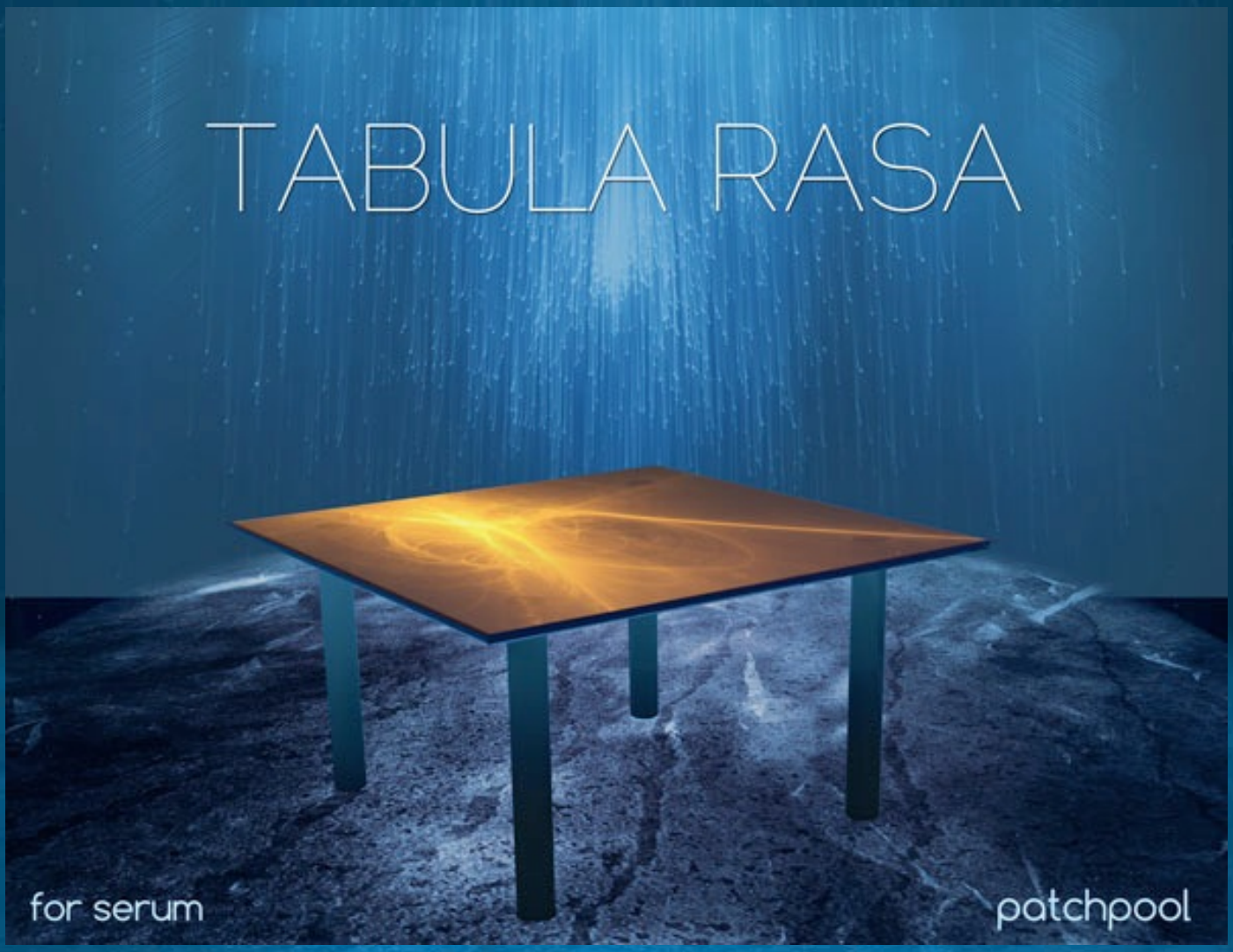
Soundset *Tabula Rasa* for Serum



Installation

After uncompressing the zip-file you downloaded you will find a Readme-PDF and 4 subfolders named "LFO Shapes", “Noises“, “Presets“ and "Tables" - you don't need to install the LFO shapes and wavetables as they are also embedded in the presets, but if you want to start new patches from scratch with these shapes and tables, here they are.

Place the folder “Tabula Rasa“ 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 “Tabula Rasa“ inside the “Noises“ folder here:

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

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

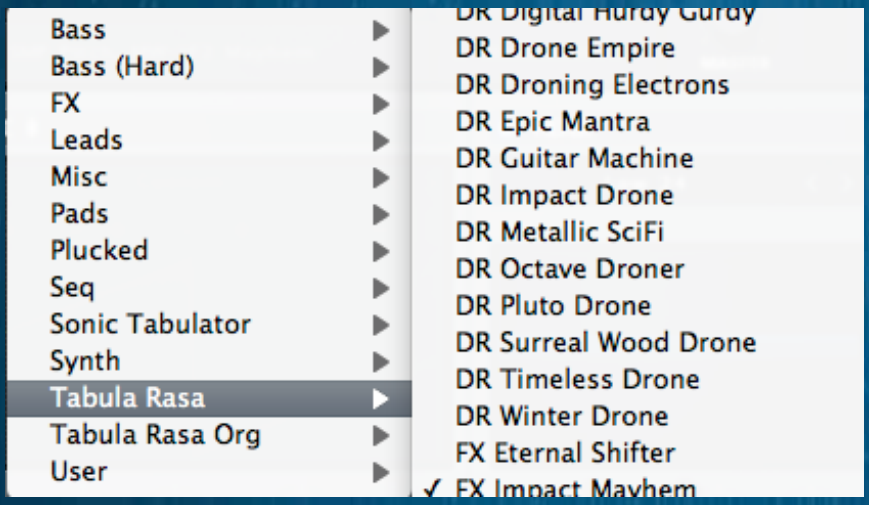
Place the folder “Tabula Rasa “ inside the “Tables“ folder here:

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

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

Place the folder “Tabula Rasa “ inside the “LFO Shapes“ folder here:
*Mac: HD (not User)/Library/Audio/Presets/Xfer Records/Serum Presets/LFO Shapes/
*Windows: C:\Documents\Xfer\ Serum Presets\LFO Shapes

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 *Tabula Rasa*, 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 *Tabula Rasa* may not be given away or sold (NFR).

Description and Content:

Tabula Rasa for Serum

All wavetables in this set are created from scratch, either by resynthesizing acoustic instruments, vocals, percussion, hardware synthesizers and sounds derived from organic and inorganic materials like wood, metal, plastic and glass or by creating wavetables and single cycle waveforms in Serum’s own editor.

34 wav-samples were produced especially for this set including cinematic soundscapes and drones, abstract and atonal textures and acoustic percussion sounds.

Complex modulation routings enable the user to deeply interact with the sounds, often totally changing a patch at the turn of a Macro. Tabula Rasa contains a wide range of expressive sounds ranging from ambient drones and warm pads to dark and gloomy textures to cinematic impacts and sound effects to futuristic and new age-sequences to beautiful plucks and bell sounds to expressive leads, deep basses and edgy stabs.

