Soundset *Diversity 2* for Diversion

Installation

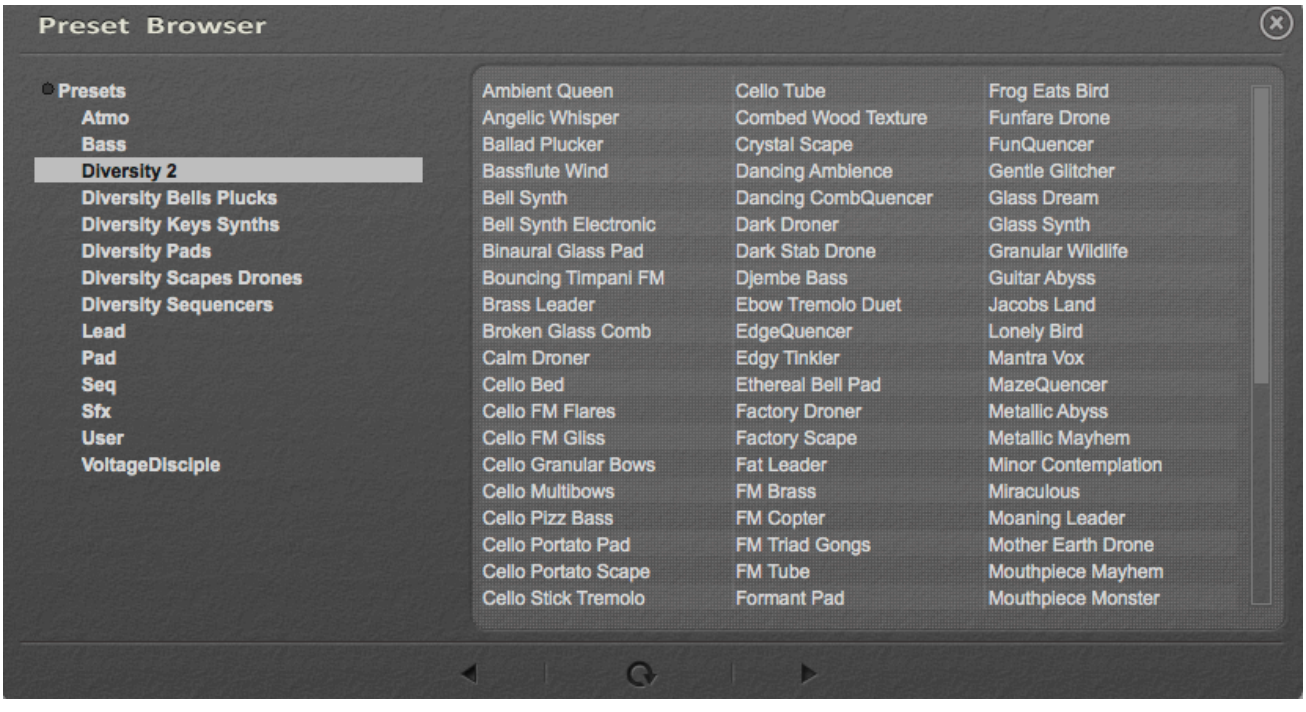
After uncompressing the RAR-files you downloaded you will find a folder named “Diversity 2“ with the presets in the native Diversion format with all samples embedded in the presets, and a Readme-PDF.

Place the preset-folders here:

*Mac: HD (not User)/Library/Application Support/Diversion/Library/Synth Presets

*Windows: C:\Users\[User Name] \“My Documents“\ Diversion\Library\Synth Presets

After the installation you will find the presets within Diversion‘s preset browser:



Licence 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 *Diversity 2*, resample them, copy or otherwise replicate the patches and samples from this soundset 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 or sound design.

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

Description and Content:

This soundset contains 103 patches including 3 variations for the unique Diversion Synth by Dmitry Sches. As with the update version 1.3 Diversion was enabled to play samples, both in normal sampling- and granular mode, this soundset contains 1.35 Gigabytes of samples, half of which were created especially for this soundset, the other half borrowed from other patchpool libraries.

Organic and electronic textures and soundscapes, vocal textures, field recordings and acoustic instruments like woodwinds, brass, cello, guitars and chromatic/achromatic percussion instruments meet digital oscillators, by intermodulating these sources via ring modulation and FM synthesis new sounds are born, which can be diverse to the extreme. Ethereal textures and angelic whispers meet dark and disconcerting drones, vivid sequences meet minimalistic rhythms, warm pads clash with cold metallic sounds, pristine glass textures are absorbed by surreal and futuristic soundscapes, expressive leads are counterpointed with noises from another sound dimension.

Besides the sample content dozens of new single-cycle waveforms were created in- and outside of Diversion to expand the sonic palette of this synth, complex modulation routings were used to create animated and expressive sounds usable for a wide variety of musical styles.

All patches have the x/y-pad assigned, many also use Aftertouch. This enables the Diversionist to interact with the sounds and shape them expressively.

All samples are embedded in the presets, so there is no need to install a seperate sample folder. As in some patches a sample is used twice (e.g. by layering sampling and granular modes), the installed library size (1.96 GB) is larger than the actual size of the sample content (1.35 GB). If you want to use the samples outside Diversion (please respect the licence agreement when doig so) or save them to your Diversion library, just save the wavs in the sample editor.

All sounds have the x/y-Mastermorph pad assigned for deep interaction with the sounds, many also use Aftertouch for even more expressive playabilty.

