Soundset *Sonic Tabulator* for Serum

Installation

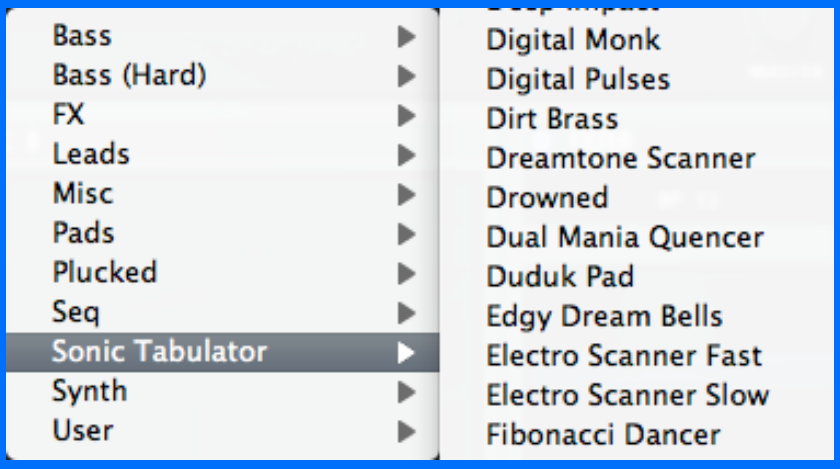
After uncompressing the zip-file you downloaded you will find a Readme-PDF and 3 subfolders named “Presets“, “Samples“ and "Tables" - you don't need to install the wavetables as they are also embedded in the presets, but if you want to start new patches from scratch with these tables, here they are.

Place the folder “Sonic Tabulator“ inside the Preset folder here:
*Mac: HD (not User)/Library/Audio/Presets/Xfer Records/Serum Presets/Presets/
*Windows: C:\Documents\Xfer\ Serum Presets\Presets\

Place the folder “Sonic Tabulator“ inside the “Samples“ folder here:
*Mac: HD (not User)/Library/Audio/Presets/Xfer Records/Serum Presets/Noises/
*Windows: C:\Documents\Xfer\ Serum Presets\Noises

Place the folder “Sonic Tabulator“ inside the “Tables“ folder here:
*Mac: HD (not User)/Library/Audio/Presets/Xfer Records/Serum Presets/Tables/
*Windows: C:\Documents\Xfer\ Serum Presets\Tables

After the installation you will find the presets within Serum‘s preset browser/ list:



Licence agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen).
1.) The licensee must not distribute or share the patches, samples and wavetables from *Sonic Tabulator*, resample them, copy or otherwise replicate the patches, wavetables and samples from this soundset in any commercial, free or otherwise product. That includes sample and audio libraries and patches for samplers and sample based synthesizers. You can of course create such derivates for your own musical work as long as these derivates are only distributed in the context of musical work or sound design.

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

Description and Content:

Sonic Tabulator for Serum contains 100 patches covering a wide range of atmospheric sounds, warm pads, huge drones, tinkling bells, snappy plucks, expressive leads and resynthesized instruments, other worldy noises and animated sequences. Cold digitalness and darker soundworlds unite with warm, emotionally appealing sonic goodness.

All waveforms in this set are new and fresh, often created by using samples of acoustic instruments from the gigantic pool of patchpool samples as sound sources for the generation of wavetables. Depending on the amount of slots in Serum's modulation matrix, each patch has up to 4 Macros and the Modwheel assigned, many also use Aftertouch. As Serum also allows for sample playback in it's noise oscillator, a folder with wav samples (26 wavs / stereo / 44.1 Khz / 24 & 16 Bit / 226.4 MB) comprising soundscapes, drones, vocal and instrumental textures and field recordings is also included in this library.

Specs:

- 101 patches including 1 variation (107.3 MB)
- 226.4 MB of samples, 26 wavs/44.1 Khz/24 & 16 Bit/stereo
- 88 wavetables (74.8 MB)

Patch categories:

- Bells & Plucks (4)
- Synths & Basses (7)
- Leads & Vox (8)
- Pads (13)
- Soundscapes & Drones (34 + 1 variation)
- Sequencer (18)
- Brass (3)
- Strings (8)
- Drums / Percussion (2)
- Sound FX (3)

Patchlist

In the remarks about the patch setup and available controls I only mentioned the most significant facts. “MW“ means Modwheel, “AT“ means Aftertouch, “PW“ means Pitchwheel, “VEL“ means velocity, “WT“ means wavetable. “Filterworx“ refers to several filter parameters being affected simultaneously (e.g. cutoff, mix, resonance, morph, modulation, etc). The Macros are abbreviated with “M1 - M4“.

If your Midi keyboard does not support Aftertouch, you can automate “C-Press“ in your DAW.
If a certain patch is too CPU-heavy for your computer system, increase the sample buffer in your DAW, reduce the polyphony and/or release time in the amplitude envelope, or reduce the amount of unison voices while tracking, then before rendering offline switch back to the original settings.
All patches are set to 2x oversampling in the global patch settings, reduce this to 1x to save some CPU if needed.

Sonic Tabulator was programmed on version 1.0 and 1.01 which supplied 16 slots in the modulation matrix, in some patches this forced me to reduce the available Macros to less than 4 or skip the assingment of the Modwheel. To play the presets from this soundset you need to have Serum version 1.01 or higher installed on your system.

