

Leap Into The Void.

Darker Than Dark Within Bloom.

List of sounds:

A Nocturnal Moth

Windy atmosphere with sequenced Hi-Metallic osc.

This sound uses only oscillator 1 and noise.

Osc 1 has a evolving envelope assigned to amp, phase modulation and is routed to filter 1 (Scream) which has a LFO assigned to cutoff for subtle changes. Osc 1 is also routed using the bypass feature.

The noise oscillator amp is controlled by a tempo-synced sequence and then routed to filter 2.

Crossfade between filters using knob 2 (Flt X 1-2).

Insert FX are clip and shaper. Both have evolving envelopes assigned to D/W. Control the envelope amount with knob 1 (Ins Dist).

Knob 8 is assigned to Amp Feedback and creates sub/doom results.

And The Mysterious

Mysterious multitrack sound with bassdrum and sweeping melodic synth playing in melodic minor suited for C1 and C2 register (play higher for a more acid-like fx sequence).

Good control over filters (Highpass 4 and Daft) with filter FM (knob 2) assigned to the Highpass filter for filter distortion. Use knob 8 (Flt X 1-2) to crossfade between Highpass and Daft (synth part and bassdrum part). Knobs 3 and 4 control filter cut and res of both filters.

Use knob 1 (<Width>) for pan position spread.

Control reverb dry/wet with knob 6, delay dry/wet with knob 6 and delay feedback with knob 7.

Anger Cult

Extremely dirty evolving pad sound with sequence controlled amp assigned to each oscillators envelope level. Each envelope is set to loop inf which creates both a pulsating and evolving sound after the initial attack.

Use knob 8 (Seq Xfade) to morph between the two modulation sequences.

Knob 1 (Unisono) controls pitch unisono amount.

Knob 2 (Flt X 1-2) crossfades between filter 1 and 2 (Lowpass 4 and Lowpass 2). Knob 3 controls cutoff and knob 4 resonance.

Knob 5 (Phsr D/W) controls the phaser effect amount and adds to the dirty aggressive sound. Knobs 6 and 7 controls delay dry/wet and delay feedback amount.

As Deep From Ne

Massive doom bassdrum and noise (paper) sequence with mystic evolving soundscape.

Chorus and Delay (knob 5, FX Amt)

Separate control over noise amp (knob 6) as well as control over the comb pitch modulation (knob 7) that creates the bassdrum sound. Use knob 7 to morph and color the sound of the bassdrum. Many worlds to discover. Turn it all the way down to remove it.

Crossfade between the bd sequence and the soundscape with knob 2 (Flt X 1-2).

Change pattern with knob 8 (Seq Ptrn).

Atmo Of Brutus Dy

Dark sequence.

Noise atmo and dirty bass melody of darkness.

Use knob 2 (Flt X 1-2) to morph between Scream and Bandpass filter. Knob 2 is also assigned to amp feedback and EQ knobs for boosting when morphing into bandpass mode.

Knob 7 controls noise amp. Morph between patterns with knob 8 (Morph).

Both FX contains synced delays at four different rates. Delay 1 dry/wet (knob 5) and delay 2 dry/wet (knob 6).

Use knob 1 to add or remove shaper distortion.

Await

Long evolving pulsating soundscape.

Osc 3 is routed to the Bypass feature which is slowly modulated by a LFO creating a noise atmo.

Lots of filter options.

Use knob 1 and 2 to control insert Hipass and Lopass. Knob 3 controls filter cut and knob 4 filter res.

Knob 7 controls the level of the pulses.

Use knob 8 to change/morph the LFO waveforms that generates the pulses.

Ballroom Of Ghosts

Soundscape of far, far away.

Embedded melody in melodic minor.

Filters used are comb and Daft placed in serial with the mix fader set to filter 2. The combfilter has both damp and feedback turned all the way up creating a feedback that is then controlled by the daft filter.

Control over insert Hipass and Lopass filter with knob 1 and 2. The daft filter cutoff and resonance is controlled with knob 3 and 4.

The cloudy melody is controlled with knob 8 (PitchMod). Turn it down for a more static organ pad sound. Use knob 7 (Amp Fdbk) to further step into cloudy space.

Behold Sub And Reverse

Tempo-synced soundscape with volume modulation using a pulsating sub osc, a reverse sequence and a slowly drifting pad when holding long. Play shorter notes (1-2 sec) for both big and mysterious melodies.

Separate control over each filter's cut and res.

The pulsating sub is routed to filter 1 (Lowpass 2) and the reverse synth is routed to filter 2 (Lowpass 4). The drifting pad is routed to both.

Use knob 1 and 2 to control cut and res of filter 1 and use knob 3 and 4 to control cut and res of filter 2.

Knob 5 controls reverb dry/wet, knob 6 reverb color, knob 7 delay dry/wet and knob 8 delay feedback.

Brak Ominum

Destruction.

Tempo-synced multitrack soundscape with brutal synth and noise sequence.

Use knob 7 (Osc 1 lvl) to control amp of osc 1. Osc 1 is using the bypass feature and also has sequence modulated amp assigned.

Use knob 8 (Osc23lvl) to control amp of osc 2 and 3.

Osc 2 and 3 has amp mod assigned as well as the noise osc. Each osc source has its own amp modulation sequence assigned.

Knob 1 controls amp feedback and clip distortion amount.

Crossfade between scream and comb with knob 2.

Cast The Entitled

Mysterious sub bass sequence, pulse osc, formant soundscape and reversed white noise.

The sub bass sequence moves up/down one semi in an ostinato fashion with glide applied.

Use knob 1 to control pan modulation amount and knob 2 to control the rate. The rate can be set to very fast for a ring modulation type of effect (knob at min).

Filters used are Lowpass 4 and Highpass 4. Use knob 8 (Flt X 1-2) to crossfade between the filters for either sub or high frequencies. Knob 3 controls filter cut and knob 4 filter res.

Effects used are phaser and delay. The phaser creates a wind-like effect on the noise.

Cave Of Wrath

Dark, untamed and aggressive evolving soundscape with drifting high frequencies.

Knob 1 (WT-Color) colors the wavetables.

Knob 2 (Flt FM) is assigned to filter FM of filter 2 (Acid). The filters are placed in serial with Bandpass followed by the Acid filter. Both filter cutoffs are subtly modulated and can also be controlled with knob 3 (Flt Cut). Knob 4 controls resonance.

Knob 8 (Structure) enables morphing between different LFO shapes and sequence patterns that controls the modulation destinations.

Knob 7 controls amp feedback.

Conquer Unconscious

Long evolving detuned soundscape with a massive pulsating sequence and a fast gater.

Two LFO's assigned to each filter's cutoff (Scream and Bandpass) creates the pulsating sequence. Knob 3 and 4 controls filter cut and res of both filters. Use knob 1 and 2 to control insert filter Hipass and Lowpass for further filter shaping. Knob 7 (Puls Amt) controls the amount of modulation of the filters. Knob 8 (Puls Env) enables morphing to new LFO waveforms that shape the pulses. Osc 3 uses the bypass feature and bypass is modulated by a slow sinus LFO creating an evolving high frequency noise layer that drives back and forth.

Deserted Unleashed

Dark and dirty evolving soundscape.

Hold long.

Control over vibrato depth and rate (knobs 1 and 2) with possibility of adding many different spooky characters to this sound. Push this sound even further into darkness and doom with Amp Fdbk (knob 7).

Control filter cutoff and filter resonance with knobs 3 and 4 and crossfade between the filters (Daft and Lowpass 4) with knob 8 (Flt X 1-2).

Knob 5 controls Delay FX dry/wet and knob 6 controls Reverb FX dry/wet. Both go all the way up for the possibility to completely embed the sound.

Destruction In Ka

Mayhem, based on the same design technique idea that first took form with the sound "Disturbed Hate" from Leap Into The Void library The Serpent.

A tempo-synced pitchmodulated comb filter creates this brutal "bassdrum" and feedback sequence.

