift and detune with the Macros in column 1/2. Set ring modulation depth/frequency with the green Macros in column 3. In lane 2 delay processes the signal from lane 1 with tempo-synced delays, set delay volume with the dark blue Macro in column 3.</p> |

| TR Soundscapes | Comments |
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| Space Morser | <p>To reduce CPU load for this patch (due to delay time modulation via LFOs) Set SMART INTERPOLATION in MXXX “Settings“ to “Normal“.</p> <p>Granular mayhem using a 2 band setup (use Macros to balance) with LFO-modulated band limit. In band 1 a granulator in lane 1 with LFO-modulated volume changes gets processed by a pitch transformer (also processing the feedback signal from band 2 via a Math-module) and a warped/flanged delay space with high feedback which also processes the signal from lane 2, set volume with the red Macro. In band 2 a granulator with 4 voices and randomized pitches passing through a steep HP filter which is feeding the feedback module in lane 4, the output of lane 1 is also LFO-modulated fading in and out, in lane 2 this signal gets processed by a convolution reverb and a chorus, set volume with the blue Macro in column 1.</p> <p>Featured in this audio demo.</p> |
| Spectral Clockwork | <p>Pitch transformer with step-sequenced/tempo-synced modulation of pitch/frequency shift and transformation shape 1 (via Mod 1/2) run through a compressor, lane 2 processes the signal from lane 1 (parallel processing) with tempo-synced dual delays and MUnison. The Macros in column 1 control feedback/smearing amount in PTransform, the Macros in column 2 control delay level and unison mix. Also try this patch on percussive material with lower “Spectral Sustain“ and higher “Spectral Feedback“ settings.</p> <p>Featured in this video.</p> |
| Squares Over Squares | <p>Two band setup with tempo-synced, square-shaped filter modulation in each band (band 1 - dual filter: harmonics/HP, band 2: BP) passing through a synced delay and a compressor. Switch automatic band limit modulation on/off or set it manually and control the volume for each band with the Macros in panel 1, Set HP cutoff for band 1 and filter drive for both bands with the Macros in panel 2.</p> |
| Stereo Multi Shifter | <p>Dual frequency shifter with inverted frequency modulation for each stereo channel in lanes 1/ 2, harmonizer transposition with feedback looping in lanes 5/6, -1 octave for left and +1 octave for right channel, all mixed into lane 3 where delay and convolution reverb is added (parallel processing). Macros for feedback level, shift range/speed, a switch for activating formant modulation and a Macro for space mix are installed.</p> |
| Thump A Rocket | <p>Surreal pitch Transformation and chorus FX with feedback, creates “thumping“ sub-sonic frequencies. Set transformation amount/spectral smearing/formant shifting with the Macros in column 1, set chorus mix/ feedback with the Macro in column 2.</p> |
| UFO Cycle | <p>Two ring-modulators their frequency modulated by LFO1 with it’s frequency modulated by LFO2, use Macro to alter LFO2 speed between 16 - 8 - 4 bars. The RM signal is split up into M/S, a stereo spread module processes the sides, In lane 3 a modulated hybrid filter is processing the input signal (use blue Macro for leveling), in lane 4 a modulated delay is processing the frequency-modulated mix of all signals (use green Macro for leveling).</p> |

| TR Soundscapes | Comments |
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| Universal Feedback 1 | MUnison in harmonizer mode (sus chord), transpose the scale with the assigned Macro (chromatic transposition - hard right = B). Control detune, number of harmonizer voices and formant shift with 3 other Macros, set feedback level/delay time with the red Macros, add reverb with Macro 7. |
| Universal Feedback 2 | MUnison in harmonizer mode (minor melodic scale), control detune, number of harmonizer voices and formant shift with the 3 blue Macros, set feedback level/delay time with the red Macros. |
| Universal Feedback 3 Granular | MUnison in harmonizer mode (minor chord) followed by a granulator with 2 reversed voices (-/+ 12 semitones) followed by a HP filter which is routed to the feedback module, followed by a dynamic EQ which reduces the low mids. Control harmonizer wet/dry/delay time with the assigned Macros, control wet/dry of the granular module with another Macro, Macro 1 controls feedback level. |
| Wholetone Ladder | Ascending whole-tone ladder created by a feedback chain with a tempo-synced delay routed into a harmonizer transposing the signal by 2 semitones. Set ladder length (feedback volume), speed and tone with the blue Macros. Lane 2 adds convolution reverb (parallel processing). Featured in this video . |

