Leap Into The Void

Massive unlimited

List of sounds:

A Magnificent Preset (Cluster four)

Noise sequence with res sweep and what not.
Modulation frenzy.

Filters used are Comb and Double Notch. Knobs 1 and 2 control comb pitch and damp/feedback. Knobs 3 and 4 control double notch filter cut and res.
Both filters are modulated by a performer each. Control the modulation amount with knob 7 and crossfade between the patterns with knob 8.
Knob 6 is assigned to noise color and knob 5 to delay dry/wet.

Allure Of The Occult (Cluster twelve)

Occult allure.
Tempo-synced soundscape with pulse and evolvement and osc 2 set to -6 semi.

Color the sound with knob 1.
Crossfade between Double Notch and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback, routed to the notch filter.
FX coloring with synced delay, chorus and bitcrusher.

Amons Pleasure (Cluster three)

Detuned (slow vibrato) synth sound with polyrhythmic filter cut sequence.

Control the filter modulation amount with knob 1. Crossfade between Lowpass 4 and Scream filter with knob 2. Knob 3 and 4 controls filter cut and resonance of both filters. Use knob 7 to control clip amount of both inserts. Knob 8 is assigned to amp feedback which is routed to filter 2.

Architecture Electronica

Polyrhythms.

Color the wavetables with knob 1. Crossfade between Scream and Lowpass 4 filter with knob 2.
Use knob 8 to morph between the patterns.
Knob 6 pushes the sound by adding amp feedback shaper and freq shift. Control the pitch of the frequency shifter and shaper drive with knob 7.

Atomic Factory Horror (Cluster sixteen)

Tempo-synced detuned (uni +1 semi) atomic factory sequence.

Filters used are Lowpass 4 and Daft. Crossfade between them with knob 2. Control resonance of filter 1 with knob 1. Control cut and res of filter 2 with knob 3 and 4.
Knob 5 control synced delay dry/wet amount.
Knob 6 (morph 1) controls the amount of modulation of several destinations.
Knob 7 (morph 2) control the coloring and also crossfades the sequence when knob 6 is at max.
Knob 8 control the unisono amount (max = +1 semi).
Try: knob 6, 8 at min and knob 7 at max.

Bap Click (Cluster nine)

Short click sound with many options for coloring.

Knob 1 controls amp envelope decay. Turn it up for a poly saw pluck sound.
Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.

Knob 8 controls insert 1 delay and adds a "flam" character/glitch.
Fx used are dimension expander and chorus. Control dimension expander dry/wet with knob 5, chorus dry/wet with knob 6 and chorus offset with knob 7.

Bass Mbira (Cluster eight)

Plucked string/kalimba hybrid.

Knob 1 morphs the sound towards a soft pad.
Crossfade between Scream and Double Notch filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback. Try it.

Bass Of Clip And Groan (Cluster three)

Distorted bass/lead sound.

Control clip dry/wet with knob 1 and drive with knob 2.
Filters used are Scream and Daft. Crossfade between them with knob 8.
Knob 7 is assigned to curve crossfade of LFO 5 which in turn is assigned to WT-pos and phase modulation. Use it to change the shape of the modulation.

Bassoon Reeder (Cluster seventeen)

Expressive reed lead with characteristic attack and/or evolving soft pad (hold long).

Color the oscillators with knob 1.
Crossfade between Lowpass 4 and Highpass filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to pan modulation amount.
FX used, reverb and synced delay (knob 5, 6 and 7).

Beatlejuice (Cluster thirteen)

Electronic drumbeat with kick, noise and synth.

Knob 1 control the coloring of the oscillators and the noise source.
Crossfade between Daft and Allpass filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to amp feedback.
Crossfade towards a different pattern with knob 8.

Try: Set knob 2 to max and turn up amp feedback (which is inserted after filter 1) and then tweak resonance (knob 4).

Beat Phase (Cluster three)

Multitrack sound. Bass drum and rhythmic synth.

Both filters cutoff is modulated by a performer each. Use knob 1 to control the amount of cutoff modulation. Crossfade between Allpass and Daft filter with knob 2. Knob 7 is assigned to both inserts clip dry/wet and knob 8 is assigned to amp feedback.

Beautiful

Lead of the soft.

Use knob 1 to brighten the sound which adds osc 3 that uses the Drive II waveform.

Crossfade between Daft and no filter with knob 2. This is to enable the possibility to keep the very brightest frequencies.
Knob 8 is assigned to amp attack of the three oscillators individual envelopes attack.

Bipolar (Cluster four)

Noise sequence with resonant singing echoes.

Filters used are Double Notch and Bandreject. Control cutoff and res of filter 1 with knobs 1 and 2 and of filter 2 with knobs 3 and 4. Control the modulation amount of both filters cutoff with knob 7. Crossfade between filter 1 and 2 with knob 8.
Change color of the noise source (amp noise) with knob 5.
Knob 6 is assigned to amp feedback.
There are many tweaking possibilities. Try for example turn down knobs 6 and 7 all the way and use knob 8 to fade between the two filters and their patterns.

Blank Portrait Gater (Cluster eighteen)

Layered rhythmic synth/bass-line.
Try knob 2 at min, turn up knob 4 to half and slowly turn down knob 3.

Color the oscillators with knob 1, adding RM and PM to osc 1 and 2. Crossfade between Lowpass 4 and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 and 8 functions as morphers to variate different coloring, patterns and movement.

Boom Gate Tail (Cluster nine)

Kick with "gate" reverb tail.

Knob 1 is assigned to amp feedback. Use it up to around halfway to color the kick sound. From half to max it turns into a screaming metallic FX character.
Filters used are Allpass and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 and 6 control dimension expander dry/wet and size. Knob 7 control reverb dry/wet.
Knob 8 is assigned to clip distortion amount and adds/removes overdrive.

Brassy Emotion (Cluster nineteen)

Brassy synth sax/mute trumpet sound.

Use knob 1 to change filter 1 envelope character. Turn it up for faster envelope and more attack (max position = synth pluck).
Filters used are Daft and Acid. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 control (big) reverb dry/wet.
Knob 6, 7 and 8 control flanger dry/wet, rate and depth respectively.

Bringer Of The Pace (Cluster five)

Evolving pad with modulated shaper dry/wet and drive.

Filters used are Bandpass and Acid. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4.
This sound uses the insert sine shapers to push the filters controlled by a envelope each to create the evolving character. Control the amount of shaper modulation with knob 8.
Knob 1 colors the sound by changing wt-pos and intensity and adding ringmod, phasemod.
Use knob 7 to control the amount of amp feedback.

Brontosaur (Cluster ten)

Tempo-synced multitrack, harsh, pulsating and percussive sequence with osc 2 tuned up 6 semi.

Filters used are Daft and Scream. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Use knob 1 to morph towards a new pattern.
Knob 8 control distortion amount.
FX used are Reverb and Delay, knob 5-7.

Carbon Attribute (Cluster nineteen)

Bright synth/keys sound with a detune-ish flanged string character.

Use knob 1 to change both character and color. Turn it down for a more pronounced envelope behaviour and a touch of flute added.
Crossfade between Daft and Bandpass filter with knob 2. Control filter cut and res with knob 3 and 4.
FX used are Phaser and Flanger.
Control Phaser dry/wet and color with knob 5 and 6.
Control Flanger dry/wet and color with knob 7 and 8.

Cardinal D Times Square (Cluster seven)

Two noise sequences with 32 steps each and amp feedback.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2.
Osc 1 noise source is routed to filter 1 and the noise osc (pipe) is routed to filter 2.
Amp feedback amount is controlled with knob 6 and modulation amount is controlled with knob 7.
Knob 8 enables morphing into a rather "classic" poly lead sound with a envelope assigned to intensity where amp and attack time is modulated by velocity.
Knob 1 controls osc color of the noise and poly synth.

Cardinal Directions (Cluster seven)

Two distorted noise sequences playing rhythmically.

Filters used are Lowpass 4 and Bandreject. Crossfade between them with knob 2.
Knob 1 enables morphing into a bass-line sound/rhythm bed.
Theres sequenced filter cut modulation assigned to both filters. Control amount with knob 8.
Control amp feedback with knob 7 which is routed to the Bandreject filter.

Caterpillar Gigantus (cluster eleven)

Combed, doom drum sequence.

Filters used are Comb and Daft. Crossfade between them with knob 2. Control comb dampen and feedback with knob 1 and control daft filter cutoff and res with knob 3 and 4.
Knob 7 is assigned to amp feedback which controls the "doom" character of the comb bassdrum. Use it together with knob 1 for doom amount, punch and decay.
Knob 8 enables crossfading between two patterns.
FX used are Tube distortion and Reverb.

Characteristica Plux (Cluster thirteen)

Synth pluck sound, detuned monophonic.

Filters used are Lowpass 4 and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Osc 1 is routed to filter 1 and osc 2 is routed to filter 2. Control amp decay amount of osc 1 with knob 1.
Decay of osc 2 and filter 2 is controlled by velocity.
Use knob 8 (shaper) to add a metallic distorted drive character. Try it with filter 2 enabled and play hard notes and cut them off during the decay time with a soft note for characteristic playing.
FX used are chorus and synced delay.

Chopstick Groove (Cluster nine)

Rhythmic sequence with clicks and noise.

Knob 1 color the oscillators and changes the pattern.
Filters used are Double Notch and Daft. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Control amp feedback with knob 8.
Fx used are synced delay and dimension expander.

Cinematic (Cluster two)

Sequenced echoes and feedback.

Two combfilters are pitchmodulated by an LFO each set to square shape. The amp of the LFO's are also modulated by an LFO each. Each LFO is set to sync and have it's own time signature creating the rhythm.
Control damp and feedback of comb filter 1 with knobs 1 and 2. Damp and feedback of comb filter 2 with knobs 3 and 4. Knob 5 is assigned to delay dry/wet and knob 6 is assigned to the delay feedback.
Knob 7 (Amp Fdbk) controls the amount of amp feedback aswell as the dry/wet amount of the two delays in insert 1 and 2. Both are routed pre filter.
Knob 8 controls the Hi Shelf EQ parameter.

Clacks Seq (Cluster fourteen)

Short clacks percussive thing sequence and res.

Filters used are Daft and Bandreject, placed serially.
Knob 1 is assigned to filter 1 cutoff. Knob 2, 3 and 4 are assigned to filter 2 cutoff, bandwidth and resonance respectively.
Knob 7 control the LFO rate, assigned to osc 1 amp which at default is the "RM/AM" character of the sound. Turn it down for either fx or to find different polyrhythms.
Knob 8 (Feedback) is assigned to filter 1 resonance and creates the feedback color.
Knob 5 (Push) control Tube drive amount and knob 6 control Reverb dry/wet.

Classic Supra (Cluster ten)

Unison lead using the "Classic" waveform.

Control the amount of unisono with knob 1. Crossfade between Lowpass 4 and Daft with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 is assigned to chorus dry/wet.
Knob 6 and 7 control delay fx dry/wet and feedback amount respectively.
Knob 8 is assigned to insert shaper dry/wet which adds harmonics, making the sound more digital and hollow. Sort of functions as a crossfader between saw and square.

Clear (Cluster fifteen)

Tempo-synced evolving tremolo scape/pad.

Use knob 1 to change character from sequenced pulse (min) to tremolo scape (max).
Filters used are Bandpass and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Add drive with knob 8 (shaper dry/wet and drive).
FX used are Reverb and Delay.

Cleopatras Dirty Stack (Cluster sixteen)

Dirty, 3 voice unison bass/lead sound with velocity sensitive "kick start" and "glitch" sequence (hold long).

Add intensity to the "glitch" sequence with knob 1.
Filters used are Daft and Acid. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 control osc 3 vol (sawtooth). Knob 8 control osc 3 movement.
Control dirt amount (bitcrush and shaper) with knob 6.
FX used are dimension expander and flanger. Control dry/wet amount of both with knob 5.

Click Boom (Cluster fourteen)

Kick with overdrive boom. (Suited for C3-C4 register).

Color the oscillators with knob 1 (from plastic to wood).
Filters used are Lowpass 4 and Daft. Crossfade between them with knob 2. Control filter cutoff envelope amount of filter 1 with knob 2 which adds/removes much of the attack. Control resonance of filter 1 with knob 3 (add/remove boom).
Use knob 6 to change the attack color.
Use knob 7 to add/remove overdrive.

Knob 8 enables subtle changes of the envelopes creating the character.
Control Tube dry/wet with knob 5.

Coloring Scape (Cluster fifteen)

Evolving soundscape/pad.

Use knob 1 to color (morph) the sound from more smooth to more evolving and colored.
Filters used are Scream and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to filter cutoff modulation amount of filter 1, set to 1/4 sync.
Use knob 7 to add drive.
FX used are Reverb and Delay, knob 5 and 6.

Colossus

Tempo synced "maj 7" dirty evolving sequenced soundscape with slow chord progression. Hold long.

Knob 1 is assigned to amp feedback and clip distortion. Crossfade between Scream and Comb filter with knob 2. Knob 7 is assigned to phase modulation of osc 2 (maj 7).
Use knob 8 to morph between the patterns.

Conga Cave Atmo (Cluster sixteen)

Tempo-synced percussive atmo with ramp syn.

Filters used are Lowpass 4 and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 1 control phase modulation (step seq) amount of osc 1.
Knob 8 enables variation of the ramp syn seq and coloring (adds osc 3).
FX used are Reverb and Delay. Control reverb dry/wet with knob 5, size with knob 6 and delay amount with knob 7.

Copper Object (Cluster nine)

Cracked copper object. Maybe a broken dark hi-hat.

Control amp envelope decay with knob 1.
Filters used are Double Notch and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 5 and 6 control reverb dry/wet and size.
Knob 7 is assigned to amp feedback. Use it (between min and two o'clock) to color the material. Turn it up full for FX behaviour.

Knob 8 control the amount of keytrack of filter 2 and also subtly colors the sound.

Crude Groan Pulseramp (Cluster eighteen)

Distorted synthsequence with pulse and ramp. Good for creating chord patterns.

Use knob 1 for subtle coloring. Turn up for a brighter "narrower" color.
Filters used are Lowpass 4 and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback which is routed to the Allpass filter with many possible colors of screaming feedback.
Knob 5 control tube and shaper dry/wet, knob 6 reverb dry/wet and knob 7 bitcrush dry/wet.

Cut Through Everything (Cluster fourteen)

Distorted, metallic, wide and characteristic (FM/additive-ish) lead and/or bass.
Expressive with subtlety using velocity assigned envelopes.

Filters used are Bandpass and Daft. Crossfade between them with knob 2. Control cut and res with knob 3 and 4 and bandwidth of filter 1 with knob 1.
FX used are chorus and dimension expander. Together with the use of two shapers, insert 1 and 2 the sound can both be very aggressive and be tamed down to a "peaceful" metallic character.
Knob 5 control chorus dry/wet, knob 6 control dimension expander dry/wet and knob 7 and 8 controls the amount of shaper (Push 1 and Push 2).

Darkness Allure (Cluster twelve)

Dark luring evolving soundscape with osc 2 tuned up one semi.

Color the oscillators with knob 1.
Filters used are Comb and Daft set to 80% serial mode. Use knob 2 as filter colorer by adding feedback amount to the comb filter, crossfade the routing towards ser/par 50-50 aswell as coloring insert 1 shaper.
Control cutoff and res of filter 2 with knob 3 and 4.
Knob 8 is assigned to modulation amount, changing the overall structure.

Deep And Bright (Cluster five)

Deep and bright evolving pad.

Filters used are Scream and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knobs 3 and 4. Filter 2 is modulated by several modulators. Control the amount of modulation with knob 8.
Knob 1 is assigned to insert clip and shaper dry/wet and adds a brassy character

(when used alone).
Knob 7 is assigned to amp feedback.
Try set the feedback to just above half for a "classic" evolving feedback. Add a storm to the equation by setting knob 1 to a similar amount.

Determination (Cluster six)

Determined pad with noise and dirt.

Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut of filter 1 (scream) with knob 1 and filter cut of the notch filter with knob 3. Knob 4 is assigned to both filters res. There are evolving looped envelopes controlling ring and phase modulation, assigned to osc 2 and 3.
Knob 7 is assigned to insert clip dry/wet. Knob 8 is assigned to amp feedback which in turn is routed to the notch filter for serious amounts of feedback possibilities and mangle.