Use knob 1 (Ins Shpr) to add or remove distortion. Use knob 7 (Seq Ptnr X) to morph into a different pattern. Knob 8 (Flt X 1-2) enables crossfading between the comb filter and a Scream filter. Turn it up to morph into a more "basic" gated synth sound. Remove the gater effect with knob 6 (Seq Amp) to further morph the sound into a drifting evolving pad. If you now play higher register you have a bright lead, turn down knob 3 (Flt Cut) for a very smooth either bass or lead sound.

Diligent Bass In Grit

Distorted filter controlled gate/pulse bass sequence.

Use knob 1 (Push) to add or remove amp feedback and bitcrusher. Knob 5 controls Tube distortion amount.

Filter 1 cutoff is modulated by a performance sequence and filter 2 cutoff is modulated by a LFO. Osc 1 and 2 are routed to filter 1 and osc 3 is routed to filter 2.

Control the cutoff with knob 3 and resonance with knob 4. Use knob 2 (Flt X 1-2) to crossfade between filter 1 and 2 (Lowpass 4 and Scream). Morph between filter pattern/LFO shape with knob 8 (Flt Ptnr).

Knob 6 controls delay dry/wet and knob 7 delay feedback amount.

Disembraced Pulse Of Sinus

Brutal evolving soundscape with pulsating sinus osc and dirty noise sequence.

Control amp feedback and shaper amount with knob 1 (Fdbk/Shpr).

Control filter cutoff and resonance of both filters with knobs 3 and 4. Crossfade between Lowpass 4 and Bandpass with knob 2 (Flt X 1-2).

Knob 6 is assigned to noise color, knob 7 to osc amp and knob 8 to osc 2 and 3 amp.

Control the amount of FX (delay and reverb) with knob 5 (FX Amt).

Try, knob 1, 4 and 5 in max position and knob 2 in min. Set knob 3 to ten o'clock. Hold a note (C2) and slowly raise knob 2 by a minimum amount and back.

Displace Of Flood

Soundscape of ghosts and/or piercing lead.

Hold long for the sound of ghosts breathing and their appearance. Use as lead sound in higher register, play staccato and create a melody with pauses, giving room for the "shattering" and delay.

Knobs 1 and 2 controls bitcrush dry/wet and crush amount. Knobs 3 and 4 controls the comb filter's pitch and feedback.

Use knob 7 to morph the sound into new colors and change the comb pitch modulated shatter with knob 8.

Distorquere Uni

Dirty and processed pad with clip distortion and two tempo synced filter- sequences.

Lots of control over the filters (Lowpass 4). Change between Ser and Par with knob 1 and mix between filter 1 and 2 with knob 2. Control filter modulation amount with knob 4 (Flt Mod) and filter cut with knob 3 (Flt Cut).

Either tame or push the sound into further dirt with knob 8 (Distortion).

Drifting In Tinnitus

Drifting tinnitus.

Knob 1 (Osc1,2 lvl) controls the amp of osc 1 and 2. Turn it down to remove some overtones and sustain and you'll enter a more "basic" evolving pad/soundscape.

Use knob 8 (Flt X 1-2) to crossfade between Comb and Acid filter. Knob 2 controls comb feedback and knobs 3 and 4 controls Acid filter cut and res.

Try a repeated melody in the higher register (above C4) in a silent part with psychic tension or hold long in lower register (C1 and below) for a dirty metallic feedback organ sound.

Dysnomia

Dysnomia, moon of 136199 Eris.

Deep, dark, slightly evolving industrial soundscape. The sound changes character through the keys so for example C#2 is very industrial and C4 is more smooth.

Turn down knob 3 (Flt Cut) to remove the "industrial" feel. Use knob 1 (Uni+12) to create otherworldly ghost sounds. Turn it all the way down for a "plain" 4 voice evolving pad/soundscape.

Use knob 7 (Flt Mod) to add a tempo-synced filtered hammering sequence.

Morph your way into comb industries with knob 8 (Mrph X-Y).

Eclipse

E.T. part II

Evolving and subtly pulsating soundscape pad.

Two tempo synced square LFO's control pitch up/down 12 semi on osc 1 and 2 that are tuned -6 and +3 creating a diminished arp-like pattern.

Crossfade between comb and a LFO controlled sweeping daft filter using knob 8 (Flt X 1-2). Control the color of the wavetables with knob 2 (Intensity). Expand further into new territory using knob 1 (Destroy).

Knob 7 (Morpher) crossfades between the sequenced patterns that modulates osc 1 and 2 amp and filter cutoff of filter 2.

Knob 5 and 6 (Reverb and Delay D/W).

Enchanted Whisper Of The Echoes

Tempo synced "maj 7" space soundscape and noise sequence. Play C2 and hold long.

This sound is divided into three sources that can to a certain degree be controlled independently with (knobs 1, 2, 3 and 7) as well as altogether (knob 5, 6 and 8).

-Osc 1 is the synth part, routed to filter 1 (scream) that has cutoff (knob 3) and res (knob 4) assigned. Reduce volume with knob 1 (Osc 1 lvl), morph from pulse to sinus volume modulation with knob 8 (XFadeSeq).

-Osc 2 and 3 are routed to filter 2 (comb). Reduce their volume with knob 2 (Osc23lvl).

- Reduce noise osc with cutoff (knob 3).

Knob 6 (Fdbk/Clip) adds lots of feedback possibilities. Knob 7 (Phs Mod) colors both osc 3 and noise.

Entering The State Of Pad

Initial filter sweep followed by a growling evolving pad.

Control filter attack envelope amount with knob 1 (Flt Env), amp attack with knob 2 (Amp Atk). Morph between Daft and Bandpass filter using knob 8 (Flt X 1-2).

Knobs 3 and 4 controls filter cut and res.

Enthralled By The Serpent

Multitrack psychedelic doom, bassdrum, snare (metal) and synth gate pattern. Try C3 and hold long.

-The gated (amp modulated) synth part is made from osc 1 and 2 with osc 2 tuned one semi up.

-The bassdrum sequence is generated by modulating the pitch of the comb filter. (Knob 7)

-The snare part is from the noise osc with Hi-Metallic selected as source.

-Osc 3 lvl is controlled with knob 1. It generates a formant pulse sequence.

Morph between comb and scream filters with knob 2 (Flt X 1-2) and change pattern with knob 8.

Eve Sublinum

Scary psychic dirty evolving soundscape/chord pad.

Hold long.

Use knob 1 (Unstable) to detune and add a slow subtle vibrato. Knob 2 controls the color of the wavetables. Lots of color on offer.

Control modulation amount with knob 7 and mod rate with knob 8.

Knob 3 and 4 control filter cut and res.

Factoria Mind

Clip-burning and pulsating soundscape.

Majestic pad when playing shorter notes (1 sec). Pulsating sequenced evolving soundscape when holding long notes.

Use knob 8 (Morpher) to morph the sound into a scraping fx soundscape.

Crossfade between Daft and Scream filter with knob 2 (Flt X 1-2). Knob 3 and 4 controls the filters cutoff and resonance.

Knob 1 (Ins Clip) controls clip distortion and knob 7 amp feedback and adds distortion and destruction.

Fill The So Gently

Octave pulse sequence with chord changes.

Hold long.

Use knob 2 (Low Shelf) to add or remove bass. Together with knob 3 and 4 (flt cut and res) it enables for hi/bandpass control.

Use the three for lots of coloring possibilities from sub darkness to airy and light.

Knob 8 crossfades between Lowpass 4 and Daft filter.

Add distortion with knob 1 (Ins Shpr).

Filter March

Distorted rounded attack of darkness with initial filter sweep. Marching, running and pulsating it's way forward.

Two Lowpass 4 filters in serial mode with assigned envelope and sequence. Lots of parameters assigned for various filter control.

Control filter attack and decay with knobs 1 and 2. Filter env amount with knob 6.

Knob 8 enables morphing between the filtered sequence and a sweeping env filter.

Another sequence also controls a shaper d/w and drive. Morph the filter cut and shaper patterns with knob 7 (Flt Sq X).

Forging The Sorcerer

Bassdrum, snare and drone.

