Best Of Iris Subscription Vol. 1 - Soundscapes, Drones & Pads

Installation

After uncompressing the RAR-archive you downloaded place the folder “V2 Soundscapes Drones Pads“ 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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Description and Content:

Best Of Iris Subscription Vol. 1 - Soundscapes, Drones & Pads - 154 patches - 3.79 GB of samples.

This second library excerpt comprises a wealth of ambient and cosmic soundscapes, huge and eerie drones, expressive synth sounds, surreal atmospheres derived from field and studio recordings, beautiful pads and some strange ambiences from a darker sonic universe.

Patch List

Name	Comments
After The Storm	Drone texture with strong moving harmonics, both oscillators use the same samples playing different spectral selectrions from it, osc 2 running in Non-Retrigger mode. Both oscs have an LFO assigned to their amplitude running at different speeds, so the sound is constantly evolving, increase LFO speed using Macro 2 (y). The Modwheel adds chorus FX, reduces LP filter cutoff and increases filter resonance. Macro 1 adds delay FX.
Beauty Cloud	A one-finger-chord-ambient-pad split up into 3 frequency bands over the 3 oscillators. Each oscillator has a non-retriggering LFO assigned to it's volume, all LFOs run at different speeds. The inverted Modwheel controls Lowpass filter cutoff. All samples run in Non-Retrigger mode. Macros 1+2 control the amount pf phasing and delay, Macro 3 adds distortion.
Big Cinepad Split	Cinematic pad/drone sound composed from 2 long synthesizer textures/ samples which have an overlapping split zone between C2 - C3 (C3 - C4 in Iris). The upper layer uses the same sample twice in oscillators 2+3, with different spectral selections applied, osc 3 playing backwards/ forwards, both oscs have an LFO assigned to pan position, control amount of pan modulation individually with Macros 4+5, change the pan-mod-speed with M6. All oscs run in Non-Retrigger mode. The Modwheel adds chorus FX and a tad of tube-distortion. Macro 1 (x) adds delay FX, M2 (y) controls LP filter cutoff. Add temposynced amplitude modulation to the drone in S1 using Macro 3.
Big Droner	I produced the involved dronish sample with Zebra and various spatial processors, 100% wet. S1 one is mapped up to C3 (C4 in Iris) S2+3 running in Non-Retrigger mode are mapped over the entire range. The Sub-oscillator adds a square-wave with a very narrow spectral selection mapped from C3 (C4) upwards. The Modwheel adds temposynced amplitude modulaton to all sample oscillators. Reduce the LP filter cutoff with M2 (y), add slow filter modulation with M1.
Big Filterscape Split	Electronic texture made with various synths processed with patches from DNA for Molekular. Each oscillator plays a different segment from the same sample, overlapping split, S1 mapped up to C4 (C5 in Iris), S2 mapped from C3 (C4) upwards. The inverted Modwheel controls LP filter cutoff. Macros 1+2 (x/y) control amount of delay/chorus FX. M3 adds temposynced amplitude modulation to both oscillators.

Name	Comments
Big Synth Split	A multisampled synth sound I programmed in Zebra, three samples split across the keyboard, root notes at C1/D3/E5 (C2/D4/E6 in Iris). Control the attack time using Macro 1 (x), add temposynced filter modulation with M2. The Modwheel decreases LP filter cutoff and adds a tad of pitch modulation. M3+4 control the amount of Chorus/Delay FX.
Bird Pad	The same long sample is used in all 3 oscs, a field recording which I recorded in the deep woods on a sunny morning in early spring. Oscillators 1+3 play bird samples with a distinct tonality, Osc 2 plays a bird sound with a glissando, Osc 1 is running in Non-Retrigger mode. Control volume/pitch of Osc 2 with Macros 3+4. M 1+2 (x/y) control amount of Delay/Reverb FX, the inverted Modwheel 5 controls LP cutoff. M5 introduces pan modulation with slightly different LFO speeds for each oscillator.
Black Hole Mix	2 samples from one of my Kontakt patches, originally produced with Reaktor. Modwheel adds random Pitchmod to S1+2. Macros 1+2 control amount of chorus/delay. Macro 3 controls distortion amount, Macro 4 controls reverb mix.
Blossoming Scape Split	A sample made with a patch from my Spectral soundset Spectral Rays processed with B2 and other things is used in both oscillators, running in split mode, split point: B2/C3 (B3/C4 in Iris). Macro 1 (x) adds distortion, M2 controls LP cutoff. M3 adds Delay FX, M4 adds Chorus FX, use M5 to control chorus speed.
Border Crows	S1 plays the sample of a field recording of crows and other sounds recorded at the border of the Ukraine to Belarus in 2011 where soldiers removed our film team from a charter train, because we didn't have transit visa, quite a frightening experience that was. S2+3 play different spectral aspects of a huge soundscape derived from a vibraphone recording. The volume of S3 is assigned to the Modhweel, it adds the upper frequencies of the vibra scape. All samples run in Non-Retrigger mode. Macro 1 (x) adds crazy pitch modulation to S1, M2 (y) adds temposynced amplitude modulation to S2. M3 controls the depth of the pan modulation in S3, M4 (inverted) controls LP filter cutoff.
Brain Ladder	A sample made with Metasynth and Endless Series is being used in both oscillators, Osc 2 running in Radius RT-mode. The Modwheel adds a tad of pitch modulation to S1. Macros 1+2 (x/y) control amount of chorus/ delay FX, M3 adds reverb, M4 control HP filter cutoff, M5 controls filter resonance.
Calmer Than Life	The same sample is used in S1+2, S1 with a very narrow spectral selection and S2 playing more full range. Bring in S2 with the Modwheel. Macro 1 controls delay mix, M2 adds Tube-distortion and M3 adds Filtermod. Both oscillators play in Non-Retrigger mode.

Name	Comments
Cerberus Split	In the lower half of the keyboard there is a drone sound playing, mapped up to C3 (C4 in Iris), made with sounds I programmed in Spectral and HALion 5. This sound is split up into 2 frequency bands (S1+3), control the volume of each band using Macros 3+4, add amplitude modulation to S1+2 with Macro 5, M6 controls amp mod speed. From C#3 (C#4) there is a mysterious sample with processed glass samples playing in S2, add noise-shaped pitch modulation to the glass scape with M7, control the speed of the noise generator with M8. All samples play in Non-Retrigger mode. M1+2 (x/y) control the amount of chorus and delay FX.
Chainpad	S1+3 in Non-Retrigger mode play different aspects of the sample of a rustling chain. S2 runs in RT-mode (high CPU) using a sample made with one of my Tassman patches and effects. Switch S2 to "Resample" to reduce the CPU load. The Modwheel adds temposynced, squareshaped Pitchmod to S1+S2.
Chime Wonder	Harmonized, granulated and spaced out Windchimes from one of my patchpool Kontakt Libraries S1 plays a narrow band selection, S2 plays the upper frequencies of the same sample, bring in S2 with the Modwheel Check the Macro page for FX Control.
Chroma Scape	Textural soundscape made with Chromaphone, Zebra and various FX processors. The same sample is used in all 3 oscillators, playing different segments and spectral aspects from it. S2 has a slow LFO assigned to pan position. The Modwheel adds fast random pitch modulation to S1. Macros 1/2 control amount of reverb/delay FX, M3 tunes S2 down an octave when fully engaged (scaled to semitones), M4 controls sustain level of S2.
Cloud Cosmos	A long granulated harp texture from Scattered Entity processed with various applications is used in all three oscillators. S1+3 have a very punctual spectral selection applied, S2 is playing a more broad and noisy selection. Control the volume of S2 using Macro 5. Inverted Macro 6 controls LP filter cutoff. The other Macros control FX. The Modwheel adds fast random pitch modulation to S1+2. S3 plays in Non-Retrigger mode.
Cold World Split	Electronic texure produced with Spectral and ÜberMod, S1+2 both use the same sample playing different segments and spectral selections. Overlapping split point is C3 (C4 in Iris). Modwheel adds temposynced pitch modulation. Macro 1 (x) controls amount of Delay FX, M2 (y) controls LP filter cutoff, M3 adds aliasing/distortion.

