Best Of Iris Subscription Vol. 1 - Strings&Voices

Installation

After uncompressing the RAR-archive you downloaded place the folder “V1 Strings And Voices“ in "Iris Library->Patches". As all samples involved are embedded in the presets using the "Export"-function in the Iris Browser you are then ready to go.

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All Iris presets and samples on patchpool may be used royalty free in commercial and non-commercial music and sound design productions. The licensee must not trade or re-distribute these files, pass them on to someone else or resample them for any use in commercial or free sample- and sound libraries.

Description and Content:

Best Of Iris Subscription Vol. 1 - Strings & Voices - 112 Iris 1-patches, 58 Iris 2-patches - 2.6 GB of samples (Iris 1 - 1.29 GB for Iris 2).

This first library excerpt comprises sounds which are derived from samples of string instruments (plucked and bowed) like acoustic and electric guitars, violin, viola, cello, piano, psaltery, harps, oud, mandolin and bowed vibraphone samples. Then there are patches making use of orchestral samples recorded during rehearsals and performances of my own orchestral music and some backstage recordings and you will find vocal patches with samples of solo voices, vocal textures and pads, drones, field recordings of temple monks, crowds, kids and even a singing sikh.

Patch List

Name	Comments
Aftermath Split	A remixed excerpt from a soundscape/cello texture produced for a musical theatre work I composed in 2013 is used in all 3 oscillators. Overlapping split point is C3 (C4 in Iris). Layered S1+2 - running in Non-Retrigger mode - focus on the high frequency bands, S3 plays a spectral selection of the lower frequencies. The Modwheel adds a tad of pitch modulation to all 3 oscs. Macros 5+6 are dedicated volume controls for S1+2. Macros 1/3/4 control FX amount, M2 controls LP cutoff. Glide is activated.
Air Over Earth	In the lower half there is a warm big drone in S2 with some slowly moving harmonics, in the upper half oscillators 1/3 layer the same long, airy vocal-ish soundscape, with S3 having it's root note shifted up a fourth, all oscillators run in non-retrigger mode. Control the volume of S3 with Macro 3. MW introduces tempo-synced amplitude modulation in all oscillators (2 vs 3), M1/2 (x/y) control LP filter cutoff/amount of tempo-synced filter modulation. M4-6 control amount of delay/phasing/tube-distortion, M7 controls release time in all oscillators. In the Iris 2 version. AT introduces vibrato (via LFO 4).
Ambient Guitar Scape Split	The long sample of a repeated chord arpeggio played on an electric guitar processed with various things is used in all three oscillators. Osc 1+2 are mapped up to C3 (C4 in Iris) and play the same segment but with inverted frequency selections. The Modwheel is assigned to the volume of Osc 2, turn up the wheel to get the full sonic picture. Osc 3, mapped from C3 (C4 in Iris) upwards, plays the reverb tail of the sample looped back and forth with a slow LFO modulating pan position. Macros 1+2 (x/y) control amount of Delay/Distortion FX, M3 controls LP cutoff, M4 introduces temposynced amplitude modulation to S1+2.

Name	Comments
Bowed Psaltery Melancholy Split	S1 in the high register plays a long bowed psaltery soundscape repeating the same motif with variations, granulated and reverbrated. S2 in the low register plays a sample with layered and processed trombone swells borrowed from my HALion 5-library **Sonic Cinema.** S3 (also high register) only plays the reverb tail of the sample used in S1. S1+2 play in Non-Retrigger mode, split point is B2/C3 (B3/C4 in Iris). Control the volume of S3 using Macro 3. M2 (y) controls LP filter cutoff, M1 (x) adds Delay FX. M4 controls amount of Chorus FX, M5 controls chorus depth. The Modhweel introduces noise-shaped pitch modulation to the psaltery scape and temposynced ramp-up-shaped modulation to the brass sounds.
Bowed String Space	Bowed cymbal sounds processed with B2 Reverb. S1 plays a spectral selection of the fundamental frequencies, S2 plays a selection of the higher frequencies. Bring in S2 with the Modwheel. Both samples play in Non-Retrigger mode. Macro 1 adds random pitchmod to S2, Macro 2 controls the speed of the pan modulation of S2 (only audible when the Modwheel is up) and Macro 3 controls delay FX amount.
Bowed Vibra Scape 01	Bowing a series of notes on a rented vibraphone which I had in my studio for one day and one night, then processing this recording with some spatial processors. The vibrato engine was activated during the recording. S1+2 play different segments/spectral selections of the same sample, S2 running in Non-Retrigger mode. The Modwheel adds temposynced amplitude modulation to both oscillators, please check the Macro page to see how the 6 assigned Macros modifiy the sound.
Bowed Vibra Scape 02	Bowing a series of notes on a vibraphone which I had in my studio for one day and one night, then processing this recording with some spatial processors. The vibrato engine was activated during the recording. S1+2 both running in Non-Retrigger mode play different segments/spectral selections of the same sample. Bring in S1 with the Modwheel. Glide/ Portamento is activated. Please check the Macro page to see how the 6 assigned Macros modify the sound.
Breathless	S1 uses the sample of A single breath at the end of a vocal phrase, extremely timestretched and furtherly processed. The Modwheel adds temposynced amplitude modulation. Macro 1 controls amount of delay FX, inverted M2 controls LP cutoff.
Broken Piano Music	A sample from my SoundPack Piano Destruction, beating the strings of a destroyed thus broken piano with soft mallets, playing a little melancholic sequence. S1-3 play different segments and spectral selections of the same sample., S1+2 running in Non-Retrigger mode. Bring in S3 - a mysterious spectral glissando - with the Modwheel. Macro 1 adds noise-controlled pitchmod to S+1, Macro 2 adds distortion to S1+2.