Determined Boom (Cluster ten)

Tuned kick, dark and determined.

Knob 1 sets the filters to either paralell or serial mode.
Filters used are Allpass and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Many overdrive possibilities with shapers inserted in both inserts. Control insert 1 (sine shaper) dry/wet and drive with knobs 5 and 6 and insert 2 (parabol shaper) with knobs 7 and 8.

Determined Driven (Cluster sixteen)

Tempo-synced pulse, drone and bassdrum sequence. Also functions as overdrive bass/lead.

Color the "drone" osc 3 with knob 1. Raise it to add aggression.
Filters used are Comb and Daft. Crossfade between them with knob 2. Control filter cut and res of filter 2 with knob 3 and 4.
Turn up knob 6 to fade out the bassdrum and dampen the comb. Turn up knob 7 to fade out osc 1 sequence and use knob 8 to crossfade between patterns for osc 2 seq.
Knob 5 control Reverb dry/wet and Delay amount.

Digestible Trip

Odd rhythms.
Bassdrum, noise and fx synths.
Morph between the patterns with knob 7.

Morph the complete sound into soundscape with knob 8.
Crossfade between Scream and Daft filter with knob 2.
Knob 1 is assigned to freq shift dry/wet, It's pitch is modulated by modulator 5 which in turn colors the bassdrum among other things.

Digit Fly Feed (Cluster thirteen)

Slowly moving and subtly dirty padscape with feedback.

Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. Color the oscillators and sound with knob 1 (wt-color and unison).
Knob 7 control amp feedback amount which is routed to the allpass filter with many feedback colors on offer.
Knob 8 (Insert Dirt) control insert 1 and 2, bitcrush and clip dry/wet amount.
FX used are chorus and reverb.

Digit Oud (Cluster ten)

Digital oud or a cross between nylon and steel string guitar.

Knob 1 is assigned to insert shaper dry/wet. Turn it up to add distortion and to color the sound towards a more dirty synth-like character.
Filters used are Bandpass and Daft, with velocity assigned to cutoff on the Daft filter. Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
FX used are chorus and reverb, knob 5-8.

Dionysus

Comb psychedelic sequence (Cluster two)

Full control over both comb filters parameters damp, feedback and pitch using knobs 1-6.
Control the amount of amp feedback and insert delay dry/wet with knob 7.
Knob 8 is assigned to modulation amount of the performers that modulate the comb filters pitch.

Distinctive Ana Boom (Cluster nine)

Boom kick with distinctive attack and subtle room character.

Knob 1 controls the osc color from sine to triangle shape. Turn it up for a more overdriven character.
Filters used are Allpass and Lowpass 4. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.

Knob 5 and 6 control dimension expander dry/wet and size. Knob 7 control reverb dry/wet.
Knob 8 is assigned to insert 2 clip (which is controlled by a fast envelope). Use it to add an additional overdrive character.

Distinct Wood (Cluster fourteen)

Distinct kick with wood attack character. Suited for C3-C4 register.

Change the coloring with knob 1.
Filters used are Lowpass 4 and Daft.
Knob 2 control env amount of filter 1 cutoff and knob 3 control env amount of filter 2 cutoff.
Knob 4 control res of filter 2. Turn it up to add boom.
Use knob 8 (Knock) to find find many positions of different character. It is assigned to env time of filter 1 cutoff.
Knob 7 adds push, knob 6 adds spread (small reverb) and, knob 5 control Tube dry/wet.

Distorted Industrial Layer (Cluster four)

Industrial noise and monster feedback sequence.

Separate control over noise and osc amp using knobs 7 and 8 respectively.
Filters used are Bandreject and Bandpass. Crossfade between them with knob 1.
Control filter 1 cutoff with knob 2 and filter 2 cutoff with knob 3. Knob 4 is assigned to both filters res.
Knob 5 is assigned to phaser fx and knob 6 to amp feedback. The feedback is directly routed to insert 2 (poly shaper) and back, creating a massive distorted industrial layer.

Dominus Saw (Cluster nineteen)

Dominus Saw Leadus with filter cutoff envelopus.
Classic unison saw filter cut sound.

Knob 1 is assigned to cutoff envelope decay time and pattern crossfade for filter 1 and 2 respectively.
Filters used are Daft and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 control shaper drive. Turn it up for a more pronounced envelope and a more metallic/hollow tone.
FX used, dimension expander and chorus (knob 5-7).

Dream Vibration (Cluster eight)

Dreamy xylophone, vibraphone hybrid with tremolo.

Knob 1 colors the oscillators. Turn it up to add mid register.
Filters used are Bandpass and Lowpass 4. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 7 controls shaper amount and knob 8 tremolo amount.

Drive Express (Cluster seventeen)

Overdrive, expressive lead sound for your progg solo with velocity assigned to drive amount.

Add sub layer (-12 semi) with knob 1.
Crossfade between Acid and Allpass filters with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 5 control tube distortion drive amount, knob 6 control dimension expander size (Room size).
Knob 7 and 8 are assigned to Low and High EQ gain.

Driven Comb Monster (Cluster sixteen)

Tempo-synced comb-driven (industrial) sequence with ostinato pitch +6 semi and detuning.

Filters used are Comb and Double Notch. Crossfade between them with knob 2.
Control filter cut and res of filter 2 with knob 3 and 4.
The comb filter pitch is driven (modulated) by a performer, creating a bassdrum/pulse sequence.
The unison is modulated by a square LFO with pitch set to +6 semi using two voices.
Control bd amp and pitch seq with knob 7 and 8.
Knob 1 control amp feedback which is routed to the notch filter.
Knob 5 and 6 control freq shift dry/wet and pitch.

Drone Atone Scape (Cluster ten)

Sequenced comb dancing, drone-tone, echoes and feedback. The sources of this sound come from a square/saw osc and noise osc (amp noise).

Two combfilters are pitchmodulated by a Performer each. Crosfade between them with knob 8.
Control damp and feedback of both comb filters with knobs 1 and 2. Control the pitch of comb 1 with knob 3 and comb 2 with knob 4.
Knob 5 is assigned to the noise osc color.
Knob 6 control amp of osc 1 (drone-tone).
Knob 7 is assigned to amp feedback.
Lots of soundshaping possibilities. Try knob 8 at both hard left and hard right while tweaking knob 7.

Dungeons Of The Flute (Cluster seventeen)

Soft "flute-ish" lead and evolving pad when holding long.

Use knob 1 to change the coloring of the sound, it is assigned to modulation depth, speed and PM. Try it with both filters, together with different cutoff and res settings. Filters used are Lowpass 4 and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to insert 1 shaper dry/wet and drive.
FX used are Delay and Reverb (knob 5-7).

Eclectomance (Cluster One)

Sequenced multitrack sound. Bassdrum, bassline and rhythmic gated synth.

Knob 1 is assigned to pitch unisono which goes all the way up to +1.
Filters used are Scream and Daft. Use knob 8 to crossfade between them. Knob 2 is assigned to the scream filters scream knob, knob 3 to filter cutoff of both filters and knob 4 to resonance.
Knob 5 is assigned to both insert shaper and B Tube fx dry/wet amount.
The filters cutoff enables very low sub sounds and there are very agressive possibilities together with the dist knob. Go otherworldly with knob 1.

Edge (Cluster five)

Sharp, subtly evolving/sweeping pad.

Filters used are Lowpass 4 and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knobs 3 and 4.
Knob 1 is assigned to insert shaper dry/wet. Knob 7 is assigned to amp feedback, routed to the Allpass filter.
Control amp envelope attack and release with knob 8.

Eloquent Viviidus (cluster nineteen)

Expressive and wide unisono lead synth and stereo delay.

Filter 1 and 2 both use Daft filter. A fast envelope is assigned to F1 cutoff and a sequence is assigned to F2
cutoff.
Knob 1 control F1 envelope decay and F2 pattern variation.
Crossfade between filter 1 and 2 with knob 2. Control cutoff and res with knob 3 and 4.
Use knob 8 (layer 2) to add "body" for a fuller sound.
FX used are Reverb and synced Delay.

Engelbrektsupproret (Cluster four)

Industrial noise sequence with kaputt Freq Shifter.

The noise source is assigned to the bypass feature with knob 2 controlling the amount. Bypass is routed to fx 2, reverb. Control the color of the noise source (metal) with knob 1.
Filters used are Allpass and Bandreject. Control cut and res of filter 1 with knobs 3 and 4. Cutoff of filter 2 is controlled by a performer (7). Modulator 6 (performer) is assigned to the mix feature, crossfading between the two filters. Use knob 8 to change pattern of the crossfade. Knobs 5 and 6 are assigned to freq shift dry/wet and pitch and knob 7 to amp feedback.

Engine And The Scream (Cluster nine)

Rhythmic sequence with clicks and noise-rumbling and screaming feedback.

Knob 1 control filter FM amount of filter 2.
Filters in use are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback.

Ensemble Brass (Cluster nineteen)

Synth sound with brass ensemble character.

Use knob 1 to change filter 1 cutoff envelope character.
Filters used are Daft and Acid. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 control insert 1 clip drive and is inserted post filter 1.
FX used are Dimension Expander and synced Delay.

Esoteric

Hypnotizing (maj 7) chord pad and soundscape.

Crossfade between Daft and Scream filter with knob 2. Color the wavetables with knob 1.
Knob 8 lowers the pitch of osc 1 by one semitone, thus the possibility to add or remove the major 7 chord and explore whats inbetween.

Evolving Pad Of Dirt (Cluster six)

Evolving pad of dirt.

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 1 colors the oscillators. Knob 7 is assigned to insert clip and knob 8 to amp feedback.
FX used are phaser and reverb.

Evolving Width (Cluster nineteen)

Deep and wide unison evolving pad and/or lead/bass.

Use knob 1 for coloring of the oscillators and sound.
Both filter slots have the Daft filter inserted. Filter 2 have an evelope assigned to cutoff.
Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 introduces a chorus effect, by modulating insert 1 delay time.
Knob 8 is assigned to filter 2 envelope attack and decay. Use it for further sound shaping and character changes.
FX used are synced Delay and Reverb.

Express Your Sub (Cluster nineteen)

Buffer sub.

Use knob 1 for a vibrato type effect. It is assigned to insert 1 delay dry/wet and time.
Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 (atk click) adds a chorus-ish click to the attack.
FX used, Dimension Expander and Flanger (knob 5-7).

Fairy Dreams (Cluster eight)

Mallet and plucked string hybrid.

Knob 1 morphs the sound towards a soft pad.
Crossfade between Scream and Double Notch filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback. Try it.

Fairy Expression (Cluster fifteen)

Expressive synth lead and/or square-ish synth flute.

Use knob 1 to change the overall character and behaviour of the sound. Turn it down to morph it towards a brighter synth pluck character.
Filters used are Double Notch and Daft. Crossfade between them with knob 2.

Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to vibrato depth and rate and adds a chorus-like character.
Knob 7 control shaper dry/wet and drive.
FX used are Delay and Small Reverb, knob 5 and 6.

Derivative of the Massive unlimited preset "Twelve".

Fang (Cluster seventeen)

Bass/lead with fast filter cut envelope.

Use knob 1 to change the character (A, D) and color.
Filters used are Acid and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
FX used are Dimension expander and synced delay.
Knob 5, 6, 7 and 8 control FX parameters.

Fast Dampened (Cluster nine)

Fast dirty snare.

Filters used are Lowpass 4 and Bandpass. Control bandpass bandwidth with knob 1. Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 control dimension expander dry/wet, knob 6 reverb dry/wet and knob 7 dirt dry/wet.
Knob 8 is assigned to amp feedback. Try turn it up to max and play fast arpeggio from C5 and above to create chime-tree -like sounds.

Fat And The Strainer (Cluster nine)

Snare with loose strainer.

Velocity -> filter cutoff.
Filters used are Lowpass 4 and Bandpass. Control bandpass bandwidth with knob 1. Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 and 6 control phaser dry/wet and color.
Knob 7 control reverb dry/wet.
Knob 8 is assigned to amp feedback which is routed to the bandpass filter. Try it.

Feed And The Dirtscape (Cluster thirteen)

Distorted, tempo-synced pulse/glitch and feedback dirtscape.

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

Knob 1 and 3 control cutoff of filter 1 and 2 respectively. Knob 4 control resonance of both filters.
Control cutoff modulation amount of filter 1 with knob 7. This is directly connected to the set amount of amp feedback (knob 6).
Change the pattern of the modulation with knob 8.
Knob 5 control synced delay dry/wet amount.

Set knob 2 to max for a pad sound with bitcrush dirt.

Flight Of Termination (Cluster six)

Flight Of Termination.

The noise source "AC power" is routed to the bypass feature which in turn is controlled by a sinus LFO. Control the modulation amount with knob 8 which also controls the overall modulation amount.
Filters used are
Scream and Comb. Crossfade between them with knob 2. Control filter cut and res of filter 1 with knobs 3 and 4. knob 1 is assigned to insert lowpass filter and serves as a master filter. Control amp feedback amount with knob 7. Turn it up for some serious low rumble destruction.

Flute Installation (Cluster ten)

Lead (hold long for texture) sound with a fluttering flute-ish character (trumpet in high register) and lots of coloring possibilities.

Filters used are Comb and Double Notch placed serially.
Knob 1 is asigned to vibrato. Knob 2 control filter 2 cutoff envelope amount. Try it.
Knob 3 and 4 control filter cut and res respectively.

Both fx slots have synced delays inserted with different ratios, knob 5-8.

For Thee (Cluster eight)

Plucked string sound with tremolo fade-in.

Knob 1 is assigned to amp envelope decay and release time. Turn it down to shorten the sound leaving just the pluck when set to min.
Filters used are Scream and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 7 controls tremolo amount. Knob 8 controls tremolo rate/speed.

Fountain Pleasure (Cluster three)

Synth sound with polyrhythmic filter cut sequence.

All four LFO's are in use. Two control filter cut and the other two control amp of osc 1 and 3.
Use knob 1 to control filter cut modulation amount. Crossfade between Daft and Scream with knob 2. Use knob 7 to control insert clip dry/wet. Knob 8 is assigned to amp feedback which is routed to filter 2 (scream).
The oscillators are routed to different filters and with knob 1 set to min it functions as a mixer with the possibility to change the tempo-synced amp pulse from 1/2 to 1/4 or both. Use it together with different amounts of filter modulation to find various rhythms and colors of the sound.

Free

Rhythmic octaver sequence with uni set to +7.

Knob 1 is assigned to pitch unison amount which is set to + 7.
Crossfade between Scream and Daft with knob 2.
Knob 7 controls the amount of amp feedback and knob 8 the amount of clip distortion.

Frequency Shifter Parade (Cluster four)

Noise (metallic) sequence with singing distorted Freq Shifter.

Control the noise color with knob 1. Knob 2 controls the bypass amount.
Filters used are Allpass and Double Notch. Control cut and res of filter 1 with knobs 3 and 4. Cutoff of filter 2 is modulated by performer 7. The mix fader is modulated by performer 6 which patterns can be crossfaded using knob 8. Performer 6 also modulates insert 2 clip dry/wet amount.
Knob 7 is assigned to amp feedback and knobs 5 and 6 controls the freq shifter dry/wet and pitch.

Fretless F (Cluster fourteen)

Sub bass with a fretless character.

Filters used are Scream and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Use knob 1 to add some "push" and to change the decay character. It activates envelope 3 (amount) which is assigned to shaper drive.
Knob 5 control Tube drive and has a similar but less growly character.
Knob 6, 7 and 8 control chorus dry/wet, rate and depth respectively.

From The Tribes

From The Tribes.

Distorted polyrhythm with morpher.

Filters used are Comb and Lowpass 4. Use knob 2 to crossfade between them.
Knob 1 controls the comb feedback amount.
Use knob 7 to morph between the patterns.
Knob 8 enables morphing into a completely new sound/soundscape.

Garage Door Activity (Cluster seven)

Two distorted sequenced noises.

Both filters used are Lowpass 4. Osc 1 noise is routed to filter 1 and the noise osc is routed to filter 2. Crossfade between the filters with knob 2.
Knob 1 enables morphing into a dirty clip bass-line sound. Turn down knob 7 (osc mod) and 8 (flt mod) for a "plain" (non sequenced) bass sound.

