Soundset *Free Style* for Serum

Installation

After uncompressing the zip-file you downloaded you will find a Readme-PDF and 3 subfolders named “Noises“, “Presets“ and "Tables" - you don't need to install the wavetables as they are also embedded in the presets, but if you want to start new patches from scratch with these wavetables, here they are.

Place the folder “Free Style“ (which includes seven sub-folders) inside the Preset folder here:

*Mac: HD (not User)/Library/Audio/Presets/Xfer Records/Serum Presets/Presets/

*Windows: C:\Documents\Xfer\ Serum Presets\Presets\

Place the folder “Free Style“ inside the “Noises“ folder here:

*Mac: HD (not User)/Library/Audio/Presets/Xfer Records/Serum Presets/Noises/

*Windows: C:\Documents\Xfer\ Serum Presets\Noises

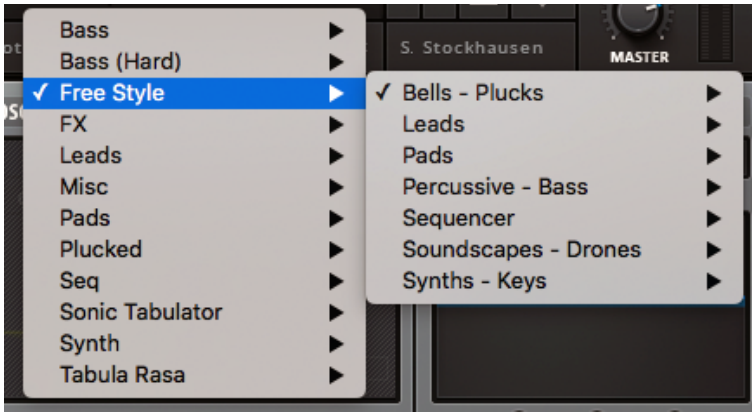
Place the folder “Free Style“ inside the “Tables“ folder here:

*Mac: HD (not User)/Library/Audio/Presets/Xfer Records/Serum Presets/Tables/

*Windows: C:\Documents\Xfer\ Serum Presets\Tables

After the installation you will find the presets within Serum‘s preset browser.

In the “Location“ column of Serum’s preset browser, the sub-folders with their category names are visible.



License agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen).
1.) The licensee must not distribute or share the patches, samples and wavetables from *Free Style*, must not resample or re-synthesize, copy or otherwise replicate the patches, wavetables 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 *Free Style* may not be given away or sold (NFR).

Description and Content:

The third patchpool set for Serum explores this unique synthesizer to the bone, using conventional and more often unconventional sound design techniques. There are no restrictions, the goal was to create creative, inspiring and musical sounds with the best possible sound quality for each patch.

The palette of timbres in this set addresses and will inspire composers from many genres who are searching for smooth animated pads, complex soundscapes, intricate and minimal sequences, mellow and expressive leads, sparkling bells, percussive impacts, otherworldly noises, cinematic textures and gloomy drones.

Dozens of wavetables were extracted from the vast pool of patchpool samples, others were created inside the Serum waveform editor, images were wave-tabled/re-synthesized, many patches layer two wavetable oscillators and also incorporate the sample and sub oscillator. Numerous samples were created exclusively for this set, others were borrowed from various patchpool libraries. Each patch has four Macros and the modulation wheel assigned, velocity is used as an important modulator - not only for volume - many presets also use aftertouch, giving the Serumist deep control to shape the sounds and adapt them to a given musical context.

Specs:

- 101 patches (91.2 MB)
- 364.5 MB of samples, 29 wavs / 44.1 Khz / 24 Bit / stereo
- 119 wavetables (85 MB)
- Library size in total: 540.7 MB
- All patches have velocity, aftertouch, modulation wheel and four Macros assigned.

Patch categories (7 sub-folders):

- Bells - Plucks (10)
- Leads (6)
- Pads (14)
- Percussive - Bass (6)
- Sequencer (17)
- Soundscapes - Drones (32)
- Synths - Keys (16)

Patchlist

In the remarks about the patch setup and available controls I only mentioned the most significant facts. “MW“ means modulation wheel, “AT“ means aftertouch, “WT“ means wavetable, “VEL“ means velocity. The Macros are abbreviated with “M1 - M4“.

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 and/or release time in the amplitude envelope, or reduce the amount of unison voices while tracking, then before rendering offline switch back to the original settings.
All patches are set to 2x oversampling in the global patch settings, reduce this to 1x to save some CPU if needed.

Please note: Free Style was programmed on Serum version 1.11b3, in order to play the presets from this soundset you need to have Serum version 1.11b3 or higher installed on your system.