Name	Comments
Conjuring Drone Split	The long sample used in this patch was produced by sending a physically modelled string texture into a multiband convolution reverb, using a different IR for each band: a female vocal cloud in the lowest band, a trombone texure played with plunger mute in the middle band and an electronic texture made with Cosmos*ƒ* in the highest band. The sample has 2 sections, section 1 layered with different spectral selections in oscillators 1+2 - the sound while the impulse was playing, section 2 used in S3 - the decay phase after the release of the impulse, where only the 3 responses play to their respective end points. All oscillators play in Non-Retrigger mode. S1+2 have dedicated volume controls (Macros 3+4), as S2 is tuned an octave lower by default you can tune it up using Macro 6. M2 (y) controls LP filter cutoff, the other Macros control various FX. The Modwheel adds temposynced amplitude modulation (2 against 3 in the lower half of the keyboard). Overlapping split point is C4 (C5 in Iris).
Convoluted Beauty	S1-3 all use the same sample of a coin being dropped into a cup convoluted with a harp glissando which I recorded recently for one of my compositions. S1+3 play different segments and spectral selections, S2 plays the entire frequency range. The Modwheel controls the volume of S2, so you can bring in the full spectrum on top of the other 2 sounds with the wheel. S2+3 play in Non-Retrigger mode. Macro 1 controls Highpass Cutoff, Macro 2 controls Delay Mix, Macro 3 adds random Pitchmod to S2.
Cosmic Drone Split	A long dronish soundscape created with Metasynth and various filters plays in all three oscillators, each one using a different segment and spectral selection. S1+2 are mapped up to C4 (C5 in iris), S2 is mapped from C#4 (C#5) upwards. The Modwheel reduces LP filter cutoff so that the filter envelope becomes audible, it also adds distortion. Macros 1+2 control amount of delay/phaser FX.
Cosmic Flares	Each source playing a different segment/spectrum of the same sample - sample 3 in Radius RT mode only plays below C4 (C5 in Iris), root note C3 (C4). Macros 1-3 for FX control, Macro 4 controls LP cutoff. Modwheel adds Pitchmd to S1+2.
Crystalline	A crystalline drone texture made by vocoding two Diversion patches from my soundset Diversity 2 with each other using GRM Grinder is used in both oscillators, playing different segments and spectral selections. Both oscs are running in Non-Retrigger mode. The Modwheel adds temposynced pan/amplitude modulation to S1/S2. Macros 1/2 (x/y) control amount of delay/reverb FX, M3 introduces aliased distortion, M4 controls distortion amount/tone. Inverted Macro 5 controls LP cutoff.
Dark Bell Drone	Remixed excerpt from a drone-texture I composed for a theatre-play Macbeth some years ago. Both oscillators use the same long sample playing different segments and spectral selections from it. S1 is running in Non-Retrigger mode, both oscs have a dedicated volume controls (M3+4) and controls for attack time (M6+7). The Modwheel adds aliasing distortion, chorus FX and shifts the HP filter cutoff. Add random pitch modulation with Macro 1 (x), control modulation speed with M2 (y).

Name	Comments
Dark Doom Day Split	A textural sample I made with Diversion running in split mode, all 3 oscillators using different spectral selections and segments of the same long sample, all oscillators run in Non-Retrigger mode. S1+2 are mapped from C3 (C4) upwards, S3 plays below C3 (C4). Add noise-shaped pitch modulation to S1+2 with the Modwheel. Add delay FX with Macro 1 (x), M2 (y) controls the LP cutoff, if M2 is turned down, the envelope controlled modulation of the filter cutoff becomes audible. M3 controls the amount of chorus FX.
Dark Droners Split	Two drones made with various synths processed with patches from DNA for Molekular split across the keyboard, overlapping split point C3 (C4 in Iris). S2+3 are layered and play different segments of the same drone. The inverted Modwheel controls LP filter cutoff. Macro 1 (x) controls amount of Delay FX, M2 introduces temposynced amplitude modulation to all oscillators. M3 adds flanging, M4 controls flanging speed.
Dark Majesty Split	Both sources play different segments of the same sample, the 2 samples overlap between C3/C4 (C4/C5 in Iris). The Modwheel adds slow temposynced Pitchmod, Macro 1 controls HP cutoff.
Dark Places	The inverted Modwheel control LP cutoff, Macros 1+2 for distortion amount and delay mix. Macro 3 for reverb mix and Macro 4 adds temposynced random pitch modulation to S1. All oscillators run in Non-Retrigger mode.
Dark Screamer Split	A sample made with a sound from my Alchemy library Framedrum combined with a sound from my Reaktor Bank No Boundaries for DRON-E, the Reaktor sound is being modulated by the "screaming" framedrum scape using GRM Grinder which is functioning as a vocoder in this case. Each oscillator uses a different segment and spectral selection of that sample. The sounds are split across the keyboard overlapping in the octave between C2 - C3 (C3 - C4 in Iris). Both oscs are running in Non-Retrigger mode. The Modhweel adds noise-shaped pitch modulation to both sounds. Macros 1+2 (x/y) control amount of delay/reverb FX, M3 controls LP cutoff. This one is spooky!
Darker Day Split	A long sample/soundscape made by processing some natural cello harmonics/flageolets and a sousaphone accent at the end of the sample with ÜberMod. The cello part in S1 plays up to C4 (C5 in Iris), the sousaphone sound plays from C4 upwards. The Modwheel adds temposynced amplitude modulation to both sounds. Macro 1 (x) controls delay FX amount, M2 (y) controls LP cutoff, M 3+4 control chorus FX amount/speed.
Darker Thoughts	The same sample is used in all 3 oscillators, S3 playing the full frequency spectrum, volume controlled by a slow LFO. The inverted Modwheel controls LP Cutoff, Macro 1 adds distortion to S1+3, M2 adds amplitude modulation to S1 and M3 controls the Modspeed.

Name	Comments
Descending Droner Split	Granulated electronic drone texture. Both oscillators use the same long sample playing different segments and spectral selections from it, both oscs are running in Non-Retrigger mode. Overlapping split point is C3 (C4 in Iris). The Modwheel introduces temposynced amplitude modulation. Macro 1 (x) controls amount of delay FX, M2 (y) controls LP filter cutoff and resonance. Please check the Macro page to learn what the other 4 assigned Macros do to the sound.
Detuned Floater Split	Granulated electronic texture - additive synthesis. Both oscillators use the same long sample playing different segments and spectral selections from it, both oscs are running in Non-Retrigger mode, overlapping split point is C4 (C5 in Iris). Modwheel controls distortion send amount. They x/y-pad controls amount of pitch modulation for each oscillator. Macros 3+4 control sends to Phaser / Delay FX, M 5+6 control attack time for each osc, tune S2 down an octave (scaled to semitones) using M7.
Djembe Dronescape	Different segments and spectral selections of a metasynthed, saturnized and paulstretched Djembe Hit play in all 3 oscillators, S2 running in Non-Retrigger mode. The Modwheel brings in S2 and reduces the volume of S1. The FX section runs in Send-mode. Macro 1 (x) adds amplitude modulation to S1, M2 (y) adds pitch modulation to S2. M3 controls LP filter cutoff, M4 adds delay FX to S2 and M5 adds distortion to S3. Add your favourite Reverb for some more ambient vastness.
Doomer (Split)	2 samples of a (multisampled) huge drone made with MachFive 3 combining synth modules with convoluted vocal texures - split point: B2/C3 Modwheel adds fast pitch modulation to S2 (the upper sample), Macros 1+2 (x/y) for delay FX and distortion, M3 controls LP cutoff (inverted).
Dream Impression	A dreamy drone texture I made after waking up from a strange dream, very narrow spectral selections of the same sample are playing in S1-3. Bring in some subtle tube distortion with the Modwheel. Macro 1 adds random pitch modulation to S2, M2 controls delay mix.
Dream Shifter	Both sources play different segments of the same sample, the Modwheel controls the volume of S2, with the wheel down it's only audible very softly. Macros 1+2 control reverb Mix/distortion amount.
Dreamland	Synth texture mixed with flute noises, a very dreamy and mysterious patch. Different spectral selections of the same sample in S1+2. Add fast Pitchmod with the Modwheel, Macros 1+2 for delay/reverb mix, M3 controls LP filter cutoff.
Drone Harmonics	The Modwheel adds distortion, 6 Macros are assigned, please check the Macro page. S2+3 run in Non-Retrigger mode.

