

Granular Symphonies

VST Sound Instrument Set

Patchlist & Additional Information

September 2013

Steinberg Media Technologies GmbH



Table of contents

Welcome	3
Patchlist	5
Bells	5
Brass.....	8
Fantasy	11
Mallets	13
Percussion	18
Soundscapes.....	19
Strings	22
Vocals	29
Woodwinds	38

Credit notice:

Steinberg, ASIO and VST are registered trademarks of Steinberg Media Technologies GmbH. VST Sound is a trademark of Steinberg Media Technologies GmbH. Windows is a registered trademark of Microsoft Corporation in the United States and other countries. Mac, Mac OS and OS X are trademarks of Apple Inc., registered in the U.S. and other countries. All other product and company names are ™ and ® of their respective holders. All rights reserved. All specifications are subject to change without notice. Made in Germany. © 2013 Steinberg Media Technologies GmbH.

Welcome

Granular Symphonies is my first sound library for Padshop Pro in collaboration with Steinberg, and it is also the biggest sound design project I have done in my life so far concerning the number of patches and the number of different instruments included in a library.

This library focuses on many real and some unreal instruments, the 260 patches using 2 GB of original samples often create rich, symphonic textural sounds, ethereal textures and beautiful pads but you will also find some dark and ominous drones and soundscapes all derived from natural instruments or field recordings, expressive solo instruments and leads, tinkling and meditative percussion instruments like music boxes, bells, mallets, gongs, haunting and mellow voices (male and female), virtuosic overtone singing, oriental duduk, saxophones, flutes, violins, celli, soaring sequencers, some technoid alien synth sounds and more.

All sounds are very tweakable using the programmed controls, many are programmed in (pseudo-) split mode using both layers so a large masterkeyboard with 88 keys, Modwheel and Aftertouch will make the best of these presets.

Please note: Before you start tweaking a preset, you should move the Modwheel once to check, if the parameter you want to modify is assigned to the wheel. If it is you can remove this assignment by right-clicking on the parameter and choose “Disable” from the menu. Otherwise your modifications will get overwritten by the wheel.

There are 251 original patches.

The 386 samples are distributed in various subfolders:

01 Bells - 24 samples

02 Music Box - 20 samples

03 Mallets - 40 samples

04 Strings - 77 samples

05 Marching Horn - 25 samples

06 Woodwinds - 84 samples

07 Vocals - 65 samples

08 Percussions - 12 samples

09 Soundscapes - 26 samples

10 Nature Fx - 13 samples

All instrumental and vocal samples were recorded in L-C-R at 48 kHz/24-bit using 3 Neumann microphones, a stereo set of KM 184 for the sides and a U 87 for the center. All field recordings were recorded in stereo at 48 kHz/24-bit mainly using 2 Sennheiser MKH-70 mounted on a boom and a Tascam HD P2 recorder, some were recorded with various Zoom recorders using the built-in mics.



Simon Stockhausen

Patchlist

Abbreviations

AT -> Aftertouch

MW -> Modulation Wheel

PB -> Pitch Bend

VEL -> Velocity, as 99% of the presets have VEL assigned to Amp Volume are not mentioned in the following list

MultiGrain -> numerous parameters affecting the grain structure (e.g. Speed, Length, Duration, Pitch, Randomization, Number, Spread, Shape)

MultiFilter -> several parameters affecting the filter (e.g. cutoff, resonance, LFO modulation amount)

PSP -> Padshop Pro

(var) -> in the list below some patch names have a "(var)" following their names, these patches are variations, e.g. the main patch will have two layers, and the variations will have each layer isolated in a single patch or there will be a different sample in one layer leaving the other layer unchanged

Bells

Bells	Samples/Comments	Controllers
Abyssal Bowls	LAYER A: soundbowl processed with saturated reverb and echoes LAYER B: shaking a large soundbowl filled with water processed with various effects — fades out towards the top end of the keyboard	AT -> Grain Position MW -> Grain Spread
Bell Quartet	LAYER A: playing 4 different handbells simultaneously LFO 1 (S&H) controls Grain Position	AT -> Grain Detune MW -> increases LFO speed and changes Grain Duration/Length and adds
Bell Tower	LAYER A: field recording of a church bell ensemble recorded on a Moscow bell tower during an easter ceremony Tip: Shape the tempo of the bell sequence using AT	AT -> Grain Speed MW -> MultiGrain. increases filter resonance and Grain Detune also increases amount/time of Reverb FX
Big Bells	LAYER A: ringing a shipbell once LAYER B: only the decay phase	AT -> Grain Detune A MW -> adds distortion to B VEL -> Grain Position A

Bells	Samples/Comments	Controllers
Brass Bell Duo	LAYER A: brassbell ringing with a strong sustain LAYER B : brassbell with a panning sustain	AT - Grain Detune MW - Grain Position/Randomization VEL -> Decreases the speed of the filter rise in A
Dark Bell Drone	LAYER A: continuous ringing of a brassbell panning between the mics LAYER B: timestretched and spectralized brassbell drone	MW -> adds distortion and chorus to both layers AT -> increases filter cutoff in both layers
Doppler Sound Bowl Magic	LAYER A: multiple hits performed on a large soundbowl treated with a Doppler effect and some modulated reverb	AT -> Grain Position MW -> MultiGrain and filter modulation
Ethereal Shipbell Pad	Only the decay phases of a large shipbell are playing in LAYERS A+B	AT -> Grain Detune MW -> adds distortion to both layers VEL -> decreases attack time
Hepta Bell Scape	LAYER A: playing 4 different handbells simultaneously LAYER B: playing 3 different soundbowls simultaneously	AT -> Grain Detune MW -> Grain Worx, also adds flanger and chorus to A/B
Impact Bowls	Two strikes on a soundbowl filled with water, shaking the bowl after the attack for leslie effects	AT -> adds LFO-controlled pitch modulation MW -> transforms the noisy impact sound back into a soundbowl and adds Chorus and Delay FX
Meta Bells Split	LAYER A: resynthed bell strike — fades out towards the top end LAYER B: 2 shipbell hits — fades out towards the low end	AT -> MultiGrain in A MW -> Grain Position in A Gainworx in B
Mysterious Bell Cloud	LAYER A: bell strikes processed with various effects, only the attack phase of that sample LAYER B: the long decay phase of the same sample	AT -> Grain Detune in A MW -> Grain Spread in both layers
SciFi Bell Sequence	LAYER A: tremolating shipbell	MW -> adds distortion to A affects Grain Pitch and filter cutoff in B
Shipbell Ambience	LAYER A/B: long tremolating shipbell, B fades out towards the top end	AT -> filter cutoff/resonance MW -> MultiGrain both layers Grain Detune in A

Bells	Samples/Comments	Controllers
Sound Bowl Swishing Pad	LAYER A: rubbing the rim of a soundbowl with a drumstick LAYER B: rubbing the rim of a soundbowl with a drumstick	AT -> filter cutoff MW -> MultiGrain in both layers and Grain Pitch in B
Sound Bowl Trio	LAYER A/B: playing 3 different soundbowl simultaneously A plays backward, B plays forward	AT -> Grain Position in A VEL -> decreases attack time in A Grain Position in B MW -> Grain Detune in A MultiGrain and Chorus FX in B
Submerged Water Bowl	LAYER A/B: the processed sound of hitting a soundbowl filled with water with a soft mallet, water drops included	AT -> Grain Position in A, adds LFO- controlled filter modulation in B MW -> Grain Speed/Length in A also adds filter modulation and Delay FX in A VEL -> reduces attack time in B
Urban Chinese Bell Seq	LAYER A: playing 4 different handbells simultaneously LAYER B: tremolating on a soundbowl with a chopstick temposynced modulation of grain position in both layers	MW -> MultiGrain in both layers adds temposynced modulation to filter and grain formants in both layers
Water Bowl Duet Split	LAYER A: large soundbowl filled with water single strike, fades out towards the top end LAYER B: multiple hits on a smaller soundbowl filled with water, shaking the bowl between the attacks, water drops included — fades out towards the low end play longer notes using AT to enjoy the interesting modulations in the upper register	AT -> randomization of Grain Pitch in both layers MW -> adds temposynced modulation to filter cutoff and distortion amount in both layers adds Delay FX to both layers VEL -> Grain Position and modulation of the decay in the Filter ADSR which controls Grain Speed in A
Water Bowl Leslie Drops	LAYER A: soundbowl filled with water, multiple strikes shaking the bowl between the attacks, water drops included	AT -> Grain Position MW -> MultiGrain, also adds temposynced pitch modulation of Grain Pitch and temposynced filter modulation VEL -> Grain Position
Waterbowl and Chopstick Trem	LAYER A: tremolating regularly on a soundbowl with a chopstick — fades out towards the low end, also try very high notes with the MW up LAYER B: multiple hits in different velocities on a large soundbowl filled with water, shaking the bowl between the attacks, water drops included, fades out towards the top end	AT -> detunes the grains in A/B MW -> adds a temposynced step modulated sequence to pitch and various other parameters in A, the speed of the step modulator is modulated by two LFOs MultiGrain in B and it also adds temposynced amplitude modulation to B