Morph between bassdrum and snare/drone with knob 2 (Flt X 1-2). Control cut and res of filter 2 with knobs 3 and 4.

Knob 7 controls the amount of pitch modulation of the comb filter and knob 1 (BD lvl) controls the amp of the bassdrum. They both co-exist to make the bassdrum.

Change pattern with knob 8 (Seq X Ptrn).

Frame The Ambient Air

Majestic mystic and dark, soft and peaceful evolving pad and dronlike soundscape. Slightly hypnotizing.

Control over phase modulation (knob 1) and filter FM (knob 2). Both adds dirt/growl. Turn both up all the way and set filter cut (knob 3) to half for a evolving dark growling sound.

Control filter cut and res with knob 3 and 4. Crossfade between Lowpass 4 and Daft filter using knob 8 (Flt X 1-2). Filter 2 (Daft) is also controlled by modulation.

Set knob 8 to min and use knob 3 for sub sounds.

From The Astrals

Hypnotizing soundscape with melodic sequence obscured by clouds.

Control amp attack with knob 2. Hipass and Lopass are assigned to knob 3 and 4 respectively.

Knob 1 (Spread) controls the amp of a sine LFO that is assigned to uni spread.

Add amp feedback with knob 8.

From The Phase Of Chant

Evolving pad with modulated shaper d/w, drive and filter cutoff amount.

Knob 7 (Amp fdbk) opens up the possibilities for very interesting feedback effects along with knob 3 (Flt Cut) and knob 4 (Flt Res). Turn up knob 8 (Soften) to reduce the modulation amount. Knob 2 colors the wavetables. Lots of colors on offer.

Knob 1 (Osc 1 Vib) controls vibrato on oscillator 1.

General Bass

Synth bass for bread and butter.

Smooth square sub bass sound with a fast filter env assigned to cutoff.

Use knob 2 (F Env Amt) to control the amount of the filter envelope. Knob 3 controls filter cut and knob 4 filter res. Knob 1 adds clip distortion.

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

Geological Formation In Depth

Long evolving and pulsating soundscape.

Possibility to morph between evolving pad, pulsating oscillator and amp noise atmosphere.

Knob 2 (Fit X 1-2) crossfades between Scream and Acid filters. It also crossfades between the evolving pad and the pulse osc wch are routed to filt 1 and 2 respectively. The noise amp is routed thru both filters and has it's own volume control (knob8). The pulse osc volume is assigned to knob 7. When knob 2 is set to max you can use knob 7 and 8 to isolate either source.

Use knob 1 (Ins Dist) to add shaper and clip distortion and knob 6 to activate the amp feedback feature.

Gigantus Abnormous

6 voices 1+1+1+1+1+1 semi up.

Dramatic attack and continuing evolving insanity.

Knob 1 (WT-Color) controls the color of the wavetables of osc 2 and 3 and adds phase modulation to osc 1.

Knob 2 (Fit X 1-N) crossfades between Daft filter and no filter (for crisp sound).

Use knob 7 (Ins S&H) to add Sample & Hold and knob 8 (Ins Shpr) to add Parabolic Shaper.

Try for example to just move knob 1 very slow to max position and back to morph thru the vast amount of colors offered by the wavetables along with the phase modulation of osc 1.

Glitter From The Demons Ball

Sequence of glittering insanity. A resonating cell.

Turn up knob 1 (Clip D/W) and push with knob 2 (Clip Amt). Turn down filter cut. Unrecognisable. Turn up filter cut for very metallic sound.

Morph pattern with knob 7 (Seq Xfade).

Crossfade between the filters Scream and Daf with knob 8 (Fit X 1-2). The Daft filter cut and res are also subtly modulated by envelopes.

Grand Organ

Gottfried Silbermann (1683-1753)

Church organ sound with filter FM (knob 2), clip distortion/amp feedback (knob 1), filter cut (knob 3) and resonance (knob 4). The effects section contains chorus D/W (knob 8) and control over reverb settings D/W, Size and Density/color (knobs 5, 6 and 7).

Use knobs 1 and 2 to either add harmonics and/or mayhem.

Growl Drone And The Pulse

Pulsating majestic evolving pad/drone with a tempo synced LFO controlling the amp of oscillator 3, creating the pulse embedded in the drone.

Oscillator 3 is further controlled by phase modulation (knob 1) and is routed to filter 1 wch has FM assigned (knob 2). Use these to add aggression.

Knob 8 (Fit X 1-2) morphs between Lowpass 4 and Scream filters. Use this to add or remove pulse and drone. In middle position both are present.

Hallowed War In Ent

Multitrack sequenced sound with doom bassdrum and dirty sweeping soundscape.

Osc 1 and noise is routed to filter 2 (scream) and creates the soundscape part of this sound.

Osc 2 and 3 are routed to filter 1 (comb) and creates the bassdrum part of the sound.
Knob 1 (BD lvl) controls the amp mod of osc 2 and 3. Knob 7 (Cmb Mod) controls the pitch modulation of the comb pitch to shape the sound of the bd.
Use knob 2 (Flt X 1-2) to morph between the filters and control cut and res of filter 2 with knobs 3 and 4.
Change pattern with knob 8.

Hammer And The Sweep

This sound goes all the way from tempo-synced filter sequenced miscellaneous synth sound to LFO driven sweeping formant pad (turn down knob1 and up knob 3).
Using the init preset, play low register for a more soundscape kind of sound and high register for a rich harmonic almost comb-ish sequenced pad-sound.
The sound uses four voices set to uni +5 in chord mode. Both insert fx are active with clip and shaper, creating a rather smooth yet dirty distortion together with the num of voices.
Full control over the filter. Modulation amount, pattern X fade, cut, res and type.
Filters used are bandpass and daft, enabling lots of different soundshaping possibilities.

Harmonic Integration

Evolving pad/soundscape with assigned modulation of filter cutoff.

The filters are placed in serial with possibility to crossfade between the two. Filter 1 (Acid) has a pulsating sequence assigned to cutoff which can be activated with knob 7 (Flt 1 Mod). Filter 2 (Scream) has a more complex rhythmic and swell sequence assigned.
Use knob 2 (Flt X 1-2) to crossfade between the filters and use knob 8 (Seq Xfade) to morph between the sequenced patterns.
Knob 1 adds sine shaper and tube distortion. Turn it up for a unstable overdrive. Knob 6 controls amp feedback and knob 5 controls reverb dry/wet.

Hence The Distance

Hypnotizing soundscape/gritty drone.

Knob 1 controls position of the wavetables. Knob 2 is assigned to intensity. Use both to color the sound. Lots of colors on offer. Very well suited for live tweaking to create evolving drones and soundscapes.
Filters used are Acid and Scream. Control both filters cutoff and resonance with knob 3 and 4.

Heresy

Sequenced soundscape with aggressive modulations.
Underneath the insanity forms a tempo-synced octave sequence.
Knob 1 controls the amount of shaper drive and knob 2 is assigned to ring and phase modulation. Use either or both to add or remove dirt and distortion.
Knob 8 controls the amount of pitch modulation. Set it to zero to remove the octave sequence.

Horn By The Osc

Overdriven inharmonic sound with filter FM set to +1.

Use as lead sound in higher register. Very beautiful, not far from a physical modelled flute.
Also suited as bass sound in lower register (C1) for drum and bass style music.
Control the amount of filter FM assigned to Hipass filter with knob 2 (Flt FM).
Crossfade between Lowpass 4 and Highpass 4 filter with knob 8 (Flt X 1-2). Knob 3 and 4 controls filter cut and res. Knob 1 is assigned to P Shaper.

Icy Fluid

Obscured organ melted to liquid.

Dark evolving soundscape.
Possibility to tweak pitch unisono to -12 using knob 1 (Uni -12) to create alien and/or subconscious creepy worlds.
Knob 7 (Mod Amp) control the amount of modulation and knob 8 (Structure) controls it's structure.

Id Of Psychic Horror

Short with fast attack FX synth sound based on the comb filters, amp feedback, frequency shifter and extensive delay amounts.

