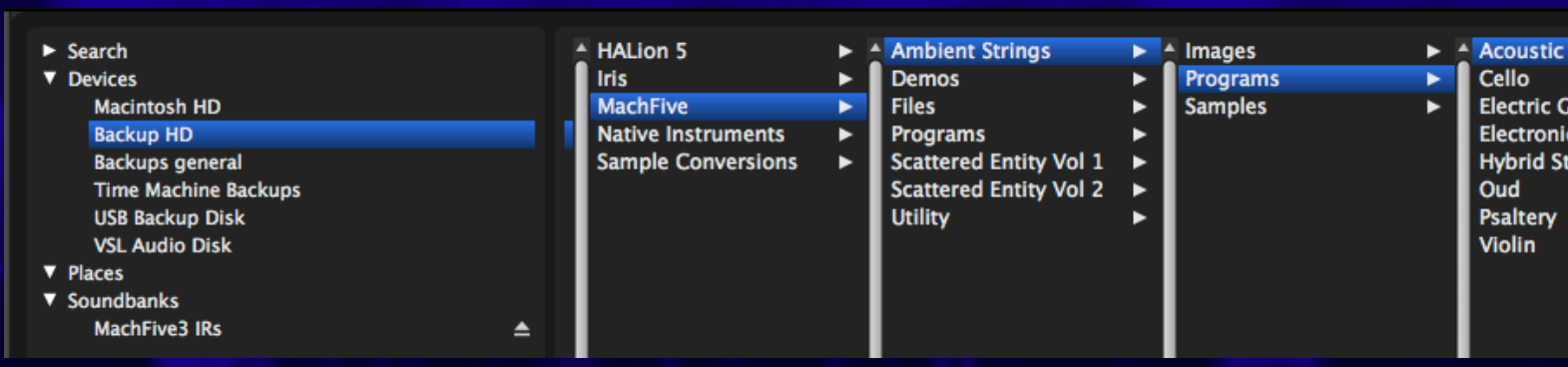
Ambient Strings for MachFive 3

Installation

As there is no default location for 3rd party sound libraries for MachFive, you can just install the folder “Ambient Strings“ which you extracted from the RAR-archive anywhere on your system, preferably on an external drive, if you have one available. Then you just locate the folder “Ambient Strings“ in the MachFive browser under “Devices“ and load a program from one of the categories in the main “Programs“ folder.

You can also drag and drop programs directly from the Finder into Parts in MachFive.



Licence agreement and terms of usage

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1.) The licensee must not distribute the patches and samples from ***Ambient Strings***, resample them, copy or otherwise replicate the patches and samples of this sound library in any commercial, free or otherwise product. That includes sample and audio libraries and patches for other samplers and sample based synthesizers. You can of course create such derivates for your own musical work as long as these derivates are only distributed in the context of musical work or sound design.

2.) The license to the soundset ***Scattered Entity Vol 1*** may not be given away or sold, it is not for resale (NFR).

Description and content

Ambient Strings focusses on atmospheric sounds and textures derived from string instruments like cello, violin (electric and acoustic), electric and acoustic guitars, psaltery (ebowed, plucked and bowed) and oud. The patches combine textural sounds, multisampled acoustic instruments and more exotic instrument articulations with electronic textures all derived from the dry instrument samples to create wonderful, ethereal, dark and mysterious sound worlds. Expressive multisampled instruments, temposynced instrument sequences and morphable soloistic phrases are also included in this library.

16 patches patches/instruments have scripted interfaces for extended sound manipulation, a snapshot system especially developed for this library allows the user to save and recall 5 snapshots, or recall the 5 snapshots programmed into the patches by default. So on top of the 75 patches this library ships with another 64 snapshot variations.

All non-scripted patches have the Modwheel and the 8 Macros assigned in the info tab, quite a few also use Aftertouch. Many patches integrate the wealth of MachFive's sound generators and combine them with granular and normal sampling. In many patches temposynced modulators are used to animate the amplitudes and filters of the involved samples and sound generators, often keyswitchable sound combinations or different articulations are available within one patch.
All patches which have several different sounds split across the keyboard (often over a range of six octaves or more) use key-colouring in MachFive's keyboard which makes it easier to navigate through the various split sounds.

Scripting by Iain Morland.

Content:

• 3.35 GB of original samples (wavs/stereo/48 Khz/24 Bit), 6 impulse responses, 4 single cycles
a small fraction of samples was borrowed from other patchpool libraries.

• 75 patches (including 3 low CPU variations) plus 64 snapshot variations inside the scripted patches, combining all synthesis forms available in MachFive 3.

Sampled Instruments:

- Cello
- Violin (acoustic and electric)
- Acoustic Guitar (classical - nylon / western - steel)
- Electric Guitar (amped and DI-box)
- Psaltery

Instrument categories:

- Acoustic Guitar (7)
- Cello (20 + 2 low CPU variations)
- Electric Guitar (7)
- Electronic Scapes (7)
- Hybrid Strings (10)
- Psaltery (11)
- Violin (10 + 1 low CPU variation)

All acoustic instrument-samples in this library are recorded in a dry studio environment with top notch Neumann microphones in L-C-R at 48 Khz/24 Bit. All microphone signals are phase-aligned which enhances the stereo field and the transparency of the recorded samples.

A widget with all audio demos, almost 2 hours of music and sounds can be found here.

There are plenty of videos demonstrating patches from this library in this youtube playlist.

The Snapshot system

The snapshot system especially developed for this library allows the user to save and recall 5 snapshots, or recall the 5 snapshots hard-coded into the patches by clicking on the "Reset" buttons at the bottom of the snapshot interface. To access the snapshots just click on the "Snapshots" button at the top right of the interface.

Note: please resave the patch after saving your own snaps so the changes become permanent.

CPU

All patches were programmed at a sample buffer 256 samples in standalone mode. IRCAM granular mode is quite CPU intense when using it in unison mode (with several voices triggered per key) or when layering it with synth modules. So for the very CPU heavy patches I made some “Low CPU“ variations. Some patches also have a low CPU version embedded, selectable with a keyswitch.

This is all explained on the Info page of each program. I suggest to use moderate sample buffer sizes inside your DAW, e.g. 256 depending on the power of your processors. Also you can use a low CPU version for tracking and then switch to the high CPU version for bouncing/rendering.

Other info

Patches which use Stretch-oscillators need a little longer to load, as MachFive does some pre-calculation on these samples in order to play them.

This library is not encrypted in any way so you can use the included samples in any other sample player or directly in your DAW. Plese respect the license agreement when doing so.

Patchlist

Each patch has a more or less detailed description including some playing tips on the info page, identical with the desciptions in the list below. To get info on a scripted patch, just click on the “Script“ button and the info page will appear.