Brass

Brass	Samples/Comments	Controllers
Horn Animal Calls	LAYER A: animal-like glissandi played on a marching horn this patch makes for some very spooky and cinematic sounds, try all ranges please	AT -> Grain Position MW -> MultiGrain and pitch modulation, also adds Delay FX and reduces high frequencies in the EQ section
Horn Animal Calls Extended	LAYER A: animal-like glissandi played on a marching horn LAYER B: processed derivative of the animal calls	AT -> Grain Position MW -> MultiGrain in both layers pitch modulation in A, filter modulation in B also adds Delay FX and reduces high frequencies in the EQ
Horn Diminished Cloud	horn playing a diminished scale attacking each note twice	AT -> increases filter cutoff MW reduces Grain Speed/ Length
Horn Diminished Duet Sequence	LAYER A: horn playing a diminished scale LAYER B: horn playing a diminished scale attacking each note twice the Grain Position in both layers is controlled by temposynced LFOs	AT -> brings in temposynced amplitude modulation MW -> shifts the grain position in A to the right
Horn Elephant Duet Split	LAYER A: horn playing a glissando with natural harmonics upwards — fades out towards the top end LAYER B: horn playing a glissando with natural harmonics downwards — fades out towards the low end	AT -> Grain Position MW -> MultiGrain and many other parameters - just enjoy the elephants
Horn Majestic Cloud	LAYER A: horn playing an arpeggio up and down, resting on the top note LAYER B: horn playing an arpeggio up and down faster and with shorter notes	AT -> Grain Detune MW -> shifts Grain Position in both layers to the right, adds filter modulation in B
Horn Octave Sequence	LAYER A: horn playing a sequence of notes, the 4th note being always an octave lower — playing several octaves or intervals makes for a pretty big and orchestral sound	AT -> Grain Detune MW -> Grain Speed and filter modulation
Horn Octave Sequence Dynamic	LAYER A: horn playing a sequence of notes with continous crescendo, the 4th note being always an octave lower	AT -> Grain Detune MW -> Grain Speed and filter modulation
Horn Oriental Trills Morph	LAYER A: horn playing fast oriental sounding trills — root D3 LAYER B: horn playing fast oriental sounding trills — root F3	AT -> Grain Position (when MW is down) MW -> transforms the sound into an alien drone

Brass	Samples/Comments	Controllers
Horn Repetition Duet AT Layer B	<p>LAYER A: horn playing a sequence of fast repetitions with creshendo</p> <p>LAYER B: horn playing 2 waves of repetitions with accelerando/crescendo and ritarando/decrescendo - volume of B is assigned to AT</p>	<p>AT -> reduces Grain Speed and Volume in A and controls volume of B</p> <p>MW -> MultiGrain, adds filter modulation to A and Delay FX to both layers with the MW up and using AT you can play massive chords with waves of evolving horn repetitions</p>
Horn Sequenced Sequence	<p>LAYER A: horn playing an arpeggio up and down</p> <p>Grain Position is also controlled by a temposynced LFO</p>	<p>AT reduces Grain Duration</p> <p>MW -> adds a temposynced step modulated pitch sequence</p>
Horn Swells Ensemble Split	<p>LAYER A: 4 horn swells mixed together to form one big ensemble swell — root F1</p> <p>LAYER B: 4 horn swells mixed together to form one big ensemble swell — root D3</p>	<p>AT -> Grain Position</p> <p>MW adds temposynced filter and amplitude modulation as well as Delay and Flanger FX</p>
Horn Swells Fanfare Rise Duet	<p>LAYER A: a classical horn fanfare upwards</p> <p>LAYER B: repetition of notes with crescendo, the last note long and then falling — pitch is modulated by the step modulator</p>	<p>AT -> MultiGrain, detune and filter modulation in A, reduces volume in B</p> <p>MW reduces Grain Speed/ Duration in A</p>
Horn Swells Single Split	<p>LAYER A: horn swell — root F1</p> <p>LAYER B: horn swell — root D3</p>	<p>AT -> Grain Position</p> <p>MW adds temposynced filter and amplitude modulation as well as Delay and Flanger FX</p>
Horn Trill Scape	<p>LAYER A: horn playing a dynamic wholetone trill — root A#2</p> <p>LAYER B: horn playing a dynamic wholetone trill — root F2</p> <p>this patch makes for some huge trill clouds, even more with the MW up</p>	<p>AT -> reduces filter cutoff, adds distortion</p> <p>MW -> MultiGrain, Detune shifts Grain Pitch in A up an octave</p>
Horn Wahwah Split	<p>LAYER A: horn playing with Wahwah mute, slowly opening the mute for overtone transitions fades out towards the top end — root A#1</p> <p>LAYER B: horn playing with Wahwah mute performing faster overtone transitions, fades out towards the low end — root A#3</p>	<p>AT -> Grain Position</p> <p>MW -> MultiGrain, adds temposynced filter modulation and Flanger FX</p>

Brass	Samples/Comments	Controllers
Horn Wholetone Cloud Morph	LAYER A: horn playing a wholetone scale up and down LAYER B: horn playing a wholetone scale up and down attacking each note twice	AT -> Grain Detune MW transforms the cloud so that the original rhythm of the samples becomes audible, it also reduces attack time, increases Delay FX and adds an offset to the stereo samples so that each sequence plays with an interval



Fantasy

Fantasy	Samples/Comments	Controllers
Ancient Music Box	LAYER A: music box fast downwards arpeggio LAYER B: upwards arpeggio+chord on a very old rattling music box	AT -> random pitch modulation MW -> Grain Spread + Delay FX
Dying Music Box	LAYER A: an old rattling music box playing the end of it's cycle with the engine slowing down Filter Env controls Grain Speed/Duration/ Level, not looping LAYER B: upwards arpeggio on an old rattling music box, fades in very slowly	AT -> Grain Detune MW -> MultiGrain in A Grain Spread and volume increase in B also reduces attack time in B
Elves Land	LAYER A: playing a counter-gliss up/down on a Glockenspiel wiping across the notes with two mallets LAYER B: small windchimes played with fingers	AT -> Grain Position MW -> MultiGrain, increases Grain Speed
Expressive Music Box	LAYER A: music box single note with strong resonance LAYER B: single note octaves This is an expressive, very velocity sensitive mallet/pluck instrument for chords, sequences and leads	MW -> Grain Spread in A, adds a chord VEL -> reduces attack time, increases filter cutoff
Melancholic Music Box	LAYER A: music box sequence of notes in minor LAYER B: interval upwards minor third LFOs control Grain Position in both layers, in A the LFO amplitude is velocity sensitive (via Filter Env)	MW -> Grain Spread and randomization in A, Detune in B try playing long notes and slowly move the MW up and down
Music Box Interval	LAYER A: music box sequence of notes in major LAYER B: same sample as in A	AT -> distortion MW -> Grain Position A (shifts pitch up a major third), volume of B
Music Box Synced Scanner	LAYER A: music box sequence of notes LAYER B: similar sequence but faster tempo-synced LFOs control Grain Position in both layers Tip: play some big widespread chords and then move the MW slowly up and down to scroll through the different intervals	AT -> Grain Detune MW -> Grain Position and MultiGrain
Music Box UFO	LAYER A: music box single note with strong resonance Filter Env controls Grain Speed and Formants — makes for a great sub-bass kickdrum below G#1, sounds gamelanish above C5	MW -> Grain Spread

Fantasy	Samples/Comments	Controllers
Music Box Wonderland	LAYER A: music box — two notes with an upbeat LAYER B: two notes downwards — strong resonance	AT -> Grain Speed in A, reverses sample MW -> randomization of grains and increase of reverb time, also decreases filter cutoff in B
Nervous Music Box	LAYER A: music box — three falling notes Layer B: two falling notes tempo synced LFOs control Grain Position in both layers	AT -> Grain Detune in B MW -> adds Chorus Fx in A, shifts pitch up a fifth in B
SciFi Music Box	LAYER A: music box, upbeat octave LAYER B: major chord with upbeat makes for some beautiful tempo synced textures with MW up	MW brings in a tempo synced step modulated pitch sequence
Spectral Music Box	Layer A/B: spectralized music box — LFO controls Grain Position in B	MW alters the grain structure and increases LFO speed in B
Surreal Christmas	LAYER A: music box — a long sequence of retuned notes in major with rattling noises shifting up a major second at the end LAYER B: a spectralized derivative of the sample in A	AT -> Grain Position MW -> adds a tempo synced step modulated pitch sequence (a major scale with the MW fully up) in A MultiGrain in B
Unexpected Music Box	LAYER A: arpeggiated major chord LAYER B: major chord with upbeat	AT -> tempo synced amplitude modulation MW -> bitcrushed distortion

Mallets

Mallets	Samples/Comments	Controllers
Fanfare Glockenspiel	LAYER A: Glockenspiel sequence LAYER B: Glockenspiel arpeggios upwards with changing top notes LFO 1 controls Grain Position via Filter Env in both layers	MW adds LFO-modulated distortion and Chorus FX, it also increases reverb amount/ time
Glcksp Arp and Trem	LAYER A: slow arpeggio upwards LAYER B: Glockenspiel tremolo first a fifth and then an octave A very pristine texture...	AT -> Grain Formant in A MW -> Grain Speed/Duration, also adds Chorus FX in A
Sequenced Glockenspiel	LAYER A: Glockenspiel arpeggio in minor6 up/down LAYER B: only the last note of a longer Glockenspiel tremolo sample is used in this patch Grain Position is modulated by temposynced LFOs in both layers	MW adds temposynced step modulated filter modulation in A and distortion in B
Unfolding Glockenspiel	LAYER A: Glockenspiel arpeggio in minor6 up/down	AT -> Grain Detune MW moves Grain Position to the left and increases Grain Speed so that the whole arpeggio can unfold
Vibra Allrounder	LAYER A. single vibraphone hit with long sustain, no vibrato	AT -> Grain Detune MW -> LFO-modulation of Grain Length, adds temposynced Delay FX, increases modulation speed of Chorus FX VEL -> filter cutoff
Vibra Bowed Duet Minor	LAYER A: Bowed Vibraphone — minor7 chord rising LAYER B: Bowed Vibraphone — minor9 chord falling Tip: layering octaves in different ranges makes for some beautifully evolving sounds	AT -> Grain Position MW -> MultiGrain, MultiFilter, adds distortion and Chorus FX, also increases amount of Delay FX in B