Name	Category	Description / Controls
Abyssal	Soundscape / SciFi	Static waveforms in A+B imported from a bell and china cymbal tuned very low so the cycle loops become audible, note scaling via NOTE-modulation (not chromatic) MW reduces Detune in both oscillators M1 introduces tunes comb filtering M2 introduces pitch chaos M3 add Wap modulation in A M4 adds distortion FX
Alien Chimetree	Sound FX / Percussion	Resynthesized chimetree texture in A, resynthesized vibraphone in B (not audible, only used as an AM modulator for A -> Macro 2), chimetree sample in the Noise-oscillator, note scaling via NOTE-modulation (not chromatic), use PB for more pitch modulation WT modulation in A via LFO1, MW introduces pitch modulation via Chaos1

Name	Category	Description / Controls
Autumn Pad	Pad	MW introduces pitch modulation in both oscillators filter cutoff is set to keytracking, control filter balance with M1, introduces temposynced filter modulation with M2
Big Descender	Synth / Pad	Temposynced LFO 1 (set to envelope) modulates detune, WT position and volume in A Temposynced LFO 2 (set to envelope) modulates detune, pitch and volume in B, synced LFO 3 modulates WT position in B, LFO 4 comes in with a 2 bar delay and modulates filter cutoff and WT position in A MW introduces FM in A, control filter mix with M1, add phasing and delay FX with M2+3
Big Phase Monster	Drone	MW introduces phase modulation in A and drive/cutoff-modulation in the FX distortion module (only audible with M3 engaged) Introduce LP filter modulation in filter 2 (FX section) via LFO 4 with M1, increase detune with M2
Big Table Morpher	Drone	Wavetable made from 15 single cycles produced with various hard- and softsynths, oscillator runs in 16 voice unsion mode with many waveforms playing at once due to the WT offset in the global settings MW introduces phase/volume modulation via LFO 3 M2 introduces temposynced warp-modulation via LFO 4 M3 lets you choose different temposycned filter modulation speeds, M4 sets filter balance
Body Scanner	Drone	Temposynced LFO 1 scans through the wavetable (resynthesized electric guitar), LFO2 modulates pan position in the Sub-osc, LFO 3 modulates filter FREQ MW increases detune. M1 controls filter mix, M2 increases filter drive, M3/4 control amount of delay/phaser FX
Bone Drone	Drone	Resynthesized wahwah trombone in A, trombone sustain in B – LFO 1 -> WT modulation in A, Env 2 -> WT modulation in B with sustain level also modulated by LFO 1, temposynced LFO 2 modulates detune in A and filter mix via MW – M1 controls LP cutoff in filter 2 (FX section), M3 introduces FM modulation in A and pitch modulation in B via LFO 4. M2/4 control amount of chorus/delay FX
Bono‘s Lead	Lead	Programmed on a day where it was clear that we would lose our last cat, his name was Bono Monophonic, old school lead, morph between the 2 waveforms with MW, add vibrato with AT, add more beef to the french filter with M1
Bowl Bells	Bells / Pluck	Resynthesized singing bowl hits, Env 2/3 modulate wavetable position, velocity modulates warp and filter FREQ, filter cutoff is set to key tracking MW introduces FM in A (with the Sub as modulator) M3 controls mix of the reverb filter in the FX section

Name	Category	Description / Controls
Brass Stabs	Brass / Stab	Resynthesized trombone in both oscillators, VEL modulates filter mix, AT decreases filter cutoff, MW introduces pitch modulation in B, M2 controls volume of B which is tuned up 7 semitones, M3 controls volume of the Sub-osc, M2 controls release time
Breathy Sax Pad	Pad	Resynthesized alto and soprano sax, WT modulation in both oscillators via LFO 1 filter cutoff is set to key tracking, MW introduces sycned modulation of filter cutoff and pitch in A, M1 sets filter balance, M4 increases filter resonance, M2/3 control amount of phaser/chorus FX
Bright Descender	Synth / Pad	A wavetable created in Serum‘s editor, WT modulation via Env 2 and LFO 4 – MW introduces synced filter stereo modulation (LFO 2), add temposynced pitch modulation via LFO 3 using M4 (scaled in semitones), +/- 1 octave when fully engaged
Cello Pad	Strings / Pad	Reynthesized cello in A, B is tuned up 7 semitones when M2 is not engaged, tune it up to an octave (scaled in semitones) with M2, add vibrato with MW
Celtic Harp Plucker	Pluck / Strings	Resynthesized celtic harp plucks, two different samples with different root notes were used to generate the wavetables in A/B, Env 2 modulates wavetable position via velocity – MW shifts pitch in B up to an octave when fully engaged (scaled in semitones)
China Synth	Synth	Resynthesized viola flageolet in A, resynthesized bell strike in B tuned up 5 semitones MW adds a “thump“ to the sound (env attack time), increases filter resonance and adds some FM in A control filter mix with M1, I ran out of slots in the matrix so I couldn‘t add more Macros to this patch
Chopstick Strings	Strings / Guitar	Resynthesized guitar string tremolo (played with chopsticks), both oscillators use the same wavetable, B is tuned down an octave – M3 adds temposynced amplitude modulation, MW introduces warp modulation in both oscs (LFO 2)
Cosmic Whale	Lead / Drone	Cosmic soundscape in the Noise-osc meets singing/ moaning whale sound in Osc A/B, this sound can be used for droning or slow lead playing alike control the moaning speed using M3 (LFO 2 modulating HP FRQ in the filter), M2 controls volume of B which has temposynced LFO 3 assigned to its volume, M4 controls amount of delay/phaser FX
Dark Riser	Drone	Processed brass texture in the Noise-osc, resynthesized brass in A, synced WT modulation via LFO 1, add synced phase modulation in A and pitch modulation in the Noise-osc using MW – Env 2 controls cutoff filter rise, control the rise-time using M3, M1 introduces phase shift in the sample resulting in pitch glitches, increase FM in A with M2 resulting in “FM wind“