Name	Comments
Broken Piano Strings	Two broken piano string hits from my SoundPack Piano Destruction are playing in S1 (root: C2 (C3 in Iris)) and S2/3 (layered, root: G2 (G3)). The Modwheel adds heavy distortion. Macro 1 adds chorus FX, M2 controls LP filter cutoff and amount of filter envelope applied to the cutoff. With M2 down the envelope is fully engaged. M3+4 control amount of pitch modulation/modulation speed (slightly different speeds in all 3 LFOs). M5+6 control amount of delay/reverb, M7 is assigned to the release time.
Catacomb Orchestra	This pach uses a snippet of a recording I made in the catacombs of a huge university in Moscow, while an orchestra was playing the Adagio of Mahler's 5th symphony in the main concert hall of the university. This snippet was then stretched (Paulstretch), retuned (Melodyne) and processed with a Frequency Shifter (Uhbik). S1+2 use different segments and spectral selections of the resulting sample, S1 running in Non-Retrigger mode. Bring in S2 with the Modwheel. Macro 1 (x) controls Delay Mix, M2 (y) adds temposynced amplitude modulation to both oscillators, inverted M3 controls LP filter cutoff. A short Glide effect is activated (lower right of the GUI).
Cello Animal	A cellist playing textures behind the bridge of the instrument, S1-2 play different segments of the same sample. The volume of S2 is controlled by a slow LFO so it fades in and out, the Modwheel increases the overall volume of S2 and adds distortion. S2+3 run in Non-Retrigger Mode. Macros 1+2 (x/y) control Delay and Chorus Mix, inverted M3 controls LP filter cutoff, M4 adds pitch modulation to S1+2, M5 controls the speed of the modulation.
Cello Beauty Bed	A long processed cello soundscape is used in all 3 oscillators, S3 - running in Non-Retrigger mode - has a slow temposynced LFO assigned to pan position. The Modwheel controls volume of S2 which plays a spectral selection of only the high frequencies. Macro 1 (x) controls amount of delay FX, M2 (y) controls LP filter cutoff. M3 adds a tad of random pitch modulation to S1+2. M4 adds chorus FX, M5 controls chorus speed/depth.
Cello Cosmos Split	A sample with timestretched and processed cello bass notes (low C) is used in S1, mapped up to B2 (B3 in Iris). S2 uses a sample with timestretched and processed cello flageolets, mapped from C3 (C4) upwards. The inverted Modwheel controls LP filter cutoff. As the FX section is running in Send-mode, you will still hear all frequencies through the FX returns when the wheel is fully engaged. Macros 1+2 (x/y) control the FX sends, M3 adds temposynced amplitude modulation to S1.
Cello Harmonic Mist	A soundscape with processed cello flageolets is used in both oscillators, S2 playing the inverted spectral selection of S1. The Modwheel introduces the sound in S2 and lowers the volume of S1. Macro 1 introduces distortion FX, M2 (y) introduces temposynced filter modulation and delay FX. Macros 3-6 control chorus and reverb FX, M7 is assigned to the release time in both oscs.

Name	Comments
Cello Harmonics Split	Two samples from my SoundPack Experimental Cello - one pure and one processed - play in S1+2, both running in Non-Retrigger mode. S1 is mapped from the ottom up to C3 (C4 in Iris), S2 plays from C3 (C4) upwards. The sample in S2 is quite long, so play longer notes to fully explore this sound. The inverted Modwheel reduces the LP filter cutoff, as the filter is operating pre-FX, the unfiltered signal is still sent into the FX when the MW is down. 5 Macros are assigned, please check the Macro page.
Cello Mix	2 Cello samples from my soundset Alchemistry. S1 runs in Radius RT mode, S2 in Non-Retrigger mode so it won't retrigger if you play legato/overlapping notes. The inverted Modwheel controls LP Cutoff, Macros 1+2 for delay/reverb Mix, M3 adds aliased distortion, M4 controls the tone of the distortion.
Cello Organ	A slow cello arpeggio recorded during a sampling session with a very talented cellist. S1 running in Non-Retrigger mode plays an organlike spectral selection of the sustain phase, S2 running in Radius RT mode plays a broad spectral selection of the arpeggio phase. Bring in S2 with the Modwheel. Macro 1 (x) adds Chorus, M2 (y) adds delay FX, M3+4 bring in temposynced amplitude modulation for S1+2.
Cello Pad Split	Another sample from that session, a long swell on the low D with vibrato. With each split point I moved the basic harmonic up an octave and lowered the root note accordingly, so it's a split sound using the same sample in all 3 oscillators. You can also set the mode for each oscillator to Radius RT, then the vibrato speeds will not change when playing different notes, but it will put a lot of strain on your CPU. The Modwheel reduces the LP cutoff and adds distortion, Macros 1+2 (x +y) control Delay and Reverb Mix, M3 adds Chorus and M4 brings in a temposynced amplitude modulation.
Celtic Grains Split	A celtic harp note granulated with crusherX, S1+2 are split over the keyboard, both play different segments and spectral selections of the same long sample - overlapping split: C3 The inverted Modwheel controls LP filter cutoff, Macro 1 (x) adds temposynced amplitude modulation, M2 (y) controls amount of Chorus FX, M3 controls amount of Delay FX.
Dotted Male Harmonics	Male overtone singing (myself), root not is F2 (F3 in Iris). S1 running in Non-Retrigger mode only plays the root frequency and dotted spectral selections of the harmonics, S2 plays a broader selection from the 4th harmony upwards, S2 plays the sample back and forth. The Modwheel brings in a square-shaped, temposynced pitch modulation for S1, Modwheel full up = 1 octave up and down. M1 adds temposynced delay FX, M2 adds chorus, M3 adds saturated distortion.

Name	Comments
Dotted Violin	2 violin sample from one of my Alchemy Banks are used in this patch. S1 plays a shorter sample playing the violin behind the pont with a dotted spectral selection. S2 and S3 play a sample flautato/sul tasto style, S2 with a rather narrow banded spectral selection and S3 with the full range sound. Bring in S3 with the Modwheel to change the timbre of the patch. S2+3 play in Non-Retrigger mode. Add modulation to the LP Filter with Macros 1+2 (Depth/Speed), Macros 3+4 for Delay Control, M5 for Reverb Mix and M6 tunes S3 down an octave.
Dotted Violins	A sample I made with a multisampled violin from one of my Alchemy Banks processed by GRM Evolution S1 in Resample mode - here you will find the spectral dots, S2 runs in Radius RT mode Macros 1+2 for delay/reverb Mix, Macro 3 adds temposynced Pitchmod to S1, Macro 4 adds temposynced Ampmod to S2 The inverted Modwheel controls LP Cutoff
Dual Guitar Wash (Split)	Mapped between C0 - B2 (C1 - B3 in Iris) there are 2 layered samples, the original electric guitar chord scape in Radius RT-mode and the processed version in normal sampling mode, use Macros 3/4 for individual volume control of each layer. In the upper half the second segment of the processed version is playing in Radius RT-mode between C3 (C4) and C6 (C7). The Modwheel introduces tempo-synced amplitude modulation. Use M5 to control LP cutoff and add tempo-synced filter modulation with M6, M1/2 control the amount of delay/ chorus FX, M7 adds tube-distortion. In the Iris 2-version, the amplitude modulation introduced by MW will become audible even when the Macros assigned to the volumes of S1/2 are turned down, that's a shortcoming of the new modulation system. Also Macro 8 introduces tempo-synced pan modulation.
Easter Mass Split	I recorded the long field recording used in this patch during an easter mass in a Moscow church, packed with hundreds of people, priests and choir singers. The sample is split up into 3 segments with different spectral selections playing in the 3 oscillators. S1 mapped up to C2 (C3 in Iris). S2 mapped from C2 (C3) - B3 (B4), S3 mapped from C4 (C5) upwards. S2+3 play in Non-Retrigger mode.The Modwheel adds distortion. M1 (x) controls amount of Delay FX, M2 (y) controls LP cutoff. M3 adds pitch modulation to all oscs, M4 controls modulation speed.
Ebow Being Split	Two samples with processed ebowed electric guitar split across the keyboard. S1 plays from C3 (C4 in Iris) upwards, S2 plays from C3 (C4) downwards. The Modwheel introduces temposynced pitch modulation. Macros 1+2 (x/y) control amount of Delay/Reverb FX, M3 controls LP cutoff, M4 adds chorus FX, M5 controls various parameters of the chorus.