Mallets	Samples/Comments	Controllers
Vibra Bowed Magic	LAYER A: Bowed Vibraphone — sequence of rising notes Grain Position is controlled by a LFO with Grain Speed at 0	AT adds temposynced amplitude and filter modulation and detunes the grains MW shifts the Grain Position to the left and increases the LFO amplitude so that with the wheel full up the LFO will scroll back and forth through the entire sample, it also affects various other grain-related parameters
Vibra Bowed Penta Cloud	LAYER A: Bowed Vibraphone — rising pentatonic scale	AT -> Grain Position MW -> randomizes the position of the grains and increases the modulation speed in Chorus FX
Vibra Bowed Split	LAYER A: Bowed Vibraphone — single note with vibrato off, fades out towards the top end LAYER B: Bowed Vibraphone — single note with vibrato off, fades out towards the top end	AT -> Grain Detune MW -> MultiGrain, adds Chorus FX VEL -> Grain Position, at high velocities the slow attack phase is skipped
Vibra Bowed Stranger	LAYER A: Bowed Vibraphone — rising pentatonic scale LAYER B: Bowed Vibraphone — sequence of rising notes Tip: play slow transitions with the Aftertouch for wondrous grain transformations	AT increases Grain Duration and turns the alien sound back into a vibraphone MW -> modulation of Grain Speed and pan position, it also reduces reverb amount and adds Delay FX with very short delay times at a high feedback
Vibra Chromatic Electro Sequence	LAYER A/B: a chromatic Vibraphone sequence - 8 bars at 135 BPM temposynced LFOs determine Grain Position in both layers Tip: insert a limiter on the PSP track to tame the occurring peaks	AT -> temposynced modulation of Grain Formant in A MW -> temposynced filter modulation
Vibra Diminished Rise and Fall	LAYER A: Vibraphone — rising diminished scale, vibrato engine engaged LAYER B: Vibraphone — falling diminished scale, vibrato engine engaged	AT -> Grain Position MW -> MultiGrain, also adds Chorus FX and increases time in Delay FX

Mallets	Samples/Comments	Controllers
Vibra DimQuencer Morph	<p>LAYER A: Vibraphone — rising diminished scale, vibrato engine off</p> <p>LAYER B: Vibraphone — falling diminished scale, vibrato engine engaged</p> <p>temposynced LFOs modulate Grain Position and Grain Length in both layers, Step Modulator modulates Grain Formant</p>	<p>AT adds Bit distortion</p> <p>MW transforms the technoid sequencer sound back into a vibraphone sound, adds Delay FX and increases reverb time/ size</p> <p>MW also adds filter modulation in A</p>
Vibra Double Strike Morph	<p>LAYER A: Vibraphone — octave accent, no vibrato, fades out towards the low end</p> <p>LAYER B: Vibraphone — octave accent (an octave lower than A), no vibrato, fades out towards the high end</p> <p>This patch can be either a very snappy mallet instrument or a very mellow and smooth atmospheric instrument with MW up</p>	<p>AT -> adds temposynced amplitude and filter modulation</p> <p>MW -> Grainworx, increases attack time — also adds Chorus FX and increases reverb time/ amount</p>
Vibra Dynamic Trems Duo	<p>LAYER A: Vibraphone — dynamic octave tremolo, starting loud, several dynamic waves</p> <p>LAYER B: Vibraphone — dynamic octave tremolo, starting soft, one dynamic wave</p>	<p>AT -> Grain Position, also adds Noise-controlled modulation of Grain Position and Grain Duration</p> <p>MW -> Grain Speed and Spread (pitch), also adds Delay FX</p>
Vibra Ethereal Ascend (var)	<p>LAYER A: Vibraphone — two rising arpeggiated mj7/9 chords, vibrato engine engaged, very mellow</p> <p>Noise slightly modulates Grain Pitch via Step Modulation for gentle detuning, LFO modulates Grain Speed via Filter Env</p>	<p>AT -> Grain Position</p> <p>MW -> Grainworx, Filterworx, also increases attack time and adds Chorus FX</p>
Vibra Ethereal Combi	<p>LAYER A: Vibraphone — two rising arpeggiated mj7/9 chords, vibrato engine engaged, very mellow</p> <p>LAYER B: Vibraphone — falling and accelerating arpeggiated mj7 chord, vibrato engine engaged, very mellow</p> <p>Noise slightly modulates Grain Pitch via Step Modulation for gentle detuning, LFO modulates Grain Speed via Filter Env</p>	<p>AT -> Grain Position</p> <p>MW -> Grainworx, Filterworx, also increases attack time and adds Chorus FX</p>
Vibra Ethereal Descend (var)	<p>LAYER B: Vibraphone — falling and accelerating arpeggiated mj7 chord, vibrato engine engaged, very mellow</p> <p>Noise slightly modulates Grain Pitch via Step Modulation for gentle detuning, LFO modulates Grain Speed via Filter Env</p>	<p>AT -> Grain Position</p> <p>MW -> Grainworx, Filterworx, also increases attack time and adds Chorus FX</p>

Mallets	Samples/Comments	Controllers
Vibra Falling Beauty	LAYER A: Vibraphone — falling scale, fast vibrato slowing down during the decay phase LAYER B: same sample as in A, but playing backwards Tip: play long notes and variate the AT amount for speeding up and almost freezing the vibra scales	AT -> Grain Speed MW -> Grainworx, Filterworx, also increases attack time, adds Chorus FX and reduces low frequencies in EQ FX
Vibra Major Cloud	LAYER A/B: Vibraphone — a sequence of rising arpeggiated major chords with a variation at the end of the sample This texture can sound very ethereal or very strange when MW is up	AT -> Grain Position MW -> random pitch modulation, also increases filter cutoff in B
Vibra Minor6 Cloud	LAYER A: A processed vibraphone min6 chord LAYER B: only the end of the same sample A very mysterious patch...	AT -> Grain Position in A MW -> Grainworx, also increases reverb time (and amount in A)
Vibra Rising Falling Octaves Duet	LAYER A: Vibraphone — rising octaves, 4 notes with accelerando of vibrato speed at the end LAYER B: Vibraphone — falling octaves, 4 notes with ritardando of vibrato speed at the end	AT -> Grain Position MW -> Grainworx, Filterworx, increase of attack time also increases amount of Chorus FX and chorus feedback and adds Delay FX
Vibra Rising Octaves	LAYER A: Vibraphone — rising octaves, 3 notes with ritardando of vibrato speed towards the end Tip: play arpeggiated chords for cascading vibra clouds, also with MW up	AT -> Grain Detune MW -> Grainworx, Filterworx
Vibra Rising Penta Duet	LAYER A: Vibraphone — rising pentatonic arpeggio LAYER B: Vibraphone — rising pentatonic arpeggio over a wider range Makes for some stellar textures with MW fully up	AT -> Grain Position MW -> Grainworx
Vibra SciFi Penta Convertible	LAYER A: Vibraphone — rising pentatonic arpeggio over a wide range LFO 1 modulates Grain Position via Filter Env	AT -> Grain Detune MW transforms the alien SciFiness into a nice vibraphone texture and increases reverb time.
Vibra Strange Chimes	LAYER A: Vibraphone — dynamic wholetone trill	AT -> Grain Speed (resulting in pitch gliss due to very short grain duration) MW -> adds temposynced LFO modulation of Grain Formant

Mallets	Samples/Comments	Controllers
Vibra Tinkling Beauty meets UFO	LAYER A: Vibraphone — upbeat octave high range LAYER B: Vibraphone — rising upbeat octaves, 2 attacks	AT -> Grain Detune MW -> enables pitch modulation via Filter Env in A and adds a fast tremolating filter modulation in B also increases amount of feedback in Delay FX
Vibra Trill Duet Semitone	LAYER A: Vibraphone — dynamic semitone trill, root B3 LAYER B: Vibraphone — dynamic semitone trill, root B2 Tip: tremolate dynamically using AT	AT -> Grain Position MW -> Grainworx, Gain Spread (pitch — semitone), also adds Delay FX VEL slightly shifts Grain Position (sample start) to the right
Vibra Trill Duet Wholetone	LAYER A: Vibraphone — dynamic wholetone trill, root B3 LAYER B: Vibraphone — dynamic wholetone trill, root B2 Tip: tremolate dynamically using AT	AT -> Grain Position MW -> MultiGrain, Gain Spread (pitch — wholetone), also adds Delay FX VEL slightly shifts Grain Position (sample start) to the right
Vibra Wholetone Rise and Fall	LAYER A: Vibraphone — rising wholetone scale, vibrato accelerates at the end LAYER B: Vibraphone — falling wholetone scale, vibrato speed variates at the end	AT -> Grain Speed (resulting in pitch gliss with MW down due to very short grain duration) MW -> MultiGrain, transforms the alien vibra sound into a magical texture) Also increases reverb amount
VibraSax Wholetone Sequence	LAYER A: Alto Sax — wholetone scale, twice up and down Grain Position is controlled by a temposynced LFO LAYER B: Vibraphone — wholetone scale downwards, sustain pedal and vibrato engaged Grain Position is controlled by a temposynced LFO	AT -> Grain Detune MW -> adds temposynced step modulated modulation of Grain Formants, reduces reverb level
VibraVoiceQuencer	LAYER A. single vibraphone hit with long sustain, no vibrato LAYER B: male overtone singing Mongolian style This patch is a smooth arpeggiator Grain Position is modulated by temposynced LFOs in both layers, temposynced step modulation determines the pitches of the arp	AT -> MultiFilter, Grain Randomization MW -> adds Rate distortion

