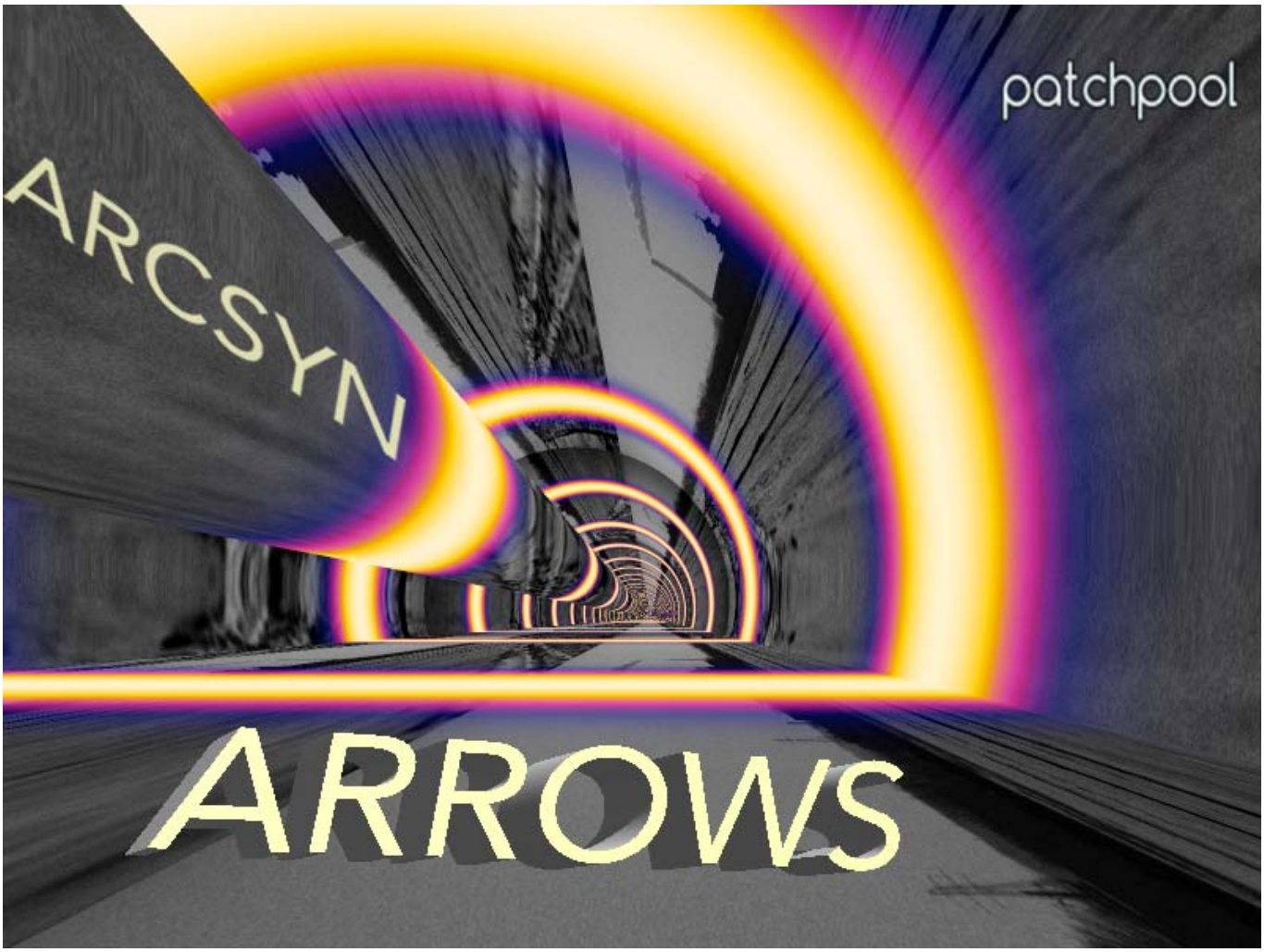
ArcSyn Arrows



Installation

After unzipping the zip-file you received just drag the the folder “PP Arrows“ to the following location:

Windows

C:User\YOU\Documents\ArcSyn

Mac

HD/User (you)/Documents/ArcSyn

Please note: ArcSyn version 1.3 or higher should be installed on your system in order to play the patches from Arrows.

License agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen).

1.) The licensee must not distribute the patches from *ArcSyn Arrows*, resample them, copy or otherwise replicate the patches of this Sound Bank in any commercial, free or otherwise product. That includes sample and audio libraries and patches for 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.

2.) The license to the soundset *ArcSyn Arrows* may not be given away or sold (NFR).

Description and Content:

Arrows for SPC ArcSyn deeply explores this unique synth, unfolding it's raw and untamed timbres, it's lush and embracing pad sounds, it's dark drones and futuristic textures, expressive leads and intricate tempo-synced sequences, wondrous soundscapes, one-finger-chords, ambient miniatures, brass sounds, keys, crystalline bells, delicate sweeps, punchy basses and plucks and it's expressive vowel filter making for some very human sounding vocal sounds.

Inter-modulating LFOs and well structured LFO-sequences breathe a lot of life into these sounds which can be used for a wide variety of styles as the numerous audio and video examples demonstrate. In quite a few patches all 16 slots in the modulation matrix were used to create complex modulation routings and provide as much user control over a patch as musically sensible.

All patches have the modulation wheel assigned, most also use aftertouch and velocity in order to provide expressively playable synthruments.

Specifications:

- 102 presets including 3 variations
- Soundscapes - Drones - Textural – 28
- Sequencer – 19
- Pads – 12
- Leads – 8
- Synth - Brass - Keys - Sweeps – 11
- Bells - Plucks - Stabs – 7
- Bass – 6
- Drums / Percussion – 4
- Sound FX / SciFi – 7

All audio demos for this library are **here**.

All video demos, some also explaining patches in detail, can be found in **this youtube playlist**.

Patchlist

Below you will find a list with all patches including more or less extensive descriptions and comments about the controller assignments. If your master keyboard does not provide channel pressure (aftertouch), you can also automate the C-Press Midi parameter in your DAW.

Some patches have a variation, in that case the original has an (org) at the end of the name and the variation uses a (Var). I dod not make use of Pre-fixes to categorize the sounds, so the patchlist below will be your friend.

“AT“ means Aftertouch, “MW“ means Modulation Wheel, “VEL“ means velocity, PB means pitch bend.

Patch Name	Category	Description
Accelerator	Pad / Texture featured in this audio demo.	Acceleration is created by a combination of LFO1/2, assigned to volume and filter cutoff/resonance in F1/2, the latter using a tuned comb-filter. MW introduces FM oscillator 2 which has a slow waveform modulation applied. AT increases the level of F2 and adds random frequency modulation in F2, Playing slowly arpeggiated chords over a broad range and sustaining them will create very interesting textures.
Amber Cloud	Pad used in this audio demo	Mw introduces tempo-synced, triplet.based amplitude/filter modulation, AT adds vibrato.
Ambient Maze	Sequencer / Soundscape	AT introduces additional tempo-synced amplitude modulation in OSC 3 (LFO1), MW flips the filter routing of OSC 1/2 and increases resonance in F2.
Ambient Trio Quencer	Sequencer / Soundscape featured in this video and this audio demo.	Each of the 3 oscillators has dedicated LFOs assigned to it’s level/shape, play long notes and let the ever changing sequence evolve. MW darkens the sound by shift filter balance.
Angry Wasp (Org)	Synth	AT increases cutoff frequency F1, MW increases resonance in F2. Use both controllers together.
Angry Wasp (Var)	Synth	Variation in which MW additionally introduces pitch mayhem (via LFO 5/6), AT increases cutoff in F1 and decreases cutoff in F2, Use both controllers together.
April Sun	Pad	AT modulates shape in OSC1 which increases detune, MW introduces tempo-synced filter/amplitude modulation. ENV2 modulates OSC1 shape (detune) and drive in F1. Works well in all ranges.

