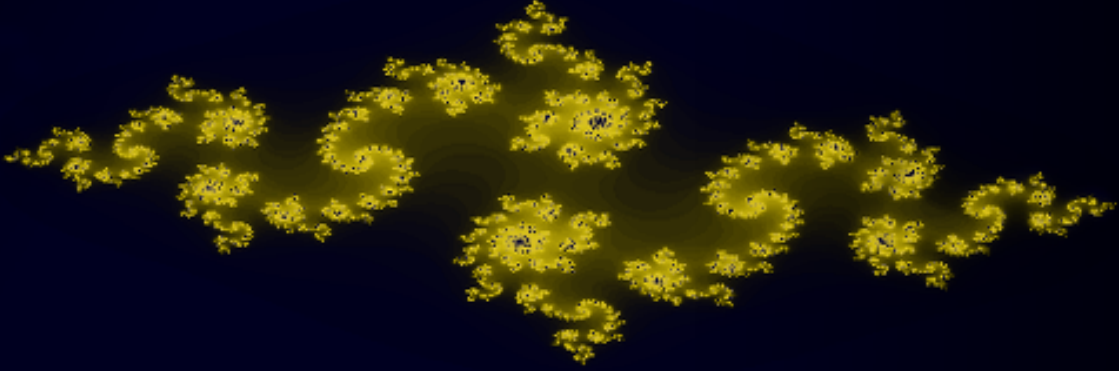


THOU SERPENT CONTINUUM

145 OMINOUS AND DIVINED SOUNDS FOR MASSIVE



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LEAP INTO THE VOID

Leap Into the Void

Thou Serpent Continuum

List Of Sounds:

A Striking Disclosure

Evolving soundscape with combed feedback and repetitive noise pulse.

Filter 1 and 2 both have a comb filter inserted. Control damp of both with knob 1 and feedback of both with knob 2. Insert 2 is inserted after the comb filters and contains a hi and low pass filter. Control hi pass with knob 3 and low pass with knob 4.

The noise source is directly routed to fx 1 and a performer with a repetitive pattern drives the side chain gate. Control the amp of the noise with knob 7 and the color of the noise with knob 8.

Allurement

Tempo-synced gater and slow distorted swells. Unisono +6.

Knob 8 is assigned to the amount of the distortion swells. Turn it down to remove them completely.

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 is assigned to insert shaper dry/wet. Knob 7 is assigned to amp feedback which is routed to the notch filter.

Altruistic Decoration

Multitrack sequenced sound with bassdrum, feedback, crackles and modulations.

Filters used are Bandreject and Scream. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Control bandwidth of the bandreject filter with knob 1.

Amp feedback is enabled and routed to the bandreject filter. Control the amount with knob 6.

Knob 7 is assigned to insert shaper and knob 8 controls the modulation amount of the noise color.

Osc 2 and 3 are routed to filter 2 for the possibility to isolate the bassdrum and noise source.

Tweak amp feedback together with bandwidth.

Avant-Garde

Pitch black.

Tempo-synced sequenced darkness with two oscillators and amp noise. Osc 2 tuned down 6 semi.

Knobs 1 and 2 are assigned to bitcrusher dry/wet and crush amount.

Filters used are Scream and Allpass. Crossfade between them with knob 8. Control filter cut and res with knobs 3 and 4. Knob 6 is assigned to amp feedback which is routed to the allpass filter.

Crossfade into different pattern with knob 7.

Awe Of Serpent

Soundscape of darkness.

Control the volume of the dark pulses with knob 7.

Filters used are Scream and Daft. Both are subtly modulated. Control filter cut of both filters with knob 3 and filter res and scream of filter 1 with knob 4.

Use knob 2 (Intensity) to open up the sound and add brightness.

Amp feedback (knob 6) adds sub doom and raises the amount of delay feedback.

Knob 1 (Unisono) controls pitch unisono to add detuning of the four voices all the way up to one semi.

Bell Trip Ritual

Tempo-synced pulsating bell-ish octaver soundscape with subtle swells. Osc 1 set to -6.

Filters used are Comb and Bandreject. Crossfade between them with knob 8. Control bandwidth, cutoff and resonance of filter 2 with knobs 2, 3 and 4. Knob 1 controls intensity of all three oscillators. Knob 7 (Destroy) is assigned to both inserts dry/wet with clip and shaper for the possibility to get a very aggressive sound.

Biochemistry

Evolving sweep pad/soundscape with phaser. Control osc color with knob 1. Filters used are Comb and Daft. Crossfade between them with knob 2. Control filter cut and res of the daft filter with knobs 3 and 4. Knob 8 changes the structure and amount of modulation. Control reverb dry/wet with knob 5, phaser dry/wet with knob 6 and the rate of the phaser with knob 7.

Brought Into Being

Peaceful evolving pad.

Filters used are Allpass and Scream. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. There's a performer connected to the cutoff of both filters with a fast stutter sequence. Use knob 8 to control stutter amount. Knob 1 is assigned to pitch unisono which goes up to +1 semi. Use subtly for added warmth/depth and more drastically for spooky soundscape. Knob 7 is assigned to amp feedback which is routed to the allpass filter with many feedback colors on offer.

Butter Cut

Dirty evolving pad with many options for degradation.

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 7 and 8 controls sample and hold dry/wet and pitch respectively. Knob 1 is assigned to amp feedback and functions as an overdrive effect. Knob 5 is assigned to Tube distortion dry/wet and knob 6 to reverb dry/wet.

Charged

FX sound with lots of feedback.

All three oscillators use the Iron FX waveform.

Filters used are Bandpass and Comb. Crossfade between them with knob 2. Control bandwidth, cutoff and resonance of the bandpass filter with knobs 1, 3 and 4 respectively.

Clip distortion is inserted pre bandpass filter. Control the dry/wet amount with knob 8.

Concealed

Tempo-synced pulsating soundscape of the combs.

All three oscillators are driven by a saw LFO each, creating a rhythmic pattern.

Oscillator 1 is routed to filter 1 which is a comb filter with maximum feedback.

Oscillator 2 and 3 are routed to the second filter slot with a comb filter inserted with a more moderate feedback setting. There's a frequency shifter inserted after filter 1. Control dry/wet with knob 1 and pitch with knob 2. After both filters there's a clip distortion inserted. Control dry/wet with knob 3 and drive with knob 4. FX used are delay and reverb. Use knobs 5-8 for fx control.

Condemnation

Multitrack sequenced soundscape with bass drum, dark evolving synths and noise.

Filters used are Scream and Bandreject. Crossfade between them with knob 2. Use knob 1 to control bandwidth of the bandreject filter and knob 3 and 4 to control filter cut and res of both filters.

Knob 7 is assigned to amp feedback (and also reduces insert 2 mod amount) which is routed to the bandreject filter for unusual and interesting feedback possibilities. The bandreject filter is also pre processed by insert 2 which adds to the feedback character.

Constantly Repeated

Multitrack sequenced sound with bass drum, noise, gate synths and comb feedback.

Filters used are Comb and Scream. Crossfade between them with knob 3. Control cutoff of filter 2 with knob 3.