Name	Category	Description / Controls
Deep Impact	Soundscape / Sound FX / Impacts	A looped metallic impact sample recorded in a harbour is playing in the Noise-osc, it‘s pitch modulated by a chaos modulator when M1 is engaged – A uses a wavetable generated from a metallic noise, WT modulation via LFO 1 and Env 2, increase FM in A with MW M2 introduces tuned combfiltering, so you can tonalize the sound and play harmonies/melodies/chords with it M4 introduces pan modulation in A via LFO 4
Digital Monk	Vox / Pads	Wavetable created in Serum‘s editor in A processed by a formant filter, the Sub-osc adds some bone to the sound WT modulation via LFO 1 and MW M1 controls the cutoff in the LP filter in the FX section
Digital Pulses	Sequencer / Drone	Osc a uses a wavetable derived from eight waveforms created in Diversion, the WT in B uses 2 morphable waveforms – plenty of synced sequencing is going on everywhere add synced detune modulation using MW, control filter mix with M1, inverted LP cutoff in the FX filter can be cotrolled with M2, add juicy distortion with M3 the lower you play the brighter the sound will get as down there those extremely high harmonics/ disharmonics only become audible, unless you‘re a bat
Dirt Brass	Brass	Resynthesized euphonium in A, rather fat brass sound for chord stabs, bass lines and solo playing MW modulates PWM warp in A and slightly increases detune, add filter resonance / beef with M1/2
Dreamtone Scanner	Soundscape	Electronic texture in the Noise-osc frequency-modulates wavetable created in Serum‘s editor, control amount of FM with M1 – MW activates WT scanning via synced LFO 1 (which also modulates pan in the Noise-osc and filter stereo), M3 introduces syned modulation of filter cutoff and pitch in A
Drowned	Soundscape / Sound FX	Resynthesized xylophone hits, the same wavetable is being used in both oscillators, WT modulation via LFO in opposite directions, A does not follow Midi pitch volume of B is assigned to MW, add warp-modulation via LFO 4 in B using M2, add modulated comb-filtering (filter 2/FX section) with M3
Dual Mania Quencer	Sequencer	Wavetables created from electronic drum hits (from my Tremor expansions) are used in A/B, LFO 1/2 are modulating WT position in both oscillators, an electronic texure is playing in the Noise-osc, check the matrix to see what‘s going on and why MW introduces pitch modulation in B via LFO 1, M1 controls filter mix – as I ran out of slots in the matrix I couldn‘t add more Macros to this patch
Duduk Pad	Pad / Woodwinds	Resynthesized duduk sound, WT-modulation via LFO 1, MW controls warp-postition, M1 introduces synced, square-shaped pitch modulation (scaled in semitones), +1 octave with M1 fully engaged, Glide is activated VEL decreases envelope attack time

Name	Category	Description / Controls
Edgy Dream Bells	Bells / Pluck	Resynthesized bell strike, WT modulation via VEL Env 2 modulates Sync-warp, it‘s attack time modulated by VEL – MW adds vibrato, bipolar M1 controls warp position, M2 controls decay time
Electro Scanner Fast	Sequencer	A uses a wavetable generated from several single cycles produced with various hard- and softsynths, WT-modulation via synced LFO 1, B uses a WT generated inside Serum morphing from a waveform with even harmonics to another one with odd harmonis, WT-modulation via synced LFO 4 – MW shifts pitch in B up an octave when fully engaged – add ring modulation with M1, add a deep Sub-osc with M4 (volume of the Sub modulated by LFO 1)
Electro Scanner Slow	Sequencer	Wavetable generated from several single cycles produced with various hard- and softsynths, WT-modulation via LFO 1/2 – MW introduces pitch modulation via Chaos2, decrease modulation speed with AT, add warp-modulation via LFO 4 with M2, M1 controls te volume of the Sub-osc, it‘s volume modulated by LFO 1
Fibonacci Dancer	Sequencer	Osc A uses a wavetable with waveforms created in Serum‘s editor using the fibonacci series, B also uses waveforms created inside Serum – WT-modulation in A via LFO 1, the amount of WT-modulation in B via LFO 2 can be set with M1 – Env2 and LFO 3 modulate filter cutoff, Env 2 modulates Sync-wap in A – LFO 2 modulates volume in both oscillators MW shits A up an octave when fully angaged and introduces AM warp in B
Final Pad	Pad	WT-modulation via LFO 1, MW controls warp position (thus animating the sound), AT introduces vibrato
Flautato Lead	Lead	Monophonic lead using a wavetable derived from a resynthesized violin flautato tone, WT-modulation via LFO 1, warp-modulation via LFO 3 – MW introduces vibrato (LFO 2->volume/pitch), AT increases vibrato speed (which is also slightly randomized with each new note played) – Glide is activated
Float My Boat	Soundscape / Drone	Cosmic soundscape in the Noise-osc with randomized sample start position meets resynthesized french horn sound played with wahwah mute, WT modulation via Chaos1, warp modulation via Env 2 – MW introduces pitch modulation in both oscillators via Chaos2 – the Allpasses filter only processes Osc 1, there is another modulated dual filter in the FX section, set it‘s mix level with M1, M4 controls stereo offset in filter 1, automate it for stereo and glitch effects