Percussion

Percussion	Samples/Comments	Controllers
Framedrum Abyss	LAYER A: a sequence of Framedrum hits, different positions on the skin at different velocities played with a soft gong mallet Grain Position is controlled by LFO 1 via LFO 2, pitch (modulated by LFO 2) is fixed so it does not react to incoming Midi notes LAYER B: three extremely timestretched and spectralized Framedrum hits	AT: Noise-controlled modulation of Grain Pitch MW -> A: MultiFilter and amplitude modulation (temposynced Step Modulator), shifts pitch up 2 octaves (Formant) B: temposynced modulation of Grain Position, loudness increase
Framedrum Thunder	LAYER A: a sequence of dynamic Framedrum hits with accelerando/ritardando, played with a soft gong mallet LAYER B: a sequence of dynamic Framedrum hits with ritardando/accelerando/ritardando, played with a soft gong mallet pitch in both layers is controlled by LFO 1 via Filter Env	AT -> A: increases Grain Speed B: decreases Grain Speed and shifts Grain Position to the right MW -> MultiGrain, MultiFilter also adds
Gong Meditation	LAYER A: Thai Gong and Tamtam played simultaneously, sequence of hits at different velocities and positions	AT -> Grain Detune MW -> MultiGrain
Tamtam Swell	LAYER A: long swell played on a Tamtam	AT -> Bit distortion MW -> Grain Position/Speed, increases filter cutoff
Thai Gongs Dual Duo Fifths	LAYER A: 2 Thai Gongs with 5th interval, first a sequence of alternating hits, then a tremolo LAYER B: 2 Thai Gongs with 5th interval, sequence of alternating hits Filter Env controls Rate KF distortion Great for animated tonal textures with MW up	AT shifts Grain Position to the right in both layers and increases Grain Speed in A MW -> MultiGrain. MultiFilter, also adds Chorus FX
Thai Gongs Pluck and Trem	LAYER A: single hit on a Thai Gong LAYER B: Thai Gong — long dynamic tremolo with accel./rit. Filter Env controls Grain Speed in B	AT -> A: temposynced pitch modulation B: decreases filter cutoff MW adds Flanger FX

Soundscapes

Soundscapes	Samples/Comments	Controllers
Alien Gongscape	LAYER A: processed Thai Gongs and Tamtam LAYER B: only the decaying phase of a long Tamtam swell LFO 1 controls Grain Position via Filter Env in B Tip: slowly scroll through the sample in A using AT	AT -> Grain Position in A MW -> MultiGrain, also adds distortion in A and increases reverb send in B
Angry Crows Alien Environment	LAYER A: angry crows at spring time (and some other birds), all background noises reduced LAYER B: processed field recording of harbour and ship ambience	AT -> Grain Position in A MW -> A: MultiGrain (alienation of the crows) B: reduces low frequencies (EQ FX) and adds Flanger FX
Descending Violin Monster	LAYER A: processed falling violin glissando LAYER B: falling violin glissando played sul ponticello, fades in very slowly (attack time) Tip: Scroll through the samples using AT	AT -> Grain Position MW -> MultiGrain in both layers, MultiFilter in B
GlassMare	LAYER A/B: processed glass hits, very mysterious LFO 1 controls Grain Position in B	AT -> Grain Position in A MW -> temposynced filter and amplitude modulation, MultiGrain
Glorious Planet	LAYER A: timestretched and spectralized Tenor Sax drone, fades out towards the top end LAYER B: processed overtone singing with waterlike tinkling, gets softer towards the low end Tip: lay out huge chords over many octaves and let them evolve, use AT for more animation	AT -> Grain Position, increases attack time MW -> A: fast filter modulation B: MultiGrain
Harbour Cranes Scape	LAYER A/B: field recording of harbour cranes unloading a coal ship, with chain rattling, some huge impacts and background ambience LFOs control Grain Position via Filter Env	AT -> Grain Position MW -> A: MultiGrain, MultiFilter B: distortion
Harbour Water Drone	LAYER A: field recording of a harbour pier with water splashing and a ship engine in the background LAYER B: combfiltered/tonal derivative of the harbour water, fades out towards the top end LFO 1 controls Grain Position via Filter Env in A This patch makes for some great cinematic drones	AT -> A: LFO-controlled pitch modulation, B: Grain Position MW -> A: increase of distortion and filter modulation B: pitch randomization and increase of distortion
Harmonic Cosmos	LAYER A: resynthed overtone singing, beautiful spectral movements over a strong drone Filter Env controls filter cutoff	AT -> reduces filter cutoff MW -> MultiGrain, increases filter decay

Soundscapes	Samples/Comments	Controllers
Mass Media	<p>LAYER A: Football Stadium — several field recordings mixed together, excited fans, whistling, cheering, booing, clapping, singing</p> <p>LAYER B: processed field recording — Russian soldiers and marching music recorded during a parade exercise This patch can be a total nightmare...</p>	<p>AT -> pitch transposition (Grain Formant)</p> <p>MW -> MultiGrain, MultiFilter, also adds Flanger FX</p>
Ominousness	<p>LAYER A: Thai Gongs — irregular/dynamic tremolo played on two gongs</p> <p>LAYER B: processed cello scape</p> <p>LFO 1 controls Grain Position in both layers</p>	<p>AT -> Noise-controlled pitch modulation in A</p> <p>MW -> adds Bit distortion in A</p>
Phrygian Birds Scape	<p>LAYER A/B: processed field recording of a spring bird ambience retuned to a phrygian scale and processed with various FX processors</p> <p>LFO 1 controls Grain Position in B</p> <p>A mysteriously evolving soundscape</p>	<p>AT -> Grain Position in A</p> <p>MW -> MultiGrain/MultiFilter in A, also adds Flanger FX in B</p>
Robo Drone	<p>LAYER A: a spectralized, timestretched and retuned guttural voice effect performed by a female vocalist, gets softer towards the top end</p> <p>LAYER B: another derivative of the guttural voice effect transformed into a tonal drone texture with sweeping overtones, gets softer towards the low end</p> <p>Tip: Use AT for timbral variations</p>	<p>AT -> Grain Position</p> <p>MW -> MultiGrain in A+B also detunes the grains in B and increases speed of LFO 2 (filter modulation)</p> <p>VEL -> Grain Position in A, higher velocities will skip the glissando at the beginning of the sample</p>
Symphonic Spring Birds	<p>LAYER A: field recording of spring birds resynthed using col legno violin samples, then mixed together with the original recording</p> <p>LAYER B: Violin — artificial flageolet with strong vibrato</p>	<p>AT -> Grain Position in A</p> <p>MW -> MultiGrain</p>
Train Scape	<p>LAYER A: fiel recording — slow freigth train passing a bridge</p> <p>LAYER B: field recording — rattling and squeaking recorded inside a train</p>	<p>AT -> Grain Speed (reverses A, accelerates B)</p> <p>MW -> MultiGrain, MultiFilter also adds distortion in A and phasing in B, increases reverb time and reverb send in B</p>
Tubewind Drone	<p>LAYER A/B: a processed field recording of a ship departing from a harbour pier</p>	<p>AT -> Grain Detune in A, Grain Position in B</p> <p>MW -> A: adds distortion B: brings in LFO-controlled pitch modulation, reduces reverb send</p>

Soundscapes	Samples/Comments	Controllers
Waves Break	LAYER A: moderate applause recorded in a concert hall when the conductor entered the stage LAYER B: small waves breaking at the seashore, recorded almost at water level This patch can create some massive textures with the MW up	MW -> MultiGrain also increases reverb send and low frequencies in A (EQ FX), increases filter resonance and gain in B



Strings

Strings	Samples/Comments	Controllers
Cello Cinematic Duo	LAYER A: Cello — staccato repetitions - root: D3 LAYER B: Cello — dynamic tremolo — root: E2 LFO 1 controls Grain Position in B MW slows down A and converts the repetitions into an atmospheric texture	MW -> MultiGrain, MultiFilter, Detune also adds Delay FX in A and increases attack/release
Cello Drama Duo	LAYER A: Cello — long swell with vibrato, multiple bows Fades out towards the top end LAYER B: Cello — dynamic tremolo LFO 1 controls Grain Position in B fades out towards the low end Tip: play dynamic swells using AT	AT -> Grain Position in A MW -> shifts Grain Pitch up an octave in B VEL -> Grain Position, Amp Attack in A
Cello Dual Arp Chord Sustain	LAYER A: Cello — slow rising arpeggio Cmj chord with sustained last note LAYER B: Cello — slow rising arpeggio Emj chord with sustained last note flautato style Tip: play several octaves simultaneously for a rich and cinematic orchestral sound, animate the textures using the MW	AT -> Grain Position in both layers, Grain Speed in B MW -> MultiGrain, also adds Chorus FX
Cello Epic Flautato	LAYER A: Cello — a long note flautato style with octave glissando fading out on the target note Glide is activated	AT -> Grain Position MW -> temposynced amplitude modulation, modulation of Bit distortion amount and filter cutoff using LFO 2
Cello Experimental Arp	LAYER A: Cello — arpeggio major chord with accel./rit	AT -> Grain Position/Duration MW reduces Grain Speed and brings in LFO-controlled modulation of Grain Formant
Cello Expressive Gliss Split	LAYER A: Cello — expressive note with a falling glissando in the beginning — root: A4 fades out towards the bottom LAYER B: Cello — expressive note with a falling glissando in the beginning — root: A2 fades out towards the top	AT reduces Grain Speed so that you can almost freeze the note with AT fully engaged MW moves Grain Position to the right so that you can skip the glissando phase, increases attack time and adds filter modulation
Cello Expressive Phrase Duo (Split)	LAYER A: Cello — expressive phrase over 3 notes, root: E2 fades out towards the top LAYER B: Cello — expressive phrase over 3 notes, root: E3 Fades out towards the bottom	AT -> Grain Position MW -> MultiGrain, also increases attack time

