

Leap Into The Void.

Knowledge Of The Hidden.

List of sounds:

Abnormal Seduction

Tempo-synced amplitude modulated soundscape with assigned feedback.  
Morph into evolving pad/drone with knob 8.

Use knob 1 (assigned to pitch unison) to morph into +-1 semi and enter chock and horror.  
Filters used are Double Notch and Daft. Amp feedback (knob 7) is routed to the Notch filter which enables many colors of feedback. (watch your speakers).  
Crossfade between the filters with knob 2.

All Of Hell

Insanity. Distorted sequenced industrial sound of horror with underlying pitch modulation sequence of unison which is set to +12.

Control the gate/stabs with knob 7 and shape the LFO curves that drives them with knob 8.

Knob 1 and 2 are assigned to insert Hi and Lopass. Knobs 3 and 4 controls filter cut and res. Filters used are Scream and Bandreject.

FX used are B Tube distortion and Reverb. Knob 5 is assigned to the tube fx dry/wet and also dry/wet of insert 1, clip distortion. Knob 6 controls dry/wet of reverb. Tame or change the character of the sound with the many filter possibilities along with distortion amount.

Atomic Waste

Big, deep, dirty, evolving.

Control Amp Attack with knob 2. Leave it at max for destructive soundscape/dirty pad. Move it to min and you get a kind of fx synth, very unpredictable and suitable for scary moments.

Morph this sound with knob 8 (Morph O, F. Osc and filter). It is assigned to crossfade between comb and daft filters and also adds to the inserts drive and shifts the oscillators amp. When morph is in comb mode this sound can get even more scary, very metallic and cut thru sharp, when playing only two note chords, suitable for any horror movie. Knob 7 controls mod amount of the daft filter cutoff sequence. Also try knob 1 (Uni +12) which initially is set to a very unstable area.

Behind Four Walls

Dark distorted evolving and repetitive percussive soundscape. Reduce amp feedback for an evolving pad/soundscape.

Knob 1 is assigned to wavetable position and intensity. Use it to color the waveforms.

Filters used are Lowpass 4 and Double Notch. Crossfade between them with knob 2. Amp feedback (knob 6) is routed to notch filter and allows for extensive amounts of feedback coloring.

Control the clip amount of the inserted Clip distortion with knob 7 (both are used and inserted after each filter) and add modulation of the clip dry/wet with knob 8 which is assigned to performer 8 creating the stabbing/hammering sequence.

Call For Quest

Soundscape. Feedback. Pulses. Evolving.

Control distortion dry/wet of insert 1 and 2 with knob 1. Crossfade between Scream and Double Notch filter with knob 2. Knob 3 controls filter cut and knob 4 filter resonance. Control amplitude feedback amount with knob 8 which is routed to the Notch filter

FX used are synced delay and reverb. Control delay dry/wet with knob 5, delay feedback with knob 6 and reverb dry/wet with knob 7.

The Notch filter is very well suited for feedback effects. Use knob 3, 4 and 8 and explore the possibilities. Other worlds to try is to completely embed the sound with fx and turn up knob 8 all the way.

Castle Of Demoniactal

Dark and ominous evolvment.

Tempo-synced gate sequence with combed feedback and evolving soundscape, all driven by step pitch sequences of ominum assigned to pitch of osc and comb and the comb damp and feedback.

Knob 8 controls the amp of the gater sound (osc 1).

Control feedback and damp amount of the comb with knob 1. Crossfade between Comb and Allpass with knob 2.

Knob 7 controls the pitch modulation amount. Knob 6 is assigned to amp feedback which is routed to the Allpass filter (and EQ). (watch your speakers).

Based on the same pitch technique (p-mod routing) as on the preset "Symphony Of Destruction" from Darker Than Dark Within Bloom.

Colossal

Tempo-synced pulsating soundscape of darkness. Pitch unisono set to +6.

Control the color of the wavetables with knob 1. Crossfade between Lowpass 4 and Scream filter with knob 8.

Control filter cutoff and resonance with knobs 3 and 4 and control the scream knob of the scream filter with knob 2.

Compound Scream And Comb

Sequenced multitrack sound.

Combed bassdrum, metal snare and high pitched rhythmic gated synth/plucks of major 7.

Osc 1 and noise are routed to filter 2, osc 2 to both and osc 3 is routed to filter 1. All oscillators amplitudes are each modulated by a performer.