Specs:

- 103 patches including 3 variations
- 1.35 GB of samples, 126 wavs/48 Khz/24 Bit/stereo - 1.96 GB installed
- requires a minimum 2 GB of free disk space on the system drive

Patch categories:

- Bells & Plucks (5 + 2 variations)
- Synths & Basses (4)
- Leads (3)
- Pads (9)
- Soundscapes & Drones (36)
- Sequencer / Arps (10 + 1 variation)
- Brass & Woodwinds (6)
- Strings & Guitars (12)
- Percussion (5)
- Sound FX (10)

Patchlist

In the remarks about the controls I only mentioned the most significant ones. “AT“ means Aftertouch (named Pressure in Diversion), “PW/PB“ means Pitchwheel, x/y-axis refer to the MASTER MORPH pad, “VEL“ means velocity. “Filterworx“ -> several parameters affecting the filter (e.g. cutoff, resonance, LFO modulation amount). The Modwheel is assigned to the x-axis of the MASTER MORPH pad by default, so just assign any other Midi Controller to the y-axis to have full control over the sounds. “C3“ refers to the middle C on the piano.

If your Midi keyboard does not support Aftertouch, you can automate “C-Press“ in your DAW. If a certain patch is too CPU-heavy for your computer system, increase the sample buffer in your DAW, reduce the polyphony (keys) and/or release time in the amplitude envelope, or switch off the unison mode while tracking, then before rendering offline switch back to the original settings.
I stayed away from the oversampling feature as much as I could, as this introduces high CPU-loads.

Name	Category	Description / Controls
Ambient Queen	Soundscape	Processed orchestral chord in Osc1 (normal sampling), new agey soundscape in Osc2 (normal sampling), synth sound with temposynced filter modulation in Osc3 X introduces Trance Gate, adds Delay FX, increases filter resonance in Osc 2/3 Y controls volume of Osc3
Angelic Whisper	Soundscape	Two resynthesized waveforms in Osc1/2, processed female gibberish in Osc2 (granular), dreamy soundscape in Osc4 (sampling) X decreases LP cutoff in Bus 1 (Osc 2/4), and increases LP cutoff in Bus 2 (Osc 1/2), also shifts pan positions of Osc 1/2 Y introduces Trance Gate AT randomizes grain pitch/pan position in Osc2
Ballad Plucker	Pluck	Dumbbell plate in Osc2 meets synth in Osc1 VEL decreases attack time modulates filter cutoff in both oscs and modulates Osc FX 2 in Osc1 X introduces pitch vibrato and controls amount of Chorus FX in Bus1 Y increases decay time and introduces the sub osc in Osc 1

Name	Category	Description / Controls
Bassflute Wind	Woodwinds	Bassflute - a long transition from a normal vibrato note to an overblown wind sound, timestretched to 1:20 Osc2 plays the entire samples, Osc4 carries the wind sound, control the volume of Osc4 using X/MW. Y adds Chorus FX and introduces Osc3 which is being FM-modulated by Osc4 and also has a temposynced filter modulation applied AT adds vibrato to all oscillators (pitch and amplitude)
Bell Synth	Bells / Pluck	Shipbell sample in Osc 1, resynthesized single cycle shipbell in Osc3 X introduces rectangle-shaped pitch modulation, reduce modulation speed with AT Y controls amount of Chorus FX
Bell Synth Electronic	Pluck	A modified version of the patch above in unison mode (polyphony set to 2 voices) without the bell sample X introduces temposynced rectangle-shaped pitch modulation, Y adds Delay FX
Binaural Glass Pad	Pads	The sample of rubbing a wine-glass in Osc2 FM-modulates the synth in Osc1 X animates the filters, Y controls pitch in Osc1, +1 octave with Y fully engaged AT increases amount of Chorus/Flanger FX and increases FX modulation rates (synth in Bus1, glass in Bus2)
Bouncing Timpani FM	Sound FX	The sample of bouncing a rubber ball on a timpani run thorugh a combfilter (Osc2 - granular - root note: G#0) FM-modulates the synth in Osc1 X introduces different kinds of mayhem Y controls amount of Echo FX AT shifts timpani pitch (Osc2) and combfilter frequency Try all ranges please!
Brass Leader	Lead	Monophonic lead in unison mode using an imported single cycle waveform from a trombone sample in Osc1 X controls vibrato amount, modulate vibrato speed and filter cutoff with AT Y increases amount of Reverb/Echo FX
Broken Glass Comb	Sound FX	Smashing glass break sample in Osc1 run through a bell comb with high resonance, timestretched glass break in Osc3 (routed to Bus2), both oscs run in granular mode X increases comb resonance and decreases filter drive in Osc1, decreases LP cutoff in Osc3, increases resonance in the bell comb in Bus2 (Osc3) Y controls the volume of Bus2 (Osc3) AT modulates the frequency in both combs
Calm Droner	Drones	An single cycle waveform generated from an electric guitar tone in Osc1 which is routed to both Busses X introduces temposynced Tremolo FX in Bus2 (gate parameter modulated by LFO1) Y adds distortion to Bus1 AT reduces LP filter cutoff in Bus2