Strings	Samples/Comments	Controllers
Cello Flautato Mystery Split	LAYER A: Cello — transition between natural harmonics, played flautato style, fades out towards the top LAYER B: Cello — fast tremolo getting slower at the end, played flautato style, fades out towards the bottom A very mysterious and cinematic patch	AT -> Grain Position MW -> MultiGrain also adds Chorus FX and reduces high frequencies (EQ FX) in A
Cello Flautato Trans	LAYER A: Cello — long note played with a transition from flautato to sul ponticello and back creating some beautiful harmonics Tip: animate the grains using AT	AT -> MultiGrain MW adds distortion and temposynced filter modulation
Cello Gentle Flageolet Duo	LAYER A: Cello — playing a slowly rising scale with artificial harmonics, root: D3 LAYER B: Cello — playing a slowly rising scale with artificial harmonics, root: D4	AT -> Grain Position MW adds temposynced amplitude and filter modulation
Cello Ghosts	LAYER A/B: Cello — very high mysterious texture played behind the bridge A very otherworldly and spooky patch	AT -> Grain Position MW -> A: MultiGrain B: adds LFO-controlled modulation of Grain Formant
Cello Granular Swells	LAYER A: Cello — long expressive swell, root: D1, fades out towards the top LAYER B: Cello — long expressive swell, root: E3 Filter Env controls distortion amount	AT -> Grain Detune MW shifts Grain Position to the right and modifies attack time of Filter and Amp Envelopes VEL -> A: shifts Grain Position slightly to the right and reduces attack time of Filter Env B: reduces attack time
Cello Harmonic Meditation	LAYER A: Cello — slow transitions of natural harmonics on the C-string LAYER A: Cello — slow transitions of natural harmonics on the G-string LFO 1 modulates Grain Position on both layers Tip: play long notes using MW and AT and fly away...	AT -> Grain Detune MW -> MultiGrain, also increases speed of Flanger FX
Cello Harmonic Universe	LAYER A: Cello — slow transitions of natural harmonics on the D-string LAYER A: Cello — slow transitions of natural harmonics on the A-string Tip: play your own harmonic transitions using AT	AT -> Grain Position MW -> MultiGrain, also adds distortion and Chorus FX and increases attack time
Cello Long Countergliss	LAYER A/B: Cello — tremolating rising glissando starting on the low C over the whole range A: forwards — B: reversed -> falling glissando Tip: playing very low notes creates quite amazing sounds	AT -> Grain Position MW increases Grain Speed

Strings	Samples/Comments	Controllers
Cello Major Arp Cloud Split	LAYER A/B: Cello - sequence of arpeggios in Emj with accel./rit., sustained note at the end, A fades out towards the top end B only plays the sustained note	AT -> A: reduces Grain Speed B: Grain Detune MW -> MultiGrain in A, transforms the cloudy sound back to the original arpeggio sequence
Cello Minor Arp Cloud	LAYER A: Cello — sequence of dynamic arpeggios in Dmin with accel./rit., sustained note at the end LFO 1 modulates Grain Position via Filter Env Tip: use AT to shape the dense cinematic textures this patch can create	AT -> reduces filter cutoff and adds distortion MW -> MultiGrain (including the increase of speed in LFO1), also adds Chorus and Delay FX
Cello Nervous Beauty	LAYER A: Cello - a falling sequence of notes played portato/flautato style LAYER B: Cello — dynamic wholetone trill with accel./rit LFO 1 modulates Grain Position in A This is a beautiful animated new agey patch	AT -> Noise-controlled modulation of Grain Pitch in A MW -> Gainworx, calms down the sound A: increases feedback in Flanger FX and increases time/ amount in Delay FX
Cello New Age Arps	LAYER A: Cello — a falling sequence of notes played portato/sul pont style LAYER B: Cello — a falling sequence of staccato notes LFO 1 modulates Grain Position in both layers	AT -> Grain Detune MW -> MultiGrain
Cello Pizz Scape	LAYER A: Cello — a sequence of rising and falling notes using the Bartók pizzicato articulation (slapped) LAYER B: Cello — single note pizzicato. This patch can sound like a whole stochastic orchestra of pizzicato players	AT -> Grain Position, Grain Detune in A MW -> MultiGrain in A, also increases amount of Chorus and Delay FX in A VEL decreases attack time in
Cello Pizz Sequence	LAYER A: Cello - a sequence of rising and falling pizzicato notes temposynced LFO 1 controls Grain Position so the sequence will sync to your host tempo	MW -> MultiGrain, MultiFilter, adds distortion - transforms the sequence into a beautiful pizzicato cloud also increases reverb time and release time
Cello Pizz Split	LAYER A: Cello — single note pizzicato, root: D1, fades out towards the top end LAYER B: Cello — single note pizzicato, root: A2, fades out towards the bottom end Filter Env controls Grain Speed Expressive string instruments with an asian touch Tip: use PB for little glissandi for more asian flavor	MW -> MultiGrain, MultiFilter, changes Amp Env, adds distortion as well as Chorus and Delay FX transforms the instrument into clouds of grains VEL -> filter cutoff

Strings	Samples/Comments	Controllers
Cello Sul Pont Mystery	LAYER A: Cello — long note sul pont style followed by an octave glissando and a fadeout on the target note LAYER B: Cello — dynamic tremolo sul pont style with speed variations	AT -> Grain Position in A MW -> MultiGrain, MultiFilter
Cello Techno Sequence	LAYER A: Cello — sequence of dynamic arpeggios in Dmin with accel./rit., sustained note at the end temposynced LFO and Step Modulator control numerous parameters	MW adds temposynced filter modulation (Step Modulator)
Cello Tremolo Sul Pont	LAYER A: Cello — dynamic tremolo sul pont style with speed variations, root: C1, fades out towards the top end LAYER B: Cello — dynamic tremolo sul pont style with speed variations, root: E2, fades out towards the very low end	AT -> increases filter cutoff MW -> MultiGrain in B VEL -> decreases attack time, increases Grain Speed in B
Cello Violin 2 against 3 Sequence	LAYER A: Cello — repeating sequence played detache style, fades out towards the top end LAYER B: Violin — repeating pizzicato sequence, fades out towards the low end temposynced LFO 1 controls Grain Position in both layers so the sequences will sync to your host tempo creating a 2 against 3 pattern	AT -> Grain Detune MW -> adds temposynced filter and amplitude modulation and modulation of distortion amount (LFO 2 + Step Modulator)
Cello Violin Trill Scape	LAYER A: Cello — dynamic wholetone trill with accel./rit, fades out towards the top end LAYER B: Violin — 2 waves of dynamic wholetone trills played flautato style, fades out towards the low end Tip: play widespread chords for cinematic trill textures, let the UFOs fly with the MW	AT -> Grain Detune MW -> MultiGrain, totally alienates the sound
Violin Arp Cloud Duet	LAYER A: Violin — repeating arpeggio up and down, martelé articulation (hammered) LAYER A: Violin — repeating arpeggio up and down, flautato articulation — fades out towards the bottom end	AT -> temposynced amplitude modulation (Step Modulator) MW -> MultiGrain, transforms the cloudy sound back to the original arpeggio sequences
Violin Arp Min Articulation Mix	LAYER A: Violin — slow arpeggio minor chord up and down, legato LAYER A: Violin — slow arpeggio minor chord twice up and down, staccato	AT -> Grain Position MW -> MultiGrain, creates beautiful minor clouds also increases amount of Delay FX

Strings	Samples/Comments	Controllers
Violin Articulation Mix Split	<p>LAYER A: Violin — 4 articulations in one long sample: legato bowing, sul pont tremolo, flautato bowing and sul pont bowing — root: A2, fades out towards the top end</p> <p>LAYER B: Violin — 4 articulations in one long sample: legato bowing, sul pont tremolo, flautato bowing and sul pont bowing — root: C5, fades out towards the low end</p> <p>LFO 1 controls Grain Position via Filter Env — move through the different articulations using the MW</p>	<p>AT -> Grain Detune, also reduces filter cutoff</p> <p>MW shifts Grain Position to the right scrolling through the 4 available articulations in each layer</p>
Violin Col Legno Flago Mix	<p>LAYER A: Violin — slow transitions between natural harmonics on the G- string</p> <p>LAYER B: Violin — col legno textures on the G- string (hitting the string with the bow)</p> <p>LFO 1 controls Grain Position in B</p> <p>This patch makes for some beautiful and dreamy textural sounds</p>	<p>AT -> Grain Position in A</p> <p>MW -> A: MultiGrain, MultiFilter B: brings in a step modulated pitch sequence, adds LFO-controlled modulation of distortion amount</p> <p>VEL -> attack time of Filter Env</p>
Violin Diminished Filter Cloud	<p>LAYER A: Violin — rising and falling diminished scale, legato</p> <p>LAYER B: Violin — rising and falling diminished scale (twice up and down), staccato</p> <p>temposynced Step Modulator modulates the bandpass filter creating diminished scales with the filter resonance in both layers — double time in B</p>	<p>AT adds Noise-controlled modulation of Grain Position</p> <p>MW increases Grain Speed</p>
Violin Dirty Syncbass Morph	<p>LAYER A: Violin — only the last note of a detache sequence</p> <p>Temposynced LFO 1 modulates Grain Position</p> <p>Makes for some fat distorted bass sounds in the lower registers and technoid sequencer sounds in the upper register</p> <p>Tip: use AT and MW simultaneously</p>	<p>AT -> reduces filter cutoff and adds temposynced modulation of filter resonance</p> <p>MW -> adds temposynced modulation of Grain Formant (Step Modulator), also increases amount of Delay FX</p>
Violin Dyn Trills Split	<p>LAYER A: Violin — 2 waves of dynamic wholetone trills — root: G2, fades out towards the top end</p> <p>LAYER B: Violin — 2 waves of dynamic wholetone trills — root: E5, fades out towards the low end</p> <p>Tip: shape th trill speed with AT, create trill clouds with MW</p>	<p>AT -> increases Grain Speed</p> <p>MW -> MultiGrain, increase of attack time in Amp Env</p> <p>VEL -> attack time in Filter Env</p>