Play single notes or arpeggio/ostinato in the higher register (above C4) for psychic horror.

Separate control of the delays dry/wet signal. Control delay feedback amount with knob 7 (Dly Fdbk). There's one Frequency shifter FX on each insert with separate control over both dry/wet signal and pitch offering an enormous amount of shaping percussive and other sounds with fast attack. Knob 8 (Amp Fdbk) controls the amp feedback.

Ideas Of Pulp

Slightly detuned rhythmic gate sequence.

Play staccato for a synth hammond kind of sound. Hold long for gated sequence. Try C0-C1.

Crossfade between patterns with knob 7 (Seq Xfade) and between filter 1 and 2 with knob 8 (Flt X 1-2).

Knob 1 (Harmonics) is assigned to intensity, amp feedback and clip distortion.

Ilk Obnoxious

Resonating rhythmic noise and metallic sequence, slightly disturbing.

Lots of tweaking possibilities. Knob 1 (WT-Color) controls WT-pos and intensity. Use it to morph and change the wavetables. Knob 2 controls crossfading between filter 1 and 2 (Scream and Comb). Set it to zero to remove the metallic comb sound and get a more "classic" rhythmic filter cut sequence. Use knob 8 (Morpher) to morph the sound into a high frequency evolving soundscape. Use knob 7 (Ins Shpr) to add distortion. Knob 6 (Amp Fdbk) is assigned to amp feedback and can produce total destruction.

Hold C3 and try knob 2 min, knob 7 max and knob 6 ten o'clock.

Imperial Gate

Massive evolving gate pad with synced delay.

Knob 7 controls the speed of the envelopes loop. The sustain level of the envelopes are modulated by performer to create the gating effect. Use knob 8 to morph between the two patterns of the sequence.

Knob 1 controls the amount of sine shaper.

Knob 3 and 4 controls filter cutoff and resonance. Use knob 2 (Flt X 1-2) to crossfade between filter 1 and 2 (Lowpass 4 and Bandpass).

In Distant Minor

Cloudy sound with minor triad and melodic sequence. Hold long.

Each filter is modulated by its own pattern. Control modulation amplitude with knob 8 (Mod Amp). Crossfade between Scream and Daft filter using knob 2 (Flt X 1-2). Knob 1 (Spread) controls the amount of uni pan position modulation.

Very well suited as lead sound:

Try a repetitive melody with shorter notes in high register (C4 and up).

In Place Of Darkness

Deep, dark, gloomy evolving pad.

Use WT-Pos (knob 1) and Intensity (knob 2) to color the wavetables. Lots of colors on offer.

Filter 1 (Scream filter) cutoff is controlled with knob 3 (Flt 1 Cut) and filter 2 (Daft filter) cutoff is controlled by modulation.

Move between Scream and Daft filters using knob 8 (Flt X 1-2).

Knob 7 (Ins Clip) adds clip distortion. Very aggressive.

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

In The Depth Of Gate

Deep dirty pulsating bass/lead-gater with a growling evolving pad underneath.

Use knob 2 (Intensity) to color the wavetables. All three oscillators are set to formant.

Knob 7 (ModCurve) changes the LFO waveforms used to control several modulation assignments including the filter cut of filter 1 (Daft). Try it.

Knob 8 (Mod Amp) controls the amount of modulation applied to both filters.

Use knob 1 to control the amount of bypass mod from osc 3 (evolving pad).

Industrial Machinery

Goliath.

Combed hammered distortion and the underworld.

The sound uses two voices with unisono pitch set to 7.

Morph between noise and osc driven source with knob 7 (Mrph Osc). Crossfade pattern (hammer) with knob 8 (Mrph Ptn). Knob 2 controls filter 1 comb feedback, knob 3 filter 2 cutoff and knob 4 filter 2 res. Filters used are Comb and Scream placed in serial.
Add distortion with knob 1 (Ins Dist).

Intermission Lament

Either lead or evolving pad (hold long).

One LFO assigned to each filters cutoff. Use knob 8 (LFO Curve) to morph into a new LFO waveform. Knobs 1 and 2 controls vibrato depth and rate. Knobs 3 and 4, filter cut and res.
Knob 5, reverb dry/wet and knobs 6 and 7 controls delay dry/wet and delay feedback.

Interrupted Truth

Destructive pulsating feedback soundscape.

Morph between comb and Lowpass filter with knob 8. In comb mode two oscillators (1 and 2) amp are assigned to a pulsating sequence. When in Lowpass mode osc 3 is the source and the sound transforms into a lead sound or a evolving pad when holding long notes.
Control amp attack with knob 2. Insert clip with knob 1.
Knobs 3 and 4 are assigned to Lowpass filters cutoff and resonance.

It Fade

Bass or lead with initial filter swell.
Use knob 2 (F EnvAmt) to control the amount of swell.
Knob 8 (FltSqAmp) controls the amount of sequence modulation of the filters. Raise it for a pulsating sequence.
Knob 1 controls amp feedback and together with the phaser FX (knob 7) they can create some very unusual results.

Jaws

Deep dirty evolving pad.

Use knob 1 to add pan (Spread) position modulation.
Knob 2 controls FM of filter 2 (Lowpass 4).
Knob 3 and 4 controls filter cut and res of both filters (Lowpass 2 and Lowpass 4). Use knob 7 to add or remove distortion.
Knob 8 is assigned to amp sustain. Good when performing live for tweaking of long drones.
Each oscillator has it's own envelope to create interesting colors (fade in/out) of the sound. When playing chords and melodies try set the sustain to min and you can make use of both the color of the attack phase and the decay phase.

Journey Of Catacombs

Drifting tinnitus and alarming frequencies.

Use as a piercingly bright feedback sound in higher register and a alarming wobble with tinnitus FX sound using the lower register.

Knob 1 (Osc1,2 lvl) controls the amplitude of oscillator 1 and 2. Morph between Comb and Acid filter with knob 8 (Flt 1-2).
Control the comb feedback with knob 2 (Cmb Fdbk) and filter cutoff and resonance of the Acid filter with knobs 3 and 4.
Knobs 5 and 6 controls delay and reverb dry/wet and knob 7 reverb size and density.

Ka Of Nest

Psycedelic multitrack sound from the underworld with bassdrum, noise (metal) sequence and mystic evolving soundscape.

Control comb feedback with knob 1. Crossfade between Comb and Scream filter (bd sequence and soundscape) with knob 2.

Control noise amp with knob 6. Knob 7 controls pitch modulation of comb filter pitch wich creates the bassdrum sound. Use knob 7 to morph and color the sound of the bassdrum. Many worlds to discover. Turn it all the way down to remove it, same for knob 6.

Knob 5 is assigned to oscillator 2 phase modulation.
Change pattern with knob 8 (Seq Ptn).

Land In Blackness

Slowly evolving drone soundscape with a subtle spooky character from vibrato.

Knob 3 and 4 controls filter cutoff and res. Knob 2 is assigned to insert Hipass filter and EQ. Turn it up for a airy sound. Use phase modulation (knob 8) to add an extra layer of color. Control vibrato depth with knob 1.

Let Wait In Dream

Soft repetitive chord gate sequence with minor third based on a classic synth sound. Works well as lead synth playing shorter notes.

Use knobs 1 and 2 (WT-Pos and Intensity) to color the wavetables. Very well suited for subtle changes.

Knob 3 controls filter cut and knob 4 filter res. Filters used are Scream and Highpass 4. Crossfade between them with knob 8 (Flt X 1-2).

Remove the repetitive gate sequence with knob 7 (Sus-Gate) and morph it into a sustained pad sound.

Lighthouse By The Sea

Initial metallic sounding swell that instantly after becomes a slowly pulsating sub-note with a slightly unstable subtle high frequency above.

The high res sound is routed to filter 1 and the sub pulse sound is routed to filter 2. Crossfade between the filters Daft and Scream with knob 2 (Flt X 1-2).

Control wavetable position with knob 1 (WT-Pos).

Very interesting feedback possibilities with knob 8 (Amp Fdbk).