Name	Category	Description / Controls
Cello Bed	Strings / Pads	A multibowed sustained note played on my cello processed with various things, Osc 1+3 both use the same sample, Osc1 in sampling mode, Osc3 in granular mode X introduces temposynced amplitude modulation (LFO3) and controls amount of Trance Gate AT increases filter cutoff in both oscs, introduces ring modulation to Osc1 (being ring-modulated with Osc2) Y modulates Osc FX 2-4 in Osc3 (pitch randomization/ size/pan randomization)
Cello FM Flares	Strings / Textural	Long cello texure pizzicato style with a series of octaves/fifths in Osc3 (granular) FM/RM-modulating the synth in Osc1, temposynced LFO2 modulates amplitude in both oscs X eliminates amplitude modulation via LFO2, adds RM to Osc1, adds temposynced random vibrato, modulates pitch in Osc1 (-7 semitones with X fully engaged) and it does a lot of other things, just have a look at the Modmatrix, Y decreases speed in LFO2 Patch is set to unison mode (3 voices)
Cello FM Gliss	Strings / Textural / Experimental	A series of cello pizzicati with octave glissandi between the accents (top note varies between seventh/octave) playing in Osc3 FM/RM-modulating the synth in Osc1 X adds random amplitude modulation in Osc1 (via LFO3) and also changes numerous other parameters Y modulates Time/Feedback/Ratio/Mix in Echo FX, increases speed in LFO2 Try all ranges please!
Cello Granular Bows	Strings	OSC1 (granular): cello - multibowing the G-string, strong changing harmonics X introduces RM-modulation in Osc1, controls the volume of Osc2 and shifts the output of Osc1 to Bus2 Y increases filter resonance and drive and increases speed in LFOs 1+2 which are modulating the filters Patch is set to unison mode (2 voices)
Cello Multibows	Strings / Pads	2 multibowed sustained cello notes with vibrato and strong harmonics (sul ponticello) in Osc 2/4 (granular) root notes: C2 in Osc2 / A2 in Osc4 X introduces filter drive, Y adds Chorus FX AT reduces LP cutoff (Bus1)
Cello Pizz Bass	Strings / Bass	Two different cello pizz notes (same root note - C1) are playing in Osc 2+4, Osc2 is FM-modulating the synth sound in Osc1 VEL modulates decay time in Env1 which modulates the filter cutoff in all 3 oscillators X adds bit-rate distortion in Bus2 Y controls amount of Delay/Echo FX

Name	Category	Description / Controls
Cello Portato Pad	Strings	Two different cello portato notes (same root note - D2) are playing in Osc 2+4 (sampling mode), a single cycle waveform generated from one of the portato samples is used in Osc 1+2, the samples FM-modulate the synths which only become audible after the attack phase as Env1 is modulating their volume, Env2 is modulating FM amount. VEL modulates cutoff in Bus1 (the cello Bus) X adds vibrato to Osc 1+2 Y increases speed in LFO2 which modulates filter cutoff in Bus2 (to which Osc 1+2 are routed), also increases cutoff and resonance in Bus2
Cello Portato Scape	Strings / Textural	Osc1: a series of portato notes on C2 processed with long delays and reverb OSC2: single cycle waveform generated from a multibowed cello note (volume controlled by Env2) X introduces temposynced LFO-modulation of filter resonance in both oscs and introduces Notch-filter modulation in Bus1 Y introduces ring modulation in Osc1 AT decreases speed of LFO1 (only audible when X is engaged)
Cello Stick Tremolo	Strings / Textural	Dynamic repetitions played with the backside of a wooden paint brush on an open cello string, 2 different samples in Osc 2 (granular) and 4 (sampling), root notes: C1/D2 X increases volume of Osc1 (which is RM/FM modulated by Osc2), introduces filter modulation and adds distortion, check the Modmatrix for details Y shifts pitch in Osc4 (+1 octave with Y fully engaged)
Cello Tube	Strings / Textural	Osc1 (granular): the sample of turning a plastic tube at different speeds producing different harmonics, volume of Osc1 is assigned to X Osc2 (sampling): Long cello tremolo flautato style with strong changing harmonics X brings in Osc1, reduces cutoff in Bus1 (cello) Y introduces granular mayhem in Osc1 (only audible when X is engaged) AT introduces temposynced amplitude modulation (LFO3 -> volume of Busses 1/2)
Combed Wood Texture	Soundscape / Texture	The sample of a series of arhythmical accents played with a drumstick on a wooden plank is used in Osc1 (granular), run through a tuned bell comb filter with high resonance, Osc2 ring-modulates Osc1, it‘s output is set to very low X detunes the grains/decreases grain size (Osc FX 2/3) and introduces random modulation of the comb cutoff (via LFO3) Y increases RM in Osc1 (which brightens the sound) tunes Osc2 down 2 octaves and introduces Osc FX 1 in Osc2

Name	Category	Description / Controls
Crystal Scape	Soundscape	Osc2 (sampling): punctual drifting soundscape, root: C4 Osc 3+4 use the same sample with different root notes Osc3 (granular), root: A#3 - Osc4 (sampling) root: G2 X -> Filterworx, adds distortion, changes bus routing, increases reverb Y adds Flanger FX, AT randomizes grain pitch and decreases grain size in Osc3
Dancing Ambience	Sequencer / Animated Soundscape	Osc2 (sampling) uses a long bright animated soundscape sample (1:26), this ring-moduates the MSEG-sequenced synth in Osc1, Osc3 contributes another synth sound with a MSEG-controlled, temposynced pitch sequence X controls volume of Osc1, Y controls volume of Osc3
Dancing CombQuencer	Sequencer	Arpeggiator is set to Poly, patch is running in unison mode (3 voices), PB only affects Osc2 (+1 octave with PB fully engaged), X changes timbre, Y adds delay and reverb
Dark Droner	Drone	Distorted drone sample in Osc2 ring-modulates synth in Osc1, patch is running in unison mode (3 voices) X -> Filterworx, modulates Osc FX 1+2 in Osc1, introduces temposynced ampltude modulation via LFO3 and Trance Gate Y increases amount of Phaser/Distortion FX, reduces amount of Reverb FX
Dark Stab Drone	Drone / Stab	Heavily processed electric guitar drone in Osc3 (sampling mode, looped), waveshaped electric guitar power chord in Osc1 (granular, not looped) X introduces RM in Osc1, adds Bus Drive in Bus2 Y introduces Notch-filter modulation in Bus2 (Osc2) AT introduces temposynced vibrato modulation in Osc 1/3 (amplitude and also pitch in Osc3)
Djembe Bass	Bass / Keys	Strong accent played on my Djembe in Osc2 (sampling, not looped) ring-modulates the synth in Osc1 holding a single cycle waveform imported from that Djembe hit Osc4 contributes another synthbass sound VEL modulates Osc FX 2 in Osc1 X eliminates RM in Osc1, increases cutoff/filter resonance and changes timbre in Osc4 Y tunes the djembe sample up an octave, adds Delay FX and is also assigned to numerous other parameters
Ebow Tremolo Duet	Guitar / Drone	Ebowed tremolating electric guitar sample, root: B4, the same sample is used in Osc1 (sampling) and Osc3 (granular), X introduces LP cutoff modulation in Bus1 (via LFO3), Y shifts HP filter cutoff in both oscs and introduces filter drive and Flanger FX Try all ranges please1!
EdgeQuencer	Sequencer / Bass	X introduces FM in Osc1 (the modulator Osc2 is tuned down 5 semitones), Y -> Filterworx, AT introduces Flanger FX, patch is running in unison mode (4 voices), polyphony set to 2 keys