Gargantuan Crush

Distorted filter controlled gate/pulse bass sequence.

Use knob 1 to push the sound. It is assigned to amp feedback, bitcrush and clip distortion.
Knob 7 controls the amount of filter modulation. Knob 8 morphs between the filter modulation patterns. Crossfade between the two filters (both Lowpass 4) for different modulation patterns.

The pitch pattern plays root note, minor second, minor third and major third.

Genuine (Cluster nine)

One of the fatter kicks.

Knob 1 controls the attack color. Turn it up for a slight more dark and dominant noise click/tchuck.
Filters used are Allpass and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 control Tube distortion dry/wet, knob 6 chorus dry/wet and knob 7 shaper dry/wet.
Knob 8 is assigned to amp envelope decay with possibility to go from a very tight kick sound all the way towards a kick-bass sound that can be used as such.

Ghostspelling (Cluster six)

Spooky tempo-synced soundscape.

An LFO drives insert 1 delay time, creating parts of the spooky character.

Filters used are Scream and Bandpass. Crossfade between them with knob 8. Control filter cut and res of both filters with knobs 3 and 4. Theres a hi and lowpass filter inserted on insert 2, serving as a master filter. Control the hipass with knob 1 and lowpass with knob 2.
Knob 7 is assigned to amp feedback.

Gig In The Crater (Cluster seven)

Multitrack sequenced sound with noise and rumble amp feedback.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2. Control bandwidth of filter 2 with knob 1. Try: hold a note and drag it slowly to max. Control amp feedback with knob 7 and noise osc (white noise) amp with knob 8. Knob 6 is assigned to control reverb dry/wet modulation amount.

Grandiose (Cluster six)

Evolving pad/soundscape with feedback and distortion. Spooky winds.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut of the notch filter with knob 1 and cut of the scream filter with knob 3. Knob 4 is assigned to both filters resonance. The scream filter is also modulated by a sinus LFO with control of the LFO depth using knob 8 (LFO Amt). Control the speed of the LFO with knob 7. A second LFO is assigned to insert distortion dry/wet and drive and is also controlled by macro knobs 7 and 8. Knob 6 is assigned to amp feedback and affects both filters.

Graveyard Ambience (Cluster twelve)

Dark luring evolving soundscape with slow note sequence (osc 2) one semi up and back.

Knob 1 controls character with assignment to bitcrush dry/wet modulation and shaper dry/wet.
Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback.

Grizzly And The Eagle (Cluster One)

Three dirty sequenced synths with melodic sequence and feedback.

Filters used are Scream and Double Notch.
Knob 1 is assigned to the amp feedback and routed to the notch filter. Use knob 2 to crossfade between the two filters.
Theres separate control over shaper and clip distortion. Use knob 6 to control shaper

dry/wet and knob 7 to control clip dry/wet. Each colors the sound differently and along with the amp feedback many sounds can be shaped and formed.
Knob 8 enables morphing between the patterns.

Groove And The Rumble (Cluster nine)

Rhythmic sequence with short "perc-synth" sound, clicks and occational feedback rumble.

Knob 1 control filter FM amount of filter 2. Crossfade between Double Notch and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to amp feedback and knob 8 to bitcrush which is routed in the feedback chain.

Hacker (Cluster eighteen)

Fast multisequence synth/pulse sound.

Color the oscillators and ad subtle PM with knob 1.
Crossfade between Lowpass 4 and Daft filter with knob 2. Knob 3 and 4 control filter cut and res respectively.
Knob 7 control bitcrush dry/wet and is inserted pre filter 1.
Add clip drive with knob 8.
FX used, Reverb and synced delay (knob 5, 6).

Hackerer And Seq (Cluster eighteen)

Rhythmic multi synth/bass-line.

Color the oscillators and add movement with knob 1. Crossfade between Bandpass and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 control shaper drive.
Morph between patterns with knob 8.
FX used, synced delay and phaser (knob 5, 6).

Hall Of Pulse And Click

Airy, multilayered rhythmic gate synth sound. Osc 2 tuned down six semi.

Both filters are Bandreject, each controlled by it's own envelope.
Crossfade between the two with knob 2. Use knob 1 to color the wavetables. Knob 7 controls bitcrush amount.

Morph the gate patterns with knob 8.

Hallowed (Cluster twelve)

Dark (osc 2 -6 semi) tempo-synced evolving and subtly percussive soundscape with feedback screams.

Knob 1 controls the character of the sound by changing color and 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 8 is assigned to amp feedback, routed to the notch filter with screaming feedback colors.

Hammond And The Sequence Of Myst

Dark.
Drone and sequenced melody.

Filters used are Scream and Daft. Crossfade between them with knob 2.
Knob 7 controls the modulation amount of the pitch sequence and knob 8 the amount of filter modulation.

Hard Trance (Cluster four)

Noise and phase/ring modulated osc sequence.

Filters used are Daft and Comb. Crossfade between them with knob 1. Knob 2 is assigned to comb feedback, knob 3 and 4 to Daft cut and res.
Control the amp of the noise and osc sources with knobs 7 and 8.
Knob 6 is assigned to amp feedback which in turn is routed to the comb filter.
Control fx dry/wet with knob 5.

Heat Phase (Cluster three)

Multitrack sound with steady bass drum beat, "ducking" synth and phaser sweep.

Control filter cut modulation amount with knob 1. Crossfade between Allpass and Daft with knob 2. Filter cut of the Allpass filter is controlled by a LFO and filter 2 cut is controlled by a performer.
Knob 7 is assigned to insert clip dry/wet.
Knob 8 is assigned to amp feedback which is routed to the Allpass filter.

Hedonism Of Pulse (Cluster three)

Distorted detuned (slow vibrato) tempo-synced synth with agressive noise sequence.

Control filter cut modulation amount of both filters with knob 1. Crossfade between Lowpass 4 and Scream filter with knob 2. Each filter cut is controlled by it's own

rhythmic sequence.
Knob 6 is assigned to insert shaper dry/wet.
Control noise color with knob 7 and noise amp with knob 8.

Hello (Cluster two)

Hello.

Feedback soundscape.
Control all parameters of the comb filters with knob 1-6.
Knob 1 is assigned to amp feedback and insert delay dry/wet amount.
 Control the amount of pitch modulation of the comb filters with knob 8.

Her Majesty The Pulse

Sweep, pulse, evolve.

Crossfade between Double Notch and Scream filter with knob 2. Control the amount
of ring modulation of osc 3 and phase modulation of osc 2 with knob 8.

Hi Metallic And Space (Cluster four)

Polyrhythmic noise and osc sequence with sweeping synth, phaser and synced
delay.

Control the amp of the noise source with knob 7 and the amp of the osc source with
knob 8.
Filters used are Bandreject and Double Notch. Crossfade between them with knob 1.
Control filter 1 cut with knob 2 and filter 2 cut with knob 3. Knob 4 is assigned to both
filters res.
Knob 6 is assigned to amp feedback and knob 5 controls fx dry/wet.

Hit Me Latin (Cluster nine)

Rhythmic sequenced clicks and blips with initial bassdrum hit.

Knob 1 colors the oscillators and emphasizes the triol pulse for a more dominant
polyrhythmic sequence.
Filters used are Double Notch and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Two synced delays are used. Knob 5 and 6. The first with a more "common" setting
and the second which is set to 1/32 creating a kind of "non-density" reverb. Control
delay feedback amount with knob 7.
Knob 8 controls a amp feedback sequence. Use it for further changes in sound
character.

How About Seven

Seven.
Multitrack sequenced sound. Bassdrum, snare, bassline and gate synth which is pitched up four semi tones.

Morph between patterns with knob 1. Crossfade between Scream and Lowpass 4 with knob 2.
Knob 5 is assigned to both amp feedback and B Tube distrotion FX.
Add envelope controlled frequency shifter with knob 8.

I Saw Bagpipe (Cluster seventeen)

Poly saw-ish "detuned" lead with envelope and coloring.

Use knob 1 to change the color and timbre of the oscillators.
Crossfade between Acid and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to filter 2 cutoff modulation amount.
FX used are chorus ensemble and synced delay.

Try: Set knob 2 to max. Lower the cutoff setting (knob 3) and raise knob 8 for a fast 16th gater effect.

Impact Pluck (Cluster fifteen)

Expressive (velocity) synth pluck sound and/or short sub (stub) bass.

Use knob 1 to color the sound from pure fast pluck to more bassy and full.
Filters used are Daft and Scream placed serially. Each with it's own envelope assigned to filter cutoff. Control filter env amount with knob 8. Crossfade between the filters with knob 2. Control filter cut and res of both with knob 3 and 4.
Knob 7 control shaper dry/wet.
FX used are Delay and Reverb.

Insect Disco (Cluster nine)

Rhythmic clicks and noise sequence.

Knob 1 morphs several destinations and colors the oscillators. Turn it down for a more metallic character.
Filters used are Double Notch and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 controls the amount of a amp feedback sequence. Try it.
Knob 8 enables crossfading between two patterns.

In The Tunnel (Cluster eight)

Spacious mallet "vibes" sound.

Control the character of the mallets (osc color) with knob 1.
Filters used are Bandpass and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to osc 3 amp which adds a second layer (pad) to the sound.

Industrial Weather Report (Cluster four)

Noise sequence with kaputt Freq Shifter.

Control the noise color with knob 1. Knob 2 controls the bypass amount.
Filters used are Bandreject and Scream. Control cut and res with knobs 3 and 4.
Cutoff of filter 2 is modulated by performer 7and the amount is sidechained from knob 3. The mix fader is modulated by performer 6. Crossfade between the patterns of both performers with knob 8.
Knob 7 is assigned to amp feedback and knobs 5 and 6 controls Sample & Hold dry/wet and pitch.

Industry Of Arp (Cluster three)

Distorted sequenced sound.
Synth arp pattern (minor triad), polyrhythmic filter cut sequence and metallic industrial noise.

Control pitch modulation with knob 7. Set it to min to remove the arp pattern.
Knob 1 is assigned to both inserts parabol shaper and fx 1 B Tube distortion dry/wet.
Filters used are Lowpass 4 and Scream. Crossfade between them with knob 2.
Knob 6 is assigned to amp feedback which is routed to filter 2 (Scream). Use knob 8 to control the color of the noise.

Industry Of Erp (Cluster three)

Distorted sequenced sound.
Synth arp pattern (minor triad), polyrhythmic filter cut sequence and metallic industrial noise.

Control pitch modulation with knob 7. Set it to min to remove the arp pattern.
Knob 1 is assigned to both inserts parabol shaper and fx 1 B Tube distortion dry/wet.
Filters used are Lowpass 4 and Scream. Crossfade between them with knob 2.
Knob 6 is assigned to amp feedback which is routed to filter 2 (Scream). Use knob 8 to control the color of the noise.

Industry Of Irp (Cluster three)

Distorted sequenced sound.
Synth arp pattern (minor triad), polyrhythmic filter cut sequence and metallic
industrial noise.

Control pitch modulation with knob 7. Set it to min to remove the arp pattern.
Knob 1 is assigned to both inserts parabol shaper and fx 1 B Tube distortion dry/wet.
Filters used are Lowpass 4 and Scream. Crossfade between them with knob 2.
Knob 6 is assigned to amp feedback which is routed to filter 2 (Scream). Use knob 8
to control the color of the noise.

Industry Of Orp (Cluster three)

Distorted sequenced sound.
Synth arp pattern (minor triad), polyrhythmic filter cut sequence and metallic
industrial noise.

Control pitch modulation with knob 7. Set it to min to remove the arp pattern.
Knob 1 is assigned to both inserts parabol shaper dry/wet.
Filters used are Lowpass 4 and Scream. Crossfade between them with knob 2.
Knob 6 is assigned to amp feedback which is routed to filter 2 (Scream). Use knob 8
to control the color of the noise.

Industry Of Urp (Cluster three)

Distorted sequenced sound.
Synth arp pattern (minor triad), polyrhythmic filter cut sequence and metallic
industrial noise.

Control pitch modulation with knob 7. Set it to min to remove the arp pattern.
Knob 1 is assigned to both inserts parabol shaper and fx 1 B Tube distortion dry/wet.
Filters used are Lowpass 4 and Scream. Crossfade between them with knob 2.
Knob 6 is assigned to amp feedback which is routed to filter 2 (Scream). Use knob 8
to control the color of the noise.

Industry Of Yrp (Cluster three)

Distorted sequenced sound.
Synth arp pattern (minor triad), polyrhythmic filter cut sequence and white noise.

Control pitch modulation with knob 7. Set it to min to remove the arp pattern.
Knob 1 is assigned to both inserts parabol shaper and fx 1 T Tube distortion dry/wet.
Filters used are Lowpass 4 and Scream. Crossfade between them with knob 2.
Knob 6 is assigned to amp feedback. Use knob 8 to control the color of the noise.

Inte Lect Safari (Cluster seven)

Distorted sequenced sound with industrial flavour.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2.
Control bandwidth of filter 2 with knob 1. Try it.
Knob 8 is assigned to the two noise sources. Turn it down to remove the sharp
distortion character of the sound.
Knob 7 is assigned to amp feedback.

In The Woods (Cluster One)

Multitrack. Techno, rave, you name it.
This preset uses modulation of the filter mix fader to "tame" the kick. A technique that
will be further investigated and hopefully bring fruit to coming update clusters.

Use knob 1 to control the amount of shaper. Knob 2 acts as a mixer knob and
enables the possibility to fade in/out the bassdrum. Filters used are Comb and
Double Notch. The bassdrum (osc 3) is routed to the comb filter and osc 1 and 2 are
routed to the Notch filter. Knob 7 enables modulation of osc 1 and knob 8 controls
the amp of osc 2.
Knob 6 is assigned to amp feedback. Try it.

Insanity In Combed Glitter

Sequenced comb fx synth sound.
Uni is set to almost a full semi tone, creating the tension and "insanity".

Filter shaping possibilities galore.
Control the amount of comb pitch modulation with knob 7. Use knob 2 to crossfade
between Comb and Daft filter.

Intrinsic Dance

Dance all Night.
Multitrack sound with bassdrum, noise snare, bell synth and an additive wavetable
set to formant and then phase modulated.

Crossfade between Scream and Daft filter with knob 2. Morph between the patterns
with knob 8.

Istort Dimension (Cluster sixteen)

Distorted, short decay bass and/or lead.

Use knob 1 (character) to color the oscillators and add sustain.

Filters used are Lowpass 4 and Daft. Crossfade between them with knob 2. Control cut and res with knob 3 and 4.
A fast LFO (saw 16th) is assigned to filter 1 cutoff. Control the modulation amount with knob 8.
Knob 7 control drive amount (shaper and clip).
Knob 5 control chorus dry/wet and knob 6 control dimension expander dry/wet.
Try: Knob 1 and 8 at max and knob 2 at min.

Jabber

Clip distorted electronic rhythms.

Knob 1 (Bp Crunch) controls clip distortion amount and the controls of the EQ to create the bandpass clip distortion sound.

Jane Hemmar (Cluster nineteen)

Mono lead maybe inspired by Jan Hammer (Al Di Meola, Jewel inside a dream).

Use knob 1 to subtly change attack color.
Crossfade between Bandpass and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
FX used are Phaser and synced Delay (knob 5-8).

Jodi (Cluster seventeen)

Bass/lead with fast filter cut envelope.

Use knob 1 to change the character of the sound, assigned to attack and decay.
Filters used are Scream and Allpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
FX used are Flanger and Synced delay, knob 5-8.

Journey Adagio (Cluster five)

Sweet evolving pad.

Filters used are Acid and Scream. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Both filters cutoff is modulated by a LFO each. Control the amount of modulation with knob 8.
Knob 1 is assigned to WT-pos and intensity
 and knob 7 to amp feedback.

Junk Percussionista (Cluster nine)

Rhythmic noise sequence with fast "chamber" delay.

Knob 1 morphs the sound. Raise it to remove harshness and add body.
Filters used are Double Notch and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to amp feedback.
Knob 8 control keytrack amount on both filters.

Kaputt Progression (Cluster four)

Polyrhythmic noise sequence with kaputt Sample & Hold.