Knob 5 controls both delay dry/wet and subtly adds to damp and feedback amount. Knob 6 controls phaser dry/wet and knob 7 phaser rate.

Lure From Mel

Sequenced melody with drifting movement.

Both filters (Lowpass 4 and Scream) cutoff offer independent modulation possibilities. They each have several modulation assignments and you can morph between patterns (knob 8) and also morph between LFO/Env and sequencer modulation (knob 7). Crossfade between the filters with knob 2 (Flt X 1-2)

Control the amount of pitch modulation (creating the arp melody) with knob 6 (Arp Amt). Remove it to either get a smoothly evolving pad sound or tempo-synced filter sequence. Set it or move it someplace inbetween to get all sorts of psychedelic sounds.

Knob 1 (Ins Shpr) controls the amount of shaper.

Magician

Hypnotizing multitrack sequence with bassdrum, noise snare sequence and pulse and performance controlled oscillators altogether creating a drone-like atmosphere drifting and enchanting with deep bassdrum strokes and the noise sequence with both hits and reversed mysticism.

Knob 1 (Ins Dist) controls distortion. Crossfade between Scream and Bandpass filters with knob 2 (Flt X 1-2). Knob 3 controls filter cutoff and knob 4 filter resonance.

Use knob 8 (Morpher) to morph into new areas, removing the metal snare aswell as the pitchbend at the start of the pattern of osc 3.

Many Aeons

Mysterious evolving pad with chorus and reverb.

Use knob 1 for unisono spread.

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

Knob 5 controls chorus dry/wet and knob 6 chorus color. Reverb dry/wet is assigned to knob 7 and reverb size to knob 8.

Mass Of Death

Evaporated organ of death.

Use knob 1 (Destroy) to bring mayhem or peace. Crossfade between Daft and Bandpass filter with knob 3 (Flt Cut).

Knob 7 and 8 are assigned to Amp envelope attack and release for either a more percussive sound or raise them to change the sound more towards an organ-soundscape.

There are lots of soundshaping possibilities. Try raise knob 7 and 8, move knob 2 to max and turn up knob 1 and you have an organ inside a brutal storm.

Mastodont Death Of Nil

Multitrack doom soundscape with drone, bassdrum and snare.

Control the level of the drone with knob 1 (Drone lvl).

Morph between comb and scream filters (bassdrum and drone/snare) with knob 2 (Flt X 1-2).

Knob 7 (Ins Shpr) controls the shaper amount. Raise it for mayhem. Change pattern with knob 8 (Seq X Ptrn).

Maybe You Are Waiting

Evolving "metallic" tempo-synced soundscape with amp modulated pulses and echoes.

Use knob 2 (Flt X 1-2) to crossfade between Lowpass 4 and Highpass 2 filters. Knob 7 controls filter FM amount of filter 1.

Knob 3 and 4 controls filter cut and res of both filters.

Knob 8 (Morpher) morphs the LFO driven amp pulses into smoother curves and also adds filter cut modulation to both filters.

Add or remove clip distortion with knob 1 (Ins Clip).

Mayhem Solved Destruction

Noise and dirt mayhem.

All oscillators are controlled by tempo-synced amp modulation. With C Tube distortion and Insert Clip it becomes a evolving mayhem.

Control over Amp Envelope attack (knob 1) and release (knob 2).

Filters are placed in serial for extra deep cutoff. Control filter cutoff with knob 3 and resonance with knob 4.

Melted Demons

Winds of insanity from melted ghosts.

Modulated pitch of oscillators and comb filter.

Control the EQ to create a bandpass effect with knob 2 (Bandpass). Knob 1 (Ghostier) is assigned to several parameters as uni spread, pitch, vibrato depth to create an even more unstable ghost effect.

Control comb pitch with knob 3 and comb feedback with knob 4.

Morph the LFO waveforms and envelopes (modulation sources) with knob 8.

Memorialis Has Passed

Digital bass and synth gater sound with step controlled melodic sequence in minor.

Use knob 2 (Intensity) to color the wavetables. Add Sine shaper with knob 1 (Ins Shpr) to get a very nice punchy overdrive. Knob 7 (ModCurve) changes the LFO waveforms used to control several modulation assignments including the filter cut of filter 1 (Daft). Try it.

Knob 8 (Mod Amp) controls the amount of modulation applied to both filters.

Metallic Dirt Aggressor

Digital.

Harsh and dirty lead sound.

Knob 1 controls clip and shaper distortion.

Knob 3 and 4 controls filter cut and res. Knob 2, scream. Filters are placed in serial (Acid->Scream). Lots of filter shaping possibilities with scream and res knobs.

Raise knob 8 (Amp Atk) for a harsh and dirty pad sound.

Mutilated Capacity In Ne

Multitrack sound with doom bassdrum, noise (metal) sequence and mystic evolving soundscape.

Chorus and Delay (knob 5, FX Amt)

Control comb feedback with knob 1. Crossfade between Comb and Scream filters with knob 2.

Control the level of the noise amp with knob 6 (Ns Amp) and control the bassdrum with knob 7 (BD Amp) wich is assigned to the comb filters pitch. Use knob 7 to morph and color the sound of the bassdrum. Change pattern with knob 8 (Seq Ptrn).

Turn down both knob 6 and 7, leaving just the mystic evolving soundscape.

Nature Of Things

By the lake.
Wind, geese and smaller birds.

Control amp and rate of each soundsource with it's respective knob. Control Fx amount (reverb and delay) with knob 8.
Try a rainy stormy atmo by turning up knobs 3-8 all the way and set knob 1 to min.

This sound is a response to the sound "Play In The Garden" from Leap Into The Void library The Serpent.

Nimbus

Soundscape/pad with LFO controlled envelope S Loop creating a returning stutter effect on each oscillator.

Reduce the amount of modulation/stutter with knob 8 (SLoopMod) wich lengthens the S Loop time, creating a more smooth evolving pad sound.

Theres a lowpass and a bandpass filter wich can be used, either both or by crossfading between them with knob 2 (Flt X 1-2). Both filters have filter cut and res assigned to knob 3 and 4 respectively.

Knob 5 controls Reverb dry/wet and knobs 6 and 7 controls Delay dry/wet and Delay feedback amount.

Knob 1 is assigned to sine shaper dry/wet.

Nost Of Far

Bright atmospheric soundscape with sweeping noise winds and modulations that keeps evolving as you hold.

Knob 1 (Dampen) controls the EQ to make the sound muddier (adds bass and removes high shelf), adds Bypass of osc 1 and also controls the amp mod amount of the noise osc.

Knob 7 (Harmonics) adds intensity of the oscillators and phase and position modulation.

Knob 8 (Motion) morphs the envelope curves and the sequence that controls the noise amp mod.

Use knob 3 and 4 to control filter cut and res.

Knob 2 controls amp attack of the envelopes. It's use is not only to change the attack time, it also changes the character. Try it in a low setting.

Obscurus Delineation

Obscured and melted organ.

Dark evolving soundscape.

Possibility to tweak pitch unisono to -12 using knob 1 (Uni -12) to create alien and/or subconscious creepy worlds. Control the intensity of the oscillators with knob 2. It works very good in paralell with knob 1.

Knob 7 (Mod Amp) control the amount of modulation and knob 8 (Structure) controls it's structure.

Filters used are Acid and Daft. Both have subtle cutoff modulations. Further control of the filters with knob 3 (Flt Cut) and 4 (Flt Res).

Occult And Drawn

Ominous LFO driven filter controlled evolving soundscape.

Two LFO's with ratio set to 1/8 and 3/8 sync together with unisono set to +6 forms the base of this sound. Furthermore, the sound contains the AC Power (noise osc) to add to the atmosphere. Also theres an initial filtered attack shaping the attack of the sound controlled by env 1.

Use knob 2 (Flt X 1-2) to crossfade between filter 1 (Scream) and 2 (Bandpass) . Knob 8 (< Mod >) controls the modulation amount completely on filter 1 and subtly on filter 2. Turn of the filter pulsation by setting knob 2 and 8 to zero. Knob 1 is assigned to insert P shaper, turn it up for distortion.