| TR Spaces | Comments |
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| 2-Band Wahwah Guitar | 2-band setup, in the upper band a bandpass filter creates wahwah effects, audio input is modulating filter frequency via follower modulation. In lane 2 a chorus and a tempo-synced delay are processing the wahwah signal, control chorus/delay mix with Macros 3/4. In the lower band a waveshaper signal is passing through an amp sim into a diffusion filter, control filter mix/drive with the red Macros. LFO-modulated band limit can be switches on/off or set manually with the installed Macros. |
| 3-Band Dist Follower | Three band setup with different distortion/filter/effect types, all using envelope follower as modulation source (set follower release time with blue Macro). Band 1 uses waveshaper/HP filter - band 2 uses formant filter/bit distortion - band 3 uses comb-filter/pitch transformer. Set the levels of each band with the red Macros, set band levels with green Macros. Featured in this video . |
| Acoustic Enhancer Space | In lane 1 there is a dynamic EQ with envelope follower modulation enhancing the high frequencies followed by a waveshaper, it's drive also modulated by the follower and an LP filter with LFO-modulated cutoff - set filter mix/cut low frequencies with the blue Macros. In lane 2 (parallel processing) there is a chorus, set chorus mix with yellow Macro, in lane 3 a synced delay is passing through a reverb module, set delay/reverb mix with the assigned Macros. |

| TR Spaces | Comments |
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| Acoustic Guitar Mangler | Input is compressed in lane 1 (direct output muted), signal passes through a chorus and a filter module (lowpass/diffuser) in lane 2, LP cutoff is modulated by an envelope follower. Set filter mix and overall volume of lane 2 with Macros. Lane 3 adds synced dual delays fooled by MUnison, set unison mix/lane 3 level with Macros. |
| Acoustic Guitar Mangler XT | Input is compressed in lane 1 (direct output muted), signal passes through a chorus and a filter module (lowpass/diffuser) in lane 2, LP cutoff is modulated by an envelope follower. Set filter mix and overall volume of lane 2 with Macros. Lane 3 adds synced dual delays fooled by MUnison, set unison mix/lane 3 level with Macros. In lane 4 reversed tempo-synced grains are routed through a chorus, set chorus mix/volume lane 4 with Macros. |
| Allpass Trio | 3 Allpass filters in lane 1, stereo spread in lane 2, combined in lane 3 and then routed into a dual wobble filter (diffusion/lowpass). Control allpass and stereo spread modulation speed with Macro 1, control level of stereo spreading with M2, M3-5 control dual filter wet/dry - modulation speed - phase difference. |
| Chorus Meta Grains | Chorus routed into a granulator routed into an LP filter with LFO-modulated cutoff. Set chorus rate/feedback with the orange Macros, switch grain size modulation on/off, reverse grains, control grain x-fade, grain detune and mix with the switches and Macros in the upper panel. Control filter mix/resonance and stereo spread with the blue Macros. |
| Chorus Warp | In lane 1 a chorus with 10 voices, LFO-modulated range and high feedback settings is routed into a harmonizer adding an octave below audio input, control chorus amount/octave level with the assigned Macros. In lane 2 (parallel processing) an LFO-modulated frequency shifter is processed by a stereo spreader, control shifter mixl and stereo width with the assigned Macros. |
| Chorus Warp XT1 | In lane 1 a chorus with 10 voices, LFO-modulated range and high feedback settings is routed into a harmonizer adding an octave below audio input, control chorus amount/saturation/octave level with the Macros in column 1. In lane 2 the signal from lane 1 and the audio input are mixed and routed through an LFO-modulated frequency shifter processed by a stereo spreader, control shifter mix/feedback and stereo width with the assigned Macros. |
| Chorus Warp XT2 | <p>In lane 1 a chorus with 10 voices, LFO-modulated range and high feedback settings is routed into a harmonizer adding ± 1 octave, control chorus amount/octave level with the Macros in column 2. In lane 2 the signal from lane 1, the audio and feedback input are mixed and routed through an LFO-modulated frequency shifter processed by a stereo spreader and a dual filter (formant/diffuser), the feedback module is fed post filter, control shifter mix/stereo width/filter mix with the Macros in column 3. Feedback level and delay can be controlled with the read Macros at the top. Lane 3 mixes the signals from lane 2/feedback module and adds convolution reverb, control reverb mix with the Macro at the bottom.</p> <p>Featured in this video.</p> |

