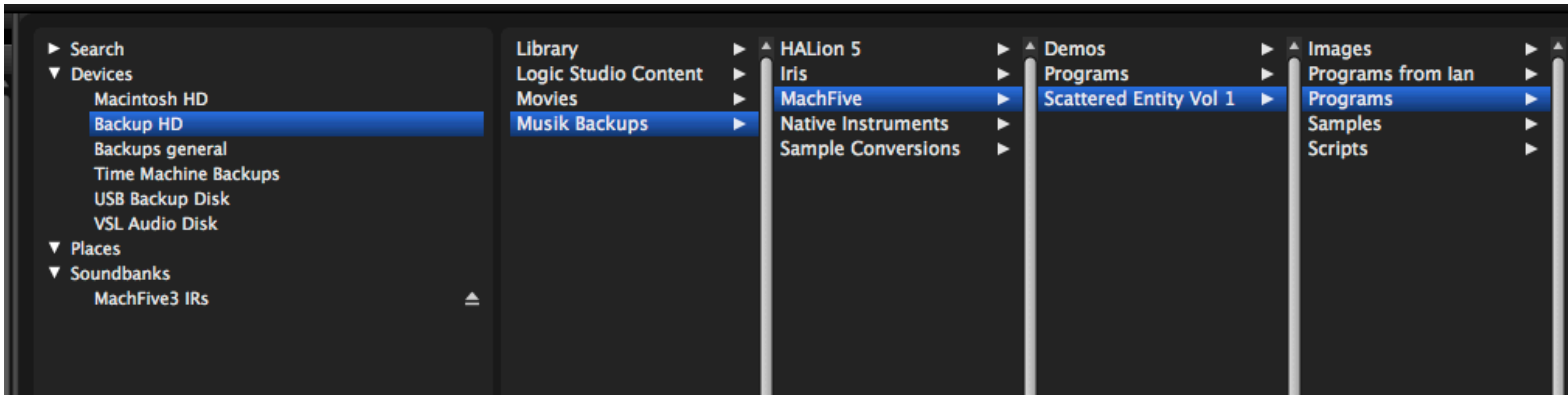
Scattered Entity Vol. 1 for MachFive 3

Installation

As there is no default location for 3rd party sound libraries for MachFive, you can just install the folder “Scattered Entity Vol 1“ which you extracted from the RAR-archive anywhere on your system, preferably on an external drive, if you have one available. Then you just locate the folder “Scattered Entity Vol 1“ in the MachFive browser under “Devices“ and load a program from one of the categories in the main “Programs“ folder. You can also drag and drop programs directly from the Finder into Parts in MachFive.



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1.) The licensee must not distribute the patches and samples from ***Scattered Entity Vol 1***, resample them, copy or otherwise replicate the patches and samples of this sound library in any commercial, free or otherwise product. That includes sample and audio libraries and patches for other samplers and sample based synthesizers. You can of course create such derivates for your own musical work as long as these derivates are only distributed in the context of musical work or sound design.

2.) The license to the soundset ***Scattered Entity Vol 1*** may not be given away or sold, it is not for resale.

Description and content
Scattered Entity Vol 1 is the first library in a series of releases for MachFive. Over time an entire universe of sounds for this extremely versatile electronic instrument will be created, combining the beauty and natural expression of acoustic instruments with the unlimited possibilities of state-of-the-art sound design.

Content Vol. 1:

4.4 GB of samples (wav/stereo/48 Khz/24 Bit).
121 patches/instruments + 8 variations, combining all synthesis methods available in MachFive.

- Multisampled instruments, pure, processed and combined with elctronics
- Evolving pads
- Vocal texures
- Experimental textures
- Cinematic and ominous soundscapes and drones
- Complex sequencers
- Processed field recordings
- Orchestral sounds derived from orchestral recordings of my own music

Sampled Instruments:

- Celtic harp with 27 strings - multisampled with several velocity layers and round robin, harp glissandi, bisbigliando and more
- Timpani
- Waterphone
- other string instruments (violin, piano, cello)
- Woodwinds (sax/duduk)
- Chromatic and achromatic percussion (Thai gongs, Tamtam, bowed and beaten vibraphone, tibetan singing bowls, Glockenspiel)

20 patches have custom scripting for extended sound manipulation features and a user interface, all non-scripted patches have the Modwheel and the 8 Macros assigned in the info tab, many also use Aftertouch. By right clicking on a control in the interface, you can assign any Midi Controller number to that control.

Scripting by Iain Morland.

Patch categories:
- Celtic Harp - 13 + 1 variation
- Mallets - 5 + 2 variations
- Orchestral - 3
- Pads - 11 + 1 variation
- Percussion - 8 + 2 variations
- Sequencer - 8
- Soundscapes - 17 + 2 variations
- Strings - 4
- Synths - 12
- Timpani - 10
- Voices - 7
- Waterphone - 19
- Woodwinds - 4

Please note: This sound library requires the full version of MachFive 3 (version 3.2 and higher).
It does not work with the UVI workstation.

All acoustic instrument-samples in this library were recorded with 3 Neumann microphones in L-C-R at 48 Khz/24 Bit, a U87 as the center mic - a stereo set of KM 184 for L-R. The field recoordings were made with a pair of Sennheiser shotguns inside a windshield cage, mounted on a boom recorded onto a Tascam HD-P2 recorder.

A widget with all audio demos, almost 3 hours of music and sounds can be found here.

There are plenty of videos demonstrating and also explaing patches from this library at the bottom of the product page. You will also find pictures of the sampled instruments on that page.

CPU

All patches were programmed at a sample buffer 256 samples in standalone mode. IRCAM granular mode is quite CPU intense when using it in unison mode (with several voices triggered per key) or when layering it with synth modules. So for the very CPU heavy patches I made some “Low CPU“ variations, sometimes i also provided keyswitchable variations inside a patch, with one light and one heavy CPU-version.

This is all explained on the Info page of each program. I suggest to use moderate sample buffer sizes inside your DAW, e.g. 128 or better 256 depending on the power of your processors. Also you can use low CPU version for tracking and then switch to the high CPU version for bouncing/rendering.

Other info

Patches which use Stretch-oscillators need a little longer to load, as MachFive does some pre-calculation on these samples in order to play them.

This library is not encrypted in any way so you can use the included samples in any other sample player or directly in your DAW.

Patchlist

Each patch has a more or less detailed description including some playing tips on the info page, so the list below only contains the patch names. To get info on a scripted patch, just click on the “Script“ button and the info page will appear.

Celtic Harp	Description / comments / tips
Celtic Harp Bell	This patch uses 7 celtic harp multisamples from the second velocity layer mapped between C0 - C6, these play in granular mode. A shipbell sample in normal sampling mode is layered with the harp. Macro 1 controls the sample speed of the harp samples, which are looped back and forth. Use Macro 5 to mix in the bell sample. Macro 2 introduces a filter envelope applied to LP cutoff in both layers. The Modwheel increases the speed of the LFO which modulates the amount of pitch randomization in the harp layer and it adds random pitch modulation to the bell. CPU usage in this patch is high when playing many voices at once.