Specs:

- 104 patches (75.9 MB)
- 330.9 MB of original samples, 34 wavs/44.1 Khz/24 Bit/stereo
- 114 wavetables (50 MB)
- 42 LFO shapes
- All patches have Velocity, Modwheel and four Macros assigned, most patches also use Aftertouch

Patch categories (abbreviations for cats are included at the beginning of each patch name):

- BA - Bass (7)
- DR - Drones (15)
- FX - Sound FX (6)
- KY - Keys (1)
- LD - Leads (3)
- PD - Pads (13)
- PL - Plucks & Bells (6)
- SC - Soundscapes (18)
- SQ - Sequencer (21)
- SY - Synths (10)
- VC - Vocals (4)

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“. As 99% of the patches have VEL assigned to velocity, I didn’t mention it in the descriptions.

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

Please note: *Tabula Rasa* was programmed on Serum version 1.03, in order to play the presets from this soundset you need to have Serum version 1.03 or higher installed on your system.

Category: Bass	Description / Controls
BA Barrel Bass	A distorted wooden accent in the Noise Osc and a wavetable derived from a resynthesized wooden accent. Wavetable modulation via Env 2. The combfilter in F1 adds some resonance, modulate its frequency with MW which also modulates the sustain level of Env 2, shifting the wavetable to the left. Shorten the decay of the involved envelopes with M3.

Category: Bass	Description / Controls
BA Bass Brass Hybrid	Very velocity sensitive/controlled soft bass sound, sounding like a brass synth in the upper registers. Use M1 to transform it into a more punchy synth bass, add vibrato with AT, modulate WT with MW.
BA Bass Clarinet FM	Resynthesized bass clarinet WT in A frequency-modulated by a WT with ascending sines in B, WT position in B is randomized with each note played. M1 controls volume and adds WT-modulation via LFO1. Shape the envelopes with M2, AT adds pitch modulation, MW controls F1 Mix.
BA Bounce Bass	WT derived from an electric guitar accent, used in both oscillators. Animate WT- and warp-modulation via LFO1/2 and NoteOn Rand with M2, control F1 Mix with M3.
BA Random Plucker	WT derived from a psaltery puck in A, WT created inside Serum in B. Osc A frequency-modulates Osc B, WT-position in A is randomized with each note played. Decrease the octave in B using M4. With M1 one controlling F1 Mix engaged, lower the cutoff/increase filter resonance with M2. Env2 controls LP filter cutoff via VEL. MW introduces phaseand filter modulation via LFO2, control modulation speed with AT.
BA RM Bass	AM-warp in A using B as modulator which is frequency-modulated by the sub-osc. Control volume of B with M2, add slow pitch modulation to B using M3, this creates the ring modulation effect. WT-modulation in B via free running LFO 1. MW modulates warp in A and increases LP filter cutoff, AT adds vibrato (via Chaos2).
BA Wood Bass	A timestretched and transposed wooden accent is used in the Noise-osc, the WT in A is also derived from a resynthesized wooden accent. Shorten the dcay/decrease sustain in the involved envelopes using M3. MW increases FM. The tuned bandpass filter in F1 can be introduced with M2.

Category: Drones	Description / Controls
DR Counter Drone Sweeper	WTs in A/B are created from a resynthesized hardware synth sweep. Temposynced LFO 1 scans through the tables in A/B in opposite directions and also modulates cutoff in the F1 Multi-filter with LFO2 modulating between the filter types (and modulating warp A), increase filter resonance-modulation with M1, increase LFO1-speed using AT. MW -> phase modulation via Chaos1, M2 introduces modulation of High EQ and distortion.
DR Darkness Drone	The Noise-osc plays a glassy vocal drone, the WT in A is derived from a hardware synth, B uses a resynthesized bass clarinet. AT increases detune, MW increases FM / RM-warp in A/B. The peak filter in F1 is modulated by LFO 2/3, set F1 mix with M1 and F2 mix in the FX section with M2. Also try the higher ranges plese.

Category: Drones	Description / Controls
DR Descending Harmonics	WT with a harmonic series in Osc A ring-modulating Osc B (warp), amount of warp is modulated via LFO2 which kicks in with a 2-bar delay after the harmonics have descended (WT-mod in A via temposynced LFO 1), increase the speed of LFO1/2 using M1. Introduce LP filter modulation in F1 with M2, add phaser bubbles with M3. MW -> Hyper Dim FX, AT increases Warp A / Vol B. Also try laying out big widespread chords with this one and let them sustain.
DR Digital Hurdy Gurdy	Both involved WTs are derived from electric guitar sounds. OSC is set to 8-voice unison using Super-stack 12 (2x), Osc B is tuned up a perfect fifth, tune it up to an octave using M2 (scaled in semitones). With MW engaged (LFO4 modulating F1) you can increase the temposynced "pump speed" with AT. Increase detune and add chorus FX with M1, darken the sound with M3 (FX EQ).
DR Drone Empire	Both involved WTs are derived from resynthesized male vocal tones. WT- and warp-modulation in both oscillators via retriggering LFO1, amplitude modulation in both oscs via LFO2 (opposite directions), LFO2 also modulates filter pan, temposynced LFO3 steps through the bandpass filter cutoff, LFO4 steps through the peak filter cutoff. Increase speed of LFO1/2 using M1, control filter mix with M2. AT increases detune, MW shifts Osc B up 1 octave.
DR Droning Electrons	Add temposynced Ring Mod-modulation in F1 with M1, decrease modulation speed with M2. Introduce the FX filter - which is being modulated by temopsynced LFO4 - with M3 (also adds Hyper-FX). MW introduces warp-modulation in A/B, AT adds pitch modulation via LFO2.
DR Epic Mantra	A warm string-drone sample in the Noise-osc meets two WTs derived from a resynthesized hardware synth in Osc A/B. Decrease LP filter cutoff in F1 with MW, control filter mix with M1. Control volume of Osc B with M2, add temposynced filter-animation via LFO4 with M3. AT increases detune in A and adds pitch modulation in the Noise-osc. Try all ranges please.
DR Guitar Machine	Electric guitar power chord with whammy action in the Noise-osc meets two WTs also derived from electric guitar tones in Osc A/B. WT-mod in A and warp-mod in B via LFO1, WT-mod in B via LFO3. Decrease high frequencies and add distortion with AT. MW adds vibrato (Chaos 2). Control the sample volume using M1, introduce modulation in F1/2 using M2. M3 introduces phase-modulation via LFO4 in the Noise-osc, causing glitchy/scratchy guitar sounds to occur. Glide (Porta) is engaged.
DR Impact Drone	An impact sample of a huge metal container hitting the ground is used in the Noise-osc and a WT created inside Serum is playing in A/B. WT-modulation in A via LFO1, Env 2/3 modulate WT-position in B, Env2 also modulating volume in A. Introduce the tuned combfilter in F1 with M1. M3 increases speed on LFO 1/3, the latter modulating LP cutoff in the FX filter and the FX distortion module. MW introduces warp-modulation in A and pan-modulation in B, AT increases detune in A.