Lots of modulation.
Filters used are Bandreject and Scream. Control bandwidth of filter 1 with knob 2.
Knob 3 controls cutoff of both filters. Performer 7 modulates filter 2 cut with knob 3
sidechained to amount. Performer 6 is assigned to the mix fader. Crossfade between
both performers patterns with knob 8.
Control the color of the noise with knob 1.
Knobs 5 and 6 are assigned to sample & hold dry/wet and pitch. Knob 7 is assigned
to amp feedback.

Kick Knock Push (Cluster fourteen)

Kick with boom. (Suited for C3-C4 register).

Use knob 1 to color the sound, assigned to WT-position.
Filters used are Lowpass 4 and Daft placed serially. Crossfade between them with
knob 2. Use knob 3 to control filter 1 cutoff envelope amount. Knob 3 control filter 1
resonance. Turn it up for more boom.
Knob 7 (Knock 1) control shaper dry/wet which adds/removes body.
Knob 8 (Knock 2) control the envelope character of the kick and changes the attack/
decay character.
Knob 6 is assigned to amp feedback and gives both a tightness and a rumble
depending on setting.
Knob 5 control Tube dry/wet.

Kick SMack Push (Cluster fourteen)

Kick. (Suited for C3-C4 register.

Use knob 1 to color the sound, from distinct attack to more muddy.
Filters used are Lowpass 4 and Daft placed serially.
Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Use knob 7 (Knock 1) to further color the sound. It is assigned to shaper dry/wet.
Knob 8 (Knock 2) changes the character and coloring even more, assigned to the
envelopes time that give the overall character.
Knob 6 is assigned to amp feedback with many interesting results from tight to

boomy. Try it.
Knob 5 control Tube dry/wet.

Kick Tight Push (Cluster fourteen)

Kick. (Suited for C3-C4 register).

Filters used are Lowpass 4 and Daft placed serially.
Use knob 1 for coloring of the kick.
Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 (Knock 1) control both inserts dry/wet amount. Use it for coloring.
Use knob 8 (Knock 2) for further coloring of the kick. It controls the envelopes that drives both filters cutoff.
Knob 5 control Tube distortion dry/wet.
Knob 6 control amp feedback with many interesting results depending on setting. Try it.

Kick Of Soundshaper Delight

Synth kick drum with lots of sound shaping possibilities.

Separate control over click, click color and click decay to enable the creation of a vast amount of different sounding kick drums.

Klack Click (Cluster nine)

Short click sound (with flam) that can easily be turned into a harsh metal object and more.

Velocity -> filter cutoff.
Knob 1 control amp envelope decay. Turn it up to enter the harsh metallic character.
Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 6 control amp feedback dry/wet. Try it.
Knob 7 and 8 control insert delay dry/wet and time respectively.
Control dimension expander dry/wet with knob 5.

Koto (Cluster eight)

Plucked string sound, maybe a Koto.

Use knob 1 to color the oscillators. Raise it to add a more hard/metallic character.
Filters used are Daft and Scream. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to filter cutoff envelope amount of both filters. Use it to add/

reduce the pluck character.

Language Of Logic (Cluster ten)

Tempo-synced fx soundscape with extreme Bandreject filter cutoff modulation, including bandwidth and resonance.

Filters used are Lowpass 4 and Bandreject. Crossfade between them with knob 2.
Control cut and res of filter 1 with knob 3 and 4.
Control filter cut modulation amount of the bandreject filter with knob 1.
Knob 8 is assigned to amp feedback which is routed to the bandreject filter.
Knob 7 control insert clip dry/wet.
Knob 5 and 6 control FX delay and reverb dry/wet respectively.

Lean Lead With Ultra Scream

Classic, slightly digital synth lead sound.

Filters are placed in serial to enable an extended filter cutoff amount.
Knob 2 is assigned to filter 2 scream. Knob 1 controls distortion amount and knob 7 amp feedback.
Control amp attack with knob 8.

Le Sacre (Cluster two)

Comb pitch, dist and amp feedback automated sequence.

Separate control over all the parameters of both comb filters.
Knob 7 is assigned to insert Lopass filter. Use it to "tame" the sound.
Control the amount of pitch modulation of the comb filters with knob 8.

Lets Dance (Cluster nine)

Rhythmic sequence with low rumble, clicks, noise and feedback.

Knob 1 control filter FM amount of filter 1.
Crossfade between Double Notch and Daft filters with knob2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback.

Locomotive Modulation (Cluster four)

Repetition and sweep.
Modulated comb filter pitch and Double Notch cutoff.
Control the amount of comb modulation with knob 6 and filter cut modulation with

knob 7.
Control the pitch of the comb filter with knob 1 and damp and feedback of the comb with knob 2. Knob 3 and 4 are assigned to filter cut and res of filter 2.
Crossfade between the filters with knob 8.
Control the color of the white noise with knob 5.

Try these settings: Turn down knob 7 all the way and turn up knob 8 all the way. Set knob 5 to twelve o'clock and last, knob 3 to ten o'clock. Now, use knob 3 to make subtle rhythmic changes.

Logical Circuit (Cluster four)

Noise sequence extraordinaire. Blip.

Knob 1 controls the noise (water pipes) color. Use knob 2 to control the bypass amount of the noise.

Filters used are Double Notch and Lowpass 4. Performer (6) modulates the mix knob to create a rhythmic pattern. Use knob 8 to crossfade the patterns. Control filter 1 cut and res with knob 3 and 4. Filter 2 cut is modulated by performer 7.
Amp feedback is initially set to full. Control the amount with knob 7.
Use knobs 5 and 6 to control Bitcrush dry/wet and amount of insert fx 1 which is placed after filter 2.

Logital

Bass sound slightly detuned with rhythmic filter controlled sequence. Somewhere between analog and digital.

Control the modulation amount with knob 8.
Change the color of the wavetables with knob 1. Add clip distortion with knob 7.

Luna City

Experimental.
Multitrack sequenced melody of insanity.
Bassdrum, metallic noise, synth stabs and synth line.
Hold C3 long and add the typical psychic scary laughter and your movie soundtrack is complete.

This sound can go far. Control the amount of modulation with knob 7. Crossfade to new pattern with knob 8.
Osc 1 and noise are routed to filter 1 (Highpass 4) and osc 2 and 3 to filter 2 (Daft).
Use knob 2 to crassfade between the filters and explore the vast possibilities of this sound. Add envelope controlled frequency shifter with knob 6.

Luring Of Distance (Cluster twelve)

Evolving soundscape with luring feedback.

Color the oscillators with knob 1.
Crossfade between Double Notch and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 control feedback modulation and knob 8 control color modulation.

Luring Omen (Cluster six)

Luring evolving soundscape/pad of ominum.

Control the oscillators color with knob 1. Turn it up to add a slightly more unstable character.
Filters used are Scream and Bandpass. Crossfade between them with knob 8.
Control filter cut and res with knobs 3 and 4 and control both the scream knob and bandwidth with knob 2. Knob 7 is assigned to amp feedback which is mainly routed to the bandpass filter but not all the way, leaving enough to color the scream filter feedback aswell.
Osc 3 is connected to the bypass feature which is "opened and closed" by a sinus LFO.

Lute Hybrid (Cluster thirteen)

Delicate and sweet. Keys, pluck and/or mallet.

Use knob 1 to add body.
Crossfade between Scream and Double Notch filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback. Try it.
FX used are reverb and delay (knob 5-7).

Luxurious Pad (Cluster five)

Bright, airy evolving pad with pan modulation.

Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Both filters have velocity assigned to cutoff.
Knob 1 is assigned to WT-pos and intensity. Knob 7 and 8 control panning rate and width.
Fx used are reverb and chorus. Control their dry/wet amount with knobs 5 and 6 respectively.

Magnificent Depth (Cluster fifteen)

Layered, slowly evolving scape/pad with a subtle woodwind character.

Filters used are Double Notch and Daft with separate assigned cutoff, knob 1 and 3. Crossfade between the filters with knob 2. Control res of both with knob 4.
Knob 8 is assigned to amp feedback, routed to the notch filter with excellent feedback possibilities. Watch your speakers!
Knob 7 control shaper dry/wet.
FX used are Reverb and Delay.

Magnifique And Feed (Cluster thirteen)

Evolving pad/soundscape with shaper winds and subtle whistling feedback.

Filters used are Allpass and Scream. Crossfade between them with knob 2. Control filter cut of filter 1 with knob 1 and cut of filter 2 with knob 3. Knob 4 is assigned to both filters resonance.
The "wind" speed and depth is controlled with macro knobs 7 and 8 (LFO Spd and LFO Amt respectively).
Knob 6 is assigned to amp feedback which is routed to the Allpass filter with many whistling feedback possibilities.

Mall Sci-fi (Cluster nine)

Percussive self resonating/feedback sound. Highly velocity sensitive. Can be used as a chime-tree in higher register.

Knob 1 control the character. Turn it up to add a more mallet character.
Filters used are Lowpass 4 and Double Notch. Crossfade between them with knob 2.
Control filter cut of filter 1 with knob 3 and res of both filters with knob 4.
Knob 5 and 6 control sync delay dry/wet. Knob 7 control reverb dry/wet.
Knob 8 is assigned to amp feedback.

Many Supra (Cluster ten)

Big unisono "saw" lead sound.

Knob 1 is assigned to unisono amount. Use knob 2 to crossfade between Lowpass 4 and Daft filter. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to insert shaper dry/wet.
FX used are chorus and reverb, knob 5-7.

March Of The Clipshifter

Industrial multitrack sequenced sound.
Comb, frequency shifter and clip distortion.

Crossfade between comb and scream filter with knob 8.
Use knob 1 and 2 to control comb damp and feedback amount.
Knob 6 controls the modulation amount. Use knob 7 to morph between the patterns.

Marimba And Morph

Marimba synth sound.

Add vibrato with knob 1.
Can be transormed into a percussive/rhytmic soundscape with clip distortion by
turning up knobs 6 (Clip) and knob 8 (Mod2 Amp).
Knob 7 controls modulation of osc 1 and 2 amp, that are controlled by evolving
envelopes which in turn are controlled by one performer each.
Crossfade between Double Notch and Daft filter with knob 2. The Double Notch filter
gets very interesting with higher resonance settings.

Marinae (Cluster ten)

Bright tremolo lead with character from comb feedback through a Double Notch filter.

Filters are placed serially. Comb -> Double Notch.
Knob 1 is assigned to vibrato. Knob 2 control the feedback and damp amount of the
comb filter. Knob 3 and 4 control filter cut and res of the notch filter.
Knob 8 is assigned to control the tremolo amount.
Both FX slots have synced delay inserted with different ratio. Control dry/wet of delay
1 with knob 5, delay 2 with knob 6 and control feedback of both with knob 7.

Massive Error (Cluster four)

Brown noise destroyed.
Knob 1 controls the color of the noise. Knob 2 controls the amount of noise bypass.
Filters used are Double Notch and Lowpass 4. Control cut and res of the notch filter
with knobs 3 and 4. The cutoff of the Lowpass filter is modulated by a saw shaped
LFO set to 1/1 sync. Performer 6 is assigned to modulate the mix fader. Crossfade
between patterns with knob 8.
Use knob 5 and 6 to control sample & hold dry/wet and pitch and use knob 7 to
control amp feedback.

Try hold down C3 and set knob 7 to min, raise knob 4 and 6 to middle position and
then slowly raise knob 7.

Mastodontus (Cluster fourteen)

Mastodontus. Synth bass/lead stab with sustain.

Filters used are Comb and Daft placed serially (at default).

Use knob 1 to add/remove the stab character.
Use knob 2 to morph the sound towards a more traditional saw lead/bass.
Knob 3 control filter 2 envelope amount. Turn it down to remove the aggressiveness/stab.
Both fx slots use Chorus ensemble to give the sound much of it's character. Control dry/wet, rate and depth of Chorus 1 with knob 5, 6 and 7 and control chorus dry/wet of chorus 2 with knob 8.

Megaptera Novaeangliae (Cluster two)

Distant ocean whale.
Megaptera is known for it's singing.

Separate control over both comb filters parameters with knobs 1-6.
Knob 7 is assigned to amp feedback and both insert delays dry/wet amount.
Knob 8 controls the modulation amount of the comb filters pitch.

Memo Tom (Cluster nine)

Toms with strainer leakage.

Filters used are Lowpass 4 and Bandpass. Control bandpass bandwidth with knob 1. Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 control dimension expander dry/wet. Knob 6 control reverb dry/wet. Knob 7 control dirt dry/wet.
Knob 8 is assigned to amp feedback. Some serious mayhem on offer. Turn it up to max (watch your speakers!) and get absorbed.

Metal Click (Cluster nine)

Short click sound with metal character that can be morphed and tweaked extensively.

Knob 1 controls amp envelope decay. Turn it up for a bigger broken metal character.
Use knob 7 and 8 to further change character. They are assigned to sample & hold dry/wet and pitch respectively.
Filters used are Double Notch and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 control dimension expander dry/wet.
Knob 6 is assigned to amp feedback and enables soundshaping possibilities beyond.

Metal Hat (Cluster fourteen)

Closed and/or open hi-hat.

Color the noise source with knob 1. Crossfade between Highpass 2 and Bandreject filter with knob 2. Control cut and res with knob 3 and 4.
Knob 7 control filter 1 FM amount and adds more "body" to the metal (when knob 2 is set to min).
Knob 8 is assigned to amp decay, for closed or open character.
FX used are chorus and dimension expander with each dry/wet assigned to knob 5 and 6 respectively.

Mental

DIrty ostinato pitch sequenced psycho soundscape with long tempo-synced filter swells. Hold long.

Control filter modulation amount with knob 7 and pitch modulation amount with knob 8.
Knob 1 is assigned to osc 3 and noise amp. They both add dirt.
Crossfade between Lowpass 4 and Scream with knob 2.

Message (Cluster eight)

Mallet sound.

Knob 1 colors oscillator 2 waveform.
Crossfade between Double Notch and Daft with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback for many feedback colors and exotic sounds. Watch your speakers.

Mjoelner Of Crux

Stabs and evolving darkness.

Control shaper amount with knob 1 and amp feedback with knob 8.
Crossfade between Comb and Acid filter with knob 2.

Moist Of Bryophyte (Cluster seven)

Multitrack sequenced sound with polyrhythm, power noise and amp feedback.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2.
Control bandwidth of filter 2 with knob 1.
Control amp feedback amount with knob 7.
Knob 8 is assigned to the noise osc which uses the "AC Power" wave and creates a low muffled character to the preset.

Momentum Of Winter (Cluster One)

Distorted and feedback controlled multilayered sequence with gated synths and noise.
Osc 1 is routed to filter 1, osc 2 and noise to filter 2 and osc 3 is routed to both. Both filters used are Double Notch. Use knob 8 to crossfade between them which functions as a mixer knob.
Use knob 7 to morph between the patterns.
Knob 6 is assigned to amp feedback and is set to max on the initial preset. Use knob 3 (filter cutoff) together with feedback amount to discover many soundshaping possibilities.
Knob 1 and 2 are assigned to hi and lopass filters to be able to "tame" the sound when tweaking filter cut and amp feedback.

Mono Va Supra (Cluster ten)

Mono ultra saw with amp seq pattern.

Control unisono amount with knob 1. Crossfade between Lowpass 4 and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to insert shaper dry/wet.
FX used are chorus and delay, knob 5-7.

Monster And Formant (Cluster three)

Dirty sequenced sound with LFO driven amplitude of osc 1 and 2 and noise (white) osc.
Oscillator 1 and 2 amp is controlled by a LFO each and routed to filter 1 (Lowpass 4). Osc 3 and noise are routed to filter 2 (Scream). Both filters cutoff is modulated by a performer each. Use knob 1 to control filter modulation amount. Crossfade between Lowpass 4 and Scream with knob 2.
Use knob 6 to control shaper and fx 1 B Tube dry/wet amount. Knob 7 is assigned to noise color and knob 8 to noise amp.
Turn down knob 1, 6, 8 to change the sound to a bass/lead. Then use knob 2 to crossfade between LFO amp driven synth and SinFormant sustained sound.

Monster Cicada (Cluster seven)

Two distorted noise sequences with 32 steps each and feedback.