Strings	Samples/Comments	Controllers
Violin Emotional Porta Phrase	LAYER A: Violin — rising expressive phrase with portamento Tip: Create weeping minor clouds using the MW	AT reduces Grain Speed MW -> MultiGrain, MultiFilter, increases attack time
Violin Flageolet Lead Monophonic	LAYER A: Violin — artificial flageolet with strong vibrato sample will not restart if you play overlapping legato, Glide is activated This patch is a very expressive lead sound, almost flute-like	AT -> Grain Position MW adds distortion
Violin Flageolet Wind	LAYER A: Violin — fast transitions between natural harmonics on the G-string LAYER B: Violin — slow transitions between natural harmonics on the G-string LFO s modulates Grain Duration in both layers creating the “wind” effect	AT -> Grain Position MW -> adds Noise-controlled modulation of Grain Pitch VEL -> decreases attack time
Violin Flautato Duet Poly	LAYER A: Violin — sustained note 4 bows flautato style, no vibrato LAYER B: Violin — sustained note 4 bows flautato style, strong vibrato	AT -> Grain Position MW -> MultiGrain
Violin Flautato Lead Monophonic	LAYER A: Violin — sustained note 4 bows flautato style, no vibrato LAYER B: Violin — sustained note 4 bows flautato style, strong vibrato monphonic lead sound The samples will not restart if you play overlapping legato, Glide is activated	AT -> increases Grain Speed MW -> increases volume of B thus adding vibrato and harmonics to the sound VEL -> filter cutoff
Violin Melancholic Cloud	LAYER A: Violin — a repeating legato sequence in minor LAYER B: Violin — a repeating pizzicato sequence in minor A very mysterious and melancholic patch	AT -> Grain Detune MW adds pitch modulation via Step Modulator, with the wheel fully up the sequences are transposed by octaves up and down, also adds distortion
Violin Min Stacc Cloud Split	LAYER A: Violin — alternating staccato sequence in minor, 4 repeats root: A2, fades out towards the top end LAYER A: Violin — alternating staccato sequence in minor, 4 repeats root: G4, fades out towards the low end	AT -> Grain Detune MW -> A: Grain Spread (Pitch) +12 semitones B: Grain Spread (Pitch) -12 semitones — so the MW creates a diminished tonality

Strings	Samples/Comments	Controllers
Violin Minor Hypnosis	LAYER A: Violin — alternating legato sequence in minor, 4 repeats A very smooth and hypnotizing violin cloud, shape the filter cutoff using AT	AT increases filter cutoff MW adds temposynced pitch modulation (Step Modulator),
Violin Minor Seq Sul Pont	LAYER A: Violin — alternating legato sequence in minor sul pont style, 4 repeats	AT -> Grain Position MW -> MultiGrain, MultiFilter, also increases attack time
Violin Octave Beauty Cloud	LAYER A: Violin — a periodic sequence of octaves, detache articulation — root: G3, gets softer towards the top end LAYER B: Violin — a periodic sequence of octaves, detache articulation — root: A4, gets softer towards the low end This patch can create big symphonic string clouds, try playing widesprad chords and slowly move the MW	AT adds temposynced amplitude modulation MW -> MultiGrain, MultiFilter VEL decreases attack time
Violin Pentatonic Maze	LAYER A: Violin — periodic pentatonic impro, pizzicato articulation LAYER B: Violin — fast pentatonic scale up and down LFO 1 modulates Grain Position in both layers, use the MW to expand the modulation amplitude Granular chinese opera!	AT -> Grain Position MW -> amount of Grain Position modulation (LFO 1), also adds temposynced pitch modulation (Step Modulator), octaves and fifths with the wheel fully up also adds Chorus and Delay FX
Violin Pentatonic Pizz Palace	LAYER A: a spectralized derivative of a pentatonic violin scale LAYER B: Violin — fast pentatonic scale up and down with variations Ambient pentatonic soundscape	AT -> Grain Position in A MW -> A: MultiGrain, MultiFilter B: temposynced pitch modulation (Step Modulator, octaves up/down with wheel fully up), increases Grain Detune
Violin Rich Ensemble Pad	LAYER A: Violin Ensemble - six layered long notes (4 bows) — root: C3 gets softer towards the top end LAYER B: Violin Ensemble - six layered long notes (4 bows) — root: C5 Gets softer towards the low end	AT -> reduces Grain Speed, adds Grain Detune MW -> filter modulation, also adds Flanger FX
Violin Rich Pad Countergliss	LAYER A/B: Violin — a long note with vibrato followed by a long rising octave glissando, fade out on the target note, reversed in B -> falling glissando LFO 1 modulates Grain Position in both layers, slowly scroll through the samples using MW to shape the glissandi	AT -> temposynced amplitude modulation (Step Modulator) MW -> Grain Position

Vocals

Vocals	Samples/Comments	Controllers
Alien Girl	LAYER A: female voice — a triplet-based sequence in minor performed in the style of a little girl Grain Pitch is noise-modulated via LFO 1 creating an alien atmosphere Tip: with AT fully engaged you can freeze the sequence or reverse it when MW is up	AT -> reduces Grain Speed MW -> MultiGrain, totally alienates the little girl also modifies various parameters in Delay FX and reduces reverb send (see "Delay FX" patch)
Amityville Voices	LAYER A: resynthed voice clusters derived from a female voice, gets softer towards the top end LAYER B: female voice — very high gremlin-like multiphonics, gets softer towards the low end Tip: You can use this patch for tonal atmospheres and slow melodies or create dark horrifying voice clouds	AT -> Grain Position MW -> MultiGrain, totally alienates the sound
Cold MetaVox Pad	LAYER A/B: resynthed female voice glissando, creating a cold/frozen tone LFO 1 modulates Grain Position in B A pad cold as ice, animate it using MW	AT -> Grain Detune MW -> MultiGrain, adds temposynced amplitude and filter modulation (Step Modulator)
Departing Bee	LAYER A: female voice — humming like a bee with a long upwards glissando, creating noise variations with the lips Tip: shape the glissando using AT, also play very low notes	AT -> Grain Position MW -> MultiGrain, MultiFilter increases attack time, adds distortion and Chorus FX
Fem Vox Airy Pad Split	LAYER A: female voice — 2 sustained notes crossfaded, no vibrato with a lot of air - root: G2, fades out towards the top end LAYER B: female voice — 2 sustained notes crossfaded no vibrato root: D#4, fades out towards the low end	AT -> Grain Detune MW -> MultiGrain, adds temposynced amplitude and filter modulation (Step Modulator) MW -> increases filter resonance, adds Flanger FX VEL -> filter cutoff, slightly shifts Grain Position to the right, higher velocities reduce attack time
Fem Vox Bee Pad	LAYER A/B: female voice — singing/ humming like a bee on one pitch with overtone variations, 3 long notes crossfaded Tip: varyate the timbre using AT	AT -> Grain Detune MW -> MultiGrain, adds temposynced amplitude modulation (Step Modulator) VEL -> slightly shifts Grain Position to the right, higher velocities reduce attack time

Vocals	Samples/Comments	Controllers
Fem Vox Bulgarian Duet Split	LAYER A: female voice — expressive phrase sung in Bulgarian style (belting) — root: G2, fades out towards the top end LAYER B: female voice — fast tremolo Bulgarian style (belting) — root: G4, fades out towards the low end A rather haunting vocal patch	MW -> MultiGrain, MultiFilter decreases the cloudiness in A, increases cloudiness in B also eliminates distortion and decreases attack time in A
Fem Vox Calmness	LAYER A: female voice — expressive dynamic phrase, only one note of the sample is used LAYER B: female voice — expressive dynamic phrase, only one note of the sample is used tuned in octaves, tuned Bandpass filter (Key Follow) with high resonance enhance the pitches This patch sounds like an otherworldly choir	AT -> Grain/Filter Detune MW -> filter modulation VEL decreases attack time
Fem Vox Disturbed Calmness (var)	LAYER A: female voice — expressive dynamic phrase, only one note of the sample is used LAYER B: female voice — periodic sequence with octave glissandi, gets softer towards the top end LFO 1 modulates Grain Position in B	AT -> Grain/Filter Detune in A MW -> adds fast filter modulation in A, adds Chorus FX in B VEL decreases attack time
Fem Vox Dynamic Reps Duet	LAYER A: female voice — staccato repetitions, transition from soft/slow -> loud/fast and back LAYER B: female voice - staccato repetitions, transition from soft/fast -> loud/ slow and back Tip: use AT to shape the repetitions dynamically, play widespread chords to create beautiful stochastic voice clouds	AT -> Grain Position MW -> MultiGrain, adds Delay FX, increases attack time
Fem Vox Dynamic Trills Duet	LAYER A: female voice — staccato semitone trills, transition from soft/fast -> loud/slow and back LAYER B: female voice — staccato semitone trills, transition from soft/slow -> loud/fast and back Tip: use AT to shape the trills dynamically	AT -> Grain Position MW -> MultiGrain, adds Delay FX, increases attack time
Fem Vox Enchanting Beauty	LAYER A: female voice — fast irregular arpeggios down/up, variations in pitch, density and note length LAYER B: female voice — falling 3-note phrase, tempo and loudness variations, 3x repeats LFO 1 modulates Grain Position via Filter Env Tip: layer octaves and fifths to create delicate vocal clouds, play chords to create more atonal, mysterious textures — use AT to add more animation, use MW to reduce cloudiness	AT -> Grain Position/Grain Detune MW decreases Grain Duration VEL decreases attack time