Crossfade between Comb and Scream filter with knob 2. Control comb damp and feedback amount with knob 1.

Knob 3 and 4 controls filter cut and res of filter 2.

Knob 7 is assigned to performer 6 amp which is assigned to osc 3 amp and comb pitch. Use it to control the amount of modulation.

Use knob 6 to control the noise amp sequence and use knob 8 to morph between each performers pattern.

Contemporary Dance Ritual

Clip distorted tempo-synced pulsating soundscape with evolving osc volume swells.

Knob 1 control the filter setting Par- Ser. Crossfade between the Double Notch and Lowpass 4 filter with knob 2.

Control amp feedback with knob 7 which is routed to filter 1 (notch).

Knob 8 is assigned to clip distortion.

Dark Ambience

Dark evolving soundscape and pad of grit.

Knob 1 controls the coloring of the wavetables. Crossfade between Scream and Daft filter with knob 2.

Knob 7 enables tempo-synced subtle and slow monotone modulation of filter 2.

Use knob 8 to morph into destructive soundscape areas of industry.

Determination

Tempo-synced hammer, hammering and evolving horror.

Knob 1, assigned to unisono, goes all the way up to +1 semi.

Filters used are Daft and Bandreject. Crossfade between the two with knob 2. Amp feedback (knob 6) is routed to Bandreject filter with lots of feedback coloring possibilities.

Control modulation amount of filter 1 with knob 7 which is assigned to a slow sinus/tri LFO.

Morph the complete sound from the hammered sequence into drones of the underworld with knob 8.

Distorted Caterpillar Moonlight

Dark, massive bassdrum sequence with gate synth and feedback.

Crossfade between Double Notch and Lowpass 4 filter with knob 2. Control filter cutoff and resonance with knob 3 and 4.

Knob 7 is assigned to amp feedback amount and knob 6 is assigned to insert 2 parabol shaper dry/wet amount.

Amp feedback is routed to the Notch filter. Use knob 6 and 7 together with filter cutoff for an enormous amount of

feedback possibilities.

Use knob 8 to morph the sound, closing the sequence and opening the bypass.

Finally there's phase modulation (knob 1) routed to osc 2 which in turn is connected to the bypass feature.

### Enormous

Mastodont melodic sequence in minor with bend. Suited to play in lower register. (C0-C3)

Knob 1 is assigned to amp feedback which is routed to filter 1. Filters used are Double Notch and Scream.

Crossfade between them with knob 2.

The oscillator 1 and 2 pitch is modulated by a step sequencer and the pitch unisono which is set to +12 is modulated by an LFO which creates the bend effect. Control the pitch melody with knob 7 and the pitch bend with knob 8. Turn both down to remove the pitch modulation and turn the sound into a synth-like organ sound. And while you are at it, turn up knob 1 to push it towards church organ.

### Evolving Additive Aura

Additive evolving pad/soundscape.

Use knob 1 to color the wavetables. Crossfade between Daft and Allpass filter with knob 2.

Knob 7 is assigned to amp feedback with lots of feedback possibilities.

Add clip distortion with knob 8.

### Feeling

Evolving chord pad (minor third) with tempo-synced filter modulation.

Use knob 1 to morph the wavetables into new colors. Knob 2 controls crossfading between Scream and Double Notch filter. Knob 7 (amp feedback) allows for a generous amount of feedback possibilities via the Notch filter. Control filter modulation amount with knob 8.

### Fly In Luna

Metallic trippy polyrhythmic filter LFO driven sequenced sound with pitch modulated unisono which is set to +6. Tube distortion and delay.

Control the gate/pulse amount with knob 7 and color its LFO shape with knob 8.

Knobs 1 and 2 are assigned to insert filter Hi and Lopass. Knob 3 and 4 are assigned to filter cut and res. Filters used are Scream and Bandpass.

### Growling Chant Of Polka

Dirty growling synth soundscape with tempo-synced square shaped LFO modulation of wavetables and filter cutoff.

Knob 1 is assigned to frequency shift dry/wet, knob 2 to its pitch.

Control filter cut and res with knob 3 and 4. Knob 7 is assigned to amp feedback. Use knob 8 to morph between the LFO shapes/curve phases.

### Hallowed Depth Of Mysticism

Deep, mystic, gloomy evolving pad.

All three oscillators use the Squelchy waveform.