Both filters used are Allpass.
 Osc 1 noise (cicada) is routed to filter 1 and noise osc (amp) is routed to filter 2.
Crossfade between them with knob 2. Control the color of the noise sources with knob 1.
Both filters cutoff are modulated by a performer. Control filter cut modulation amount with knob 8.
Knob 7 is assigned to amp feedback which is routed pre amp.

Moth Of Slow Motion (Cluster eleven)

Multitrack sequence, repetitive industrial with doom bassdrum, metal snare and cracked clicks.

Filters used are Comb and Daft. Crossfade between them with knob 2. Control comb damp and feedback with knob 1. Control filter cut and res of filter 2 with knob 3 and 4.
Knob 7 is assigned to amp feedback, routed to the comb filter and creates the doom character of the bassdrum. Use it together with knob 1.
Change pattern with knob 8.
FX used are Tube distortion and Reverb.

Mountain Drone Of The Ride (Cluster two)

Drone from the combs.
Hold C3, sit back and relax.

Control all parameters of both comb filters with knobs 1-6. Knob 7 is assigned to amp feedback and both insert delays dry/wet amount.
Control the amount of pitch modulation of the comb filters with knob 8.

Mouse Cheese Battle (Cluster seven)

Sequenced sound with two noise sequences and automated amp feedback.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2. Control bandwidth of filter 2 with knob 1.
Amp feedback is modulated by a performer. Control modulation amount with knob 8.
Knob 7 is also assigned to amp feedback to enable dry/wet control on top of the modulation.

Movement Of The Ensemble (Cluster One)

Evolving "breathing" tempo-synced pad/soundscape with phase modulation, pan pot modulation, unisono and chorus.

Knob 1 is assigned to control phase modulation amount of oscillator 3. Use knob 2 to crossfade between Double Notch and Daft filter.
Knob 8 controls the amp feedback amount.

The sound can easily be used as many different pads, leads, bass and soundscapes depending on the settings of the macro knobs and which register that is used.

Murder Beatle Walk (Cluster nine)

Rhythmic low rumble sequence.

Knob 1 control filter FM amount of filter 1. Crossfade between Allpass and Lowpass 4 with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback.

Mute Pluck Click (Cluster nine)

Short click sound with the character of plucking a muted guitar-string. Can be turned into a clav sound.

Knob 1 control amp envelope decay. Turn it up for a clav-like sound.
Filters used are Double Notch and Daft. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4. Theres keytrack assigned to the notch filter. Control keytrack amount with knob 8.
Knob 7 is assigned to amp feedback which is routed to the notch filter. Try: turn up knob 7 all the way and then tweak knob 7 while playing.
Knob 5 and 6 control shaper dry/wet and drive respectively.

Night Lights Techno Color

Multitrack sound, drums, fx and bassline.

Control the performers modulation amount
with knob 7 (Seq Amp). Crossfade to new pattern with knob 8 (Seq Xfade). Push the sound with knob 6 (Drive) which adds Amp feedback and Shaper drive.
Knobs 1 and 2 controls frequency shifter dry/wet and pitch. Go nuts.

No Frets Sub (Cluster seventeen)

Sub bass with a slight fretless character.

Use knob 1 color the oscillators. Turn it up to morph towards a more "filtered saw" color.
Crossfade between Lowpass 4 and Daft with knob 2. Control filter cut and res with knob 3 and 4.
Create bass wobbles with knob 7 (amount) and 8 (rate).
Fx used, dimension expander and chorus.

Noise Ana Snarum (Cluster nine)

Noise snare with synced delay.

Knob 1 control noise color.

Crossfade between Scream and Allpass filters with knob 2. Control filter cut and res with knob 3 and 4.

Knob 8 control amp feedback.

Knob 5 and 6 control delay dry/wet and feedback respectively. Knob 7 control dimension expander dry/wet.

Noise La Creme (Cluster four)

Four to the floor white noise sequence la creme.

Filters used are Comb and Bandreject. Both are modulated by a LFO each. Control the mod amount of comb with knob 6 and bandreject with knob 7. Crossfade between the filters with knob 8.

Use knob 5 to control the color of the white noise.

Noise Sequence And Micro Life

Noise sequence and microscopic digital rhythms of polymorph.

Rather soft-ish major triad rhythmic soundscape with a sweep breeze feel. Sweep it even more by adding phaser using knob 6.

Osc 1 and 2 are routed to filter 1 (Double Notch) and osc 3 and noise to filter 2 (Daft) for lots of variation possibilities.

Add envelope controlled frequency shifter and clip distortion with knob 7.

Norrsken (Cluster two)

Aurora borealis.

Magnetism in the ozone layer.

Use knobs 1-6 to control all parameters of both comb filters. Knob 7 is assigned to amp feedback and both inserts delay dry/wet amount.

FX used are phaser and delay. Both unassigned.

Not Amen But Amen

Electronic drumbeat.

Interesting results by using filter 2 (Daft) and then add amp feedback which is routed after filter 1 (Allpass) and then tweak knob 4 (Flt Res).

Nourish Evolve (Cluster five)

Soft pad with subtle evolving modulation.

Filters used are Bandpass and Scream. Crossfade between them with knob 2.
Control insert filter highpass with knob 1 and main filters cutoff and res with knobs 3 and 4.
Fx used are chorus and reverb. Knobs 5 and 6 control chorus dry/wet and color (assigned to rate, offset and depth) and knob 7 reverb dry/wet.
Knob 8 is assigned to amp envelope attack time and enables settings from fast, sharp attacks to very long.

Nylon Plucked (Cluster ten)

Acoustic nylon string guitar.

Color the sound with knob 1. Crossfade between Daft and Scream filter with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 control filter cut envelope amount of both filters.
FX used are delay and reverb, knob 5-7.

Obskyr Myst (Cluster twelve)

Obskyr Myst.
Dark, soft, obscured myst.

Osc 1 and 3 keytrack is set to 12 using camchord and cicada waveforms giving a dark mysterious character.
Filters used are Comb and Scream. Osc 1 is routed to comb, osc 2 to scream and osc 3 to both.
Knob 1 controls modulation amount of WT-position of osc 3.
Knob 2 colors the overall sound.
Knob 6 is assigned to freq shift dry/wet.
Knob 7 and 8 functions as two mixer channels for two parts.
Lots of coloring possibilities. Try all knobs.

Of Doom Become

Of Doom Become.
Tempo-synced soundscape of darkness with filter modulated synth/drone, noise, and pitch modulated combed thunder.

The Daft filter is inserted on filter 1 and Comb is inserted on filter 2. Crossfade between them with knob 2.
Control the modulation amount of the Daft filter with knob 6. The Comb filters pitch modulation amount is controlled by knob 7.
Crossfade the comb sequence into new pattern with knob 8 and control the comb feedback amount with knob 1.

Of The Mall (Cluster eight)

Chorus mallet with tremolo.

Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 2.
Control filter cut and res of both with knobs 3 and 4.
Add/remove tremolo with knob 1.
Knob 8 is assigned to osc 3 amp. Raise it to add a sustained saw layer.

Oh The Dark

Dark evolving and pulsating soundscape and slow melodic sequence in minor.

Control shaper amount with knob 1. Crossfade between Scream and Bandreject filter
with knob 2.
Knob 8 controls the amount of pitch modulation. Tweak it to create lunacy.

Open (Cluster nine)

Open hat and/or ride cym.

Amp envelope (env 1) is set to one-shot. Play and hold notes in different lengths to
try the behaviour.
Knob 1 control the color of the metal.
Filters used are Double Notch and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 control amp envelope decay.
Knob 5 control dimension expander dry/wet, knob 6 control reverb dry/wet and knob
7 control amp feedback.
Try: Create a layered flute and metal noise by turning up both knob 1 and 8 to max.

Opener (Cluster seven)

Dirty sequenced sound (bass-line/noise) with modulated amp feedback.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2.
Control bandwidth of filter 2 with knob 1.
Amp feedback amount is modulated by a performer. Control amount with knob 8.
Knob 7 is also assigned to amp feedback and enables extensive feedback coloring.

Opus Parade (Cluster four)

Repetetive noise sequence with distorted resonant singing echoes.

Filters used are Double Notch and Bandpass. Control cutoff and res of filter 1 with

knobs 1 and 2 and of filter 2 with knobs 3 and 4. Control the modulation amount of both filters cutoff with knob 7. Crossfade between filter 1 and 2 with knob 8. Change color of the noise source (metallic) with knob 5.
Knob 6 is assigned to amp feedback.

Owlet Moth (Cluster eleven)

Multitrack industrial doom drum sequence with bassdrum, noise (paper) snare and repetitive cracked metallic (ring mod) pulse.

Filters used are Comb and Daft. Crossfade between them with knob 2. Control comb damp and feedback with knob 1. Control filter cut and res of filter 2 with knob 3 and 4.
Knob 7 is assigned to amp feedback which control the doom character of the bass drum. Use it together with knob 1 to shape the sound.
Change pattern with knob 8.
FX used are Tube distortion and Reverb.

Ozone (Cluster seven)

Two harsh noise sequences with 32 steps each.

Filters used are Daft and Bandpass. Osc 1 noise is routed to filter 1 and noise osc is routed to filter 2. Crossfade between them with knob 2. Control bandwidth of filter 2 with knob 1.
Knob 8 enables morphing into a dirty bass sound that shakes the ozone layer.

Pads Of Horus

Soft pad with chorus fx and subtle rhythm.

Crossfade between Lowpass 4 and Scream filter with knob 2. Knob 1 adds a Highpass filter.
Full control over chorus dry/wet, rate and depth.

Paper Clap (Cluster fourteen)

Paper noise clap and/or snare.

Use knob 1 to color the noise source.
Filters used are Highpass 2 and Bandpass placed serially. Control cut, res and bandwidth of filter 2 with knob 2, 3 and 4 respectively.
Control filter 1 FM amount with knob 7 which adds "body".
Control amp decay with knob 8.
Control Clip dry/wet with knob 5 and Dimension Expander dry/wet with knob 6.

Paradiddle Geist (Cluster seven)

Two noise sequences with 32 steps each and amp feedback rumble.

Both filters used are Daft. Osc 1 noise is routed to filter 1 and noise osc is routed to filter 2. Crossfade between the filters with knob 2.
Knob 1 (atmo amp) enables osc 2 which is the camchord wave tuned down 48 semitones and phase modulated for a soundscape character. Try: assign modwheel to it and create rhythmic morphing while holding a note or playing rhythmically.

Passage (Cluster five)

Deep evolving pad with tempo-synced subtly gated modulation of filter cut.

Filters used are Scream and Daft. Crosfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Both filters cutoff are modulated. Control the amount with knob 7 and change the shape from smooth to gated with knob 8.
Knob 1 controls WT-pos and intensity. Raise it to add brightness and a more thin/hollow sound.

Percussive Sub Sequence

Percussive (bassdrum) sequence with sub doom.

Control the amount of amp feedback with knob 7. Move it up for complete destruction of doom.
Knob 1 is assigned to pitch unison which is set to +12. Use it as an overdrive to push the sound.
Crossfade between Scream and Lowpass 4 with knob 2 and morph between the patterns with knob 8.

Performer (Cluster eight)

Vibraphone, xylophone hybrid with tremolo.

Control tremolo amount with knob 1.
Crossfade between Lowpass 4 and Bandreject filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 morphs the sound towards a exotic pad.

Periapsis Movement (Cluster fifteen)

Evolving scape with a midband and volume orbital character.

Filters used are Double Notch and Daft, placed serially. Knob 1 and 2 control cut and res of the notch filter and knob 3 and 4 control cut and res of the daft filter.
Knob 7 is assigned to amp feedback, routed to the notch filter.
Knob 8 (SpaceMod) adds a space layer with insert 2 frequency shifter and subtle LFO pitch modulation. It is routed via the amp feedback and takes effect when knob 7 is "active".
FX used are Reverb and Chorus.

Phantasmagoria (Cluster sixteen)

Tempo-synced sequence-atmo with experimental modulation extravaganza.

Filters used are Lowpass 4 and Double Notch.
The filter setting ser-par is modulated and so is the mix fader. Amp feedback is also enabled and modulated. Together this enables a tempo-synced sequence and/or atmosphere with many colors on offer when tweaking the filter knobs (1-4) together with knob 5-8.
Knob 6 (freq shift pitch) is linked to the amp feedback amount and only takes effect when knob 7 is turned up.

Picked Precision (Cluster thirteen)

Picked bass with lots of drive and coloring possibilities.

Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 1 control shaper amount with a dirty growly character at max.
Knob 5 control Tube drive and has a similar but less growly character.
Knob 8 control Amp feedback with a gain/drive character.
Knob 6 and 7 control chorus dry/wet and color.

Pleasant Occupation (Cluster fifteen)

Evolving (panned) soundscape with initial mallet attack. Hold long.

Use knob 1 to morph the sound and change it's character from the mallet attack/ color, towards a square/saw synth color, both with slightly different envelopes.
Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4. A subtle ramp LFO is assigned to filter 2 cutoff.
Control insert parabolic shaper dry/wet and drive with knob 7 and 8.
FX used are Phaser and Reverb (knob 5 and 6).

Pleasing The Senses (Cluster five)

Soft layered, evolving pad with subtle tempo-synced gated feedback.

Filters used are Double Notch and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to WT-position and intensity. Raise it to brighten the sound.

Knob 7 adds tempo-synced (gated) modulation of the amp feedback amount. The amp feedback is routed to filter 1 (notch). Move knob 4 (res) to emphasize the effect but, watch your speakers.

Knob 8 is assigned to amp envelope attack (whole range) and release (subtle range).

Pluck Of Versatility (Cluster thirteen)

Synth pluck sound.

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

Osc 1 (sync) is routed to filter 1. Control the decay with knob 1.

Osc 2 (saw) is routed to filter 2 with velocity controlled decay/release.

Use knob 8 to add a layer with a subtle "grit" (digigrain).

FX used are chorus and synced delay.

Pluck Staccato And Swell (Cluster eleven)

Lead (pluck) with continuing amp and filter cut modulation.

Knob 1 is assigned to amp feedback.

Crossfade between Daft and Allpass with knob 2. Control filter cut and res with knob 3 and 4.

Knob 7 is assigned to filter cut modulation depth. Control the modulation shape (sine/reverse saw) with knob 8.

FX used are tube distortion and reverb.

Pluqqus Led (Cluster nineteen)

Pluqqus led with filter cutoff envelopus. Big unison.

Both filter slots have the Daft filter inserted. Filter 1 cutoff have a envelope assigned and filter 2 a sequence.

Crossfade between the two with knob 2. Control filter cut and res with knob 3 and 4.

Knob 1 controls envelope decay and pattern variation.

Knob 8 control clip drive.

FX used are Reverb and synced Delay (knob 5-7).

Pointy Bold (Cluster eleven)

Sequenced sound (bass-line/squeach seq) with modulated cutoff and amp feedback.

Filters used are Allpass and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. Control bandwidth of filter 2 with knob 1. Knob 7 is assigned to amp feedback. Knob 8 control the modulation amount of the performer assigned to amp feedback (and chorus dry/wet). Use knob 7 and 8 together to form different shapes and colors, along with bandwidth, cutoff and res. FX used are Tube distortion and Delay.

Pointy Nose (Cluster eleven)

Sequenced sound (bass-line/squeach seq) with modulated cutoff and amp feedback.

Both filters cutoff is driven by a performer, creating a "shimmer" sequence. Filters used are Double Notch and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. Control bandwidth of filter 2 with knob 1. Knob 7 is assigned to amp feedback. Knob 8 control the modulation amount of the performer assigned to amp feedback. Use knob 7 and 8 together to form different shapes and colors, along with bandwidth, cutoff and res. FX used are Tube distortion and Delay.

Poly In Bits

Multilayered rhythmic synth gate sequence.

Many different distortion possibilities to both push and destroy the sound. Knob 1 controls Bitcrusher amount, knob 5 Tube dry/wet and knob 7 amp feedback. Crossfade between Scream and Daft filter with knob 2 nad use knob 8 to morph between the patterns creating the rhythms.

Pompous (Cluster eleven)

Distorted lead/bass/scape with tempo-synced LFO "wobble" and slow amp feedback, rumble movement.