| TR Spaces | Comments |
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| DDWarp CombDrone | <p>To reduce CPU load for this patch (due to delay time modulation via LFOs) Set SMART INTERPOLATION in MXXX "Settings" to "Normal". Two delay with delay time modulation routed into a pitch transformer into MUnison and a compressor create the warped space. The ratio module combining the signals fades between delay 1-2 when the respective switch in the top panel is engaged. Set delay drive/feedback (be careful), PTrans/MUnison mix with the Macros in the top panel. Lane 4 adds a combfilter processed by a waveshaper and a chorus module, set comb feedback/waveshaper mix/chorus mix and overall volume of lane 4 with the blue Macros in the lower panel. This patch can create self resonating sounds, so use it with some caution please.</p> |
| Detuned Minority | <p>MUnison running in harmonizer mode creates the tonal cloud in lane 1 (set harmonizer mix/voice count with red Macros), lane 2 processes the harmonizer signal with a granulator, the grains are tuned to +/- 1 octave, (balance the octaves/set grain size with the assigned Macros) and a BComb-filter. Lane 3/4 combine the harmonizer and the granular signal and add delay/convolution reverb (balance delay/reverb signal with Macros).</p> <p>Featured in this audio demo.</p> |
| Diffuse Me | <p>To reduce CPU load for this patch (due to delay time modulation via LFOs) Set SMART INTERPOLATION in MXXX "Settings" to "Normal". Convolution reverb (set mix with blue Macro) passing through a delay with LFO-modulated delay times routed into MUnison in harmonizer mode creating the major tonal cloud (set mix/voice count/voice delay diffusion with Macros in column 2) ending in a waveshaper (set mix with red Macro) which is creating a feedback loop with the feedback module (set feedback amount with pink Macro, switch feedback delay time modulation on/off with the switch).</p> |
| Diffuse Me Min11 | <p>To reduce CPU load for this patch (due to delay time modulation via LFOs) Set SMART INTERPOLATION in MXXX "Settings" to "Normal". Convolution reverb (set mix with Macro) passing through a delay (set delay time modulation/modulation speed with Macros) passing through MUnison in harmonizer mode creating the tonal cloud (set mix with Macro "Tonality Mix") ending in a waveshaper (set mix with Macro) which is creating a feedback loop with the feedback module (set feedback amount with Macro).</p> <p>Featured in this video.</p> |
| Dual Shimmer | <p>Two effect chains with independent feedback loops in lane 1/2. each one routing a delay into a harmonizer (set delay feedback for each with the Macros at the bottom), lane 1 adding a perfect fifth below the audio input, lane 2 adding a perfect fifth above the audio input. Lane 1 uses a diffuser filter at the end of the chain, lane 2 a chorus module (set mix for each with Macros in column 3). Set feedback volume with the red Macro, control amount of harmonizing/tone with the Macros in column 2.</p> <p>Featured in this audio demo and this video.</p> |

| TR Spaces | Comments |
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| Dual Warp Space | 2-band setup, set band limit with the Macro in panel 1. In the lower band a dual delay with modulated panning/delay time is routed through a convolution reverb, set delay saturation/convolution mix with the Macros in panel 2. In the upper band a dual delay with modulated panning/delay time is routed through a chorus and a notch-filter, lane 2 processes the signal from lane 1 with a LFO-modulated stereo spreader (parallel processing). A feedback module (fed by the signal post chorus) provides feedback, set it's volume with the read Macro in panel 3, set chorus amount/notch filter mix/vol stereo spread with the other Macros in panel 3. |
| Filter Cream | Good patch for pads and everything that needs some smooth filter action. Slowly modulated filters (BP with harmonics/AP, use Macro for bass boost) sent through a diffusion filter (use Macros for mix/modulation speed) and a chorus (wet/dry Macro installed). Lane 2 processes the filtered signal with dual delays (Macros for wet/dry - saturation installed). 7 Macros are available. |
| Guitar Cream | Delay with short modulated delay time in lane 1 (set volume and lowpass filter with Macros), a chorus module in lane 2 (set volume with Macro), both signals are combined in lane 3 and routed through a dual delay, control delay send/feedback with the assigned Macros. |
| Guitar Cream XT | Delay with short modulated delay time in lane 1, a chorus module in lane 2, both signals are combined in lane 3/4 and routed through a dual delay in lane 3 - control delay send with the assigned Macro - and through a granulator with tempo-synced, reversed grains /LFO-modulated filter/ synced delay in lane 4. Control filter send/drive and delay mix with the red Macros, transpose the reversed grains up an octave with the blue Macro. Featured in this audio demo . |
| Parallel Delay Cloud | 4 bands running in parallel (disabled crossover), each band has it's dedicated volume control on the easy-page. Bands 1/2 are using dual delays with modulated delay times, band 3 uses a reversed granular delay (transpose grain pitch down/up 1 octave scaled to semitones with a Macro, set grain size with another Macro), band 4 uses a comb-filter delay, engage auto panning with a switch. |
| Piano Flange Shift 1 | Dual flange filtering in lane 1 (Diffuser into BComb), set filter modulation speed/stereo spread/saturation with the Macros in column 1. Lane 2 processes the filter signal with a pitch transformer (1+octave) and a granulator with quantized pitch randomization. Set PTrans/Granular mix and grain size with the Macros in column 2, set the overall volume of lane 2 with the Macro at the bottom. |
| Piano Flange Shift 2 | Dual flange filtering in lane 1 (Diffuser into BComb), set filter saturation/modulation speed/stereo spread with the Macros in panel 1. Lane 2 processes the filter signal with a pitch transformer (1+octave)/frequency shifter and a granulator with quantized pitch randomization. The feedback module in lane 3 is fed by the granulator signal, set PTrans/Granular mix/ feedback level/overall volume of lane 2 and switch grain size modulation on/off with the Macros in panel 2. |