Name	Category	Description / Controls
Edgy Tinkler	Soundscape / Chimes	Osc1: synth carrying a wavefrom created in Diversion's wave editor Osc2 (sampling): tinkling bell texture made with Cosmos$\int$, root: B4, run though a tuned bell comb with high resonance, modulating Osc1 via FM/RM X -> Filterworx, timbre change, introduces combfilter modulation via LFO3 in Osc2 Y affects several parameters in Chorus FX (Bus2) AT increases vibrato amount in Osc1 Glide is activated in this patch
Ethereal Bell Pad	Pad / Bells / Soundscape	Processed tonal bell texure in Osc (sampling) frequency-modulates Osc1 X -> Filterworx, Y modulates Osc FX 2/3 and increases FM in Osc1, also affects numerous other parameters (check the Modmatrix)
Factory Droner	Drone / Guitar	Osc1 (granular): processed factory drone recorded in a cement factory, root: F#2 Osc2: synth drone Osc 3 (sampling): electric guitar - distorted Ebow texture with high feedback and glissandi, root: E1 X -> Filterworx, Bus Send, Bus Drive Y introduces temposynced Tremolo FX
Factory Scape	Sound FX	2 car factory field recordings in Osc 1/3 (both in sampling mode) MSEG1 modulates pitch/filter drive in Osc1 and filter cutoff in Osc3, VIBR modulates pitch in Osc3, increase modulation speed with X Y introduces temposynced amplitude/filter modulation and also modulates numerous other parameters
Fat Leader	Lead	Big monophonic lead in unison mode (3 voices), very velocity sensitive, Glide activated X introduces vibrato, Y adds bit-rate distortion in Bus1 AT modulates drive in Osc1
FM Brass	Brass / Synth	VEL modulates several parameters affecting envelope and timbre X modulates pitch in the FM modulator (Osc2), +7 semtiones with X fully engaged, it also controls Osc1 FX 2+3 and increases filter drive Y introduces Flanger and temposynced Echo FX AT modulates cutoff and filter drive in Osc1 and increases sustain level in Env1 (which modulates FM amount in Osc1) this patch is running in unison mode (2 voices)
FM Copter	Sound FX	Imported single cycle waveform in Osc1 tuned all the way down so you can hear the looping waveform cycles, pitch follow set to 12 (microtunal) so playing very high notes will only slightlxy the helicopter speed MSEG1 is modulating the amunt of FM in Osc1 X introduces the sub oscillator in Osc1 and increases amount of wet/dry modulation in Echo FX (via LFO2) Y introduces bit-rate distortion in Bus1 this patch is running in unison mode (2 voices)

Name	Category	Description / Controls
FM Triad Gongs	Soundscape / Percussion	Osc4 (sampling): arpeggiating on 3 tuned Thaigongs (G3/B3/D4) with accel./rit. - routed to Bus2, Osc3 routed to Bus1 is being frequency-modulated by the gong triads X controls the volume of Bus2, with X down you will only hear the electronic sound generated in Osc3, it also modulates Osc FX 2 and decreases LP cutoff in Osc3 - Y controls Bus Drive in Bus2, only audible when X is engaged this patch is running in unison mode (4 voices), polyphony set to 4 keys, try all ranges please
FM Tube	Soundscape / Texture	Osc1 (synth): imported single cycle waveform frequency-modulated by Osc2 (granular): the sample of turning a plastic tube at different speeds producing different harmonics X introduces HP cutoff modulation in Bus1 via LFO3 Y introduces Trance Gate and Bus Drive in Bus1 AT randomizes grain pitch in Osc2 this patch is running in unison mode (2 voices)
Formant Pad	Pad	Osc 1/3 are using a single cycle waveform imported from a breaking glass sample, Osc1 has FM applied a formant filter is active in Bus1, LFO2 modulates LP cutoff in 1/3 with opposite polarities X increases vibrato depth and depth/rate in Chorus FX Y increases speed in LFO2 AT decreases LP filter cutoff in all 3 oscs
Frog Eats Bird	Sound FX / SciFi / Surreal	Osc1 (granular): singing bird recorded in the woods Osc2: frogs in a pond recorded on a warm summer evening, Osc3 contributes an electronic synth sound with random pitch modulation X affects numerous parameters, just turn the wheel Y shifts pitch in both oscs
Funfare Drone	Soundscape / Drone	Osc1: synth Osc2 (granular): granulated soprano sax phrase Osc3 (granular): panning okarina trill X introduces RM and pitch modulation in Osc1 and increases sustain level in Env3 which modulates volume in Osc1 - Y increases amount of Phaser FX, AT randomizes grain pitch in Osc 2/3 this patch is running in unison mode (2 voices), polyphony set to 4 keys
FunQuencer	Sequencer / Arp	Arpeggiator retriggers the note each bar (4/4) in order to kep MSEGs and LFOs absolutely in sync MSEG1 creates the pitch sequence and also modulates Osc FX in Osc1 X -> Filterworx, Y introduces more fun this patch is running in unison mode (2 voices), polyphony set to 6 keys