In the remarks about the patch setup and available controls I only mentioned the most significant facts. “MW“ means Modwheel, “AT“ means Aftertouch, “PW“ means Pitchwheel, “VEL“ means velocity, "KS" means keyswitch. “Filterworx“ refers to several filter parameters being affected simultaneously (e.g. cutoff, resonance, modulation, etc). The Macros are abbreviated with “M1 - M8“.

If your Midi keyboard does not support Aftertouch, you can automate “C-Press“ in your DAW.

C3 refers to the middle C on a piano.

Acoustic Guitar	Description / comments / tips
Acoustic Guitar Loops	Six octave-loops played at 105 BPM between E1 - E3 (open string + octave), running in synced timestretch mode. Macro 8 (also assigned to MW) adds temposynced amplitude modulation. Instrument range C1 - C4.
Classical Guitar 3Vel RR3 (scripted interface)	An acoustic classical guitar (nylon strings) sampled between E1 - A#4 at every minor third with 3x round robin and 3 velocity layers. In the lowest octave the 3rd velocity layer uses rattling strings, a sound which can't be achieved in the higher ranges. In addition to the regular L-C-R microphone setup, a DI-boxed pickup signal was mixed in, all signals were phase-aligned. The scripted interface is pretty much self-explanatory, the "Mute"-button in the Amp-panel simulates a muted string by changing the ADSR and activating an EQ in the FX section on program level. AT -> Pitch enables pitch control via AT, maximum range 2 semitones, the "Koto Gliss"-dial introduces a fast, envelope controlled glissando at the beginning of each note. The "Pitch Mod"-dial is assigned to MW. The FX panel provides controls plenty of controls and switches for EQ, chorus, compressor and reverb. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Flago Syncer	Five flageolet accents playing in granular mode, mapped between C1 - C5, sample playhead position sequenced by temposynced LFO (ramp down), run through a tuned bandpass filter. Layer 1 (KS1 at C0) is running in unison mode (2 voices) with a slight pitch- and pan offset. Increase the unison detune using MW. Layer 2 (KS2 at D0) is running in normal voicing mode and is lighter on CPU. MW is not assigned in this layer. To add some punch, the same samples are also playing in normal sampling mode in a separate layer with a different compressor setting, this layer is not affected by the keyswitching. M2 introduces slow synced amplitude modulation, so the sequences come and go, M4 introduces synced bandpass cutoff modulation. M5 introduces a step-enveloped pitch sequence, +2 semitones with the dial fully engaged.

Acoustic Guitar	Description / comments / tips
Granular Rattle Guitar	Three acoustic guitar samples (roots: E1 - C#2 - G3) taken from the 3rd velocity layer of the classical guitar patch, running in granular mode, grain position modulated by a random LFO (increase modulation speed using M1). The layer is set to unison (2 voices) with an offset for grain- and pan position. M2/3 control grain density/size, AT detunes the grains, MW introduces filter drive in the guitar layer. KS 1 (A-1) only plays the guitar sounds, KS 2 (B-1) adds an analog stack synth module, tremolating between the root note and a fifth above with stochastic modulations of various parameters. With KS2 selected, you can control the volume of the synth with M5 and introduce filter modulation with M6. Playing the guitar grains and the synth simultaneously increases the CPU-load significantly, but it sounds good.
Guitar Flageolet Synth (scripted interface)	10 different classical guitar (nylon strings) flageolet pitches sampled at 5x round robin, extended to the lower regions so the instrument range becomes C1-C5. Layered with an FM synth in unison mode. VEL controls attack time (inverted), MW (and interface controller) controls the detune of the FM synth. The synth module can be tuned to intervals (+5/+7/+12 semitones). 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Guitar Pad (scripted interface)	The classical guitar layered with an analog stack synth module and a wavetable synth, using a single cyclewaveform isolated from an ebowed guitar sample. The guitar layer has the same controls from the solo instrument (with a much smaller range for "Pitch Random"), the synths have controls for attack, release, volume, chorus FX and Notchfilter.modulation can be added. The FX section is located on page 2 of the script providing plenty of controls and switches for EQ, chorus, compressor, reverb and delay. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
One Finger Chords RR5	Vibrato accents sampled at C3 (mapped from C1 - A#2) and E3 (mapped from B2 - C5) processed with a harmonizer and other things, sampled with 5x round robin, each variation inverting the minor7 chord differently and adding/removing intervals. At the top of the keyboard between C#5 - C7 there is a reversed min7 chord in granular mode, reverse speed and filter modulation controlled by synced LFOs. Set the reverse/filter rise speed with M5 (1 bar with dial hard left, 16 bars hard right). M7 adds temposynced tremolo FX. MW introduces pitch randomization for each new accent played. Set ASR values with M1-3.

Cello	Description / comments / tips
Ambient Cello Layers Split	Between C0 - C2 a pizzicato cello octave sequence is playing in granular mode, layered with it's processed derivative playing in sampling mode. Between C3 - C6 a sequence of cello portato notes playing in granular mode is layered with a processed cello texture containing resynthesized and animated pentatonic harmonics. In the cello oscillators the granular parameters speed / density/ jitter and position var are being modulated by 3 dedicated LFOs (density / jitter sharing the same LFO, but with opposite polarities). Control the volume of the granulated cellos with M1, the lower scape with M2 and the upper scape with M3. VEL shifts sample start in the processed layers which are looping back and forth. The upper and lower combos both have a dedicated LP / HP filter control (M4/5 in bipolar mode, center position = no filtering applied). M6 adds temposynced tremolo modulation, AT increases tremolo speed, MW detunes the grains in the cello layers. Polyphony is set to 24 voices (each note played is triggering 2 voices).
Cello BassQuencer	A sequenced cello portato note in granular mode with grain position modulated by a temposynced LFO and 2 more synced LFOs modulating the amplitude. **Layer 1** (KS1 at C0) is running in unsion mode (2 voices) with a pan position offset between the voices and some unison detune. **Layer 2** (KS2 at D0) is running in normal vocing mode and is lighter on CPU). M1 adds a step enveloped pitch sequence, +1 octave with M1 fully engaged, M2 reduces the grain size so the sound loses it's tonality and becomes more of a noisy percussion sequence. MW detunes the grains. This patch works well for bass sequences and chord sequences in the higher register.
Cello Pizz Loops Synced	Six 4-bar cello pizzicato loops in 4/4 with identical rhyhmical structures played on the open strings plus D3 and G3, split across the keyboard between C0-C4, recorded at 75 BPM, running in synced-stretch mode. Two keyswitchable articulations are available, KS1 (A-1) fingered, KS2 (B-1) played with a chopstick. M1 (also assigned to MW) controls sample start, temposynced amplitude and filter modulation can be added with M2/3.
Cello Pizz Ostinato Synced	Temposynced cello pizzicato accents with vibrato played on the downbeat of each bar, 4 x 4/4-loops sampled at D1 (14 bars, with the last note being 2 bars long) - A1 - E2 - B2 (all 8 Bars), instrument range: C0 - C4 Add temposynced filter modulation via step envelope with M1, synced amplitude modulation with M4, add drive and synced drive modulation (ramp up LFO) with M6. The Modwheel adds temposynced, square-shaped pitch modulation, +7 semitones with MW fully engaged.
Cello Portato Layers (scripted interface)	Multisampled looped portato notes played on the open strings (plus a D3) in sampling mode, three loops layered between C0 - C4, each loop has it's dedicated volume control in the interface. Individual pan position-modulation for each note played can be added. The "Vibrato"-dial is also assigned to MW, control vibrato speed with the interface dial. Controls for amount of ring-modulation, and RM frequency are also available. The filter- and FX-sections are located on page 2 of the interface, amongst other things, tuned combfiltering can be added there. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.