Category: Drones	Description / Controls
DR Metallic SciFi	WT derived from a bell accent is playing in A, the simple WT in B was created inside Serum. M1 introduces temposynced filter modulation in F1 via LFO4, MW adds phase modulation via Chaos2 in both oscillators, AT increases filter resonance in F1, making for nice bubbly effects when M1 is engaged.
DR Octave Droner	Synth drone in the Noise-Osc with randomized starting points meets a resynthesized drone-table in Osc A, running in 16-voice unison with inverted stacking (Center-12). AT introduces phase-modulation, the MW adds temposynced square-shaped pitch modulation, +1 octave with MW fully engaged. Warp modulation can be added with M1 (LFO2). Animate the reverb filter in F1 using M2 (LFO3), control the LP cutoff in F2 with M3.
DR Pluto Drone	The involved WT was created inside Serum and is used in both oscillators, Osc A with 8 unison voices in linear stack-mode (Center-12) and B - tuned down a perfect fifth - in super stack-mode (12+7). LFO1/3 modulate WT position in A/B. Control F1 mix with M1, introduce temposynced warp-modulation via LFO 4 with MW (LFO2 also modulates warp), control the warp-mod-speed with M2, AT increases detune.
DR Surreal Wood Drone	A granulated and waveshaped wooden texture is used in the Noise-osc, the WTs in A/B are also derived from resynthesized wooden tones. M1 randomizes sample start point. The sample frequency-modulates Osc 2 (warp), control the amount of FM with M2. The sample is also used to modulate detune in A and pitch in B, this modulation can be dialed in with MW which also introduces pitch modulation in the sample itself via the Chaos1-modulator. Dial in F1 with M3, LFO2 in envelope mode control LP filter cutoff. AT introduces vibrato in all oscillators (via Chaos 2).
DR Timeless Drone	With M3 dialed in, Env2 modulates warp, it's sustain level is modulated y LFO1, the speed of LFO1 is modulated by LFO4. Free running LFO2 scans through the wavetable and modulates the frequency of the combfilter in F1 (use M1 for mix), increase LFO2 speed with MW. Pan modulation in F1 can be introduced with M2 (synced LFO3). The dual filter in F2 in the FX section can be dialed in with M4 (LFO2 modulates cutoff). This sound also works well as a rich pad in the higher registers.
DR Winter Drone	A processed sanddrum texture is playing in the Noise-osc, the WT in Osc A is derived from a wahwah trombone. Control the sample level with M1, introduce slow filter pulsation with MW. AT shifts sample pitch and increases detune. Try all ranges please.

Category: Sound FX	Description / Controls
FX Eternal Shifter	Osc A/B use WTs derived from a hardware synth, pitch tracking in both oscillators is microtunal and both oscs are tuned down so you can hear the looping waveforms. M2 controls volume of B, Env2 modulates pitch in B via velocity, so the louder you play the higher the amplitude of the resulting glissando will be. MW introduces random pitch modulation in A (Chaos1), AT increases modulation speed. M1 introduces the tuned flange filter in F1, dialed to the right the sound turns into a chromatically playable soundscape. Check the matrix to understand the complexity of this patch.
FX Impact Mayhem	The sample in the Noise-osc was created by granulating the sound of small exploding plastic bags filled with air (the material used for shipping fragile goods). The Noise-osc is used as a modulator for pitch and volume in Osc A, which uses a WT derived from a bell accent. Shift sample pitch with AT, introduce the modulated reverb filter in the FX section with MW. M1 dials in the LP filter in F1 which is modulated by temposynced LF2. M2 de-blends the 16 unison voices running in Super-stack-mode (Center-12), with M2 fully engaged you only hear the 2 center voices. Detune in A is modulated by Env2 which creates the falling gliss at the beginning of each note. Shift sample phase with M3 causing more glitch-mayhem.
FX Jupiter Wind	Cosmic wind texture in the Noise-osc meets noisy WT in Osc A, control the sample volume with M1, control volume of OscA with M2. MW transposes octave down in A, shifts WT position, slightly shifts phase in the Noise-osc and decreases speed in the Chaos1-modulator, which modulates phase, warp and pitch in Osc A. Dial in the LP filter in F2 in the FX section with M3, AT increases resonance in F2
FX LFO Machine	Osc A uses a WT derived from a hardware synth, Osc B uses a wavetable created inside Serum. Temposynced LFO1 (4-bar loop) modulates WT in A, detune in both oscillators and the speed of all other LFOs involved, check the matrix to see what LFOs 2-4 and the Chaos-modulators are modulating. Control F1 mix (modulated flange filter) with M1, increase resonance in F1 with M2, introduce ring modulation mayhem (F2 in FX) with M3, darken/saturate the sound with M4 (->EQ/distorion in FX). AT controls amount of delay FX, MW modulates warp in A.
FX Space Crickets	A field recording of crickets and birds is playing in the Noise-osc with randomized pitches for each note played, a WT created inside Serum is playing in Osc A which has pitch tracking switched off and is scaled microtonally. The tuned phase filter in F1 adds a mysterious tonality, dial it in with M1, add temposynced pan offset modulation in F1 with M2, shift filter cutoff with AT, which also increases sample volume and slghtly shifts sample phase. M3 introduces the modulated dual filter in the FX-filter and adds chorus FX.

Category: Sound FX	Description / Controls
FX Submerged Planet	A mysterious glassy under water soundscape in the Noise-osc meets a wavetable derived from various tones/single cycles created with Metasynth. Randomize sample start point of the sample using M1. AT increases detune and shifts pitch in Osc A, MW shifts phase in the Noise-osc and modulates warp in A. LFO1 modulates WT-position and pitch in A and cutoff in the phase filter in F1, control F1 mix with M2. Introduce distortion and the modulated filter in the FX section with M3. Try all ranges please.

Category: Keys	Description / Controls
KY Clavinetta	Both WTs involved are derived from electric guitar plucks. Env2/3 modulate WT-position in A/B, Env3 also modulates cutoff in the bandpass filter in F1 (dual HB-filter), the cutoff of the HP-filter is modulated via VEL. Control F1 mix with M1. M2 controls various things in the involved envelopes and adds more punch/shortens the decay when dialed to the right.

Category:Leads	Description / Controls
LD Bassflute Leader	Monophonic lead with glide/portamento. The WT was made from a resynthesized bass flute swell. AT modulates WT-position and warp, use MW for vibrato. Dial in the Sub-osc with M1.
LD Violin Leader	Monophonic lead with glide/portamento, WT derived from a sustained violin note flautato articulation, free running LFO1 scans through the table. VEL modulates warp and LP filter cutoff, MW adds vibrato, increase vibrato speed with AT. Add the Sub-osc for more bone with M1.
LD Warm Leader	Monophonic lead with glide/portamento, WT created inside Serum. VEL modulates LP filter cutoff, Free running LFO1 modulates warp, Env2 modulates WT-position, AT modulates the sustain level of Env2. Increase detune with M1.

Category: Pads	Description / Controls
PD Alway Rising	WT with only even partials created inside Serum. Retriggering and tempo-synced LFO1 scans through the table, AT increases detune and introduces phase modulation via Chaos2 (which also modulates other things, check the matrix). M1 introduces warp modulation via retriggering, tempo-synced LFO2. MW introduces tempo-synced amplitude modulation (LFO3), M3 controls LP filter mix in F2 and reduces high frequencies in the EQ.