Name	Category	Description / Controls
Gentle Glitcher	Synth	The phase of Osc1 which uses an imported single cycle waveform is randomized with each attack causing little glitchy glissandi to occur VEL decreases attack time X adds temposynced Tremolo FX, changes the timbre and shifts the output of Osc1 somewhat to Bus 2 where a bandpass filter is being LFO-modulated Y controls the volume of the sub oscillator this patch is running in unison mode (3 voices)
Glass Dream	Soundscape	Osc1 (granular): processed glass bottle texture ring-modulated by Osc2 (granular): microtonal okarina phrase X decreases grain size in Osc2 (set to the smallest by default which eliminates pitch tracking) Y modulates GrainShifter Rate (only audible with AT engaged), AT controls amount of GrainShifter FX this patch is running in unison mode (2 voices)
Glass Synth	Soundscape / Texture	Osc2 (sampling, routed to Bus2) and 4 (granular, volume controlled by Env1) both use the same long (1:27) textural glass sample, Osc 1+3 are frequency-modulated by those samples X decreases LP filter cutoff in Bus1, introduces Chorus FX and Bus Drive in Bus2 Y increases amount of Reverb FX/decay time AT randomizes grain pitch in Osc4
Granular Wildlife	Soundscape / Sound FX	Osc1 (granular): long field recording featuring woodpeckers (and other birds) recorded in the woods Osc2 (sampling): long Metasynth texture (1:42) X decreases volume of the birds and increases volume of the electronic texure, changes numerous parameters in Reverb FX, eliminates modulation of grain pitch in Osc1 (via LFO3) Y controls amount of GrainShifter FX
Guitar Abyss	Guitar / Drone	Osc 1/3 are using a single cycle waveform imported from an electric guitar sample Osc2 (sampling): waveshaped electric guitar texture Osc4 (sampling): processed elctric guitar flageolets X introduces temposynced amplitude modulation via LFO3 with opposite polarities for Bus1/2 Y introduces Delay / Flanger FX, also affects other parameters, check the matrix
Jacob‘s Land	Soundscape / Drone	Osc1: imported single cycle waveform, temposynced MSEG1 modulates phase/cutoff/drive ring-modulated by Osc2 (granular): processed cello texture, root: C2 X introduced temposynced amplitude/filter modulation Osc3 (sampling): processed orchestral tuning Y introduces RM in and increases volume of Osc1

Name	Category	Description / Controls
Lonely Bird	Soundscape / Pad	Osc 1/3 (routed to Bus1) are producing synthetic waves, Osc2 (granular) is using a lonely bird sample recorded in the woods the amount of FM in Osc1 is modulated by LFO2 X introduces sub oscillator in Osc 1/3 and filter drive in Osc2, reduces filter cutoff in all oscs, volume in Bus1, increases Bus 2 Drive Y shifts the bird‘s pitch, AT introduces vibrato
Mantra Vox	Synth / Synthetic Voice	X introduces formant modulation Y changes the timbre (Osc1 FX 2-4) Introduce some throat-singing like effects using AT this patch is running in unison mode (2 voices)
MazeQuencer	Sequencer	Osc2 with MSEG1-controlled pitch sequence FM-modulates Osc 1 X introduces phase modulation in Osc2, modulates various Osc FX in Osc2, introduces combfilter modulation in Bus and reduces filter drive in Osc1 Y introduces Delay FX and Trance Gate AT modulates Osc FX 2 in both oscillators
Metallic Abyss	Soundscape	Osc2 (sampling): Tamtam scrape texture Osc4 (granular): waterphone accent and decay these samples (routed to Bus2) frequency-modulate the synths in Osc1+2 routed to Bus1) X introduces fast random pitch modulation in Osc 1/3 and randomizes grain pitch in Osc4 Y increases FM in Osc 1/3, increases resonance in Bus1 and shifts pitch in Osc2
Metallic Mayhem	Sound FX	Granulated caviar cans X modulates grain tune/size and adds random pitch modulation / filter drive Y introduces RM (Osc2->Osc1), combfilter modulation, eliminates echo FX, adds reverb FX try all ranges please
Minor Contemplation	Soundscape	Osc2 (granular) is playing a tonal electronic texture in minor, Osc 1+3 (routed to Bus2) are using imported single cyle waveforms, temposynced MSEG1 is modulating cutoffs in 1/3 X -> timbre change, increases speed of several modulators - Y introduces the sub oscillators in 1/3 and increases feedback in Flanger FX
Miraculous	Soundscape	Osc2 (sampling): tonal electronic soundscape Osc3 (sampling): processed sample of a nightingale singing near my studio window The synth in Osc1 is ring-modulated by Osc2 X reduces LP cutoff in Bus2, decreases speed of MSEG1 which modulates pitch in Osc1, shifts HP cutoff and increases drive in Osc3 Y introduces fast random pitch modulation in Osc 2/3 and Delay FX in Bus2