Cello	Description / comments / tips
Cello Space Floater	Between C0 - C2 there are 2 layered cello textures: textural overtone transitions played on the low C running in granular mode, control the direction (forwards / backwards) of the sample playback using the bipolar M1, in center position the sample will freeze, AT increases sample speed. This is layered with a timestretched cello texture in sampling mode, VEL modulating sample start position. M1 also controls the shape of the amplitude modulation applied to those 2 oscillators (ramp up / down), different LFO speeds for the two layers, no modulation with the dial in centre position. Control the volume of the second layer with M2. Between C3 - C6 there is a multibowed cello sustain with vibrato also running in granular mode with the sample playhead position modulated by a slow LFO in non-retrigger-mode, so once a note is triggered it will not retrigger again but play smoothly through the sample forth and back, AT here increases the LFO-speed for the sample position modulation. This is layered with an anaog stack synth. Add temposyced amplitude modulation to the upper combo with M3. MW detunes the grains and adds pitch modulation to the 2nd layers.
Cello Sul Pont Synth (scripted interface)	Playing long multibowed notes near the bridge (sul pont) on the open cello strings plus the octave on the 1st string (A3), the samples are looping back and forth, sample start positions are slightly modulated via velocity. The cello sounds are layered with an FM synth in Combo 1 (KS1 A-1) and some spectrally processed cello sul ponts in Combo 2 (KS2 B-1). In Combo 2 the cello plays in unison mode with a slight offset for sample start and pan position, unison detune can be set with a control which appears when Combo 2 is selected. Plenty of sound-shaping controls for each layer are available. MW is assigned to both vibrato dials, but vibrato depth can also be set individually when not using the wheel. Master LP/HP filter and FX are located on page 2 of the interface. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Combed Cello Grains Split	Between C0 - C4 there is a percussive bouncing bow-texture played on the low C running in granular mode, between C4 - C7 there is a processed drone texture derived from overtone transitions, also running in granular mode. Both textures are sent through tuned combfilters, set the filter resonance with M1. M2 introduces hybrid filter modulation, M3/4 control sample speed and grain density, M5 introduces individual pan-modulation for each new note played. Add ring-modulation with M7. Use AT to scan through the samples (AT -> grain position) and MW to detune the grains which results in interesting timbre changes at high comb resonance settings.

Cello	Description / comments / tips
Flageolet Meditation (scripted interface)	Playing long overtone transitions with natural harmonics on the open cello strings (up to 1+ minute long), these harmonics are layered with their respective long-bowed route note. 3 keyswitchable combos are available: KS1 (A-1) – route + tuned harmonics (tuning all harmonics to a tempered scale with Melodyne) KS2 (Bb-1) – route + original harmonics (as played) KS3 (B-1) – route+tuned harmonics in unison mode where there is a sample offset between the 2 overtone cellos, so you have two cellos playing harmonics on top of each other plus the route note. Individual volume controls for route + overtones are available, sample start position for the flageolets can be controlled, there are dials for adding temposynced amplitude and filter modulatio, temposynced pitch modulation (square-shaped up to +/- 1 octave, also assigned to MW), in the FX panel there are controls for chorus / analog delay and reverb (which also has a "Freeze"-button for creating infinite spaces). 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Flageolet Spaces Split	In the upper half of the keyboard (C2-C6) there is a cello flageolet texture playing in granular mode, control it's grain position and playback speed with M5/6. This is layered with an electronic derivative of that long flageolet sample The upper layer runs in unison mode (2 voices), the Modwheel spreads the unison voices +/-1 octave when fully engaged, there is also a slight sample position and pan position offset between the 2 voices in the upper layers. In the lower half (C0-C2) there is another flageolet derivative layered with an analog stack synth. The sample start positions of the electronic derivatives can be set with M3/4.
Granular Cello Harmonics Split (scripted interface)	Three long textural samples playing transitions of natural harmonics on the open cello strings C-G-D, split across the keyboard, running in granular mode. There are six dials for controlling various granular parameters, with AT/MW assigned to the dials for grain position and grain speed. A filter section offers three dials for controlling the depth/speed and resonance of the Allpass-filter modulation, the FX-section on page 2 of the interface let's you control distortion, phaser, reverb and there is a control for the cutoff of the main LP/HP-filter. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Granular Cello Pizz Split Low CPU	Please check the description below, this low CPU version does not have the unison setting in the layer.
Granular Cello Pizz Split	Three soloistic cello pizz phrases split across the keyboard playing in granular mode, the layer is set to unison (2 voices) with a broad offset for grain- and pan-position (so 2 cellos play simultaneously). M1-3 control grain speed, density and size, M4 introduces hybrid-filter modulation, M5 adds tuned combfiltering so the cello pitches disappear and the tonality is created by the combfilter. MW is ssigned to grain position, so at slow sample speeds you can scan through the samples with MW. AT detunes the grains resulting in interesting timbre changes with the combfilter dialed in.