Use WT-Pos (knob 1) and Intensity (knob 2) to morph and color the waveforms.

Filter 1 (Scream filter) cutoff is controlled with knob 3 (Flt 1 Cut) and filter 2 (Daft filter) cutoff is controlled by modulation. Crossfade between Scream and Daft filters using knob 8 (Flt X 1-2).

Use knob 7 to control clip distortion dry/wet.

Knob 5 and 6 (Reverb and Delay D/W) go all the way up for the possibility to completely embed the sound.

### Harmony In The End

Three soft melodic patterns. Harmonic minor.

Possibility to completely morph the sound into worlds of noise and feedback.

Knob 1 is assigned to pitch unisono and amp feedback. Amp feedback is in turn routed to filter 1 (highpass) and enables many colors of "classic" high tones of feedback. Use knob 2 to crossfade between Highpass 4 and Daft filter. Knob 7 controls the pitch modulation amount of the three step sequencers that generates the melody patterns. Use knob 8 to morph the sound, adding sweeping noise (Water pipes) and reduce the three oscillators to just osc 3 which is the gated pulse.

Try turn down knob 7, raise knob 8 and play with knob 1.

### Hypnotized

Hypnotizing soundscape with unisono set to -5 and a subtle vibrato entering the unreal.

Control vibrato depth with knob 1 and rate with knob 2. Knob 3 controls filter cut and knob 4 filter res. Crossfade between Lowpass 4 and Double Notch with knob 8. Knob 7 is assigned to amp feedback which is routed to the Notch filter. Try it. (watch your speakers)

### I Found It

Mysterious multitrack sound with bassdrum and two melodic sequences.

Filters used are Comb and Daft. Crossfade between them with knob 2. Control damp and feedback of the comb filter with knob 1 and use knobs 3 and 4 to control filter cut and res of filter 2. Knob 8 is assigned to amp feedback which is routed to the comb filter.

### In The Demoniactal Territory

Second dark and ominous evolvment.

Tempo-synced gate sequence with combed feedback and evolving soundscape, all driven by step pitch sequences of ominum assigned to pitch of osc and comb and the comb damp and feedback.

Knob 8 controls the amp of the gater sound (osc 1).

Control feedback and damp amount of the comb with knob 1. Crossfade between Comb and Allpass with knob 2.

Knob 7 controls the pitch modulation amount. Knob 6 is assigned to amp feedback which is routed to the Allpass filter (and EQ). (watch your speakers).

Based on the same pitch technique (p-mod routing) as on the preset "Symphony Of Destruction" from Darker Than Dark Within Bloom.

### Indomitable

Multilayered polyrhythmic gate sequence with pitch modulated phase modulation, feedback and clip distortion. Osc 1 is routed to filter 1 (Double Notch). Osc 2 and 3 to filter 2 (Daft). Knob 1 (Unknown) is assigned to color the wavetables of osc 1 and 2 and the amount of phase modulation of osc 2. The pitch of the modulator is in turn modulated by a step sequencer.

Knob 7 controls the amount of clip distortion which is inserted after filter 1. Knob 8 controls the amp feedback which also is inserted after filter 1. Use both for interesting coloring of the sound for osc 1.

Crossfade between Double Notch and Daft filter with knob 2.

### Infested Spine

Gloomy, sneaky, otherworldly soundscape.

Filters used are Double Notch and Comb. Crossfade between them with knob 2. Knob 1 controls comb damp and feedback. The Notch filter cut and res is controlled with knobs 3 and 4. Knob 7 is assigned to amp feedback which is routed to the Notch filter enabling lots of feedback possibilities and colors. Change the structure of the evolvment with knob 8.

FX used are phaser and reverb.

### Installation Constant

Industrial sound installation.

Filters used are comb and scream. Use knob 2 to crossfade between them. Knob 7 is assigned to amp feedback

which is routed to filter 2 (Scream). It enables doom and destruction. Add a tempo-synced noise (parabolic shaper) sequenced ostinato with knob 8 (Mod Amt).

Control the feedback of the comb filter with knob 1 (which is assigned to both damp and fdbk) and control filter cut and res of filter 2 with knobs 3 and 4.

Knob 6 is assigned to the bypass feature. Use it to add a dry signal of the "Lunacy" waveform which can be described as some form of alien insect.

### Intellectual Bewilderment

Smooth filtered triangle sustained tone and melody of osc 1 and 2 with second osc tuned up 6 semi.