Patch Name	Category	Description
Bootsy Bass (Org)	Bass used in this audio demo.	Bubbly bass sound, very velocity sensitive (ENV1 -> F1), MW transforms the timbre into something more aggressive by adding drive and increasing resonance in F1, AT increases vibrato speed, The volume of the sub oscillator (OSC2 routed to F2) is controlled by ENV2. Also try playing the higher registers. VEL modulates shape in OSC1.
Bootsy Bass Lead (Var)	Bass / Lead	Monophonic version of the above patch with different FX settings and other minor changes.
Brassattack	Synth Brass	MW decreases cutoff int he linked filters, increases filter resonance and introduces filter drive. AT introduces vibrato.
Brick Square	Bass	MW introduces a fast glissando during the attack phase (via ENV3) and increases filter resonance in F1)modulated by ENV1).
Broken Dreams	Textural	Freeze the sound with AT, MW adds random pitch modulation.
Calming Synth	Synth	Vibrato amount/depth is controlled by velocity sensitive envelope 2 (ENV 2->LFO1). MW introduces tempo-synced modulation of OSC shape and amp level, AT applies the same modulation combo to filter frequency modulation and also increases filter resonance.
Chemtrails	Drone	MW introduces tempo-synced, triplet-based amplitude pulsation (also modulating filter balance) and slow frequency modulation of the tuned HP filter in F1, AT introduces tempo-synced, triplet-based filter modulation.
Chicago Bass	Bass / Keys	VEL via ENV2 modulates timbre and amplitude, MW darkens the sound (shifting filter balance/decreasing drive in F2/ volume OSC2), AT adds vibrato. Also try this in the higher registers.
Chord Meander	Pad	Three chords smoothly crossfading, MW adds tempo-synced filter/amplitude pulsation
Comb Chiffer	Lead	Polyphonic lead sound - the noise attack is created in OSC1 modulated by ENV2, the filter cutoff/resonance in F1 is velocity sensitive, F2 uses a tuned comb filter primarily processing the signals of OSC2/3. MW shifts OSC shape, AT introduces vibrato.
Counter Code (Org)	Sound FX / SciFi	AT shifts shape in all 3 oscillators, MW adds filter drive and increases RM frequency in both filters.
Counter Code (Var)	Textural	A more tonal version of this patch substituting the RM filters with LP ones. MW adds filter drive and decreases filter cutoff, AT shifts shape in all 3 oscillators.
Counter Sines	Sequencer / Texture	AT introduces tempo-synced interval modulation (via LFO7), MW introduces additional amplitude modulation (LFO 6 -> filter drive).