Bells - Plucks	Comments / Controller Assignments
Bell Inception used in this audio demo	Microtonal bell texture in the Noise oscillator MW adds square-shaped pitch modulation in OSCA – +/- 1 octave with MW fully engaged M1 introduces phase modulation in the sample oscillator (via LFO1) M2 controls amount of pitch modulation and FM in OSCA via sample oscillator M3 controls wet mix of reverb filter M4 introduces a combination of LFO-modulated LP filter (FX section), HYPER detune, LFO-modulated delay and reverb FX
Gentle Gentle used in this audio demo	M1 -> filter mix, M2 - 3 amount of delay/chorus/reverb FX MW -> warp amount in OSCA
Glocken Pluck used in this audio demo	VEL modulates ENV2 decay time, ENV2 modulates WT position in OSCA MW introduces tempo-synced modulation of WT position/filter frequency (via LFO1) M1 -> filter mix (tuned flange filter), M2 -> volume of the glockenspiel sample M3 -> volume of the sub-oscillator, M4 -> reverb mix
Island Plucker featured in this audio demo	VEL also modulates warp amount in OSCA, MW adds vibrato M1 -> filter mix, M2 -> release time, M3 -> phase filter/chorus mix (FX section) M4 controls amount of delay/reverb FX
Metallic String Pluck	AT -> vibrato, MW -> warp A/B, M1 -> filter mix (bit crusher), M2 -> LP filter cutoff (FX section), M3 -> flanger mix, M4 -> delay/reverb mix
Oud Synth	VEL -> filter/WT envelope (ENV2), M1 increases decay time of ENV2 and attack/ sustain in ENV1, AT -> vibrato/detune, MW introduces warp modulation via ENV2 M2 -> distortion, M3 -> chorus mix, M4 -> delay/reverb mix
Precise Square	VEL -> WT position, MW ->> volume OSCB (FM from OSCA) M1 increases sustain/release, M2 adds warp modulation in A via LFO1 and adds sub oscillator (via ENV1), M3 -> filter mix, M4 -> distortion/delay FX

Bells - Plucks	Comments / Controller Assignments
Velocity Bells used in this audio demo	VEL controls numerous parameters, also WT position and warp amount /the latter linked to Macro 3). MW decreases decay time/sustain level in ENV1 M1 -> RM filter mix, M2 -release time, M3 -> warp modulation via VEL, M4 -> chorus mix
Velocity Drifter featured in this video	VEL modulates numerous parameters, also increasing decay time in ENV2/3, MW increases attack/hold/decay/release time in ENV1 M1 -> volume woodblock sample, M2 -> volume OSCB (via ENV3), M3 -> filter mix (tuned flange filter), M4 introduces LP filter modulation via LFO1 (FX section)
Woody used in this audio demo	2 WTs extracted from cello pizzicato accents. VEL modulates amount of envelope (ENV2) modulation applied to filter cutoff and WT position in OSCA. M1 increases release time in ENV1/2, M2 -> filter mix, M3 adds distortion/chorus FX, M4 controls mix of delay/flange filter/reverb FX. MW introduces tempo-synced animation of OSC warp/panning in OSCB and filter cutoff.

Leads	Comments / Controller Assignments
Bowed Guitarinet used in this audio demo	Bowed guitar WT meets clarinet - AT adds vibrato, MW modulates warp in A/B M1 introduces filter cutoff modulation via VEL, M2 introduces tempo-synced amplitude modulation (LFO 2/3), M3 adds chorus FX, M4 -> delay/reverb amount Glide is activated.
Distant Leader featured in this audio demo	AT increases detune in OSCA, MW -> oscillator warp (sync in A/FM from A in OSCB) M1 controls volume of OSCB, M2 -> chorus amount, M3 -> delay mix M4 -> reverb mix – Glide is activated, try all ranges please.
Harmonic String Duet featured in this audio demo	Wave-tabled cello strings. VEL controls amount of wavetable position-modulation via LFO1 (set to envelope mode), AT -> vibrato, MW -> oscillator warp (SYNC), M1 -> amount of LP filter cutoff modulation via VEL, M2 -> phase filter mix (FX section) M3 -> chorus mix, M4 -> delay/reverb mix
Lead Cream featured in this audio demo	Monophonic, hybrid brassy flute lead patch, AT shifts pitch 2 semitones when M1 is fully engaged, MW adds vibrato, VEL also controls amount of warp modulation via ENV2, M3 adds tube distortion, M4 -> delay/reverb mix.
Male Vowel Duet	Wave-tabled male voices tuned in octaves, AT adds vibrato, MW introduces tempo-synced amplitude (LFO7) and fiter modulation (Chaos2) and increases filter resonance. M1 -> chorus mix, M2 -> FX Formant filter mix (modulated by LFOs 4-6) M3 reduces High frequencies in the FX EQ, M4 -> reverb/delay mix. Glide is activated
Mellow Leader	Two WTs extracted from an indigenous flute. AT adds vibrato/increases detune in OSCA, adds BP filter modulation when M2 is engaged (filter mix) and increases distortion drive (when M3 is engaged). MW -> OSC warp, M1 adds sub oscillator tuned up an octave, M3 -> chorus/distortion mix, M4 -> delay/reverb mix.