Knob 8 controls the pitch modulation. Turn it down to remove the melodic pattern.

Knob 7 is assigned to filter cutoff modulation amount. Crossfade between Scream and Double Notch filter with knob 2. Control cut and res with knob 3 and 4. Knob 6 is assigned to amp feedback (routed to the Notch filter) with lots of feedback possibilities.

### Layers

LFO gate pad/soundscape with resonating echoes.

Control the color of the wavetables with knob 1. Crossfade between Scream and Double Notch filter with knob 2.

Control filter cut and res with knob 3 and 4.

Knob 7 is assigned to amp feedback which is routed to filter 2 (notch) and enables fantastic feedback possibilities.

Control the shape of the LFO's with knob 8.

### Louring

Hypnotizing distorted sequenced inharmonic and noise (Aluminum) sweeps. Ostinato Of Madness.

Filters used are Scream and Comb. All three oscillators are routed to the scream filter. Osc 1 and 2 amp is modulated by performer 5, osc 3 by performer 6. Use knob 7 to control amp of osc 1 and 2 and use knob 8 to control amp of osc 3.

Noise osc is routed to comb. The noise color is modulated by a stepper and amp is modulated by performer 8 which also modulates amp feedback amount.

Control comb feedback with knob 1. Crossfade between the filters with knob 2. Control filter 1 cut and res with knobs 3 and 4 and use knob 6 for distortion.

### Major Third Landscape

Layered evolving subtly filtered sawtooth chord pad.

Color the wavetables with knob 1. Crossfade between Scream and Bandpass filter with knob 2. Control modulation amount with knob 8.

### March Of The Roar

Distorted rhythmic soundscape.

Use knob 1 to control the wavetable intensity. Crossfade between Daft and Double Notch filter with knob 2. Knob 7 is assigned to amp feedback which is routed to the Notch filter. Control modulation amount with knob 8.

### Melancholy

Gated pitch modulated soundscape sub and high.

The step sequencer that creates the melody is assigned to osc 1, 2, pitch unisono, ring modulation and phase modulation.

Use knob 1 to color the sound. It is assigned to intensity, ring modulation of osc 1 and phase modulation of osc 2.

Osc 1, 2 and noise are routed to filter 1. Osc 3 is routed to filter 2. Crossfade between Lowpass 4 and Scream filter with knob 2 which then also functions as a morpher of the different parts of the sound.

Add bitcrusher with knob 8.

## Miasma

Dual layered melodic sequence.

Control shaper dry/wet with knob 1. Crossfade between Scream and Bandpass filter with knob 2.

Knob 3 and 4 controls filter cut and res. Use knob 6 to control the amp feedback amount. Knob 7 is assigned to the two step sequencers generating the melodies. Turn it down all the way for non pitched sequence. Use knob 8 to morph between patterns.

## Momentum Static

Dirty bass and lead sound with underlying modulated sequence of sample & hold dry/wet, pitch and also clip distortion dry/wet and drive.

This sound can be morphed completely in several directions from bass/lead to sequenced fx and more.

Filters used are Comb and Daft. Use knob 2 to crossfade between them. Control the damp and feedback of the comb filter with knob 1 and control filter cut and res of filter 2 with knobs 3 and 4. Knob 5 is assigned to amp feedback which is routed to the Daft filter.

Knob 7 is assigned to modulate four performers that in turn are assigned to Osc 1 amp, S&H and Clip.

## Obsession

Dirty nervwrecking soundscape with unisono set to +3 using four voices with tempo-synced triangle LFO driven amp of osc 1, tempo-synced filter swells and evolving colored white noise.

Use knob 1 to add distortion. Crossfade between Daft and Scream filter with knob 2. Each filter is modulated by a performer. Control the filter modulation amount with knob 6.

This sound uses similar design technique (slow reversed filter sweeps) as the preset Tension Of Behold from Darker Than Dark Within Bloom.

## Octaves

Organ lead pluck woodwind sound (play staccato) or tempo-synced evolving gate sequence with a synthorgan character after the initial pluck (hold long).

Control the pluck amplitude with knob 1. Crossfade between filters Lowpass 4 and Bandpass with knob 2. Knob 8 controls sustain which enables the gated evolving sound.

FX used are phaser and reverb. Control the dry/wet balance with knobs 5 and 7 respectively. Knob 6 is assigned to phaser rate.