Name	Comments
Ebow Dreamer Split	Two samples with processed ebowed electric guitar split across the keyboard. S1 plays from C3 (C4 in Iris) upwards, S2 plays from C3 (C4) downwards. The Modwheel introduces temposynced pitch modulation. Macros 1+2 (x/y) control amount of Delay/Reverb FX, M3 controls LP cutoff, M4 adds chorus FX, M5 controls various parameters of the chorus.
EBow Harmonic Organism	Two samples with processed ebowed electric guitar layered in S1+2, both oscs are playing in Non-Retrigger mode. The Modwheel adds Chorus+Distortion FX, Macro 2 (y) controls LP cutoff, M1 (x) introduces temposynced filter modulation. Balance tthe 2 oscillators using Macros 3+4, M5+6 add pan modulation, M7 adds delay FX, M8 adds reverb.
Ebow Lead And Phrase Split	An excerpt from a long e-bowed electric guitar impro processed in real time with various effects, later cut and edited - S1/2 are using different segments from the same sample split across the keyboard, a lead sound in the upper region playing in Non-Retrigger mode and a rising phrase in the lower half, split point: B2/C3 (B3/C4 in Iris). Glide is activated. Add pan modulation with the Modwheel, control pan mod speed with Macro 4. M2 (y) controls pitch of the lead sound, M1 (x) adds screaming distortion, M3 controls LP cutoff, M5 controls amount of delay FX. In the Iris 2-version, MW also adds amplitude modulation to S2 as well as pan modulation.
Ebow Lead Scape	The same sample of a processed e-bowed electric guitar is used in both oscillators, S1 has a dedicated volume control (Macro 1/x). Both oscs play in Non-Retrigger mode. The Modwheel adds pitch modulation. M2 (y) controls LP cutoff, M3 adds Delay FX, M4 adds aliasing distortion, M5 controls amount of reverb. Glide is activated. In the Iris 2-version, Macro 1 controls the sustain level of S1, not the overall volume and M6 introduces tempo-synced amplitude modulation via 2 LFOs (3/4).
Ebow Magic	A sample of playing an acoustic western guitar with an ebow which I recorded for my sound library Sonic Cinema for HALion 5. This sample was processed with various spectral and spatial tools before importing it into iris. S1+2 play different spectral aspects of the same sample, S1 running in Non-Retrigger mode. The Modwheel adds noise-shaped pitch modulation to S1. Macros 1-4 for FX control, inverted M5 controls LP filter cutoff.
Ebow Mayhem Split	The same sample of a processed ebowed electric guitar reminding of an alien animal is used in both oscillators, each one playing a different segment/spectral selection and split across the keyboard, the split point is located at C3/C#3 (C4/C#4 in Iris). Both oscillators are playing in Non-Retrigger mode. The Modwheel adds fast random pitch modulation to both oscs. Macros 1+2 control amount of Delay/Reverb FX, M3 controls LP cutoff. In the Iris 2-version, Macro 4 introduces pan modulation with modulated modulation speed.

Name	Comments
Ebow Pad And Lead Split	Long Ebow-note with subtle vibrato changes played on my Strat, processed with various FX. Both oscillators use the same sample running in Non-Retrigger mode, overlapping split point is C3 (C4 in Iris), Glide is activated. Add some Tube-distortion with the Modwheel. Macros 1+2 (x/y) control amount of delay/reverb FX, M3 controls HP filter cutoff, M4 adds a tad of pitch modulation.
Elves Choir	A female vocalist I recorded for a theatre project a while ago, she had a very strong vibrato (unusable for my purposes but I still paid her), with the narrow spectral selection on S1 it sort of emulates a Theremin :) S1 runs in Radius RT mode so the vibrato speed will stay the same on each key played. S2 (Non-Retrigger mode) plays a broader selection of the same sample in the high frequency range, bring it in with MW. S3 (Non-Retrigger mode) plays the sample back and forth in the very high frequency range, bring it in with Macro 3. Macro 1 for delay mix, M2 controls HP filter cutoff. There is a bit of glide active in this patch for better legato smearing. In the Iris 2-version, Macro 4 increases amplitude modulation speed in S3, M5 adds re-triggering pan modulation.
Eternal Chord	An orchestral string section playing a chord from my recent composition Windschatten, recorded during a rehearsal. I extremely timestretched this audio snippet and did some other things to it as well. S1+2 play different segments and spectral aspects of the same sample. The Modwheel adds temposynced pitch modulation. M1+2 (x/y) control amount of delay and reverb FX. In the Iris 2-version, Macro 3 controls LP cutoff, M4 adds chorus FX.
Ethereal Outtake	An orchestral string section playing a slow transition from my orchestral work Windschatten, recorded during a rehearsal. I extremely timestretched this audio snippet and did some other things to it as well. S1+2 play different spectral aspects of the same sample.The inverted Modwheel reduces LP filter cutoff. M1 adds delay FX, M2 adds temposynced amplitude modulation, M3 controls Glide time for portamento effects. In the Iris 2-version, Macro 2 also introduces pan modulation, M3 adds chorus FX and MW also adds a tad of tube-distortion. As Glide time can not be modulated in Iris 2, the control for Glide time was removed.
Female Moaner	Processed female moaning, a snippet taken from the theatre production MacBeth which I did some years ago, from the scene where the witches are having intense fun with MacBeth. S1+2 both use the same sample, S1 runs in Radius RT mode, so the speed of the sample is the same whatever pitch you play. If this is too heavy for your CPU, switch S1 to "Resample" instead. Add evil distortion with the Modwheel, the x/y-pad (M1+2) controls pitch modulation depth and speed. Macro 3 controls reverb amount. In the Iris 2-version, the (broken/unreliable) sample&hold LFO for modulating pitch in S1 was replaced by the noise-shaped LFO.

Name	Comments
Female Vocal Trio Split	Three vocal samples from a sampling session with the exceptional contemporary singer Frauke Aulbert, split across the keyboard, S1 (a sustained note) plays up to C3 (C4 in Iris), S2 (minor third interval with gliss) plays from C#3 to C5 (C6) and S3 (long phrase with alternating intervals) plays from C#5 (C#6) upwards. S1+2 run in Non-Retrigger mode. A strange chorus effect can be added with the Modwheel, x/y-pad for pitch modulation effects (Macros 1+2), M3 adds delay FX, M4 adds reverb FX. In the Iris 2-version, Macro 5 introduces pan modulation, M6 controls modulation speed.
Final Thoughts	A fragment of Verdi's Requem which I recorded backstage in a Moscow concert hall in 2011. The recording was partially retuned and fully processed (GRM and other stuff). S1-3 play different segments and spectral aspects of the same long sample, S3 has a constant temposynced amplitude modulation going on, all oscillators run in Non-Retrigger mode. The Modwheel adds Chorus FX, Macros 1+2 for Delay amount/time, inverted Macro 3 controls LP cutoff.
Floating Guitars	A long electric guitar sample, ethereal swells played with a volume foot pedal through a delay stompbox into two amps, furtherly processed with B2 reverb. Each osc uses a different segment and spectral selection of that sample. The Modwheel adds temposyced amplitude modulation to each samples, the LFO speeds are all different (2 against 3). Please have a look at the Macro page to see how the 5 assigned Macros affect the sound. In the Iris 2-version, the distortion tone parameter is being modulated by LFO 4, Aftertouch introduces vibrato in all 3 oscillators.
Folk Beings Split	A rather mysterious soundscape is used in this patch, a processed field recording of russian folk music performed by three dancing girls during the end-of-winter-party in the russian city of Cheylabinsk. I stretched a snippet of this recording, and processed the high and low frequency bands differently using various plugins inside RX 3. S1+2 play up to C4 (C5 in Iris), S3 plays from C#4 (C#5) upwards, running in Non-Retrigger mode and looping backwards/forwards. Bring in S2 using the Modwheel. Add random pitch modulation to S1 using Macro 3, control the modulation speed with M4. Check the Macro page to learn how the other assigned controllers affect the sound. Play long notes to fully explore the mysterious atmosphere of this patch.