Knob 1 and 2 are assigned to insert 1 frequency shifter. Control dry/wet with knob 1 and pitch with knob 2. Both fx slots contain synced delays. Control dry/wet separately (knob 5 and 6) and feedback amount of both with knob 7.

Control volume of the bass drum with knob 8.

Continuum

Tempo-synced ominous with resonance and shaper.

Morph into new pattern with knob 8. Control shaper amount with knob 6. Knob 7 is assigned to amp feedback.

Filters used are Scream and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Control bandwidth of the bandreject filter with knob 1.

Hold C3 and move knob 6 slowly towards 2 o'clock.

Counts Castle

Tempo-synced gated pattern with two parallel melodies.

Use knob 1 to color the oscillators. Knob 2 is assigned to both scream and bandwidth. Filters used are Scream and Bandreject. Crossfade between them with knob 8. Control filter cut and res of both filters with knobs 3 and 4.

Knob 7 is assigned to insert shaper and amp feedback.

Cryptic

Evil.

Tempo-synced multitrack sound with pitch uni set to +6 with three voices. Dark pulse, gater, alarm and metallic noise repetition.

Control noise amp with knob 1. Knob 8 functions as a mix-knob, leaving osc 1 and noise untouched. Filters used are Scream and Allpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4.

Curium Rite

Tempo-synced feedback and gater sound.

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

Knob 1 controls ring and phase modulation of osc 3.

Control insert distortion dry/wet with knob 7 and amp feedback with knob 8.

There are serious industry possibilities within this sound. Try every knob.

Dance Transcendence

Tempo-synced polyrhythms.

Knob 7 controls insert 2 shaper which is directly routed to amp feedback. Control amp feedback with knob 8. Use these together to shape various feedback colors.

Knob 1 is assigned to insert 1 shaper and is routed pre amp.

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

Control filter cut and res with knobs 3 and 4.

Hold C3 and raise knob 7 to twelve o'clock.

Dark Preordination

Tempo-synced pulsating soundscape with a evolving circulating airo.

Filters used are Daft and Allpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Use knob 1 to color oscillator 2 and 3. Osc 2 (osc key-follow turned off) uses the Cica waveform set to formant, with key-follow assigned to control the formant which sort of functions as a replacement of the osc key-follow. It is driven by a performer with a repetitive pattern. Control the amp of osc 2 with knob 8. Knob 7 is assigned to amp feedback which is routed to the allpass filter.

Declaration Of Beatus

Multitrack sound with bassdrum, noise snare and pulsating bass-line.

Lots of distortion possibilities.

Knob 1 is assigned to insert shaper dry/wet and drive. Knob 5 is assigned to tube distortion.

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

Control filter cut and res with knobs 3 and 4. Both filters cutoff are each modulated by a envelope. Control envelope amount with knob 8.

Demon

The darkest ritual. Tempo-synced pulsating atmo.

Filters used are Bandpass and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to bandwidth of the bandpass filter. Knob 7 control the envelope driven distortion. Knob 8 is assigned to amp feedback which when raised to max produces a dark thunderous evolving soundscape.

Depraved

Industrial noise drone from the dark. Hold long.

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

Control filter cut and res with knobs 3 and 4. Knob 1 (Color) morphs the sound into new territories and also into a subtle tempo-synced pulse sequence of osc 2.

Create even more mayhem by turning up macro 8 (Tape noise).

Knob 7 is assigned to amp feedback which is routed to the Allpass filter for great feedback screams.

Depth Below

Dark bass and/or lead sound.

Knob 1 is assigned to WT-position and intensity. Use it to color the oscillators from an analog flavour to a more digital.

Both filter slots use the Scream filter. Filter 1 is modulated by an envelope. Control the attack and decay with knobs 6 and 7. Filter 2 is modulated by a performer. Control the amount of modulation of both filters with knob 8.

Crossfade between the filters with knob 2.

Knob 5 is assigned to delay and chorus.

Dire Portent

Multitrack sequence with ostinato.

Drums, synth and destruction. Unisono +12.

Crossfade into new pattern with knob 8. Use knobs 1, 6 and 7 (amp feedback, shaper 1 and shaper 2) to create and color the sound in the realm of distortion and industry.

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

Control filter cut and res with knobs 3 and 4.

Disambiguation

Evolving sweeping pad with phaser.

Filters used are Daft and Scream. 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 8 is assigned to amp feedback which is routed to the scream filter with sub rumbling doom.

FX used are synced delay and phaser.

Disembodied

Tempo-synced eerie atmosphere with ghosts.

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

8. Control filter cut and res of filter 2 with knobs 3 and 4. Knobs 1 and 2 are assigned to vibrato depth and rate respectively. Control insert 1 Clip dry/wet with knob 7.

Disintegrate

FX machine and industry.

This sound is generated from fast looped envelopes, one for each oscillator. Control the speed with knob 6 and morph between different loop envelopes with knob 7 (Character). Control wt-color with knob 1. All these three controls, changes the structure and character of the machine/noise sound.

Filters used are Bandpass and Double Notch. Control filter cut and res with knobs 3 and 4.

Enable tempo-synced filter cutoff modulation with knob 8.

Domain

Sustained subtly distorted bass/lead sound with filter cut envelope.

Control the color of the oscillators with knob 1. Crossfade between Daft and Lowpass 4 filters with knob 2. Control filter cut and res of both with knobs 3 and 4. Both filters cutoff is modulated by one envelope each. Control the shape of the envelope with knob 8. Knob 5 is assigned to both insert and fx 1 distortion which produces a very dirty and aggressive sound when raised high.

Drifter

Evolving chorus ensemble pad with a touch of clipping (brightness) that can be morphed into a rhythmic gate synth sound.

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Control clip and shaper amount with knob 6. Knob 7 is assigned to amp feedback which is routed to filter 1 (notch) and can produce some serious feedback. Watch your speakers!

Amp Atk (knob 1) goes all the way down for very percussive attacks. It is assigned to attack aswell as decay and release. Knob 8 enables morphing from pad to gate sequence.

Dweller

Dark tempo-synced pulsating atmo.

All four sources are in use, each with a saw LFO modulating the amplitude, creating the pulsating atmosphere.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of filter 1 with knob 1.

Knob 8 is assigned to amp feedback which is routed to the bandreject filter. Knob 7 is assigned to insert 1 shaper dry/wet. Insert 1 is routed directly to the amp feedback in which you need to turn up knob 8 to hear the shaper in use. Try hold C3 and raise knob 8 to half, then turn down knob 7 to min.

Elaborative Thought

Tempo-synced pulsating and hypnotizing.

The mod osc is set to +3 semi with ring and phase assigned to osc 2 and 3.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to bandwidth of the bandreject filter. Knob 7 is assigned to insert 1 clip distortion and knob 8 to amp feedback. Amp feedback is routed to the bandreject filter.

Elementary Particles

Tempo-synced sound with sample & hold filter cut modulation character with morphing into soundscape possibility.