Name	Comments
Duck Loops	The same long sample is used in all 3 oscs, a field recording of a bathing duck which I recorded at a lake in the deep woods on a sunny morning in early spring. The x/y-pad controls the volumes of the 3 oscillators, open the Mix window and watch the oscillator levels to see what's going on. Macro 6 controls the amount of pitch modulation applied to all ducks, M7 controls the speed of the pitch modulation. M3 adds some heavy distortion, M4+5 control amount and time/feedback of delay FX. The inverted Modwheel controls LP cutoff.
Elm Street Split	Remixed excerpt from a texture I composed for a theatre-play Macbeth some years ago, containing processed bell sounds and dark evolving drones. All 3 oscillators use the same long sample playing different segments and spectral selections from it, overlapping split point is C3 (C4 in Iris). Modwheel controls distortion send amount, all other FX sends can be controlled with Macro 1 (x). M2 controls HP filter cutoff (post FX send, so all frequencies always reach the effect section). Add pan modulation to S2 using Macro 3, control the volume of S2 with M4, add noise-shaped pitch modulation to S3 (the bell in the upper register) with M5.
Endless Beauty	New Age texture made with Endless Series and ÜberMod. S1+S2 play different spectral selections of the same sample, both samples play in Non-Retrigger mode. Modhweel controls distortion amount of S1. Macro 1 -> delay amount, Macro 2 adds noise-shaped pitch modulation to S2.
Epic Pad Split	3 pad samples made by combining 2 of my patches for Zebra and ElectraX - split across the keyboard - all samples play in Non-Retrigger mode. The inverted Modwheel controls LP filter cutoff. Macros 1+2 control phasing and delay amount, Macros 3+4 control Pitchmod and Modspeed, Macro 5 adds saturation.
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.
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.

Name	Comments
Evil Factory	Great for deep drones, strange pads and glitchy noises (the latter when played in the very high register). A field recording recorded in the assembly section of a russian car factory extremely timestretched and furtherly processed. S1-3 play different segments and spectral selections of the same long sample. S2 runs in Non-Retrigger mode. The Modwheel adds distortion to S1+2. Macro 1 (x) adds Noise-shaped pitch modulation to S1+2, Macro 2 controls the speed of the (constant) amplitude modulation in S3. Inverted M3 for LP cutoff, M4 controls reverb mix.
Evoluted Thunder	2 samples of processed thunder sounds recorded during a gigantic thunderstorm which woke me up during a recent night. Macros 1+2 control chorus/delay mix, M3 controls HP filter cutoff. The Modwheel adds Pitchmod to both samples.
Factory Drone Split	S1, mapped up top B4 (B5 in Iris), plays a processed field recording recorded in a russian factory. S2, mapped from C4 (C5) upwards, running in Radius RT mode, plays the sample of a machine also recorded in that factory. The sub-oscillator adds a sinewave, mapped up to B4 (B5). Macro 1 controls LP cutoff, M2 adds distortion. M3 controls amount of reverb, M4 controls filter resonance.
Fantasy Space	The involved sample was made by sending the improvisation with one of my Alchemy patches into a space made with B2. S1+2 play different aspects of the same sample, bring in S2 with the Modwheel. Both samples play in Non-Retrigger mode. 7 Macros are assigned, please check the Macro page to see what's happening there.
Far Away	A sample made by convoluting one of my Alchemy patches with an okarina sample is used in both oscillators. S2 runs in Non-Retrigger mode. The Sub oscillator adds a spectrally modified saw wave. Bring in th Sub with the Modwheel. Macros 1+2 for delay/reverb Mix, M3 adds distortion, M4 controls the speed of the LFO-modulated bandpass filter.
Floating Beauty	A long sample created by layering different soundscapes I made for various synths and samplers and processing them with spectral plugs, granulators, reverbs and whatnot. S1+2 play different segments and spectral selections of the same soundscape. Each oscillator has a dedicated volume control (Macros 4+5), the Modwheel adds temposynced amplitude modulation to S1 and temposynced pan modulation to S2. Also check the other Macros to modify the sound.
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
Glass Design Split	A long sample of tinkling glasses processed with various goodies. Both sources play different segments of the same sample, split point is G3/G#3 (G4/G#4 in Iris) Modhweel adds Pitchmod, Macros 1+2 control the individual LFO Pitchmod speeds for S1+2.
Glass Dream	A shimmering glassy soundscape is used in all 3 oscillators, S3 having a dedicated volume control (Macro 3). All 3 oscs are running in Non-Retrigger mode. The Modwheel introduces Noise-shaped pitch modulation. M1 controls amount of delay/reverb FX, M2 controls distortion amount/LP cutoff. M4 adds chorus FX.
Glockenspiel Drone Split	A Glockenspiel glissando first processed with a granulator and then processed in Metasynth which produced 2 different samples split across the keyboard. S1+2 play different segments of a drone sound, S3 plays a mysterious texture - split point is E3/F3 (Iris: E4/F4). The Modwheel adds a pitch modulation to S1+S3. Macros 1-3 control the FX.
Grain Meditation	A meditative electronic texture is used in all three oscillators, S1+2 running in Non-Retrigger mode, are layered in the lower half of the keyboard, control the volume of S2 playing a broader spectral selection with Macro 3. The oscillators overlap between C3-C4 (C4-C5 in Iris), above C4 (C5) only S3 plays. Add temposynced random pitch modulation using the Modwheel. Moving Macro 2 (y) upwards introduces temposynced, random filter modulation. M1+4 control amount of delay/ reverb FX.
Grinder Scape Split	3 samples islolated from a live-on-tape-impro intermodulating a Zebra Drone with a Granite scape using GRM Tools Grinder. Split across the keyboard overlapping at G2/C5 (G3/C6 in Iris). S1 runs in Radius RT mode, S3 in Non-Retrigger mode so playing overlapping notes will not retrigger the sample from the start. The Modwheel adds evil distortion, 7 Macros are assigned to various stuff, it's all labelled in the Macro page.
Grunger And Pad Split	2 samples I made for this patch with Zebra and some processors. S1 plays up to C3 (C4 Iris) and runs in Radius RT mode, it's a rhythmical sequence (100 BPM), add distortion to S1 with the Modwheel. S2 is a more paddy sound and plays from C#3 (C#3 Iris) upwards. Individual reverb control for S1/S2 with Macros 1+2. Macro 3 for reverb size, Macro 4 for LP cutoff (the filter runs pre FX send) and Macro 5 for LP resonance.
Harbour Pad	A mysterious pad sound generated from a field recording made in the harbour of Kaliningrad. S1+2 both running in Non-Retrigger mode use the same long sample, playing different segments and spectral selections. Bring in S2 with some atonal glissando action and some hammering later in the sample using the Modwheel. Macro 1 adds temposynced amplitude modulation to S1, shift up S2 an octave (scaled in semitones) using Macro 2. M3 controls LP cutoff (inverted) M4+5 control the amount of delay/reverb FX.