Name	Category	Description / Controls
Flute Lead	Lead	Monophonic lead using a wavetable derived from a resynthesized alto flute, both oscillators use the same WT, WT-modulation in A via LFO 1 and MW, in B WT position is slightly randomized with each new note played, MW also adds FM in B, tune up B 1 or 2 octaves with M3 – AT adds vibrato, M1 introduces Diode-distortion
Flutter Stranger	Sound FX	A very deep flutter sound performed on a sousaphone is playing in the Noise-osc, the sousa FMs the oscillator, increase FM with MW, shift WT-position using AT M3 introduces pan randomization in A via Chaos2, the speed of Chaos 2 is randomized by Chaos1 M1 introduces pitch modulation in A via LFO 1, LFO speed is very fast with M2 dialed to the left resulting in ring-modulation like effects, control filter cutoff with M4, only A is routed to the filter, M4 also increases drive in the reverb filter (FX section) so the sousaphone becomes more prominent with M4 down
Fragile Pad	Pad	WT-modulation via Chaos1, the vibrato (LFO 1) comes and goes (via LFO 2). set the Sync-warp offset in the global settings using M1 (which also reduces filter resonance in F1 and stereo width) – MW increases detune and detune modulation speed (LFO 2)
Fretless Bass	Bass	Wavetable derived from a resynthesized cello pizzicato WT-position is slightly randomized with each new note played, VEL modulates/decreases attack time – Env 2 modulates LP filter cutoff and ASYM-warp, MW introduces vibrato – M1/2 add distortion and filter drive
Ghostly Voices	Soundscape / Horror	Femals horror scream meets resynthesized alto sax drone, MW introduces Chaos-modulation of the sample phase resulting in glitch/scratch effects – WT modulation via LFO 2, AT introduces pitch/combfilter modulation (via Chaos2), add ring modulation with M1 (F2 in the FX section), M2 introduces tuned combfiltering in F1, M3 increases the volume of Osc A, reduce high frequencies with M4
Glass World	Pad / Synth	A wavetable made by morphing three single cycles extracted from metallic noises is used on both oscillators LFO 1 (and a tad of VEL) modulates WT position in A/B (opposite directions), MW introduces filter cutoff modulation in F1 via LFO 2, AT increases filter resonance – as I ran out of slots in the matrix, only 2 Macros are assigned
Glitch Space Organ	Synth	Wavetables created inside Serum are used in A/B, the unison voices in A are spread out over 3 octaves WT-modulation in A via LFO 1, in B via LFO 2 LFO 4 modulates detune in A, this can be reduced with M1 (no modulation when M1 is hard right) MW introduces synced pitch modulation in A AT introduces octave-modulation in B (LFO 1)

Name	Category	Description / Controls
Hades City	Soundscape	Spacious soundscape in the Noise-osc with randomized sample start position meets a wavetables created inside Serum, tuned combfiltering can be added to A with M1 WT-modulation via LFO 1 – M2 controls balance of the distortion module in the FX section, M3 darkens the sound and adds some drive
Harmonic Ladder	Drone	A wavetables with morphing harmonics created inside Serum is used in A, B uses a static waveform, the Sub-osc adds some bone WT-modulation in A via LFO 1, phase-modulation via LFO 2, warp-modulation in B via LFO 4 MW increases detune in A, control volume of B with M1, M2 affects several parameters in the FX filter
Harvest Drone	Drone	Rich drone sound – MW increases the speed of all 4 involved LFOs, M1/2 introduce WT/Warp-modulation in A, M3/4 introduce Detune/Warp-modulation in B
Hoags Drone	Drone	A huge drone sound is playing in the Noise-osc, Osc A uses a wavetable with 2 waveforms created in Serum‘s editor, WT-modulation with MW, B is using a static waveform from a WT derived from a chime sample VEL introduces pitch modulation in B via Chaos1 and phase modulation via Env 3 in the Noise-osc, so if you want no pitch and glitch mayhem, play softly M1 introduces chorus FX, chorus rate is modulated by Chaos2 – I ran out of slots in the matrix, so only 2 Macros are assigned
Lost Planet Drone	Drone	The Noise-osc uses a sample with processed gong scrapes, Chaos1 and VEL modulate WT-position in A LFO 1 modulates WT-position in B and Warp in A M2 introduces temposynced amplitude/warp modulation and increases the amount of delay FX - I ran out of slots in the matrix, so only 2 Macros are assigned and MW isn‘t assigned
Meander Cream	Drone / Sequencer	Both oscillators use the same wavetable, LFO 2 modulates WT position (in opposite directions), MW is assigned to the volume of B, Remap-warp in B is modulated by LFO 3, FM in A can be added with M2
MelanCholiCa	Sequencer	LFO 1 provides the pitch sequence modulating pitch in Osc A, LFO 4 modulates volume in both oscillators, MW introduces FM in B, Env 2 modulates filter cutoff, M1 controls the amount of dry signal passed through the filter, M2 detunes A – all LFOs in this patch are temposyced, also try playing syncopated long notes/ intervals wich creates nice evolving patterns
Mellow Vibra	Mallets / Synth	Sampled vibraphone hit in the Noise-osc (one shot) with slightly randomized sample start position meets resynthesized vibraphone hit in A, WT modulation via LFO 1, MW introduces amplitude vibrato (LFO 2) M4 introduces FM in A transforming the sound more into a synth timbre – soften the attack using M4 VEL modlates filter cutoff