Pads	Comments / Controller Assignments
Choir Pad used in this audio demo	MW shifts hybrid filter cutoff and increases resonance, AT adds vibrato, M1 -> filter mix, M2 -> volume NOISE OSC, M3 -> volume OSCB M4 -> phase filter mix (FX section).
Dark Hours	AT increases filter resonance (-> overtone melodies) when M2 is engaged, MW adds vibrato, VEL controls amount of warp modulation via LFO3, M1 controls volume of OSCB (tuned up an octave), M3-> chorus mix, M4 -> delay/reverb mix
Hollow World featured in this video (before the Macro assignments)	VEL controls amount of filter cutoff modulation via ENV3 and amount of detune modulation via ENV2 - AT -> vibrato, MW -> oscillator warp (timbral changes), M1 increases filter resonance, M2 introduces tempo-synced amplitude modulation, M3 controls FX filter mix, M4 -> delay/reverb mix

Pads	Comments / Controller Assignments
Insect Pad featured in this audio demo	M1 controls sample volume, M2 -> volume OSCB, M3 ->delay mix, M4 -> reverb mix VEL controls amount of filter cutoff modulation via ENV2, MW decreases filter mix and reduces high frequencies in the FX EQ
Material Pad	MW introduces tempo-synced amplitude/filter modulation, M1 controls amount of SYN-modulation via ENV2, M2 -> filter mix, M3 -> flanger mix, M4 -> delay/reverb mix
Meandering Garden	M1 -> volume OSCB, M2 introduces tempo-synced amplitude modulation, M3 -> HYPER FX mix, M4 -> delay/reverb mix – MW modulates warp in OSCA and increases speed of LFO1 which modulates WT position in A, warp in OSCB and filter cutoff. AT increases detune in A and controls amount of detune modulation via ENV2.
Nasal Space Choir featured in this audio demo	WT extracted from a vocal sample processed by formant filter. AT increases detune, MW decreases cutoff in the FX filter (when M2 is engaged) and increases chorus mix, M1 -> formant filter mix, M3 -> delay mix, M4 -> reverb mix. Try all ranges please!
Pad Convention featured in this audio demo	AT -> vibrato, MW increases filter cutoff and modulates warp in A/B M1 -> LP filter mix, M2 -> FX filter mix (flange filter), M3 -> chorus mix M4 -> delay/reverb mix
Senti Pad featured in this audio demo	Smooth pad with mysterious ingredients. AT -> vibrato/filter modulation, MW modulates warp A/B, increases filter cutoff/resonance and decreases filter mix, M2 -> chorus mix, M3 -> delay/phaser mix, M4 -> reverb mix
Shruti Pad	VEL decreases attack time and modulates warp in OSCB, AT adds vibrato, MW modulates warp A and increases LP FRQ in the comb filter, M1 -> filter mix, M2 -> volume OSCB (tuned up an octave), M3 controls mix of the hybrid filter in the FX section, M4 control HYPER/delay mix
Slightly Calm	Rich allrounder pad, MW introduces tempo-synced amplitude/filter modulation and increases filter resonance, M1 increases LFO1 speed which modulates WT position and warp, M2 -> chorus ix, M3 -> delay mix, M4 -> reverb mix
Thick Canvas	AT introduces tempo-synced amplitude modulation (LFO6), MW increases filter cutoff/resonance/drive, VEL controls amount of WT position-modulation in OSCB via ENV2, M1 modulates warp in A/B, M2 -> filter mix, M3 increases HP cutoff (FX section) and controls phaser amount, M4 -> flanger/delay/reverb mix
Vocality	WT extracted from a female voice, AT adds vibrato, MW introduces tempo-synced modulation of detune/amplitude/warp B, M2 controls phase filter mix, M3 controls hybrid filter mix in the FX section, M4 -> delay/reverb mix
Vowelista	Sampled vocal pad meets 2 WTs extracted from vocal samples, MW adds vibrato M1 controls sample volume, M2 controls filter mix, M3 introduces tempo-synced amplitude modulation and a pitch sequence (LFO7 - octaves, inverted in B), M4 decreases LP cutoff (FX filter) and adds distortion.

Percussive - Bass	Comments / Controller Assignments
Cine Drum used in this audio demo	VEL controls amount of cutoff modulation in the bass filter via ENV2 and increases filter resonance, MW adds distortion - M1 -> bass filter mix, M2 -> release time M3 -> mix multi-band compressor, M4 -> reverb mix
ClariBass used in this audio demo	VEL modulates WT position/filter resonance, MW introduces FM in OSCA (from sub oscillator), M1 -> filter mix (ENV2 -> cutoff), M2 -> volume SUB, M3 -> distortion mix, M4 -> HYPER mix
Percussive Cello Loop featured in this video	WT extracted from a tempo-synced stick cello loop, WT position in A/B is being modulated by LFO1 - MW introduces tempo-synced warp modulation (LFO2) and tempo-synced amplitude modulation (LFO 3/4 -> A/B), AT increases detune M1 -> filter mix (S&H filter modulated via Chaos 1/2), M2 -> distortion mix M3 -> chorus mix, M4 - reverb/delay mix

Percussive - Bass	Comments / Controller Assignments
Snare Crusher	Distorted snare impact with long reverb tail meets FM OSC, MW controls amount of pitch/phase modulation in the sample oscillator via LFo6 (set to synced envelope mode), M1 controls sample volume, VEL controls amount of volume modulation in OSCA via ENV2 (which also modulates WT position/detune/blend), M2 -> filter mix, M3 -> delay mix (delay uses modulated delay time/filter cutoff), M4 -> delay feedback
Speech Bass	WTs extracted from a speech recording (female), VEL modulates WT position in B, controls amount of WT modulation via Note-On-Random in OSCA and controls amount of cutoff modulation via ENV2 (which also modulates sub osc volume). M1 -> warp A/B, M2 -> filer mix, M3 -> HYPER mix, M4 -> delay mix
Square One Bass	VEL controls amount of cutoff modulation via ENV1, MW adds vibrato M1 -> volume SUB OSC, M2 -> volume OSCB, M3 -> filter mix M4 -> delay/distortion mix