Modulation frenzy with Bandreject filters. Control color of osc 3 with knob 1. Knob 2 is assigned to insert 1 lowpass and intensity of osc 3. Control filter cut and res with knobs 3 and 4.

Morph the sound into soundscape/drone with subtle glitter using knob 8.

Enchanting Anvil

Multitrack sequence with bass drum, snare, high and low rhythmic synths.

Morph into bass/lead synth with knob 8. Color the oscillators with knob 1.

Filters used are Daft and Double Notch. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 6 is assigned to amp feedback which is routed to the notch filter with extensive feedback possibilities.

When knob 8 is set to min, use knob 7 to crossfade into a new pattern.

Endure Of Depth

Tempo-synced dark drone with disruption. Hold long.

Filters used are Scream and Comb. Crossfade between them with knob 2. Control filter cut and res of the Scream filter with knobs 3 and 4 and control comb damp and feedback amount with knob 1.

Knob 6 is assigned to insert 1 P Shaper. Turning it up pushes the sound into distortion.

Knob 7 and 8 functions as Volume for the two sources (dark drone and glitter).

Energy Feeder

Distorted sustained synth sound with two gater sequences.

Osc 1 is routed to filter 1 and osc 2 and 3 to filter 2.

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 7 is assigned to amp feedback which is routed to the comb filter and creates the distorted effect. Knob 1 is assigned to intensity. Most applicable when filter 2 is in use.

Crossfade between two different gater patterns with knob 8.

Enmity Determined

Multitrack sound with bass drum, noise snare and swells that can be morphed into evolving pad.

The pitch of the comb filter is modulated by a performer creating the bass drum. A second performer drives the snare amp. Filter 2 (scream) cutoff is modulated by a third performer. Control the amount of modulation with knob 7. Crossfade between the two pattern available with knob 8. Knob 6 colors the sound, adding shaper, slight EQ changes and also evolving modulation of the oscillators.

Crossfade between the filters with knob 2. Control filter 2 scream, cut and res with knobs 1, 3 and 4 respectively. Reduce knob 7 completely to morph the sound into evolving pad and use knob 6 along with it.

Ensemble

Chorus lead sound with velocity -> attack.

Control filter cut envelope amount with knob 1. Crossfade between Daft and Acid filter with knob 2. Control filter cut and res with knobs 3 and 4.

Knob 8 is assigned to amp feedback which produces a guitar-like overdriven sound.

Entice

Lead synth with filter cut envelope.

Knob 8 is assigned to filter cut modulation amount of filter 1.

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

Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of the bandpass filter with knob 1.

FX used are synced delay and chorus. Control delay dry/wet and feedback with

knobs 5 and 6 and chorus dry/wet with knob 7.

Entrance Of The Reptile

Pulsating rite with surrounding nature.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of the bandreject filter with knob 1. Knob 7 is assigned to amp feedback which is routed to the bandreject filter. Knob 8 is assigned to filter cut modulation amount.

Establishment

Multitrack darkness. Sub pulse, noise snare, gate and evolving atmo. Pitch unisono set to +6.

Osc 3 and noise are routed to filter 2. Use knob 2 as a mixer of the sources and crossfade between the filters.

Filters used are Scream and Bandpass. Control filter cut and res of both with knobs 3 and 4. Knob 1 controls the bandwidth of the bandpass filter.

Knob 7 is assigned to amp feedback and is also assigned to overall volume and slight EQ modification to prevent overload but, watch your speakers.

Knob 8 is assigned to pitch unisono and goes all the way up to +6 semi. Either leave it as is or use it to create spooky atmospheres.

Eternally

Evolving pad with chorus. Hold long.

Filters used are Double Notch and Scream.

Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Both filters cutoff is modulated by a LFO. Control the modulation depth with knob 8. Knob 1 is assigned to pan modulation.

Evokative Procedure

Pad with distortion and screaming feedback possibilities.

Filters used are Bandpass and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to insert clip distortion and knob 8 is assigned to amp feedback with delicate screaming feedback colors.

Excessive Swells

Tempo-synced obscured melodic sequence and suggestive bass rhythm all spiced with swells of shaper delight.

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to both inserts shaper dry/wet. Knob 7 is assigned to amp feedback with many feedback colors on offer.

Knob 8 is assigned to the stepper that creates the melodic sequence (osc 1 and 2). Set to min to remove the pitch modulation.

Figure Theme

Tempo-synced pulsating gater synth (bass-line) sound with metal hammer.

Color osc 1 (hammer) with knob 1. Turn it down for a more classic synth sound. Color osc 2 (gater) with knob 2. Turn it up to add more warmth. Osc 3 is left untouched.

Filters used are Daft and Double Notch. Crossfade between them with knob 8. Control filter cut and res of both with knobs 3 and 4.

Knob 6 is assigned to both inserts shaper dry/wet and knob 7 is assigned to amp feedback.

There's many filter and distortion colors on offer.

Try knob 8 min and slowly raise knob 6.

Then try knob 8 max, knob 7 half and then raise knob 6.

Filter Pattern

Pad synth with tempo-synced filter cut modulation.

Filter 1 cutoff is modulated by a LFO and filter 2 cutoff is modulated by a performer. Control filter cut modulation amount with knob 1. Change the shape of the LFO (from noise to sine) with knob 7 and change performer pattern with knob 8. Crossfade between filter 1 (Daft) and filter 2 (Scream) with knob 2. Control filter cut and res of both filters with knobs 3 and 4.

Add drive with knob 6 (shaper).

Flourish

Expressive cut through lead. Somewhat organ character in C0 register.

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

Knob 8 is assigned to filter cut modulation of filter 2.

Knob 1 is assigned to intensity. Use it to add brightness.

Fluctuating

Distorted, flute-ish evolving pad sound.

Filters used are Scream and Comb. Crossfade between them with knob 2. Control filter scream, cut and res of filter 1 with knobs 1, 3 and 4 respectively. Knob 7 is assigned to ring mod of oscillator 1 and is set to +1 to get a unstable character. Knob 8 is assigned to insert 1 Clip which is placed post filter for a rich biting distortion.

Fluxion

Soundscape with subtle movement.

Knob 1 is assigned to ring and phase mod which is tuned down one semi. Use it to add a unstable character and to make it more distinguished.

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

Knob 7 is assigned to insert shaper dry/wet and knob 8 to amp feedback.

Fond

Layered funny octave sequence.

Nice for melodies mixing short and semi long notes and to build arpeggios by adding one note at a time.

Control the color of the oscillators with knob 1.

Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 8. Control filter cut and res with knobs 3 and 4. Knob 2 is assigned to bandwidth of the bandpass filter.

The bandpass filter cut is also modulated by a envelope. Control the amount with knob 7.

Knob 6 is assigned to amp feedback.

Foreboding

Atmosphere of the creeps.

Tempo-synced hammer, drifting steps and creepy ambience. Unisono set to +1 with 8 voices.

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to insert 1 shaper dry/wet. Knob 8 is assigned to amp feedback which is routed to the notch filter.

FX used are chorus and reverb controlled by knobs 5-7.

Formation Ballet

Ring, comb and frequency shifter ballet.