Name	Comments
Harbour Tire	A field recording of a tire being squashed between a ship and the pier, recorded in the harbour of Hamburg. S1 uses the original sample, S2 plays a processed derivative made by treating the tires with a tuned combfilter. Both oscillators run in Non-Retrigger mode. The Modwheel reduces the LP filter cutoff and adds distortion. Please check the Macro page to see how the 6 assigned Macros modify the sound.
Harmonic Entropy Split	A very dense texure created in Metasynth is used in both oscillators. S1 mapped from C3 (C4) upwards plays a very dotted selection with fast transitions and other mayhem. S2 mapped from C3 (C4) downwards plays a broader selection from the second half ot the sample. The effect section runs in Send-mode, so you can add delay FX individually to each oscillator. The Modwheel adds fast square-shaped pitch modulation, reduce the LFO speed with Macro 3. Macro 4 reduces LP cutoff, M5 adds filter modulation, M6 controls filter modulation speed. M7+8 add chorus FX to S1+2.
Harmonic Festival	First I made a patch in Absynth sending a processed field recording of a pedestrian zone through it's incredible (tuned) Supercomb filters. Then I played some notes and tweaked the Comb controls and granulated the result with crusherX. S1-3 play different aspects of the same long sample, S2/3 run in Non-Retrigger mode. The inverted Mowheel controls the LP filter cutoff. Macros 1+2 control amount/speed of temposynced pitch modulation in S1+3, Macro 3 shifts the pitch of S2 down an octave. Effcts run in Send-mode.
Harmonic Sweeper	A spectral drone made with Metasynth by...too convoluted to explain. S1+2 running in Non-Retrigger mode are panned hard left right, playing the same sample and spectral selection with an offset. Modwheel controls LP filter cutoff, 6 Macros are assigned, check the Macro page please. Works well for deep drones and chord playing in the higher ranges alike.
Harmonic Tube 01	Sample of playing overtone transitions on a plastic tube by turning it at different speeds. S1+2 play different harmonic aspects of that sample. The Modwheel adds some evil distortion, Macros 1+2 control the delay time/feedback and wetness.
Harmonic Tube 02	Processed sample of playing overtone transitions on 2 plastic tubes by turning them at different speeds and sometimes hitting them against each other. The sample in S1 has an always rising pitch modulation, turn the level of S1 down with the Modwheel, this also adds distortion to S2. S2 plays in Non-Retrigger mode.
Horizontal Magic	Modwheel controls HP cutoff, synced LFO modulation (Macro 1) will only be audible when Modwheel is engaged.
Hugeness	The involved long sample was made by layering chords with sounds I made in Alchemy, Padshop Pro and Diversion. S1-2 play different spectral aspects of the same sample. S1+2 run in Non-Retrigger mode. The Modwheel adds temposynced amplitude modulation to all oscillatios, all running at different speeds. M1 (x) controls LP filter cutoff, M2 (y) adds filter modulation. M3+4 for phaser and delay mix.

Name	Comments
Ice Mystery	S1 plays a sample recorded in the harbour of Kaliningrad during winter time, ice breaking on the water surface after a giant container ship docked at the pier, some seagulls are crying in the second half of the sample. Control the volume of the ice-water using Macro 5. S2 plays a sample made with Metasynth by resynthesizing a vocal texture and retuning the result to a custom scale, this sample runs in Non-Retrigger mode. The Sub-oscillator adds a pitch-modulated sine wave to enhance the tonality of S2. The Modwheel adds temposynced amplitude modulation to S2. Also check the other Macros to modify the sound.
Ionian Ladder Split	The sample used in this patch was made with Endless Series and some other plugins. All oscillators use the same sample playing different segments and spectral selections, the selection in S2 is particularly punctual. S1 is mapped up to C3 (C4 in Iris), S2 plays from C3 upwards. S3 - reversing the second half of the sample with a full frequency range - plays over the entire range, it has a LFO assigned to it's amplitude, control the overall volume of S3 with Macro 6 and the modulation speed with M7. The other Macros 1-5 control various FX parameters. The Modwheel introduces square-shaped pitch modulation to S1+2, +/- 1 octave with the wheel fully engaged.
Irregularities	All oscillators run in Non-Retrigger Mode, the Modwheel is assigned to the volume of S3 which plays the original sample without any spectral selection, the volume of S2 is controlled by a slow LFO. Macro 1 tunes S1 down an octave in semitone steps, Macro 2 adds a temposynced pitch modulation to S2, M3+4 for delay and reverb Mix, Macro 5 controls LP cutoff.
Jet Streams	S1+S3 play a sample I made by processing one of my Absynth patches with various FX. S2 plays the sample of loooong reverb tails of a french horn melody, it runs in Non-Retrigger mode so that overlapping notes (legato) will not restart the sample. The Modwheel adds distortion. Macros 1+2 control Pitchmod/Pitchmod Speed of S1, Macros 3+4 control delay and reverb mix.
Jetstream Droner Split	Two electronic textures made with various synths processed with patches from DNA for Molekular. S1+2 use the same sample (Phase Droner) playing different segments and spectral selections, mapped up to C3 (C4 in Iris). S3 (running in Non-Retrigger mode) uses a long tonal, rather cosmic texture mapped from C3 (C4) upwards. The inverted Modwheel controls LP filter cutoff. Macro 1 (x) adds temposynced pan modulation to the upper sound (S3), M2 (y) adds temposynced amplitude modulation to S1. M3 controls amount of temposynced delay FX.
Knife Scape	Remixed excerpt from a texture I composed for a theatre-play Macbeth some years ago made from rattling knife recrodings and other things. All 3 oscillators use the same long sample playing different segments and spectral selections from it, control the volume of each layer with Macros 3-5, control reverb amount with M6. The Modwheel introduces pitch modulation, different speeds for each osc. Control filter resonance / cutoff with Macros 1+2.

Name	Comments
Living Drone	S2 plays a strange okarina/voice-sample, S2 uses a dronelike texture made by layering various patches from one of my Padshop Pro libraries. Both samples play in Non-Retrigger mode. Modwheel controls HP filter cutoff., Macro 1 adds noise-shaped pitchmod to S2.
Magic Split	S1 plays a sample I made with one of my Chromaphone patches, a sequence (100BPM) processed by various Plugs. S2+S3 play a bass drone made with one of my Razor patches processed by various Plugs, each source highlighting different spectral content. Overlapping split poin is C3 (C4 in Iris). All samples play in Non-Retrigger mode so playing overlapping notes will keep things fluid. The inverted Modwheel controls LP filter cutoff. Please check the (labelled) Macro page for assignments.
Mellow Pad	Processed table bell texture, S1+2 play different aspects of the same sample, both samples play in Non-Retrigger mode. The global bandpass filter is LFO-controlled and the cutoff also uses key follow. With each key you press the Filter LFO is restarted which causes some glitches and subtle clicks which I like. If you don't like that, switch of the LFO for filter cutoff. Modwheel adds pitchmod to S1. Macro 1 cotrols delay amount, Macro 3 controls the LFO speed for the filter modulation.
Meta Scape	Metasynth texture, S2 plays the inverted spectral selection of S1, both oscillators are running in Radius RT-mode (high CPU load). Both oscs have a temposynced LFO assigend to their amplitude, ramp down in S1, ramp up in S2. Modwheel adds chorus, Macros 1+2 control amount of reverb/distortion, M3 controls LP cutoff.
Misty Life (Split)	An isolated and timestretched snippet from an orchestral rehearsal of one of my compositions is used in this patch, both oscillators play different segments and spectral aspects of the same sample. Split point is located at C3 (C4 in Iris). In the upper half you have a flute-like sound, the sample is running in Non-Retrigger mode, so playing legato will not retrigger the sample from the start. Add temposynced pitch modulation with the Modwheel, the x/y-pad (M1+2) controls chorus FX and "Space"-amount (a combo of reverb and delay). M3 controls HP filter cutoff.
Morphscape	2 electronic textures are used in this patch. S1+ S3 play different segments of the same sample, S3 runs in Non-Retrigger mode, so if you play legato/overlapping notes the sample will not retrigger from the beginning. The inverted Modwheel controls LP cutoff, Macros 1+2 control amount of delay/reverb.
Mystic Bird Calls	The same long sample is used in oscillators 1+2, a field recording which I recorded in the deep woods on a sunny morning in early spring. The Sub-oscillator adds a noise-modulated sine wave to enhance the pitches of the mystical bird calls. Osc 1+2 run in Non-Retrigger mode, Glide is activated. The inverted Modwheel controls LP filter cutoff, Macros 1+2 control amount of delay/reverb FX. M 3+4 add pan modulation to Osc 1+2.