Category: Pads	Description / Controls
PD Bassflute Pad	The WT is derived from a resynthesized bass flute swell, Env2 scans through the WT, retriggering and tempo-synced LFO3 modulates warp via M2. M1 introduces tempo-synced amplitude and filter modulation. MW modulates the EQ in F1. M3 introduces the dual filter and phaser in the FX section.
PD Candlelight Pad	The WT is derived from an e-bowed electric guitar sustain. Retriggering and tempo-synced LFO1 modulates WT-position and warp in A and morphs between the filter types in F1. M1 introduces tempo-synced pan-offset modulation in F1 (LFO3), M2 increases warp amount. M3 adds tempo-synced amplitude modulation (LFO4). AT increases detune, MW adds vibrato.
PD Dual Riser Pad	Retriggering and tempo-synced LFO1 scans through the WTs in both oscillators - control modulation speed with M2. Synced LFO3 modulates warp in B and LP filter cutoff in F1, control LFO3-speed with M1. AT shifts phases in A/B which creates detune effects, MW modulates warp in A. Introduce tempo-synced amplitude and filter modulation with M3.
PD FM Sweeper Pad	WT created inside Serum frequency-modulated by the Sub-osc. Chaos2 modulates phase, free-running LFO1 scans through the table, increase LFO speed with AT. Env2 also modulates WT, creating a short accent at the beginning of each note. MW introduces amplitude and filter modulation (synced LFO3), increase modulation speed with M1. M2 increases detune and FM-warp. M3 increases resonance and “beef“ in the French LP in F1, making for some weird resonances with M3 fully engaged. This patch also produces some great drone sweeps in the lower register.
PD Living Pad	Free-running and tempo-synced LFO1 scans through the WTs in both oscillators, LFO4 modulates warp in A via M1, A frequency-modulates B via M2. AT increases LP filter resonance in F1. MW introduces tempo-synced filter- and amplitude modulation (LFO3). M3 introduces phaser FX and the modulated dual filter in the FX section.
PD Oud Tremolo Pad	Both WTs are derived from a tremolo played on an oud string, free-running LFO1 scans through the table in A/B, tempo-synced and retriggering LFO3 steps through a small portion of the table in B, control the volume of Osc B with M1. MW introduces filter modulation in F1 and increases resonance, only Osc A is routed to F1, F2 mix can be set with M2, the dual filter affecting both oscillators. M3 modulates warp in both oscillators. AT-deblends the unison voices in A, making the sound less thick/rich, F4 adds HyperDim and delay FX.
PD Shimmer Pad	WT derived from a piano tone with rich harmonics, the 8 unison voices are running in Random-stack-mode (12+7x2) creating a perfect fifth above the root. Tempo-synced, free running LFO1 scans through the table. Dial in the tuned bandpass filter in F1 with M1, modulate warp with M2. MW introduces vibrato, AT decreases vibrato speed. Dial in F2/ distortion with M3. VEL decreases attack time in Env1/2, the latter modulating the Blend-parameter affecting the volume of the unison voices.

Category: Pads	Description / Controls
PD Sun Pad	A choir-like pad sound in the Noise-osc meets a WT created inside Serum, Env2 and LFO1 modulate WT-position, LFO2 modulates warp, LFO4 modulates the notch filter in F2. Control F1 mix with M1, MW morphs through the filter types of the multi filter in F1. Control the sample volume with M2. AT introduces vibrato to the sample. Reduce high frequencies with M3 (FX EQ).
PD Victory Pad	Env2 modulates warp Osc A and unison detune/WTPos-offset in B AT -> vibrato, MW - > warp Osc B, M1 controls F1 mix, introduce temposynced filter animation with M2. Introduce the modulated flange filter in F2 with M3.
PD Viola Pad	Both WTs are derived from a resynthesized viola sustain. Env2 modulates WT-position in A (with LFO3 modulating the envelope's sustain level), LFO2 modulates WT-position in B. MW modulates warp in A/B and reduces F1 mix. Chaos2-controlled vibrato (phase/volume) amount via LFO4. Darken and distort the sound with M2. Introduce pan modulation with M4 (LFO1).
PD Warm Horn Pad	WT derived from a resynthesized french horn. Retriggering LFO1 scans through the table. M1 introduces modulation of the LP filter in F1, increase filter resonance with M2. M3 introduces the modulated HP filter in F2 and adds distortion. M4 controls amount of chorus/delay.
PD Whisper Pad	A WT derived from a resynthesized bass clarinet in combination with pink noise in the Noise-Osc processed by the tuned multi filter in F1 (key follow). LFO1 modulates pitch/pan in the Noise-osc, LFO2 modulates WT-position in Osc A. MW introduces tempo-synced, square-shaped octave modulation in Osc A and cutoff modulation in F1 via LFO4. Add distortion with M1, add more wind with M2, created by the modulated notch filter in F2 and the FX flanger. Reduce low frequencies with M4. AT increases detune.

Category: Plucks&Bells	Description / Controls
PL Cymbal Synth	Ride cymbal in the Noise-osc combined with a WT also derived from a cymbal accent. The cymbal sample is microtuned (not chromatic), VEL modulates WT in A, Env2 modulates detune in A and pitch in the Noise-osc via VEL. Dial in F1 with M1, the cutoff is modulated by the free-running LFO1, add tempo-synced filter modulation with M2 (LFO2->filter pan offset). Modulate Quantize-warp in A with MW. Dial in the flange filter in F2 and Hyper FX with M3, darken/distort the sound with M4.
PL Hang Plucker	Both WTs are derived from resynthesized Hang (percussion) accents. Env2 modulates WT-position on both oscillators. Env3 modulates LP cutoff in F1 via VEL. AT adds pitch/phase modulation. Shorten the filter envelope with M1, add the modulated combfilter in F2 and HyperDim FX with M2. MW modulates warp in both oscillators.

Category: Plucks&Bells	Description / Controls
PL Hang Synth	Both WTs are derived from resynthesized Hang (percussion) accents. Env2 modulates WT-position in A, it's sustain level being modulated by LFO1 which kicks in with a delay, increase LFO speed with MW, MW also introduces vibrato in A. WT-position and warp in B are randomized with each note played. VEL decreases attack time and modulates warp in A. AT increases detune in A, which is also being modulated by LFO2. VEL also modulates cutoff/resonance in F1 which you can dial in with M1.
PL Harpsi Bell	WT in A derived from a bell accent, WT in from a resynthesized glass accent. Env2 modulates WT-position in A/B - the latter also randomized with each note played - and cutoff in the dual filter in F1. LFO1 also modulates cutoff, increase modulation speed with AT, set filter mix with M1. MW modulates warp in A/B. M2 controls amount of phase-filter in F2 and chorus FX, darken the sound with M3 (EQ FX less high frequencies, more low mids). Also try the very low ranges.
PL Mallet Plucker	Both WTs are derived from acoustic guitar strings hit with a mallet. Env2 modulates WT-position in A/B, filter cutoff in F1 (via VEL), detune and blend in A. AT increases detune in A, MW adds vibrato. Set F1 mix with M1, tune Osc B up with M2 (scaled in semitones) - +1 octave with M2 fully engaged). M4 dials in the reverb filter in F2 - it's cutoff being modulated by LFO2 - and delay FX.
PL Psaltery Plucker	Both WTs are derived from psaltery accents played with a plectrum. Env2 modulates WT-position in A, it's sustain level being modulated by LFO2 via MW. LFO1 modulates WT-position in B, kicking in with a delay so only the sustain phase has WT-modulation. Env2 also modulates filter cutoff in F1, dial in the filter with M4. M1 sets amount of pitch modulation via AT. Set the amplitude sustain level with M2, shorten the involved envelopes with M3. MW also adds filter modulation.