Patch Name	Category	Description
Crystals Edge Pad	Pad / Soundscape featured in this video and this audio demo.	MW transforms the digital noise waveform playing in OSC1 into a continuous noise stream (OSC shape). AT adds vibrato (pitch OSC2 and frequency of the tuned comb-filter in F1). You might want to add a lowpass filter to remove some of the rumbling created by the digital noise waveform when OSC shape is dialed to the hard left (no MW applied).
Crystals	Textural	LFO3 is modulating the volume of both involved oscillators, OSC2 also being routed to F2, OSC1 being entirely processed by the tuned comb-filter in F1. MW transforms the digital noise waveform into a continuous noise stream (OSC shape). AT adds random frequency modulation to F1/F2.
Descending Nightmare	Sound FX	AT decreases speed in LFO6 (which is one of the modulators of OSC2 frequency), MW flips the filter routing of the oscillators, sending OSC2 into the comb filter and OSC1 into the LP filter, also shifting the F1->F2 routing so that the combs are being less processed by the distorted F2 filter.
Dirty Benny	Lead	Polyphonic lead sound, AT introduces random pitch modulation, MW modulates filter drive/frequency/resonance. Try all ranges please.
Distant Drama	Soundscape / Pad	Three diminished chords in 3 oscillators alternating via 16-bar LFO sequences assigned to each volume, AT changes the tonality of the chords (->OSC SHAPE), MW introduces strange yet beautiful modulation of the phaser frequencies in F1/F2. Play long notes and let the space evolve.
Djungle Combs	Drums / Percussion	MW introduces tempo-synced, randomized unipolar filter modulation in F1/2.
Double Cloud	Pad	MW increases filter cutoff, AT adds vibrato and also controls vibrato speed (LFO 6).
Drum Trio	Drums / Percussion	Three oscillators compose a drum trio sequence in 4/4, the FX section is running in parallel mode, so FX1 processes the kick drum, FX3 adds delays to snare/hi-hat and FX processes both signals. MW introduces slightly randomized, tempo-synced filter modulation.
Edgy Pad	Pad featured in this audio demo.	MW increases cutoff in F1/2 and drive in F1, AT adds vibrato.
Electric Cello Lead	Lead	MW introduces OSC3, AT shifts shape in OSC3 (play harmonics with AT), use both controllers together. Glide is activated
Epic Sweller	Pad / Swell / Sequencer	Looped tempo-synced 2-bar-swell (4/4) followed by an animated 2-bar-phase with filter modulation. MW introduces LFO3 with which has various tempo-synced modulations applied.
Flutish Brass	Brass / Synth	Use MW for timbral changes / more edge, AT adds vibrato/ detune (combo LFO 1/2).

Patch Name	Category	Description
FM Animal	Bell / Sound FX featured in this audio demo.	Use MW for introducing more pitch mayhem. Try all ranges please.
FM Ladder 3	Sound FX	MW decreases speed of LFO1 which is modulating OSC frequency and panning in F1, AT introduces F1 -> F2 routing modulation via LFO3 and increases resonance/adds frequency modulation to the comb-filter in F2.
Formant Dinner	Textural / Vocal	MW is assigned to the volume of OSC3, AT increases resonance/cutoff in F2 and decreases volume of OSC1. This patch sounds best in lower registers.
Frozen Brain	Drone / Sound FX	MW modulates OSC shape in both oscillators and increases cutoff/decreases resonance in both LP filters, AT introduces pitch modulation (via LFO 7/8), PB is set to +/- 12 semitones.
Galaxy Radio	Soundscape featured in this video.	MW decreases volume of OSC3, decreases overall cutoff in F1/2 and increases drive in F1. AT adds tempo-synced, random frequency modulation in F2 and unipolar modulation of OSC2 shape via LFO 5.
Gimme Sweeps	Pad	AT increases cutoff/resonance in F1/2 (cutoff in both filters is also modulated by Env1/Env2), MW introduces tempo-synced amplitude modulation.
Grunge Keys	Keys	MW darkens/fattens the sound by decreasing cutoff in F1/2, adding filter drive and shifting filter balance. ENV1 modulating cutoff in F2 is very velocity sensitive.
Harmonic Meditation	Drone	OSC 1/2 play inverted overtone transitions, MW introduces the sub-oscillator in OSC3, AT tunes the sub-done up an octave when fully engaged.
Harmonic Mill	Textural / Sequencer	Overtone party! Each OSC has 2 dedicated LFOs assigned to it's shape/volume, MW introduces pitch mayhem, AT decreases cutoff in F1/2 and introduces drive in F1 (yes I was missing one slot in the matrix, but it sounds alright cool this).
Haunting Lead	Lead / Drone	MW modulates filter routing F1->2 so the tuned HP in F1 also gets processed by the tuned BP in F2, and decreases drive in F2. Velocity-sensitive ENV2 modulates drive in F2. PB modulates frequency in both filters, as these are creating the tonality in this patch. AT introduces tempo-synced, triplet-based amplitude modulation.
Hollow Bass	Bass	If you own subs, they will love this patch! VEL modulates OSC shape ENV1 modulates cutoff/drive, ENV2 adds a small glissando during the attack phase in OSC2. MW increases filter resonance and decreases overall filter drive. AT introduces vibrato via an LFO1/2 combination.
Hybrid Bell	Bell / Mallet used in this audio demo	MW shifts the tuned combfilter frequency in F1 by an octave and reduces LP cutoff in F2.