Name	Comments
Mystical Garden	A very long textural sample made with Endless Series and numerous other plugs is used in all three oscillators. The Modwheel adds noise-shaped pitch modulation to all samples, Macro 1 (x) controls amount of delay FX, inverted M2 (y) controls LP cutoff, M3 adds chorus FX, M4 controls the speed of the chorus. Take your time with this patch as the sound needs some time to evolve.
Naiveness	This patch uses a metasynthed cello arpeggio using a custom tuning scale inside Metasynth. S1 plays a very dotted spectral selection of this sample. The Modwheel brings in distortion, noise-driven pitch modulation and controls the rate of the delay FX. Macro 1 (x) controls reverb Mix, M2 (y) the reverb Size and M3 adds chorus.
New Age Dreamer	A sequence produced with several instances of Synplant and FX, different segments and spectral aspects of the same sample are used in all 3 oscillators. The Modwheel adds fast square-shaped pitch modulation to all samples, with the wheel fully up you'll get a modulation of +1/2 octaves. S3 plays in Non-Retrigger mode. Please check the Macro page to understand how the 5 assigned Macros modify the sound.
New World Scape	Every set needs some New Age vibe, so this patch combines one of my airy fairy drony soundscapes with an Iris Sub-oscillator. S1 plays in Radius-RT mode so watch your CPU/voice count. Modwheel adds chorus, tune the Sub up 2 octaves with Macro 2, add delay with M1, control the LP cutoff with M3.
Nice Bedroom Split	Overlapping split point is C4 (C5 in Iris), Modhweel adds chorus. Macros 1+2 control delay and reverb mix Macro 3 controls LP cutoff, M4 adds pitch modulation to the binaural glasses in S3, M5 controls modulation speed. All 3 samples are running in Non-Retrigger mode, meaning when playing legato/overlapping notes, the samples will not retrigger but play continuously.
Nightingale Resynthed Split	The resynthesized/metasynthed field recording of a lovely nightingale singing outside my studio window is used in all three oscillators, playing different segments and spectral selections. S3 is mapped up to B2 (B3 in Iris), S1+2 (running in Non-Retrigger mode) are mapped from C3 (C4) upwards. All oscs have a tiny bit of pitch modulation applied. The Modwheel adds aliasing distortion and chorus FX. Macros 1+2 (x/y) control amount of delay/reverb FX, M3 controls LP filter cutoff.
Nightingale Scape	A processed segment of the field recording of a nightingale (only the repeqting notes between the verses) singing outside my studio window is used in all three oscillators, each osc playing a different spectral band and segment of the same sample. S1 plays over the entire range, S2 is mapped from C3 (C4 in Iris) upwards, S3 is mapped up to C3 (C4). All oscillators are running in Non-Retrigger mode. S1+2 both have a slow LFO assigned to their volume, so they fade in and out at different speeds. The inverted Modwheel controls LP filter cutoff. Please have a look at the Macro section to see how the 5 assigned Macros affect the sound.

Name	Comments
Nightmare Beauty Split	All oscillators use a long mysterious texture made with various synths, crusherX and other FX, all oscs are running in Non-Retrigger mode. S2+3 in the lower register are layered, each osc has a dedicated volume control (Macros 4+5), split point is B2/C3 (B3/C4 in Iris). The Modwheel adds temposynced pitch modulation to S1+2. Macros 1+2 control amount of delay/reverb FX, M3 decreases LP filter cutoff and adds some Tube-distortion. M6 controls attack time of the lower layers (S2+3).
Okarina Birds	A field recording of a bird which I recorded in the deep woods on a sunny morning in early spring is used in Osc 1. Osc 2 plays a resynthesized version of that sample produced in Metasynth by playing back the resynthesized and retuned data of the bird with some okarina samples from my sound library Granular Worlds for Padshop Pro. Osc 3 adds a calm pad sound programmed on my good old Z1 hardware synthesizer. The Modwheel reduces LP filter cutoff and adds Tube-distortion. Macros 1+2 control amount of delay/reverb FX, M3 adds a tad of pitch modulation to S3, M5 controls the volume of S3, M4 adds pitch modulation to the bird in Osc 1.
Ominous Pad	Two different electronic textures in S1+2 playing in Non-Retrigger mode so when you play legato/overlapping notes the samples will not restart from the beginning. The Sub-oscillator adds a modulated triangle wave. The Modwheel controls chorus mix, Macros 1+2 control delay and reverb mix.
Ominousity	Remixed excerpt from a spooky electronic texture I composed for a theatre-play Macbeth some years ago. Both oscillators use the same long sample playing different segments and spectral selections from it, running in Non-Retrigger mode. The sound in S2 is a rather short loop, control it's amplitude sustain level with Macro 4, add pan modulation to it with M3, control pan-mod-speed with M5. M1+2 (x/y) control amount / time, feedback of delay FX. M6 for reverb control. M7 controls LP filter cutoff. The Modwheel adds slow pitch modulation to S1.
One Finger Bed Split	Lush chord-texture (min7/9) made by layering a sound from my HALion 5-library Sonic Cinema and my Spectral set Spectral Rays. Both oscillators use the same long sample playing different segments and spectral selections from it, S2 running in Non-Retrigger mode, split point is B3/C4 (B4/C5 in Iris). The Modwheel adds temposynced pitch modulation. M2 (y) controls LP filter cutoff, resonance and distortion amount, M1 adds temposynced filter modulation. M3 controls amount of delay FX.
One Finger Wall	A sample made by layering different synths forming a big and beautiful chord. Different spectral selections of the same sample play in S1-3. The volume of S3 with the broadest selection is assigned to the Modwheel, Macro 1 for delay mix, M3 for LP cutoff, M4 for temposynced Filtermod, M5 for temposynced Pitchmod of S3.