| TR Spaces | Comments |
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| Piano Flange Shift 3 | <p>Dual flange filtering in lane 1 (Diffuser into BComb), set filter volume/modulation speed/stereo spread with the Macros in panel 1. Lane 2 processes the filter signal with a pitch transformer (1+octave) and a granulator with quantized pitch randomization. The feedback module in lane 3 is fed by the granulator signal, set PTrans/Granular mix/feedback level and overall volume of lane 2 with the Macros in panel 2. Lane 4 mixes the signals from lane 1/2 and adds convolution reverb, control it's volume with the blue Macro in panel 3.</p> <p>Featured in this video (at an earlier production stage).</p> |
| Reversed Detuner | <p>Reversed tempo-synced grains - set grain length with Macro from 2 bars hard left to 1/4 hard right, set grain transpose (-12/-7/0/+7/+12) with another Macro - running through MUnison and chorus, set mix level with Macros.</p> |
| RingShifter | <p>In lane 1 the signal passes through a Diffuser filter into PTransform with LFO-modulated frequency shifting, set amount of spectral smearing and formant shifting with the Macros in column 1. In lane 2 the signal from lane 1 gets processed by tempo-synced delays passing though another Diffuser-filter. Set delay saturation and filter mix and overall volume of lane 2 with the Macros in column 2.</p> |
| Sidestick Abyss | <p>In lane 1 a very short delay with modulated delay time in tap 1 is fed into a tempo-synced delay in tap 2, control delay feedback/LP cutoff/delay time tap 2 with the Macros in column 1. Lane 3 combines the signal from lane 1 with the audio input and processes then with a reversed, tempo-synced granulator, set synced grain length time with the Macro in column 2, lane 2 combines the signals from lane 1/3 and adds convolution reverb, control reverb volume with the assigned Macro.</p> <p>Used in this audio demo.</p> |
| Stereo Cream | <p>Chorus FX in lane 1 (control volume/speed/feedback with Macros in column 2), stereo spreader in lane 2 (control volume/add delay based generator with Macro/switch in column 1), lane 3 combines the signals from lane 1/2 and the audio input and processes these signals with a dual tempo-synced delay and reverb with LFO-modulated wet/dry, control volume of lane 3 with the Macro in column 1. As this patch can get pretty hot, there is a Macro for output volume at the bottom of the easy-page.</p> <p>Featured in this audio demo.</p> |
| Stereo Filter Trio | <p>In lane 1 an EQ with two LFO-modulated Allpass filters is passing through a combfilter and an LFO-modulated lowpass filter with stereo offset, set combfilter mix/combfilter auto-panning/LP filter mix with the Macros in column 1. Lane 2 processes the signal from lane 1 with MUnison, set unison volume/amount of detune/voice count with the Macros in column 2.</p> |

| TR Spaces | Comments |
|--------------------|--|
| Tremolating Church | <p>The input signal is split up into L-R, each side is processed by a dedicated convolution reverb using L/R church IRs from the factory library. Both lanes have amplitude modulation applied, one side is inverted which creates the stereo tremolo. The signals from lane 1/2 are combined in lane 3 and processed with a dual delay passing through a BComb filter for flanging effects. The tremolo speed can either be set manually or an LFO will do the job when the switch is activated in column 1. Control delay send/feedback with the Macros in column 2.</p> |
| Warm Space | <p>Reverb passing through MUnison passing through a tempo-synced delay. Set reverb time with blue Macro, control MUnison mix/formant shift with the Macros in column 2, control delay feedback/saturation amount with the Macros in column 3.</p> <p>Used in this video.</p> |

Please enjoy the presets!

Simon Stockhausen, Berlin July 23rd - 2016