Name	Comments
Galactic Ebow Split	An excerpt from a long e-bowed electric guitar impro processed in real time with various effects, later cut and edited - the same sample is used in S1/2 split across the keyboard, overlapping split point: C3 (C4 in Iris), S1 running in Non-Retrigger mode. The Modwheel introduces tempo-synced amplitude modulation (different shapes and speeds for each oscillator), with Macro 2 (y) dialed down, tempo-synced filter modulation is introduced, control the modulation speed with M1 (x). Check the Macro page for more controls. In the Iris 2-version, Macro 8 introduces tempo-synced pan modulation.
Glass Voices	Beautiful yet cold voices from a timeless universe... The involved sample emerged from an experiment processing a physically modeled bell sound (playing a slow tonal impro) with a multiband convolution plugin (Melda). Each of the 3 bands carries a different female female vocal sample (performed by Frauke Aulbert in my studio), the band crossover frequencies are modulated by a slow LFO. Some VVVerb was added in the Mix. S1-3 all use the same long sample, each highlighting different segments and spectral aspects of this wondrous texture, S2 running in Non-Retrigger mode. The volume of S3 is assigned to the Modwheel, bring it in to add more intervals. Please check the Macro page to see and hear how the 5 assigned Macros modify the sound. In the Iris 2-version, M6 introduces pan modulation.
Gliss Vox Pad	The sample of a time-stretched vocal sample (a minor third interval connected by a glissando) is used in all 3 oscillators, S1+2 (only playing the first note of the interval) are running in Non-Retrigger mode, S1 has a constant amplitude modulation going on in order to achieve timbre changes. Bring in S3 - which starts with a glissando and plays the second note of the interval - with the Modwheel. Macros 1-2 control amount of delay/reverb/chorus FX. In the Iris 2-version. Macro 4 introduces tempo-synced pan modulation. M5 introduces tempo-synced filter modulation.
Guitar Beauty Split	An improvised acoustic guitar phrase played with a patch from my library Ambient Strings for MachFive 3, processed with detuned, comb-filtered delays. The lower sound mapped up to D#3 plays the phrase in Radius RT (time-preserve mode), the upper sound reverses the final accent of the phrase in one shot-mode. Add tempo-synced pan-modulation to the reversed swell using Macro 3, M2 (y-axis) shifts the HP filter cutoff and adds some tube-distortion. Check the Macro page for more controls. In the Iris 2-version, Macro 7 adds square-shaped, tempo-synced pitch modulation to S2, +/- 1 octave with the Macro fully engaged.

Name	Comments
Guitar Floater Split	Granulated acoustic guitar texture. Both oscillators use the same long sample playing different segments and spectral selections from it, both oscs are running in Non-Retrigger mode, S2 plays backwards / forwards. Overlapping split point is C3 (C4 in Iris). The Modwheel introduces temposynced amplitude modulation. The y-axis of the x/y-pad controls LP filter cutoff and activates the filter envelope when dialed towards the bottom, the x-axis sets the sustain level of the filter envelope. Please check the Macro page to learn what the other 4 assigned Macros do to the sound.
Guitar Monster Split	The same long sample of a processed electric guitar is used i all 3 oscillators, each one playing a different segment/spectral selection and split across the keyboard: Osc 2 - C-2 - C3 (C-1 - C4 in Iris), Osc 1 - C3 - C5 (C4 - C6), Osc 3 - C5 upwards (C6 upwards). S1+2 are playing in Non-Retrigger mode. The Modwheel adds temposynced amplitude modulation to all oscs. Macro 2 (y) controls LP cutoff, M1 (x) introduces temposynced filter modulation. M3+4 control amount of delay/delay time, M5 controls release time, M6 introduces distortion.
Guitar Slam Split	A sequence of processed slammed electric guitar chords played in Fmin7 with some whammy bar action, all oscillators share the same long sample, each one playing a different segment split across the keyboard (open the Map-tab to see the mapping/split points). The Modwheel introduces tempo-synced amplitude modulation, Macros 1/2 (x/y) control the amount of delay/chorus FX, M3 controls LP filter cutoff, add tempo-synced filter modulation with M4. In the Iris 2-version, Macros 5/6 control amount of pan modulation/pan speed.
Gutturality	S3 plays my own guttural voice effect, S1+2 play different segments and spectral aspects of a long, processed derivative of that voice sample. The Modwheel fades out S1+2 and adds distortion. Macros 1+2 (x/y) control amount and speed of random pitch modulation for S1+2. M3 for amount of reverb FX, M4 controls the tone of the distortion when the Modwheel is up.
Hammering Harmonics	During a seminar I conducted at a university I found this old Steinway in the basement of the institute, before making some recordings with the students I played some harmonics with the left hand on the string and hammering the key with the right hand. S1-3 play different spectral aspects and segments of this same long sample, S1+2 are mapped up to C4 (C5 in Iris) and S3 is mapped from C3 (C4) upwards, playing very high notes only lets you hear the interesting loop playing in S3. S2 has a LFO assigned to pan position. Macros 1+2 control Reverb/Delay Mix, M3 adds fast square-shaped pitch modulation to S1.