Name	Category	Description / Controls
Moaning Leader	Lead	Expressive monophonic lead X introduces vibrato Y introduces sub-oscillator AT modulates filter cutoff and increases level of Bus 2 Glide is activated, this patch is running in unison mode (3 voices)
Mother Earth Drone	Drone	Osc2 is playing a big drone texture with plenty of subbass frequencies, Osc1 contributes a more basic synth sound with slow filter modulation this patch is running in unison mode (2 voices) X -> Filterworx in Bus1 (not audible with Y fully engaged), Y shifts the oscillator routing to Bus2 where a slow Notch-filter modulation and Phaser FX is applied
Mouthpiece Mayhem	Sound FX / Brass	Two different glissando textures performed on a trumpet mouthpiece are playing in Osc 1 (granular) and 3 (sampling, key follow set to 45) X introduces all sorts of mayhem (check the matrix) Y modulates rate in GrainShifter (only audible when X is engaged), AT increases speed in LFO3 which pitch-modulates Osc3 - try all ranges please
Mouthpiece Monster	Sound FX / Brass	Osc2 (sampling, key follow set to 50, routed to Bus2) plays an animal-like sound performed on a trumpet moutpiece sample, this frequency-modulates the synth in Osc1 (routed to Bus1), Env1 modulates FM amount X increases drive in Osc2, adds Osc FX1 in Osc1 Y introduces Delay FX in Bus2 and modulates various parameters in Flanger FX (Bus1) AT randomizes grain pitch in Osc2
Muted Thai Gong Pluck	Pluck	Two different muted Thaigong samples (root: B3) in Osc 3/4 ring- and frequency modulate two single cycle waveforms imported from one of the gong samples in Osc 1/2 VEL modulates attack time, X decreases decay time Y shifts pitch in Osc2, +1 octave with Y fully engaged
Nice Orbit	Soundscape	Osc1 (granular - Bus1): tonal Metasynth texture, root: B2, Env1 modulates grain size Osc3 (sampling - Bus1): granulated soprano sax texture, root: B4 X introduces temposynced amplitude modulation (triplets) with opposite polarities for each Bus Y tunes Osc3 down an octave when fully engaged AT randomizes grain pitch in Osc1
Odd Quencer	Sequencer	Arpeggiator is running in Poly mode X decreases cutoff and adds Osc FX 4 in Osc1, introduces bit-rate distortion in Bus1, adds Phaser FX in Bus1 – Y controls amount of Delay FX
Odd Quencer Uni	Sequencer	Same patch as above but running in unison mode (3 vocies) and with MSEG modulating amount of sub oscillator and filter drive

Name	Category	Description / Controls
Okarina Trio	Soundscape / Flute	3 different okarina textures are playing in Osc1 (sampling) 2&4 (granular), Osc4 frequency- and ringmodulating the synth in Osc3, Osc2 ring-modulating Osc1 – X decreases grain size in Osc 2/4 (the ineresting effects here happen within the last 10% of the wheel‘s range) Y randomizes grain pitch in Osc 2/4 and introduces fast random pitch modulation in Osc1/3 (via LFO2)
On Hold	Drone	Osc1 (granular - Bus1+2) is playing a bright tonal stereo-phased texture, Osc 2-4 (Bus1) use synthetic waveforms X -> Filterworx, Y modulates drive in Osc1, adds Phaser FX in Bus1
One Finger Cosmos	Soundscape	Big tonal soundscape (Osc 1 - sampling) meets fast arpeggiated synth sequence (Osc 2) X adds ring modulation to Osc 1 so the sequence modulates the soundscape and introduces the “chip“ oscillator FX in Osc 2 Y adds fast temposynced amplitude modulation to Osc 1 and increases the amount of reverb
Orchestral Transmission	Soundscape / Orchestral	Processed orchestral tuning texture in Osc1 (sampling - Bus1) ring-modulated by a pulsating synth in Osc2 (Bus2 - volume modulated by Env1) X introduces RM and drive in Osc1 Y decreases LP cutoff in Osc1, adds Tube-distortion and temposynced Tremolo FX in Bus1
Paradiser	Soundscape	Tinkling tonal chime-like texture in Osc2 FM-modulates pitch-sequenced synth in Osc1 X decreases output volume of the synth and adds filter modulation to Osc2 (Bus2, mod speed controlled by MSEG3) Y adds Chorus FX to the chimes (Bus2)
Pitch Black	Soundscape / Drone	A dark long textural sampe (1:47) is used in Osc2 (key follow set to 32), this frquency-modulates the synth in Osc1, Osc3 contributes another electronic FM sound to the sonic picture X -> Filterworx, Y increases filter resonance and introduces Osc FX 1/3 in Osc3 try all ranges please and don‘t play this at night!
Prayer Pad	Pad	X introduces temposynced modulation of filter resonance in all 3 oscs Y shifts the glassy pad sample Osc 2 up an octave and increases LP filter cutoff in Bus 1 AT increases amount of vibrato/vibrato speed
Pulsar	Sequencer / Bass	X -> Filterworx, introduces Flanger / Delay FX in Bus1 Y modulates pitch in Osc2 which is frequency- and ringmodulating Osc1 AT introduces temposynced vibrato in all 3 oscs this patch is running in unison mode (3 voices), polyphony set to 4 keys