Of Dark

Evolving soundscape pad with noise swells.

Control the color of the wavetables with knob 2 (WT-Color). Add Clip distortion with knob 1 (Ins Clip). Knob 3 controls cut of filter 1 (Scream) and knob 3 controls res of both filters. Filter 2 (Daft) cutoff is controlled by LFO and env.

Crossfade between the filters (Scream and Daft) with knob 8 (Flt X 1-2).

A synced LFO is assigned to the noise oscillator with the metal waveform. Volume is controlled with knob 1 (Ns Amp).

Of Surface Of Longitude

Rich harmonic digital evolving soundscape with "subtle" Esca pulses.

Knob 8 controls modulation amount. Turn it down for a more thin and softer sound. Use knob 1 (Fdbk/Clip) to add further harmonics using amp feedback and clip distortion. From half to max position the sound turns into a clip distorted drone.

Knob 2 crossfades between Scream and Comb filter.

Knob 3 controls cutoff of filter 1 (Scream) and knob 4 controls filter 1 resonance.

Try:

Hold a note. Set knob 1 to a high value. Play with filter cutoff.

Ominous In Black

Ominous sequenced darkness.

Turn up knob 1 (FrqShft) and move far away with Frequency Shift Pitch (knob 2). Morph between patterns with knob 7 (Seq Xfade) and morph between Scream and Daft filter with knob 8 (Flt Xfade).
Control delay and reverb dry/wet with knobs 5 and 6 respectively.

On Drift And Orb

Evolving detuned (vibrato) pad with phaser, filtered sweep and/or pulse sequence.
Play higher register for padsound and play lower register to step into the world of soundscape.

Control vibrato depth and rate with knobs 1 and 2.
Knob 7 (Mod Amt) controls the amount of filter cutoff modulation. Filter 1 (Acid) is the pulse and filter 2 (Allpass) is the sweep.
Crossfade between them with knob 8 (Flt X 1-2).
Control phaser dry/wet with knob 5 and delay dry/wet with knob 6.

Org From Mass Ga

Metallic organ gater synth sound.

Control the gate sequencer with knob 7 (Gate Seq) and morph between patterns with knob 8 (Xfade Seq).
Use knob 2 (Flt X 1-2) to crossfade between Lowpass2 and Lowpass 4. Knob 1 controls the shaper amount. The oscillators are routed differently so the crossfade offers lots of coloring on the sound.
Control filter cutoff with knob 3 and resonance with knob 4.

Set knob 7 to min for a organ sound that co-exists perfectly with knob 1 (Ins Shpr) assigned to moodwheel.

Organic State Of Art

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 (Mrph 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.

Ornamental

Trance-like big airy evolving pad with sweep and pan LFO. Very dark soundscape in lower register (<C1).

Control vibrato and unisono amount with knob 1 (Vib/Uni), change color of the oscillators using knob 2 (Osc Clr) which is assigned to wavetable position and intensity of osc 2 as well as phase modulation of osc 3.

Morph between comb and scream filter with knob 8 (Flt X 1-2). Control scream filter cutoff with knob 3 and resonance with knob 4.

Theres Brauner Tube inserted in FX slot 1 with both dry/wet control and drive (knob 5 and 6). Reverb on FX slot 2 with control over dry/wet (knob 7).

Otherworld

FX synth/soundscape based on envelope sustain-loop speed and extensive pitch modulation using LFO noise waveforms.
Control env loop speed with knob 2 (EnvSLoop).
Separate control over modulation amount of each oscillator with knobs 6, 7 and 8.
Knob 1 controls shaper amount and knobs 3 and 4 are assigned to Hipass and Lopass insert filters.

Try knob 2 and begin to get to know the behaviour of this sound. Continue with the modulation knobs to sculpt different fx sounds and soundscapes and use the Hp and Lp knobs as well as knob 1 and 5 (Dly D/W) to further shape the color.

Passage Transfiguration

Dark evolving soundscape and pad.

Lots of filter shaping possibilities. The sound contains both a lowpass and highpass filter (Daft and Highpass 4) with crossfade assigned to knob 8 (Fit X 1-2).
Amp feedback (knob 7) enables very interesting feedback effects. Try it together with knob 2 (HiPass) in a higher setting.
Knob 1 controls vibrato.
Create very cloudy embedded sounds with Reverb dry/wet (knob 5) and Reverb Size (knob 6).

Peaceful Gloom

Gloomy evolving soundscape.

Knob 1 controls the color of the wavetables. Use knob 3 and 4 to control filter cut and res. Knob 2 enables crossfading between filter 1 and 2 (Acid and Daft).
Knob 8 controls the amount of modulation of the sound and knob 7 is assigned to amp feedback. Very interesting feedback possibilities on offer. Use it with care.

Planetarium

Dark, luring, foreverly evolving soundscape with high frequency sweeping metallic winds.

Knob 1 (P P Mod) controls the amount of phase and position modulation of osc 2 and 3 respectively. Knob 2 (Fit 2 FM) controls the filter FM amount of filter 2 (Daft).
Crossfade between Scream and Daft filter with knob 8 (Fit X 1-2) and control cutoff and resonance with knobs 3 and 4.

Prehendere

A former bell transformed into an echoing breath of detuned/vibrato wind.
Play higher register (C4 and above) for melody of thoughts, dreams, arps and more.
Suited very well in C0 range for occult bass/sub melodies. Almost a dark gong.

Control amp envelope attack and decay/release with knobs 7 and 8 (A-Env and DR-Env).
Knob 1 controls the amount of dirt (Sine Shaper and Amp feedback). Knob 2 (Vib Depth) controls the depth of the assigned vibrato.

Realized Fantasy

Soft synth lead sound (pluck) with synced delay and long release for atmospheric melodies, either peaceful or bewitched.

Use knob 1 (Osc23lvl) to change the color of the sound by either using osc 1 or all three oscillators. Knob 2 (EQ HiPass) controls the EQ parameters to create a hipass effect. Knob 3 and 4 controls filter cut and res.
Knobs 5 and 6 controls delay dry/wet and feedback amount and knobs 7 and 8 controls the reverb dry/wet and color.

Repeated Within Sub

Dark lurker and pulsating evolving pad/soundscape.

One LFO with ratio 1/16 and another with ratio 1/1 creates the pulses. They are routed to different filters (Lowpass and Daft) to be able to mix and/or remove with knob 8 (Fit X 1-2). The Daft filter is also pushed into distortion by filter FM.
Shape the color of the wavetables with knob 2 (WT-Color).
Use knob 1 to control drive amount. Both shaper and amp feedback are assigned.

Returning Latitude Of Uncertainty

Soundscape/fx synth with amp feedback and frequency shift connected.
Very interesting and unusual results using both knob 2 (FrSh Pitch) and knob 7 (Amp Fdbk) together.
Knob 8 (Motion) crossfades between LFO curves. All four LFO'S are used to create the evolution.
Control frequency shift dry/wet with knob 1 and frq shft pitch with knob 2. Filter cut with knob 3 and res with knob 4.
Theres a delay and phaser fx used. Control delay dry/wet with knob 5 and phaser dry/wet with knob 6.

Richer Than The Atmosphere

Dirty sweepy evolving soudscape.

Control the structure of the movement with knob 8 (Structure) and the amount of modulation with knob 7 (Mod Amp).
Knob 1 and 2 controls vibrato depth and rate with possibility to create a very spooky otherworldly nightmare-ish atmosphere.
Turn both up for a more fx sound.
Filter cut (knob 3), filter resonance (knob 4), reverb dry/wet (knob 5) and delay dry/wet (knob 6).

Turn down filter cut to ten o'clock and modulation amp all the way for a smooth evolving pad/soundscape.

Rise Of The Driven In Habitat Om

Powerful and forward-driven multitrack with bassdrum, metallic snare and drone.

Control volume of drone with knob 1 (Drone lvl). Crossfade between comb and scream filters with knob 2 (Flt X 1-2). Control comb pitch modulation with knob 7. Change pattern with knob 8.