Name	Category	Description / Controls
Metallic Droner	Drone	A noise sample from the factory library combined with a “metallic“ WT consiting of 5 waveforms in A which has a broad offset for WT position (so all waveforms play at the same time) and warp in the global settings warp-modulation via LFO 1 – both oscillators pass though the tuned combfilter, MW introduces some nervous filter modulation via LFO 3, it‘s speed is modulated by LFO 4, reduce high frequencies with AT
Modular Organism	Soundscape / SciFi	Drone texture in the Noise-osc meets wavetabled strangeness, WT-modulation in A via Env 2 and Chaos2, B (its pitch modulated by Chaos1) only functions as a modulator for FM in A which can be added with MW the FX filter (M2) has LFO 1 assigned to cutoff, LFO 2 modulates resonance and morph in F2 and flanger rate try all ranges please
Monster Groove	Sequencer	Female jibberish in the Noise-osc, WT derived from resynthesized overtone singing in A, everythig is syned and pulsating, visit the matrix for more info. Add more glitch with MW, AT increases detune in A Beware of Macro 2!
Morph Vox	Vox / Pads	Two wavetables derived from resynthesized male singing are playing in A and B, LFO 1 modulates WT-position in both oscillators, the WT in A is also slightly randoized with each new note played – AT adds vibrato, MW toally morphs the sound into something more strange by introducing FM in A/B (Sub-osc as modulator) and increasing detune in A – Macros 1-3 -> Filterworx, M4 controls amount of chorus FX
MorseQuencer	Sequencer	A metasynthed Thaigong texture is playing in the Noise-osc it‘s pitch modulated by LFO 2, it‘s volume modulated by LFO 3, phase-modulation via Chaos1, overall volume controllable with M3 the wavetable position in A is modulated via LFO 1/2, percussive combfilter modulation via LFO 3 for cutoff, modulation amount is controllable with M1, M2 controls amount of HP FRQ modulation via LFO 1/2 resulting in more filter glitch – MW controls amount of warp-modulation via LFO 4 – try all ranges please
Motorway Bass	Sequencer	A wavetable generated with resynthesized psaltery waveforms is used in A/B, opposite WT- and warp-modulation via LFO 1/2, amount of warp-modulation can be controlled with M4 – MW increases detune in both oscillators – amount of HP filter cutoff modulation via LFO 3 can be controlled with M2 – use this patch for basses and chord sequences alike
Nervous Drone Bee	Drone	My first Serum patch was this one – Chaos1 modulates WT-position, MW is assigned to Sync-warp-position and also increases detune, M3 introduces rhythmical animation of various parameters via LFO 3

Name	Category	Description / Controls
New Age Sax Arp	Soundscape / Woodwinds	A soprano sax arpeggio I played in a nearby church is used in the Noise-osc, Osc A uses a wavetable created inside Serum, WT-modulation in A via LFO 1 (which also modulates the Notchfilter-frequency in the dual filter), LFO 2 modulates the speed of LFO 1 pitch modulation in A is generated by LFO 3, LFO 4 modulates vibrato amount – MW introduces FM in A, M2 controls the mix level of the reverb filter in the FX section
Noise Scape	Soundscape / Pad	A cosmic noisy soundscape in the Noise-Osc meets a resynthesized and wavetabled snippet imported from another electronic texture - synced WT- and cutoff-modulation via LFO 2, modulation depth controlled by LFO 3 – M1 is assigned to filter morph, dial it to the right to hear more high frequencies, the inverted MW is assigned to filter mix – add filter modulation (LFO 4) using AT, LFO 4 also modulates Hyper Detune in the FX section, only audible when M2 is dialed in
Odd Even Drone	Drone	Osc A uses a WT generated inside Serum morphing from a waveform with even harmonics to another one with odd harmonis, WT-modulation via LFO 1 and Chaos1 B - tuned down an octave - uses an inverted version of that table, WT-modulation here via LFO 2 – MW is assigned to warp position in B and increases detune in both oscillators
One Finger Chord	Pad / Drone	A four voice chord (minor or major7 depending on the position of Macro 2) using all four available oscillators The Sub-osc provides the root note, the highest note is played by the Noise-osc which uses a pad tone programmed ony my hardware Z1-synth As I ran out of slots in the matrix I couldn‘t assign MW and the other two Macros
Orbit Scanner Straight	Drone / Sequencer	Wavetable created in Serum‘s editor, WT modulation via LFO 1 – MW rhythmically animates the sound (LFO 4 -> volume) – M1 introduces warp-modulation and modulation of filter resonance via LFO 1, synced LFO 3 modulates filter morph – AT modulates Uni Blend and introduces phase modulation via LFO 4
Orbit Scanner Triplets	Drone / Sequencer	Same patch as above but with triplet-based synced animation and a sharper LFO curve in LFO 4
Orchestral Strings	Strings / Pad	Resynthesized cello portato note in unison stack-mode with a broad offset for the wavetable positions in the global settings – WT-modulation via LFO 1, the overall WT position can be changed with M3 (the sound gets less bright and softer towards the end of the table) use AT for subtle detune effects – M2 introduces warp-modulation via LFO 2, MW adds vibrato (pitch and amplitude)