Sequencer	Comments / Controller Assignments
4Bar Groover used in this audio demo	MW -> warp A (FM from SUB), AT increases detune, M1 -> Downsample distortion mix M2 -> LP cutoff (FX filter), M3 -> delay mix, M4 -> flanger mix
Alternate Sax used in this audio demo	Wave-tabled tenor sax and flute transformed into a sequencer. MW increases detune in A, M1 controls filter mix/resonance/beef (French LP), M2 -> volume OSCB M3 -> flanger mix, M4 -> delay/reverb mix – try all ranges please.
Angry Chip	Processed bass clarinet slaps in the NOISE oscillator meets re-synthesized image WT in A and flute WT in B. MW introduces scratch effects (sample phase modulation via LFO3) and warp modulation in A via Chaos1-modulator, M1 -> formant filter mix, M2 -> LP cutoff (FX filter), M3 -> delay mix automation via LFO6 / delay feedback automation via LFO7, M4 -> sample volume
Consonant Groove	Wave-tabled consonants and speech sequence. MW introduces tempo-synced pitch mayhem (via LFO6). M1 controls amount of volume modulation in OSC2 via LFO1, M2 -> filter mix, M3 -> HYPER mix, M4 -> delay/reverb mix
Contemplator	MW decreases filter mix, modulates filter warp (hybrid L/N/H-filter) and increases phaser mix (FX section), M1->volume OSCB, M2 -> volume SUBOSC, M3 increases speed of the tempo-synced pitch sequence in OSCB (via LFO5) - in Serum version 1.11b3 the speed changes only become active after a new note has been triggered. M4 -> delay/reverb mix
Eco Kit featured in this video	Key follow -> pitch is set to microtonal Tune the kick in OSCA with M1, add pitch glissando with M2, add pitch randomization in OSCB with M3, add RM filter/multi-compressor with M4 MW introduces FM modulation, AT introduces delay and reverb FX
FM Gamebox used in this audio demo	AT introduces sub-oscillator with tempo-synced amplitude modulation via LFO8 MW adds tempo-synced modulation of warp and pan modulation in OSCA (via LFO1/2), M1 sets FM amount in OSCB, M2 controls filter mix (ring modulation) M3 controls FX filter/chorus mix, M4 controls delay/reverb mix
Glitch Party used in this audio demo	LFO1/2 alternately modulate pitch in OSCA (LFO3 flips between them), tune the overall pitch of OSCA with M1, MW introduces FM in OSCB and controls filter mix (RM filter with cutoff modulation via LFO7), M2 -> volume OSCB, M3 -> decreases LP filter cutoff (FX filter), M4 -> delay/phaser mix
Just In Time	Triplet-based sequencer fun, MW increases filter resonance and introduces warp modulation in OSCA via LFO3, M1 -> filter mix, M2 controls amount of volume modulation in the SUB OSC via LFO6, M3 -> volume OSCB (tuned up a perfect fifth) M4 -> amount of LP cutoff modulation (FX filter)

Sequencer	Comments / Controller Assignments
Living Metal featured in this video	AT introduces octave modulation in both oscillators (via LFO7), +3 octaves with AT fully engaged, MW introduces random tempo-synced modulation (CHAOS2) of the combfilter cutoff, SYNC-warp in OSCB and amplitude modulation in OSCA (LFO3) M1 -> combfilter mix, M2 -> flanger mix, M3 cuts low frequencies (FX EQ) M4 -> delay/reverb mix, VEL also decreases attack time
Morph Pulsator	MW introduces a pitch sequence in OSCA and AM modulation in OSCB (from A), AT increases detune, M1 adds tempo-synced amplitude modulation, M2 controls filter mix (cutoff modulation via LFO4), M3 adds wave-shaper distortion/HYPER M4 -> delay/reverb mix
Needles	Piercing electro sequencer. MW introduces tempo-synced amplitude modulation (LFO3, speed modulation via LFO4), VEL controls amount of WT position modulation in OSCA via ENV2, inverted ENVs also modulates amount of various other modulations assigned to WT position, octave modulation in OSCB via tempo-synced Chaos1. AT adds distortion, M1 -> warp modulation in OSCB (AM from A) M2 -> hybrid filter mix (filter is modulated by several tempo-synced modulators, check the matrix), M3 -> HYPER mix, M4 -> delay mix
No Answer	MW introduces pitch sequences in OSCA/B (via LFO5/6) and also enables RM modulation in B (from A) via LFO2, M1 -> reverb filter (cutoff modulated by LFO7) M2 -> FX LP filter modulation, M3 -> delay mix, M4 -> phaser mix (post delay)
Partial Machine featured in this video	The partial melodies in the wavetables are modulated by LFO1/2 in A/B, MW increases detune, AT introduces fast, square-shaped, tempo-synced pitch modulation, M1 -> tempo-synced amplitude modulation, M2 -> filter mix, M3 -> FX filter mix (warped Allpasses -> LFO6), M4 -> delay mix
PolyQuence featured in this video	MW introduces pitch modulation, +/- 1 octave with MW fully engaged (LFO1 -> master tune), AT increases detune, M1 -> formant filter mix, M2 -> FX LP filter mix M3 -> distortion mix, M$ -> reverb/delay mix
Three On The Table	Mw increases detune, M1 introduces octave modulation in OSCB (LFO6) and adds FM modulation in A (from B), M2 -> FX filter mix (dual H/B), M3 -> delay/flanger mix M4 -> reverb mix
Wave Machine	Resynthesized image-quencer. MW introduces tempo-synced modulation of amplitude/filter drive/OSC warp and adds cutoff modulation in the FX HP filter M1 -> filter mix/filter drive, M2 -> pan modulation in A/B (via CHAOS 1/2), M3 -> HYPER mix/EQ high cut, M4 wasn't assigned as there were no more matrix slots available.

