

DRONOS OF META

72 UNKNOWN VOIDS AND INHABITED SOUNDS FOR MASSIVE

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LEAP INTO THE VOID

Leap Into The Void

Dronos Of Meta

Patchlist and comments:

Art Full Of Mysticism

Multilayered polyrhythmic gate sequence with pitch modulation, feedback reverse sweeps and clip distortion.

Osc 1 is routed to filter 1 (Double Notch). Osc 2 and 3 to filter 2 (Daft). Knob 1 (Coloring) 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.

Atmosphere Of Patala

Tempo-synced industry.

Filters used are comb and scream. Use knob 2 to crossfade between them. Control comb damp and feedback with knob 1. Filter cut and res of filter 2 is controlled by knob 3 and 4.

Knob 6 is assigned to insert 1 clip distortion, knob 7 to insert 2 parabolic shaper. Knob 8 is assigned to LFO 8 and controls the amount of pan unison spread, creating a panning effect.

Auspicious

Tempo-synced soundscape of darkness.

Oscillators used are Lunacy and Melancholia and a subtle amount of white noise. All three main oscillators are heavily modulated along with a pitch sequence controlling the pitch of osc 1 and 3. Pitch unisono is set to +6 which adds to the dark.

Filters used are Lowpass 4 and Daft. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 8 is assigned to amp feedback to create sub, doom feedback darkness and otherworldly sounds. Use knob 1 to add shaper distortion and white noise.

Bahl Hypnoticum

Tempo-synced soundscape feedback drone of mysteries.

Both filters inserted are comb with a serial path. Separate control over each oscillators amp with many possibilities to shape the sound.

Control insert 2 hi and lowpass filter with knobs 3 and 4.

Knob 8 is assigned to amp feedback which is routed to the second comb filter. FX used are synced delay and reverb. Control each dry/wet with knobs 1 and 2 respectively.

Born From Delicacy

Subtle voice-pan, changing pad/soundscape with chorus and dark feedback delicacy.

Knob 1 is assigned to wavetable position and intensity. Filters used are Acid and Scream. Crossfade between them with knob 2. Knob 3 and 4 controls cutoff and res of both filters. Knob 8 is assigned to amp feedback. Initially set to add a slight unstable character. Try move it subtly together with knob 1 while playing long notes and slow chord structures.

FX used are chorus and reverb.

Bringer Of Wisdom

Evolving, otherworldly, feedback soundscape. Pitch unisono set to +7 using two voices.

Filters used are Double Notch and Comb. Crossfade between them with knob 8. Knob 2 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. Push the sound with clip distortion using knob 1. FX used are synced delay and reverb.

Conquer And Triumph

Distorted bass with filter cut envelope.

Filters used are Lowpass 4 and Scream. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to bitchrusher, knob 5 to tube distortion and knob 7 to amp feedback. Use these to push the sound to different colors of distortion. Use knob 8 to control the amount of envelope affecting the filter cut.

Cult Of Artifacts

Hypnotic soundscape of the insane. 6 voices with unisono set to +1.

Filters used are Daft and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 (WT-Color) controls the color of the wavetables. Use knob 8 to control the amount of amp feedback which is routed towards filter 2 but, not completely, which enables the feedback to affect both. FX used are reverb and synced delay. Control dry/wet of each with knobs 5 and 6 respectively.

Determining Death Stabs

Dark and evil gater soundscape. Unisono set to +6.

Filters used are Bandreject and Lowpass 4. Crossfade between filter 1 and 2 with knob 2. Control filter cut and res with knob 3 and 4. Knob 1 is assigned to filter 1 bandwidth. Knob 8 is assigned to amp feedback which in turn is routed to filter 1. Use knob 1 and 8 together, along with filter cut to shape many colors of feedback.

Division Bell Of Scheol

Mysterious tempo-synced gate sequence with sweeping noise.

Filters used are Double Notch and Scream. Crossfade between them with knob 2.