Both filter slots have a comb filter inserted. Both have the pitch knob modulated by a stepper. Control comb damp of both filters with knob 1 and comb feedback of both with knob 2 and modulation amount of both with knob 6.

After both filters there's a frequency shifter inserted, one for each filter. The pitch is modulated in the same way here as well. Control frequency shifter dry/wet with knob 7 and pitch modulation amount with knob 8.

Phase modulation is enabled for oscillator 3. Control amount and pitch with knobs 3 and 4.

Fundamental Investment

Polyrhythmic and evil gate sequence with unisono set to +6 semi.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Control filter cut and res with knob 3 and 4. Control bandwidth of the bandreject filter with knob 1.

Knob 8 is assigned to ring and phase mod with a pitch set to -6 semi.

Try: Hold C3 and set the res knob to two o'clock.

Gentle Tremulous

Soft lead synth (e-piano-ish) with long release and tremolo.

Control tremolo amount with knob 1. Add saw (osc 3) using knob 7. Shape the sound further with knob 6 which is assigned to insert shaper dry/wet.

Filters used are Scream and Double Notch. Crossfade between them with knob 8. Control filter cut and res with knobs 3 and 4.

Use knob 5 to add reverb and delay.

Gestures Of Gloom

Dark luring evolving pad with possibility for complete destruction.

Filters used are Scream and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to bandwidth of filter 2. Knob 7 is assigned to both inserts with clip distortion and shaper. Knob 8 is assigned to amp feedback which is routed to the bandreject filter.

Insert 2 is enabled in the feedback path for lots of feedback coloring possibilities.

Gigantic Panorama

Evolving pad with morphing possibility into tempo-synced industrial metallic

gate and drone.

Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to bandwidth of the bandpass filter. Both filters cutoff have LFO modulation assigned. Control the amount with knob 7. Knob 6 is assigned to amp feedback which is routed to the bandpass filter with very interesting feedback sound together with the modulated cutoff.

Knob 8 morphs the sound into a tempo-synced metallic gate sequence and growling drone.

Glitter

Feedback-ish, bright synth lead sound suited for higher register.

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 1 shaper. Turn it up to add distortion. Knob 7 is assigned to amp feedback which is routed to both filters for both low rumble overdrive (daft) and classic feedback (allpass).

Filter 1 cutoff can be modulated by a saw LFO set to 1/4 sync. Control the amount of modulation with knob 8.

Glocken

Synth lead sound with a bell/mallet character.

Filters used are Scream and Bandpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4 and control bandwidth of the bandpass filter with knob 1.

Knob 8 is assigned to insert distortion dry/wet.

Greater Widths

Evolving pad.

Control filter cutoff modulation amount with knob 8. Crossfade between Scream and Bandreject with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of filter 2 with knob 1. Knob 7 is assigned to amp feedback which is routed to the bandreject filter.

Hollow Sign Of Tri

Subtly evolving chord pad/soundscape/drone with osc 2 set to +6 semi.

Hold long.

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

Control filter cut and res of both filters with knobs 3 and 4 and control bandwidth of the bandreject filter with knob 1. Knob 7 is assigned to insert 1 shaper dry/wet. Knob 8 is assigned to amp feedback.

Hypnosis

Multitrack sequence with bass drum/rumble, stutter and sweeps of dark amp noise.

The stutter sound is a mix of osc 1 and 3. Control the volume of the stutter with knob 7.

A frequency shifter is inserted after the two filters with the pitch modulated by a performer. Control dry/wet with knob 1 and pitch modulation amount with knob 2.

Filters used are Daft and Double Notch. Crossfade between them with knob 8. Control filter cut and res of both filters with knobs 3 and 4. Knob 6 is assigned to amp feedback.

Impact Suffix Infinitum

Multitrack sequenced powerful sound with combed bassdrum, noise snare and sweeps and swells.

Crossfade between two different patterns with knob 8.

Knob 6 is assigned to clip distortion with very industrial results. Knob 7 morphs the sound by adding phase modulation to osc 3 and fading out the noise source. Filters used are Comb and Scream. Control feedback and damp amount of the comb filter with knob 1.

Crossfade between the filters with knob 2. Control filter cut and res of the scream filter with knob 3 and 4.

Incandescent Reiteration

Tempo-synced rhythmic high res filter sequence with synced delay.

Knob 8 is assigned to amp feedback. Use with care when using it with the initial (max resonance) setting.

Filters used are Bandreject and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of filter 1 with knob 1. Knob 7 is assigned to insert Bitcrusher and Clip dry/wet.

Incantation

Multitrack sequence with bassdrum and metal colored polyrhythms.

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 2 Lp and master EQ high shelf. Use it as master Lowpass. Knob 7 is assigned to insert 1 Bitcrusher dry/wet and creates a crackled effect on this sound. Knob 8 is assigned to amp feedback which is routed to the scream filter with low rumble feedback color.

Inconstant Constant

Unpredictable evolving soundscape.

Control filter cut modulation amount with knob 8. Knob 7 controls the amp of the sub pulse.

Filters used are Scream and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of the bandreject filter with knob 1.

FX used are delay and reverb. Control dry/wet of both with knob 5.

Infernally Profound

Dark tempo-synced polyrhythmic atmo with added insects.

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

Control bandwidth, cut and res of filter 2 with knobs 1, 3 and 4 respectively.

Knob 8 is assigned to amp feedback which is routed to the bandreject filter.

Infinite Continual

Evolving pad with possibility to morph into alien.

Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to color the oscillators. Turn it up to add brightness. Knob 7 is assigned to amp feedback which is routed to the notch filter. Set it to around half for a subtle spacey atmo and turn it up further for serious feedback possibilities.

Knob 8 morphs the sound into some alien speech character by tuning osc 1 and 2 up/down a quarter note and unison to +1 semi plus adding murmur noise.

Insistent

Gated synth sound with an organ character and added vibrato.

Filters used are Allpass and Scream. Crossfade between them with knob 8. Control filter cut and res with knobs 3 and 4. Knob 7 controls cutoff modulation of filter 2. A repetitive gate pattern in 16th.

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

Inspire

Suggestive multitrack sequenced sound with bass drum, noise and deep synth. Uni +6 using three voices.

Hold long.

Filters used are Lowpass 4 and Double Notch. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Change the color (add harmonics) of the oscillators with knob 1. Knob 6 is assigned to amp feedback which is routed to filter 2 (notch) with extensive feedback possibilities. Knob 7 is assigned to noise amp and knob 8 to osc amp. Use them to mix between the sources.

Try: Set knob 8 to min, knob 6 to twelve, knob 3 and 4 at nine o'clock. Now raise knob 4 very slowly to ten o'clock. Go further by raising knob 8 and then knob 1.

Instruction Sequence

Tempo synced pulsating sound.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to wt position and intensity.

Knob 6 is assigned to both inserts with shaper distortion. Knob 7 is assigned to amp feedback and subtly colors the shapers. Morph the sound with knob 8. which fades out osc 2 and 3 and raises the amp of the noise source.

Intersection

Tempo-synced factory (modulation extacy) with a groove.