Filters used are Double Notch and Scream. Control notch filter cut with knob 1 and scream filter cut with knob 3. Crossfade between them with knob 2 and control res of both with knob 4.
The scream filter is modulated by an LFO. Control modulation amount with knob 8. Knob 7 is assigned to amp feedback. Use it together with knob 8 to color the rumble movement when filter 2 is active. Use knob 7 by itself to produce serious amounts of feedback colors for the notch filter.
FX used are delay and chorus, knob 5 and 6.

Pond Of Dragonfly

Calm gated chord synth sequence with evolving soft drone and sweeping bright

noise.

Control the volume of the pulses with knob 7 and the noise with knob 8. Crossfade between Scream and Highpass 4 with knob 2.
Turn into complete destruction with knob 6 (Amp feedback and shaper amount).

Prodigious Mystery

Soundscape of beyond. Tempo-synced.

Knob 1 controls the amount of amp feedback and clip distortion. Use knob 2 to crossfade between Scream and Comb filter.
Separate control over Noise Amp.

Protector (Cluster seven)

Multitrack sound with sequenced combed bassdrum, synth and noise source.

Filters used are Comb and Daft. Crossfade between them with knob 2. Control filter cut and res of filter 2 with knob 3 and 4.
Knob 8 is assigned to morph the sound from combed bassdrum sequence to a detuned synth sound.

Pseudo Uni (Cluster fourteen)

Saw poly lead synth sound with chorus (pseudo detuned saw).

Knob 1 is assigned to shaper dry/wet.
Filters used are Lowpass 4 and Daft placed serially.
Control cutoff of both with knob 3 and res of filter 1 with knob 4.
Knob 2 functions as a morpher between two different characters by crossfading between the filters and adding osc 2.
FX used are Chorus and synced delay (knob 5-8).

P Shaper Bass (Cluster three)

Distorted bass/lead sound.

Filters used are Daft and Double Notch.
Knob 1 controls the filter setting paralell-serial. Crossfade between filter 1 and 2 with knob 2. Knobs 3 and 4 controls both filters cutoff and resonance. Knob 7 is assigned to both inserts (parabolic shaper) dry/wet amount. Use the distortion along with knob 1 (Par Ser) and filter cutoff of either or both filters to shape bass and lead sounds suited for alot of different situations. Add to the soundshaping and coloring by using the amp feedback which is controlled by knob 8.

Pulser Of Lure (Cluster twelve)

Luring tempo-synced pulsating and evolving scape with osc 3 (high tone) tuned up 6 semi.

Color the oscillators with knob 1.
Filters used are Allpass and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to amp feedback, routed to the allpass filter.
Knob 8 control volume of osc 1 (pulser).

Push (Cluster nine)

Snare.

Velocity -> Cutoff.
Filters used are Lowpass 4 and Bandpass. Control bandpass bandwidth with knob 1.
Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 and 6 control synced delay dry/wet and feedback.
Knob 7 control reverb dry/wet.
Knob 8 is assigned to amp feedback. Try turn it up full and play same note repeatedly with different velocities to get an idea of it's behaviour. Then play soft and move it between two and three o'clock.

Rabiat Seeqer (Cluster eighteen)

Screaming multi seq-line.

Use knob 1 to add/remove the screaming synth layer.
Filters used are Daft and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Control bandwidth of filter 2 with knob 8.
Knob 7 is assigned to amp feedback, routed to the bandreject filter.Amp feedback routed to filter 2 (bandreject).
Try: knob 2 at max and turn knobs 3, 4, 7 and 8.

FX used, tube dist and synced delay (knob 5, 6).

Railroad Formant (Cluster seven)

Two distorted "noise" sequences with 32 steps each.

Both filters used are Bandreject. Osc 1 (formant noise) is routed to filter 1. Noise osc (water pipes) is routed to filter 2. A performer is assigned to modulate both filters cutoff. Control the amount of modulation with knob 8.

Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4 and control bandwidth with knob 1.

Reflections

Seven fly.
Sequenced bandpass resonance flanger feedback.

Morph the pattern with knob 1. Crossfade between filter 1 (Bandreject) and 2 (Double Notch) with knob 2.
Knob 8 adds envelope modulated frequency shifter.

Resonator Distortion (Cluster eleven)

Tempo-synced distorted, rumbling and hectic synth sequence.

Color the oscillators and reduce amp modulation of osc 2 and noise source with knob 1.
Filters used are Comb and Daft. Crossfade between them with knob 2. Control filter cut and res of filter 2 with knob 3 and 4.
Lots of distortion colors available. Knob 7 controls bitcrush dry/wet and knob 8 flt 2 FM amount.
FX used are classic tube and synced delay.

Rhythm Bedder (Cluster eighteen)

Rhythmic gater seq with 8 voice unison and coloring.

Use knob 1 to add shaper drive, (also assigned to osc 3 PM seq).
Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback, routed to the bandpass filter.
Both fx slots have synced delay inserted with different timing.
Control clip amount with knob 7, routed post filter 2.

Rhythm Of Six Semi Crunch

Distorted percussive synth sequence. Osc 2 and uni tuned up 6 semi.

Many ways to color distortion.
Control the amount of bitcrsh with knob 7 and amp feedback with knob 8. B Tube distortion is inserted in FX slot 1. Control the dry/wet amount with knob 5.
Morph between the patterns with knob 1 and the filters (Scream and Daft) with knob 2.

Rhythmic Seeqer (Cluster eighteen)

Rhythmic synth-line and sustained subtle movement.

Knob 1 colors the oscillators and morphs towards a different character/movement.
Filters used are Daft and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to filter 1 cutoff modulation amount.
Crossfade between patterns with knob 8.
FX used, tube and synced delay (knob 5, 6).

Richer Evolve (Cluster seventeen)

Rich evolving pad with unison and chorus movement.

Use knob 1 to color the oscillators.
Crossfade between Bandreject and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to filter cutoff modulation amount
 of both filters.
Knob 7 control bitcrush dry/wet which adds a bit-reduced noise layer.
FX used are chorus and reverb.

Richer Than You

Evolving rich/dirty/brassy pad.

Filters used are Comb and Scream. Crossfade between them with knob 2. Control filter cut and res of filter 2 with knobs 3 and 4. Knob 1 is assigned to insert filter Lopass and is placed after both filters (to work as a master cutoff filter).
Knob 8 is assigned to amp envelope attack time, covering the complete range from fast to very slow.
Push the sound and change the brassy character with knobs 5 and 6 which are assigned to Brauner tube distortion dry/wet and drive.
Knob 7 controls reverb dry/wet.

Ride (Cluster two)

Ride the comb sequence. Hold long and join in.

Two comb filters with assigned control of all parameters using knob 1-6.
Control amp feedback and both insert delays dry/wet amount with knob 7.
Knob 8 is assigned to the modulation amount of both comb filters pitch.
Experiment with all three feedback knobs along with the damp knobs.

Ring Surfer (Cluster eleven)

Tempo-synced pattern synth sound (synth-line) with a bright "long decay" character.

Filters used are Comb and Bandreject. Crossfade between them with knob 2.
Control bandwidth, filter cut and res of filter 2 with knob 1, 3 and 4.
Knob 8 is assigned to amp feedback with many colors on offer.
Control shaper dry/wet amount with knob 7.
FX used are chorus and delay.

Ring The Phase Of Noise (Cluster four)

White noise repetitive sequence and Osc.

Lots of modulation.
Filters used are Allpass and Lowpass 4.
Separate control over both filters cutoff and resonance.
Filter 1 cutoff is modulated by a saw shaped LFO set to 1/1 sync.
The noise amp sequence is created by performer 5 with a straight 16th pattern.
Noise color is modulated by a LFO which in turn is modulated by another LFO
creating alternation between two patterns.
Knob 8 is assigned to the osc amp. Knob 5 and 6 are assigned to delay fx dry/wet
and feedback amount.

Rite Of The Combed Flute

Tempo-synced pulsating comb and filter haunting synth sound.

Control comb damp with knob 1 and comb feedback with knob 2. Knob 3 is assigned
to both filter cut of filter 1 (Scream) and comb pitch of filter 2 (Comb).
Knob 5 is assigned to bitcrsher amount and knob 6 to both ring and phase
modulation amount.
Morph the pattern with knob 7 and crossfade between Scream and Comb filter with
knob 8.

Highly adviced to use with a eight knob hardware controller.

Rite Of The Combed Oboe (Cluster One)

Tempo-synced polyrhythmic comb pitch and filter modulated synth sound.

Control comb damp and feedback with knob 1. Knob 3 is assigned to both filter cutoff
of filter 1 (Scream) and comb pitch of filter 2 (Comb). Use knob 2 to crossfade
between the filters. Knob 5 is assigned to the amp feedback for creative feedback
possibilities.
Knob 6 is assigned to both ring and phase modulation coloring osc 3. Use knob 7 to
control the amount of modulation that drives the scream filter cut and comb filter
pitch. Morph the pattern with knob 8.

Highly adviced to use with a eight knob hardware controller.

Rite Of The Combed Piccolo (Cluster two)

Comb sequence. Piccolo folklore.

Separate control of all parameters of both comb filters. Knob 7 is assigned to amp feedback and insert sine shaper dry/wet amount.
Control pitch modulation amount of both comb filters with knob 8.

Robotic Seed (Cluster One)

Dirty "lofi" robotic sequenced multitrack. Bassdrum, snare and two synths.

Use amp feedback (knob 7) and distortion (knob 5) along with the filters to shape and push the sound into it's many possibilities. Knob 1 is assigned to filter 1 scream knob, knob 2 enables crossfading between the filters (Scream and Double Notch), knob 3 and 4 controls both filters cutoff and resonance.
Morph to a new pattern with knob 8.

Robot Landing (Cluster four)

Noise sequence and repetitive (16th) percussive formant pattern with slow sweep.

Lots of self oscillating, fx/sci-fi possibilities.

There are two main sources. Control the amp of each with knob 7 and 8 respectively. Filters used are Bandreject and Double Notch. Control filter 1 cut with knob 2 and filter 2 cut with knob 3. Knob 4 is assigned to both filters res. Crossfade between the filters with knob 1.
Knob 6 is assigned to amp feedback. Use this together with the filter knobs to create your sci-fi journey.

Room Kick Of Chorus

Kick.
All three oscillators are in use with separate control over amp and decay on each.
Knobs 7 and 8 controls chorus and reverb dry/wet amount.

Rounded Keys Express (Cluster seventeen)

Lead synth sound with a keys-like character. Hold long for evolving pad/scape.

Use knob 1 (character) to color the oscillators and add movement.
Crossfade between Daft and Allpass filter with knob 2. Control filter cut and res with

knob 3 and 4.
Knob 8 is assigned to insert 1 clip dry/wet.
FX used are Reverb and Phaser (knob 5-7).

Roundscape And The Bits (Cluster thirteen)

Evolving padscape with a layer of bitcrush distortion.

Filters used are Bandpass and Lowpass 4. Crossfade between them with knob 2.
Control filter cut and res with knobs 3 and 4.
Use knob 1 to change character, without or with a subtle pulse added.
Use knob 7 to control the amount of amp feedback which is routed to the bandpass
filter for many otherworldly feedback soundscape colors.
Knob 8 control bitcrush dry/wet.

Sample And Hold Kalabalik (Cluster four)

Noise sequence with kaputt Sample & Hold.

Filters used are Bandreject and Scream. Control the bandwidth of filter 1 with knob
2. Knob 3 and 4 controls both filters cut and res, (filter 2 is modulated by performer 7
and the amount is controlled with knob 3). Performer 6 modulates the mix fader.
Crossfade between both performers patterns with knob 8.
Control the noise source (white noise) color with knob 1.
Knob 7 is assigned to amp feedback and knob 5 and 6 are assigned to insert 1
Sample & Hold dry/wet and pitch.

Saw Biter Gater (Cluster eighteen)

Saw sync biter gater seq with 6 voice unison coloring.

Knob 1 is assigned to osc sync amount which adds bite. Filters used are Lowpass 4
and Acid. Crossfade between them with knob 2. Control filter cut and res with knob 3
and 4.
Knob 8 controls filter cut modulation amount.
Knob 7 control FM amount of filter 2 (acid).
FX used are Dimension expander and synced delay (knob 5, 6).

Sawgrace Of Plux (Cluster thirteen)

Synth saw pluck sound.

Knob 1 is assigned to amp decay.
Filters used are Lowpass 4 and Bandreject. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to shaper dry/wet and gives a squarish character at max.

FX used are Dimension expander and synced Delay.

Sci-fi Mallet (Cluster nine)

Metallic feedback sound. Super velocity sensitive.

Velocity -> filter 1 cutoff.
Knob 1 control mod osc, ring and phase mod.
Filters used are Lowpass 4 and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 5 and 6 control sync delay dry/wet and feedback.
Knob 7 control reverb dry/wet.
Knob 8 is assigned to amp feedback.

Seed Electrique (Cluster thirteen)

Tempo-synced multitrack sequence with kick, synth and noise hat.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Control
filter cut and res with knob 3 and 4. Knob 1 is assigned to bandwidth of filter 1.
Use knob 8 to crossfade between two patterns.
Knob 5 pushes the sound towards more clip, shaper and tube distortion.
Knob 6 and 7 control synced delay dry/wet and feedback amount.

Derivative of Robotic Seed.

Sensual (Cluster five)

Lush, breathy, airy, subtly detuned pad.

Filters used are Scream and Bandreject. Crossfade between them with knob 2.
Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to the scream knob
of filter 1 and bandwidth of filter 2.
Use knob 7 for amp feedback and use knob 8 to set the amp envelope attack time.

Sequenced Click Atmo (Cluster nine)

Sequenced clicks/blips in wet hall/cave.

Knob 1 is assigned to mod osc and controls ring and phase mod amount.
Filters used are Double Notch and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to amp feedback and creates both singing and rumble feedback.
Try it but, watch your speakers.
Use knob 8 to crossfade between two patterns.

Knob 5 and 6 control dimension expander and reverb dry/wet respectively.

Sequenced Excellence (Cluster seven)

Tempo-synced sequenced feedback synth fx sound.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Use knob 1 to morph from the synth fx sound to a massive lead synth/bass sound.
Knob 7 is assigned to amp feedback and knob 8 is assigned to amp feedback dry/wet modulation amount controlled by a 32 step performer.

Sequs Allpass Burn (Cluster eighteen)

Gigantus sequs Allpass burn. Multitrack sequence with kick and two "synth" sequences. Initial state tells something else.
Turn down knob 2 and up knob 3 for "normal" mode.

Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 1 control both osc 3 PM and filter 2 FM.
Knob 7 is assigned to amp feedback, routed to the Allpass filter.
Morph between two patterns with knob 8.
FX used, Tube dist and synced delay (knob 5 and 6).

Shake Your Leg And Drone

Polyrhythms which can be transformed into drone.

Morph between the patterns with knob 2. Use knob 8 to crossfade between the filters (Scream and Lowpass 4). Use knob 6 to control frequency shift dry/wet and it's pitch with knob 7.
Morph into drone with knob 1 (DroneISeq).

Shape Of Haunt (Cluster ten)

Tempo-synced multitrack sequence sound with a haunting/horror character.

Control the color of the oscillators with knob 1 which darkens the noise osc and more. Crossfade between Double Notch and Daft filter with knob 2. Control filter cut and res with knob 3 and 4.
Morph towards a new pattern with knob 8.
Knob 7 is assigned to amp feedback, routed to the notch filter with screaming results.
FX used are Tube distortion and Reverb, knob 5 and 6.

Shaper Feedback Electronica

Sequenced percussive multilayered gate synth sound with metallic noise sequence.

Control the amount of amp feedback with knob 7. Low rumble and mayhem when in use.
Morph between the patterns with knob 8. Use knob 2 to crossfade between filter 1 and 2 (Scream and Lowpass 4).
Knob 1 controls the uni pan position, spread amount.

Shuffled Clicks Walk (Cluster nine)

Click and metal (bright) hit rhythmic sequence with a shuffle feel.

Knob 1 control the color of the oscillators. Use it to completely change the sound to a "darker" more round, wooden character.
Filters used are Double Notch and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Use knob 8 to crossfade between two patterns.

Slip (Cluster nine)

Distinct slip snare with subtle hall reverb.