Cello	Description / comments / tips
Granular Gliss Phrase Scanner	Two multibowed cello glissando phrases with vibrato recorded at G2 and D3, resting on the root note then 2x gliss down/up. The samples play in granular mode with the grains frozen (speed = 0). Use MW to scan through the samples. The layer is playing in unison mode (2 voices), set the grain position offset with M1, higher values will give the impression of 2 cellos playing. Add temposynced amplitude modulation with M2, reduce LP cutoff with M3, add temposynced, unipolar filter modulation with M4 when M3 is dialed to the left.
Granular Glissandi	Multisampled cello octave glissandi, 2x up/down with a little rest on the target notes sampled at C1 - G1 - D2 - A2 and their electronic derivatives. You can keyswitch between natural and electronic glissandos with A-1/B-1, control the gliss speed with M2, or freeze the sound (M2 hard left) and control sample position with the M1 (also assigned to MW). The layers are playing in unison mode (2 voices), introduce position- and pan-offset with M3/4. Detune the grains with M5, add randomization of grain position with M6. M7 -> Filterworx, M8 adds a combination of reverb and delay.
Granular Vibrato Bows	Six long multibowed cello notes are playing between C0 - C#4 with up to 10 bows per note, played with vibrato and a multibowed violin note at the top mapped from D4 - C5. The samples play in granuar mode, bipolar M1 sets bowing speed, centre position = original bowing speed. VEL slightly shifts sample start positions, AT detunes the grains. M3 introduces individual pan-modulation for each note played. MW reduces LP filter cutoff.
Moaning Lead And Harmonics Split	In the upper half between C3 - C6 there is multibowed cello sustain - flautato articulation (root G3) with vibrato and a long gliss at the beginning of the sample. In the lower half mapped from C-1 to C3 there is a series of portato notes played on the low C, creating different harmonics with each accent. M1 sets the sample speed for the lower sound, M5 shifts grain position in the upper sample (so you can skip or shorten the glissando, or scan back and forth through the glissando), M6 sets the sample speed for the upper sound. With M2 dialed towards the left (LP cutoff) unipolar filter modulaton can be added with M3, M4 introduces Notch-filter modulation. MW detunes the grains in both samples.
Pizz Pairs FX Split XFade	Two layered drone/soundscape-pairs derived from processed soloistic cello pizzicato phrases can be crossfaded with M1, centre position = both layers are equally audible. Set the sample start for all samples with M2, introduce individual temposynced pan-modulation for each note played with M4. Introduce temposyced filter modulations using M3. MW introduces temposynced pitch modulation (ramp up), AT increases pitch modulation speed.
Solo Pizz Phrases Split	11 keyswitchable trios with expressive cello pizzicato notes, repetitions, glissandos and soloistic phrases, some of them very long split across the keyboard, looped. M1 (also assigned to MW) sets the sample start for all 33 samples in this patch, dialed hard right it will shift to a point in each sample which makes musical sense, e.g. the second descending half of a phrase, or the last note in a series of repetitions. M3 - 5 control the multiband EQ, M6 activates the dynamic compressor.
Spiccato Harmonics Granular Low CPU	Low CPU version of the patch below without the unison part, so the layer only uses one voice per note played, without the position offset and unison detune.

Cello	Description / comments / tips
Spiccato Harmonics Granular	Multisampled textural spiccato accents sampled on all open cello strings plus D3 and A3, each accent creating different harmonics. These samples play in granular mode, the layer is set to unison (2 voices) with a broad grain position offset so you always hear two cellos play simultaneously, unison detune amount is modulated by an LFO. Control grain speed / size / density using M3 - 5. Tuned combfiltering can be added with M2 (also some unison detune is set for the comb cutoff), M1 introduces hybrid-filter cutoff modulation. Add distortion with M6, biploar M7 controls LP/HP cutoff. MW detunes the grains.
Trans Harmonics Synth Split	Between C1-C3 a timestretched and processed texture with cello harmonics playing in granularmode is layered with an analog synth module, from C3 upwards (C3 - C5 and C#6-C7) there are two unprocessed textures with cello harmonics also playing in granular mode, layered with a wavetable synth module which uses a single cycle extracted from a sul pont cello sample. M1 controls the sample speed, M2/3 are dedicated volume controls for each layer, M6 adds temposynced filter modulation. The Modwheel adds flanger FX.

Electric Guitar	Description / comments / tips
EG Dark Layers (scripted interface)	Three keyboard zones each play a combination of processed electric guitar textures, chords, single accents and electronic sounds, each layer has a volume control, the phrase in layer 2 in the middle region runs in granular mode and has a speed control. All sounds in the second layer can be tuned up an octave. Various filtering options are availble, synced amplitude modulation can be added, full FX control in the interface. Combo 1 - C1 - C3 - Layer 1: MachFive's wavetable synth and guitar drone, Layer 2: another distorted guitar drone Combo 2 - C3 - C5 - Layer 1: Processed single note with whammy bar glissando, Layer 2: processed solo phrase in granular mode Combo 3 - C5 - C7 - Layer 1: Processed arpeggiated minor chord, Layer 2: the same sample, but reversed 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
EG Electric Mantra	Two processed electric guitar drones, each one layered with a different synth module, split across the keyboard. M1 controls the LP cutoff for the lower sound combo, M2 adds temposynced unipolar filter modulation and synced amplitude modulation to the wavetable synth. M3 introduces dual filter modulations in the upper combo, control the volume of the FM synth with M3. MW controls the sample start positions, AT adds pitch modulation (and increases unison detune in the lower synth).

Electric Guitar	Description / comments / tips
EG Feedback Being (scripted interface)	Various electric guitar feedback textures (amped) and an analog stack synth are used in this patch, four different sound combinations are available via keyswitches or the switches at the top of the interface, instrument range is C1-C4. The various control panels appear in the interface when the respective combo is selected. The FX section is located on page 2 of the interface. Layer 1 in granular mode plays a long and strange texture with self resonating feedbacks, controls for sample speed, grain position (also assigned to AT) and grain detune (also assigned to MW) are available. The analog stack synth in Layer 2 plays a warm dark pad sound, a sub oscillator can be added with a switch, it's volume can be controlled with a dial. Layer 3 plays two heavily distorted feedback drones in sampling mode split across the keyboard (overlapping split at C3), run through tuned bandpass filters. Controls for sample start and pitch modulation (also assigned to MW) are available. Keyswitch 1 (C0) - only the feedback being in Layer 1 KS 2 (D0) - Layer 1 + the synth KS 3 (E0) - Layer 1 + Layer 3 KS 4 (F0) - Layer 2 + Layer 3 Each layer has it's dedicated volume control. In the FX section the UVI vinyl module can be switched on/off for some vintage vibe from the 1930s, transporting the feedback beings back in time. An RPM-selector and two noise controls are also available, so that you can shape the vinyl noise to your liking. There are more FX controls for chorus mix, delay mix/feedback (and a glitch switch which introduces temposynced time modulation), reverb mix/time. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
EG Feedback Drone Duet Split	Two long processed electric guitar feedback drones split across the keyboard, sampling and granular mode layered in each keyboard zone with the granular oscillator starting later in the sample. AT shifts grain position to the right in both granular layers. M1/2 introduce synced amplitude modulation for the lower/upper sound combo, delay FX can be added seperately to each combo with M3/4, M5 controls LP/HP cutoff of the master filter on program level. MW introduces step-enveloped pitch sequencing, +2 octaves with MW fully engaged. Polyphony is set to 24 voices (each note played triggering 2 voices).
EG Flageolet Clouds Split	Two processed flageolet clouds split across the keyboard. Set sample start with M3, add unipolar filter modulation with M5 when M4 (cutoff) is dialed towards the left. M6/7 control amount/speed of the Rotary FX. MW introduces vibrato, AT adds temposyced amplitude modulation (ramp down).
EG Flago Dreamer Split	Three processed, crossfade-looped flageolet textures split across the keyboard, layered with their bandpass-filtered syblings, each layer has a volume control (M4/5). Set sample start with M1. MW introduces vibrato (pitch+amplitude), AT detunes the samples only in layer 2. Bipolar M3 shifts pitch down/up an octave, original tuning at center position. M6 sets cutoff for the master LP/HP filter on program level.
EG Granular Flageolet Textures	Three processed flageolet ostinatos played/sampled at B2 - B3 and E4, running in granular mode. Control sample speed and grain size with M1/2. M3 adds Notch-filter modulation, M4 increases the filter drive. M5 introduces a tuned combfilter which adds tonality to the grainy textures, add vibrato to the combs with M6. MW randomizes grain pitch. AT shifts grain position to the right so you can scan through the sampes while playing. Instrument range C0 - C6.