Control filter cut and res with knobs 3 and 4. Knob 1 controls insert clip dry/wet. Knobs 7 and 8 are assigned to all three oscillators and noise, functioning as a mixer with knob 7 controlling osc 1 and noise and knob 8 osc 2 and 3. Knob 6 is assigned to amp feedback which is routed to the notch filter.

Drifting Dim

Diminished evolving soundscape/pad.

Filters used are Scream and Bandpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knob 3 and 4. Both filters cutoff is also subtly modulated by an LFO each. Knob 1 is assigned to WT-position and intensity. Use knob 8 to control the amount of amp feedback. It is routed to the Bandpass filter and enables classic feedback with sweeps.

Drone Of Severe Death

Industrial multi-track. Based on the design technique found and first used on Disturbed Hate from The Serpent, further investigated and developed into several Leap Into The Void sounds.

Doom bassdrum, metallic noise and gated synth.

Filters used are Comb and Scream. The comb filter pitch is modulated by a performer which creates the bassdrum sequence. Control comb damp and feedback amount with knobs 1 and 2. The Scream filter cutoff is modulated by another performer which creates the gated synth pattern. Knob 3 and 4 control filter cut and res of filter 2. Use knob 6 to control the amount of modulation on both filters, knob 7 to morph into a new pattern and use knob 8 to crossfade between the filters.

Endless

Dark phase mod drone soundscape with a distant evolving major seventh. (mod osc).

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Use knob 8 to control phase and position modulation amount. Knob 1 is assigned to Par-Ser fader. Use it to set the filter order. Knob 7 is assigned to amp feedback which is routed to filter 1 (notch). Use it together with knob 1 and knob 3 to create a vast amount of coloring and feedback sound shaping.

Ether

Dark soundscape/pad with unisono set to +4 using four voices.

Knob 1 adds a subtle metallic flavour and detune. Crossfade between Scream and

Double Notch filter with knob 2. Control filter cut and res with knobs 3 and 4. Knob 7 controls filter cutoff modulation of filter 2. Use knob 8 to morph the sound further towards otherworldly soundscape. Knob 6 is assigned to amp feedback which adds low rumble feedback. Watch your speakers.

Feed The Ambience

Ambient evolving pad/soundscape with modulated distortion.

Filters used are Daft and Double Notch. Crossfade between them with knob 2. Control filter cut and res of both filters with knob 3 and 4. Use knob 1 to color the oscillator waveforms which is assigned to both wavetable position and intensity. Knob 8 is assigned to amp feedback which is routed to the notch filter with lots of feedback possibilities. FX used are chorus and reverb.

Freak Shift Of The Gates

Tempo-synced processed soundscape with envelope, LFO and sequence controlled amp modulation.

Filters used are Scream and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. Knob 1 is assigned to amp feedback, routed to both filters. Use knob 7 and 8 to control frequency shift dry/wet and pitch.

Gagant

Harmonically rich, layered evolving pad.

Filters used are Lowpass 2 and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to filter FM (filter 2) and insert distortion. Use knob 7 to control amp feedback and knob 8 to control pan modulation amount (uni spread).

Heresy

Industrial effect soundscape and machine.

Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 controls the color of the oscillators. Knob 7 is assigned to distortion and knob 8 to amp feedback. Try both.

Ho Aion

Tempo-synced pulsating soundscape of darkness. Pitch unisono set to +3.

Control the color of the wavetables with knob 1. Crossfade between Daft and Scream filter with knob 2. Control filter cutoff and resonance with knobs 3 and 4. Knob 8 is assigned to clip dry/wet.

Hollow Insect Path

Long evolving dark mysterious soundscape with sequenced melody (notes 0, 1, 3, 5).

Knob 1 is assigned to insert shaper. Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 7 is assigned to amp feedback which in turn is routed to filter 2. Use knob 8 to morph the sound from pulsating to evolving sequenced melody. At min position it's a slow attack gradually pulsating sound. At max position the amp attack is faster and the modulation is more smooth, evolving.