Filters used are Comb and Double Notch. Crossfade between them with knob 2. Control filter cut and res of filter 2 with knobs 3 and 4. Knob 1 is assigned to amp feedback which is routed towards the notch filter, leaving a subtle amount for the comb filter.

Control volume of all four sources with knobs 5-8.

Intrinsic

Tempo-synced percussive gate synth sequence.

Filters used are Lowpass 4 and Bandpass. Crossfade between them with knob 2. Control bandwidth of filter 2 with knob 1 and control filter cut and res of both with knob 3 and 4.

Use knob 8 to crossfade between the two patterns.

Iteration

Multitrack sequenced sound with bass drum, hihat and synth.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of filter 2 with knob 1.

Knob 6 is assigned to amp feedback, routed to both filters and placed just before the amp stage with extensive feedback possibilities for both filters.

Knob 7 is assigned to bass drum volume and knob 8 to synth volume.

Bass drum and hi-pitched metallic synth both have fixed pitch.

Jarring

Tempo-synced FX sound and insanity with comb filters and extreme modulations.

Hold E2. Bouncing coin on a piano-string together with an industrial gater sequence in the background. Turn down knob 2 (Fit X 1-2) to isolate the bouncing coin.

Key follow is assigned to comb 1 pitch and turned off and set to 0 (zero) on comb 2.

Knob 4 is assigned to the amp of a tempo-synced square shaped LFO which modulates the pitch on the two sample & hold inserts.

Journey Diurnum

Bright slightly dirty evolving pad with slow filter cut modulation sequence.

Knob 1 is assigned to pitch unison which is set to +1 semi. Use it subtly for classic detuning and continue raising it to get a unstable and spooky sound.

Filters used are Scream and Acid. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Both filters cutoff are modulated separately. The modulation of filter1 is a smooth sinus shape and filter 2 has occasional gated pulses and is tempo-synced. Control the amount of modulation with knob 8.

Knob 7 compresses the amp of the looped envelopes as well as reducing the wt-pos and intensity modulation.

L-Dopa

Dark multitrack sequenced sound with bass drum, noise, and rhythmic soundscape synths.

Crossfade between patterns with knob 7 and morph the sound into dark evolving soundscape with knob 8.

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

Control filter cut and res of both with knobs 3 and 4. Knob 1 control shaper dry/wet amount.

Launch Pad

Dirty evolving pad.

Morph oscillator waveform from square to saw with knob 1.

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

Knob 5 controls distortion amount and knob 8 amp feedback. Turn it up for serious mayhem.

Layer Substratum

Sub bass using Rough Math 1 waveform.

Both filters have a LFO assigned to cutoff. Filter 1 LFO is tempo-synced and filter 2 LFO rate is controlled with knob 8. Control the modulation amount of both with knob 7.

Knob 1 is assigned to intensity.

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

Light Hammer

Mallet with tremolo.

Filters used are Daft and Scream. Crossfade between them with knob 2. Control filter cut and res of both with knobs 3 and 4. Knobs 5-8 controls the reverb dry/wet, size, density and color.

Add/remove tremolo with knob 1.

Luring Play

Bright (velocity to cutoff) dreamy synth with long release when playing shorter notes, psychedelic pad when holding long.

Use knobs 1 and 2 to control vibrato depth and rate.

Filters used are Bandreject and Scream. Crossfade between them with knob 8. Control filter cut and res with knobs 3 and 4.

FX used are chorus and reverb. Control chorus dry/wet and rate with knobs 5 and 6 and reverb dry/wet with knob 7.

Magnetics

Tempo-synced polyphonic melodic pad/soundscape of the mysteries.

Hold long.

Filters used are Acid and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of the bandreject filter with knob 1. Knob 6 is assigned to amp feedback. Knob 7 is assigned to control the pitch modulation and knob 8 controls the amount of filter cutoff modulation.

Menacing

Occult lead and evolving pad/soundscape. Osc 1 tuned up 6 semi.

Knob 1 is assigned to filter 1 cutoff modulation. Turn it up to add a pulsating sequence.

Turn up knob 8 to add a shaper pattern which is created by using a performer that modulates the shaper dry/wet.

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

KNob 5 is assigned to tube distortion, knob 6 to reverb dry/wet and knob 7 to amp feedback which is routed to the notch filter.

Menacing Orbit

Gloomy darkscape.

Play C3 and hold long while moving parameters. Use knob 1 to change the character of the osc waveforms and sound. Turn up knob 7 to add a wobbling character. Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Amp feedback (knob 6) is routed to the Notch filter for screaming feedback possibilities. Knob 7 adds amp modulation to osc 1, 2 and 3, using looped envelopes (also reduces volume of the noise osc). Control the modulation speed with knob 8, ranging from slow to extremely fast (ring mod character).

Mesmerizer

Derivative of Pad Of Dejavous.

Tempo-synced, multitrack and polyrhythmic industry.

Filters used are Bandreject and Scream. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4 and control bandwidth of filter 1 with knob 1.

Knob 6 is assigned to amp feedback which is routed to filter 1. Control insert 1 bitcrush dry/wet with knob 7. Use knob 8 to crossfade between patterns.

Try: With initial setting, hold C2 and move knob 1 (F1 Bwidth) to 9 o'clock and back.

Mesmerizer Act Two

Derivative of Pad Of Dejavous.

Tempo-synced, multitrack and polyrhythmic industry.

Filters used are Bandreject and Scream. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4 and control bandwidth of filter 1 with knob 1.

Knob 6 is assigned to amp feedback which is routed to filter 1. Control insert 1 bitcrush dry/wet with knob 7. Use knob 8 to crossfade between patterns.

Try: With initial setting, hold C2 and move knob 1 (F1 Bwidth) to 9 o'clock and back.

Metallurgy

Pad and distorted irregular metallic noise with morphing possibilities.

Morph from the metallic noise source to feedback pad with knob 8. Knob 2, 3 and 4 controls master EQ low, mid and high.

Color the sound with knob 1 and change the structure with knob 7. Add/remove shaper with knob 6 and use knob 5 to control the amount of synced delay from dry to completely embedded.

Mid Panner

Evolving pad with panning.

Filters used are Daft and Bandpass. Crossfade between them with knob 8. Control filter cut and res with knobs 3 and 4. Knob 2 is assigned to bandpass filter bandwidth. Control WT-pos of the oscillators and morph the looping envelopes with knob 1 (Character).

Knob 6 is assigned to amp feedback which is routed to the bandpass filter.

Molten

Soft pad sound with liquid.

Knob 8 is assigned to modulation amount of filter 1 cutoff modulation which creates the "liquid" character of this sound.

Filters used are Lowpass 4 and Bandpass. 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. Use it to color the sound.

Mono Past See

Monophonic filtered saw bass/lead.

Filters used are Daft and Acid. Both filters cutoff have a envelope assigned. Control the envelope amount with knob 1. Crossfade between the filters with knob 2. Control filter cut and res with knobs 3 and 4.

Knob 8 is assigned to ring mod amount of osc 1 and fm amount of filter 2.