Velocity -> filter 1 cutoff.
Filters used are Allpass and Bandpass. Control bandpass bandwidth with knob 1. Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 and 6 control sync delay dry/wet and feedback.
Knob 7 control reverb dry/wet.
Knob 8 is assigned to amp feedback. Use it to color the snare. From min to around two o'clock it makes it thinner. Go beyond, to full feedback to step into FX category. While there, compare the behaviour between the filters.

Sinus Of Anguish (Cluster six)

Sinus Of Anguish.
Evolving and returning stable/unstable.
Can be used as both bass and lead when playing shorter notes.

Filters used are Double Notch and Lowpass 4. Crossfade between them with knob 8. Control filter cut and res of each filter with knobs 1, 2, 3 and 4 respectively. Control amp feedback amount with knob 7.

Smack Overdrive (Cluster fourteen)

Kick. Smack with overdrive boom. (Suited for C3-C4 register). Also works as kick-bass.

Use knob 1 to color the oscillators (from subby to overdrive), also assigned to amp decay.
Filters used are Daft and Lowpass 4. Crossfade between them with knob 2. Control cutoff envelope amount of filter 1 with knob 3.
Knob 4 control res of both filters (in opposite directions). Try it at max setting.
Knob 6 control "smack" attack, turn it down for more wood character.
Knob 7 control shaper dry/wet.
Knob 8 control the envelopes and sound character.

Smoke Of The Elves (Cluster four)

Synth pulse and experimental noise sequence.

Filters used are Bandreject and Bandpass. Crossfade between them with knob 1. Control cutoff of filter 1 with knob 2 and cutoff of filter 2 with knob 3. Knob 4 is assigned to both filters res.
Knob 7 is assigned to noise amp and knob 8 to osc amp.
Control fx dry/wet with knobs 5 and 6 for phaser and delay respectively.

Soldering Process (Cluster four)

Noise sequence with kaputt Freq Shifter.

The noise source is Tape Hiss. Control the color with knob 1. Knob 2 controls the amp of the bypass.
Filters used are Double Notch and Lowpass 4. Control cut and res of filter 1 with knobs 3 and 4. Cutoff of filter 2 is modulated by a saw LFO. The mix fader is modulated by performer 6. Crossfade between the two patterns with knob 8.
Use knob 5 and 6 to control freq shift dry/wet and pitch.

Spader (Cluster One)

Multitrack filter sequenced sound, bass-line, high pitched synth "hat" and snare.

Filters used are Scream and Bandreject. A performer modulates the cutoff of the Bandreject filter which creates a kind of mono bassline-glide sound.
Control the scream knob and bandwidth of the filters with knob 1. Crossfade between the filters with knob 2 and control cut and res with knobs 3 and 4.
Knob 6 is assigned to amp feedback which plays a large part of the initial sound.
Control the modulation amount with knob 7 (Seq Amp) and morph to new pattern with knob 8.

Spell Of The Ring (Cluster twelve)

Slowly evolving and sneaky scape with subtle hypnoze and high pitch (digital ring) frequencies.

Filters used are Bandpass and Bandreject. Crossfade between them with knob 2.
Control bandwidth with knob 1 and, cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback.

Due to the assigned reverb size modulation, this sound suits best to use with space between notes/chords (if not a reverb-size release twist is what you want).

Spooky Soundscape

Atmo of metallical breaths.

Filters used are Daft and Comb. Control the comb damp and feedback amount with knob 1.
Crossfade between the filters with knob 2.
Knob 8 is assigned to the modualtions sources amount that modulates the wavetables position and intensity.

Squarepopluck (Cluster thirteen)

Synth square pluck sound.

Knob 1 is assigned to amp decay.
Filters used are Lowpass 4 and Bandreject. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to insert clip. Turn it up for a gritty clipped/drive character.
FX used are phaser and synced delay.

Stabber Octaver (Cluster eleven)

Tempo-synced distorted bass-line with octaver alternation.

Knob 1 is assigned to color the oscillators, starting from a filtered saw (min) to a bright square/saw shape (max).
Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Use knob 8 (-> Sustain) to reduce modulation and enter a sustained digital distorted bass sound at max position.
Knob 7 is assigned to amp feedback, routed to the bandpass filter. FX used are tube distortion and chorus.

Star (Cluster eight)

Chorus guitar sound.

Filters used are Bandpass and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 1 is assigned to tremolo amount.
Use knob 8 to morph the sound towards a pad.

Staccato Of Contra Poly (Cluster three)

Multitrack sound with steady bass drum beat, synth, hi-metallic noise all colored by a polyrhythmic filter cut sequence.

Both filter 1 and 2 use the Daft filter. Osc 1 is routed to filter 1, osc 2 to filter 2 and osc 3 (bass drum) is routed to both. The noise osc is routed slightly more to filter 2.
Use knob 1 to control filter cut modulation amount. Each filter cutoff is controlled by a performer with a steady pattern on filter 1 and a rhythmic sequence on filter 2.
Crossfade between the filters with knob 2.
Knob 7 is assigned to insert clip and knob 8 to amp feedback.

Steam Ghost (Cluster two)

Ghost soundscape.
Additive oscillators and brown noise.
Pitch modulated comb filters, amp feedback and sample & hold. Pitch unisono is set to +6 and theres a slight amount of slow vibrato.

Control damp and feedback of comb 1 with knobs 1 and 2 and damp and feedback of comb 2 with knobs 3 and 4.
Knob 5 is assigned to delay fx dry/wet and knob 7 to delay feedback. Amp feedback is controlled by knob 7. Knob 8 is assigned to the Hi Shelf EQ parameter.

Steam Sewing Machine (Cluster seven)

Two "noisy" sequenced sounds and singing sinus amp feedback.

Both filters used are Double Notch. Osc 1 is routed to filter 1 and noise osc is routed to filter 2. Crossfade between the filters with knob 2.
Color the oscillators with knob 1.
Knob 8 is assigned to morph the sound from the sequenced noises towards a synth rhythm bed.

Steel Pick (Cluster eight)

Plucked string (guitar) sound.

Color the oscillators with knob 1. Turn it all the way down for a mallet (vibra) sound.
Crossfade between Double Notch and Lowpass 4 with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback which is routed to the notch filter. Use it carefully when res (knob 4) is up.

Stomping Breaths (Cluster three)

Multitrack sound with bass drum, gate synth and "ducking" noise.

Filters used are Double Notch and Daft. The Daft filters cutoff is modulated by a performer. Crossfade between the filters with knob 2. Control cutoff and resonance of both filters with knob 3 and 4.
Knob 6 is assigned to amp feedback which is routed to filter 1 (double notch).
Use knob 7 to control amp of noise and knob 8 to control the amp of the bass drum.

Strawl And The Hall (Cluster sixteen)

Tempo-synced multitrack pulse sequence, kick, synth layer and huge reverb.

Color osc 2 (kick-syn layer) with knob 1.
Filters used are Lowpass 4 and Allpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Crossfade between patterns with knob 8.
Knob 7 is assigned to amp feedback, routed to the allpass filter.
FX used are Reverb and Delay.

Strawl Of The Seed (Cluster thirteen)

Tempo-synced multitrack sequence with kick, synth and noise hat/snare.

Filters used are Bandpass and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. Knob 1 is assigned to bandwidth of filter 1.
Crossfade between two patterns with knob 8.
Push the sound with Tube drive using knob 5 and control synced delay dry/wet and feedback with knob 6 and 7.

Derivative of Robotic Seed.

String And Scape (Cluster fifteen)

Layered evolving scape/pad with initial string attack character.

Filters used are Daft and Bandreject. Crossfade between them with knob 2.
Separate cutoff control with knob 1 and 3, filt 1 and 2 respectively. Control both filters res with knob 4.

Knob 8 control filter cut modulation amount of filter 1 which creates a slow reverse (saw up) sequence.
Knob 7 control shaper dry/wet.
FX used are Chorus and Reverb (knob 5 and 6).

Strontium Maximum (Cluster nineteen)

Strontium Maximum. Big crugar synth sound with filter cut envelope.

Both filter slots use the Daft filter with a envelope assigned to filter 1 cutoff and a sequence assigned to filter 2 cutoff.
Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Control filter decay aswell as crossfading between sequences with knob 1.
Knob 8 control clip drive.
FX used, Dimension Expander and synced Delay.

Sub Dark Rhythm (Cluster eighteen)

Dark rumbling sequence with rhythm and ramps.

Use knob 1 to add darkness coloring, assigned to RM and PM tuned up +18 semi.
Osc 2 is routed to filter 2 and osc 3, routed to filter 1. Use knob 2 (filt X 1-2) as a mix knob between rhythmic sequence and pulsating pattern.
Both filter slots use Lowpass 4 filter. Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to amp feedback with a low rumble color when turned up.
Crossfade between patterns with knob 8.
FX used, synced delay and phaser (knob 5, 6).

Sub Picked Drive (Cluster thirteen)

Picked bass/distorted sub with lots of drive and coloring possibilities.

Filters used are Lowpass 4 and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 1 control shaper amount with a dirty growly character at max.
Knob 5 control Tube drive and has a similar but less growly character.
Knob 8 control Amp feedback with a gain/drive character.
Knob 6 and 7 control chorus dry/wet and color.

Subsequent (Cluster fifteen)

Tempo-synced evolving soundscape/pad with two (slow and fast) ramp swells.

Color and morph the oscillators with knob 1.
Filters used are Double Notch and Daft. Crossfade between them with knob 2.

Control filter cut and res with knob 3 and 4.
Use knob 8 control the amount of modulation (multi ramp sequence).
Knob 7 is assigned to amp feedback, routed to the notch filter with lots of feedback
possibilities (also connected to master env vol to prevent overload).
FX used are Chorus and Reverb (knob 5 and 6).

Subtle Pulse In Growl

Growl pad/soundscape.

Control the modulation amount with knob 8. Use knob 1 to color the wavetables
position and intensity.

Sunny Day On The Freeway

Sequenced multitrack, drums and synth.

Knob 1 controls intensity. Knob 2 is assigned to frequency shifter pitch. Control it's
dry/wet amount with both knobs 5 and 6. Knob 5 is also assigned to FX dry/wet and
amount and knob 6 also have several destinations, amp feedback, C Tube drive and
delay damp and feedback amount.
Knob 7 is assigned to the amp amount of each performer. Morph the patterns with
knob 8.

Sync Of The Dignified (Cluster eleven)

Distorted sync lead with continuing tempo-synced amp and filter modulation
sequence.

Knob 1 is assigned to color the oscillators, from saw (min) to square (max).
Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter
cut and res with knob 3 and 4.
Control filter cut modulation of filter 1 with knob 8.
Knob 7 is assigned to amp feedback.
FX used are delay and reverb.

Sync Sync

Tempo-synced dirty filtered sync synth.

Control insert filter Highpass and Lowpass with knobs 1 and 2.
Knob 6 is assigned to modualtion amount. Morph the pattern with knob 7 and
crossfade between Scream and Bandreject filter with knob 8.

Taste (Cluster ten)

Snare.
Velocity assigned to cutoff of both filters.

Control amp envelope with knob 1. Crossfade between Lowpass 4 and Bandpass filter with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to insert 1 and 2 (clip) drive amount.
FX used are Dimension expander and Reverb.

The Bright And The Flute (Cluster five)

Bright, subtly evolving square-ish pad with clip and shaper.

Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4.
Knob 1 is assigned to insert clip and shaper. Use knob 7 to control the amount of amp feedback.
Fx used are reverb and phaser. Control dry/wet amount with knobs 5 and 6 respectively.
Knob 8 is assigned to amp envelope attack time.

The Chalkabout (Cluster seven)

Two noise sequences with 32 steps each with shuffle "triplet" pattern.

Osc 1 noise is routed to filter 1 and the noise osc is routed to filter 2. Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to filter cut modulation amount.
Knob 7 controls amp feedback.
Knob 1 morphs the sound and adds a rhythmic synth/bass vibe.

The Deep

Pad. Deep.
Lead. Soft.

Crossfade between Lowpass 4 and Daft filter with knob 2. Knob 1 controls the amount of filter modulation of filter 2.

The Exotic Clip

Distorted polyrhythms.

Morph the patterns with knob 1. Control the amount of clip distortion with knob 8 and amp feedback with knob 7.

Crossfade between Scream and Daft filter with knob 2.

The Faster And Glitching (Cluster nine)

Rhythmic sequenced clicks and perc-synth.

Knob 1 changes the character of the oscillators and opens up (LFO shape crossfade) the repetition a bit.
Filters used are Double Notch and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback with pretty extreme results. Try: Hold a note (C3) and move knob 2 all the way up followed by knob 8 all the way up.
Try: Hold a note (C3) and set knob 2 to min and raise knob 8 to around ten o'clock.
Knob 5 control chorus dry/wet, knob 6 delay dry/wet and knob 7, both insert shapers drive.

Theme

Chord pad/soundscape with sequenced melody. Root note, minor second, minor third and major third.

Crossfade between comb and Daft filter with knob 8. Use knob 7 to morph between the patterns.
Knob 1 controls clip distortion and S&H amount.
Knob 3 is assigned to filter cut of the Daft filter and knob 4 is assigned to comb feedback.

There Was No Light (Cluster eighteen)

Multitrack sequence with bd, pulse and ramp synth.

Knob 1 control PM amount of osc 2. Turn it up for a more cut-through color.
Filters used are Daft and Highpass 4. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Crossfade between patterns with knb 8.
FX used, tube dist (5 dry/wet, 6 drive) and synced delay (knob 7).

The Scream Kick Seq (Cluster sixteen)

Tempo-synced pulsating percussive sequence with feedback screams, sample and hold and clip distortion.

Knob 1 is assigned to both clip and tube drive.
Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 6 is assigned to amp feedback which is routed to the notch filter.

Knob 7 controls the S&H modulation amount and is inserted in the amp feedback path.
Use knob 8 to crossfade between patterns.
Control delay amount with knob 5.

Thunder And Squeek (Cluster four)

Thunderous noise sequence with squeeking Freq Shifter.

Control the noise color with knob 1. Knob 2 controls the bypass amount.
Filters used are Allpass and Bandreject. Control cut and res of filter 1 with knobs 3 and 4. Cutoff of filter 2 is modulated by performer 7. The mix fader is modulated by performer 6. Performer 6 also modulates insert 2 clip dry/wet amount. Crossfade between both performers patterns with knob 8.
Knob 7 is assigned to amp feedback and knobs 5 and 6 controls the freq shifter dry/wet and pitch.

Tight Muddy (Cluster fourteen)

Tight muddy kick drum. (Suited for C1-C2 register).

Knob 1 is assigned to "knock" amount (filter cut envelopes).
Filters used are Lowpass 4 and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 control amp decay. Intended to use together with knob 6 and 7, Shaper dry/wet and drive. Try them, also together with knob1.
Knob 5 is assigned to Dimension Expander dry/wet.

Time For Thoughts (Cluster five)

Soft, deep and additive evolving pad.

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4.
Osc 2 and 3 use additive wavetables and the WT-positons are modulated by a step modulator each, creating a evolving tempo-synced modulation of the overtones.
Knob 7 is assigned to amp feedback which is routed to the notch filter and enables extensive feedback possibilities. Knob 1 is assigned to ring and phase mod which adds a growling character.
Control the amp envelope attack speed with knob 8.

Topal Myst (Cluster twelve)

Topal Myst. Scape of the obscured.

Osc 1 and 3 keytrack is set to 12 using Melancholia and Lunacy waveforms giving a

dark mysterious character.
Filters used are Comb and Scream. Osc 1 is routed to comb, osc 2 to scream and osc 3 to both.
Knob 1 controls modulation amount of osc 1 intensity and amp feedback.
Knob 2 control the oscillators color.
Knob 6 is assigned to freq shift dry/wet.
Knob 7 and 8 functions as two mixer channels for two parts.
Lots of coloring possibilities. Try all knobs.

Tour Express (Cluster seventeen)

Resonating string sound with character of acoustic guitar or harp with rounded attack.

Use knob 1 to subtly color the oscillators and spice a slight character change.
Filters used are Scream and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 control insert 1 shaper dry/wet and drive.
FX used are Reverb and Synced delay (knob 5-7).

Trance Of The Comb (Cluster four)

Noise sequence through comb filter.