Hostile Orbing Pressure

Occult soundscape.

Oscillator 2 is tuned down 1 semi, creating a major seventh chord but with pitch unisono set to +6 everything becomes an occult soundscape of magnitude. Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Both filters are modulated by an LFO each. Control modulation amount with knob 1. Knob 6 is assigned to amp feedback, routed to the Allpass filter. Knob 8 is assigned to pan amount. Control the pan rate with knob 7.

Ice Wind Of Darkness

Tempo-synced, detuned and modulated soundscape of darkness.

Filters used are Scream and Acid. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to filter 1 scream knob. Use knob 8 to morph the modulators into a new sequence. Knob 5 control FX amount (delay and reverb) and knob 6 controls the delay feedback. Knob 7 is assigned to amp feedback.

Idiocracy

Multitrack tube distorted sound with rhythmic bass gate, bassdrum pattern, noise and feedback.

Filters used are Comb and Double Notch. Crossfade between them with knob 2. Control filter cut and res of filter 2 (notch) with knobs 3 and 4. Control distortion with knob 1. Knob 6 is assigned to amp feedback which is routed to both filters. Control sample and hold pitch with knob 7. Use it together with amp feedback amount and filter 2 cutoff to shape the sound.

Morph the sequence into new pattern with knob 8.

In The Dark Depths

Tempo-synced gloom. Hold long.

Filters used are Scream and Comb. Crossfade between them with knob 2 which also is assigned to the inserts drive. Control filter cut and res of filter 1 with knobs 3 and 4. Knob 1 controls the filter cut modulation amount assigned to filter 1. Knob 7 is assigned to amp feedback which is routed equally to both filters enabling vast amounts of feedback possibilities. Knob 8 controls amp attack, most effective in comb mode.

Insidious

Ambient evolving pad/soundscape.

Filters used are Daft and Double Notch. Crossfade between them with knob 2. Control filter cut and res of both filters with knob 3 and 4. Use knob 1 to color the oscillator waveforms which is assigned to both wavetable position and intensity. Knob 8 is assigned to amp feedback which is routed to the notch filter with lots of feedback possibilities.

FX used are chorus and reverb.

Into The Pipes

Big organ.

Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4.

When Scream filter is mainly used, use knob 1 to add number of pipes (amp feedback and clip distortion). With the Notch filter the feedback can produce some scary horror sounds among others. Try it.

Kalos Reflections

Suggestive pulsating synth sound with bell-ish polyrhythms.

Comb filters are inserted in both filter positions. The damp and feedback amount is controlled by performer 7 with tempo-sync.

Control amp feedback with knob 7.

Use knob 1 and 2 (hipass, lowpass) and knob 3 and 4 (mid and high EQ gain) to sculpt the sound and it's frequencies along with the amp feedback.

Push the sound with knob 8 which controls the amount of clip distortion added into filter 1.

Khthon

Tempo-synced hypnotizing evolving detuned soundscape with a drifting polyrhythmic pulsating sequence.

Two LFO's assigned to each filters cutoff (Scream and Bandpass) creates the pulsating sequence. Knob 3 and 4 controls filter cut and res of both filters. Use knob 1 to control insert filter Lopass 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 shapes the pulses.

Crossfade between filter 1 and 2 with knob 2.

Looming

Comb feedback soundscape with metallic breaths.

Both filter slots have a comb filter inserted which are routed serially. Control damp of filter 2 with knob 1 and feedback of filter 2 with knob 2.

Theres Clip distortion on insert 1 and hi/lowpass filter on insert 2. Control the clip dry/wet with knob 7 and hi/lowpass filter with knobs 3 and 4 respectively.

Knob 8 is assigned to amp feedback which is routed mostly towards the second comb filter which enables the feedback to affect filter 1 subtly aswell.

Mesmerized

Bassdrum, synth alternating between tonica and minor second, metallic noise and a polyrhythmic metallic synth sound on top. All with unisoni set to +6.

Filters used are Scream and Allpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knob 3 and 4.