Celtic Harp	Description / comments / tips
Celtic Harp Glissandi	Siy keyswitchable layers with celtic harp glissandi. Layer 1 - Keyswitch C0 - rising glissandi major scale G1 - F#2 upwards glissandi multiple gliss segments version 1 G 2 - F#3 upwards glissandi multiple gliss segments version 2 G3 - F#4 - upwards gliss single version 1 G4 - F#5 - upwards gliss single version 1 Layer 2 - Keyswitch D0 - falling glissandi major scale G1 - F#2 - upwards glissandi multiple gliss segments version 1 G2 - F#3 - upwards glissandi multiple gliss segments version 2 G3 - F#4 - upwards gliss single version 1 G4 - F#5 - upwards gliss single version 1 Layer 3 - Keyswitch E0 - rising glissandi minor hamonic scale same mapping as above Layer 4 - Keyswitch F0 - falling glissandi minor hamonic scale same mapping as above Layer 5 - Keyswitch G0 - rising glissandi minor melodic scale same mapping as above Layer 6 - Keyswitch A0 - falling glissandi minor melodic scale same mapping as above
Celtic Harp Granular Bisbigliando (scripted)	Playing a long bisbigliando (tremolo) on 2 equally tuned strings on the celtic harp, every C and G in each octave was sampled, lowest and highest notes are extended so the instrument has a range from C-2 - C7 Modwheel -> Sample Speed
Celtic Harp Granular Impro	This patch uses a long celtic harp impro I recorded right after I received the harp, which I bought for Scattered Entity Vol. 1. An impro in G#min, processed with some EQ/compression and reverb, granulated in MachFive. There are two keyswitchable layers available: KS A-1 - running in unison mode (2 voices = 2 grainstreams) KS B-1 - running in unison mode (5 voices = 5 grainstreams) - CPU intense Macros 1, 2 and 4 let you determine the offset for sample position, pitch and pan, Macro 3 detunes the grains. Aftertouch modulates sample speed. The Modwheel adds Delay FX.
Celtic Harp Synth	Multisampled celtic harp mixed with a FM synth. Macro 3 decreases the LP filter cutoff, so the filter becomes velocity sensitive. Add fiter resonance with Macro 4.
Celtic Harp (scripted)	Celtic harp sampled at 3 velocity layers and 4x round robin. The harp was tuned to Cmj, all 7 notes per octave were sampled from B1 - E5. To extend the range, samples from the octave above/below were copied, keeping the root notes the same, so this instrument ranges from C1 - C6. The highest velocity was plucked with the fingernail, so it has an edgy sound with a small gliss, reminding of a banjo or an asian string instrument. Add pitch modulation with the Modwheel, I suppose harp players would love to be able to do that :) Check the interface for plenty of countrols to tweak the sound to your taste.

Celtic Harp	Description / comments / tips
Granular Harp Flagos	A long sample with a sequence of flageolet intervals played on a celtic harp, running in granular mode with the layer set to unison (2 voices). Offset the pitches of the unison voices using the Modwheel, there is also an offset programmed for pan position, sample position and filter cutoff. Macros 1-4 let you control various grain parameters.
Harp Arp	Lowest note of the harp sampled at 5x round robin. Arpeggiator is activated, filter cutoff is controlled by the velocities programmed in the arpeggiator. The filter drive (Macro 2) only becomes audible when filter resonance is turned up somewhat (Macro 1). Reduce the note lengths in the arpeggiator with Macro 6. The Modwheel adds a pitch-glitch to each attack.
Harp Gliss Combed Dorian Low CPU (scripted)	Low CPU version of the patch below.
Harp Gliss Combed Dorian (scripted)	Celtic harp tuned to a dorian scale, one falling gliss playing from C0 - C4, root C3, looped back and forth, one up/down glissando texture played with the flat fingers creating some windlike noise, mapped from C#4 - C7, root C5. These glissandi play in granular mode and are run through tuned combfilter (key follow). An analog stack synth is layered with the harp sounds. The harp layer plays in unison mode (3 voices) with an offset between the voices for various parameters, so this patch is very CPU-intense. Check the interface for a lot of controls to tweak the sound. Polyphony is set to 16 voices, so you can play 4 notes simultaneously (each note triggers 4 voices).
Harp Gliss Dorian Split (scripted)	Celtic harp tuned to a dorian scale, two keyswitchable trios with downwards glissandi. All samples play in granular mode. Overlapping split for each trio, mapping: Gliss 1: root note C1, range C0 - C2 Gliss 2: root note C3, range C2 - C4 Gliss 3: root note C5, range C4 - C6 Keyswitches are located at A-1/B-2. In the second Trio the upper two glissandi were played with a finger nail resulting in a more noisy sound. Control the sample speed with Macro 2 (hard left = freeze) Detune the grains with Macro 1.
Harp Gliss Up Dorian Birds	Celtic harp tuned to a dorian scale - upwards glissando - meets a bird ambience resynthed in Metasynth to create a tonal drone. Both samples play in granular mode. Control the speed of the harp gliss with the Modwheel, control the speed of the resynthed sound with Macro 6 (Animate Synth). In the convolution reverb engine there is a tubular windchime sample creating strange resonances. Due to the layering of two granular samples plus the covolution reverb, this patch is quite CPU-intense.
Harp Grunge Bass	Lowest note of the harp sampled at 5x round robin, layered with an analog synth module. The harp samples are run through a vowel filter with lots of drive, the synth runs through an analog lowpass. The cutoff of both filters is velocity sensitive. Use the Modwheel for pitch modulation.

Celtic Harp	Description / comments / tips
Harpgliss Drone	A sequence of accents played on the celtic harp while moving the tuning lever up and down for semitone glissandi and great rattling noises. An analogue synth is mixed in. This patch uses granular sampling in unison mode (2 voices) with an offset for sample position and panning, use Macros 1+2 to control the grain density and grain speed, use the Modwheel to add distortion to the harp sample. Mapped from C-2 - C6. Aftertouch controls pitch, minor third upwards when fully engaged. This patch is CPU intense due to the layering of granular sampling in unison mode and a synth module. There are 2 keyswitchable layers available: D6 - harp and synth E6 - only harp (less CPU intense)

Mallets	Description / comments / tips
Bowed Vibra Synth	Multisampled vibraphone bowing mixed with analogue and FM synth modules. Vibraphone is mapped between C1 - C5 Synths are mapped between C0 - C7 Velocity controls sample start point of the vibra samples. The Modwheel adds pitch modulation to both layers. There are 2 keyswitchable layers available: KS A-1 - vibra and synths KS B-1 - only vibra
Glockenspiel 2Vel 4RR	Multisampled Sonor Glockenspiel with 23 notes. 179 samples 4 x round robin (very few samples are used twice in the RR chain) 2 Velocities - extended to 4 octaves The original 23 chromatic notes are mapped from C3 (middle C) to A#4 - A#4 is extended a half note to B4 - then I copied the lower octave down and the upper octave up an octave keeping the rooot notes the same to extend the Glockenspiel to 4 octaves in total, for those who don't care about realism (including myself). The Modwheel introduces temposynced, square-shaped pitch modulation, +/- 1 octave with the wheel fully engaged. Activate the ring modulator using the RM on/off switch.
Glockenspiel FM Synth	Multisampled Glockenspiel layered with an FM synth.
VibraQuencer Keyswitched Low CPU (scripted)	Low CPU version of the patch below.
VibraQuencer Keyswitched (scripted)	Four processed sequences played on a vibraphone, temposynced using IRCAM Stratch (CPU intense). Use the Low CPU version for tracking and this one for bouncing/rendering as it is much less artifact-free. The sequences are up to 9 bars long, 4/4 signature, the sequence in keyswitch F0 is in 6/8 and is multisampled in three octaves, with some harmonic variations in the highest sample.

Mallets	Description / comments / tips
Vibratophone Simple	In this instrument all multisampled vibraphone hits were sampled with the vibrato engine on, after the attack the speed was altered - accel/rit. Range: C2 - C6. The samples are not looped. The Modwheel introduces amplitude modulation with slightly randomized LFO speed per each new note played. Macro 3 reduces LP cutoff amd makes it velocity sensitive.
Vibratophone (scripted)	In this instrument all vibraphone hits were sampled with the vibrato engine on, after the attack the speed was altered - accel/rit. The vibra samples in Layer 1 are not looped Modwheel increases sample speed in granular Layer 2 and decreases grain time.

Orchestral	Description / comments / tips
Calm Scape	An excerpt from my orchestral work Windschatten recorded during a rehearsal, a smooth texture with flugelhorn, woodwinds, brass and Glockenspiel processed with some sparkling reverb. This long sample is mapped from C2 - C5, change the sample start position with Macro 1 (also assigned to the Modwheel), with the knob hard right the sample will start at a small Glockenspiel sequence. The sample is crossfade looped. In the lower register there is a french horn swell I recorded in a church, running in granular mode, sample position modulated by a LFO, looping back and forth. Over the entire range there is also an analog synth playing, control it's volume using Macro 5. Decrease the LP filter cutoff with Macro 2, add envelope/LFO-controlled filter modulation with Macro 3. Macro 4 adds temposynced amplitude modulation. Tip: If you play e.g. a C4, add a bass note at Bb, as the tonality of this texture is actually in Bb.
Orchestral Building	This patch uses two excerpts from my orchestral work Windschatten, recorded during a rehearsal in a rehearsal studio. These samples run in granular mode and are mixed with an analog stack synth which has it's oscillators tuned to the main pitches of the orchestral chords. Mapped from C2 - C4 is a long building chord progression, root note C3. Mapped from C#5 - C6 is a timestretched "final" chord at the end of a section. Scroll through the samples using Macro 1, detune the grains with the Modwheel. Orchestra and synth both have their dedicated volume controls (Macros 1+5). Macro 3 reduces LP filter cutoff, add slow temposynced filter modulation with Macro 4. Macro 6 introduces temposynced amplitude modulation. There are 2 keyswitchable versions available: Keyswitch C0 - granular orchestra and synths Keyswitch D0 - granular orchestra in unison mode (2 voices) with an offset for sample position, panning, filter cutoff and pitch. This combo is very CPU intense. For CPU reasons the overall polyphony is set to 12 voices, so you can play 6 voices simultaneously in KS C0.