Name	Comments
Harp Delusion	The sample of a sequence with flagolet notes played on the celtic harp I'm currently sampling for my MachFive 3 library Scattered Entity is used in all 3 oscillators. The Modwheel adds aliased distortion, reduces the LP cutoff and also adds some Chorus FX. Macros 1+2 control amount/time of Delay FX, M3 adds reverb, M4 adds pitch modulation to S1+2, M5 adds pan modulation to S3.
Harp Scape Split	The sample of a glissando in major played on my celtic harp, originally sampled for my sound library **Scattered Entity Vol. 1** for MachFive 3, processed with PitchFunk, VRoom, B2 and GRM Evolution for this patch, is used in both oscillators. Osc 2 plays the glissando part and Osc 1 plays the long FX tail. Overlapping split point is C3 (C4 in Iris). The inverted Modwheel controls LP cutoff. Macros 1+2 (x/y) control amount of reverb/delay FX, M 3+4 add temposynced amplitude modulation.
Harp Wind Split	Spectrally re-synthesized and processed harp bisbigliandos, all 3 oscillators use the same long harp scape, S1 (in non-retrigger mode) having a very dotted and sparse selection, layered with S2 (in Radius RT-mode) which features the higher frequency ranges. S3 in the lower half plays in reverse/forward mode and is mapped up to C3 (C4 in Iris), S2 reaches down to C2 (C3) so there is overlapping octave. S1 play over the entire keyboard range. The Modwheel adds tempo-synced amplitude modulation to S2/3 and slow pitch modulation to S1. Macros 3/4 are dedicated volume controls for S1/2. The FX section runs in Send-mode, control Phaser-send with M1 (x), shift HP cutoff with M2 (post FX send), control delay time with M5. In the Iris 2-version, the FX section is set to normal master mode, due to the shortcomings of the new modulation system in version 2, so Macro 6/7 were added to control the amount of delay/reverb mix.
Harp Wonder	The processed recording of a harp playing a snippet from my recent orchestral composition *Doktrin der Ruhe* in flagolet style. S1-3 all play different aspects of the same long sample, bring in S2 (running in Radius RT mode) with the Modwheel. S1 plays in Non-Retrigger mode. 6 Macros are assigned, please check the Macro page.
Inside Piano Scape Split	The long textural/rhythmical sample used in this patch was produced by playing/treating an upright piano with two players, one player (me) playing on some very low keys (left hand) and inside the piano (right hand), the other player only playing inside the piano picking strings with fingers and coins. S1 plays up to C4 (C5 in Iris), S2+3 are layered playing from C4 (C5) upwards, S3 having the inverted spectral selection of S2. By turning up the volume of S3 using Macro 3, you will get the full sonic picture of the sound. The Modwheel introduces noise-shaped pitch modulation. Macro 1 (x) controls amount of Delay FX, use M2 (y) for delay modulation effects. M4-8 control various other FX parameters.

Name	Comments
Joyful Harmonics	The sample from the patch *Singing Sikh* (see below) resynthed and then manipulated in Metasynth. Different spectral selections of the same sample play in S1+2, both running in Non-Retrigger mode. Inverted Modwheel for LP filter cutoff/reso. Macro 1 brings in temposynced square-shaped Pitchmod for S1, M 3+4 for delay/reverb mix. In the low ranges this patch is also great for deep meditative drones. Both samples play in Non-Retrigger mode.
Last Century Singer	A destroyed recording of a russian singer with I made in Moscow during veterans day plays in S1 in Radius RT mode Modwheel brings in S2+S3 and tunes the singer up an octave
Lonely Vox Split	Remixed excerpt from a vocal texture I composed for a theatre-play Macbeth some years ago. Both oscillators are running in Radius RT-mode (time preservation) and use the same vocal sample playing different segments and spectral selections from it. Split point is B2/C3 (B3/C4 in iris). The Modwheel adds random pitch modulation. Control amount of delay / reverb FX with the x/y-pad (Macros 1+2). M3 controls the HP filter cutoff. M 4+5 control amount / depth, speed of chorus FX.
Mandolin Ostinato	Improvising a long ostinato on my broken mandolin, processed with various things. All 3 oscillators use the same long sample playing different segments and spectral selections from it, S2+3 running in Non-Retrigger mode. Control the volume of each layer with Macros 5-7, tune S3 down an octave (scaled to semitones) using M8. Please check the Macro page to learn what the other 4 assigned Macros do to the sound. The Modwheel adds noise-shaped pitch modulation.
Mellow Nylon Floater Split	Oscillator 1 uses a rubato sequence (root/fifth/octave) played on my classical guitar recorded through a pickup, somewhat processed with soft-and hardware FX, root note: E1 (E2 in Iris), playing in Non-Retrigger mode. Osc2 uses a a solo phrase with fret noises, root E4 (E5 in Iris), split point is B2/C3 (B3/C4 in Iris). If you play shorter notes you can use the sample in the high register for harp-like pluck sunds and chords. Set the oscillators to Radius RT mode if you want to preserve the original tempi of the sequence and phrase. The Modwheel adds noise-shaped pitch modulation, chorus FX and decreases LP filter cutoff. Add delay FX with Macro 1 (x) control delay time and feedback with M2 (y). M3 controls amount of reverb FX.
Minor String Space Split	Tonal string-resonator texture in minor7, produced with Kaleidoscope. All oscillators use the same long sample, S1/2 are layered from C3 upwards (C4 in Iris), S3 - running in Non-Retrigger mode - plays from C3 downwards. The Modwheel adds noise-shaped pitch modulation in S1 and temposynced amplitude modulation in S3. Please check the Macro page to see how the 5 assigned Macros affect the sound.
Orchestral Magic	An orchestra warming up before the rehearsal of my composition *Windschatten*. I retuned this chaos with Melodyne to a pentatonic scale and did some other thing to the result as well. S1-3 play different spectral aspects and segments of this same long sample. S1+3 run in Non-Retrigger mode, bring in S3 with the Modwheel. Macro 1 increases the attack time of all 3 oscillators, M3+4 add differently shaped pitch modulation to S1+2, control the distortion amount of S3 with M5.

Name	Comments
Oud Harmonics Texture Split	A textural Oud sample recorded during the first sample session for my Alchemy library Aqualignum is used in both oscillators, overlapping split point is C3 (C4 in Iris), both oscs are running in Non-Retrigger mode. The Modwheel adds pitch modulation. The FX section is running in Send-mode, Macro 1 (x) adds Chorus FX to the upper sound (S2), M1 adds distortion to the lower sound (S1). M3 adds Delay, inverted M4 controls LP filter cutoff (post FX send, so the high frequencies are still coming through the FX returns), M5 adds reverb.
Penguin Kids	A field recording I recorded in the Mannheim zoo of bathing penguins, screaming/talking children/parents and background activities (birds, planes). S2 running in Non-Retrigger mode plays a spectral selection of the screaming penguins while being fed with stinky fish, S1 plays adult voices and a shouting child. The Modwheel adds random pitch modulation to the penguins and a fast pitch mod to the voices. 6 Macros are assigned, please check the Macro page.
Pentatonic Orchestra	During last weeks rehearsals for the premiere of my orchestral pice I made some recordings during the setup with musicians of the orchstra practising on stage. I then processed one of these recordings with Melodyne, tuned all the chaotic notes to a pentatonic scale and timestretched it. All three oscillators play different aspects of the same sample, S3 runs in Non-Retrigger mode. The inverted Modwheel control the Lowpass filter cutoff. Macro 1 adds Chorus, Macro 2 brings in a temposyynced squareshaped pitch modulation of S1, with Macro 1 fully up the pitch modulation is one octave. Macro 3 controls delay amount.
Perforated Piano Clone	Both oscillators use the sample of a processed physically modelled (british english) piano tone. With identical spectral selections, S2 is playing the sample in backwards/forwards loop-mode. The Modwheel adds Tube-distortion. Macros 1+2 (x/y) control amount of delay/reverb FX, M3 controls LP cutoff, M4 adds pitch modulation to S1, S2 has a slow LFO assigned to pan position.
Phoenix	S1+2 both use the sample of a timestretched single accent played on my celtic harp, S1 plays from C2 upwards (C3 in Iris) and S2 plays up to C4 (C5). S3 adds a synth sound from my good old D50 synth. If you turn the Modwheel up the filter cutoff will be controlled by the filter envelope. Macro 1 (x) controls amount of Delay FX, M2 adds temposynced amplitude modulation to S2+3 and pan modulation to S1. M3 controls the pitch of S1 scaled in semitones, +2 octaves with M3 fully up.
Piano Cloud	Processed piano textures, the same sample is used on both sources, both oscillators are running in Radius RT-mode.The Modwheel introduces random filter modulation. Macros 1+2 (x/y) control Bandpass filter cutoff/resonance, M3+4 control amount of delay/reverb FX.