Hold long. Morph into a different structured pattern using knob 8 (Seq Xfade).

Change the color of the wavetables with knob 1 (WT-Color), move it up to add harmonics. Knob 7 is assigned to amp feedback which is routed to the Allpass filter with lots of feedback possibilities.

Mesopause

Evolving pad/soudscape.

Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter

cut and res with knob 3 and 4. Knob 1 is assigned to vibrato depth, creating a otherworldly spooky, scary soundscape character.
Use knob 7 to control amp feedback amount which is routed to the Allpass filter.
Watch your speakers!
Knob 8 is assigned to envelope movement, intensity of Osc 3 and EQ, changing the atmosphere into a different color.

Minor Second

Multitrack suggestive bassdrum and metallic noise snare sequence with two gate synth patterns.

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 which is routed to the Notch filter.
Knob 1 is assigned to WT-position and intensity.
Osc 3 is initially tuned up one semi. Use knob 8 to control the amount from tonica to one semi up.

Minus Twelve Degrees Celsius

Organ character evolving soundscape/pad with subtle noise sequence and lurking feedback.

Filters used are Double Notch and Daft. Crossfade between them with knob 2.
Control both filters cut and res with knobs 3 and 4. Knob 1 is assigned to intensity.
Amp feedback is inserted and routed to the notch filter and is controlled by macro knob 7. Knob 8 controls the amp of the noise sequence.

Mysticus

Dark sequenced polyrhythmic detuned soundscape.

Filters used are Scream and Bandpass. Crossfade between them with knob 2.
Control filter cut and res of both filters with knobs 3 and 4. Both filters cutoff is also modulated by an LFO each. Knob 1 is assigned to both inserts LoPass filter.
Use knob 7 to control the amount of amp feedback. Ultra doom, watch your speakers.
Morph the sound into a sustained pad with knob 8.

Noctilucent Clouds

Dark, suggestive bassdrum and metallic noise snare sequence with reverse gate synth.

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 which is routed to the Notch filter.

Phase modulation (knob 1) routed to osc 2. Turn it up for a very bright cut through color. Knob 8 is assigned to osc 3 pitch and enables tuning up one semi which is the initial setting.

Noise Of Ejection

Tempo-synced gated noise and sample & hold dirt with comb and Double Notch feedback.

Filters used are Comb and Double Notch. Crossfade between them with knob 2. Control comb feedback with knob 1. Knob 3 and 4 are assigned to filter 2 cut and res.

Knob 6 is assigned to amp feedback, knob 7 adds shaper and sample & hold and knob 8 controls the oscillators pitch modulation rate.

Of Doom Become

Sequenced combed feedback distortion.

The sound uses two voices with unisono pitch set to +6.

Filters used are Comb and Scream placed in serial. Knob 2 controls filter 1 comb feedback, knob 3 filter 2 cutoff and knob 4 filter 2 res.

Add distortion with knob 1 (Ins Dist) and morph into new pattern with knob 8.

Use knob 7 to change the character.

Offensive

Agressive lead/bass sound.

Filters used are Scream and Lowpass 4 placed in serial.

Control filter cut and res with knobs 3 and 4. Knob 1 controls the oscillators colors.

Knob 2 is assigned to unisono.

Push the sound with three knobs of distortion and overdrive. Knob 5 controls C Tube dry/wet, knob 7 controls the amp feedback and knob 8 is assigned to insert parabol shaper dry/wet.

Orchestra Departure

Industrial tempo-synced gate soundscape.

Filters used are Lowpass 4 and Comb. Crossfade between them with knob 2.

Control filter cut and res of filter 1 with knob 3 and 4. Filter 1 is also modulated by a performer which amount is controlled with knob 8. Filter 2 feedback and damp is controlled by knob 1.

Use knob 7 to control the amount of both inserts clip distortion.

Organ Absent

Tempo-synced pad/soundscape. Uni set to +12 creating a subtle organ flavour.

Filters used are Lowpass 4 and Allpass. Crossfade between them with knob 2.