Orchestral	Description / comments / tips
Orchestral Float	This patch uses an excerpt from my orchestral work Windschatten, a long floating, very dynamic chord-texture, mainly brass instruments, some strings, with some brass accents - recorded during a rehearsal in a rehearsal studio. Mapped from C1- C5, root note at A#2. The sample plays in granular mode. Scroll through the sample with Macro 1, speed up the overall sample speed with Macro 2. The Modwheel detunes the grains. There are two keyswitchable versions available: KS C0 - normal mode KS D0 - unison mode (3 voices) with an offset between the 3 voices for pitch/ panning/filter cutoff/sample position - this layer is very CPU intense.

Pads	Description / comments / tips
Eery Dream Pad	In Layer 1 there is a wavetable synth using an imported single-cycle waveform created from a cello sound. In Layer 2 there is an analogue stack module-synth. Each Layer has a dedicated volume control (Macros 1+2). The Modwheel adds an octave above the root note to the analogue synth.
Harp Pad Beauty	This patch uses just reverb tails from celtic harp-accents multisampled between C2 - A4 using various cascaded reverbs and delays. All samples are crossfade-looped and the sample zones are also crossfading to create smooth transitions between the different samples. Range C0 - C7. Attack time is velocity sensitive. The Modwheel adds pitch modulation.
Ominous Pad	Mapped from C-1 - B0 thee is a combfiltered field recording of an arriving thunderstorm in the city. Mapped from C0 upwards are two layers forming the pad sound: 2 timestretched reverb tails created by sending celtic harp accents through a chain of spatial processors and an analogue stack synth module. Add temposynced random pitch modulation to the pad with the Modwheel.
One Finger Chords	One-finger-chord with the oscillators of an analogue stack synth tuned to various chords, selectable via keyswitches. Keyswitch C0 - sus 7/9 chord Keyswitch D0 - min7 chord Keyswitch E0 - major7 chord Keyswitch F0 - major with a large 7 Keyswitch G0 - diminished The patch is running in unison mode (4 voices). The Modhweel adds pitch modulation. You can also use this sound more stab-like if you turn the attack knob (Macro 1) all the way to the left.
Organ Spacepad	This organ patch is running in Layer-Unsion mode (3 voices per key), so playing a lot of notes will increase CPU usage significantly. Modwheel->pitch modulation Bring in temposynced modulation with the "Animate"-knob

Pads	Description / comments / tips
Peace Pad Redux	This is a simplified variation of the Peace Pad below without the sample layer. The analog and the FM synth play in unison mode (2 voices) and are run through a tuned bandbass filter (key follow) with high resonance. Spread the voices and the filter frequencies with Macro 5, +/- 1 octave with the knob hard right. Balance the two synth modules using Macros 1+2, add anvelope-controlled modulation to the Highpass filter with Macro 3. The Modwheel adds pitch modulation to the synth pad.
Peace Pad	The analog and the FM synth in Layer 1 play in unison mode (3 voices) and are run through a tuned bandbass filter (key follow) with high resonance. Spread the voices and the filter frequencies with Macro 5, +/- 1 octave with the knob hard right. The Kalimba derivative in Layer 2 runs in stretch mode, speed it up with Macro 1, control it's volume with Macro2, add tuned combfiltering to it with Macro 3. The Modwheel adds pitch modulation to the synth pad.
Rich Synth Pad	Two analog synth modules are active in this patch, analog synth 1 in unison mode, analog synth 2 in analog stack mode, the latter having a temposynced pitch modulation in one of it's oscillators. Balance the 2 synths with Macros 1+2. Add temposynced HP filter modulation with the Modwheel.
Singing Bowl Rubbed	There are 2 keyswitchable layers available in this patch. Layer 1: Rubbing a large singing bowl with the backside of the beater to create a sustained note with subtle modulations, root note G#2. Playing in granular mode over the range from C0 - C6. Layer 2, keyswitch B0: two rubbed singing bowls, the one from Layer 1 playing up to G#3, and a smaller bowl, root note B3, playing from A3 - C7. Control the sample speed with the Modwheel.
Softy	Analog synth-module in unison/hardsync mode. The LFOs modulating the 2 filters are set to legato, so they will not retrigger when playing overlapping notes. The Modwheel adds distortion/drive. Macros 5/6 introduce temposynced amplitude and pitch sequencers.
Talking SynthPad	Two analog synth modules are playing in this patch. The synth in keygroup 1 is run through a modulated vowel filter. Each synth has a dedicated volume control (Macros 1+2). Shift the talking synth up an octave with Macro 5. The Modwheel adds LFO-modulated ring modulation to the analog synth in keygroup 2.
Triple Pad	Three layered synth modules: Layer 1 - Wavetable Synth - Vol: Macro 1 Layer 2 - Analogue Synth - Vol: Macro 2 Layer 3 - FM Synth - Vol: Macro 3 The Modwheel adds temposynced filter/amplitude modulation.

Percussion	Description / comments / tips
Electro Kit	Mapped between C2 and B3 there is a mixture of percussive and glitchy sounds using various MachFive engines (drum module/noise generator/ wavetable/analog synths) and also some samples. At C4 there is a temposynced sequence playing.

Percussion	Description / comments / tips
Muted Bowl Synth	Multisampled muting of a large singing bowl (finger muting), 2 velocity layers, 3x round robin, also using the same set of samples as release samples, use Macro 3 for volume control of the release samples. Mixed with a FM synth module, Macro 4 for volume control of the FM synth. Macro 5 decreases LP filter cutoff, so it becomes velocity sensitive. Range: C1 - C7
Muted Thai Gongs Split (scripted)	Two muted Thai Gongs, multisampled at 6 velocity layers and 8X round robin, original pitches at A#2 and B3, split point at E3/F3, extended to both sides. Use the Harmonizer in the interface to add intervals, plenty of other controls are available to modify the sound. Modwheel adds pitch randomization.
Singing Bowl Turnaround Low CPU	Layer 1 combines a singing bowl with a very long decay, moving the bowls between the 3 mics during the decay phase, with an analogue stack synth which imitates the harmonic structure of the bowl sample. Control the volume of the synth with Macro 1. Layer 2 holds the same singing bowl sample in Stretch-mode. Add an eneveloped glissando to the stetched bowl using Macro 5. Modwheel controls LFO-controlled sample speed of the stretched bowl which loops backwards/forwards.
Singing Bowl Turnaround	Layer 1 combines a singing bowl with a very long decay, moving the bowls between the 3 mics during the decay phase, with an analogue stack synth which imitates the harmonic structure of the bowl sample. Control the volume of the synth with Macro 1. Layer 2 holds the same singing bowl sample in granular mode, a LFO modulating sample position looping the sample back and forth. Control the modulation speed with the Modwheel. Add an enveloped-modulataed gliss to the granular bowl using Macro 5. Modwheel controls LFO-controlled sample speed of the granular bowl which loops backwards/forwards. Polyphony is set to 24 voices, so you can play 8 notes simultaneously (each note triggering 3 voices).
Singing Bowls Trio Split (scripted)	3 different sized, multisampled singing bowls split across the keyboard, untuned, preserving the original tuning at the respective root notes. range bowl 1: C-1 - F2, root note F2 range bowl 2: F#2 - G#4, root note G#3 range bowl 3: A4 - C7, root note B5 Each bowl can be modulated seperately using the numerous control in the interface, FX are loacted on page 2 of the interface.
Tam Tam Synth	Soft Tamtam accents sampled with 7x round robin layered with a synth, imitating the harmonic structure of the Tamtam sound. The gong samples are finetuned to match regular tuning, root notes are located at C2. All samples use smooth crossfade-looping. Range: C0 - C4 This patch runs in unison mode (3 voices), spread the voices out +/- 1 octave with the Modwheel. For the upper granular sample zone it detunes the grains and reduces grain density. Between C#4 - C7 there is a sample of rubbing the Tamtam with a rubber ball playing in granular mode.
Turning Thai Gongs Redux	Eight Thai Gongs multisampled at 2 velocity layers and 5x round robin, lowest gong at A#2, highest gong at D4 - extended to both directions highest note: C5. After the attack each gong was moved between the three microphones for subtle leslie effects. Modwheel adds pitch modulation.