Name	Comments
Piano Debris	Another longer sample from my SoundPack Piano Destruction, improvising with the debris after destroying the poor old piano. DIfferent spectral selections of the same sample play in S1+2. In S3 the sound of a passing motorbike is featured, as that sampling session took place in a barn which wasn't sound-proof. Instead of removing it with RX 2 I found it more appropriate to feature it with Iris, so bring in the motorbike sound with the Modhweel. Macro 1 (x) adds fast random pitch modulation to S1, M2 (y) adds distortion to S2, M3 controls the pan modulation speed of S3.
Piano Hammers	Playing a melancholic texture on the remains of a broken piano with a hammer, the same sample is used in all 3 oscillators. S1+2 play in Radius RT mode, S3 in Non-Retrigger mode. The Modwheel adds chorus FX. Macro 1 controls amount of distortion FX, M2 (y) controls LP filter cutoff/resonance. M3+4 control amount of delay/reverb FX.
Piano Pizz	Processed piano pizz-texure, the same sample is used in both oscillators. The Modwheel adds chorus FX. Macro 1 (x) controls Highpass filter cutoff, as the FX section is running in Send-mode, you will still hear all frequencies via the FX returns when M2 is fully engaged. M2 (y) controls amount ofHP delay FX send.
Piano Scrapes	2 raw samples (from my soundset Alchemistry Beyond) of treating my upright piano (one coin-scraped/one beaten) were first processed with a tuned Combfilter, some saturation and some additional pitchshifting and then imported into Iris. Split across the keyboard, the sound on the upper half of the keyboard being 2 different segments of sample 2 with different spectral selections, (Slots S2+S3, S3 playing the loop backwards -> forwards). Overlapping split point is C3 (Iris: C4) All samples are playing back in Non-Retrigger mode so that playing overapping notes will not retrigger the samples from the start which is good for a more interesting flow of things. The Modwheel adds Chorus, Delay, Macros 1-4 control delay, reverb, LP filter cutoff and distortion.
Plucked Psaltery Split	A multisampled psaltery patch, using 3 plectrum-plucked notes split across the keyboard with some spectral action during the looped decay phase. Split points are F3/F#3 (F4/F#4) and overlapping at C5 (C6). The Modwheel adds a tad of pitch modulation, introduce distortion with Macro 3, control LP cutoff with M4. Smoothen the attack with M5. M1+2 (x/y) control amount of Delay/Chorus FX, M6 controls reverb amount.
Psaltery Dome	The raw sample in S1 - an e-bowed psaltery drone - was borrowed from my sound library **Ambient Strings** for MachFive 3. This sample was processed further for this patch. The sample used in S2/3 is a feedback-derivative of the psaltery drone. S1/2 are running in Non-Retrigger mode, MW introduces temposycend amplitude modulation. Each oscillator has it's dedicated volume control (Macros 4-6), M1/2 are assigned to various things in the saturated LP filter, M 6-8 control delay/ distortion and chorus amount.

Name	Comments
Psaltery Dots	The soundscape used in this patch was created by sending one of my Spectral patches from **Spectral Excursions** into a convolution reverb, using a psaltery octave-texture as the impulse response. Both oscillators use the same sample, the spectral selection in S1 - playing in Non-Retrigger mode - is extremely dotted (took about 2 hours to paint - LOL), S2 uses only the reverb tail. Both oscs have dedicated volume controls (Macros 3+4), S2 can be tuned down an octave using M5. M1 (x) adds square-shaped pitch modulation to S1 (+/- 1 octave with M1 fully engaged), M2 (y) controls modulation speed. Macros 6-8 conrol amount of chorus/delay/reverb FX.
Psaltery Dream Scape Split	The sample of a sequence with processed psaltery intervals is playing in S1+3, mapped from C2 (C3 in Iris) upwards, S3 using only the reverb tail. S2 mapped up to C2 (C3) uses a soundscape made by sending one of my Spectral patches from **Spectral Excursions** into a convolution reverb, using a psaltery texture as the impulse response. The Modwheel introduces square-shaped, temposynced (triplet-based) pitch modulation to S1+2, +/- 1 octave with the wheel fully engaged. S2+3 play in Non-Retrigger mode. M1+2 (x/y) control amount of temposynced filter modulation (also triplet based) and LP filter cutoff. M3 controls the volume of S3, M4 controls amount of delay FX.
Psaltery Drone And Riser Split	A long processed bowed psaltery drone is playing in S1, S2 uses a processed psaltery arpeggio, overlapping split point is C3 (C4 in Iris). S1 plays in Non-Retrigger mode. The Modwheel introduces temposynced amplitude modulation to both oscillators. M1 (x) adds Phaser FX, M2 (y) controls LP filter cutoff. With M2 turned downwards, the slowly rising filter envelope becomes audible. M3 controls amount of delay FX, M4 controls delay time/feedback.
Psaltery Scale Scape	A rising plucked psaltery scale processed with various things is playing in both oscillators, S2 looping backwards/forwards for reverse effects. The Modwheel adds random pitch modulation to both oscs, control modulation speed with Macro 3. The FX section is runnin in Send-mode, M1 controls delay send for both oscs, M2 (y) controls delay time/ feedback. M4 controls LP filter cutoff, when dialed to the left it also reduces the reverb send amount, as Iris' FX sends are routed pre-filter, so if you want a dull/filtered sounds, also turn down the delay send. M5 adds chorus to S1, M6 controls the sustain level of S2
Psaltery Tremolo Duet Split	Two psaltery textures with tremoli/repetitions are used in this patch. S1 plays a bowed tremolo, mapped up to B2 (B3 in iris), S2 uses a texture played with Glockenspiel mallets on one note. Both sampes play in Non-Retriger mode. The inverted Modwheel controls LP filter cutoff. Macros 1+2 (x/y) control amount of Delay/Chorus FX. M3 introduces pan modulation to both oscillators, control modulation speed with M4. M5 adds distortion, M6 controls the amount of reverb.
Reso Kids Split	Playing and shouting kids I recorded in Taipei processed with some morphing Resonators (GRM) and a bit of Aether Each one of the 3 Oscillators plays a different segment of that sample. Range: S1+2 play up to C4 (C5 in Iris), S3 plays from C3 (C4) upwards. Modwheel adds chorus, Macro 1 controls LP Cutoff, M2 adds reverb.