Controlfilter cut and res with knobs 3 and 4. Knob 1 controls the color of the oscillators WT-position and intensity. Use it to add brightness.

Knob 8 is assigned to amp feedback which is routed to the Allpass filter and enables many colors of feedback.

Out In The Air

Evolving pad/soundscape with feedback whistle.

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Knob 3 and 4 controls filter cut and res. Amp feedback is assigned to knob 8 which is routed to filter 1 (Double Notch).

Use knob 1 to control the amount of filter modulation.

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

Pad Of Sweets

Sweet pad.

Lots of filter shaping possibilities. Knob 1 is assigned to insert lowpass. Filters used are Scream and Allpass. Crossfade between them with knob 2. Control filter cut and res of both with knobs 3 and 4.

Knob 8 is assigned to amp feedback.

Pathology

Multitrack sequence.

Bassdrum, noise snare and two gate synth pattern.

Filters used are Double Notch and Daft. Crossfade between them with knob 2.

Control filter cut and res with knob 3 and 4. Knob 1 is assigned to amp feedback which is routed to the notch filter for great feedback possibilities.

Control the volume of the noise sequence with knob 8.

FX used are reverb and synced delay.

Pendulum Mass Of Bedlam

Tempo-synced gated synth with added gates of distortion accompanied by synced delay.

All three oscillators used have a tempo-synced performer with different patterns assigned to its amplitude. Filters used are Bandpass and Scream. Crossfade between them with knob 2. Control filter cutoff and resonance with knobs 3 and 4. Knob 8 is assigned to amp feedback. Turn it down to morph into a more "casual" distorted synth gater sound. Use knob 1 (Distortion) to control the amount of the inserts clip and shaper.

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

Process Moving

Dark, gloomy to bright evolving pad.

Filters used are Scream and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Filter 2 cutoff is also modulated by a slow sinus LFO.

Knob 1 controls the color of the oscillators. Knob 7 is assigned to insert Clip and knob 8 is assigned to amp feedback.

Pulsating The Feed

Multitrack tube distorted wide spread sequenced sound and feedback.

Filters used are Comb and Double Notch. Crossfade between them with knob 2. Control filter cut and res of filter 2 with knobs 3 and 4. Knob 6 is assigned to amp feedback which is routed to the notch filter. Use it!

Knob 7 controls the pattern amplitude modulation of all oscillators and knob 8 morphs between patterns.

Pushing

Distorted mono bass/lead sound.

Filters used are Scream and Lowpass 4 placed serially. Crossfade to use either Scream or both with knob 2. Control filter cut and res with knob 3 and 4. Knob 1 is assigned to pitch unison spread. Knob 5 is assigned to Tube distortion, knob 7 to insert 1 shaper and knob 8 to amp feedback.

Queen Iron Arise

Tempo-synced metallic (freq shift) gater disease.

Filters used are Comb and Scream. Crossfade between them with knob 8. Control filter cut and res of filter 2 with knobs 3 and 4. The comb filter feedback and damp

knobs are modulated by performer 5, creating the metallic sound. The amp of each oscillator is modulated by a LFO which either colors the comb filter when routed to it and/or creates a pulsating "crackle" sound when routed through the scream filter. Knob 7 is assigned to amp feedback.

There's a frequency shifter in both insert effects. Control FS 1 dry/wet and pitch with knobs 1 and 2 and FS 2 dry/wet and pitch with knobs 5 and 6. Explore.

Realm Of Around

Dirty major seventh evolving pad/soundscape.

Use knob 1 to color the wavetables. Crossfade between Scream and Double Notch filter with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 7 is assigned to amp feedback with lots of feedback possibilities. Add clip distortion with knob 8.

Reiteration Drone

Distorted tempo-synced synth/soundscape.

Knob 1 controls insert shaper and clip distortion amount. Control filter cut and res with knobs 3 and 4. Crossfade between Scream and Double Notch with knob 2. Knob 7 is assigned to amp feedback which is routed to both filters enabling extensive amounts of feedback possibilities. Morph from the pulsating character into a more smooth evolving sound with knob 8.