Soundscapes - Drones	Comments / Controller Assignments
Alien Kitchen	Vocal horror meets edgy sequence, the volume/pitch of the sample in the NOISE oscillator is modulated by LFOs 7/8 AT increases detune, MW controls amount of warp modulation in OSCB via LFO2 M1 -> filter mix, M2 -> filter resonance/beef (French LP) M3 -> wave-shaper distortion mix, M4 -> delay/reverb mix
Arctic Drone	Strange tonal cloud meets bright wavetable extracted from an image. MW adds tempo-synced pitch modulation, M1 -> sample volume, M2 -> filter mix, M3 decreases LP cutoff (FX section) and adds wave-shaped distortion, M4 -> flanger mix.
Awakening featured in this audio demo	Epic SciFi scape with drone sample. MW modulates FM amount in OSCA (from sample), AT increases detune, M1 -> filter animation, M2 -> phaser mix, M3 -> LP cutoff (FX filter)/tube distortion mix (M3 dialed towards the left introduces distortion) M4 -> delay/reverb mix

Soundscapes - Drones	Comments / Controller Assignments
Bowl Drone used in this audio demo	WTs extracted from a singing bowl, resonating seashore drone in the NOISE oscillator. MW introduces tempo-synced amplitude modulation, AT increases detune and adds phase modulation in A via sample oscillator. M1 -> filter mix, M2 -> sample volume, M3 -> hyper detune/FX phase filter M4 - delay/reverb mix
Broken Dreams featured in this audio demo	Mysterious tonal scape with broken waveforms. MW modulates warp in OSCA, AT modulates Noise Phase (for glitch effects), M1 -> tuned combfilter mix, M2 -> sample volume, M3 -> LP cutoff (FX filter), M4 -> delay/reverb mix
Comb Descender	WTs from two wave-tabled images meet combed drone sample. MW introduces tempo-synced amplitude modulation, M1 -> flange filter mix, M2 -> volume OSCB (it's pitch is being modulated by LFO1 in envelope mode), M3 -> amount of warp modulation in OSCA (via LFO5), M4 -> FX filter mix (dual LN)
Copper Cutter featured in this audio demo	MW introduces tempo-synced amplitude modulation, M1 -> filter mix (morph animation via LFO2), M3 -> FX filter mix (LN, cutoff modulation via LFO5) M4 -> delay/reverb mix – try all ranges please!
Dream Drone featured in this video	AT increases detune and a bit of pitch modulation vi a Chaos2, MW introduces tempo-synced filter animation (via LFO4), M1 -> HP filter cutoff (FX section) M2 introduces tempo-synced amplitude/filter modulation (LFO6) M3 -> reverb/distortion mix (reverb size -> LFO5), M4 -> delay/phaser mix
Formantica used in this audio demo	MW introduces tempo-synced amplitude/filter modulation, M1 -> Formant filter mix (Chaos1 modulates filter cutoff via LFO2), M2 FX LP filter mix (cutoff/drive -> LFO4) M3 -> delay mix, M4 -> reverb mix
Glassifyer featured in this audio demo	Glass chimes meet sizzling wavetables. Decrease modulation speed with MW (LFO2/ Chaos1 -> interesting effects at very slow speeds), MW also decreases combfilter mix and increases filter resonance. M1 -> FM modulation in OSCA (from sample) M2 introduces LP filter modulation (FX filter) via LFO4, M3 -> chorus mix M4 -> delay/reverb mix
Image Droner	Big drone with wave-tabled images, MW introduces pitch glissando in OSCB via LFO3 (set to tempo-synced envelope mode) and AM (from B) in OSCA, LFO3 also modulates filter cutoff via VEL. M1 -> filter mix, M2 -> volume OSCB (tuned up an octave), M3 -> tempo-synced, triplet-based amplitude modulation (via LFO 5/6, speed of LFO6 is modulated by LFO7), M4 -> FX filter mix (flange filter)/delay mix VEL decreases attack time in ENV1
Image Warper featured in this video.	MW -> chorus mix, AT adds vibrato, VEL controls amount of formant modulation via ENV2, control filter mix with M1, M2 -> FX filter mix (LP modulated by LFO3) M3 -> delay/reverb mix, M4 introduces tempo-synced amplitude modulation (LFO4) and fades in the SUB oscillator (also modulated by LFO4)
Interference Drone	OSCA (fixed pitch, very low frequency) is functioning as an RM-modulator for OSCB (via OSC warp), M1 eliminates ring modulation in B. MW introduces tempo-synced, triplet-based amplitude modulation (volume A-B/filter drive) and pitch modulation in A AT increases detune, M2 -> filter mix (tuned combfilter), M3 -> FX filter mix (dual LN modulated by LFOs 5/6) and flanger mix, M4 -> delay/reverb mix
Mantra Mantra featured in this audio demo	The overall volume of the tonal soundscape in the NOISE oscillator can be set with M1/VEL, tempo-synced amplitude modulation is generated by LFO7 (mod amount modulated by LFO8), M2 -> FX filter mix (dual LN filter -> LFO4), M3 -> delay mix M4 -> reverb mix – MW controls HYPER mix, VEL also control amplitude modulation depth in OSCB via LFO5
Micro Mystery featured in this video	All three oscillators are set to microtonal tuning, different key follow values, OSCB inverted with key follow set to -25%, Chaos1 modulates WT position in A/B, modulation depth is controlled by ENV2, MW introduces warp modulation in A/B with the sample as the modulation source and adds pitch modulation via Chaos2. M1 introduces LP filter modulation (via LFO4), M2 -> RingMod FX filter mix M3 delay mix (left delay time modulated by LFO5), M4 -> reverb mix