Name	Comments
Out There Split	S1 plays a processed Absynth sound, S2+S3 play different aspects of another processed Absynth sound. S1 plays up to G3 (Iris:G4), S2 plays from C3 (C4) upwards, S3 plays over the entire range. The volume of S3 is assigned to the Modwheel. S1+2 play in Non-Retrigger mode so that overlapping notes (legato) will not restart the samples, S3 plays in Radius RT mode. Please check the labelled Macro page to see what the 7 assigned Macros are actually doing.
Outskirts	Looking at a crystal clear sky in the middle of the night led to making this patch. The involved sample was produced by metasynthing the recording of a turning plastic tube which creates higher harmonics the faster you turn it. S1+2 play different spectral aspects of the same sample, S2 having a very "dotted" selection. The Sub-oscillator adds a sinewave with noise-shaped pitch modulation. The Modwheel adds fast random pitch modulation to S1+2, the Iris FX are routed in Send-mode, no Macros are assigned, so if you want to change FX, please do that on the "Mix" page.
Pastoral	Some ducklings I recored in a little pond in Dresden some years ago on a beautiful summer evening. Each oscillator plays a different aspect of the same sample. The inverted Modwheel controls LP Cutoff, Macros 1+2 for delay/reverb mix, destroy/distort the pastoral atmosphere with Macro 3. Osc 1+3 run in Non-Retrigger mode.
Peaceful Land Split	Osc 1 uses a sample made with a sound from my Spectral soundset Spectral Rays processed with a Molekular FX-patch from my Snapshot Bank DNA and crusherX. The sample is mapped from C3 (C4 in Iris) upwards. From B2 (B3) downwards Osc 2 is playing a timestretched electric guitar sample. Both oscs are running in Non-Retrigger mode. The Modwheel adds temposynced amplitude modulation to both samples. Macro 2 (y) control LP cutoff, with y down, add a filter envelope using M1 (x). The FX section is running in Send-mode. Macros 3+4 control the overall send amounts to each FX unit for each osc.
Penta Chimes	Some chimes I sampled for my sound library Sonic Cinema for HALion 5, first timestretched with MachFive's IRCAM stretch mode and then transposed and retuned to a pentatonic scale with Melodyne. The 3 oscillators play different spectral selections and segments of the same long sample. the Sub-oscillator adds a synthesized waveform. Bring in S2 (playing a broader spectral selection) with the Modwheel. Macros 1+2 (x/y) control the amount of chorus/delay FX.
Penta Woods	Osc 1+3 both use the sample of a field recording with chirping birds and working woodpeckers which I recorded in the deep woods on a sunny morning in early spring. Osc 2 uses a resynthesized bird ambience tuned to a pentatonic scale produced with Metasynth. The Modwheel increases the LP filter cutoff. Macros 1+2 control amount of chorus/reverb FX, M3 adds delay FX, M4 introduces square-shaped pitch modulation to S2, +/- 1 octave with M4 fully engaged, M5 controls the speed of the pitch modulation.

Name	Comments
Permutated Nightingale	A segment of a field recording (with the singing pauses cut out) of a lovely nightingale singing outside my studio window, processed/destroyed with Permut8. The 3 oscs are layered and all play different segments and spectral selections of the same long sample. S1+2 are running in Non-Retrigger mode. The Modwheel shifts the oscillator balance towards S3. S1+2 have pan modulation applied, so the birds fly around the stereo field. Macro 1 (x) adds Delay FX, M2 is assigned to various delay parameters. M3 adds random pitch modulation to S3. M4 adds a strange reverb ambience.
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.
Place With No Name	Cosmic soundscape, S1-3 play different segments and aspects of the same sample, all play in Non-Retrigger mode. Modwheel controls HP fiter cutoff. Macro1 adds cosmic phasing.
Planet Exploration	A cosmic tonal soundscape sample made with 5 instances of Alchemy playing patches from various of my libraries and one instance of Diversion. S1+2 play different segments and spectral selections of the same sample. The Modwheel adds pitch modulation to both oscillators. Control the resonance of the LFO-modulated LP filter with Macro 1, add distortion with M2. M3+4 control delay and reverb mix.
Psychedelic Ringtones	Another wondrous Metasynth texture - S3 runs in Non-Retrigger mode. Modwheel adds noise-shaped Pitchmod to S1+2. Macros 1+2 for chorus/ delay mix. Macro 3 controls the speed of the Filtermod.
Rattle Scape	A long soundscape I made from processing and reverbrating a wooden ratchet/rattle which I bought as a percussion instrument for an upcoming orchestral piece of mine. S1-3 all play different segments and spectral selections of the same sample. Macros 1+2 control reverb/delay amount, Macro 3 lets you tune the very short delays, acting like a combfilter really, this is only audible when Macro 1 (delay mix) is engaged. The Modwheel adds pitch modulation to all samples.
Rise And Fall	All 3 oscillators use the same sample of a passing/accelerating sports car recorded underneath a bridge - timestretched and furtherly processed. S3 runs in Non-Retrigger mode. The Modwheel decreases LP filter cutoff and adds distortion. Macro 1 (x) adds amplitude modulation to S1+2, control LFO speed with M2 (y), M3 controls the speed of the pan modulation in S3.
Rising Darkness Split	S1+2 are running in split mode, both using a mysterious texture made with Metasynth. Overlapping split point is C3 (C4 in Iris), both samples are running in Non-Retrigger mode. Add noise-shaped pitch modulation with the Modwheel. Check the Macro page to see how the 6 assigned Macros modify the sound.

Name	Comments
Saturn Drone	A dronish sample I made with Metasynth is used in both oscillators. S1 has a broader frequency selection and is masking S2 somewhat, that is why you can modify the sustain level of S1 with the Modwheel, turn it up if you want more high frequencies. Please check the Macro page to learn how the 6 assigned controls are modifying the sounds.
Scrape Drone Scape	A texture I made with Metasynth, resynthesizing an electronic texture and playing the resynthed data with scraped cymbal sounds from my soundset Alchemistry Metallurgy. The result then filtered by importing a geometrical image and then processed with more Plug-Ins. The 2 Oscillators play different frequency bands of the same sample, S2 runs in Radius RT mode. Modwheel adds Pitchmod, Macros 1+2 control delay mix and LP cutoff. Macro 3 adds filter modulation (turn Macro 2 down for more audible results) and Macro 4 controls the modulation speed.
Seoul Palace Music	A field recording which I recorded in Seoul some years ago in front of a big palace where there was a parade taking place with drummers and other musicians in historic costumes and funny hats, with a guard shouting martially. S1 focusses on the shouting guard, it is running in "Fixed" mode (pitch not reacting to Midi), pitch is constantly modulated by a slow LFO. Transpose S1 up using Macro 1, distort it with Macro 2 (y). S2 running in Non-Retrigger mode focusses on the asian woodwind instrument which was soloing over the monotonous drumming, add random pitch modulation to S2 with Macro 3. S3 only plays the very low frequencies of the drumming, bring in S3 with the Modwheel.
SETI	Texture made with one of my latest Chromaphone patches - S1+2 play short spectral loops, S3 in Non-Retrigger mode plays a longer very narrow spectral selection of the sample. Modwheel adds nasty distortion, Macros 1+2 control reverb amount and length, Macro 3 reduces LP filter cutoff.
Shanghai Bells	A sequence of bell-tower hits I recorded some years ago on the rooftop of a Shanghai hotel, some backgroound car horns - totally denoised with RX and then processed with crusherX and other stuff. All sources play a different segment/frequency range of that sample, S2 only plays the tail and runs in Radius RT mode. Modwheel adds Pitchmod to S1, Macros 1+2 control chorus/delay mix, M3 adds reverb, M4 controls Ampmod speed in S2.
Shipbell Pad	The sample of a long shipbell texure is used in both oscillators, S1 has a very narrow spectral selection resulting in a tonal pad sound, the volume of S2 with the reversed bell texture is assigned to Macro 3, Macros 1+2 control amount of delay/reverb FX. The Modwheel adds a tad of pitch modulation to S1.
Sine Rain	Scifi-texture made with crusherX, each source plays a different segment of that sample. Modwheel adds random Pitchmod to S1/2, Macro 1 controls distortion amount of S3, Macro 2 controls delay time for S1.
Sonar Drops Split	Overlapping split point is E4 - (E5 in Iris) - Modwheel adds reverb.
Spacedroner	Metasynth drone - Modwheel adds Pitchmod to S1 which runs in Radius RT mode - S2 runs in Non-Retrigger mode.