Electronic Scapes	Description / comments / tips
Raining Psaltery Split	A long soundscape derived from a falling, timestretched psaltery glissando (in major) split up into three segments split across the keyboard with overlapping keyzones (between G#2-C3 and G#3-C4), in the lowest region another resynthesized psaltery drone is layerd with the other sound. In a second layer an analog stack synth with temposynced falling microtonal glissandos, processed by a tuned combfilter is playing. Control the synth volume with M3, the rain speed with M4. M1+2 add temposynced filter- and amplitude modulation, M7 switches the multiband compressor in the FX section on/off. MW adds temposynced square-shaped pitch modulation to the soundscape layer, max +2 semitones with MW fully engaged.
SciFi Flago Scanner	A cello flageolet texture playing in granular mode with very small grain sizes, grain position/size sequenced by a temposynced random LFO, set the amplitude of grain-position-modulation with M1, control grain size with M2. This texture is layered with an FM synth module which has various synced LFOs modulating it's ratios and operator levels. Inverted M3 slows down the speeds of all involved synced LFOs. M4/5 are individual volume controls for the granular layer and the FM synth. MW detunes the grains and introduces a very fast pitch modulation in the FM synth which can be slowed down with AT. The convolution reverb mix level is set with M8, it uses an IR created with my good old EMT hardware reverb.
Spacedrone Layers	Two layered dark drones derived from a violin texture (with the second drone slowly fading in) are layered with a wavetable synth module which uses a single cycle waveform isolated from a psaltery sample. The synth has chorus and delay FX inserted on layer level. M2 introduces temposynced amplitude modulation for the drones, drone 2 can be tuned up using M4. M5 introduces temposynced HP filter cutoff and resonance modulation in the drone layer. MW introduces temposyced tremolo FX on program level, M6 adds temposynced modulation of stereo width.
Spectral Beauty Drones Split	Three calm drones with different root notes derived from harmonic transitions played on a cello (on the open strings C-G-D) are split across the keyboard, layered with analog synth modules running in unison mode. M1 sets sample start points, M2 randomizes sample start points. M3/4 are dedicated volume controls for sample- and synth drones, tune the synths up an octave with M5. MW reduces LP cutoff and increases resonance/drive in the Xpander filter on program level. AT introduces temposynced amplitude modulation (different speeds for samples and synths).
Spectral Snippets Split	Five "spectral snippets", sample segments with crossfade looping isolated from the same long drone sample derived from a cello texture. Each snippet has a 1-octave range, M1 let's you tune the sounds up an octave. The layer is running in unison mode with a slight offset for sample start and pan positions, MW detunes the unison voices, +/- 1 octave with MW fully engaged. M3/4 introduce temposynced amplitude and filter modulations, M5 shifts HP filter cutoff and introduces phaser FX.
Spectral Universe	Three layered, spectrally processed psaltery soundscapes - using only the ethereal endings of those scapes - are playing between C#3 - C6. Two of the scapes also play from C3 downwards with different sample start position and loop settings, mapped to a different root note. When the LP filter modulation is engaged via M3, AT increases modulation speed. M2 introduces temposynced amplitude modulation with a different speed for each of the 3 oscillators, M4 introduces synced allpass filter modulation via a step envelope. The Modwheel adds slow random pitch modulation. From C3 downwards an analog synth module is playing, control it's volume with M5, animate it with M6.

Electronic Scapes	Description / comments / tips
Tremolo Wind	Two cello tremolos (root notes C1/C3) running in granular mode run through two serial tuned bandpass filters, mapped from C0 - C6, layered with a Noise-oscillator run through a tuned combfilter. VEL modulates grain position in the granular oscillators, M1 affects several grain parameters. M3/4 are dedicated volume controls for the tremolo and comb wind. M5 adds fast random pan modulation, M6 controls amount of chorus and FX delay (pan modulation speed in the FX delay modulated by a random LFO), M7 controls mix level of the phaser FX (which has a random modulation for feedback going on). MW introduces Bit-distortion with randomized sample rate modulation.

Hybrid Strings	Description / comments / tips
Ensemble Pad Split	Using layered and harmonized (to get those double basses going) cello sustains in the lower half (C0 - B2), layered with a timestretched cello drone, and multisampled resynthesized violins layered with a MachFive analog stack synth in the upper half (C3-C6). Volume controls for each layer are available (M3/4). MW introduces temposynced amplitude modulation.
Major Clouds Split (scripted interface)	In the lower half a processed arpeggiated cello major chord is playing in granular mode (root: C2), layered with a soundscape in sampling mode also derived from a cello arp. In the upper hal there is a processed violin cloud playing in granular mode (root: G3), also derived from major arpeggiated chords layered with a metasynthed violin derivative in sampling mode. Each cloud combo has it's dedicated panel in the interface providing controls for layer volume, grain speed and sample start. In the violin cloud-panel there are additional dials for tuning the second layer (scaled in semitones) and for adding tuned combfiltering to the second layer. The FX section is located on page 2 of the interface, with controls for Notch-filter modulation (also assigned to MW), temposynced tremolo (depth - also assigned to AT/speed) and reverb (mix/time/freeze switch). 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Minor Clouds Split (scripted interface)	In the lower half a processed arpeggiated cello texture in minor is playing in granular mode (root: D2, range C0-C3), in the upper half there is a processed violin cloud derived from arpeggiated minor chords playing in granular mode (root: G4). Both sounds are layered with a synth module which produces fast minor arpeggios, set the arpeggio speed of the synth in the interface, control the granular speed of the string clouds with the control knob, scan through the samples using the Modwheel or the interface control. More dials for grain detune, LP cutoff, temposynced amplitude modulation and modulation speed are available. The FX section is located on page 2 of the interface providing controls for Notch-filter modulation, delay mix and temposynced delay speed, reverb mix / time and high rolloff). 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.