Category:Soundscapes	Description / Controls
SC Ambient Christmas Box	The Noise-osc plays a sample made by scraping a cymbal with a little music box while playing it, the pitches of this recording were then retuned, granulated and processed with lots of other things creating a rather surreal soundscape. The WT in A is also derived from several single cycles generated from a music box sample. The tempo-synced Chaos2-modulator modulates volume of the Sub-osc, tempo-synced LFO3 steps through the cutoff in F1. AT shifts sample pitch, M3 randomizes sample start. Tempo-synced and retriggerng LFO1 scans through the WT. F1 introduces modulation of the morphing parameter in the multi-filter in F1, M2 dials in the modulated dual filter in the FX-filter. MW modulates sample phase for glitch-effects. Please check the matrix if you want to see what else is going on.

Category:Soundscapes	Description / Controls
SC Ambient Cymbal Quencer	An improvised, rhythmless ride-cymbal texture mixing bell and normal accents in the Noise-osc meets a WT also derived from a resynthesized cymbal accent. Tempo-synced and retriggering LFO1 slowly steps through the sample (assigned to phase) and the WT in A. The amount of sample-phase modulation can be set with M1. MW introduces pitch modulation to the sample and decreases the mix-level of the tuned combfilter in F1. Tempo-synced LFO3 modulates sample volume, warp in Osc A and LP FRQ in the combfilter, set modulation speed with M2. M3 introduces distortion and the modulated LP filter in F2, increase filter resonance with AT. PB is set to -12/12 and also affects the tuned combfilter frequency.
SC Beautiful Place	A floating chordal soundscape in major7 is playing in the Noise-osc, Osc A adds a tempo-synced, triplet-based pitch sequence (LFO2) which goes double time every 2nd bar, Osc B adds a sustained tone in unison mode. Control the volume of the arppegio with M1, add tempo-synced amplitude modulation with M2, control F1 mix with M3. AT adds vibrato to all involved sound-sources, MW modulates warp in A/B, the latter using RM-warp which makes for some nice sounds with the wheel fully engaged.
SC Calm Waters	Bubbly soundscape with a soft accent at the beginning is playing in the Noise-Osc, Osc A uses a WT with a harmonic series made inside Serum. Env2 modulates amplitude of B via VEL, LFO1 modulates WT-position, LFO2 creates vibrato (pitch/warp) via LFO3. Dial in the modulated flange filter in F1 with M1, M2 modulates warp moving the harmonic series towards the root, M3 controls WT-modulation speed, M4 adds a modulated space (reverb filter in F2/delay FX). MW modulates Sync-warp, AT shifts sample pitch up an octave when fully engaged.
SC Ceramic World	A dense tonal and percussive texture made in Metasynth using accents played on a ceramic vase as sound-sources for playing back resynthesized data. The Noise-osc is used as a modulation source for pitch-, WT- and arp modulation in Osc A which is running in 12-voice unison mode with super-stacked voices (12+7(2x)) creating an interval root - perfect fifth. Dial in the tuned phase-filter in F1 using M1, dial in the modulated FX dual filter with M2. AT shifts sample pitch, MW modulates warp in Osc A.
SC Ethereal Plastic Tube	The sample of very thin plastic foil recorded with a L-C-R microphone setup, moving the foil around while playing. This is combined with a WT created inside Serum and processed by a tuned phase-filter in F1. MW reduces high frequencies (FX EQ), AT increases detune in A. Dial in the modulated multi filter (LFO1/3) in the FX section with M1.

Category:Soundscapes	Description / Controls
SC Hang FM Scape	A Hang (percussion) texture created by tremolating on a single pitch of the instrument with the fingers of both hands is playing in the Noise-osc with randomized sample start. This sound frequency-modulates Osc A which uses a WT derived from a single Hang accent. Set the amount of FM (warp) with M1, darken the sound with M2, mix in F2 and chorus FX with M3, animate the sound with MW -> tempo-synced Chaos2 -> Noise Pan/ volume A and synced, square-shaped LFO4 modulating sample pitch. Try all ranges please and let the notes evolve for a while.
SC Harmonic Universe	Animated cosmic soundscape (tonal) in the Noise Osc with randomized sample start layered with a tempo-synced pitch sequence (LFO3) in Osc A/B, LFO1 modulates warp, LFO4 steps through the WTs. All sources are processed by the modulated multi filter in F1. MW -> Filterworx, AT -> increases warp B, M1 controls amount of LFO1-modulated phase filter in F2, M3 is a bipolar control for sample pitch, no transposition at middle position.
SC Impact Scape	The long textural sample in the Noise-osc was created by squashing small plastic bags filled with air (the material used for shipping fragile goods), Env2 controls sample volume, with M1 down you will only hear a single explosion as the envelope has no sustain, dialing in M1 will raise the sustain, randomize sample start position, introduce sample pitch modulation via Chaos1 and sample phase modulation via LFO1. LFO2 modulates WT-position in A and some Quantize-warp modulation too, control volume of Osc A with M4. M1 controls the mix level of the reverb filter in F1 (modulated by Env3), randomize filter cutoff with AT. MW introduces slow detune modulation in A via Chaos2.
SC Mars Music	The Noise-osc plays a drone texture with a strong accent at the beginning, made by processing a textural improvisation with various vocalists and instrumentalists during one of my impro workshops, Osc A uses a WT made drom various imported single cycle waveforms from hardware synths. Both oscillators are processed by the tuned combfilter in F1, set filter mix level with M1. LFO1 scans through the WT in A, increase LFO speed with AT. MW introduces pitch modulation in both oscillators using the sample as the modulator for Osc A and Chaos1 for the Noise-osc and filter pan offset-modulation. M2 modulates warp in A, M3 blends in the ring modulator in the FX filter and some tube distortion.
SC Octagon	WT made from 8 imported single cycles in A and a WT derived from a hardware synth tone in B. Env2 and tempo-synced LFO1 modulate WT-position in B, MW is assigned to the sustain level of Env2, dial it in for WT-modulation once the envelope has done it's duty. LFO2 modulates WT-position in A. MW also modulates AM-warp in A, AT adds vibrato. The multi filter in F1 is being modulated by LFO1/2 and Env2. LFO1 also modulates level of the Sub-osc which you can dial in with M1. Darken the sound with M2 (FX EQ, high cut, bass boost), introduce the flange filter in F2 and some tube-distortion with M3.