Patch Name	Category	Description
Ice Mountain Drone	Drone / Pad	AT introduces pitch mayhem (LFO5/BIT-RND modifier), MW decreases volume of OSC1/2, increases cutoff/drive in F1/2 and introduces OSC3 which uses a ring-modulation waveform. Works great as a thick pad in the higher register too.
Incense Trio	Drone	VEL controls the amount of overtone modulation occurring in OSC1 via LFO1, AT controls modulation speed, also of LFO7 which modulates pan position of F2 which processes the drone sound generated by OSC2/3. MW introduces tempo-synced amplitude /filter pulsations.
Jupiter Morning	Soundscape featured in this audio demo.	AT shifts the frequency of the tuned comb-filter in F2 down an octave when fully engaged and increases speed in LFO1 which modulates OSC1/F1 frequency, MW modulates filter routing F1 -> F2 and increases drive in F1.
Kairo Lead	Lead	Monophonic lead sound with glide activate, AT adds vibrato, VEL increases drive in F2, MW controls filter routing F1 -> F2 and shifts the filter balance to F2 (tuned comb-filter).
Kick Smacker	Drums / Percussion	MW morphs the kick sound from an in-your-face-kinda thing into more of a sine-sub-kinda-thing. ENV2 modulates OSC1 frequency/F1 drive, velocity sensitive ENV1 modulates volume of OSC2. Also try higher registers for some metallic clanking sounds.
Ladder Space	Soundscape / SciFi	PB transposes the frequency of the tuned comb-filter in F1 up an octave when fully engage, AT shifts frequency in F1 and decreases resonance in F2, MW introduces OSC2 playing shifting harmonics routed to F2. With MW engaged a distinct attack phase is introduced which is useful for playing melodic lines.
Mabuses Joint	Soundscape / SciFi	AT decreases cutoff in both filters and increases resonance in F1, MW introduces pitch mayhem (LFO 5/6 combined via Bit-Shift).
Marsh Mellow	Bells / Mallets / Plucks used in this audio demo.	VEL increases resonance in F2, ENV2 modulates volume of OSC2, MW introduces the FM waveform playing in OSC3 which is tuned up a perfect fifth. AT introduces vibrato (combo LFO2/3).
Meditation Cave	Drone	MW increases the volume/filter drive of the multistage-filter in F1 and decreases level of F2 (processing OSC1/2), AT introduces tempo-synced cutoff modulation in F2 and increases drive in F2. Velocity sensitive ENV2 controls the volume of OSC2. Try all ranges please.
Messenger	Textural / SciFi	AT introduces pitch mayhem in OSC2, the volumes of the two filters are modulated by the same LFO with opposite phases/ directions, MW increases overall frequency cutoff and increases resonance in F1. Try all ranges please in order to transmit your messages.
Minimal Nostalgia	Sequencer	MW controls filter routing F1 -> F2, decreases cutoff in F1 and increases drive in F2, AT adds vibrato.