## Ohm Civilization

Tempo-synced sub pulse and higher pitched atmospherical evolvment.

Knob 1 is assigned to filter 2 FM amount. Crossfade between Scream and Daft filter with knob 2. Use knob 3 and 4 to control filter cut and res. Control the amp of the subtly sweeping sequenced noise oscillator with knob 8.

## Organics Of Hollow Chamber

Major triad entering new territory.

Tempo-synced gate arp-like comb feedback, distorted evolving soundscape.

Use knob 1 to control clip distortion dry/wet. Crossfade between Comb and Daft filter with knob 2.

Knob 8 is assigned to morph between the patterns of each performer that modulates the oscillators amplitude. Use knob 7 (amp feedback) to add low rumble feedback of mayhem.

## Oscillator Ambivalence

Chord and pitch sequenced melody.

Ostinato synth soundscape.

Control the color of the wavetables with knob 1. It is also assigned to phase modulation pitch (+6 semi) and amount.

Crossfade between Double Notch and Daft filter with knob 2.

Knob 7 is assigned to osc 2 pitch which enables tuning it up 6 semi. Turn it down to remove the chord.

Knob 8 controls the amount of pitch modulation of the ostinato sequence which alternates between root and major second.

#### Parade Of The Combs

Marching drums.

Control clip distortion dry/wet with knob 1. Crossfade between Comb and Lowpass 2 filter with knob 2. Knob 3 and 4 controls filter cut and res of filter 2. Knob 8 is assigned to ring and phase modulation.

Use knob 7 to control amp feedback which is routed to the comb filter.

#### Path Of Purgatory

Evolving tempo-synced insanity with static clip and shaper distortion and unisono set to +1.

Separate control of each filter cut and res using knobs 1-4. Osc is routed to filter 1 and osc 3 to filter 2. Osc 2 and noise are routed to both.

Filters used are Lowpass 2 and Lowpass 4.

#### Physical Model Of Foredoom

Beyond distortion. Sequenced sub growl.

All three oscillators used have a tempo-synced performer with different patterns assigned to its amplitude. Filters used are Bandpass and Lowpass 4. Crossfade between them with knob 2. Control filter cutoff and resonance with knobs 3 and 4.

Knob 1 is assigned to amp feedback. Turn it down to morph into a more casual distorted synth gater sound.

FX used are phaser and delay. Control phaser dry/wet with knob 5, phaser feedback with knob 6, delay dry/wet with knob 7 and delay feedback with knob 8.

#### Prowl Of Lurk

Dirty growling soundscape/fx synth with amp feedback and frequency shift connected.

Very interesting and unusual results using both knob 6 (FrSh Pitch) and knob 7 (Amp Fdbk) together.

Knob 8 crossfades between LFO curves sine and saw. All four LFO'S are used to create the evolvment.

Control frequency shift dry/wet with knob 5, filter cut with knob 3 and res with knob 4.

Theres a delay and phaser fx used. Both unassigned.

#### Quicksand Decelerate

Ominous darkness of lunatics, multitrack sequence.

Pitch sequenced unisono (set to +6), bassdrum, combed noise snare sequence and evolving horror with note glide sequence bend (quarter detune) and back.

Crossfade between Lowpass 4 and Comb filter with knob 1. Osc 2 (bass drum) and osc 1 are routed to Lowpass and osc 3 and noise to the Comb filter.

Control the damp and feedback of the comb filter with knob 1. Knob 3 and 4 are assigned to filter 1 cut and res.

Knob 7 is assigned to the amp of the noise oscillator which in turn is controlled by a performer. Morph the pattern of the the noise sequence with knob 8.

#### Realm Of Expanse

Evolving (dark, growling) pad/soundscape with chorus and reverb.

Amp feedback is assigned to knob 8. It is routed back to filter 1 (highpass) and can generate some whistling

feedbacktones. Try it. (watch your speakers).

Use knob 1 for unison spread of the four voices.

Knob 3 and 4 controls filter cut and res. Knob 2 crossfades between filter 1 and 2 (Highpass and Daft).

Knob 5 controls phaser dry/wet and knob 6 phaser color (rate and feedback). Use knob 7 to control reverb dry/wet.

### Rebound Of Elasticity

Tempo-synced filter gate sequence with pitch modulation and bouncing echoes.