Name	Category	Description / Controls
Oud Pad A	Pad	Two different resynthsized oud plucks were used to create the tables in A/B, WT-modulation in A via LFO 1, B is set to 15 unison voices, there is a broad offset for the WT position in the global settings, so many waveforms play simultaneously, the volume of B is assigned to MW, warp-modulation in B via LFO 2 AT introduces vibrato via LFO 3 which also slightly modulates AT position in B – M3 controls the balance of the Phase-filter in the FX section, it‘s cutoff modulated by LFO 4
Oud Pad B	Pad	Another resynthesized oud pluck was used to generate the wavetable used in Osc A, WT-modulation via LFO 1, M1 shifts WT position to the end of the table resulting in a darker timbre – MW introduces cutoff modulation of the tuned combfilter and amplitude modulation (both via LFO 3), increase modulation speed with AT – M2 shifts cutoff in the HP filter in the FX section and adds filter drive
Oud Stabs	Bass / Synth / Stabs	Wavetable derived from a resynthesized oud bass note (low C1), Env 2 scans through the table, VEL is assigned to LP filter cutoff, MW modulates Sync-warp-position
Overtone Duet	Vox	Two different samples with male overtone singing were imported into Serum to create the wavetables in A/B WT-modulation in A via LFO 1, in B via LFO 2 AT adds vibrato, MW introduces FM in A, Env 2 modulates filter cutoff, M1 affects several parameters in the filter
Overtone Serum	Sequencer	Two wavetables with progressions of harmonics created inside Serum are used in A/B. synced LFO 1 scans through the WT in A, synced LFO 2 scans through the WT in B – LFO 4 adds temposynced amplitude modulation, LFO 3 modulates FM amount in B, MW controls PWM-warp-position in A
Psaltery Duet	Strings / Psaltery	Two different resynthesized psaltery plucks in A/B, WT-modulation in A via Env 2 and LFO 1, WT-modulation in B via LFO 2, Env 3 controls volume of B – MW introduces pitch modulation and FM in A and a tad of cutoff modulation in the filter, both cutoff frequencies in the dual filter (LP and Peak) are set to key tracking M2 dialed to the left darkens and the sound and introduces Notch-filter modulation in the dual filter in the FX section
Pulsations	Drone / Synth	The wavetable used in A was created inside Serum WT-modulation via synced LFO 1, MW introduces phase-modulation via LFO 1 – retiggered and synced LFO 2 modulates filter cutoff, synced LFO 3 modulates filter morph/drive. set filter mix with M1, increase filter resonance with M2, set filter stereo offset with M3, reduce high frequencies with M4 (EQ in the FX section)

Name	Category	Description / Controls
Pulse Pad	Pad	Synced LFO 1 modulates WT position in A, set modulation speed with M3 – the Sub-osc adds some bone to the sound, the Noise-osc adds some air Env 2 modulates filter cutoff, MW increases filter resonance and drive – LFO 3 is responsible for the vibrato, vibrato amount is controlled by Env 3 M2 affects the Morph-parameter in the FX multi-filter
Pusher DronePad	Drone / Pad / Sequencer	Osc A uses a wavetable generated from several single cycles created in Metasynth, WT-modulation via LFO 1 Osc B uses a static waveform – MW introduces synced warp-modulation in A and pan/volume modulation in B synced LFO 4 modulates filter cutoff creating those nice filter melodies, LFO 3 modulates Notchfilter-cutoff in the dual filter – darken/fatten the sound with M2 (FX filter)
Rattle Guitar Plucker	Strings / Guitar	Resynthesized loud guitar pluck with rattling string noises, WT-modulation via Env 2, sustain level of Env 2 is modulated by LFO 1 with MW engaged so that the sound remains animated once the envelope has done it‘s duty – detune modulation via LFO 1, M3 introduces the formant filter so the guitar begins to speak, cutoff modulation via synced LFO 4, formant modulation via Env 3 – M1 introduces warp-modulation (LFO 2) AT adds vibrato (Chaos2)
RM Stepper	Sequencer	Resynthesized bassflute wavetable in A, a weird couple-table created inside Serum in B – WT modulation in A and warp modulation in B via LFO 1, WT-modulation in B via synced LFO 4, warp-modulation in A via synced LFO 2, control the volume of B with M1 - MW introduces synced frequency modulation in the Ring-Mod filter (LFO 4) – M2 introduces phase-modulation in B – AT darkens the sound (FX filter cutoff and drive)
Sax Talk	Sequencer	Resynthesized alto sax in Osc A run through a formant filter, WT-modulation and cutoff modulation via LFO 1 the Sub-osc adds another voice to the talking, it‘s volume modulated by LFO 4 – MW introduces Quantize-warp-modulation in A via LFO 1/3 M1 introduces detune modulation via LFO 4, M2 controls the overall volume of the Sub-osc, M3 adds a “gated“ reverb (FX filter), M4 adds distortion and reduces high frequencies
Sequenced Spiccato	Strings / Violin / Sequencer	Resynthesized violin spicatto, WT-modulation via synced LFO 1, volume modulation via VEL and synced LFO 3 MW controls Sync-warp-position – the cutoff of the keytracking Flange-filter can be modulated with LFO 4 via M2 – also try playing syncopated arpeggiated chords which can create very interesing rhythmical textures
Shelter Drone	Drone	Wavetable created with various imported single cycles WT-modulation via LFO 1/2, MW introduces synced pitch mayhem (LFO 4), LFO 1/3 modulate filter cutoffs in the dual filter - M1 controls filter drive/reso/mix, M2 is assigned to various things in the FX section and darkens / distorts the sound