Percussion	Description / comments / tips
Turning Thai Gongs (scripted)	Eight Thai Gongs multisampled at 2 velocity layers and 5x round robin, lowest gong at A#2, highest gong at D4 - extended to both directions, highest note: C5. After the attack each gong was moved between the three microphones for subtle leslie effects, only the decay phase is also granulated, check the Script-page for controls.
Two Thai Gongs FM Split (scripted)	Two multisampled Thai gongs, root notes A#2/D4, split point: F#3/G3. Sampled at 8x round robin and 4 velocity layers, the highest velocity layer was recorded by hitting the centre of the gongs with the backside of the beater, resulting in a sharp metallic accent. These gongs are mixed with an FM synth, check the interface for controls to modify the sound.

Sequencers	Description / comments / tips
Ambient Quencer	An analog stack-synth with various temposynced modulation sources applied to it's various oscillators. The synth runs in unison mode (2 voices), spread the voices out +/- 2 octaves with the Modwheel. Add an octave below to the basic pulse with Macro 1. Add Highpass-filter modulation with Macro 2. Add modulation to the hybrid filter with Macro 4, this only becomes audible if you turn the cutoff down somewhat using the inverted Macro 3. Add filter resonance with Macro 5.
Brain Slicer	A drum module driven by an arpeggiator which controls numerous parameters of the sound via velocity. There are two keyswitchable layers available: KS A-1 - arp running in 1/16 resolution KS B-1 arp running in 1/32 resolution. The Modwheel adds distortion to the drum module sound. Two filters are active, turn up the resonance of the combfilter which has it's cutoff modulated by the arp using Macro 4, add randomization per triggerd note and resonance to hybrid filter 2 using Macro 5. Tip: you can use the keyswitches while holding a note, the new resolution will be triggered immediately without needing to play a new note.
FM Machine	FM sequencer layered with a drum module triggered by an arpeggiator. Dedicated volume controls for FM synth and drum module (Macros 1+2). Ringmodulated temposynced delay can be added to the drum sound using Macro 3. Try all ranges please.
Kickdrum Arp	A drum module driven by an arpeggiator. The drum module is layered, one runs through an arp-modulated bandpass filter. Mapped from C0 - C5. Mix the two layers using Macros 1+2.
Nervous Bee Quencer	Wavetable and FM synths layered. Various temposynced step sequencers do their duty to modulate numerous paramters. Decrease LP Cutoff in both synths using the Modwheel.
Notorious Syncer	A wavetable synth playing an imported single cycle wave (frnech horn) mixed with a long cello flageolet texture playing in granular mode. Both keygroups are modulated by various temposynced modulation sources. Balance the synth and the cello using Macros 1+2. Modwheel introduces temposynced pitch sequence to both keygrups. The "DelayTime" Macro 7 is scaled in a way that only straight delay times are selectable (no triplets). This patch produces some nice bass sequences too!

Sequencers	Description / comments / tips
PolyQuencer	Analog stack synth layered with FM synth. Dedicated volume controls for both synths - Macros 1+2. Introduce a pitch sequence to the analogue synth with Macro 2. The same step sequencer also modulates a modulating operator of the FM synth. Change the harmonic structure of the FM synth using Macro 3. Reduce LP cutoff with the Modwheel. Try all ranges please.
Steel Monster Seq	This patch uses a processed and timestretched field recording of some massive metal impacts recorded in a russian factory. Keygroup 1 uses this sample in granular mode, the sample position is modulated by a temposynced step sequencer. A tuned combfilter is applied. It also has temposynced LFOs applied to amplitude and combfilter resonance. Root note G#2. KG 2 uses the sample in normal sampling mode, it has temposynced LFOs applied to amplitude and pitch. The note tracking of this sample is set to very low so it is tuned to micro intervals - root note G#2. Use the Pitchbender to play glissandi in both layers, the combfilter frequency is not affected by the bender. The Modwheel introduces a fast temposynced filter modulation in both keygroups.

Soundscapes	Description / comments / tips
Barrel Scapes XFade	Crossfade between three barrels played with rubber balls and three barrels scraping on a concrete floor using the Modwheel. All samples play in granular mode, alter sample spedd and grain size using Macros 1+2. Detune the grains with Macro 3. Add combfiltering with Macro 4, modify the frequency of the combfilter with Macro 5, add LFO-modulation to the combfilter with Macro 6. Overlapping split points: C2/C4
Combed Tubulars	Two longer textural samples of large tubular windchimes playing in granular mode, split across the keyboard, run through tuned combfilter in order to establish a distinct tonality. Dial in the comfilter resonance with Macro 4. Overlapping split point is C4, range C-1 - C8. Velocity modulates the sample start points. Control the sample speed with Macro 1, change the grain structure with Macro 2. Modwheel introduces random LFO modulation to the combfilter cutoff frequency.
Edens Garden	A metasynthed music box sample running in granular mode with 2 unison voices - offset for sample position and panning between the voices, layered with an analog synth. Mapped from C0 - C7. The Modwheel adds LFO-modulated detune to the grains.
Evil Grains Low CPU (scripted)	2 granulated dark soundscapes, mixing electronic SciFi sounds with field recordings from a zoo (with birds and bathing penguins) split across the keyboard, overlapping/xfading between C3-C4. Mapped from C-2 - C8. Layered with a noise synth run through a chromatically tuned combfilter. Aftertouch modulates the grain position in in the granular layer. Check the interface for all the controls available to modify the sound.

Soundscapes	Description / comments / tips
Evil Grains (scripted)	2 granulated dark soundscapes mixing electronic SciFi sounds with field recordings from a zoo (with birds and bathing penguins) split across the keyboard, overlapping/xfading between C3-C4, mapped from C-2 - C8. The granular layer runs in unison mode (2 voices) with an offset between the voices for sample position and other parameters. Due to the unison mode this patch is more CPU-intense. Layered with a noise synth run through a chromatically tuned combfilter. Aftertouch modulates grain position in granular layer. Check the interface for all the controls available to modify the sounds. Polyphony is set to 30 voices, so you can play 10 notes simultaneously a each note triggers 3 voices.
Factory Droner (scripted)	In this patch field recordings I made in various russian factories and harbours are used. In the "Metal Chaos"-layer there is a high processed metal tinkling texture and deep metal rumbling from a container crane in Kaliningrad. All the samples play in Stretch-mode. In the "Turbine Synth" there is a turbine drone (normal sampling) mixed with a MachFive synth-module. Check the scripted interface for all the controls to modify the sounds.
Factory Organ	Two drones recorded in russian factories and their processed, extremely denoised derivatives layered, split across the keyboard, so there is the original in normal sampling mode and the derivative in granular mode playing at the same time. Zone 1: Drone 1/1B with a very distinct tonality - root note E2 - range C-2 - C3, sample start is randomized with each note you play Zone 2: Drone 2/2B - high turbine sound run through a tuned combfilter. Root note G#4 - range C3 - G8, sample start is randomized with each note you play. The combfilter in the granular layer is tuned an octave higher. Balance the layers with Macros 1+2. The Modwheel adds temposynced pitch modulation (ramp up shape).
Gong Moan FM	Two textures made by rubbing a Tamtam with two different sized rubber balls running in granular mode, layered with a simple FM synth to enhance the tonality. From C1 - C3 the large ball moans, from C#3 - C5 the small ball whines. Attack time is velocity sensitive, so is the sample start position of the gongs. The Modwheel adds randomization to the grain pitch. Add position randomization using Macro 1, decrease the grain size with Macro 2. Macro 5 reduces LP filter cutoff and introduces filter modulation via LFO. There are 2 keyswitchable layers available: Keyswitch C0 - regular Keyswitch D0 - unison mode (2 voices) with an offset in the gong sounds for pitch/panning and sample playhead position - very CPU intense.
Meta Harpgliss Scape	Two harp glissandi in major - up/down resynthed, stretched and tuned to a pythagorean scale in Metasynth. Playing in granular mode, split across the keyboard. Split point is C3/C#3, range C0 - C6. Control the sample speed with Macro 1, randomize grain position with Macro 2. Detune the grains with the Mowheel.