Control the color of the wavetables with knob 1. Crossfade between Daft and Scream filter with knob 2. Change the curve of the LFO's that drives the rhythmic gated amp and filter modulation.

Use knob 8 to control the amount of pitch modulation that creates the melodic pattern.

### Secluded

Evolving soundscape/pad.

Use knob 1 to color the wavetables. Turn it up to add some dirt. Crossfade between Double Notch and Daft filter with knob 2. A lot of feedback possibilities on offer using knob 7 which is routed to the Notch filter.

Knob 8 controls the modulation amount of both filters cutoff, amplitude of osc 3 and wavetable position and intensity of all oscillators.

Filter 1 is modulated by a slow LFO that morphs between sinus and saw shape using envelope 2 and filter 2 is modulated by a performer pattern.

With knob 8 all the way up, turn down knob 3 (filter cut) to emphasize the filter cutoff modulation.

### Sewer System

Clip-burning and slowly pulsating soundscape.

Control the amount of clip distortion with knob 1. Crossfade between Daft and Scream filter with knob 2.

Knob 7 controls amp feedback. Knob 8 enables morphing into complete destruction.

### Sine Shaper Strawl

Dirty (sine shaper) melodic sequence with LFO (gate) controlled filter cut modulation.

Control amp feedback with knob 1. Crossfade between Lowpass 4 and Scream filter with knob 2. Control the pitch modulated sequence with knob 7 and filter cut modulation with knob 8.

### Sphere Of Exploration

Evolving pad.

All three oscillators use the Magyr waveform with subtle differences. Color and morph the waveforms with knob 1. Crossfade between Acid and Scream filter with knob 2. Both filters cutoff are each modulated by an LFO. Morph the curve of the LFO's from sine/tri to saw with knob 8.

Control filter cutoff with knob 3 and filter resonance with knob 4.

Knob 5 is assigned to reverb dry/wet, knob 6 to delay dry/wet and knob 7 to delay feedback amount.

### Spirit Air Mystique

Dark evolving soundscape with tempo-synced LFO modulation of wavetables and filter, big reverb and echoes.

Knob 1 is assigned to vibrato depth and knob 2 to vibrato rate.

Use knob 3 and 4 to control filter cut and res. Crossfade between the filters with knob 8.

### Stamina Of Ring

Sequenced screaming synth fx sound (with lots of reverb and delay) that can be morphed completely.



Use knob 1 to control insert 1 and 2 Hipass filter amount. Crossfade between Comb and Daft with knob 2. Knobs 3 and 4 controls filter cutoff and resonance of the Daft filter.  
Morph into a "soft" mysterious long release synth lead sound with knob 8.

#### Stratus

Deep evolving pad.

Control the amount of filter cutoff modulation with knob 1. Both are driven by a slow sinus LFO. Crossfade between Double Notch and Daft filters with knob 2. Use knob 3 and 4 to control filter cutoff and resonance.  
Knob 8 is assigned to amp feedback which is routed to the Notch filter which is superbly suited for "classic" screaming feedback effects. (watch your speakers).  
Knob 5 controls reverb dry/wet, knob 6 delay dry/wet and knob 7 delay feedback.

#### The Bass Analogus

Sub bass with pitch sequence. Subtly distorted.

Control the color of the wavetables with knob 1. Crossfade between Lowpass 4 and Scream filter with knob 2.  
Knob 6 is assigned to Reverb and insert 1 Sine shaper. Knob 7 controls amp feedback and knob 8 control the amount of pitch modulation. Set knob 8 to min to completely remove the pitch sequence and play the sound as a monophonic analog bass/lead with legato trill.

#### The Void

Dark luring evolving soundscape with smooth noise sweep pulses.

Use knob 1 to control the color of the wavetables. Crossfade between Scream and Daft with knob 2. Control the amplitude of the noise sequence with knob 7 and crossfade the sequence with knob 8.

#### There There

Extreme amounts of distortion.  
Brutal bass, cut thru lead.

Control distortion amount with knob 5. It is assigned to insert 1 (Sine Shaper), insert 2 (Clip) dry/wet and drive and B Tube dry/wet in FX slot 1.  
Filters used are Lowpass 2 and Comb. Crossfade between them with knob 2. Control the comb damp and feedback with knob 1. Knob 3 and 4 controls the filter cut and res of filter 1 (Lowpass 2).  
Control amp sustain with knob 8 which is assigned to, and enables, the evolving envelopes. Set it to full and hold long for dirty subtly evolving and brutal synth sound.