Motion

Evolving chorus pad.

Filters used are Acid and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to bandwidth of filter 2. Knob 8 is assigned to amp feedback which is routed to the bandreject filter.

Murky Wonder

Tempo-synced (obscured melody) soundscape.

Filters used are Bandpass and Acid. Crossfade between them with knob 2. Control bandwidth of filter 1 with knob 1. Control filter cut and res of both filters with knobs 3 and 4. Knob 7 is assigned to amp feedback.

Knob 8 controls the pitch modulation that drives the melodies. Set it to min to completely remove the pitch modulation and at max for chromatical pitch.

Mystery Theme

Bright smooth lead and sweet evolving pad.

Filters used are Bandreject and Acid. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to filter 1 bandwidth.

Control pitch unisono amount with knob 8 (0-1 semi up).

Night Presence

Dark evolving pad. Well suited for soudscapes and drones.

Hold C#2 and C3.

Color the oscillators with knob 1. Crossfade between Scream and Daft filter with knob 2. Control filter 1 cutoff with knob 3. Filter 2 cutoff is colored by

modulation. Control res of both filters with knob 4. Knob 7 is assigned to both inserts shaper dry/wet.
Use knob 8 to add waves of white noise.

Nobelium

Ominous sequenced soundscape. Osc 2 +6 semi.

Filters used are Daft and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to insert 1 distortion dry/wet. Knob 6 is assigned to amp feedback with extreme possibilities of destruction.

Control amp of the noise source with knob 7 and the pulsating gate source (osc 3) with knob 8.

Knob 2 also functions as a mix knob between the chaos source and pulse gate source.

Nocturnal Opening

Evolving pad with the possibility to morph into creepy territory.

Color the oscillators with knob 1 which adds brightness.

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

Knob 7 is assigned to amp feedback which is routed to the notch filter. Knob 8 morphs the sound into creepy territory. Try it.

Obstinate

Tempo-synced sequenced metallic stabs.

Morph into reversed saw dequence with knob 8.

Filters used are Acid and Double Notch. Crossfade between them with knob 2. Control filter cut and res of both with knobs 3 and 4. Control delay dry/wet and feedback with knob 5 and 6 respectively.

Knob 1 is assigned to amp feedback which is routed to the notch filter.

Try hold C3 and raise knob 1 to around 2 o'clock and turn up knob 8 all the way, then hurry out before you get insane. Watch your speakers.

Obvious

Dark evolving pad.

Knob 1 is assigned to intensity. Use it to add brightness.

Crossfade between Double Notch and Acid filter with knob 2. Control filter cut and res with knobs 3 and 4. Knob 7 is assigned to shaper and clip dry/wet and

knob 8 to amp feedback which is routed to the notch filter.

Origin

Evolving pad with comb sequence.

Knob 7 enables morphing between evolving pad and gated synth and noise sequence with combed flutter.

Filters used are Scream and Comb. Control scream, filter cut and res of the scream filter with knobs 1, 3 and 4. Crossfade between the filters with knob 2.

In sequence mode (knob 7 set to min), use knob 8 to crossfade towards a new pattern with new rhythm.

Knob 6 is assigned to amp feedback with deep rumbling feedback possibilities.

Pad The Atmo

Pad.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to intensity. Turn it up to add harmonics. Knob 8 is assigned to amp feedback which is routed to the notch filter.

FX used are chorus and reverb.

Pipes

Synthetic flute/woodwind/harmonica ensemble suited for higher register.

Add bass clarinet character with knob 1 which controls phase modulation amount of osc 1.

Crossfade between Lowpass 4 and Allpass filters with knob 2. Control filter cut and res of both filters with knobs 3 and 4.

Knobs 6 and 7 controls distortion dry/wet and drive and knob 8 controls amp feedback.

Plucked With Quills

Clavinet. Spinet. Bright sustained synth.

Filters used are Acid and Scream placed in serial.

Control filter cut and res with knobs 3 and 4. Knob 8 is assigned to clip distortion dry/wet.

Knob 1 is assigned to vibrato.

Poetic Solitude

Slow octave pad sequence with drone-like synth sound.

Filters used are Bandpass and Daft. Crossfade between them with knob 2. Control bandwidth of the bandpass filter with knob 1. Control filter cut and res of both filters with knobs 3 and 4. Add filter cut modulation with knob 8 which gives it a kind of tremolo effect.

Procession

Tempo-synced soundscape, (chord pad) with colored rhythmic soft ambient noise. Hold long. Turn down knob 1 (noise amp) to get a more peaceful evolving pad-soundscape.

Filters used are Daft and Bandpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 6 is assigned to amp feedback which is routed to the Bandpass filter with possibility to create screaming feedback of many colors. Knob 7 controls distortion amount.

Knob 8 (Character) is assigned to the bypass feature (raising osc 3 sustained vol) and reduces the amp of the looping envelopes and functions as a mix/morph knob.

Propelling

Sweet pad with possibility for destruction.

Color the oscillators with knob 1. Crossfade between Scream and Daft filter with knob 2. Control filter cut and res with knobs 3 and 4. Knob 8 controls filter cut modulation amount of filter 2. Knob 7 is assigned to amp feedback and insert distortion.

Try: Hold a chord and raise knob 8 to max and then slowly raise knob 7 all the way up.

Quarantine

Subtly evolving chorus pad which also is suitable to create drones.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 colors the oscillators waveforms. Raise it to add harmonic content.

Knob 8 is assigned to amp feedback which is routed to filter 1 (notch). It is also assigned to osc amp and EQ to reduce the volume a bit when using it to create screaming feedback.

FX used are reverb and chorus.

Radiation Collision

Dark mysterious evolving soundscape with sub bass (thump) drum pulse.

Filters used are Bandreject and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4 and control bandwidth of filter 1 with knob 1. Control the volume of the sub pulse with knob 8. Knob 7 is assigned to amp feedback which is routed to the bandreject filter. Try it.

Recital

Multitrack sound with bassdrum, noise snare, lead and bass melodic sequence.

Filters used are Double Notch and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to control the pitch of the two melodies. Turn it down to remove the melodic sequence.

Amp feedback is enabled and routed to the notch filter. Use knob 8 to control the feedback amount.

Hold C2 and try raising the res knob just a bit and tweak the feedback knob.

Regenerate

Tempo-synced suggestive rhythmic and mystic.

Filters used are Comb and Daft. Crossfade between them with knob 8. Control filter cut and res of filter 2 with knobs 3 and 4.

Insert 2, hi and low pass filter is inserted last in the chain for the possibility to color the comb highs aswell as creating spacey eerie hi-pass passages.

Control modulation amount with knob 7.

Repetitor

Dark and pulsating atmo with filter cut modulation and evolving hi freq.

Both filters cutoff are modulated. Control modulation amount with knob 8.

Knob 7 is assigned to osc 3 (high freq) amp.

Filters used are

Scream and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both with knobs 3 and 4 and control bandwidth and scream with knob 1.

Rhythm Evoked

Tempo-synced gater sequence with a mallet vibe.