Vocals	Samples/Comments	Controllers
Fem Vox Falling Angels	LAYER A: female voice — two expressive sustained notes connected by a falling octave glissando LAYER B: female voice — two expressive sustained notes connected by a falling octave glissando LFO 2 modulates filter cutoff via VEL, higher velocities -> more filter modulation Tip: shape the falling glissandi using MW	AT -> Grain Detune, also reduces Grain Duration MW -> Grain Position, decreases filter resonance VEL reduces attack time in Filter Env and Amp Env
Fem Vox Fluttergliss Duet	LAYER A: female voice — rising glissando singing on "rrrrrr" with a slow falling gliss on the target note LAYER B: female voice — rising glissando singing on "rrrrrr" with sustained target note LFO 1 slightly modulates Grain Position Tip: shape the rising glissandi using MW	AT adds Tube distortion MW -> MultiGrain, shifts Grain Position VEL reduces attack time
Fem Vox Hepta Cloud	LAYER A: female voice — a long legato phrase in minor with 4x7 notes, always sustaining the last note in each sub-phrase, different vowel on each note only the first segment of the sample is used LAYER B: female voice — a long portato phrase in minor with 4x7 notes, always sustaining the last note in each sub-phrase, only the first segment of the sample is used LFO 1 modulates Grain Position via Filter Env A haunting and mysterious vocal texture Tip: play slow transitions with MW to dissolve the tonality	MW -> Grain Spread (Pitch) +12 st in A / -12 st in B
Fem Vox Hypnotic Zone	LAYER A: female voice — a triplet-based sequence in minor, portato articulation LAYER B: female voice — only the first swelling note of a long phrase is used LFO 1 modulates Grain Position in B	AT -> Grain Position in A MW adds temposynced pitch modulation in A, +/- 1 octave with MW fully up
Fem Vox Melancholic Beauty	LAYER A/B: female voice — a long legato phrase in minor with 4x7 notes, always sustaining the last note in each sub-phrase, different vowel on each note — B only uses the very last sustained note of the sample LFO 1 modulates Grain Position in B Tip: scroll through the phrase in A using AT A very melancholic and beautiful patch	AT -> Grain Position/Speed in A MW -> MultiGrain/MultiFilter in A, Grain Detune in B
Fem Vox Octave Swells Morph	LAYER A/B: female voice — decaying sustained note with a little vibrato sample is reversed and tuned down an octave in B This patch sounds very choir-like when playing chords	AT -> Grain Detune MW -> MultiGrain/MultiFilter shifts Grain Position VEL reduces attack time

Vocals	Samples/Comments	Controllers
Fem Vox Sad World Split	LAYER A: female voice — long expressive phrase in minor — root: B4, fades out towards the low end LAYER A: female voice — expressive phrase in minor beginning with an octave gliss — root: F#2, fades out towards the top end Tip: slow down the phrases using AT, play duets using both phrases, create wondrous vocal clouds using MW	AT reduces Grain Speed, increases Grain Duration MW -> MultiGrain, MultiFilter
Fem Vox Sequenced Heptaphrase	LAYER B: female voice — a long portato phrase in minor with 4x7 notes, always sustaining the last note in each sub-phrase A temposynced Step Modulator sequences the individual notes of the phrase, temposynced LFO 1 modulates filter cutoff	AT -> Grain Detune MW -> MultiGrain, reduces Grain Duration -> alienates the sound
Fem Vox Sirens	LAYER B: female voice — rising octave glissando with strong vibrato and a slow falling gliss on the target note Tip: With MW fully up you can shape the original glissando using AT Let the sirens sing...	AT adds random pitch modulation (LFO 2 -> Grain Formant) and increases Grain Speed MW -> MultiGrain, shifts Grain Position to the beginning of the sample and reduces cloudiness also adds Delay FX and modifies various parameters in Amp Env
Fem Vox Wondrous Phrase Cloud	LAYER A: female voice — a long dynamic phrase performed using various articulations and syllables Let the elves sing...	AT increases filter resonance MW -> decreases Grain Duration, adds Grain Detune
Female MorseVox	LAYER A/B: female voice — morse-like repetitions varying length, density and dynamics, B only uses the last segment of the sample LFO 1 modulates Grain Position in A (via Filter Env) This patch creates some magical vocal textures	AT -> Grain Detune MW -> MultiGrain, MultiFilter
FlutterglissQuencer	LAYER A: female voice — rising glissando singing on “rrrrrr” with sustained target note temposynced LFO 1 modulates Grain Position, filter cutoff, distortion amount Tip: Use MW to play a falling glissando or to scratch the sample	AT -> Grain Detune MW shifts Grain Position to the beginning of the sample thus scrolling through the glissando, one octave lower with MW fully up
LeslieVox Lead Monophonic	LAYER A: male falsetto voice singing through a rotating plastic tube for leslie effects — several long notes crossfaded monophonic patch, sample doesn't retrigger when you play overlapping legato. Glide is activated	AT -> Grain Position, filter cutoff MW adds Bit distortion VEL -> filter cutoff

Vocals	Samples/Comments	Controllers
LeslieVox Pad	LAYER A: male falsetto voice singing through a rotating plastic tube for leslie effects — several long notes crossfaded — root: D#3, gets softer towards the low end LAYER B: male voice singing through a rotating plastic tube for leslie effects - several long notes crossfaded — root: D#1, fades out towards the top end Mysterious and warm choir sound	AT -> Grain Position, decreases Grain Speed MW -> MultiGrain VEL -> decreases attack time
Male Electro Folk Sequence	LAYER A: male vocal phrase up and down with overtone transitions LAYER B: male overtone singing, slow transitions temposynced LFOs modulate Grain Position and other parameters in both layers Tip: Crossfade between the layers while playing	AT -> Grain Detune in A MW -> adds temposynced modulation to filter cutoff and Rate distortion amount in A, also adds temposynced Delay FX in A
Male Glissando Duet	LAYER A: male vocal glissando down/up with overtone transitions on the low target note LAYER B: male vocal glissando down/up with overtone transitions on the high target note Key Follow controls Grain Speed in both layers (higher notes play slightly faster) Tip: control the glissandi using AT	AT -> Grain Position VEL -> decreases attack time MW -> MultiGrain
Male Harmonic Alien	LAYER A/B: male overtone, harmonic transitions with speed variations temposynced LFO 2 modulates amount of Rate KF distortion in B	MW adds temposynced modulation of Grain Formant in A and modulation of filter cutoff in B (Step Modulator)
Male Harmonic Dance	LAYER A: male overtone singing, Mongolian style, fast harmonic transitions LAYER B: male overtone singing, Mongolian style, slow harmonic transitions temposynced LFOs modulate Grain Position in both layers	AT -> Grain Detune MW -> MultiGrain, also adds Chorus FX, and increases amount of temposynced Delay FX
Male Harmonic Mill Split	LAYER A: male overtone singing, periodic transitions with lip accents fades out towards the top end — root F2 LAYER B: male overtone singing, fast periodic transitions, fades out towards the low end - root: F4 temposynced LFOs modulate Grain Position in both layers	AT -> Tube distortion MW increases speed in LFO 1, accelerating the modulation of Grain Position, also decreases Grain Duration
Male Harmonics Dark Trill Duet	LAYER A: male overtone singing, trill between 2 harmonics (3rd/2nd) with ritardando LAYER B: male overtone singing, fast trill between 2 harmonics (3rd/2nd) Let the sun rise with the MW!	AT -> Grain Detune MW -> MultiFilter, slow amplitude modulation

Vocals	Samples/Comments	Controllers
Male Harmonics Melodic Duet Split	LAYER A: male overtone singing, rhythmical, melodic transitions between harmonics LAYER B: male overtone singing, rhythmical, melodic transitions between harmonics Tip: Determine the speed of the harmonic transitions using MW	AT -> Grain Position, also decreases filter cutoff (HP24) to add more low frequencies MW increases Grain Speed, also reduces amount of Delay FX
Male Harmonics Sequenced Duet	LAYER A: male overtone singing, repeating slow transitions (7-8-7-6) LAYER B: male overtone singing, slow transitions (7-8-7-6-5-6-7) temposynced LFOs modulate Grain Position in both layers (fades in via Filter Env in A)	AT reduces filter cutoff MW adds temposynced filter modulation (Step Modulator), also increases amount of Delay FX in A
Male Harmonics Trans 01 (var)	LAYER A: male overtone singing, several crossfaded notes with slow harmonic transitions from 9 to 11 and down to 4, Key Follow controls Grain Speed (higher notes play slightly faster) Tip: play your own harmonic scales using AT	AT -> Grain Position MW -> MultiGrain, MultiFilter VEL -> Grain Position, higher velocities slightly shift the sample start to the right
Male Harmonics Trans 02 (var)	LAYER A: male overtone singing, several crossfaded notes with slow harmonic transitions from 4 to 11 and back, Key Follow controls Grain Speed (higher notes play slightly faster) Tip: play your own harmonic scales using AT	AT -> Grain Position MW -> MultiGrain, MultiFilter VEL -> Grain Position, higher velocities slightly shift the sample start to the right
Male Harmonics Trans Duet	LAYER A: male overtone singing, several crossfaded notes with slow harmonic transitions from 9 to 11 and down to 4 LAYER B: male overtone singing, several crossfaded notes with slow harmonic transitions from 4 to 11 and back Key Follow controls Grain Speed in both layers (higher notes play slightly faster)	AT -> Grain Position MW -> MultiGrain, MultiFilter VEL -> Grain Position, higher velocities slightly shift the sample start to the right
Male Harmonics Trans Major	LAYER A: male overtone singing, 3-4-3-2 a major chord over the root note LFO 2 modulates Grain Speed, Key Follow controls Grain Speed (higher notes play slightly faster) Tip: transform the meditative singing into an animated synth sound using MW	AT -> Grain Detune MW -> MultiGrain, also adds a temposynced pitch sequence and filter modulation (Step Modulator) and distortion, also reduces reverb amount
Male Harmonics Trem Glottis	LAYER A: male overtone singing, fast harmonic transitions with glottis accents - ritardando at the end Key Follow controls Grain Speed (higher notes play slightly faster)	AT -> Grain Position MW -> Grainorx, MultiFilter, also increases reverb time and amount of Delay FX