This sound contains three main sources. Noise sequence, bassdrum pattern (4/4) and a ducking synth pattern.
Use knobs 6, 7 and 8 to control the amp of each, noise, bassdrum and osc respectively. Use them to add and mix the sources.
Crossfade between Daft and Comb filters with knob 1. Knob 2 controls the comb feedback amount. Knob 3 and 4 controls Daft filter cut and res. Knob 5 is assigned to fx synced delay dry/wet.

Tribunal Of Alter (Cluster three)

Detuned (slow vibrato) tempo-synced synth sound with polyrhythmic metallic filter cut sequence.

Both filters cutoff is modulated by a performer each. Together creating the polyrhythm. Control modulation amount with knob 1. Crossfade between Lowpass 4 and Scream filter with knob 2.
The noise (Metallic) oscillator plays a big part of this sound. Control the color with knob 7 and amp with knob 8. Knob 6 is assigned to insert shaper and FX 1 B Tube dry/wet amount.
Turn down knob 1 to create a unstable/detuned drone-like sound and color it with knob 7, knob 6 and the filter knobs.

Triton Of The Sky (Cluster six)

Triton Of The Sky.
Evolving soundscape/pad with unisono set to +6.

Filters used are Bandpass and Scream. Crossfade between them with knob 8.
Control filter cut and res with knobs 3 and 4. Knob 2 is assigned to both bandwidth of filter 1 and scream of filter 2. Knob 1 controls the color of the oscillators with subtle changes.
Control unisono with knob 7. Turn it down all the way to leave the triton chord and enter a more generic pad. Move it inbetween for many occult and ghostly worlds.

Tube Collossus (Cluster sixteen)

Tempo-synced distorted sequence of collossus synth.

Knob 1 control the filter par-ser setting which is also modulated by a LFO.
Filters used are Comb and Lowpass 4. Crossfade between them with knob 2.
Control filter cut and res of filter 2 with knob 3 and 4.
Knob 6 is assigned to amp feedback and subtle EQ.
Knob 7 control pulse LFO amount and noise coloring amount. Turn it down for a sustained dirty organ sound.
Knob 8 adds a fast saw 16th LFO assigned to filter 2 cutoff.
Try: Knob 7 min, knob 8 max and then turn up knob 6.

Tubed Glocken Installation (Cluster ten)

Mallet sound with looped envelopes creating a evolving texture/soundscape when holding long.

Filters used are Comb and Double Notch placed serially.
Knob 1 is assigned to vibrato.
Control filter cut and res of filter 2 with knob 3 and 4.
Knob 2 control cutoff envelope amount of filter 2.
Knob 8 is assigned to phase modulation amount.
Knob 7 control clip dry/wet.
FX used are synced delays in both slots. Control dry/wet of both with knob 5 and feedback of both with knob 6.

Turbo Lover (Cluster nine)

Tribal sequence with short circuit.

Filters used are Double Notch and Bandpass. Knob 1 control filter FM amount of the notch filter and creates a kind of growl sound. Try it.
Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.

Knob 5 is assigned to Tube distortion dry/wet. Knob 6 control synced delay amount.
Knob 7 control frequency shifter dry/wet which is key tracked.
Knob 8 is assigned to amp feedback.

Each key behave differently depending on the settings.
Turn down knob 7 and 8 for the "plain" clicky sequence.

Turbulence From Spader (Cluster One)

Three sequenced, filtered and distorted synth/basses.

This is somewhat a derivative to Spader. It uses the same Bandreject cutoff
modulation technique. With lots of distortion there are possibilities for filter and
feedback mayhem.
Control the modulation amount with knob 7 and morph patterns with knob 8.

Turmoil Kickseq (Cluster fourteen)

Distorted industrial bass drum (bass stabs) sequence.

Use knob 1 to crossfade between two patterns.
Filters used are Bandreject and Bandpass placed serially. Knob 2, 3, 4 and knob 6,
7, 8 control cutoff, bandwidth and resonance of filter 1 and 2 respectively.
The filter combination opens up for a wide spectra of sound-shaping possibilities. Try
knob 8 at max (self res feedback) and then turn knob 7 between three and twelve
o'clock.
Knob 5 is assigned to Tube drive amount.

Twelve (Cluster eight)

Plucked string sound (12 string guitar).

Knob 1 changes the character of the sound. Raise it to morph into a kind of guitar/
flute-ish hybrid.
Filters used are Double Notch and Lowpass 4. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 8 is assigned to amp feedback which is routed to the notch filter.

Two Semi Disturbance

Disturbed tempo-synced soundscape with unisono set to + 2 semi.

Knob 1 (Morpher) tames this noisy and dirty sound to some degree. Crossfade
between Scream and Highpass 4 filter with knob 2.
Control the amp of the noise oscillator with knob 8.
Knob 7 is assigned to both amp feedback and shaper amount.

On the scream filter, knob 4 is assigned to both res and scream.

Two To Three (Cluster four)

Repetitive noise sequence with polyrhythmic resonance dance.

Filters used are Double Notch and Bandreject. Knobs 1 and 2 control cut and res of filter 1 and knob 3 and 4 cut and res of filter 2. Both filters are modulated by a performer each. Control the modulation amount with knob 7. Crossfade between the patterns with knob 8.
Control the noise color with knob 5 and amp feedback with knob 6.

Ultimate Lead Bass (Cluster fifteen)

Distorted poly lead/bass sound with several velocity destinations for expressiveness.

Color the oscillators with knob 1.
Filters used are Lowpass 4 and Daft, placed serially. Crossfade between single (Lowpass 4) and both with knob 2. Control cut and res with knob 3 and 4.
Control tube distortion dry/wet with knob 5, synced delay dry/wet with knob 6 and insert 1 shaper dry/wet with knob 7 and drive with knob 8.

Derivative of Massive unlimited preset "Mense".

Underwater Cave

Gate sequence with phase modulation, phaser and sweeping brown noise pattern.

Filters are placed in serial for extra deep cutoff. Control filter cutoff with knob 3 and resonance with knob 4. Crossfade between filter 1 and both filters with knob 2.
Knob 1 is assigned to the wavetables position and intensity. Use it to morph and color the wavetables.

Underworld Allure (Cluster twelve)

Dark underworld.

Filters used are Comb and Scream placed 90% serially.
Osc 1 keytrack is off and tuned down to zero, using the Cicada waveform which is a dark soundscape in itself when tuned down. It is then routed to the comb filter.
Control Osc 1 tuning (speed) with knob 8 (rate).
Knob 1 colors oscillator 1 (wt-position).
Knob 2 control comb feedback amount.
Knob 3 and 4 control filter 2 cut and res.
Knob 7 control modulation amount, tempo-synced coloring of Osc 2 and 3, both routed to filter 2.

Knob 5 control reverb and delay dry/wet and, knob 6 control bitcrush dry/wet, inserted post filter 2.

Uni Dream Pluckish (Cluster thirteen)

Synth pluck sound.

Control amp decay with knob 1.
Filters used are Lowpass 4 and Bandreject. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Knob 5 control phaser dry/wet, knob 6 and 7 control reverb dry/wet and color respectively.
Knob 8 is assigned to shaper dry/wet amount.

Unison Echolocation

Long evolving slightly detuned pad/soundscape with dual pulsating filter sequences.

Control the modulation amount with knob 7. Crossfade between
Scream and Bandpass with knob 8. Extensive filter control with knobs 1, 2, 3 and 4 (highpass, lowpass, low cut and resonance).

Unusually Bold

Multitrack sequenced sound with bassdrum and pitch modulation.
Filters used are Comb and Daft.

Knob 1 controls the amount of bitcrush and clip. Knob 8 is assigned to amp feedback.
Use knob 2 to crossfade between Comb and Daft filter.

The comb filter is set to a high amount of feedback and along with the large reverb the character of this sound is formed.

Unwavering Flight (Cluster six)

Pad with dark scraping pipe noise. Can be used as lead.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Knob 1 is assigned to filter 1 bandwidth. Control filter cut and res of both filters with knobs 3 and 4. Knob 7 is assigned to amp feedback which is routed to the bandreject filter. Turn the sound into a subtle tempo-synced sequence and overall slightly different timbre with knob 8 (morph).

Versatile Saw (Cluster nineteen)

Unison saw poly synth sound with filter cut envelope for lead, chords and bass.

Knob 1 changes the attack color and character.
Both filter slots have Daft filter inserted. Filter 2 cutoff is modulated by a performer sequence.
Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Control filter 2 modulation amount with knob 7 and change pattern with knob 8.
FX used, Tube distortion and synced Delay (knob 5, 6).

Vibes Of Love (Cluster eight)

Vibes with tremolo.

Control tremolo with knob 1. Crossfade between Lowpass 4 and Daft filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 7 is assigned to insert shaper amount. Raising it creates a distorted guitar character.
Knob 8 morphs the sound into a soft fantasy pad.

Victorious (Cluster seven)

Distorted sequenced sound with industrial flavour.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. Knob 1 is assigned to bandwidth of filter 2.
Control amp feedback with knob 8 and the noise osc amp with knob 8.

Vilminus Square (Cluster nineteen)

Dominus Square Leadus with filter cutoff envelopus.

Knob 1 is assigned to envelope decay time of filter 1 cutoff and sequence pattern variation assigned to filter 2 cutoff.
Filters used are Daft and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Knob 8 control shaper drive.
Knob 5 (Spreader) control unison pan position and adds a subtle amount of dimension expander.
Knob 6 and 7 control synced Delay dry/wet and feedback amount respectively.

Voyage (Cluster six)

Bright evolving pad in higher register, dark evolving and destructive soundscape in

lower (C1) register.

Filters used are Allpass and Daft. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 controls the color of the oscillators.
Theres a sine shaper inseerted on both inserts, each with an LFO assigned creating part of the evolvement. Control the mod amount of the LFO's with knob 8.
The amp feedback feature is enabled and routed to the Allpass filter. Control the amount of feedback with knob 7.

Vulgar Strontium (Cluster eleven)

Distorted evolving scape/pad with returning rumble.

Filters used are Double Notch and Scream. Control filter cut of the notch filter with knob 1 and cutoff of the scream filter with knob 3. Control res of both with knob 4. Crossfade between them with knob 2. The scream filter is also modulated by a sinus LFO with control of the LFO depth using knob 8 (LFO Amt).
A second LFO is assigned to both inserts distortion dry/wet and drive, also controlled by macro knob 8. Knob 6 is assigned to amp feedback.
FX used are delay and reverb, control each dry/wet with knob 5 and 6 respectively.

Walkabout (Cluster seven)

Two noise sources playing one shuffled "triplet" pattern each.

Osc 1 noise is routed to filter 1. The noise osc is routed to filter 2. Both filters used are Bandreject. Crossfade between them with knob 2. Control bandwidth of both filters with knob 1. Filter 1 cutoff is modulated by a performer and filter 2 cutoff by a looped evolving envelope. Control filter cut modulation amount with knob 7.
Knob 8 is assigned to morph the sound from the sequenced noises towards adding a complex synth sequence.
Control amp feedback with knob 6.

Waltz Of Ballet (Cluster eighteen)

Sequence of polyrhythmic pulses and experimental reverse reverb. Detune character of osc 2 from insert 2 delay time mod.

Osc 1 is routed to filter 1 and osc 2 to filter 2. Use knob 2 as a crossfader between patterns for different character.
Both filter slots use Bandreject filter. Control bandwidth, cut and res with knob 1, 3 and 4 respectively.
Knob 7 control osc 3 vol (sine pulse layer).
Knob 8 serves as master Lp filter.
Add/remove reverb reverse mod with knob 6.
Control delay amount with knob 5.

Warmer Delicacy (Cluster thirteen)

Soft, warm and delicate chorus poly synth sound.

Filters used are Daft and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Use knob 1 (Add layer) to add subtle amount of harmonics (groan 1 osc).
Knob 8 is assigned to amp sustain (default at max).
FX used are chorus and reverb.

Water Rock Shore Collision (Cluster four)

White seashore noise sequence with kaputt Sample & Hold.

Filters used are Double Notch and Scream. Control filter cut of both filters with knob 2. Filter 2 is modulated by a performer and knob 2 is sidechain connected with a negative setting, controlling the amount of modulation. Knob 3 controls filter 1 res and knob 4 filter 2 res. Performer 6 is assigned to the mix fader. Use knob 8 to crossfade between the patterns of both performers.
Knob 1 controls the color of the noise. Knobs 5 and 6 are assigned to sample and hold dry/wet and pitch. Knob 7 is assigned to amp feedback.

We Need The Butter (Cluster One)

Monophonic bass/lead sound with filter cut envelope.

Try legato in lower C1 register.
Filters used are Daft and Scream.
Use knob 8 to control the filter cut envelope amount. Knob 7 is assigned to both inserts clip dry/wet amount. Use the distortion along with filter cutoff of either or both filters to shape bass and lead sounds suited for alot of different situations.

Whip Snare (Cluster nine)

Snare-whip.

Knob 1 controls how much velocity affects cutoff.
Filters used are Lowpass 4 and Allpass. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4.
Lots of distortion possibilities.
Knob 5 control Tube dry/wet. Knob 6 and 7 control shaper dry/wet and drive respectively.
Knob 8 is assigned to amp feedback. Try it for some 8-bit game effects.

White Noise And Shifter Squeek (Cluster four)

Noise sequence with kaputt Freq Shifter.

Control the noise color with knob 1. Knob 2 controls the bypass amount.
Filters used are Allpass and Bandreject. Control cut and res of filter 1 with knobs 3 and 4. Cutoff of filter 2 is modulated by performer 7. The mix fader is modulated by performer 6. Performer 6 also modulates insert 2 clip dry/wet amount. Crossfade both performers with knob 8.
Knob 7 is assigned to amp feedback and knobs 5 and 6 controls the freq shifter dry/wet and pitch.

Wilbur (Cluster three)

Tempo-synced gate synth sound with Tape noise and polyrhythmic filter cut sequence.

Filters used are Lowpass 4 and Scream. Both filters cutoff is modulated by a performer each which together creates the polyrhythmic pattern. Control filter cut modulation amount with knob 1. Crossfade between filter 1 and 2 with knob 2.
Knob 7 is assigned to noise color and knob 8 to noise amp.
Knob 6 is assigned to shaper dry/wet.
Turn down knob 1 and 8 and turn up knob 6 for a tempo-synced straightfoorward gate synth sound.

Wooden Wind Chime (Cluster eight)

Mallet sound. Marimba or xylophone.

Knob 1 changes the character by lengthening the decay and adding osc 3 (triangle).
Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Use knob 8 to add harmonics and change character with shaper distortion.

Worn Ambassador (Cluster nine)

Snare with loose strainer.

Velocity -> filter cutoff.
Filters used are Lowpass 4 and Bandpass. Control bandpass bandwidth with knob 1. Crossfade between the filters with knob 2. Control filter cut and res with knob 3 and 4.
Knob 5 and 6 control phaser dry/wet and color.
Knob 7 control reverb dry/wet.
Knob 8 is assigned to amp feedback which is routed to the bandpass filter. Try it.

X-ish Long (Cluster nine)

Kick. 909-ish long.

Knob 1 sets the filters to either paralell or serial mode.
Filters used are Allpass and Highpass 4. Crossfade between them with knob 2.
Control filter cut and res with knob 3 and 4.
Many overdrive possibilities with shapers inserted in both inserts. Control insert 1
(sine shaper) dry/wet and drive with knobs 5 and 6 and insert 2 (parabol shaper) with
knobs 7 and 8.

Mikael Adle
Leap Into The Void

Ground constellation   2013-09-21
Cluster one   2013-10-09
Cluster two   2013-10-17
Cluster three   2013-10-31
Cluster four   2014-01-15
Cluster five   2014-02-13
Cluster six   2014-02-25
Cluster seven   2014-07-30
Cluster eight   2014-08-07
Cluster nine   2014-10-10
Cluster ten   2015-01-22
Cluster eleven   2015-02-24
Cluster twelve   2015-04-10
Cluster thirteen   2015-07-07
Cluster fourteen   2015-07-21
Cluster fifteen   2015-08-10
Cluster sixteen   2015-09-19
Cluster seventeen   2016-01-29
Cluster eighteen   2016-02-20
Cluster nineteen   2016-03-04