Name	Category	Description / Controls
Singing Alien	Vox / Lead	Female voice sample in the Noise-osc with randomized sample start position meets strange wavetable, WT-modulation via LFO 1, warp-position in A is randomized with each new note played, MW adds Hyper/Dimension FX – both oscillators run through the tuned Phase-filter, control filter mix with M1, tune the filter up an octave with M2 – in the upper regions this patch can sound like an alien theremin
Soft Ebow Pad	Strings / Pad	Ebowed mandolin sample with sizzling strings in the Noise-osc (randomized sample start) combined with a wavetable derived from an ebowed guitar sustain, control the sample volume with M1 – WT-modulation in A and pan-modulation in the Noise-osc via LFO 1, Chaos1 modulates phase in A, MW introduces vibrato M3 adds FM in A so that the sample frequency-modulates the wavetable
Space Strings	Strings / Pad	Wavetable derived from a resynthesized violin, very slow WT-modulation via LFO 1 resulting in a fragmented sound, Mirror-warp-modulation via LFO 2 MW introduces WT offset in the global settings so the sound becomes more continuous – AT reduces filter cutoff and adds filter drive, M1 controls detune, M2 adds UniBlend/volume pulsation via LFO 3, M3 controls amount of phaser/dimension/delay FX
Star Bursts	Soundscape	Two noisy single cycles were used to create the wavetable used in Osc A, keytracking is disabled for A a resynthesized ebowed electric guitar is playing in Osc B. MW detunes B – WT-modulation in A via LFO 2, in B via Env 2, LFO 1 modulates warp in both oscillators both sounds are passed through the tuned Phase-filter, control filter mix with M1, control FX filter mix with M2
Stinger Bells	Pluck / Bell	WT position in A and phase is randomized with each new note played, WT-modulation in B and warp-modulation in A via LFO 1 (the latter controlled by M1) – M3 controls release time, M4 controls filter mix of the modulated Notch-filter (via LFO 3) in the FX section
Stochastic Combs	Soundscape	The wavetable in A was created inside Serum, keytracking is disabled, so Osc A produces very low noisy impulses which are “tonalized“ by the tuned combfilter which can be dialed in with M2, M1 tunes those waveforms up resulting in a more dense/bright texture – WT-modulation in A via LFO 1, warp-modulation via LFO 2 – Osc B adds a resynthesized psaltery sound, WT-modulation via Env 2, warp-modulation via LFO 2, control the volume of B with M4, reduce high frequencies with M3 (FX filter) AT introduces vibrato in B (Chaos2), MW modulates filter stereo offset

Name	Category	Description / Controls
Stranger	Drone	Noisy wavetable in A frequency-modulated by the Sub-osc, PWM-ed waveform in B, deep analog drone in the Noise-osc – MW introduces quite a few things, check the matrix to see what is happening and why – M1 controls the volume of Osc B
Stratosphere	Pad / Drone	Resynthesized duduk, WT-modulation via LFO 1 in both oscillators (in opposite directions), LFO 2 modulates warp in A and pan position in B, MW controls warp-position in B – M1 introduces wobbly cutoff modulation in the flange filter (LFO 2) Osc B is tuned down an octave by default and can be tuned up 2 octaves scaled in semitones with M2, inverted M3 reduces LP filter cutoff in the FX filter
Strong Pad	Pad	WT-modulation in both tables via LFO 1, warp-modulation in A/B via LFO 2, Osc B can be tuned up 2 octaves with M1, vibrato amount in A via LFO 3 is controlled by Env 2 – MW increases detune in both oscillators
Surreal Jumper	Soundscape / Sound FX	Surreal instrumental soundscape in the Noise-osc with randomized saple start position meets a wavetable made from 15 single cycles produced with various hard- and softsynths, WT-modulation in A via LFO 2/3, FM in A via M2, MW introduces glitch modulation in the Noise-osc (Chaos2) – filter cutoff modulation in the Allpasses filter via Chaos1, M1 controls the mix level of the LP filter in the FX section – don't play with this patch too long, it can make you jump :)
Surreal Money	Soundscape / Sound FX	The Noise-osc uses a sample made by spinning a coin (Euro) in a metal bowl, Osc A uses a wavetable created inside Serum, WT-modulation via LFO 1 – the coin sound is running through the tuned combfilter, control money volume with M1, the reverb filter in the FX section can be mixed in with M3, it's cutoff is modulated by LFO 2, M2 adds FM in A, M4 introduces phase modulation in the Noise-osc via Chaos2
Synced Sweller	Pad / Sequencer	LFO 1 modulates WT-position/detune/warp and volume in Osc A and cutoff in the multi-filter which produces the synced swell, it also reduces volume in Osc 2 – MW introduces modulation of volume/Wt-position/warp via LFO 2 in A and volume in B – M1 introduces filter-morph-modulation via LFO 4, LFO 3 modulates warp in Osc B As I ran out of slots in the matrix, only 1 Macro is assigned