Soundscapes - Drones	Comments / Controller Assignments
Narrative Drone used in this audio demo	Textural drone sample meets wave-tabled image, WT position in A is modulated by LFO1 via ENV2, MW adds tempo-synced pulsation in A (UniBlend) and pan modulation in the NOISE oscillator via LFO3, AT increases detune M1 -> filter mix, M2 -> volume sample, M3 -> flanger mix, M4 -> delay/reverb mix Try all ranges please!
Nickel Monster	Animated metallic drone-scape, MW increases detune, AT introduces warp modulation in B (LFO6), VEL decreases attack time, M1 -> volume OSCA, M2 -> volume OSCB, M3 -> filter mix, M4 -> delay/flange filter mix
No Beauty No Beast featured in this audio demo	AT introduces tempo-synced pitch modulation in all oscillators, +/- 1 octave when fully engaged. MW controls mix of the tuned combfilter and adds flanger FX M1 controls amount of detune modulation, M2 controls amount of FM warp in OSC A/B M3 controls the mix of the multi-filter in the FX section, M4 -> of delay/reverb mix
Our Planet used in this audio demo	MW decreases FF LP filter cutoff and increase filter drive, phase modulation in the NOISE oscillator is determined by tempo-synced LFO 2, pitch sequence is created in LFO1, M1 -> FM amount in A (from sample), M2 -> pan modulation (via LFO3) M3 -> tempo-synced amplitude modulation (LFO4)
Overtonia	Meditative overtone drone with processed overtone vocals in the NOISE oscillator. AT -> vibrato (also filter modulation), MW -> warp A, VEL decreases attack time M1 -> filter mix, M2 -> volume sample, M3 -> chorus mix, M4 -> delay/reverb mix
Pacific Swell used in this audio demo	The swell is generated by LFO1 which modulates volume in all three involved oscillators, WT position in A, warp in A/B (SYBC/FM), increase LFO speed with M1 LFO6 modulates pitch in OSCA. MW modulates phase in the sample oscillator (use for glitch effects), M2 -> FX LP filter mix (modulated by LFO7), M3 introduces noisy phase modulation in A/B and the filter, the sample being the modulation source. M4 -> delay/reverb mix
Rocket Down	Two wave-tabled images, the pitch and WT position in OSCB is modulated by LFO1 running in tempo-synced envelope mode. WT position in B and filter cutoff is also modulated by tempo-synced LFO4 which kicks in with a delay (modulation amount modulated by LFO 3 in tempo-synced envelope mode). MW introduces random pitch modulation via Chaos1, modulation speed modulated by Chaos2. M1 -> ring modulation in OSCA (from B), M2 -> filter mix, M3 -> Ring Mod FX/delay mix M4 -> reverb mix
Sizzle Scaper featured in this video	Two WTs extracted from a cello sample and a drone sample, WT position is modulated by LFO 1/2, the speed of LFO2 is modulated by LFO3. MW reduces the speed in LFO2 (which also modulates filter stereo), eliminating the sizzle effect and calming everything down. M1 -> filter mix, M2 -> volume sample, M3 -> HYPER mix M4 -> delay/reverb mix
Slow World	Evolving pad/drone sample and 2 WTS, LFO1 modulates octave pitch in OSCA LFO3 -> pitch sequence in OSCB, MW introduces tempo-synced random filter modulation, AT increases detune. M1 -> ring modulation in OSCA (from B), M2 -> HYPER mix, M3 -> delay/FX Phase filter mix, M4 -> reverb mix
Steel Stringer	Wave-tabled piano string accent, amount of WT position modulation via LFO1 is controlled by M1, M2 -> Phase filter mix (phase cutoff/resonance -> tempo-synced LFO2/3), MW introduces tempo-synced amplitude/pan modulation (LFO 6/7) SYNC modulation in OSCA, volume modulation of SUB OSC and filter drive M3 -> delay/HYPER mix, M4 -> reverb mix
Story Teller used in this audio demo	Soundscape meets lead. MW increases detune and modulates FM in OSCA (from sample), VEL also controls amount of volume modulation in A and warp modulation in OSCB via ENV2, AT adds vibrato. M1 -> filter mix, M2 -> volume sample, M3 introduces tempo-synced modulation of filter drive / sample volume, M4 -> FX combfilter/chorus mix.