Control filter 1 cutoff modulation amount with knob 8. Crossfade between

Lowpass 4 and Bandreject filter with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to bandwidth of the bandreject filter.

Knob 6 is assigned to insert 1 shaper dry/wet and knob 7 is assigned to amp feedback with insert 2 shaper routed through it.

Roam

Evolving pad/soundscape with tempo-synced white noise sequence.

Filters used are Scream and Bandpass. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of the bandpass filter with knob 1.

Knob 8 is assigned to amp feedback.

FX used are delay and reverb.

Room

Sub bass in C1 register and/or bright lead in C4 register.

Filters used are Acid and Scream placed serially. Control filter cut and res of both with knobs 3 and 4. Control scream of filter 2 with knob 2.

Knob 8 is assigned to insert distortion and amp feedback. Knob 1 is assigned to amp attack.

Routine

Multitrack sequence. Pitch unisono +6.

Bassdrum, white noise snare and long gates of insanity.

Hold long.

Filters used are Scream and Daft. Osc 1 and noise are routed to filter 1 and osc 2 and 3 to filter 2. Crossfade between the filters with knob 2. Control filter cut and res of both filters with knobs 3 and 4.

Knob 1 is assigned to unisono which goes up to +12.

Knob 7 controls the amp of the noise.

Knob 8 morphs the sound towards complete extinction.

Row Of Reeds

Slightly dirty and amp modulated evolving pad.

Filters used are Double Notch and Bandreject. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to bandwidth of filter 2.

Knob 7 is assigned to amp feedback and knob 8 to FM mamount of filter 1.

Scream Of Nihilty

Evolving drone/soundscape/pad with maj 7 and whistling feedback.

Knob 1 is assigned to unisono which is set to 4. Use it to create either subtle detune, someplace in the middle for spooky character or, all the way up as a majestic chord-drone (1, 4, 11, 15). Use knob 2 (Osc Color) to add harmonics. Control filter cut and res of both filters (Bandreject and Daft) with knobs 3 and 4.

A tempo-synced saw LFO is assigned to the mix fader. Enable it by raising knob 7 which also is assigned to several destinations and morphs the sound towards a reverse pulsating character. Knob 6 is assigned to amp feedback routed to the Bandreject filter.

Knob 8 controls the volume of osc 3's direct routing.

Shaper Bliss

Dirty tempo-synced lead/pad with aggressively modulated filter cutoff.

Filters used are Scream and Comb. Crossfade between them with knob 2. Control scream, cut and res of the scream filter with knobs 1, 3 and 4 respectively. The comb filter parameters are fixed.

Knob 8 is assigned to modulation amount of the scream filter.

Sinister

Dark tempo-synced evolving soundscape.

Possibility to tweak pitch unisono to -12 using knob 1 (Uni -12) to create alien and/or subconscious creepy worlds.

Knob 2 is assigned to intensity and color of the oscillators. Use it to add harmonic content for a more aggressive brass sound.

Filters used are Bandpass and Daft. Crossfade between them with knob 8. Control filter cut and res of both filters with knobs 3 and 4. Knob 7 controls the amp of the noise source which is driven by a repetitive gater in 3/8.

Sonar Transmission

Multitrack sequenced atmo with bass pulse, hi freq pulse and dark noise pattern.

Knob 8 is assigned to mod osc (position) and is the source of the high frequency.

Filters used are Bandpass and Comb. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to bandwidth of the bandpass filter. Knob 7 is assigned to amp feedback which is routed to the bandpass filter.

Spacious

Evolving pad.

Filters used are Double Notch and Highpass 2. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to vibrato.

Knob 8 is assigned to amp feedback.

Spellbound

Expressive dreamy vibraphone-lead sound.

Move knob 2 (Flt X 1-2) to change from Allpass to Daft filter. Control filter cut and res of both filters with knobs 3 and 4.

Knob 1 is assigned to WT-pot of all three oscillators. Knob 7 is assigned to shaper dry/wet and knob 8 to tremolo amount.

Spider Cave

Plucked fantasy.

Knob 8 is assigned to amp envelope sustain.

Filters used are Allpass and Daft. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Both filters cutoff have velocity assigned. Control the amount with knob 1.

Knob 7 is assigned to both inserts dry/wet, controlling clip and shaper amount.

Stout

Sustained mono bass/lead with velocity -> cutoff.

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

A performer with reversed saw is assigned to filter cutoff of filter 1. Control the amount with knob 8.

Use knob 1 to control the intensity of all three oscillators.

Succession Of The Freak

Tempo-synced atmo with high pitched frequency and dark noise polyrhythm.

Filters used are Double Notch and Comb. Crossfade between them with knob 2. Knob 1 controls comb damp and feedback amount. Knobs 3 and 4 control filter cut and res of the notch filter.

Knob 7 is assigned to amp feedback. Knob 8 is assigned to mod osc which has

ring, phase and pos modulation assigned to osc3.

Succubus

Tempo-synced dirty soundscape/pad with reverb dry/wet modulation.

Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to ring mod, phase mod and FM mod of filter 2. Turn it up to add a kind of grunchy character. Knob 7 is assigned to several distortions, insert 1 and 2 and fx 1. Knob 8 is assigned to amp feedback which is routed to the notch filter for classic feedback.

Try: hold C3 and raise knob 8 to half and then slowly raise knob 1 to 9 o'clock.

Supersonic Tubes

Brassy synth sound with ADS control.

Filters used are Daft and Lowpass 4. Crossfade between them with knob 2. Control filter cut and res of both with knobs 3 and 4. Knob 1 is assigned to clip and shaper which are inserted post filter. Control dry/wet and drive with knob 1. Use knobs 6, 7 and 8 to shape the amp envelope.

Sweet

Melofant.

Smooth, soft and dreamy synth sound, like a sine-ish e-piano or vibes suited for higher register.

Hold long for evolving noise seashore.

Turn up knob 8 to add repetitive pulse.

Color the oscillators with knob 1. Crossfade between

Scream and Highpass 4 with knob 2. Control filter cut and res of both filters with knobs 3 and 4.

Knob 7 is assigned to noise amp.

Tar Excoriate

Subtly amp modulated soundscape/drone. Hold long and tweak the knobs gently at a time to create everchanging landscapes within the sound.

Filters used are Acid and Double Notch. Control filter cut and res with knobs 3 and 4. Use knob 2 to crossfade between parallel and serial placement of the filters. Filter 1 is modulated by a performer. The filter mix fader is modulated by a saw LFO. Control the amount of these with knob 7 (Gater). Change the pattern of the performer as well as the shape of the LFO with knob 8 (Gtr Ptn).

The sound behaves very organically when tweaking. Simply try it.

The Bright Pad

Slightly dirty evolving pad with tempo-synced filter cut modulation.

Knob 1 is assigned to intensity. Raise it to add brightness.

Filters used are Bandpass and Scream. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Control modulation amount of both filters with knob 8.

Knob 7 is assigned to insert distortion and amp feedback.

The Wait

Evolving pad.

Control character with knob 1 by adding mod osc, change WT-position and intensity.