Hybrid Strings	Description / comments / tips
Oud Tremolo Pad	A multisampled pad/drone patch using five resynthesized oud tremolos sampled between C1 - C5, instrument range C0 - C6. The layer is running in unison mode (3 voices) with a broad offset between the voices for sample playhead and pan position, VEL slightly shifts sample start and decreases attack time. MW controls unison detune, with MW fully engaged the left voice plays 1 octave higher and the right voice 2 octaves higher than the root note. M1 decreases LP filter cutoff and introduces a filter envelope, M3 introduces temposynced amplitude modulation via 2 LFOs (triplet-based), M4 controls LP/HP cutoff in the filter on program level. M5-8 control amount of chorus, phaser, analog delay (synced) and reverb. AT adds pitch modulation.
Oud Vibrato Pad	Oud vibrato notes multisampled with 3x round robin between G1 - G3, layered with multisampled wavetabled oud pad samples (crossfade-looped), processed with filters, saturation and other things. Instrument range extended to both sides from C0 - C5. AT shifts pitch up a semitone, MW introduces pitch modulation. M1/2 are dedicated volume controls for the oud and the pad. M5 introduces LP filter cutoff modulation via velocity (and an LFO in the pad layer). There is a convoluton reverb with a shorter custom IR (M6) and a bigger space (reverb + delay - M8).
Rattling Oud Guitar Split	This instrument combines rattling oud drones in the lower keyboard region with multisampled e-bowed and drumstick-beaten western guitar in the upper region. Two keyswitchable versions are available: KS1 (A-1) normal voicing KS2 (B-1) unison mode (3 voices) for all involved samples (this increases the voice count and CPU load). When KS2 is selected, MW controls unison detune. M6 sets temposynced delay time, all other Macros are labelled self explanatory.
Split String Scapes	Three soundscapes derived from various string instruments (psaltery - cello - oud) are mapped across the keyboard using overlapping crossfade-split. M1/2 introduce temposynced filter- and amplitude modulations, M3 adds individual pan modulation to each note played. Control LP/HP cutoff in the main filter on program level with M5. Convolution reverb can be switched on with M8. MW controls the sample start points in all three oscillators, VEL modulates the sample start points in the bottom and top sound.
String Drone Beauty	Multisampled drone / pad sound ranging from C0 - C6 using five drones derived from processed cello and violin sustains. When M1 is dialed to the left (LP cutoff), unipolar cutoff modulation can be added with M2, control filter modulation speed with M3, increase filter resonance with M4. M5 introduces Notch-filter modulation. Slow flanging can be added with M6. M7/8 control the amount of delay/reverb FX. MW adds vibrato.
Tremolo Waves	Long mutisampled cello and violin tremolo samples, each note has 2 dynamic waves where the bow moves towards the brigde and back creating a transition of harmonics. The cello plays up to C3, then the violin takes over up to C5, all thirds (sometimes minor, sometimes major) were sampled. The layer is running in unison mode (3 voices) with an offset between the voices for sample start, volume, filter cutoff and pan position (which is modulated by an LFO). The unison detune offset for the 3 voices can be controlled with MW, +/1 1 octave with MW fully engaged. M1 introduces slow amplitude modulation (dynamic waves), M2 introduces temposynced modulation of filter drive amount (distortion waves). M5 introduces LP cutoff modulation (filter on layer level, so the modulation is not retriggered when a note is played).

Hybrid Strings	Description / comments / tips
Vc Vln Tremolo Mix (scripted interface)	Long mutisampled tremolo samples, each note has 2 dynamic waves where the bow moves towards the brigde and back creating a transition of harmonics. The cello plays up to C3, then the violin takes over up to C5, all thirds (sometimes minor, sometimes major) were sampled. Sample start can be randomized (up to 50%) with the interface dial (also assigned to MW), more controls for ADSR, volume, 2 different types of filter modulation (HP and Allpass), filter resonance, and pan modulation are available. A keyswitch or the switch in the interface let's you add a wavetable synth which uses an imported single cycle from a cello sustain. When KS2 (located at B-1) is selected, a synth panel opens in the interface, there you can control various parameters like ADSR, volume, unison detune, tuning (1-octave range), speed of the symmetry-modulation speed and filter drive. The synth has an extended range down to C0. The FX section is located on page 2 of the interface providing controls and switches for chorus, delay and reverb. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.

Psaltery	Description / comments / tips
Ebowed Psaltery (scripted interface)	Multisampled e-bowed psaltery, each string was plucked with the fingernail and then played with an ebow, moving slowly up and down the strings. At about half way into each sample, the ebow starts touching the strings, generating a sizzle effect. Move the sample start towards the sizzling sound using the"Start"- control in the interface, the Vibrato-dial is also assigned to AT. The layer is running in unison mode (2 voices), control unison detune with the "Detune"-control in the interface (also assigned to MW). In the "Volume"-panel there is ADSR control and a dial which introduces temposynced ampltitude modulation (via step-envelope and an LFO). In the "Filter"-panel you can add Allpass-filter modulation, determine modulation speed and control the LP cutoff frequency in the filter on layer level. The FX section is located on page 2 of the interface providing controls and switches for flanger, delay and reverb. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Granular Psaltery Penta Split Redux (scripted interface)	Bowing the psaltery playing slow repeating pentatonic sequences (played freely, not tempo based) based on the root of D#, 5 long samples plit across the keyboard, each playing in an 1-octave range between C1-C6. The psalteries play in granular mode with controls for grain position (also assigned to AT), position randomization, grain size, grain detune (also assigned to MW), grain density, sample speed and a dial for octave transposition ranging from -2 octaves to plus 2 octaves. The samples are mapped according to the first note in each sequence (with the sample position dial hard left), not based on their tonality (which would be at the root of D#). In the "Filter"-panel there are 3 dials for Hybrid-filter modulation depth / speed and resonance. The FX section is located on page 2 of the interface providing plenty of controls and switches for chorus, master LP/HP cutoff, phaser, reverb and delay. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.