Category:Soundscapes	Description / Controls
SC Organic Scape	A textural sample made from processed clay sounds is playing in the Noise-osc, both WTs in A/B are also derived from accents played on a clay case. LFO1 modulates WT-position in A and pan position in B, LFO2 modulates WT-position in B and pan position in A, both LFOs are tempo-synced and retriggering. M1 sets the octave of Osc A, M2 controls sample volume. Dial in the flange-filter in F1 (modulated by LFO3) with M3, increase modulation speed with AT. M4 is assigned to LP cutoff in F2 and distortion mix, with M4 down distortion is added. MW modulates warp in A/B, the latter using the sample as modulator for FM.
SC Piano Oud Mayhem	A shorter sample of “hammering harmonics“ played on a grand piano combined with a WT in A derived from an oud tremolo and a WT in B derived from the involved sample. The sample is used as a modulator for WT-position in B and it also modulates octave in A via MW, which also modulates warp in A/B and WT-position in A. M1 transposes the piano sample down, shifts WT-position in A, and modulates LP cutoff, drive and fatness in the FX filter. M2 control volume of Osc B, M3 assigned to F1 mix introduces flange-filter mayhem (LFO 4 and other things, check the matrix). AT increases detune in A/B. M4 dials in the bubbly flanger (feedback modulated by LFO3) and delay FX.
SC Planetary	A calm and mysterious drone with some subtle spectral action is playing in the Noise-osc (sample start randomized). Osc B is tuned up a perfect fifth (compared to Osc A). LFO1 -> WT-position in A, LFO2 -> WT-position in B and warp in A. M1 animates numerous things via tempo-synced LFOs 3/4 (check the matrix), M2 introduces sample phase modulation via LFO 4, M3 controls F1 mix, M4 darkens and distorts the sound. AT shifts sample pitch, MW introduces slow and subtle modulation of various things in the global preferences window and pan offset-modulation in F1 via Chaos2. MW also slightly shifts sample phase for some subtle tape-flutter effects.
SC Scrape Monster	A processed, dissonant Tamtam scrape drone with plenty of stereo action in the Noise-Osc meets a WT also derived from a Tamtam scrape sample. LFO1 scans through the WT, LFO modulates amplitude in Osc A. Dial in the combfilter in F1 (modulated by LFO3) with M1, M2 introduces the modulated reverb filter in F2, creating a strange modulated space and also reduces high frequencies. M3 adds some heavy wave-shaping. AT increases detune in A and introduces pitch- and phase-modulation, MW modulates warp in A, increases speed in LFO2 and slightly shifts sample phase. Check the matrix for more detail.s

Category:Soundscapes	Description / Controls
SC Suspended Venus	An ethereal tonal (sus) soundscape with some irregular accents is playing in the Noise-osc, Osc adds a tempo-synced pitch sequence (LFO1 - sus = no thirds), free-running LFO2 slowly scanning though the WT. LFO1 also modulates the cutoff in the dual filter in F1, set filter mix level with M1 (only affecting Osc A). M2 introduces the modulated flange-filter in F2. Darken the sound with M3 (FX EQ, cut highs, boost low mids). AT modulates sample phase causing glitch effects to occur, MW introduces phase modulation in A (via Chaos2) and pitch modulation in both oscillators (via LFO1/Chaos1)
SC Universal Scape	A long cosmic, tonal soundscape with bell-like accents in the Noise-osc meets two WTs derived from resynthesized hardware synth tones in A/B. The sample frequency-modulates FM and Osc A ring-modulates Osc B. MW introduces a fast, tempo-synced (triplets) and square-shaped pitch tremolo in B, control volume of B with M2. M1 introduces the modulated flange-filter in F2 (via LFO1-3), M3 introduces modulation of the high cut in the FX EQ, M4 adds HyperDim FX and delay. AT increases resonance in the modulated dual filter in F1, the sample is not routed to F1. Try all ranges please and give the notes some time to evolve.
SC Winter Scape	A strange spacious soundscape derived from the sound of winding up a little music box in the Noise-osc, a WT derived from rattling sounds In Osc A (transposed down so you hear the looping single cycles) and a WT created inside Serum in Osc B (it's volume assigned to AT), B is frequency-modulated by A. The sample and Osc A are microtonally scaled (chromatic pitch tracking is disabled). Animate Osc A (WT-position and detune modulation via Chaos2) and the HP-filter in F1 with M1. Shift sample phase and randomize sample start with M2, dial in distortion and the modulated LP-filter in F2 with M3, add a warped space with M4 (flanger/chorus/delay FX). MW modulates Sync-warp in A, creating glissando effects. Check the matrix for more details, try all ranges please.

Category: Sequencer	Description / Controls
SQ Double Dancer	LFO1 creates the pitch sequence in A, LFO2 creates the sequence in B. M1 introduces warp-modulation in A/B (LFO4->A, LFO1->B). M2 introduces the modulated dual filter in F2, M3 adds DimensionFX, M4 adds tempo-synced delay FX. Try all ranges please.
SQ Dual Waltz Scanner	Two WTs derived from hardware synth tones in A/B, LFO1 modulates WT-position in both WTs, square-shaped and tempo-synced LFO2 modulates WT-position in A / warp in B, LFO3/4 modulate the LP-filter in F1, set filter mix level with M1. M2 eliminates some of the modulations (check the matrix), M3 introduces the modulated combfilter in F2, M4 adds delay and HyperDim FX. MW darkens the sound (EQ FX), AT decreases detune in A/B. This patch also works well for animated pad sequences in the higher ranges.

Category: Sequencer	Description / Controls
SQ Edgy Groover	Synced LFO1-sequence modulates the volume of the Sub-osc and WT-position in A, LFO2 also modulates WT in A (via MW), so every 2nd bar a different portion of the WT becomes audible. LFO3 in Env-mode modulates the LP-filter in F1 via M1. Control Sub-osc volume with M1, control LP cutoff in F2 and distortion FX amount with M3. MW also introduces phase modulation in A, AT increases detune.
SQ Edgy Stepper	Two WTs derived from hardware synth tones in A/B, Osc A is tuned down an octave, the volume of B is assigned to MW. LFO1 modulates WT-position in A / warp in B, LFO2 also steps through different regions of the WT in A, LFO3 in Env-mode with a 15/16-cycle modulates warp in A / WT in B and cutoff/resonance in the multi filter in F1, double the LFO speed with M1. AT increases detune in A. M2 introduces distortion FX and modulates LP cutoff/ drive/fatness in F2.
SQ Evolving Quencer	LFO1/2 modulate WT-position in A/B, LFO1 also modulates cutoff in the dual filter in F1, set filter mix level with M1. LFO3 modulates amplitude in A/B, free-running LFO4 morphs between the filter types in F1. AT -> Pitchmod. MW -> Warp A/B. M2 introduces the LFO4-modulated phase-filter in F2, M3/4 control amount of Hyper/delay FX.
SQ Filter Bass Quencer	LFO1 -> WT- and volume modulation in A, cutoff in F1 LFO2 -> warp A, WT B - LFO3 -> volume Noise-osc / volume B LFO4 -> warp B, M1 controls mix level of F1, M2 adds distortion, M3/4 introduce Dimension FX (some room) and synced delay FX. MW -> octave shift in B, cutoff modulation in F1 via Chaos2 AT increases detune
SQ FM Triplet Quencer	Triplet-based sequencer using 2WTs derived from an FM synth in A/ B. Env2 modulates warp in A, MW modulates warp in A/B. AT increases cutoff in F1, set filter mix level with M2. M1 introduces pan modulation in A/B via LFO3 in (opposite directions). LFO1 modulates amplitude/WT in A/B, LFO2 in Env-mode modulates WT in A/B. LFO4 modulates the peak filter cutoff in the dual filter in F1. M3/4 control amount of HyperDim/delay FX.
SQ Gallopping Quencer	WT derived from a hardware synth tone in A. The sequence in LFO1 steps through the WT, LFO3 (the galloper) modulates amplitude of Osc A and Sub-osc, AT modulates warp via M2 and cutoff/resonance in the EQ-filter in F1, set filter mix level with M1. LFO2 modulates pitch/phase, fully engaged it creates a synced tremolo root - perfect fifth. M3 eliminates the amplitude modulation in Osc A. M4 introduces delay/flanger FX.
SQ Meta Pulses	Pulsating LFO4 modulates amplitude in all oscillators and pan-offset in the multi filter in F1, set filter mix level with M1. LFO2 modulates WT in B and morphs through the filter types in F1, LFO3 modulates FM amount in B. M2 controls overall Sub-osc volume, M3 modulates cutoff/resonance/drive in the FX filter and adds distortion. MW modulates warp A, VEL decreases attack time, AT increases detune.