Try a subtle tweak from the initial sound, hold C2 and raise knob 4 (Flt 2 Res) to eleven o'clock.

Seq Of Brut

Dark gritty ominous sequenced sound with dirty one semi ostinato melody and evolving filtered noise sequence.

Crossfade between Scream and Bandpass filter with knob 2 (Flt X 1-2). Control amplitude of the noise driven sequence with knob 8 (Ns Amp). Morph to new sequenced pattern with knob 7 (Morpher).

Knob 1 (Ins Shpr) controls shaper amount.

Control over filter cut and res (knobs 3 and 4), delay dry/wet (knob 5) and reverb dry/wet (knob 6).

Shipwreck

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.

Skriet

Edward Munch (1863-1944)

Hold long.

Turn down Detuner (knob 1) and Ins Shpr (knob 6) and play staccato, short notes.

Move Flt Cut (knob 3) and Skri (knob 8) as you play.

Now continue and move on to the other side of this sound by turning Morph (knob 7) all the way down (you might be up for a surprise).

Solar

Solar flare bursts melting the surrounding.

Psychic.

In a very tense moment of a movie, you may only need one short note to complete the scene.

Hold long for a long sequence of psychic ghost wanderers from outerspace.

Morph between the wandering gating patterns with knob 8 (Seq X). Control filter cut with knob 3 and resonance with knob 4.

Knobs 1 and 2 are assigned to vibrato depth and rate.

Storm Of The Drone Nightmare

Drifting pad/soundscape with metal whistling wind by choice.

Change attack with knob 7.

Knob 1 controls insert shaper amount.

Knob 2 crossfades between filter 1 and 2 (Double Notch and Acid). Use knob 3 and 4 to control filter cut and res.

Knob 5 controls Tube distortion dry/wet and knob 6 reverb dry/wet.

Knob 8 (Ns Glider) controls the amp of the noise oscillator.

Storyteller

Evolving pad with resonating swells. Nice for chords in mysterious and/or dramatic places.

Crossfade between Acid and Bandpass filter with knob 2 (Flt X 1-2). Control filter cutoff and resonance with knob 3 and 4.

Knob 1 (Spread) controls the amp of the LFO's that modulate the pan pos and WT-pos.

Sub Pulse Embed

Pulsating sub, triangle and a drifting sawtooth.

The sub pulse is routed to filter 1 (Daft). The triangle to filter 2 (Bandpass) and the saw sweep is routed to both. There's a sine shaper inserted pre filter 1 and clip inserted post filter 2. Use knob 1 to push them both into interesting colors of distortion. Knob 8 is assigned to amp feedback. Use it alone or together with knob 1 to push the sound into destructive feedback doom.

Knob 2 controls crossfade between the filters and knob 3 and 4 control cut and res.

Use knob 5 to control delay fx dry/wet and knob 6 and 7 for delay damp and feedback amount.

Surprise Unexpected

Airy surprise followed by a tempo-synced atmosphere with distant growl, noise and sequenced formant. Either play short staccato for the airy synth sound or hold long.

Use knob 2 to crossfade between Lowpass 2 and Bandpass filters. Knob 3 controls filter cutoff and knob 4 res.

Use knob 8 (Morpher) to morph through different colors. Set it to min to remove noise and formant, leaving a gloomy growling pulse soundscape.

Add distortion with knob 1 (Drive).

Symphony Of Destruction

Ominous destruction.

Comb pitch controlled sequence and soundscape.

-Oscillator 1 is controlled and modulated by both the comb filter pitch and phase modulation which creates two kinds of hits "ring-bassdrum/noise-snare" in the sequence.

-Oscillator 2 has a noise LFO assigned to amplitude which creates a scraping sound. It is then routed to filter 2 (Allpass).

-Oscillator 3 amp is driven by a looping envelope, creating an evolving pad sound.

Morph between filter 1 and 2 with knob 2 (Flt X 1-2). At max position the comb sequence is silent and you have an evolving soundscape.

Tail

A lurking, evolving chord pad/soundscape with tempo synced subtly rhythmic filtered sequence.

Both filters are controlled by its own tempo synced sequence that can be altered separately with knob 7 and 8 to remove or add modulation amount.

Turn both down to remove the modulation completely.

Osc 2 is tuned up 7 steps and drifts back and forth by a sine LFO.

Use knob 1 (Flt Drive) to add overdrive. Turn it up along with knob 7 and 8 for aggressive tempo-synced filtered pulses and swells.

Knob 3 is assigned to filter cut on both filters (Scream and Daft) and knob 4 controls their resonance.

Tension Of Behold

Dirty soundscape with tempo-synced filter swells and evolving filtered white noise.

Separate control of noise amp, using knob 1 (Ns lvl). Knob 2 (Osc lvl) controls the amp of osc 1, 2 and 3.

Use knob 7 (Drive) for distortion and add/remove the reversed filter swells with knob 8 (Mod Amt).

Terminus Ominous

Ominous multitrack sequence.

Bassdrum, noise snare and evolving drone with note glide sequence bend (detune) and back.

Knob 1 (Metal Clr) controls the color of the noise osc and knob 2 (MetalAmp) controls the amplitude.

Morpâh pattern with knob 8 (Pattern).

The Angels Of Witch

Soft dreamy unisono lead sound. (Deep bass around and below C1 register)

Morph between Lowpass 2 and Bandpass filter with knob 2 (Flt X 1-2). Knobs 3 and 4 controls filter cut and res. Unisono is assigned to knob 1.

Control phaser dry/wet with knob 5 and rate with knob 6 and delay dry/wet with knob 7 and delay feedback with knob 8.

They Drift Off Course

Evolving chord pad/soundscape of many colors.

Control the color of the wavetables with knob 1 (WT-Color). Modulation amp is controlled by knob 8 (Mod Amp). Knob 3 and 4 controls filter cut and res. Knob 2 enables crossfading between filter 1 and 2 (Scream and Bandpass).

Time For Thoughts

Soundscape of thoughts.

Sweeping noise, evolving modulated soundscape and pulsating/gated chord.

Control phase modulation of osc 3 (soundscape) with knob 1. Pulse amp is assigned to knob 7 and noise amp to knob 8.

Crossfade between filter 1 (Scream) and 2 (Highpass 4) with knob 2 (Flt X 1-2).

Knob 6 is assigned to both insert shaper and amp feedback. Best suited for subtle amounts and can produce mayhem when raised more.

Tor Of Mo

Drone and scrape.

Very slow noise LFO's subtly controls amplitude modulation together with assigned filter FM on filter 1 creates the scraping growling effect.

The amp of the three oscillators are also modulated by envelopes to create a drifting sound.

Control over ring and phase modulation (knob 1) which also is assigned to WT-pos. Knob 2 is assigned to filter FM. Use it to add to the scraping/growling.

Control amp feedback with knob 7 and tube distortion with knob 5 for many different types of scraping and distortion colors.

Use filter cut (knob 3) and filter res (knob 4) to cut off and color the harmonics.

Knob 8 (Sus lvl) controls the sustain level.

Transcendental World

Spooky ghost soundscape.

Knobs 1 and 2 are assigned to vibrato depth and rate. Knob 8 (Far out) controls the step modulation amount of insert 2 fx frequency shifter pitch.

Both are the core of this sounds ghost character.

Control filter cut with knob 3 and res with knob 4.

Reverb and Delay go all the way up for the possibility to completely embed the sound. Knob 7 controls the delay feedback amount.

Envelope 3 is assigned to modulate noise osc tape hiss amp.

Trebulus Odulat

Distorted evolving pad with modulated filter gate sequence.

Many different options for filter control.

Use knob 1 (Par-Ser) to set the filters in either parallel or serial mode. Use knob 2 (Flt X 1-2) to crossfade between the filters (Scream and Scream). Each filter has cutoff modulated by it's own sequence.

Add clip and shaper distortion with knob 8 (Ins Clip).

Knob 5 controls delay dry/wet, knob 6 delay feedback and knob 7 controls reverb dry/wet.

Ultra Doom Of Moons

Doomscape. Multitrack sequence with comb-driven bassdrum and soundscape.