Rhythm Movement

Tempo synced polyrhythmic filter sequence with synced delay effect. Long release.

Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 controls the color of the oscillators.

Knob 7 is assigned to insert 1 shaper dry/wet and insert 2 clip drive amount. Knob 8 is assigned to amp feedback.

River Lethe

Soundscape with two slow melodic sequences.

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to WT-pos, intensity and Mod osc pitch and phase amount. Knob 8 controls the amount of pitch modulation driving the melodies. Knob 7 is assigned to amp feedback for either brutal sub darkness (Daft) or more "classic" feedback (notch)

Second Movement

Synth double melodic sequence in harmonic minor.

Filters used are Lowpass 4 and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Add distortion with knob 1 and amp feedback with knob 7. Amp feedback is routed to the notch filter with lots of feedback colors on offer.

Knob 8 is assigned to pitch modulation amount. Set it to min to remove the melody and turning it into a gater synth sound with sweep.

Sin Min

Tempo-synced pulsating distorted synth with feedback "gates". Unisono set to +3 using two voices.

Filters used are Acid and Double Notch. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to WT-position and intensity for coloring the oscillators waveforms. Use knob 8 to control amp feedback which is routed to the notch filter and enables many colors of feedback. Knobs 5 and 6 controls delay fx dry/wet and feedback amount and knob 7 reverb dry/wet.

Very well suited for lower (C2) register.

Storytellers Lead

Soft lead sound with filter cut attack envelope and tremolo.

Filters used are Scream and Acid. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 controls the amount of filter envelope (shaping the attack) modulating filter 1 and adds a subtle continuous modulation on filter 2 cutoff. Knob 8 controls the tremolo rate.

Stratosphere

Slightly dirty, evolving pad.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to WT-position, intensity and sync of oscillator 2. Raise it to color the sound.

Use knob 8 to control the amount of amp feedback which is routed to filter 1 for either classic feedback or doom.

Knobs 5, 6 and 7 controls chorus and reverb dry/wet and clip distortion amount.

Sub Signum

Sustained bass sound with sinus/triangle, smooth square and filter envelope to shape the attack.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 8 controls the amount of filter envelope assigned to filter 2 cutoff.

Knob 7 is assigned to amp feedback which in turn is routed to filter 1 (notch).

This sound can go from sub sinus bass sound to rather brutal when knob 1 is set to max with filter 1 in use along with plenty of amp feedback.

The Bronze Age

LFO gate soft metallic polyrhythmic soundscape with echoes.

Control the color of the wavetables with knob 1. Filters used are Scream and Double Notch. An LFO is assigned to the mix knob to create a rhythmic mix fade between the two filters. Knob 2 is then side-chained to the amount. Set knob 2 to min to remove the mix fade feature and use filter 2 in "regular state". 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. Watch your speakers!

Control the shape of the LFO's with knob 8 from saw shape to saw with added noise shape.

The Drifting Mass

Dark evolving pad/soundscape with pitch unisono set to +12, creating an organ flavour.

Filters used are Scream and Daft. Crossfade between them with knob 2. Knob 3 is assigned to filter 1 cutoff. Filter 2 cutoff is modulated by several modulators. Control res of both filters with knob 4.

Use knob 1 to color the oscillators and use knob 7 to add distortion. Knob 8 is assigned to amp feedback which can produce both doom and mayhem.

Threatening

Soundscape of occultism with unisono set to +6 using four voices with tempo-synced tri/saw LFO driven amp of osc 1 and slow tempo-synced filter swells.

Use knob 1 to add distortion, FM mod of filter 2 and subtle detune. Crossfade between Bandpass and Double Notch filter with knob 2. Each filter is modulated by a performer. Control the filter modulation amount with knob 8. Knob 7 is assigned to amp feedback.

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

To Be Distorted

Dirty synth with fast filter cut gate pattern.