Soundscapes - Drones	Comments / Controller Assignments
SurPriser featured in this audio demo	MW adds fast triplet-based amplitude and combfilter modulation, AT adds vibrato, VEL controls amount of filter drive modulation via ENV2. M1 -> filter mix, M2 increases octave tuning in OSCB (LFO6 also modulates octave pitch in B), M3 -> HYPER mix M4 -> delay/reverb mix. Try all ranges please!
Synced Sunrise used in this audio demo	Bright new-age scape with sample. MW controls amount of semitone modulation in both oscillators, +1 octave with MW fully engaged. M1 introduces tempo-synced amplitude modulation (LFO6) and warp modulation (LFO3/4), M2 -> volume sample M3 -> phase modulation in A with the sample as the modulation source M4 -> FX Phase filter mix (filter modulation via LFO7)
The Plane	Wave-tabled speech drone, play long notes and let the sound evolve. OSCB is tuned up an octave, it's volume is modulated by LFO3 via VEL, MW introduces tempo-synced amplitude modulation. M1 -> filter mix, M2 -> FX filter Allpasses mix (modulated by tempo-synced LFO8), M3 -> delay mix, M4 -> reverb mix
Train Destructor featured in this audio demo	MW modulates phase in the NOISE oscillator (playing a processed train drone scape) VEL controls amount of warp modulation in OSCA via LFO2 M1 introduces tempo-synced animation of amplitude in A (LFO3)and filter cutoff/stereo (LFO 3/4), M2 -> distortion, M3 -> delay/reverb mix, M4 -> HYPER/chorus mix
Tuning In featured in this video	Processed orchestral tuning sample and two wavetables, OSCB is tuned up an octave, control it's volume with M1. M2 -> filter mix (sample is not routed to the main filter) M3 reduces FX LP filter cutoff, increases filter drive and controls distortion mix M4 -> phaser mix, MW introduces tempo-synced amplitude modulation (LFO8)
Wave Laboratory	Waveform mayhem Mabuse style. The WT in OSCA is tuned very low so one can hear the individual impulses of the waveforms WT position modulation via LFO2, warp modulation via LFO1), this sound is processed by a tune combfilter, M1 controls filter mix. MW introduces random pitch modulation and filter stereo modulation via Chaos1 M1 -> combfilter mix, M2 -> FX HP filter mix, M3 -> flanger mix, M4 -> delay/reverb mix, flanger, delay, reverb are modulated by various LFOs, check the matrix to find out.

Synths - Keys	Comments / Controller Assignments
Brain Waves used in this audio demo	AT increases detune, MW introduces amplitude modulation (LFO4 -> A / LFO5 -> B) and warp modulation in OSCA (via LFO6), M1 -> filter mix, M2 controls amount of LFO-modulation for FX LP cutoff and distortion mix (LFO7), M3 -> HYPER mix (LFO7 also modulates SIZE in HYPER DIMENSION 2), M4 -> delay/reverb mix
Bright Drama	Bright interval synth with filter fun. With M2 dialed in (filter mix), LFO2 (set to tempo-synced envelope mode) modulates HP cutoff (2-bar descend), then complex filter modulations kick in with a 2-bar delay morphing between filter types, modulating filter cutoff/stereo/drive/resonance (LFOs 3/4 delayed by LFO5). AT increases detune, MW introduces tempo-synced pitch modulation (ramp up - LFO7) and controls HYPER mix. M1 -> volume SUB OSC, M3 -> delay mix, M4 -> reverb/phase filter mix (filter modulated by LFO8)
Counter String featured in this video	Wave-tabled guitar strings played with a chop stick. WT position modulation via LFO1. AT adds vibrato, MW introduces tempo-synced amplitude/detune modulation (LFO5), M1 -> HP filter mix (cutoff modulation via LFO3), M2 -> warp modulation in A/B (LFO6), M3 -> flanger mix, M4 -> delay/reverb mix
FM Tooth	VEL also controls amount of detune modulation in OSCB (tuned down 5 semitones) via ENV2, MW introduces tempo-synced octave modulation in OSCA (LFO6) M1 -> filter animation, M2 -> FM amount in A (from B), M3 -> volume OSCB M4 -> chorus/delay mix (chorus rate modulated by LFO7)
Head Swinger	MW introduces tempo-synced SYNC modulation in OSC A/B (via LFO4) AT adds vibrato, M1 introduces filter modulation (via LFO 5/6), M2 slows down tempo-synced WT position modulation in OSCA (LFO1), M3 -> FX flange filter mix (filter modulation via LFO8), M4 -> delay/reverb mix