Soundscapes	Description / comments / tips
Monster	Two french horn derivatives made by first totally removing the fundamental harmonics from the sounds - sustained notes played with a Wahwah mute - and then stretching them. One derivative plays in Stretch mode mapped from C0 to C4, run though a tuned combfilter, the other one plays in granular mode mapped from D1 to C7 - root D5. Then there is a synth combo consisting of a FM and an analogue synth reaching all the way down to C-2. Each layer has it's dedicated volume control (Macros 1-3). The Modwheel adds flanging. Due to the layering of sounds this patch can be CPU-intense when playing many voices at once. Polyphony is set to 30 voices so you can play 10 voices simultaneously (1 note triggers 3 voices).
Multiphonic Universe Low CPU (scripted)	Seven layered multiphonic sounds played on an alto saxophone with all the hissing noises from the air stream removed. Running in normal sampling mode, all samples are looped. An FM synth is also layered with these samples. There are dedicated volume controls for each multiphonic in the interface. Polyphony is set to 80 voices, so you can play 10 notes at once, as each note triggers 8 voices.
Multiphonic Universe (scripted)	Please refer to the Low CPU version above for the patch description. In this version the 7 layered samples run in granular mode, making this patch very CPU-intense. Polyphony is set t0 48 voices, so you can play 6 voices at once, if your CPU can take it.
Ravens and Water	Between C-1 - B2 there is a textural sample of water shaking inside the waterphone and a FM texture. Control the volume of the FM synth with Macro 3. Randomize the pitch of the water with Macro 2, reduce high frequencies of - and add saturation to the water sound with Macro 1. Playing from C3 upwards is a processed field recording I made in front of a Tokyo concert hall, ravens and other birds, some background city ambience, all extremely denoised and somewhat surrealized. Modwheel controls the speed of the raven sample, Aftertouch modulates the position of the raven sample. The more Macro 4 is dialed to the right, the less modulation to sample position via Aftertouch is applied.
Scape Synth (scripted)	5 sampled soundscapes in Layer 1 split across the keyboard with crossfading overlaps - mapped from C-1 - C7. FM Synth in Layer 2 mapped from C2 - C4 by default, can be remapped. Analog Synth mapped from C-1 - B1 by default, can be remapped. Each layers has it's dedicated controls, check the interface.
SETI Synth	I was just searching for some extraterrestial intelligence, when making this patch, it's hard to describe, so I'll leave you with that.
Singing Bowl Rubbed New Age	Various textures are layered in this patch: Two rubbed singing bowls split across the keyboard, crossfadeing between C3 - C4, a metasynthed derivative of one of the bowls and a FM synth module. Range: C0 - C6. Macros 3 and 4 mix in the electronic sounds with the original bowls. All modulations in this preset are temposynced, the wheel adds temposynced amplitude modulation to the 2 original bowl samples. The Modwheel adds temposynced amplitude modulation to the bowl samples.

Soundscapes	Description / comments / tips
Singing Bowl Synth	Large singing bowl sampled at 2 velocity layers and 3x round robin, root note G#3, combined with a FM synth. The FM synth runs in unison mode with an offset applied to various parameters like pan/filter cutoff and pitch. Spread the voices +/- 1 octave using Macro 1. Set the volume for the FM synth with Macro 2. Macro 3 reduces the LP filter cutoff for the singing bowls and makes the filter velocity sensitive, also increasing filter resonance. Add temposynced tremolo using Macro 4. The Modwheel adds a convoluted pitch modulation to all sounds.
Spectral Bowl Drone	Two long singing bowl scapes produced at different root pitches (F1/F3) crossfading between F2 - F3 playing in sampling mode, layered with their reversed counterparts in Stretch-mode and a wavetable synth which uses a sincle-cycle wave isolated from a singing bowl sample. Dedicated volume controls for each layer are available (Macros 1/2/4), pitch the reversed sounds down an octave using Macro 3. The wavetable synth is run though an analogue delay which you can dial in using Macro 5. The Modwheel adds temposynced pitch modulation to all sounds.
Tubular Chimes FM	The sample of a long tubular windchime texture (these chimes are huge, the longest tube is 1.2 metres long) playing in granular mode run though a peak filter (with key follow), layered with a segment of that sample (starting later into the sample) running in sampler mode, layered with a FM synth running through a tuned combfilter. Grain size and speed in the granular layer are LFO-modulated. Each layer has it's dedicated volume control (Macros 1-3). There are three keyswitchable combinations available: KS A-1 - all three layers (CPU intense) KS A#-1 - only the tubular winchimes combo KS B-1 - only the FM synth and the tubular chimes in sampling mode The Modwheel detunes the grains in the granular layer and adds random pitch modulation to the sampling layer.

Strings	Description / comments / tips
Granular Cello Bounce	Two keyswitchable cello textures, bouncing the bow on various strings - col legno style. The samples play in granular mode and unison (2 voices) so you get 2 seperate grain streams. There is an offset for sample position/pan/filter cutoff/pitch. Spread the unison voices +/- 1 octave using the Modwheel. The keyswitches are located at C0/D0. Macro 1 increases grain density. Macro 2 increases sample speed and reduces grain size. Aftertouch detunes the grains. This patch is CPU intense due to doubling of the voices in combination with the granular mode.
Granular Piano Reps	Hammering on the A1 string inside an old Steinway with a soft mallet, playing repetitions on the key at the same time. This long texture runs in granular mode, mapped between C0 - C5. The layer runs in unison mode (2 voices) spread out the voices +/- 2 octaves with the Modwheel. Aftertouch reduces lowpass filter cutoff.

Strings	Description / comments / tips
Granular Piano Snippets	21 keyswitchable piano-snippets recorded with several performers improvising on an old Steinway, playing the keys and also manipulating the strings directly. Keyswitches are located from C0 - G#1. the snippets are mapped between C2-C7, each snippet is tuned to the pitch of the initial note in the respective sample. Bring in a tuned combfilter with Macro 6. Aftertouch controls grain position in all snippets. Modwheel is assigned to Macro 5 which adds randomization to grain pitch.
Granular Violins	Two violins freely bowing dynamically on one note, sampled in 3 octaves. The oscillators are running in granular mode. Sample start points are velocity sensitive. Mapped from C1 - C6. Macro 1 adds position randomization to the grains. Macro 3 reduces LP cutoff. Macro 4 adds temposynced amplitude modulation. The Modwheel detunes the grains.

Synths	Description / comments / tips
Analog Riser	An analogue synth module layered with electronic synth samples produced with a mixture of soft- and hardware synths. 2 different samples split across the keyboard, crossfading split between C4 - C5. Below C1 only the analog synth plays. This patch runs in unison mode (4 voices) so each key you press triggers at least 8 voices (2 layers) and 12 voices in the crossfade split-zone. Playing many voices can be heavy on the CPU. The Modwheel introduces an envelope wich spreads the voices of the samples in the attack phase and then detunes them, in the analog synth it only detunes the 4 voices. Mix synth and sampes with Macros 1+2.
Big Wavetabler	Two layered wavetable synths playing imported single cycle waveforms. Range C-1 - C7. Balance the 2 synths with Macros 1+2. Introduce temposynced symmetry modulation in synth 1 with Macro 3. Modwheel adds subtle pitch modulation.
Cellotabler	Three different single cycle cello waveforms keyswitchable. Keyswitches are located at A-1/A#-1/B-1. Bring in temposynced waveform modulation with the Modwheel.
Combed Stabs	Two electronic sample with a metallic accent and their reversed counterparts, sampled at the root notes G1/G3 layered with analog and FM synth modules, split across the keyboard. Split point B2/C3 - range C0 - C6. All samples are looped. The reversed sounds play in granular mode and take a while to become audble, they can be tuned up an octave using Macro 1. Add a filter envelope to the metallic stab sounds using Macro 4. Add temposynced pitch modulation to the synths using Macro 5 (also assigned to the Modwheel). This patch can be CPU intense when playing many notes or faster sequences due to the layering of the granular engine with sampling and synths.
FM Gamelan	Two layered FM synths, precussive - gamelan style. Spread the two synths in the stereo image with Macro 3, shift synth 2 up an octave (scaled to semitones) with Macro 2. Macro 1 decreases LP cutoff, so that it becomes velocity sensitive.
FM SciFi	Layer 1 contains two FM synth modules slightly detuned, panned left/right. Layer 2 holds an analogue stack synth with glide/portamento applied. Mix the two layers using Macros 1+2. The Modwheel adds Chorus FX.