Patch Name	Category	Description
Octave Jammer 1	Sequencer	AT increases cutoff frequency in F1/2, MW increases volume of OSC2/F2 and also routes OSC1 a tad towards F2.
Octave Jammer 2	Sequencer	MW shifts cutoff in both filters.
Oriental Lead	Lead Featured in this audio demo.	Monophonic edgy lead sound - MW scans through the sync-wave in OSC1, increases cutoff in the vocal filter in F1, increases drive in F2 and increases detune/reduces volume in OSC2. AT shifts pitch up 2 semitones. Glide is activated.
Overtone Machine	Textural / Vocal	Tempo-synced overtone mystery, MW introduces pitch modulations (via LFO1/2 combo), AT increases volume/shape of OSC2.
Padded World	Pad	Three filter saw waveforms with individual LFOs modulating OSC SHAPE.. MW decreases LP cutoff, increases resonance/filter drive and introduces slow tempo-synced filter modulation.
Pearls	Sequencer	Rising minor melodic pitch pearls, MW introduces modulation of shape in OSC1 (via LFO2/3 combo), AT introduces tempo-synced swells of OSC3 and reduces drive in F1/2. Try all ranges please.
Pedestrian Zone	Pluck / Stab / Bass featured in this audio demo	MW flips the filter routing of OSC1/2 which eliminates the sub-octave (HP filter in F2), AT introduces vibrato. VEL modulates shape in both oscillators.
Penta Dancer	Sequencer featured in this video.	LFO1 via a pentatonic modifier creates the pitches, MW alters the timbre by shifting the filter routing towards the LP in F2 and doing numerous other things (please check the matrix).
Penta Waltz	Sequencer featured in this video.	MW substantially cartoonizes the gentle pentatonic Nintendo-atmosphere by routing OSC1 to the frequency squash-filter in F2 and introducing strange modulations to the cutoff of the latter via an LFO1/6 combo. It also alters a lot of other things, so please check the matrix if you want to know.
Polar Drone	Drone / Soundscape	AT introduces fast random filter cutoff modulation in both tuned filters (HP/COMB), MW eliminated OSC3 and calms things down. The amount of crystalline animation via OSC3 is velocity sensitive (ENV2 modulating OSC3 shape/pitch modulation amount via random LFO1). Try all ranges please.
Poly Seven	Drums / Percussion used in this audio demo.	Drum sequencer in 7/8 time signature, MW increases resonance in the LP filter in F2, AT introduces filter wobbles in 7/16 via LFO4, use both controllers together.
Pure Haze	Synth / Sweep	Velocity sensitive ENV2 modulates level and shape in both oscillators. MW increases resonance in F1/2, AT shifts shape in both oscillators. The amplitude of the filter sweeps via ENV1 is velocity sensitive. Try all ranges please

Patch Name	Category	Description
Release Bells	Bells	OSC1 gets triggered by note-off triggers, velocity sensitive ENV3 modulates shape in OSC3 and adds a little glissando during the attack phase. AT introduces tempo-synced pulsation, MW shifts OSC2 up an octave with the wheel fully engaged.
Repeater Rise	Drone / Sound FX	MW shifts filter balance towards the tuned Repeater-filter in F1 (100% key follow) and increases cutoff in F2. ENV1 modulates speed of LFO1 which modulates pan position in F2. The glissando amplitude created in F1 is controlled via velocity sensitive ENV1. AT introduces tempo-synced random cutoff modulation in F2.
Resonant Organism	Drone / Sequencer	MW introduces tempo-synced filter/pan modulation in F2, AT tunes down the tuned comb-filter in F1 one octave.
Richer Pad	Pad featured in this video.	Velocity sensitive ENV1 is modulating cutoff in F1/2, AT increases cutoff frequency and reduces filter resonance in both filters, MW introduces tempo-synced amplitude/filter modulation (via LFO5).
Ringmod Beings	Sound FX	MW introduces filter modulation mayhem (LFO3), AT shifts the filter balance towards the vocal filter in F2.
RM Trio	Drone	MW shifts shape in all three oscillators to various degrees and increases cutoff in F1/2. AT introduces tempo-synced modulation of filter mix in all 3 oscillators (via LFO 4/5 combo) and cutoff modulation in both filters. Glide is activated.
Robot Disco	Sequencer	The volume of OSC1/2 is modulated by tempo-synced LFOs 1/2, AT introduces OSC3 (via LFO7) tuned up a perfect fifth, MW introduces more complex filter and amplitude modulations, please check the matrix.
Scale Clasher	Sequencer	Alternating 4-bar sequence at 4/4 with OSC1/2 playing rising/ descending minor scales and OSC3 providing the animated root note. MW increases drive in F1 and transposes OSC3 down an octave when fully engaged. As I had all 16 slots already covered in the matrix there was no chance for assigning AT.
SciFi Organism	Sound FX / SciFi featured in this audio demo.	MW introduces the digital noise waveform in OSC3 and reduced the volume of the other two oscillators in order to make some room for more particle noise. As this an extremely dynamic patch, you might want to stick a compressor on the ArcSyn track.
SETI Transmission	Soundscape / SciFi	AT introduces pitch modulation in all 3 oscillators via LFO7, MW introduces tempo-synced modulation of filter balance, alternating the comb-filter in F1 with the frequency shifter in F2.
Smooth Ocean Chord	Pad used in this audio demo.	MW introduces tempo-synced amplitude modulation in the one-finger-chord in OSC1 (via a combination of LFO3/4), introduces OSC2 routed to F2 and also shifts filter balance towards F2.