Name	Category	Description / Controls
RM Flute	Woodwinds	Two different octave tremoli performed on an alto flute are playing in Osc1 (granular) and 4 (sampling), the synth in Osc2 ring-modulates Osc1, the flute in Osc4 ring- and frequency-modulates the synth in Osc3 X shifts pitch in Osc4 up an octave when fully engaged Y controls amount of Reverb FX AT shifts the output of all oscillators entirely to Bus2 and decreases LP cutoff / adds Bus Drive in Bus2
RM Nightmare	Soundscape / Texture	A strange cello derivative in Osc2 (granular - Bus2) ring-modulates the synth in Osc1 (Bus1) X introduces GrainShifter in Bus2 Y shifts pitch in Osc2 and reduces speed in temposynced LFO2 which modulates volume in Osc2 this patch is running in unison mode (4 voices), polyphony set to 4 keys
RM Pulsator Morph	Synth	X introduces FM in Osc1 (the modulator Osc2 is not follwing pitch (key = 0) so with X engaged the chromatic tuning will dissolve, reduces amount of RM modulation via temposynced LFO1 in Osc1, Filterworx Y introduces Osc FX1 in Osc1 – AT introduces vibrato this patch is running in unison mode (2 voices) also try very low notes!
Saturated Beauty Drone	Drone	Two different saturated drone textures (high/low) in Osc 2/4 (sampling - Bus1), Osc2 is ring-modulating the synth in Osc1 (Bus2) X -> Filterworx, Y controls Bus Send, sending the signal in Bus1 to the Phaser/Reverb FX active in Bus2 AT introduces vibrato, vibrato speed is modulated by MSEG1
ShiftQuencer	Sequencer	The Arpeggiator is running in random mode this patch is running in unison mode (2 voices), polyphony set to 2 keys X introduces drive in Bus1 and bit-rate distortion in Bus2 (only audible when Y is engaged) Y controls bus-routing in Osc1 AT increases resonance in the combfilter in Bus2 (only audible when Y is engaged)
Singing Bowl FM	Soundscape / Percussion	Osc1 (Bus1): imported single cycle waveform frequency-modulated by Osc2 (sampling - Bus1): singing bowl strike (sampling, not looped, root: G#2) Osc3 (granular - Bus2): texture with processed physically modelled (british english) gongs, root: C3 X -> Filterworx, also decreases volume of the synth in Osc1, so the sound becomes more pure Y increases amount of Delay FX / delay feedback AT randomizes grain pitch in Osc3

Name	Category	Description / Controls
Singing Bowls	Bells / Percussion	Two different singing bowl accents in Osc1 (root: F2) and Osc2 (root: B3), both oscs in sampling mode X softens the attack, introduces ring modulation and drive in Osc1 and tunes Osc2 down 5 semitones when fully engaged Y shifts the uptput of both oscs to Bus2 with an LFO-modulated allpass filter AT introduces temposynced pitch modulation (LFO3) in the very low ranges this patch can produce some enormous subbass frequencies
Singing Bowls Chimes	Bells / Percussion	Same patch as above plus a tinkling chime texture in Osc3 (key follow = 31), it‘s volume controlled by Env2
Soft Scaper	Soundscape / Texture	A beautiful spectral texture made with one of my Iris patches is playing in Osc2 (granular - Bus2 - root: G#2) Osc1 (Bus1) uses an imported single cycle waveform X introduces FM in and increases volume of / LP cutoff in Osc1 Y randomizes grain pitch and decreases grain size in Osc2 – this patch is running in unison mode (3 voices), polyphony set to 4 keys
Soprano Pad	Pad / Vocals	X adds Notchfilter-modulation in Bus2 (soprano vox) and increases amount of FX in Busses 1/2 Y introduces FM modulation and increases bandpass filter cutoff in Osc1 AT increases vibrato/vibrato speed
Soprano Sax Pad	Pad / Woodwinds	Two different sustained soprano sax notes with vibrato are used in Osc2 (granular - root: F3) and Osc4 (sampling - root: D4), the synth in Osc1 is frequency-modulated by Osc2 X -> Filterworx/Bus Drive/Phaser Mix Y controls amoun of Delay / Reverb FX
Soprano Sax Trills	Woodwinds	Soprano sax wholetone trill with accel./rit in Osc2 (granular, root: C4) and a ssax tremolo (root/fifth) in Osc4 (granular, root: D3), the samples ring- and frequency modulate synths in Osc 1/3 playing a single cycle waveform imported from a soprano sax sample X introduces FM, eliminates RM and decreases LP cutoff in Osc 1/3 Y randomizes grain pitch and decreases grain size in Osc 2/4 – AT introduces vibrato in Osc 1/3
Space Birds	Soundscape / Texture	Spacebird texture in Osc2 (Bus1), okarina phrase in Osc4, synth in Osc3 (both ->Bus2) PB only affects Osc2 (+/- 1 octave) X -> Filterworx, increases volume of / eliminates FM / introduces RM and adds subosc modulation in Osc3 Y introduces GrainShifter, increases amount of Delay FX in Bus1 – try all ranges please