Filters used are Daft and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Performer 7 is assigned to filter 1 cutoff, creating the gate pattern. Use knob 8 to morph towards a smooth more subtle modulation curve.

Knob 5 is assigned to fx delay and reverb dry/wet.

Knob 6 controls insert clip dry/wet and knob 7 controls the amp feedback which is routed to the Bandreject filter.

Travelling Thoughts

Minor third mystic, sweeping bright, gloomy evolving pad.

Use knob 1 and knob 2 to morph and color the waveforms.

Filters used are Scream and Daft. Crossfade between them with knob 8. Control filter 1 cutoff with knob 3. Filter 2 cutoff is controlled by modulation. Control both filters res with knob 4.

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.

Trem Emotion

Soft dreamy to bell-ish pluck lead sound with velocity assigned to filter cut.

Filters used are Scream and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. With knob 1 (WT-Color) and knob 7 (Ins Shaper) you can change from the soft dreamy to a very sharp, dirty lead sound. Add delay (knob 6) to that. Use knob 8 to control the amount of tremolo.

Turmoil

Tempo-synced hypnotizing slight insanity, or haunted.

Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 8 is assigned to envelope 2 which in turn controls the amp of the performer modulating the filter of filter 1 cutoff. Knob 1 is assigned to insert shaper and knob 7 to amp feedback.

Unfathomable Addiction

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

Use knob 1 (assigned to pitch unisono) 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.

Unforgiven

Tempo-synced distorted evolving and gated soundscape with pitch sequence of osc 3 playing 0, 3, 6.

Filters used are Scream and Double Notch. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4. Knob 1 is assigned to insert clip distortion and knob 7 to amp feedback.
Knob 8 controls the pitch sequence of osc 3.

Vacuum

Slow bassdrum and synth gate pattern and dark evolving soundscape beneath with unisoni set to +6.

Filters used are Lowpass 4 and Bandreject. Crossfade between them with knob 2.
Control filter cut and res of both filters with knob 3 and 4.
Hold long. Morph into a different structured pattern using knob 8 (Seq Xfade).
Change the color of the wavetables with knob 1 (WT-Color), move it up to add harmonics.
Knob 7 is assigned to amp feedback which is routed to the Bandreject filter with lots of feedback possibilities.

Veni Domine

Multitrack sequenced sound with doom bassdrum and metallic gate synth.

Knob 7 (Cmb Mod) controls the pitch modulation of the comb pitch to shape the sound of the bassdrum.
Crossfade between the two filters (Comb and Scream) with knob 2. Control cut and res of filter 2 with knobs 3 and 4. Control feedback and damp of the comb filter with knob 1. Morph into new pattern with knob 8.

Visiting The Void

Bassdrum, synth alternating between tonica and minor second and a polyrhythmic metallic sound on top. All with unisoni set to +6.

Filters used are Scream and Allpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knob 3 and 4.

Hold long. Morph into a different structured pattern using knob 8 (Seq Xfade).

Change the color of the wavetables with knob 1 (WT-Color), move it up to add harmonics. Knob 7 is assigned to amp feedback which is routed to the Bandreject filter with lots of feedback possibilities.

Welcome Von Seduction

Sequenced multitrack sound.

Combed bassdrum, white noise dirty snare and synth.

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 8 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 7 to control the noise amp sequence and insert distortion. Knob 6 is assigned to amp feedback which drives the bassdrum (when knob 8 is up) and also pushes the sound extensively.

Winner Of The Struggle

Mysterious and dark pitch modulated, sequenced soundscape and insect noise steps.

Melody plays tonica, minor second and minor third.

Use knob 1 to control shaper amount.

Filters used are Lowpass 4 and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 7 is assigned to amp feedback which is routed to filter 2 (double notch). Use knob 8 to control the pitch modulation amount.

Effects used are reverb and delay.

Wish

Tempo-synced evolving soundscape with subtle pulses and feedback.

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.

Mikael Adle
Leap Into The Void