Name	Category	Description / Controls
Traffic Scape	Sound FX	A field recoding of heavy lorry traffic on an old rattling bridge recorded in the russian city of Kaliningrad is playin gin the Noise-osc, the WT in A is derived from a passing train, chromatic key tracking is disabled, so the tuning of A is somewhat microtunal (via Note), WT-modulation via LFO 1, add FM in A using M1, bring in a tuned bandpass filter with M2, reduce overall sample volume with M3, add a surreal tunnel space with M4 (FX reverb filter and delay) – MW introduces pitch modulation in B via LFO 2 (whiich also modulates volume of the sample)
Tribal Comb Drums	Drums / Percussion	A deep percussive sub-gliss sample is playing in the Noise-osc (one shot), VEL modulates pitch and frequency in the combfilter – MW introduces randomization of pitch/filter frequency M1 controls FX distortion, M2 sets drive amount
Triplet Sines	Sequencer	WT wih six sines in A, two sines in B, LFO 1 scans through WT in A, LFO 3 flips betwwen the sines in B LFO 2 modulates amplitude in both oscillators, MW introduces warp-modulation in A via LFO 2 and in B via LFO 4 – M2 reduces high frequencies and adds drive (FX filter), M3 increases detune in both oscillators M4 tunes B up an octave when fully engaged (scaled in semitones)
Triplet Tale	Sequencer	Resynthesized china crash in Osc A, simple table created inside Serum in B, LFO 1 provides the pitch sequence for Osc A, i-positiont also modulates WT-position in A, LFO 4 modulates WT in B – MW increases detune in A, M1 controls volume of B, M2 introduces a pitch sequence in B via LFO 4 – the dual filter is set to keytracking and has LFO 4 assigned to the frequency of the peak filter, set filter mix with M3
Tubular Chime Drone	Drone / Soundscape	A textural sample of long tubular windchimes is playing in the Noise-osc, tune them up with M1, MW introduces phase-modulation via LFO 4, set modulation speed with M2, LFO 4 also modulates WT-position in Osc B, amount of FM in B is modulated by LFO 1 WT- and warp-modulation in Osc A via LFO 1, AT increases detune in A – only A is running the dual filter, HP cutoff modulation via LFO 2, Notch-filter modulation via LFO 3 – M3 controls amount of RM-filter in the FX section, M4 controls the high shelf EQ

Name	Category	Description / Controls
Underworld	Soundscape	Keytracking for Osc A is disabled, Note modulates pitch instead resulting in a microtonal tuning, also Chaos1 modulates pitch in A when MW is engaged, set Chaos-speed with M1, the table in A is tuned very low so you can hear the looping single cycles, control warp-position with M2 – WT-modulation in A and warp-modulation in B via LFO 1 – Osc B runs in unison stack mode (12+7) with a fifth added over the root note, both oscillators have a broad WT offset in the global setting, so many waveforms play simultaneously the dual filter is modulated by synced LFO 2 and LFO 4, Chaos1 modulates filter mix when MW is engaged, LFO 4 also modulates amplitude in both oscillators (in opposite directions)
Velo Drums	Drums / Percussion	WT position is randomized with each new note played when M1 is engaged, M2 controls warp-position, Env 2 modulates pitch and filter cutoff, VEL modulates decay/ release time in Env 2 – set filter mix with M4, filter stereo offset is also randomized, so the attacks jump around in the stereo field somewhat, reduce subsonic frequencies with M4 – MW is not assigned as I ran out of slots in the matrix
Vocal Violin Quencer	Sequencer	Resynthesized violin processed by a formant filter WT-modulation via LFO 1, LFO 2 creates the vowel sequence in the filter, LFO 1 modulates the formants, set filter resonance with M1, control filter stereo offset with M4 – M2 introduces a pitch sequence, +1 octave when fully engaged, M3 adds bit-distortion, MW increases detune and modulates warp-position
Vox Stepper	Sequencer	A resynthesized female vocal sample is used in both oscillators, WT-modulation via synced LFO 1 which also modulates PWM-warp in A, phase modulation in A via synced LFO 3 – LFO 2 modulates amplitude in A and the Sub-osc and FM amount in B, LFO 4 modulates filter cutoff – M1 shifts the balance from Osc A to B, MW increases detune in A
Wahwah Horn Drone	Brass	Resynthesized french horn played with wahwah mute WT-modulation via synced LFO 1, synced warp- and detune-modulation via LFO 2, LFO 3/4 modulate the multi-filter, set filter mix with M1 – MW introduces fast flanger FX
Wholetone Maze	Sequencer	Metasynthed Thaigong texture in the Noise-osc with randomized sample start position, WT created inside Serum in A, resynthesized violin spiccatos in B the wholetone pitch sequences in A/B are generated by LFOs 1/3 (double time for Osc B), LFO 2 creates synced amplitude modulation and also modulates warp-position in A – MW adds Hyper-chorus – filter cutoff in the multi filter is modulated by LFO 1, set filter mix with M1, set filter stereo offset with M2

Name	Category	Description / Controls
XyloQuencer	Sequencer	Resynthesized xylophone hit, WT-modulation via synced LFO 1, LFO 2 modulates amplitude, MW introduces a pitch sequence (LFO 3), LFO 4 modulates warp-position (when M3 is engaged) and unison detune the dual filter bandpass cutoff is modulated by LFO 4, LFO 3 modulates stereo offset when M2 is engaged, the peak filter cutoff follows Note/Midi-pitch, set filter mix level with M1 also try playing syncopated arpeggiated chords with this patch to create intricate rhythmical textures

I hope the sounds of *Sonic Tabulator* will inspire you. More soundsets for Serum will follow, I'm far from being done with this synth, so many things to explore...

Simon Stockhausen, October 30th - 2014