Psaltery	Description / comments / tips
Granular Psaltery Penta Split (scripted interface)	Bowing the psaltery playing slow repeating pentatonic sequences (played freely, not tempo based) based on the root of D#, 2 keyswitchable combos are available: KS1 (A-1): split trio in the first with each sample playing over two octaves plus a droning analog synth in unison detune mode providing the root notes. KS2 (B-1): split duet in the second combo with each sample playing over three octaves plus the analog synths. The psalteries play in granular mode with controls for grain position (also assigned to AT), position randomization, grain size, grain detune (also assigned to MW), grain density, sample speed. In the "Filter"-panel (only affecting the psalteries) there are 3 dials for Hybrid-filter modulation depth / speed and resonance. The synth drones can be tuned up an octave, hard sync-modulation depth/speed can be added/controlled, PWM modulation speed can be changed. The FX section is located on page 2 of the interface providing plenty of controls and switches for chorus, master LP/HP cutoff, phaser, reverb and delay. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Mysterious Psaltery Duet Split	Two freely played psaltery phrases/repeating scales running in granular mode, split across the keyboard and layered with a pitch-sequenced analog synth which double the pitch sequences but in synced mode, speed set to 1/4 per note. In the upper half there is a wholetone scale, in the lower half a minor melodic scale. An LFO modulates the sample position, M1 determines the depth of the sample position modulation, M2 controls the modulation speed (also of various parameters in the synth modules), AT controls grain position. So with M1/2 dialed hard left the samples will only be playing the first notes in the respective sequences, if you then use AT you can slowly scan through the samples. M3/4 are dedicated volume controls for the psalteries and synths. Ring modulation can be added with M6, temposynced tremolo FX can be introduced with M7.
Psaltery Glissandi KS Granular	This patch combines various combinations of keyswitchable psaltery glissandos, running in granular mode. KS1 (C0): slow major gliss up 1 F#1 - G2, root: C2 slow major gliss up 2 F#2 - G3, root: C3 velocity layer 1 - fast major gliss up 1 F#3 - G4, root: C4 velocity layer 2 - fast full range gliss 1 up to F5 velocity layer 1 - fast major gliss up 2 F#4 - G5, root: C5 velocity layer 2 - fast full range gliss 2 up to F5 The same mapping applies for the other keyswitches, without the velocity layering in the upper two octaves. KS2 (D0) - falling major glissandos KS3 (E0) - rising pentatonic glissandos KS4 (F0) - falling pentatonic glissandos MW controls the granular speed of the glissandos, AT controls speed of chorus FX (which can be dialed in using M6). All other Macros are labelled self-explanatory.
Psaltery Glissandi KS	The sample content and mapping is Identical with the patch above, all samples play in normal sampling mode and MW is not assigned.

Psaltery	Description / comments / tips
Psaltery Melancholy Split	Two bowed psaltery phrase played in D-minor, recorded at root notes D3 and D4, split point at G#3, running in granular mode, instumrent range C1 - C6. These phrases are layered with their processed derivatives in normal sampling mode, volume controls for each layer are available (M3/4). The grain position in the dry psaltry phrases is modulated by an LFO, set the amplitude of the modulation with M1 and the modulation speed with M2, in addition grain position can be modulated with AT, so you can also scan through the samples at any speed. M5 sets the starting points for the samples in the 2nd layer. MW detunes the grains in layer 1 and adds slow random pitch modulation in layer 2. M6-8 are controls for LP/HP filter cutoff, chorus mix and reverb mix.
Psaltery SciFi Mantra	A slow, spectrally processed psaltery tremolo repeating the perfect fifth C3 - G3 is playing in sampling mode, layered with a FX-variation of that mantra playing in timestretch mode. Another layer adds a resynthesized and retuned psaltery glissando (made inside Metasynth using an FM synth to play back the resynthesized data) playing in granular mode with fast random modulation of the grain position. The psalteries play from C1 - C5 (volume control with M3), the resynthesized layer is extended to C0 (volume control with M4). M1 controls the sample start positions for the psalteries, M2 controls the sample speed for the timestretched layer. M5 adds tuned combfiltering to the reynthesized sound. MW adds temposynced tremolo and synced delays (both triplet-based), AT control the pitch of the resynthesized layer, +1 octave with AT fully engaged, with the combfilter dialed in, using AT will result more in timbre-changes than in pitchshifting. Lot's of slow filter- and amplitude modulations, different in each oscillator let's you create constantly evolving sounds with this patch. Polyphony is set to 24 voices (each note played triggering 3 voices).
Psaltery Tremolos Unison (scripted interface)	8 psaltery tremolos (between 30 and 40 seconds long) sampled between C3 - C5 with two different articulations: wooden plectrum and chopstick. Switch between the articulations in the interface or with the available keyswitches (C0/D0). The layers are playing in unison mode (2 voices) so each tremolo is doubled, set the sample start offset with the interface control (so it will sound like 2 different psalteries playing at the same time), set the pitch offset with the conrol knob or using the Modwheel, +/- 1 octave with the controller fully engaged. In the "Filter"- panel a tuned combfilter (key follow) can be added and also tuned up an octave above the psaltery sounds. Hybrid-filter modulation can be added and there are dials for filter modulation speed and filter drive. The FX section is located on page 2 of the interface providing controls and switches for chorus, delay and reverb. 5 snapshots are available in the "Snapshots" section located at the upper right of the interface.
Psaltery Tremolos	8 psaltery tremolos (between 30 and 40 seconds long) sampled between C3 - C5 (bottom sample extended to C2) with two different articulations: wooden plectrum and chopstick. Switch between the articulations using the keyswitches C0 / D0. Introduce individual pan modulation for each note played using M3. M4 randomizes sample start position, 50% with the dial fully engaged. MW adds chorus FX, AT increases chorus speed/ delay time and decreases chorus depth.
Psaltery Trems Granular	8 psaltery tremolos (between 30 and 40 seconds long) sampled between C3 - C5 with two different articulations: wooden plectrum and chopstick. Switch between the articulations iwith the available keyswitches (C0/D0). The layers are playing in unison mode (2 voices) so each tremolo is doubled, the grain position offset can be set with M5 (50% max), the pan position offset can be set with M4, the unison detune is assigned to MW, +/- 1 octave with MW fully engaged. M1-3 control sample speed, grain size and grain density. M7 introduces filter modulation, individual modulation for each note played (LFO in retrigger mode). M8 adds a combination of reverb and delay (post-reverb). Polyphony is set to 24 voices (each note played triggering 2 voices).