Category: Sequencer	Description / Controls
SQ Minor Six Quencer	Fast, triplet based pitch sequence in minor6 (LFO1) shifting up an octave every 2 beats (LFO2). Animate the MG Low 12-filter in F1 with M1 (LFO3), LFO3 also modulates Sub-osc volume, dial in the Sub using M2. AT introduces phase modulation (Chaos2), MW modulates warp, making for some interesting artifacts. M3 introduces the reverb filter in F2 and phaser FX, M4 adds synced delay FX.
SQ Munger	WT derived from a resynthesized bassoon swell, tempo-synced LFO1 steps though the WT and modulates cutoff in the multi filter in F1, LFO2 also modulates WT (and drive/resonance in F1), so every bar the LFO1-modulation moves to the second half of the WT. M1 lowers the volume of the unison-voices, M2 for Filterworx, M3 introduces Downsample-distortion FX, M4 controls amount of delay FX. MW modulates F1 Morph and introduces pan-offset modulation (LFO4), AT -> phase modulation via Chaos1.
SQ Myxolidian Quencer	Myxolidian pitch sequence (LFO1) in 3/4, every 5.5 beats LFO1 speed is doubled by LFO4, making for ever evolving turnarounds. LFO1 also modulates WT in A / warp in B and the cutoff in the combfilter in F1. M1 sets amount of FM-warp modulation in A via LFO2/3 (using the Sub-osc as modulator) and adds some amplitude modulation (LFO3). M2 controls volume of B, M3 introduces the Allpasses-filter in F2, flanger and delay FX. M4 reduces high frequencies (FX EQ) and adds distortion FX. AT increases detune in A.
SQ Nervous Synth	Tempo-synced LFO1 modulates WT-position and HP cutoff in F1 via LFO3, so the modulation comes and goes. LFO2 modulates amplitude both in the Sub-osc and Osc A, set the overall volume of the Sub with M1. M2 modulates FM-warp in A, M3 controls LP cutoff in the FX-filter. M4 adds delay/chorus FX. MW animates F1, AT increases detune.
SQ Piano Monster	Both WTs are derived from resynthesized piano sounds, Osc B is tuned down an octave. Env2 modulates warp A / detune B at the beginning of each note, LFO2 modulates WT B and cutoff in F1 (LFO3 -> Morph) - set filter mix level with M3. LFO4 modulates WT A via LFO3, pan-offset in F1 and pan position in B via M2, M1 introduces warp-modulation in B (LFO3). AT increases detune in B, MW introduces chorus FX. Check the matrix for more details, try all ranges please.
SQ Polystep Quencer	LFO1 (Env-mode, 15/16 loop) -> WT A/B, volume A, cutoff F1 LFO2 - warp A/B, Morph F1 – LFO3 WT A, warp A – LFO4 - pan B Set F1 mix level with M1, M2 introduces the formant filter in F2, increases low frequencies and adds distortion. M3 controls Sub-osc volume, M4 adds delay FX. AT decreases cutoff in F1, MW increases detune in A.

Category: Sequencer	Description / Controls
SQ Pulsating Horn	Both WTs are derived from resynthesized french horn samples. LFO1 modulates WT-position via LFO2 and amplitude in A/B, LFO3 modulates warp in A. MW shifts Osc A up 7 semitones and introduces RM-warp in B, AT increases detune. Set octave in A using M1, filter mix level with M2 (F1 being modulated by LFOs 1-2-4), add HyperDim and delay FX with M3/4. Check the matrix for more details, try all ranges please.
SQ Pulse Quencer	LFO1 modulates WT in A, LFO2 modulates detune/phase in Osc A and pan position in the Sub-osc, LFO3 modulates LP cutoff in F1 and Sub-osc volume, free-running LFO4 modulates the “beef“ and resonance in the French LP filter in F2 - if you stop the note when LFO4 has reached a certain level, the beef will get stuck producing a constant feedback, just hit another note until the LFO amplitude has decreased. Set filter mix level with M1. MW controls FM-warp in A, AT reduces LP filter cutoff. M2 modulates detune in A, M3 adds Dimension FX, M4 introduces waveshape-distortion and totally destroys the signal when fully engaged.
SQ Purity Quencer	LFO1 -> WT / detune / phase in Osc A, cutoff F1 LFO2 -> amplitude modulation – the speed of LFO1/2 is modulated by LFO3. LFO4 modulates the bandpass cutoff in the dual F1 filter. MW introduces FM-warp in A, AT increases detune. Set F1 mix level with M1, increase resonance with M2, M3 adds chorus FX, M4 controls amount of delay/reverb FX. Check the matrix for more details, try all ranges please.
SQ RM Dancer	WT in A derived from a resynthesized, soft bass clarinet tone, WT in B derived from an electric guitar sample, A ring-modulates B (RM-warp B). LFO2 creates the tempo-synced pitch sequence in A and also modulates WT A, LFO1 modulates amplitude in A and cutoff in F1, LFO4 modulates WT and volume in B and morphs through the filter types in the multi-filter in F1 (LFO3 -> pan offset modulation), set filter mix level with M2. M1 increases detune in A/B also creating interesting sounds when fully engaged. M3 adds some strange ring modulation in the FX filter, increase RM frequency with AT. M4 adds HyperDim and delay FX.
SQ Triplet Morser	The LFO2 staircase steps through both WTs, triplet-based LFO1 modulates pan in B, LFO modulates amplitude in A/B, LFO4 modulates cutoff in the multi-filter in F1, set mix level with M1. AT increases detune, MW modulates warp A/B and shifts B up 7 semitones when fully engaged. M2 switches octaves in B, M3 introduces the modulated phase-filter in F2 and adds flanger FX, M4 adds delay/reverb FX. Try all ranges please.
SQ Triplet Pulsator	The filter melody in F1 is created by LFO3/4, set filter mix level with M3. The pulsating LFO1 modulates amplitude A/B and detune A. When fully engaged AT doubles the speed of LFO1/3. LFO2 scans through the WT in A and the filter types in the multi-filter. M1 controls Osc B-volume, M2 sets the octave range in B, M4 adds delay FX. MW modulates warp A/B, introduces chorus FX and reduces LP cutoff/increases drive in F2. This patch can be used for pulsating basses and chordal sequences alike.