Synths	Description / comments / tips
Harmonics Synth	Male overtone singing playing in granular mode layered with a wavetable synth. Mapped from C-1 - C6. Macros 1+4 let you control the volume of each layer. Macros 2+3 determine sample speed and position/pan randomization of the voice. Aftertouch controlds sample position. The Modwheel detunes the grains and the unison voices of the wavetable synth. Macro 5 adds filter resonance/drive. This patch is CPU-intense due to the layering of synth and granular engine.
Impulse Response Synth (scripted)	Select 12 different convolution reverb/FX responses made with various plugins using the keyswitches located between C0-B0. Shape the impulse synth and the convolution responses with the controls available in the scripted interface.
Katharsia Synth	Layering a FM synth playing in unsison mode (2 voices) with an analogue synth. Spread the unison voices of the FM synth +/- 1 octave with the Modwheel. Each synth has a volume control - Macros 1+2. Macro 4 tunes the FM synth up an octave so it plays in the same register as the analogue synth. Aftertouch adds pitch modulation to both synths.
Mellow Comper	This synth is great for chord progressions and comping. Velocity modulates numerous parameters. Increase the unison detune with the Modwheel. Macro 8 changes delay time from 1/8 dotted to 1/4.
Rising Drill	Three layered synth modules: Two wavetable synths, each one carrying an imported waveform isolated from a voice and a soundscape sample and an analog stack synth. All synths run through the same hybrid filter, modulated by an envelope. Control envelope rise/fall time using Macros 1+2. The cutoff of this filter is also modulated by a temposynced LFO, determine the delay /lag time of the LFO with Macro 3. Add temposynced pan modulation with Macro 5. The Modwheel adds detune to two of the synths.
Spectral Tuva Synth	A processed sample of tuvinian throat singing with the fundamental and first harmonic totally removed, leaving only the high overtones of that sound, running in granular mode - layered with two analog synth modules, one of them running through a vowel filter. Range C1 - C6. Aftertouch controls sample position, sample start point is velocity sensitive. Shift the Tuva drone using Macro 1, Macros 2+3 control the volumes of the voice and the synths. Modwheel introduces Chorus FX. There are 3 keyswitchable combinations available: KS C0 - all three leyers KS D0 - Tuva singing and vowel synth KS E0 - only the synths Polyphony is set to 18 voices for CPU reasons as one note triggers 3 voices at once when using keyswitch C0, so you can play 6 voices at the same time when using KS C0.

Timpani	Description / comments / tips
Bouncing Timps Granular	4 samples split across the keyboard made by dropping rubber balls on the timpani and then moving the pedal for glissando effects. All samples run in granular mode, each sample is mapped over 2 octaves between C-1 - C7, tuned to the respcetive root note at the beginning of the bouncing procedure. All samples are looping back and forth. The balls drop off the timp at the end of some samples and bounce on the wooden studio floor. Macros 1-4 let you modify various granular parameters. The AutoWah switch produces pretty crazy sounds too. Pitchbender is set to +/- 2 octaves - use it!
Bouncing Timps Toyshop	Two keyswitchable sets of bouncing timpani samples, bouncing small rubber balls on the timp and then moving the pedal for glissando effects. The balls bounce on the studio floor at the end of some samples, looping back and forth. Set 1 - keyswitch A0 Zone 1 C0 - B1 single timpani sample Zone 2 C2 -B3 - 2 ayered segments of a long sample Zone 3 C4 - C6 - another 2 layered segments from that long sample Set 2 - keyswitch B0 Zone 1 C0 - B1 single segment of a long samples Zone 2 C2 -B3 - another single segment from that long samples Zone 3 C4 - C6 - another 2 layered segments from that long sample All samples have pitch modulation applied which kicks in shortly after the attack, dial it in with Macro 2. Macro 1 applies filter modulation to all samples. All samples have permanent pan modulation applied. Pitchbender is set to +/- 2 octaves for even more glissando effects.
Three Timpanis Mixed Art (scripted)	This timpani patch combines several timpani articulations like normal hits, flams, upbeats and pedal glissandi. 3 differently tuned timps (D1/G1/B1) played with soft and hard beaters. The single hits were sampled at 5 velocity layers (the highest 2 layers played with hard beaters for more punch) and 8x round robin. Pitches were extended to both sides so the timp plays over a range of 1+ octave. The other articulations also have various velocity layers (up to 5) but no round robin. Mapping: zone 1, hard beater, upbeats A-1-B0 zone 2, soft beater, upbeats C1-B1 zone 3 - multisampled single hits C2-D3 zone 4 - soft beater, gliss up A 3-B4 zone 5 - hard beater. gliss up C5-B5 zone 6 - soft and hard beaters mixed, gliss down C6-C8
Three Timpanis Upbeats (scrpted)	2 keyswitchable layers with timpani upbeats played on 3 differently tuned timps (D1/G1/B1), hard and soft beaters mixed. Up to 5 velocity layers, Layer 1 normal sampling, Layer 2 Stretch. Keyswitches are located at A0/B0.

Timpani	Description / comments / tips
Three Timpanis XT	3 differently tuned timpanis (D1/G1/B1) played with soft and hard beaters. The single hits were sampled at 5 velocity layers (the highest 2 layers played with hard beaters for more punch) and 8x round robin. Each timp is mapped over a a wide range tuned to the root note. Timp 1 C-1 - B1, root D0 Timp 2 C2 - B3, root G2 Timp 3 C4 - C7, root B4 With Macro 4 dialed to the right, decreasing LP cutoff, you can introduce a filter zapper sound with Macro 5, together with the "Crunch" switch this makes for some great bass sounds too. The PitchRnd knob (Macro 6) randomizes the pitches up to +4 octaves, great for percussive atonal textures when played fast/ rhythmically. Pitchbender is set to +/- 1 octave. A Limiter with a little treshold is active at the end of the FX-chain to prevent overloads and to reduce the dynamic range a little bit. Happy drumming!
Timpani Comb Thunder	Two layered dynamic timpani rolls with the timp tuned to the low C playing in granular mode, run through tuned combfilters. Mapped from C1 - C6, root roll 1 C2, root roll 2 C3. Macros 1+2 let you change sample speed and grain density, each roll has a dedicated volume control (Macros 3+4).
Timpani Dynamic Rolls (scripted)	2 keyswitchable layers with dynamic timpani rolls played on 3 differently tuned timps (D1/G1/B1), hard and soft beaters mixed in several velocity layers, Layer 1 normal sampling, Layer 2 Stretch-mode so you can adjust the time for the swells. In sampling mode you can also determine the start point of the samples. Keyswitches at C0/D0. Mapping: zone 1, soft beater, long rolls A0-D2 zone 2, hard beater, long rolls A2-D4 zone 3, hard beater, short rolls A4-D6
Timpani Granular Gliss Texture	A long sample with timpani glissandi, 2 oscillators are using this texture. Osc 1 runs in granular mode with lots of granular parameters modulated by various modulators. Osc 2 runs in sampling mode and only uses the end of the sample looped back and forth, it has random pitch modulation applied. Mapped from C1 - C7. Mix the two oscillators with Macros 3+4. Add pitch randomization to the grains in Osc 1 with Macro 5. The reverb has a modulator applied to time. The Modwheel increases grain length in the granular oscillator.
Timpani Granular Swells	Three different dynamic timpani tremoli (cresh/decresh) in three keyswitchable layers with the timpani tned to the low D. The tremoli in layer 2+3 have an up/ down pedal-glissando. Keyswitches are located at A-1 / A#-1 / B-1 The root notes are at D2. All samples are looped back and forth in the second half of the sample. Control the sample speed with Macro 1, reduce grain size with Macro 2, add grain randomization affecting various parameters with Macro 3. Modwheel adds random pitch modulation to all samples.