Synths - Keys	Comments / Controller Assignments
Monique	Brass synth with a vocal touch. AT adds detune vibrato (LFO2), M1 controls HP filter mix, VEL controls amount of cutoff modulation via ENV3 and the amount of WT position modulation in OSCa via ENV2. MW introduces warp/pan modulation (LFO6 -> OSCA, LFO7 -> OSCB), M2 decreases cutoff in the FX LP filter M3 -> HYPER mix, M4 -> delay/reverb mix
Phase Shifter	With MW engaged LFO 4/5 modulate volume A/B, LFO4 has 8 ramp impulses per 4/4 bar, LFO5 has 7 so it takes a while until the phases lock again. The same two LFOs also modulate filter cutoff of the dual filter, LFO6 modulates frequency of the peak filter frequency. OSCA/B use the same WT of a wave-tabled image, WT position is modulated via LFO1/2 which also run at slightly different speeds. M1 -> filter mix, M2 -> SYNC modulation in A/B via LFO 2/1 M3 -> HYPER/delay mix, M4 -> reverb mix
Random Helix used in this audio demo	VEL also controls amount of filter cutoff/morph modulation via ENV2, WT position / fine tune modulation in A/B is randomized (NoteOn Rand1/2), with M1 engaged, warp modulation is also randomized via the same modulators. M2 introduces octave modulation in A/B via tempo-synced LFO1, LFO speed is also randomized. M3 -> HYPER mix, M4 -> delay/reverb mix, MW increases fine tune randomization
Release Me used in this audio demo	WT position in OSCA is controlled by ENV2 and on note release via ENV3, MW introduces vibrato and filter cutoff modulation (Allpasses filter), AT adds tempo-synced amplitude modulation (LFO 5/6). M1 -> filter mix, M2 -> FX filter mix (dual LN filter modulated by LFO 3/4), M3 -> chorus mix, M4 -> delay/reverb mix
Soft Side featured in this audio demo	VEL decreases attack time in ENV1/2, controls amount of warp modulation in OSC A/B (FM in B), amount of detune modulation in A and amount of cutoff modulation in the tuned dual filter, AT adds vibrato/filter modulation, MW is assigned to volume of OSCB. M1 -> filter mix, M2 -> flanger mix rate modulation via LFO3), M3 -> delay mix, M4 -> reverb mix
Square Inspector	WT position in OSCA is modulated by LFO (mod depth via LFO2), VEL modulates warp A and also controls amount of warp modulation in A via LFO4, MW introduces FM modulation in B (from SUB), M1 controls volume of OSCB, M2 -> filter mix (filter modulated by LFO6/4), M3 -> FX HP filter mix/flanger mix via LFO7 (which also modulates HP cutoff/resonance and EQ high cut, LFO modulates flanger rate/depth) M4 -> delay/reverb mix
String Pulsator	Amount of WT position modulation in OSCA by tempo-synced LFO1 is modulated by LFO2 which also modulates detune amount in OSCB, VEL controls amount of SYNC modulation in B via tempo-synced LFO4. AT increases detune, MW introduces tempo-synced amplitude modulation (LFO6-ramp up), M1 modulates warp in OSCA, M2 introduces LP filter cutoff/resonance modulation (LFO5), cut high frequencies with M3 (FX EQ), M4 -> delay/FX Phase filter mix (modulated by LFO8)
Synced Sweller used in this audio demo	Brassy swell synth. WT position modulation/detune in OSCA/B (also warp in B) via tempo-synced LFO1 (4-bar loop), with M1 engaged LFO also modulates filter cutoff/ resonance (filter stereo -> LFO3). AT adds vibrato, MW adds tempo-synced amplitude modulation (LFO4-ramp up). M2 -> FX flange filter mix, M3 -> delay mix M4 -> reverb mix
Timpa Brass	VEL controls amount of WT position/warp modulation via ENV2 and detune modulation via ENV3, with M1 engaged, ENV2 also modulates filter cutoff/resonance via VEL. MW adds vibrato, M2 controls distortion mix and engages the compressor (threshold/gain), M3 -> HYPER mix, M4 -> delay/reverb mix
Vowel Accelerator	WT extracted from a vocal vowel sample, LFO1 is scanning through the wavetable and the formant parameter in the Formant-III filter (formant cutoff -> LFO3), LFO1 speed is modulated by LFO2 (4-bar loop). MW modulates SYNC, VEL decreases attack time in ENV1. M1 -> filter mix, M2 -> FX filter mix (hybrid B/P/N modulated by LFOs 4-7), M3 -> flanger mix, M4 -> delay/reverb mix - AT adds vibrato.

Synths - Keys	Comments / Controller Assignments
Wrench Clavi	WT extracted from a guitar string accent played with a wrench. VEL controls amount of WT position/detune/SUB volume modulation via ENV2 and also filter cutoff/morph when M2 (filter mix) is engaged. LFO1 also modulates WT position and kicks in with a delay of 2 beats. MW adds distortion, M1 increases decay time in ENV1/2, M3 -> HYPER mix, M4 -> delay/reverb mix

Serum rocks! Please enjoy the sounds.

Simon Stockhausen, Berlin - January 4th - 2017