#### To Form

Xomus. Selfplaying formant pad/drone.  
Use knob 1 to control amp feedback. Crossfade between Acid and Allpass filter with knob 2. Control filter cutoff and resonance with knob 3 and 4. Both filters are modulated by an LFO each. Control the amount of modulation with knob 7. Knob 8 changes the waveform of all LFO's modulatiing this sound. Move it up to morph from sinus shape to saw and square, adding a more distinct rhythm of modulation. The step sequencer that creates the formant sequence is left as is.  
Control frequency shift dry/wet and pitch with knob 5 and 6. Use the frequency shifter together with amp feedback and filter cut to begin explore the possibilities available in this sound.

#### Transcendental Rite

Polyrhythmic tempo-synced soundscape, tribal breathing in trance and echoing flute of the trips.

Knob 7 controls the level of the breaths/gater.  
Use knob 8 to change/morph the LFO waveforms that generates the breaths/gates.

Filters used are Scream and Bandpass. Crossfade between them with knob 2.  
Pitch unisono is set to +12 and is modulated by a step sequencer which plays a melody in harmonic minor. Control

the amount of pitch modulation with knob 1.

#### Transcendental Sequence

Hypnotic otherworldly multitrack sequence with pitch modulated gate synth pattern and noise.

Filters used are Scream and Daft. Crossfade between them with knob 2. Knob 1 controls amp feedback. Knob 7 controls the pitch of insert 2, frequency shifter. Use knob 8 to morph between the performance patterns.

#### Tube Comb Industrial Dub

Multitrack tube distorted sound with melodic pattern, bass gate pattern, bass drum and noise sequence.

Control distortion with knob 1. Crossfade between Comb and Daft filter with knob 2.

Knob 6 is assigned to the amp of the step sequencer modulating the pitch of osc 2 playing a melody in minor. Turn it down to remove the melody sequence.

Use knob 7 to control the pattern amplitude modulation of all oscillators and use knob 8 to morph between patterns.

#### Vehicle Of Load

Growling and aggressive evolving soundscape.

Morph and change the movement and evolving structure with knob 7 (Mod Color).

Filters used are Comb and Daft. Crossfade between them with knob 8 (Flt X 1-2). Control the comb filter pitch and feedback with knobs 1 and 2. Knob 3 (Dmp/Cut) is assigned to both the comb filter damp and daft filter cutoff. Knob 4 controls resonance of the daft filter.

#### Violence Of Bedlam

Multitrack sequence melody of destruction mayhem.

Unisono is set to +6 with three voices. A step sequencer is modulating the pitch of osc 3 and the comb filter.

Use knob 2 (Flt X 1-2) to crossfade between Daft and Comb filter. Control filter cut and res of the Daft filter with knobs 3 and 4. Knob 1 is assigned to amp feedback amount, insert 1 (Clip) and insert 2 (Sine Shaper) dry/wet and drive. Use it to control the amount of destruction. Knob 8 is assigned to add ring modulation routed to osc 3. Use it to add further dirt.

#### What Is Out There

Tempo-synced distorted evolving soundscape. Hold long.

Filters used are Scream and Comb. Control comb feedback with knob 1. Crossfade between the filters with knob 2. Control filter cut and res of filter 1 with knob 3 and 4. Turn up knob 7 to add brutality, it is assigned to both amp feedback and clip distortion. Morph between patterns with knob 8.

#### Widened Awareness

Evolving soundscape.

Use knob 1 to control the dry/wet amount of insert 1 and 2 (Sine Shaper). Crossfade between Double Notch and Lowpass 4 with knob 2. Knob 7 is assigned to amp feedback and knob 8 to filter modulation amount.

#### Wizardly

Melodic pulsating sequence from the combs.

Control comb damp and feedback with knob 1. Crossfade between Comb and Scream filter with knob 2. Knob 3 and 4 controls filter cutoff and resonance of the Scream filter. The filters are placed in serial to enable (with knob 2 set to full) cutoff coloring when for example the comb filter uses lots of feedback.

Use knob 6 to control the amount of pitch modulation that generates the melodic sequence.

Knob 7 controls the amplitude modulation (gating) and knob 8 enables morphing between the shapes of the LFO gating.

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Leap Into The Void