Timpani	Description / comments / tips
Tribal Timps	Mapping: timpani tuned to the low C, hit softly with a large gong beater, sampled with 8 variations/round robin - root note C1 - range C0 - B1 timpani rimshot (also 8x round robin) root note C3 - range C1 - B3 Three timpani pedal glissandi (single samples) gliss 1 - root note F# 4 - range C4 - B4 gliss 2 - root note F#5 - range C5 - B5 gliss 3 - root note F#6 - range C6 - B6 When Macro 3 is turned to the right, cutting the LP cutoff you can add velocity sensitivity and filter resonance with Macro 4. Pitchwheel is set to +/- 2 octaves, try it for talking drums.

Voices	Description / comments / tips
Choral Pad	Mapped between C2 - C5 there are 4 multisampled sustained female vocal notes, made by crossfading several long notes. From C2 downwards there is an analogue synth run through a vowel filter. There are 3 keyswitchable layers available: **Keyswitch A-1** - vocals in normal sampling mode + synth, these vocals run though a Lowpass filter which is velocity sensitive, Macro 1 sets the cutoff value to which the velocity values are added. **Keyswitch A#-1** - vocals in granular mode+synth these vocals have LFO controlled filter modulation applied. **Keyswitch B-1** - vocals in sampling and granular mode layered+synth - this layer is more CPU-intense. The Modwheel adds pitch modulation to the vocals in sampling mode, detunes the grains in granular mode, adds pitch modulation and vowel-filter modulation to the synth. Attack Time is velocity sensitive.
Convoluted Vox Synth	Layer 1 plays two electronic textures in overlapping-split-mode created by convoluting synthetic waveforms with female vocal sounds, overlapping split zone is B1 - G2. This layer is mapped from C0 - C6. Layer 2 plays an analogue stack-synth in unison mode (3 detuned voices), the synth plays from C-1 upwards. Balance the convoluted voices and the synth using Macros 1+2. The Modwheel adds pitch modulation to both layers.
Easter Space Mass	Three vocal textures I recorded in a Moscow cathedral during an easter mass are split across the keyboard, all running in granular mode. At the bottom you have the space priest mixed with an analogue synth module, mapped from C-1 - C2, root note C#1. Church choir A - mapped from C#2 - C4, root note: C#3 - run through a tuned combfilter and a hybrid filter. Church choir B mapped from C#4 - C6, root note C#5 - run through a tuned combfilter and a hybrid filter. There is an convolution reverb (switch on/off with Macro 5) which uses a harp texture as impulse response. Reduce the grain density of the vocal textures with Macro 3, in the lowest keygroup this also reduces the volume of the analogue synth.

Voices	Description / comments / tips
Elves Hum	Female closely miced humming/singing, a little melancholic phrase mapped from C2 - C5, root note at F#3. Control sample speed with Macro 1, modify the grain size with Macros 2. Macro 3 increases the modulation speed for both active filter modulations. Add strangeness using Macro 6. Aftertouch adds amplitude modulation. Modwheel detunes the grains. Velocity modulates sample start position.
Ozone Choir	A mixed children's choir I recorded a while ago, singing a chord progression. The first and the last chord from the chord sequence are used in this patch, playing in granular mode. There are three different keyswitchable layers available in this patch. **Keyswitch A-1**- childrens choir split mapped from C2 - C6, split point is C4/C#4 (the same in all layers). **KS A#-1** - childrens choir split+ analogue synth run through a tuned bandpass filter, the synth is mapped from C0 - C7 and produces some nice bass sound too. This layer is quite CPU intense. **KS B-1** - childrens choir in unison mode (2 voices) with the sample position differeing between the two voices and unison panning + synth - this layers is more CPU intense. When a layer with the synth is selected, control the synth volume with Macro 5. Macro 4 decreases hybrid filter 1 cutoff in the choir sounds, the Modwheel decreases lowpass/bandpass cutoff in all sounds. Dial in temposynced tremolo with Macro 6. The Modwheel decreases LP filter cutoff.
Tokyo Ethno Singer	This patch uses a field recording I made while walking around Tokyo on a big celebration day in a big city park. Traditional japanese music performed by a a woman and a man, the woman playing a Koto and "commenting" on the man's singing. In the background the murmuring of the spectators. There are 3 keyswitchable segments from the long sample: **Segment 1 - keyswitch C0** - root note G#3 - singing **Segment 2 - keyswitch D0** - root note C#3 (so it fits to the pentatnoic scale of C) - singing **Segment 3 - keyswitch E0** - root note C# 3, just some Koto and the woman Mapped from C1 - C5. All samples ply in granular mode, control sample speed using Macro 1, add randomization of the grain position using Macro 2. Introduce LP filter modulation with Macro 3, control filter modulation speed with Macro 4. The Modwheel detunes the grains. Aftertouch modulates sample playhead position.
Vox Droner	Processed vocal texture layered with itself, one osc playing in granular mode, the other one in normal sampling mode. An analogue synth in keygroup 2 enhances the main pitch. Independent volume controls for combed vox and sampled vox (+synth). Add a tuned combfilter to the vocal textures with Macro 4. Velocity decreases attack time. The Modwheel adds temposynced filter modulation. In the very low regions this patch makes for some big subbass drones when the comb resonance is dialed in. Glide is activated - Poly Portamento mode.

Waterphone	Description / comments / tips
Granular Waterphone Textures 01	Three switchable Waterphone glissandi playing in granular mode, coarse-tuned to the main pitch prominent in each sample. All samples are looped, sample speed is modulated by a LFO via an envelope, so the modulation amount changes over time. Keyswitches are located on A-1, A#-1, B-1 Mapping **texture 1**: C0 - C7, root not A#3 **texture 2**: D0 - C7 (IRCAM Granular mode only transposes down 4 octaves and the root note is at D4) **texture 3**: D0 - C7, root note at D4 Modwheel detunes the grains, velocity slightly shifts the sample start to the right, so the attack phase shortens.
Granular Waterphone Textures 02	A long sample with arpeggiated waterphone texure split up into 6 keyswitchable segments all running in granular mode. Keyswitches are located from C0-B0, keyswitch B0 plays the entire sample. Each sample is looped back and forth, tuned to the main pitch prominent in the respective sample. The Modwheel controls grain detune in all texures apart from keyswitched layer 6 (A0) in which the grain detune is automated via an envelope. Control sample speed with Macro 1, grain density with Macro 2, filter modulation speed with Macro 3. Velocity controls attack speed. The slow phaser in the FX section is routed post-reverb, so switching it on will also add phasing to the reverb tail.
Moanaphone	A long moaning sample of bowing a single bar of the waterphone continuously on one pitch with slight pitch variations is playing between C3-C5, in the bass region only the beginning off that sample is playing in granular mode, in the high region (C#5 upwards) there is waterphone flageolet sample. The upper two zones play in unison mode (2 voices), slightly detuned, use the Modwheel to spread out the unison voices to +/- 1 octave. All samples are combined with an FM synth to enhance the tonality. Velocity controls sample start point in all zones.
Waterphone 9 Metal Hits Split	Hitting different parts of the Waterphone with a drumstick, long looped decays. Nine samples split across the keyboard. Mapping: Hit 1 - root: F0 mapped from C-1 - G#1 Hit 2 - root: D1 mapped from A0 - F#1 Hit 3 - root: C2 mapped from G1 - E2 Hit 4 - root: A2 mapped from F2 - C#3 Hit 5 - root: F#3 mapped from D3 - B3 Hit 6 - root: E4 mapped from C4 - G#4 Hit 7 - root: D5 mapped from A4 -F#5 Hit 8 - root: C6 mapped from G5 - D#6 Hit 9 - root: G#6 mapped from E6 - C7 Macro 1 randomizes the pitches up to +/- 4 octaves. Macro 2 adds random pitch modulation, control modulation speed with Macro 3. Modwheel controls amplitude of glissando. Delay FX is temposynced.
Waterphone Bass	Hitting the bottom of the waterphone with a soft gong beater, sampled with 6x round robin. An analogue synth run through the Autowah FX can be added with Macro 2. Shift the waterphone samples up an octave using Macro 3.