Category: Synth	Description / Controls
SY Bassoon Synth	WT derived from a resynthesized bassoon note, Osc B is tuned down an octave, tune it up with M1. LFO1 morphs through both WTs (in opposite directions), free-running LFO2 modulates pan position in B. AT modulates warp in A/B and brightens the sound, VEL decreases attack time. M2 introduces slow tempo-synced filter modulation in F1 (LFO3). MW introduces vibrato (various parameters, check the matrix). Portamento/Glide is engaged. This patch also works great for in the low register for brass-like themes, bass lines and melodies.
SY Cello Synth	WT derived from a resynthesized cello note, Env2 quickly scans through the WT in A (and modulates LP filter cutoff in F1), then LFO3 modulates it's sustain level and a small fraction of the WT in B. VEL decreases decay time in Env2. AT adds vibrato in A (pitch/phase via LFO2). MW modulates warp A/B. Reduce LP cutoff in F1 with M1, introduce stereo animation with M2 (LFO4), add chorus/delay FX with M3/4.
SY Clarinet Synth	WT derived from a resynthesized soft bass clarinet note, AT modulates WT-position, MW adds vibrato. VEL modulates LP cutoff in F1, set filter mix level with M1, increase resonance with M2 (can sound really interesting when fully engaged and played very dynamically). Add ring modulation in the FX-filter with M3, shorten the amplitude envelope and modulate warp with M4. With M3/4 engaged this sound turns into an edgy synth sound.
SY Counter Sine Sweeps	WT with ascending sines in A modulated by LFO1 - control LFO speed with M1 - and descending sines in B modulated by LFO2. Pan-modulation via LFO3. Dial in the tuned combfilter with M2, increase filter drive and introduce pan-offset modulation via Chaos2 with M3, add the modulated reverb filter in F2 and delay FX with M4. At increases detune in A/B, MW modulates warp in A/B. Try all ranges please.
SY Digital Organism	Tempo-synced and retriggering LFO1 scans through different sections of each WT in A/B, every 2 bars LFO2 flips the modulated WT section in opposite directions. The step-sequence in LFO3 modulates both cutoff frequencies in the dual peak filter in F1 (in opposite directions), set filter mix level with M1, mix in the modulated dual filter in F2 using M2. M3 adds Dimension FX, M4 adds delay FX. AT controls amount of chorus FX, MW modulates warp in A/B.
SY Folk Synth	The involved WTs are derived from a resynthesized cello sul pont tone in Osc A - which runs in Super-stack-mode (12+7) - and a psaltery pluck in Osc B, shift the octave up in B using M1 (+3 octaves with M1 fully engaged). LFO1 slowly scans through the tables. Dial in some nice overtone melodies created by a peak filter with M2 (F1 Mix), temposynced LFO3 modulates the cutoff. M3 controls F2 mix, a dual filter modulated by the free running LFO4. MW adds temposynced tremolo, AT increases detune.

Category: Synth	Description / Controls
SY Glass Synth	Both WTs are derived from resynthesized glass accents, WT-position/ detune and volume in A are modulated by Env3 creating the initial accent, Env2 fades in Osc B, LFO1 modulates WT in B, it´s speed modulated by tempo-synced and retriggering LFO2. The dual filter in F1 is modulated by LFO2/4, set filter mix level with M1. Darken the sound with M2, add flanger FX with M3 and reverb/delay FX with M4. AT slightly shifts WT-position and increases detune in B, MW modulates warp A/B.
SY Gong Synth	A cymbal hit with a soft mallet is playing in the Noise-osc, chromatic pitch tracking is disabled, scaling is microtunal. The WT in A/B is derived from a resynthesized piano accent. Env2 modulates warp A, so does MW. Env 3 modulates WT-position and FM-warp in B (via VEL), it's sustain level modulated by tempo-synced LFO2. LFO3 modulates pan-position in all oscillators via M3. Add distortion, reduce high frequencies with M1, tune the cymbal up with M2. In the very low register this patch creates some nice impact sounds at high velocities (->FM warp).
SY Hit And Morph	Env2 modulates WT in A/B in opposite directions, detune in A and cutoff in F1. Env3 modulates warp B, AT modulates warp in both oscillators. MW introduces a fast, tempo-synced tremolo (various parameters involved, check the matrix). Set F1 mix level with M1, add filter modulation with M2, introduce the modulated flange filter in F2 and chorus FX with M3, add delay/distortion FX with M4. Try all ranges please.
SY Mellow Synth	WT derived from a resynthesized hardware synth sweep, Env2 modulates Sub-osc volume and detune in A via VEL, set overall Sub-osc volume with M1. Env1 modulates filter cutoff in F1, VEL decreases attack time /increases decay time in Env1 and modulates WT-position in A. With MW engaged, VEL also modulates warp A. AT adds vibrato, M2 increases detune, M3 adds delay/reverb FX, M4 adds chorus FX.

Category: Vocals	Description / Controls
VC Erratic Monk	The sample in the Noise-osc is only used as a modulator for various things causing much of the erratic-ness in this patch (check the matrix), the sample itself is not audible. Increase mix level of the formant-filter in F1 with M1, detune the monks with AT, add tempo-synced amplitude modulation with MW. M2 adds chorus FX, M3 degrades the sound (Downsample FX), M4 adds a strange combo of reverb filter in F2, delay and flanger FX. Try all ranges please.
VC Tell Me More Vox	WT derived from a resynthesized male vocal tone in A and a simple WT made inside Serum in B. Chaos1 modulates WT-position in A and cutoff in the formant-filter in F1, set filter mix level with M2, control the speed of Chaos1 with M1. Chaos1 also modulates pitch in Osc B, control Osc-B volume with M3. MW modulates warp/detune in Osc A and cutoff in F1. Free-running LFO1 modulates the Formant-parameter in F1. AT controls amount of Downsample-FX and reduces UniBlend (making the sound „thinner"), M4 adds some room.

Category: Vocals	Description / Controls
VC Vocal Stepper	A WT derived from a resynthesized vocal trill is used in A/B. Tempo-synced LFO1 steps through the WTs and also modulates cutoff/pan-offset in the formant filter in F1, LFO1-speed is modulated by LFO2. Synced LFO3 modulates pan-position in A/B (in opposite directions) and the Formant-parameter in F1. AT increases Osc B-volume, Osc B is detuned by LFO3. MW adds vibrato in A (via Chaos1) and Hyper FX. M2 introduces the modulated flange filter in F2, M3 controls distortion amount and High/Low EQ (distortion engaged with M3 down), M4 adds delay/reverb FX.
VC Vox Harmonics	Two WTs derived from resynthesized overtone singing. LFO1 in tempo-synced envelope mode scans through the overtone once, then the staircase stepper in LFO3 kicks in after 2 bars modulating WT in A and warp in B. WT in B is modulated by tempo-synced and retriggering LFO2 which also modulates the notch cutoff in the dual filter in F1. Set filter mix level with M1, introduce warp A with M2, add chorus FX with M3, add delay FX with M4. AT introduces phase-modulation and increases chorus speed. MW introduces tempo-synced amplitude and detune modulation via LFO4. Try all ranges please.

I hope the sounds of *Tabula Rasa* will inspire you.

Simon Stockhausen, January 26th - 2015.