Name	Comments
Rooftop Violinist Beijing	The involved field recording was recorded on the rooftop of a bell tower in the city of Beijing, there was a young woman standing there practising on her violin, probably a music student. I recorded her secretly from the distance, in the background there is the crazy traffic of Beijing going on. When she noticed me she blushed and ran away. S1 plays the isolated violin spectrals, S2 plays the inverted frequency selection of that section, bring in S2 (and the full sonic picture) using the Modwheel. S3 plays the end of the sample with a broad spectral selection, control the volume of S3 using Macro 3. Macro 1 (x) adds pitch modulation to S1+2, control the modulation speed with M2 (y). M4 controls amount of delay FX.
Russian Gym	In the russian city of UFA in 2011 our filmteam recorded some footage in an old and stinky gym where dozens of kids were exercising gymnastics, I just wandered though the gym recording all sorts of sounds, this is one of the captured ambiences. Oscillators 1-3 all play different segements and spectral aspects of this sample, each oscillator has a LFO assigned to it's volume so the sounds fade in and out at different speeds. Control the LFO speeds with the Modwheel. Please check the Macro page to learn how the 5 assigned controls are modifying the sounds.
Russian Party Crowd	Two field recordings I recorded in the russian city Chelyabinsk during the end-of-winter-festivities, drunken people cheering, shouting and laughing (S1+2), some women singing a folkloristic song (S3). S1 is running in Radius RT-mode. Each oscillator has it‘s dedicated volume control (Macros 3-5), so you can level the layered sounds. The Modwheel controls delay FX-time which can create some nice pitch modulation effects. M1 (x) controls LP filter cutoff, as the FX section is running in Send-mode yu can still hear all frequencies in the FX returns when the cutoff is turned down.
Seoul Temple Monks	Two buddhist monks performing a puja which I recorded in a Seoul temple, a recording I used in my soundtrack for the cinema-documentary Trip to Asia. One of the monks was actually singing through a little guitar amp holding a SM 58 in his hands, I was standing behind the half-open room so they wouldn't notice me too much. S1+2 are running in Radius RT mode, so the original tempo of the sample is preserved no matter what pitch you play. S1 plays almost the entire frequency range, bring it in with the Modwheel. S2 plays a more narrow spectral selection in the lower frequency range. Macros 1+2 (x/y) control the amount of distortion and the HP filter cutoff, M3 controls the amount of reverb, M4 adds random pitch modulation which is somewhat synced to the rhythm of the singing and percussion.
Shopping Crowd In Minor Split	Processed field recording I recorded in a shopping mall, all sounds were retuned to a minor scale and timestretched in Melodyne to create a mysterious tonal texture. Both oscillators use the same long sample, split point is F3/F#3 (F4/F#4 in iris). The Modwheel adds distortion. Macos 1+2 (x/y) control amount od delay/reverb FX, M3 adds noise-shaped pitch modulation, M4 control HP filter cutoff.

Name	Comments
Simple Guitar	An electric guitar snippet recorded during the amp setup/mic testing for a recording session is playing in Osc 1. Add tremolo with Macro 5, control tremolo speed using M6. Macros 1-4 control various FX units, inverted M7 controls LP filter cutoff.
Singing Sikh	Shortly after 9/11 there was a ceremony for the victims in a New York stadium which was broadcasted on TV. I recorded hours of it from the TV and included those samples in my George Bush Rap "Da Speech". I dug up these samples and started denoising and tweaking them. So here is a singing Sikh with a beautiful and touching chant, S1+2 play different spectral selections, both in Non-Retrigger mode, so if you play overlapping legato you will hear the whole long chant while changing pitches. Bring in S2 with the Modwheel for full frequency range. Macros 1+2 for Pitchmod/Modspeed, Glide is also activated.
Space Choir	Processed choir soundscape, all 3 oscillators make use of the same long sample with S2/3 being layered in the upper half mapped from C#3 - C7 (C#4 - C8 in iris), S3 has a dedicated volume control (Macro 3) as it is playing the full frequency range and a control for tuning it up 1 octave (scaled in semitones). All samples are running in non-retrigger-mode. The Modwheel adds vibrato to all sampled, please check the Macro page for FX controls.
Spectral Violins	2 violin textures play in S1+2, S3 uses the same sample as in S2 but plays a different segment and a broader spectral selection, it's volume is assigned to the Modwheel which also controls the LP filter Cutoff (inverted). Bring in temposynced Pitchmod for S1+3 with Macro 3, Macros 1+2 for delay/chorus Mix. All samples play in Non-Retrigger mode.
Stick Guitar	This patch uses 3 multisamples from Warped Strings for Alchemy, playing an acoustic western guitar with drumsticks. No spectral selection was made, so Iris is just being abused as a sample player in this case. Add pitch modulation using the Modwheel. The samples are looped back and forth so play some long notes for reverse effects. By turning Macro 2 (y) down, the filter cutoff is controlled by it's enevelope and the filter resonance is increased. M3+4 control attack/release time, the other Macros control various other FX.
Temple Nuns Taipei	Singing temple nuns (with some ritual background drumming) and spectators recorded in a Taipei temple. S1+2 both use the same sample, both are running in Radius RT-mode, S1 playing the inverted spectral selection of S2, root note is A#2. Each oscillator has a dedictaed volume control (Macros 3+4). Add pan modulation with M1 (x), tune S1 (scaled in semitones) using Macro 2 (y). Macros 5+6 control the amount of Delay/Reverb FX, M7 controls LP cutoff. If Radius RT mode is to heavy for your CPU (also check the 2 available quality modes for Radius RT) switch the oscillators to "Resample", then you get chipmunked nuns which are also fun to play with.
Temple Synth	Singing temple nuns recorded in Taipei resynthed with Metasynth are playing in S1+3, S2 plays a synth drone made with Reaktor. Envelope and LFO-controlled Bandpass filter, Modwheel cotrols LFO-speed of the filter modulation. Macros 1-3 control FX amount.

Name	Comments
Tokyo Etnoparty Split	Field recording made in a Tokyo city park on a Sunday afternoon during a public celebration, people drumming, playing flutes, cheering, dancing. The long loop is used in three keyboard zones, each one playing a different spectral selection. All samples run in Non-Retrigger mode. S2 plays up to C3, root C2 (C4/C3 in Iris) – S2 C#3-C5, root C4 – S3 C#5 upwards, root C6. The Modwheel controls the amount of Delay FX with very short delay times at a high feedback setting, sounding combfilter-like. Add pitch modulation with Macro 4, control modulation speed with M5. M3 controls release time, M1+2 (y/y) control amount of distortion/ reverb FX.
Tuning In	An orchestra tuning in before the rehearsal of my composition *Windschatten*. S1 plays a broad spectral selection of this sample, bring it in with the Modwheel. S2 plays a very narrow spectral selection, both oscillators run in Non-Retrigger mode. Macro1+2 control LP cutoff and resonance, as the filter has an envelope applied to the cutoff, turning down M2 will make this enevelope curve audible, especially when the Modwheel is up. Add temposynced ampiitude modulation to S1 with Macro 3, Macros 4+5 control chorus and delay amount.
Unfolding Voice	The sample of a strange guttural voice effect (performed by Frauke Aulbert) is used in both oscillators. Add screaming distortion with the Modwheel, M1 (x) controls amount of Reverb FX, M2 (y) adds pan modulation to both oscillators, M3 adds chorus FX.
Velocity Stretch Harp	Three celtic harp plucks from my MachFive 3-library **Scattered Entity**, covering a good range of the instrument, are split across the keyboard in S1-3. Only the decay phase of the harp plucks were timestretched and reverbrated/modulated, so that when playing long sustained notes, there are some nice modulation and timbre shifts occurring. The Sub-oscillator adds a sine from the factory library with a short decay phase and no sustain, control the sine volume with Macro 3, tune it up an octave with M4. Velocity is assigned to the LP filter cutoff. M5/6 control attack/ release for all oscillators, MW adds a tad of vibrato with slightly different modulation speeds in each oscillator.
Viola Scape Split	Processed viola texture. All 3 oscillators use the same long sample playing different segments and spectral selections from it with overlapping split zones. S3 (in the high register) plays in Radius RT-mode. Check the Map display to see where the split points are located. The inverted Modwheel controls LP filter cutoff. Macros 1+2 control amount of delay/reverb FX, M3 adds subtle pitch modulation to S1+2, M4 controls pitchmod speed.
Violin Abyss	A downward gilssando with natural harmonics on all 4 strings played on a violin, extremely timestretched. S1-3 play different spectral aspects and segments of this same long sample. The volume of S2+3 is assigned t the Modwheel, with the wheel down this patch is just a beautiful pad sound, the Abyss opens when you move the wheel up. As the root notes of the samples are very high, it will take some time to explore the entire sound composition. Add temposynced amplitude modulation to S1 with Macro 1 (x), M2+3 add fast random pitch modulation to S2+3.