Use knob 2 (Flt X 1-2) to morph between comb and scream filters. The comb filter creates the bassdrum sound and knob 7 (Cmb Mod) is assigned to comb pitch. Use it to control the amount of modulation. Turn it all the way down to remove the sequence, leaving a gated synth sound along with the soundscape. Knob 1 (BDGatelvl) controls the volume (amp mod) of the "bd/gate". With knob 2 set to max the sound turns into a pulse/gated sequence with evolving soundscape. Remove the pulse (turn down knob 1) and you'll have a smooth evolving pad/soundscape.

Un Yet Of Held

Dark evolving pad.

Use knob 1 (WT-Color) to control the color of the wavetables.

Knob 3 and 4 controls filter cut and res. Use knob 2 to crossfade between Lowpass 2 and Bandpass. Knob 8 controls the

modulation amount of the filters.

Una Of Nost

Meaty bassdrum and noise (paper) sequence with mystic evolving soundscape (osc is tuned up 6 semi and unisono is set to +6 using three voices).

Chorus and Delay (knob 5, FX Amt)

Separate control over noise amp (knob 6) aswell as control over the comb pitch modulation (knob 7) that creates the bassdrum sound. Use knob 7 to morph and color the sound of the bassdrum. Many worlds to discover. Turn it all the way down to remove it.

Crossfade between the bd sequence and the soundscape with knob 2 (Flt X 1-2).

Change pattern with knob 8 (Seq Ptrn).

Unconscious Realm

Sequenced mysticism with phaser, delay and a slowly moving LFO controlled pan-position.

A step sequencer modulates pitch of all three oscillators and pitch unisono creating a fluid major triad. All three oscillators have amp modulated by one envelope each adding evolvment.

Crossfade between Scream and Highpass 4 with knob 2 (Flt X 1-2). Control filter cut and res with knob 3 and 4.

Knob 5 controls delay dry/wet, knob 6 delay feedback, knob 7 phaser dry/wet and knob 8 phaser rate.

Pan modulation width is controlled by knob 1.

Unidentified Lest

Amp modulated synth and pitch modulated comb "bassdrum".

Crossfade between the two filters (Scream and Comb) with knob 2 (Flt X 1-2). Control the modulation amount of filter 1 with knob 5 and morph to new pattern with knob 6. Control modulation amount of filter 2 with knob 7 and morph to new pattern with knob 8.

Knob 3 and 4 are assigned to Scream (filter 1) cut and res.

Add phase modulation to osc 3 with knob 1.

Untamed

Distorted evolving atmosphere that can either be tamed or pushed further.

Knob 1 (Ins Clip) controls the amount of distortion.

Knob 2 (R P Mod) controls the ring, phase and position modulation amount. Mod Osc is set to 1 to bring tension.

Turn down knobs 1, 2, 7 (Amp Fdbk) and 8 (Morph 1-2) to completely tame and morph this sound into a smooth evolving pad.

Knob 8 (Morph 1-2) functions both as a X-fade between filter 1 and 2 (LoPass 4 and Comb) and adds Freq Shift when raised.

Try it at max pos and play C1 for a armageddon soundscape or high register (C5-C6) for a flute, breath-like sound.

Ur Of Seq

Evolving soundscape and pad with octave pitch pulses.

Play C2 and hold long.

A square LFO drives osc 1 pitch between +12 and -12. The noise oscillator fades in and moves slowly back and forth. Subtle changes on osc 2 with position modulation.

-Knob 1 (PulseAmp) controls the volume of osc 1.

-Knob 2 (Noise Amp) controls the volume of the noise oscillator.

-Full control over delay with knobs 5, 6, and 7 (D/W, Damp and Feedback) to create cloudy atmospheres.

Functions well to use as lead in higher register. Try a repetitive melodic pattern or play chords.

Veneration

Two LFO's with ratio set to 1/16 and 3/8 sync (with selfmodulated crossfade of LFO waveform) assigned to filter cutoff creates the pulsating sequence of this bass sound.

Control the initial filter attack with knob 1 (FltEnvAtk). Use knob 2 (Flt X 1-2) to crossfade between the filters (Scream and Lowpass 4) that each are assigned to it's LFO that generates the filtered sequence. Knob 4 (FltResEnv) is sidechained to env 1. Raise this to add res to the filter env attack. Knob 8 (< Mod >) controls the mod amount completely on filter 1 and subtly on filter 2.

Turn of the filter pulsation by setting knob 2 and 8 to zero. With this setting you have a sub bass or pad with envelope controlled filter attack.

Waltz For Four

Multitrack sequence.
Synth pattern, bassdrum and snare.
Unisono is set to +6 with three voices.

Use knob 2 (Flt X 1-2) to crossfade between Acid and Scream filter. Knob 3 and 4 controls filter cut and res of both filters. Knob 2 (Push) is assigned to insert clip and shaper. Knob 8 controls ring modulation of oscillator 3. Use these to push the sound into very dirty, sharp areas.
Control reverb dry/wet with knob 6, delay dry/wet with knob 6 and delay feedback amount with knob 7.

Was Not It Sad

Pulse sequence and dirty evolving soundscape.
Sequence with one semi up and back.

Try C2 and hold long.
Control pulse amp with knob 8. Add sweeping white noise with knob 7.
Knob 6 (Fdbk/Shpr) is assigned to insert fx shaper and feedback amount of the delay fx. Use it to add distortion and let out the tension.
Filter 1 makes use of the scream filter and filter 2 hipass. Amp feedback is routed after filter 1. Raise knob 3 (Flt Cut) to open up the amp feedback, creating a overdriven filter effect.

We Once Flew

Synth (organ-like) sound of fairies. Nice in higher register for carneval or mysterious melodies.
Remove the attack with knob 2 (A-Env Clr) and play low register for a deep sub sound.
Add grit with knob 1 (Osc Color), distortion with knob 5 (Tube D/W) and push the sound even further with knob 7 (Flt 1 FM).
Crossfade between Lowpass 4 and Highpass 4 with knob 8 (Flt X 1-2).

When

Nice slightly dirty evolving pad with subtle pulse.

Add distortion with knob 1. Control amp attack with knob 2. Use knob 8 (Smoother) to morph the sound, min position for sharp pulse and max position for no pulse.

Winds And Drops

Dark evolving soundscape with drifting distant echoes.

A square uni LFO creates the kind of breathing movement that characterizes this sound.
There are subtle modulations added by further envelopes and LFO's to create a everchanging evolvment along with the breathing movement.
The "distant echoes" comes from LFO 7 with Expo down x4 curve to modulate filter 2 (Daft) cutoff.
Use knob 8 (Morpher) to change the soundscape character. It is assigned to modulation amount, Bypass Mod of osc 1 and EQ.
Knob 1 and 2 controls vibrato depth and rate.

Wracking The Nerves

Pulsating, sweeping, slightly hypnotizing and haunting. Hold long and let it play for awile and it can become nervwrecking. This soundscape is useful in both ambient and in moments that need tension. Filters used are Daft and Allpass, suitable to go either way.
Crossfade the pulsating noise and osc sequence into a new pattern with knob 8 (Morpher). Control volume of osc 1 and noise with knob 7 (01/Ns lvl). Crossfade between Daft and Allpass filter with knob 8 (Flt X 1-2).
Push the sound into distortion with knob 6 (Ins Shpr).
Knob 1 is assigned to unisono pan position with possibility to create a wide moving pan effect.

Yps Of Growl

Growling pad with filter controlled sequence.

Each filter has it's own modulation sequence. Crossfade between Scream and Daft filter using knob 2 (Flt X 1-2). Add or reduce modulation amount with knob 8 (Mod Amp). Knob 3 and 4 controls filter cutoff and resonance respectively.
Color the oscillators with knob 1 (Osc Clr). Turn it up for a more aggressive character. Use knob 7 (Ins Clip) to add clip distortion. Turn up both for a very aggressive sound.
Knob 5 and 6 controls delay and reverb dry/wet.

Mikael Adle
Leap Into The Void