Filters used are Acid 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 and also reduce Low shelf EQ to give it a hollow character.

Knob 8 is assigned to the speed of the evolving amp envelopes.

Thematic Element

Tempo-synced gater synth sound, synth bed.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Knob 1 is assigned to filter 2 FM which is driven by a looping envelope. Knob 6 controls insert shaper and knob 7 controls amp feedback amount. Morph into new sequenced pattern with knob 8.

Theory Of Od

Multitrack sequenced sound with bass drum, hi metallic noise pattern, repetitive synth gater and feedback.

Filters used are Allpass and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4 and control bandwidth of the bandreject filter with knob 1.

Knob 7 is assigned to amp feedback which is routed to both filters with too many feedback possibilities to mention. Use knob 8 to morph the sound into a tonal drone with gated noise pattern.

Thrilling

Saw lead sound with gater and filter cut envelope with independent control over filter attack, decay and amount.

Filters used are Scream and Double Notch. Crossfade between them with knob 2. Control filter cut and res with knobs 3 and 4. Filter 1 have a envelope assigned to cutoff. Control envelope amount with knob 1, attack with knob 7 and decay with knob 8.

The gater pulse is generated by modulating both inserts shaper dry/wet. Control the amount with knob 6.

Toxic

Tempo-synced step sequenced resonating comb filter melody. Unisono set to +6 using three voices.

Both filters slots use a comb filter with pitch modulated by a step modulator each. Control comb damp and feedback of both filters with knobs 1 and 2 respectively. Control the modulation amount for comb 1 with knob 7 and for comb 2 with knob 8.

There is hi and low pass filtering enabled on both inserts. Knob 3 controls hipass and knob 4 lowpass.

Knob 6 is assigned to amp feedback (and also reduces vol) for otherworldly sounds and soundscaping.

Transcend

Bright lead/pad synth sound with subtle organ character (unisono set to +12 using two voices) and tempo-synced position modulation.

Filters used are Scream and Daft. Crossfade between them with knob 8. Control filter cut and res with knobs 3 and 4. Knob 2 adds brightness and knob 7 adds distortion.

Move far out by raising knob 1 which is assigned to a slow vibrato, freq shifter and WT-Position.

Tumor

Sustained overdriven bass/lead sound with filter cut envelope.

Filters used are Double Notch and Scream. Crossfade between them with knob 2. Knob 2 also functions as a mix knob to color the sound with osc 1 routed to filter 1, osc 2 routed to both and osc 3 routed to filter 2. Control filter cut and res of both filters with knobs 3 and 4.

Control the Filter envelope amount with knob 1.

Knob 8 is assigned to amp feedback which is routed to the notch filter for screaming feedback sounds.

Control the amount of distortion with knob 7.

Tunnel

Gating synth sound, synth bed.

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 is assigned to ring, phase and position modulation with mod osc tune set to -2. Turn it up slightly to add a dark growling character and all the way up for a otherworldly soundscape.

Knob 6 is assigned to insert and fx 1 distortion. Knob 7 is assigned to amp feedback with the possibility to create both rumbling doom and classic feedback feeds.

Use knob 8 to morph from the gating sequence to sustained mode.

Twisted Octaves

Tempo-synced evolving pad/soundscape with octave sequence that easily can be used as sub bass aswell as lead.

Knob 1 controls filter cut modulation of both filters. Crossfade between Scream and Daft filter with knob 2. Control filter cut and res with knobs 3 and 4.

Knob 7 is assigned to insert 1 clip distortion and knob 8 to insert 2 shaper distortion. Go creative.

Uncertain Sum

Playable resonating comb noise using the murmur source, transformable into many worlds of noise.

As is, suitable to play in the upper register.

Use knob 8 (Cmb-Daft) to morph between comb filter and daft filter.

Hold long and use the filter knobs to create drones of noise. Knob 1 controls the color of the murmur noise.

Unison Or Hell

Evolving pad with morphing possibility from hell.

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

Control filter cut and res of filter 1 with knobs 3 and 4 and control the feedback and damping of the comb filter with knob 1.

Knob 7 is assigned to amp feedback which is routed to the notch filter.

Knob 8 morphs the sound into winds and noise from hell.

Unrelenting

Majestic synth sound with long release. Use as lead or pad.

Knob 1 is assigned to intensity. Use it to add brightness.

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

LFO 6 is assigned to filter 1 cutoff. Control the modulation amount with knob 8.

Knob 7 is assigned to amp feedback, which is routed to the notch filter.

Unwavering

Evolving pad.

Use knob 1 (WT-Color) to morph the wavetables. Move up to add harmonics.

Crossfade between Double Notch and Daft filter with knob 2. Control filter cut and res of both filters with knob 3 and 4. Knob 7 is assigned to amp feedback which is routed to the notch filter. Knob 7 also colors the EQ (and reduces vol) to give the feedback its own character.

Knob 8 (Mod Amt) controls the modulation amount of osc 2 which is driven by a tempo-synced saw LFO. Knob 8 also controls a performer which is assigned to filter 2 cutoff.

Victorious

Tempo-synced sequenced pad/soundscape with filter cutoff modulation.

Filters used are Daft and Double Notch. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 8 is assigned to filter cut modulation amount.

Control amp envelope attack and release with knob 1.

Knob 7 is assigned to amp feedback with brutal possibilities.

Viola Possess

Tempo-synced pulsating ritual of darkness.

Knob 8 control pitch unisono which goes to +6.

Filters used are Comb and Daft. LFO 5 with a saw shape modulates the mix fader, crossfading between the two.

Control filter cut and res of filter 2 with knobs 3 and 4.

Control hipass and lowpass insert filter with knobs 1 and 2. Knob 7 is assigned to noise color which uses the AC Power noise source.

Wave Of Agreement

Soft evolving pad with subtle panning.

Filters used are Bandreject and Double Notch. Both very well suited for different colors of feedback. Control amp feedback amount with knob 7.

Crossfade between the filters with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Control bandwidth of the bandreject filter with knob 1.

Knob 8 is assigned to panning and intensity of osc 1.

Woody And Magyr

Layered (low bass and high metallic) mystic synth lead sound using Woody and Magyr waveforms.

Filters used are Lowpass 4 and Bandreject. Crossfade between them with knob 2. Control filter cut and res of both filters with knobs 3 and 4. Knob 1 is assigned to bandwidth of filter 2. Filter 2 cutoff is modulated by a looping envelope. Control the modulation amount with knob 8. Knob 7 is assigned to amp feedback which is routed to the bandreject filter. Total rumbling doom when turned up fully. Try it together with knob 1 and 3 to find different sweet spots.

You Saw Dirt

Evolving saw pad with distortion.

Filters used are Scream and Bandpass. Crossfade between them with knob 8. Knob 1 is assigned to scream of filter 1 and knob 2 to bandwidth of filter 2. Control filter cut and res of both filters with knob 3 and 4.

Knob 6 is assigned to amp feedback (and reduces vol aswell as slight EQ coloring) which is routed to the bandpass filter with exceptional feedback possibilities.

Mikael Adle

Leap Into The Void