Waterphone	Description / comments / tips
Waterphone Calm Textures	Three keyswitchable waterphone textures played with a violin bow, calm up and down bowing on one bar. Sample play in granular mode, many granular parameters are modulated via differnet LFOs. The samples are very dynamic and all start rather softly. Mapped from C1 - C6. Keyswitches are located at C0/D0/E0 Velocity modulates sample start points. Modwheel adds stange pitch modulation.
Waterphone Dark Scape	Four Waterphone textures split across the keyboard, finetuned to their root notes and crossfade-looped. Two of the samples are mixed with wavetable synths, one of them carrying an imported single cycle waveform isolated from a waterphone sample. Mapped from C0 - C6. Split points: B0/C1 - B2/C3 - C5/C#5 The Modwheel adds pitch modulation.
Waterphone Gongs	Hitting the bottom of the Waterphone with a soft gongbeater, sampled at 3 velocity layers and 5x round robin, finetuned to the root note G#2. Also try very low notes, reminding of a huge Tamtam. Add pitch randomization using Macro 3. Reduce LP filter cutoff and add velocity sensitivity to the cutoff with Macro 4, add filter resonance with Macro 5. Use the Compressor (Macros 6+7) to reduce the dynamic range of this patch. The Modwheel adds pitch modulation, each note triggers a slightly different modulation speed.
Waterphone Layered Drones	Three layered waterphone textures played with a long violin bow, continuous bowing on one bar, up and down. Lots of LFO inter-modulation affecting pitch finetuning is going on inside the patch. Macro 1 determines the sample offset between the two unison voices. After changing the value, repress the key to make the new offset audible. Modwheel adds distortion. Velocity controls sample start.
Waterphone Long Bow Pad	Waterphone - long sustained notes on one pitch played with a violin bow, 13 samples cover the entire range of the instrument between B2 and E6, extended to the low end by transposing a long sample played on B2 downwards, the bass range below F2 runs in granular mode. The high end is extended up to C7. All samples are looped (crossfade loops). By running the samples through a tuned combfilter (key follow), the tonality is enhanced, control the filter resonance with Macro 1, modulate the combfilter with Macro 2, Macro 3 changes the modulation speed. The pitchbender also modulates the frequency of the tuned combfilter so that both samples and resonators get transposed. The Modwheel adds Chorus FX.
Waterphone Pad	Keyswitch between a long tonal waterphone sample in normal sampler mode with pitch variations towards the second half of the sample, mapped over the entire range - Keyswitch A-1 – root note: A3, range C0 - C6 and the segmented version where different segments all playing in granular mode are mapped over only a few keys in each octave tuned to the respective root note of that segment - keyswitch B-1 In Layer 1 (keyswitch A-1) you can determine the sample start point with Macro 1. Add pitch modulation with the Modwheel.

Waterphone	Description / comments / tips
Waterphone Split Swirler	The upper two waterphone textures between C3 -C6, crossfading split between A#3-D4, are actually 2 segments of the same sample with xfade loops. The water inside the waterphone was moving very much during the recording yielding these strange modulation effects. The lower texture between C0 - B1 is a reversed waterphone descend sample layered with itself, one sample has a different starting point and uses forward/ backward looping, the other uses crossfade forward looping. Each keygroup has a different filter modulation aplied which you can speed up with the Modwheel. Add extremely fast pitch modulation using Macro 2. Velocity controls attack time.
Waterphone Spooky Drone	A LFO scrolls through the waterphone sample running in granular mode. The sample start point by default is set at the beginning of the decay phase. Move it towards the left/the beginning of the sample with the Modwheel, use Macro 1 to speed up the LFO which also modulates the FM synth and the LP filter when Macro 2 is dialed in.
Waterphone Swirling Pad	Layered and crossfade-splitting waterphone textures all with a distinct pitch/ tonality mixed with wavetable and analogue synth modules. From C-1 - C2 there is a wavetable synth Between C1 - B2 there is a waterphone sample in granular mode mixed with a wavetable synth which has a temosynced modulation applied Between C3 - F5 there are two layered waterphone samples Between C5 - F5 is a crossfade split zone, above F5 there is another waterphone texture. Macro 3 only affects the filter modulation applied to the waterphone sound playing above C5.
Waterphone Synth	Between C3 - C6 there are 6 waterphone samples split across the keyboard, short single bowed accents with a distinct pitch/tonality. All samples are looped back and forth. An analogue synth module plays over the entire range up to C6. The lowpass filter for all the waterphone samples is velocity sensitive. The Modhweel adds temposynced, square-shaped pitch modulation to all sounds.
Waterphone Textures 7 Trios (scripted)	14x3 samples in 14 keyswitchable layers, each trio is available in normal sampling mode and in granular mode, keyswitches are located between A-1 and A#0. Each sample can be mapped individually and you can also change the root notes which makes this patch extremely versatile. All samples playing in granular mode are looping back and forth, some samples in sampling mode are crossfade-looped. Control sample position in granular mode with the Modwheel. Panels with plenty of controls for pitch, amp and pan modulation are available and a dedicated FX page.
Waterphone Timpani Duet	Placing the waterphone on the timpani and playeing a long impro (2+ minutes) bowing the waterphone and beating the timp. When moving the timp pedal, the water inside the waterphone begins to shake and modulates with the glissandi of the timp. That's how the layered samples used in this patch were created. There is one pure and one processed sample playing, The Layer runs in unison mode using 3 voices, slightly detuned by default, use the Modwheel to spread the pitches over a range of 2 octaves. Introduce pitch mayhem using Macro 4.

Waterphone	Description / comments / tips
Waterphone Trito Synth	Between C2 - C6 the sample of a short waterphone accent playing in granular mode is layered with an analogue stack synth, imitating the interval structure and amplitude envelope of the waterphone sound with the synth module. Between F0 - B1 another short waterphone sample (root note F4) is playing, also running in granular mode. As the IRCAM granular mode only allows for transposing samples down 4 octaves I resampled that sample so I could extend the range of the patch down to C0, a region that will make your room shake in case you have some subwoofers. All sounds are processed by a One Pole Lowpass filter, cutoff modulated via velocity and by key follow in the upper region. All samples are looping back and forth. Sample Start positions are modulated via velocity. The Modwheel adds pitch modulation, with each note the modulation tempo slightly changes (unipolar random).
Waterphone Waterless 5 Trios (scripted)	The samples in this patch were recorded with hardly any water inside the waterphone resulting in much less modulation effects. 10x3 samples in 10 keyswitchable Layers, each trio is available in normal sampling mode and in granular mode, keyswitches are located between C0 - A0. All samples in granular mode loop back and forth, some samples in sampling mode are crossfade-looped. Modwheel controls sample position in the granular layers.

Woodwinds	Description / comments / tips
Dist Duduk	Control phrase speed with the Modwheel, add vibrato using Aftertouch. Velocity controls sample start. Polyphony is set to 2 voices, as the IRCAM Stretch engine eats a lot of CPU. Control the start point of the phrase with Macro 1.
Duduk Loops Split	Six different Dudu phrases/looped segments mapped between C1 - C5. Each loop has it's own filter type and filter modulation assigned. Increase the filter modulation speed using Macro 2. Add pan modulation with Macro 3. Alienize the sounds using Macro 3, use Macro 5 to modulate the frequency of the alienizer. Aftertouch shifts pitch by a wholetone. Modwheel adds square-shaped pitch modulation to all samples, + 1 octave with the wheel fully engaged.
Granular Sax Pad	Tenor and Alto Sax swells in granular mode split across the keyboard, lowest note: C1, highest note C6. The lowest bass note has a growly tone to it. Control the sample speed with Macro 1, detune the grains with M2 (Modwheel is assigned to M2 as well). Aftertouch controls temposynced LFO speed when Macro 3 is turned to the right. Detune the grains using Macro 2 (which is assigned to the Modwheel).
Tenor Sax Drones Split	Two tenor sax drones split across the keyboard, playing in granular mode. **Subtone drone** (singing and playing at the same time) root note C2, range C0 - B2 **Vibrato drone** - root note D5, range C3 - C6 Control the sample speed using Macro 1, Macro 2 adds randomization to various grain parameters and panning. Macro 3 decreases LP filter cutoff and adds LFO modulation to the cutoff. Modwheel detunes the grains. Sample start and attack time are velocity sensitive. The Modwheel detunes the grains.

And now please be inspired by *Scattered Entity!*
Greetings from Simon Stockhausen