Name	Comments
Violin Derivative	A sequence of fast violin arpeggios is used in S1+2. S1 plays a convoluted spectral selection of this sample, as the bandpass filter with a high resonance setting is follwing incoming midi pitch, you'll be able to play chords with distinct pitches. Turning up the Modwheel brings in the original violin sequence with no spectral selection, the MW also adds a slow filter modulation. Macros 1-3 control reverb, chorus and distortion amount.
Vocal Meta Phrase	A vocal texture recorded during an impro session resynthed and filtered with Metasynth. S1 running in Non-Retrigger mode, meaning when playing legato/overlapping notes the samples will not retrigger but play continously. The Lowpass filter is controlled by a LFO, control filter resonance with Macro 1 and modulation speed with Macro 2. Macros 3-5 control the various FX. Modwheel adds pitch modulation. Also try very low notes, grab a green tea or coffee while you're waiting :)
Vocal Phrase Duet Split	Every now and then I have to sing, so here is a patch using 2 variations of the same vocal phrase (in G minor) split across the keyboard, S3 using the same sample as in S2 but playing in backward/forward mode. All oscillators are running in Radius RT-mode. All samples are mapped across 2 octaves between C1 - C7. Add temposynced amplitude modulation to all oscillators with Macro 1 (x), the Modwheel introduces temposynced, random-shaped filter modulation. M2 (y) controls amount of delay FX, M3/4 control attack/release time.
Vocal Phrase Melo Split	A vocal texture with some background piano, cello and other sounds recorded during an impro session mangled, (de)tuned and stretched with Melodyne, processed with a crusherX cloud. S1+S2 each play a segment of that sample in Radius RT mode, split point is G3 (G4 in Iris). The Sub Oscillator adds a shortly looped sinewave mapped over the entire range which you can bring in with Macro 5. Modhweel adds Pitchmod to S1+2, control the Modspeed for each sample with Macros 3+4. Macros 1+2 control amount of distortion and reverb.
Vocal Scape Split	Three vocal textures processed with strange impulses in a convolution reverb split across the keyboard. Split points are D2/D#3 (D3/D#4 in iris). The Modwheel adds temposynced amplitude modulation. Macro 1 (x) adds distortion, M2 (y) adds chorus/delay FX, M3 controls LP filter cutoff, M4 controls amount of reverb FX.
Vocal Sphere 01 Split	A vocal scape derived from a church choir I recorded in a Moscow cathedral some years ago. S1/3 running in Non-Retrigger mode both use this long sample split across the keyboard, split point is C3 (C4 in Iris). The vocals in the lower keyboard half are layered with a drone in S2 derived from a reverb tail. Control drone volume with M4, tune the drone up an octave wth M3, add temposynced pulsation to the drone with M5. M1/2 control filter cutoff/modulation, MW adds Noise-shaped pitch modulation to the vocal scapes. M6-8 control delay/chorus amount and chorus speed.

Name	Comments
Vocal Sphere 02	A vocal scape derived from a church choir I recorded in a Moscow cathedral some years ago. The same long sample is used in all oscillators, each one playing a different segment/spectral selection, S1 running in Non-Retrigger mode, the one in S3 being very dotted, like stars on the firmament, tune these stars down 2 octaves using Macro 8. S2/3 have dedicated volume controls (M3/4), M1/2 (x/y) control filter cutoff/cutoff envelope/modulation, MW adds pitch modulation to S1/3. M 5-7 control amount of delay/reverb/phasing FX.
Vocal Wave	I like the low drones this patch can produce. Add flanging with the Modwheel, Macro 2 controls delay Mix, Macro 2 adds a fast squareshaped pitch modulation to S1. S2+3 run in Non-Retrigger mode.
Voice Tails	Vocal samples from my Alchemy library Alchemistry Beyond processed with Eventide's Backhole and some other stuff. Both Oscillators play different segments/bands of the same sample. S1 runs in Non-Retrigger mode so when you play legato/overlapping notes the sample will not retrigger from the start. The inverted Modwheel controls the LP-Filter Cutoff, Macro 1 adds delay FX. This patch is great for big and lush pads/ chord progressions.
Warped Flago Cloud Split	An electric guitar flageolet texture from my sound library Ambient Strings for MachFive processed with various things. The same long soundscape is used in all three oscillators. S1+2 are layered and play up to C3 (C4 in Iris), use Macros 3/4 to balance the sounds, use Macro 5 to tune S2 up an octave (scaled in semitones) - S3 plays from C3 upwards. S2/3 play in Non-Retrigger mode. M1 (x) introduces temposynced random filter modulation, M2 controls LP filter cutoff, the further M2 is down the more modulation will be applied. M6/7 introduce pan modulation in S2/3, M8 controls amount of delay FX.
Wondrous Place	Two samples from my Alchemy Bank ***Alchemistry Beyond***, a processed recording of an old backstage piano I found in a russian concert hall and a vocal sample with melodyned female overtone singing. The inverted Modwheel controls the LP filter cutoff. Macro 1 adds random Pitchmod to the voice, Macro 2 cotrols the speed of the amplitude modulation of the piano sample.
Yawning Scapes Split	Two remixed excerpt from a texture I composed for a theatre-play Macbeth some years ago containing processed yawning sounds and the voices of playing children amongst other things. S1+3 use the same sample playing different segments and spectral selections from it, mapped up to B2 (B3 in Iris), each osc has a dedicated volume control (M5+6) so you can adjust the layering. S2 plays from C3 (C4) upwards and uses the other textural sample (with the yelling kids). The Modwheel adds fast random pitch modulation to S1+2 and slow sine-shaped pitchmod to S3. Please check the Macro page to learn what the other assigned Macros do to the sound.

And now I hope you will be musically inspired by these sounds.
Simon Stockhausen, February 11th - 2016