Violin	Description / comments / tips
Granular Flautato Pad	Six delicate multisampled long-bowed violin flautatos mapped between C0 - C6 (sampled at G2-D3-A3-E3-E5) running in granular mode can be layered with an analog synth module in unison mode (3 voices) with KS2 (B-1), KS1 (A-1) only selects the violin layer. Control the bowing speed of the violin with M1. M2 introduces Hybrid-filter modulation in the violin layer. M3 controls the volume of the synth layer, M4 shifts the frequency of the tuned bandpass filter in the synth layer up an octave. M5 controls LP cutoff of the filter on program level (pre-FX). M6-8 are mix controls for flanger, reverb and delay. MW detunes the violin grains and increases unison detune in the synth, AT introduces temposynced amplitude modulation in both layers.
Granular Stars Low CPU	Please check the description below, the difference in this low cpu version is that the violin layer is only using 2 unison voices instead of three, which makes the texture less dense. Also the release time has been reduced in this patch.
Granular Stars	For this patch the violin was tuned to G-D-G-D, so one can play arpeggios and textures just on resonating open strings in fifths, fourths and octaves.. A long, freely played texure is running in granular mode mapped from C0 - C6. The violin layer is set to unison (3 voices) with an offset for grain position, grain speed and pan position, so you hear three different violin textures simultaneously. The grain position can be controlled with MW so you can scan through the sample, AT detunes the grains, VEL decreases attack time. M1-3 control sample speed, grain density and grain size. Hybrid-filter modulation can be introduced with M4. KS1 (A-1) selects only the violin, KS2 (B-1) adds an analog stack synth, slowly tremolating between the root note and the perfect fifth, the synth has all sorts of irregular modulations going on via six LFOs, add filter modulation to the synth with M6, control it's volume with M5. Adding the synth will increase the CPU-load of this patch even more (you can also use the LOW CPU of this patch for tracking). Polyphony is set to 32 voices, each note played triggering 3 voices in KS1 and 4 voices in KS2.
Heaven And Hades	Between C0 - B2 there are two layered electric violin drones (root G1), layer 1 in granular mode, layer 2 in sampling mode. M1 controls the grain position for the granular oscillators (Heaven and Hades) and the sample start position for the sampling oscillator. M2 controls sample speed in layer 1 and M3 controls the volume of layer 2. From C3 - C6 upwards there is an ethereal timestretched and processed violin arpeggio-drone (in major) running in granular mode and playing back and forth (control sample speed with M6, grain position with M1), layered with an arpeggiated FM synth (reaching out to C8). Due to the octave-settings in the arpeggiator the FM synth reaches down into the Hades-area, "thinning out" the lower you play. Control the volume of the FM synth with M4. M5 (also assigned to MW) adds temposynced amplitude modulation to all oscillators but the FM synth.
Major Grain Trio	Three layered violin arpeggios in (G) major, playing in granular mode with LFO-randomization of grain length and a lot of jitter. M1 controls the overall sample speed. Each oscillator has different LFOs with different phases/ speeds applied for grain length-, amplitude- and filter modulation, producing constantly changing/evolving stuttering granular textures. AT increases grain density, MW detunes the grains. M2 adds unipolar LP filter cutoff/resonance and drive modulation, M4 controls HP filter cutoff. Switch on the convolution reverb with M6, it uses a strange IR derived from clapping children in a verby gym, control convolution mix with M7.

Violin	Description / comments / tips
Space Pad	Multisampled, multi-bowed and processed violin sustains, ten long samples sampled between G2 and E5 (crossfade-looped), extended to the lower range by copying some of the higher samples downwards, instrument range C0 - C6. Two keyswitchable options are available: KS1 (A-1): normal voicing, KS2 (B-2): unison (3 voices) with an offset for pan position and unison detune. VEL slightly shifts sample start position, M1 decreases LP filter cutoff, with M1 dialed towards the left, slow filter modulation can be introduced with M2, set the filter resonance with M3. M4 introduces synced modulation of the stereo width, M6 adds temposynced tremolo, M6-8 control the amount of phaser, delay and reverb. MW introduces vibrato (pitch and amplitude), AT decreases vibrato speed.
Spiccato Clouds Split	For this patch the violin was tuned to G-D-G-D, so one can play arpeggios and textures just on resonating open strings resulting only in fifths, fourths and octaves. Between C0 - B2 there is freely and dynamically played spiccato texture, alternating intervals, repeating notes etc. (45 seconds long). From C3 - C6 there is descending arp texture (19 seconds), also spiccato articulation, repeating each note 4 times with one repeat of the sequence and a rising arpeggio at the end. These samples play in granular mode (the upper sample playing backwards/forwards) - the layer set to unison (2 voices) with an offset between the voices for grain position and pan position - and are layered with their spectrally processed derivatives which run in sampling mode. M1-3 control the grain parameters speed, size and density, MW detunes the grains and adds random pitch modulation to the sampling layers, AT shifts grain position (to the left in the upper layer). M4 shifts the pitch of the violin scapes up an octave, M5/6 are dedicated volume controls for each layer. M7 controls the mix level of all FX, inserted on layer level (reverb and phaser for the violins, ping pong delay for the scapes), M8 controls attack/release time.
Violin Arp Clouds Split	For this patch the violin was tuned to G-D-G-D, so one can play arpeggios and textures just on resonating open strings resulting only in fifths, fourths and octaves. Between C0-B1 there is a rising arpeggio (root G1) – between C3-B4 there is a falling arpeggio (root G3) – between C4-C7 there is a rising and falling arpeggio (2.5 repeats), all arpeggios are played legato. These samples play in granular mode, control the sample speed with M2, tune up the violins with M3, control their volume with M1. In a second layer each violin arpeggio has it's spectrally processed derivative playing, control the volume of the violin scapes with M4, set sample start points with M5 and tune them up an octave with M6. M7 introduces LP filter modulation, retriggering for each note played, with opposite polarities for the violins and their syblings. M8 adds a combination of FX delay, phasing and reverb. AT adds amplitude modulation with fluctuating speed, MW detunes the grains and adds random pitch modulation to the sampling layers.

Violin	Description / comments / tips
Violin Layered Mystery Split	For this patch the violin was tuned to G-D-G-D, so one can play arpeggios and textures just on resonating open strings resulting only in fifths, fourths and octaves. Mapped between C0 - B2 there is freely and dynamically played texture (root G2), alternating intervals, repeating notes, harmonics, mixing spiccato and portato articulations (33 seconds long). Mapped between C3 - C6 there is a more elaborate texture (89 seconds long) which adds some bouncing bows to the articulation list. These samples play in granular mode, the layer set to unison (2 voices) with an offset between the voices for grain position and pan position, MW controls grain position so you can scan through the samples, also with each note played, grain position is slightly randomized. M1-3 control the granular parameters speed, density and size, the samples can be tuned up an octave with M5, AT detunes the grains. In a second layer each violin texture has it's spectrally processed derivative playing, sample start positions are slightly randomized with each note played, MW controls sample start position. Control the volume of the FX textures with M6. M7/8 control amount of reverb and FX delay.
Violin Spiccato Synth	This patch combines multisampled spiccato violin sampled between G2 - G5 with 3x round robin with an analog synth module in unison mode (which has a lot of parameter randomization going on with each note played). Instrument range C1 - C6. M1/2 are dedicated volume controls for violin and synth, M3 controls LP cutoff frequency, with M3 dialed towards the left, cutoff modulation via VEL can be introduced with M4. M6 adds tuned combfiltering to both layers, M7/8 control amount of temposyced ping pong delay and reverb, MW control chorus mix level.
Violin Trill Scape	5 long, dynamic multisampled and somewhat processed violin wholetone trills (sampled at G2-D3-A3-E4-E5, extended to C2-C6) in timestretch mode, layered with an FM synth and another processed cello trill in sampling mode, the latter two reaching down to C0. The trill speed of the violin is controllable with M1 and corresponds to the modulation speed in the FM synth (or vice versa). VEL slightly shifts the sample start points in the violin layer, M2 controls the LP filter cutoff for the violin trills, M3 adds Notch-filter modulation to the violins, M4 controls the volume of the violin layer, M6 sets attack time for the violins. M5 controls the volume of the FM synth. MW controls chorus mix level, AT increases chorus speed and depth.

And now I hope that *Ambient Strings* will inspire you as much as it inspired me while creating it.
Greetings from Simon Stockhausen - November 14th, 2014