Name	Category	Description / Controls
Spectral Surreality	Sound FX / SciFi / Surreal	Spectral drops-texture in Osc2 (granular - Bus2) and Osc4 (sampling - Bus2), dynamic Thaigong tremolo in Osc1 (sampling - Bus1) PB only affects the gongs in Osc1 (+/- 1 octave) X introduces RM in Osc1, Bus Drive in Bus2, increases Reverb FX Y randomizes grain pitch and decreases grain size in Osc 2
Sphere Scape	Soundscape / Pad	Osc2 (sampling): metasynthed vocal drone, root: B3 frequency-modulates the synth in Osc1 Osc4 (granular): processed violin texture, root: C#3 X controls Bus Send, a temposynced bandpass-filter modulation is active in Bus2 Y controls amount of Chorus FX AT detunes the grains in Osc4 and introduces vibrato in Osc1
Strato Pad	Pad	X modulates Osc FX1 in Osc 1/3 and increases LP cutoff in Bus1 Y shifts pitch up an octave (when fully engaged) in Osc 2/4 which frequency-modulate 1/3 AT increases amount of vibrato (which is also modulated by MSEG1)
Submerged Alien	Sound FX	The whining alien texture in Osc 2 (granular) is FM-modulating Osc 1, Osc 4 (granular) contributes a glissando texture played on a trumpet mouthpiece X increases FM modulation, increases sustain level of Osc 1 (Env1), shifts the pitch in Osc 2 and routes Osc to Bus 2 (50%) Y adds Flanger FX to Bus 1 (Osc1/2) AT randomizes pitch in both granular oscillators (2+4)
Submerged Droner	Drone	Osc1/3 use a wavefrom created in Diversion‘s wave editor, Osc2 (granular): saturated pulsating drone texture, root: C2 X controls volume of Osc 3 Y adds Grainshifter FX to Osc 2 AT randomizes pitch, decreases grain size in Osc 2
Surreal Glassmosphere	Soundscape / Texture	Glass texture performed on 4 different crystal glasses is used in Osc 2 (granular) and 3 (sampling), key follow in both oscs is set to 77, the synth in Osc1 is frequency-modulated by Osc2 X introduces Osc FX1 in Osc1, randomizes grain pitch in Osc2 and introduces fast random pitch modulation in Osc3 (via Vibrato) Y adds Osc FX4 in Osc1, increases speed in LFO2 (which modulates volume in Osc 1/3) and introduces GrainShifter FX – try all ranges please, play long notes and hear what happens

Name	Category	Description / Controls
Tamtam Hit And Swell	Percussion	Two different Tamtam accents as playing in Osc 1/3 (sampling, root: D3), a Tamtam swell is playing in Osc2 (granular), a single cycle waveform imported from one of the hits is used in Osc4 X controls the sustain level and cutoff of the synth sound in Osc4, increases amount of Delay FX Y introduces temposynced amplitude modulation via LFO3 with different polarities for Osc 1/3
ThaiGong Major Cloud	Percussion / Drone	Osc2 (granular): dynamic tremolo (perfect fifth) played on two Thaigongs, root G3 Osc4 (granular): dynamic tremolo (major third) played on two Thaigongs, root: G3 X introduces the droning synths in Osc 1/3 which are frequency-modulated by the gongs Y increases amount of Reverb FX AT randomizes grain pitch and decreases grain size in
ThaiGong Swells	Percussion	Two different dynamic Thaigong tremoli are playing in Osc 2/4 (sampling, root: G3, Bus1), the samples frequency-modulate the synths in Osc 1/3 (Bus2) X decreases cutoff, adds drive in Bus1 and controls volume in Bus2 (so the synths become audible) Y controls amount of Flanger FX AT increases amount of FM and shifts cutoff in Osc 1/3
ThaiGong Tremolo Duet	Percussion	Two different dynamic Thaigong octave tremoli are playing in Osc 1/3 (sampling, root: A#3) X increases resonance in the bell combs so the tuned combfilter becomes audible, introduces Chorus FX Y introduces modulation of filter cutoff in Bus1 via LFO1
Tibetan Bells	Bells / Percussion	Two different tibetan bell strikes in Osc 1/3 (sampling, not looped, Bus1), brass bell tremolo in Osc2 (Bus2) X introduces some random pitch modulation via Vibrato in all oscs, introduces filter cutoff modulation in Osc2 (via LFO2) and combfilter modulation in Bus2 Y adds Chorus FX in Bus1, increases amount of Delay FX and modulates the reverse parameter in the delay
Timpani Thunder Granular	Percussion / Sound FX	Two dynamic timpani rolls (soft / hard beater) in Osc 2/4 (granular, root: B2), the synth in Osc3 is ring-modulated by Osc4 X controls the volume of the synth in Osc3 Y controls amount of Reverb FX AT controls amount of random pitch modulation applied to the timpani in Osc2 (via vibrato)
Triplet Dancer	Sequencer	MSEG1 is pitch-sequencing Osc1 (2 octave range) and Osc2 (1 octave range -> microtonal) X introduces the sub-oscillator in Osc1, Y introduces FM
Triplet Pecker	Sequencer	MSEG3 is pitch-sequencing Osc2 X introduces FM in Osc1, Y introduces RM in Osc1 AT modulates Osc FX1 in Osc1

Name	Category	Description / Controls
Trombone Shaker	Brass	2 trombone shakes with different root notes in Osc 3/4 playing in granular mode, Osc 1/2 are being FM-modulated by those shakes X decreases LP filter cutoff Y detunes the grains in 3/4 AT introduces temposynced amplitude modulation (different polarities for Osc 1/2 - 3/4)
Trombone Synth	Brass / Stab	2 different sustained trombone sffz notes are playing in Osc2 (root: D3) and Osc4 (root: E3), the trombones frequency-modulate the single cycle waveforms (imported from a tromobne sample) in Osc 1/3 VEL modulates amount of FM X -> Filterworx, Y controls the amount of Chorus FX
Vocal Beauty Pad	Pad	Processed vocal texure in Osc1 (sampling - Bus1) and Osc3 (granular - Bus1), a single cycle waveform imported from a vocal sample is used in Osc2 (Bus2) X introduces RM in Osc1, increases filter resonance in Bus1, shifts output of Osc3 somewhat to Bus2 Y increase LP cutoff in all oscillators AT introduces the sub-oscillator in Osc2
Windy Pad	Pad	Osc2 plays a pad sample programmed on my good old Z1 hardware synth, Osc1 uses a white noise waveform X introduces temposynced filter modulation, Tremolo FX and vibrato – Y introduces drive in Osc2 AT modulates LP filter cutoff in Osc1

I hope the sounds of *Diversity 2* will inspire you.

Simon Stockhausen, September 5th - 2014