Name	Comments
Spectral Blackout	A sample made with one of my Reaktor ensembles, very narrow spectral selections of the same sample play in S1-3, S3 running in Non-Retrigger mode. The Modwheel adds distortion and chorus, Macros 1+2 for Pitchmod/Modspeed, M3 for delay mix, M4 for delay time.
Spectral Cutlery	Another processed cutlery improvisation, this time spectralized with various tools, resulting in a big SciFi soundscape. S1-3 all play broad frequency selections from different segments of the same sample.The Modwheel adds pitch modulation to all oscillators, each running at slightly different speeds. M1 (x) controls HP cutoff, M2 (y) adds a fast flanging-FX, M3 adds a long stereo delay.
Spectral Dots	One of my early Iris patches, using a long chord texture from my Kontakt patch *Beautiful Beds* in both oscillators with identical spectral selections, S1 is tuned down a perfect fifth. The Modwheel adds aliased distortion, Macros 1/2 control HP filter cutoff/amount of reverb FX.
Spectral Fiesta Split	Dense spectral texture made with Razor and some FX, both oscillators use the same long sample playing different segments/specral aspects from it. Osc1 is running in Radius RT mode, osc2 in Non-Retrigger mode, overlapping split point is C4 (C5 in Iris). The Modwheel adds fast random pitch modulation. With Macro 2 (y) down, the LP filter cutoff is modulated by an LFO, M1 (x) controls modulation speed. Please check the Macro page to learn how the other 6 assigned Macros affect the sound.
Spectral Float Split	Processed scraping sounds performed on a Tamtam. The same sample is used in both oscillators, S1 playing from C3 (C4 in Iris) upwards, and S2 from C3 downwards. The Modwheel shifts the cutoff of the HP filter and adds distortion. The x/y-pad controls amount of delay/reverb FX, M3 introduces pitch modulation, M4 controls pitch mod speed.
Spectral Gliss Drone	Long drone texture with spectral glissandi made with Razor and MeldaMBandGranular. Both oscillators (running in Non-Retrigger mode) use the same sample playing different specral aspects from it. The volume of S2 (the high glissandi) is assigned to the Modwheel (-20 dB with the wheel down). Macro 1 (x) adds temposynced amplitude modulation (triplets), M2 (y) adds temposynced delay FX. M3 controls LP filter cutoff, M4 adds stereo phasing.
Spectral Harmonics Split	A drone/pad sound with rich harmonics made with Spectral and HALion 5, two samples at different pitches were produced (C1/C4), the oscillators in Iris overlap between C2 – C3 (C3/C4 in Iris). The Modwheel introduces temposynced amplitude modulation. Macro 1 adds chorus FX, M2 (y) controls LP cutoff. M3 adds delay FX, M4 controls release time, M5 controls reverb amount.
Spectral Mantra Split	A dronish soundscape is used in both oscillators, S1 is mapped up to C3 (C4 in Iris) playing the bass range and some narrow spectral selection in the very high range, S2 is mapped from C3 (C4) upwards and plays a broader frequency seletion without the bass frequencies. Add temposynced pitch modulation to both oscillators using the Modwheel. Macros 1-3 control the involved Iris effects, M4 introduces a filter envelope assigned to the LP cutoff.

Name	Comments
Spectral Scrapes	Spectralized scraping sounds performed on a Tamtam. The same sample is used in both oscillators, S2 playing the inverted spectral selection of S1. The Modwheel shifts between S1+2. The x/y-pad controls amount of delay/chorus FX, M3 introduces temposynced amplitude modulation (2 against 3).
Spectral Waterphone Split	A waterphone sample from my MachFive library Scattered Entity processed with Molekular FX-patch from my Snapshot Bank DNA is playing in both oscillators. The root notes a set differently and S2 is only playing up to C5 (C4 in Iris). S1 is running in Non-Retrigger mode. The Modwheel increases the volume of S2. Macro 3 adds a tad of pitch modulation to S1, M4 controls modulation speed. M5 adds pan modulation to S2, M6 controls pan-modulation speed. M7 controls LP filter cutoff, M 1+2 (x/y) control amount of delay/reverb FX.
Spectral Wonderland	Both oscillators use the same mysterious soundscape, S1 is running in Radius RT mode. Macros 1-3 control FX amount.
Stochastic Lady	S1-3 all use the same sample, a triplet-based synth sequence at 80 BPM. S1+2 play different stochastic spectral selections, S3 running in Radius RT-mode plays the sequence as is, the Modwheel brings in S3 and fades out S1+2. Set S3 to "Resample" if you want old school sampling behaviour or if your're running into CPU overloads. All 8 Macros are assigned, please check the Macro page to see which controls are available.
Strange Land Split	Both oscillators use the same sample made with a sound from my Spectral soundset Spectral Rays processed with a Molekular FX-patch from my Snapshot Bank DNA and crusherX. S1 is mapped up to C3 (C4 in Iris), S2 is mapped from C3 (C4) upwards and is running in Radius RT (time preserving) mode (set it to "Resample" to save CPU / to switch to normal sampling mode). The Modwheel controls HP filter cutoff and adds distortion. Macros 1+2 (x/y) control amount/speed of delay FX, M3 adds saw up-shaped pitch modulation to S1, use M4 to control modulation speed. M5 adds random pitch modulation to S2, use M6 to control modulation speed. M7 controls amount of reverb FX.
Strange Place	Another Metasynth texture, S1+2 play different segments of the same sample, the Sub oscillator adds a spectralized sawtooth wave. S2 runs in Radius RT mode. Modwheel adds chorus, Macros 1+2 control delay/ reverb Mix.
Stretched Valium Split	Electronic texture made with Spectral, processed with a patch from DNA for Molekular, timestretched with RX3. Both oscillators use the same sample, both running in Non-Retrigger mode, overlapping split point is C3 (C4 in Iris). Modwheel adds chorus FX. Macro 1 (x) adds temposynced amplitude modulation to the lower sound, M2 (y) controls LP cutoff, M3 adds delay FX.

Name	Comments
StretchTimp Split	The involved sample was taken from pedal-timpani recordings (pic here) I made for my MachFive-ibrary Scattered Entity. A timestretched timpani glissando is used in all three oscillators, S1 is mapped up to C3 (C4 in Iris), S2+3 are mapped from C3 (C4) upwards. Add temposynced amplitude and filter modulation with the Modwheel, control te modulation speed with Macro 1 (x-axis of x/y-pad).
Supernova	Look at the stars at night and then this happens: a sample produced by resynthesizing a processed vocal texture in Metasynth, retuning the resynthesized data and then playing back the result with a huge soundscape sample, randomizing the sample start points and doing other things to it as well. All oscillators play different spectral aspects and segments of the same long sample. The Modwheel increases the volume of S3 and slightly reduces the volume of S1, Macro 1 (x) adds distortion, M2 (y) adds delay FX, inverted M3 controls LP filter cutoff, M4 adds temposynced amplitude modulation to all 3 samples.
Surreal Seaside	S1 uses a sample recorded at the german sea side, it actually cost me a Zoom H2 as I put the recorder on a big stone only some centimetres above the water surface, after some minutes a wave decided to drown the recorder, but the recordng was well worth it. S1 doesn't react to incoming Midi notes, instead a LFO is constantly modulating the pitch. S2 plays the sample of some very denoised seagulls recorded at the same beach, these react to Midi but also have a LFO assigned to pitch. Control the modulation speed with the Modwheel. Macros 1+2 (x/y) control delay and reverb FX, the inverted Macro 3 controls LP cutoff.
Texture Dots	I live for these kind of beautiful textures... S1 plays a dotted spectral selection and S2 running in Non-Retrigger mode plays a broader spectral selection from the second half of the sample which is only audible when Macro 3 is turned up. Modwheel adds some subtle tube distortion, Macros 1+2 for Pitchmod amount and speed.
The Gate Split	S1 only uses the high frequency bands of a long drone texture, this is layered with S2 which uses a strange glissando texture made with Diversion and Molekular, S1 has a slow LFO assigned to it's volume. Use Macros 3+4 to control the volume of each layer, tune S2 down an octave with Macro 6. S3 uses the lower frequencies of the drone also used in S1. Overlapping split point is C3 (C4 in iris). S1-3 are running in Non-Retrigger mode. The sub-oscillator adds a pulse waveform with a narrow spectral selection and some Noise-shaped pitch modulation, control the sustain level of the amp envelope with Macro 5. M1+2 control delay send/time, M7 adds amplitude modulation to S1. The Modwheel introduces temposynced amplitude modulation to S2+3.
Thunder Tubes	2 samples from my Alchemy library Alchemistry Beyond, S1 plays some processed plastic tube hits (tuned) in Radius RT mode, S2 plays some processed thunder hits, it is pitch-modulated by a LFO, control Modspeed with Macro 3. Macro 1+2 control distortion/reverb amount, M4 adds delay. The Modwheel controls HP filter cutoff.
Tinkle Scapes	3 samples are used in this patch. Macro 3 - Ampmodspeed S2, Macro 4 - synced Ampmod amount Master, Modwheel - Pitchmod S1+S3.