Patch Name	Category	Description
Space Bells	Bells	VEL modulates shape in all 3 oscillators, in addition ENV3 modulates shape in OSC3., ENV2 controls volume of OSC3, MW introduces tempo-synced pitch modulation (via combo LFO4/5). AT introduces cutoff modulation in F1/2 via LFO6.
SpeedQuencer	Sequencer	MW shifts filter balance towards the tuned comb-filter which is modulated by the pitch-sequence in LFO1, and it introduces the same pitch sequence to OSC2 adding it to the existing one created by LFO5. AT decreases cutoff in F2 (creating some nice resonance accents) which is mainly processing the pitch sequence played by OSC2.
Spiders And Gnomes	Sound FX / SciFi	ArcSyn in some of it's more alienated weirdness - AT introduces OSC3 and increases drive in F2, MW modulates filter routing/frequency/OSC1 shape - FX section is running in parallel mode, with F1 routed to FX1, and F2 biased to FX3.
Steno Steno	Sequencer	MW shifts shapes in OSC1-3 to various degrees and into different directions.
Street Bass	Bass	AT adds vibrato, MW introduces the hard-sync saw in OSC3, modulates it's shape and increases resonance in F2. Velocity sensitive ENV2 modulates OSC shape and cutoff/drive in F2.
Sweeper Keeper	Sweeps	The depth of the sweeping filter glissando in both filters is determined by VEL in ENV1, so is modulation of shape and filter routing in OSC2. ENV2 modulates frequency of the ring mod-waveform in OSC3 and also the amount of amplitude modulation via tempo-synced LFO3. AT introduces fast random modulation of pitch in all oscillators and cutoff in F1/2, MW adds drive in F1/2.
Sweetie	Lead / Keys	Monophonic lead synth, MW modulates timbre/OSC-shape, AT introduces timbral changes and adds vibrato, VEL modulates OSC2 shape and overall frequency cutoff.
Sync Grunger	Sequencer featured in this video.	This was my first ArcSyn patch ever (later modified for this release). AT decrease cutoff in F1/2, MW introduces OSC2 which is being modulated by LFO4 (shape/volume) and LFO5 (pitch).
Synced Riser	Sweeps	MW introduces OSC3 tuned up a perfect fifth, and adds tempo-synced amplitude/filter modulation, check the matrix for details. AT introduces fractal pitch modulation via LFO3.
Talk To Me	Synth	VEL modulates numerous things in this patch like oscillators shape, filter routing, filter drive and more. MW introduces OSC3 and makes both filters more velocity sensitive, AT introduces vibrato via LFO1, with LFO2 modulating speed of LFO1.

Patch Name	Category	Description
The Rocket	Sound FX / SciFi	Two cascading ramp up glissandos in two oscillators, OSC2 kicking in with a delay (volume controlled by LFO3), each OSC is routed to it's dedicated filter, the FX section is running in parallel mode and each filter signal has it's dedicated delay FX (1/3 - 2 processing both signals). MW introduces audio rate modulation (LFO6) of pitch in OSC1/2 and frequency in F1, AT reduces modulation speed, use both controllers together. Take your time to launch the rocket!
Trillator	Sequencer	MW introduces OSC3 and shifts filter balance towards F1. AT decreases resonance in F1.
Triple Brass	Synth Brass / Pad	Brassy attack with a paddy, animated sustain, AT introduces vibrato, MW adds tempo-synced amplitude modulation (LFO4).
Triple Plucker	Pluck	VEL modulates resonance in F1 and shape in OSC2 (it's volume being modulated by ENV1), MW shifts the filter routing of OSC3 (it's shape being controlled by ENV1) and the F1 -> F2 routing.
Triplet Machine	Sequencer	MW introduces tempo-synced pitch/filter modulation (LFO5 with modifier), increases resonance in F1 and shifts filter balance towards F1. AT adds tempo-synced vibrato (LFO8).
Tunnel Drone	Drone	The distorted, pulsating sound in OSC2 comes in with a delay (via ENV3), AT increases filter resonance in the drone sound (routed to F1) and decreases filter drive in F2, MW adds tempo-synced ramp up pulsation to the drone. The FX section is running in parallel mode with each filter routed to it's dedicated FX1/3 and FX2 processing both sounds.
Tuvan Meditation	Drone / Vocal	AT controls the volume of OSC2 which adds a drone sound tuned down an octave, MW introduces pitch modulation in OSC1 (via LFO5), increases drive in F1 and shifts filter balance towards F1.
Urban Hypnosis	Sequencer	MW flips the filter routing of OSC1/2, decreases cutoff in both filters and introduces drive on both filters, AT increases resonance in F2. To tame the dynamics in this patch, you might want to stick a compressor/dynamic EQ on the ArcSyn track.
Vocal Grunger	Sequencer / Vocal	AT introduces tempo-synced pitch modulation (via LFO4), MW introduces OSC2 playing an octave lower and does various things to the filters (check the matrix please).
Vocal Unison	Lead / Vocal	Monophonic vocal lead. all 3 oscillators are routed to F1, MW routes F1 -> F2 which uses a resonant LP filter. AT increases modulation speed of the cutoff in F1 and introduces vibrato (via LFO2). To tame the resonances of the vocal filter when MW is not engaged, you might want to stick a compressor on the ArcSyn track.

Patch Name	Category	Description
Vocal Wind Drone	Drone /Vocal	AT shifts the tuned comb-filter in F2 up an octave when fully engaged, MW introduces strange tempo-synced comb-filter modulation (LFO4/5 combo for F2 frequency, LFO3 for F2 level). Try all ranges please, tame the filter resonances with a limiter/compressor.
Waterfall	Textural	Cascading bandpass filter sweeps with randomized resonance drops, MW introduces pitch/filter mayhem, AT shifts OSC shape, PB is set to 1 octave in each direction, also modulating bandpass frequency by an octave. Tame the filter resonances with a limiter/compressor.
Wheel Morse Jam	Sequencer featured in this video.	MW introduces tempo-synced filter modulation via an LFO7/8 combo, increase drive/resonance in both filters, AT decreases filter cutoff.
Wolves Cry	Soundscape / Synth featured in this audio demo	The glissando range in OSC1 is velocity sensitive (ENV2), so is the envelope modulating the shape/timbre of all 3 oscillators. AT introduces vibrato, MW introduces OSC3 which adds ring modulation glissandos to the sonic picture.

Enjoy the sounds, please!

Simon Stockhausen, April 2nd - 2016