Name	Comments
Tinkle Wood	Processed wood sounds. S1-3 play different segments and aspects of the same sample. Modwheel adds distortion. The sample in S1 plays up to C4 (C5 in Iris). Macro 1 controls LP cutoff, M2 adds fast Pitchmod to S2.
Tinkleverse Split	An animated synth texture made with Metasynth plays in S1+3, S3 is mapped from C5 upwards (C6 in Iris), S1 plays over the whole range and is set to Non-Retrigger mode. The original percussive texture made with caviar can samples from which the synth texture was derived is playing in S2, it's volume assigned to the Modwheel. S2 is mapped up to C5 (C6 in Iris). Control the LP cutoff with inversed Macro 2, add Filtermod with M1, control Modspeed with M3. M4 for delay mix, M5 controls delay time (makes for some nice modulation effects) and M6 controls reverb mix. S2+3 play in Radius RT mode so the CPU hit can be high depending on your computer specs. Set them to "Resample" to save CPU (which will of course change the sound drastically).
Tokyo Tickets	Stochastic mystery - I recorded the involved sample in the Tokyo subway, bleeping ticket machines, some pedestrians talking and general subway ambience. S1+2 spectrally focus on the bleeps, using a very narrow seletion to enhance them. S3 adds a broad selection of the same sample, bring it in with Macro 3. All samples run in Non-Retrigger mode. Add random pitchmod to S1+2 with the Modwheel, control the LFO speed with Macro 4. M1+2 control delay mix/rate, M5+6 control reverb mix/size.
Transparency	A long rhythmical sequence made with some of my metallic patches from various soundsets. S1+2 play different aspects of the same sample. Modwheel adds aliasing and chorus, Macros 1+2 control delay and reverb mix.
Vastness	This is the sort of sound I hear when looking into the clear sky at night. A long dronish soundscape made with a variety of plugins is used in all three oscillators. All oscillators are running in Non-Retrigger mode. The Modwheel adds temposynced amplitude modulation to S2+3. Macro 1 (x) controls amount of delay FX, M 2 controls HP filter cutoff, M 3+4 control amount of chorus/chorus speed.
Vivid Arp Scape Split	Electronic texture made with various synths processed with patches from DNA for Molekular. All 3 oscillators use the same long textural sample, osc 1+2 are layered with an offset using the first half of the sound, S3 plays the second half - overlapping split point is G3 (G4 in Iris). The inverted Modwheel controls LP filter cutoff., with MW up the envelope modulation applied to filter cutoff becomes audible. Macros 1+2 (x/y) control amount of delay/chorus FX, M3 introduces pan modulation to all oscs.
Vowel Synth	2 samples made by tweaking an imported waveform in Diversion's wave editor in real time and recording the output to disk. Great sound for deep drones, chords work well too though. The Modwheel adds different flavours of pitch modulation to S1+2, five Macros are assigned, please check the Macro page.

Name	Comments
WaterPhoneDrone	The involved sample was taken from waterphone recordings (pic here) I made for my MachFive-ibrary Scattered Entity. The sample was granulated with crusherX, playing several octaves to create a rich drone. Oscillators 1-3 all play different segments and spectral aspects of this sample, S2 running in Non-Retrigger mode plays almost the entire frequency range, bring it in with the Modwheel. S3, also in Non-Retrigger mode only plays the reverb tail of the sample looped back and forth. This is a rather cosmic patch...
Wholetone Magic	Resynthesizing a waterphone sample taken from waterphone recordings (pic here) I made for my MachFive-ibrary Scattered Entity in Metasynth, tuning the resynthesized data to a wholetone sale and furtherly processing it, then playing back the resynthesized result with muted Thai Gong samples, also from Scattered Entity. S1+2 play very dotted selections of this sample, S3 plays a full range segment of this texture. S3 is only mapped up to C6 (C7 in Iris). Add slow square-shaped pitch modulation to S1+2 with the Modwheel. Macros 1-5 control various parameters of the involved FX modules.
Wonderland Split	3 wondrous electronic textures, S1+2 play up to C4 (C5 in Iris), S3 plays from C4 (C5) upwards. S2+S3 play in Radius RT mode. Modwheel adds Pitchmod, Macro 1 - Reverb Mix, M2 - LP cutoff, M3 adds LFO-modulation to the filter cutoff, this will be more prominent when you turn the cutoff down with Macro 2. M4 controls Filtermod speed.
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.
Woodpecker Trio	The same long sample is used in all 3 oscillators, a field recording with woodpeckers which I recorded in the deep woods on a sunny morning in early spring. The oscillators are finetuned to 440 Hz. The Modwheel adds distortion and increases the HP filter cutoff. Macros 1+2 control the amount of delay (temposynced) and reverb FX, M3+5 add random pitch modulation to Osc 1+2, M 4+5 control the modulation speed.
Woodpeckers Calling	The same long sample is used in oscillators 1+2, a field recording with two communicating woodpeckers and some bird calls which I recorded in the deep woods on a sunny morning in early spring. Both samples play in Non-Retrigger mode, in Osc 2 the sounds plays backward/forward. The x/y-pad controls amount/tone of the aliasing distortion, the Modwheel adds random pitch modulation. M3 controls amount of delay FX, M4 modulates various delay parameters. Inverted Macro 5 controls LP cutoff and M6 controls amount of reverb FX.

Name	Comments
Woodworks 01	Two long field recordings which I recorded in the deep woods on a sunny morning in early spring are used in Osc 1+2. In Osc 1 there is the sound of wooden accents, a bird building his/her nest inside a tree. In Osc 2 there is a bird repetitively singing a rising minor third accompanied by more nest building action. M1+2 (x/y) control amount of delay/flanging FX, M3 adds noise-shaped pitch modulation to the Bird in S2, M4 adds random pitch modulation to the wood sounds in S1. The Modwheel increases LP filter cutoff.
Woodworks 02	The same long sample is used in all 3 oscs, a field recording which I recorded in the deep woods on a sunny morning in early spring. In Osc 1 there is an angry bird alarming the rest of the family (I suppose she/he was afraid of all my recording gear). In Osc 2 there is a bird repetitively singing a rising minor third accompanied by nest building action and woodpeckers. Osc 3 has a very narrow, surreal sounding spectral selection of all the activities. The FX section is running in Send-mode, S1 is send into the delay, S3 is send into the reverb, all oscillators can be send into the aliasing distortion using Macro 1 (x), control distortion tone with M2 (y). The inverted Modwheel reduces LP filter cutoff, with the wheel fully engaged, you only hear the effect returns (as the sends are routed pre-filter). M3 adds pan modulation to all oscillators with a slightly different speed for each LFO.
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, September 9 - 2014