Vocals	Samples/Comments	Controllers
Male Harmonics Trill Duet	LAYER A: male overtone singing, slow trill between 3-4 accelerating towards the end, gets softer towards the high register LAYER B: male overtone singing, fast trill 4-3. shifting to 5-4 and slowing down towards the end B is transposed down an octave so this patch plays in octaves	AT adds a temposynced pitch sequence (Step Modulator), +/- 1 octave with AT fully engaged MW adds temposynced filter modulation (LFO 1) VEL -> reduces attack time and slightly shifts sample start to the right
Male Harmonics Trill Trans	LAYER A: male overtone singing, fast trills between 2 harmonics, rising and falling	AT adds temposynced filter modulation and distortion MW increases Grain Speed, decreases Grain Duration
Male Octave Droner	LAYER A: male overtone singing, 2 long harmonic transitions crossfaded LAYER B: male overtone singing, 2 long harmonic transitions crossfaded, slower than A B is transposed down an octave so this patch plays in octaves Tip: play widespread chords and let them pulsate using MW	AT -> Grain Position MW -> MultiGrain, adds temposynced filter modulation (Step Modulator)
Male Synced Duet MW Gliss	LAYER A: male overtone singing, long note — slow rising glissando (4th) - harmonic transitions on target note LAYER B: male overtone singing, long note - fast rising glissando (4th) — harmonic transitions on target note temposynced LFO 1 modulates Grain Position (via Filter Env) in both layers, the sample position is set to the end of the samples with the LFO only scrolling through half of the sample so you don't hear the glissando, bring in the gliss with the Modwheel	AT -> Grain Detune MW shifts sample start to the left thus bringing in the glissandi parts in both layers, also adds filter modulation and distortion
Male Vocal Airplane	LAYER A: male overtone singing, fast harmonic transitions Tip: transform the alienated sound into a voice using MW	MW -> MultiGrain, also increases time in Delay FX, increases attack time and eliminates LFO-controlled modulation of Grain Formant

Vocals	Samples/Comments	Controllers
Male Windvox	LAYER A: airy male overtone singing, harmonic transitions (3 to 6) with speed variations LAYER A: airy male overtone singing, harmonic transitions (4 to 9) with speed variations LFO 1 modulates Grain Duration/Length (via Filter Env) creating the "wind" effect Atmospheric SciFi voices, lay out some big chords and play slow transitions with MW	AT reduces filter cutoff MW -> Grain Spread (Pitch) -12 in A, +12 in B
Scat Vox	LAYER A/B: female voice — staccato repetitions. each layer uses a different single impulse from a series of notes Glide is activated	MW adds Bit distortion VEL -> filter cutoff, slightly shifts Grain Position (sharper attack at higher velocities)
Spectral Voice Harmonics	LAYER A: processed/spectralized male overtone singing (4-11-4) LAYER B: processed/spectralized male overtone singing (9-11-4) Key Follow controls Grain Speed (higher notes play slightly faster) Otherworldly overtone singing...	AT -> Grain Position MW -> MultiGrain, also adds temposynced filter modulation VEL reduces attack time in A
Vocal Nightmare Scape	LAYER A: processed female voices in different ranges, spooky and unreal LAYER B: female voice — mixing together various crazy sounds and articulations from different recordings LFO 1 modulates Grain Position via LFO 2 in B Tip: Scroll through the sample using AT add more weirdness using MW The soundtrack for your nightmares...	AT -> Grain Position MW -> B: random pitch modulation, also reduces filter cutoff adds Rate KF distortion in both layers, in A distortion amount is modulated by LFO 2 VEL -> slightly shifts sample start to the right in A, decreases attack time in B
Vocal Sphere	LAYER A: male overtone singing, rising and falling phrase with harmonic transitions on the the top and bottom note LAYER B: processed overtone singing, ethereal soundscape Cinematic New Age delight...	AT -> Grain Position, reduces Grain Speed MW -> MultiGrain, reduces grain cloudiness thus making the vocal phrase in A recognizable
Voice Cloud Harmonics	LAYER A: processed male overtone singing with animated stereo action LFO 1 slightly modulates Grain Position via LFO 2	AT adds temposynced pitch modulation (Step Modulator) +/- 1 octave with AT fully engaged MW reduces filter cutoff and adds Tube distortion VEL reduces attack time

Vocals	Samples/Comments	Controllers
Voxolin Countergliss Pad	<p>LAYER A: female voice — falling octave glissando connecting two sustained notes</p> <p>LAYER B: Violin — rising glissando with a decaying sustained note at the end, some vibrato LFO 1 modulates Grain Position</p> <p>Tip: use AT to variate the timbre, use MW to shape the glissando between the target notes, with MW up the voice plays an octave lower and the violin an octave higher</p> <p>This patch can be a very gentle pad sound, also good for slow melodies</p>	<p>AT reduces filter cutoff, adds Grain Detune</p> <p>MW -> Grain Position, increases LFO amplitude modulating Grain Position</p>

Woodwinds

Woodwinds	Samples/Comments	Controllers
Alto Flute Flutter Pad Split	LAYER A: Alto Flute — sustained note with transition from normal to flutter tonguing, fades out towards the top end LAYER B: Alto Flute — sustained note flutter tonguing, fades out towards the low end Glide is activated	AT -> Grain Position MW -> MultiFilter, also adds a temposynced pitch sequence (Step Modulator) and distortion VEL decreases attack time
Alto Flute Green Hill Texture	LAYER A: Alto Flute — phrase with various articulations involved Tip: layering octaves and fifths will create some beautiful textures	AT -> Grain Position/Detune MW -> MultiFilter, also adds Chorus FX
Alto Flute Upbeat Pad and Seq	LAYER A: Alto Flute — expressive swell with an upbeat (major 6th) LAYER B: Alto Flute — transition non vibrato -> vibrato with creshendo	AT -> Grain Detune MW -> adds a temposynced pitch sequence and amplitude modulation VEL -> shifts sample start to the right, at higher velocities the upbeat note in A gets shorter
Alto Flute Wind Pad Split (var)	LAYER A: Alto Flute — sustained note with transition from normal to flutter tonguing, fades out towards the top end LAYER B: Alto Flute — sustained note flutter tonguing, fades out towards the low end Tip: shape the filter cutoff with AT, let the sound pulsate with MW	AT -> Grain Position, also increases filter cutoff/resonance MW adds temposynced amplitude modulation and modulation of Bit distortion amount
Alto Sax Dreamy Phrase Cloud	LAYER A/B: Alto Sax — expressive phrase, A plays the first half and B the second half of the sample LFO 1 modulates Grain Position Tip: slowly variate AT for more animation	AT decreases Grain Duration MW adds temposynced amplitude modulation VEL decreases attack time

Woodwinds	Samples/Comments	Controllers
Alto Sax Fantasy Arps	LAYER A: Alto Sax — fast arpeggios up/down legato, repeating 7 times LAYER B: Alto Sax — dynamic minor scale (sus4) up/down with tempo variations LFO 1 modulates Grain Position Miraculous sax clouds!	AT -> Grain Detune, adds distortion MW -> MultiGrain, MultiFilter, slows down the modulation of Grain Position, increases amount of Delay FX
Alto Sax Melancholy	LAYER A: Alto Sax - expressive phrase in minor Tip: shape the phase tempo using AT, create haunting textures with MW	AT -> Grain Speed MW -> MultiGrain, MultiFilter, adds distortion VEL decreases attack time, slightly shifts sample start to the right
Alto Sax Miraculous	LAYER A: Alto Sax — dynamic minor arpeggios (sus4) up/down, periodic, 4 repeats LAYER B: processed/spectralized derivative of an alto sax arpeggio LFO 1 modulates Grain Speed in B Creates wondrous textures with MW up	AT -> Grain Detune MW -> MultiGrain, also adds temposynce pitch modulation in B (Step Modulator) +1 octave with MW fully up, also increases attack time and amount of Delay FX
Alto Sax Multiphonics Duo	LAYER A: Alto Sax — multiphonic, root: F2 LAYER B: Alto Sax — multiphonic, root: G2	AT -> adds temposynced amplitude modulation MW -> MultiFilter, also increases speed of Chorus FX and amount of Delay FX
Alto Sax Multiphonics Quartet XFade	LAYER A: Alto Sax - 2 successive multiphonics crossfaded, root: D3 LAYER B: Alto Sax - 2 successive multiphonics crossfaded, root: B3 LFO 1 modulates Grain Position in both layers Tip: shift between the multiphonic pairs in A/B using MW, detune the grains with AT A very mysterious and haunting patch, sounds like glass in the very high registers	AT -> Grain Detune, adds distortion MW -> shifts sample start to the right to the second pair of multiphonics
Alto Sax Multiphonics XFade 01 (var)	LAYER A: Alto Sax — 2 successive multiphonics crossfaded, root: D3 LFO 1 modulates Grain Position	AT -> Grain Detune, adds distortion MW -> shifts sample start to the right to the second multiphonic
Alto Sax Multiphonics XFade 02 (var)	LAYER B: Alto Sax — 2 successive multiphonics crossfaded, root: B3 LFO 1 modulates Grain Position	AT -> Grain Detune, adds distortion MW -> shifts sample start to the right to the second multiphonic

Woodwinds	Samples/Comments	Controllers
Alto Sax Stochastic Beauty	LAYER A: Alto Sax — irregular alternating arpeggios up/down staccato LAYER B: Alto Sax — alternating arpeggios up/down — legato with accel./rit. LFO 1 modulates Grain Position in A LFO 2 modulates Grain Speed in B Cinematic saxophone clouds... try layering octaves in all registers	AT -> Grain Detune in A MW -> MultiGrain (including speed increase in LFO 1/A), MultiFilter, changes parameters in Delay FX in A (time/feedback)
Alto Sax Swellpad	LAYER A: Alto Sax — long swell, no vibrato LAYER B: Alto Sax — long swell, vibrato Tip: shape the swells using AT	AT -> Grain Position MW -> adds Noise-controlled modulation of Grain Position, adds filter modulation, also increases attack time VEL decreases attack time in Filter Env
Alto Sax Tremolo Vamp	LAYER A: Alto Sax — alternating tremolo (5th - maj 6th) Tip: transform the tremolo into atmospheric clouds with MW	AT -> Grain Detune MW -> MultiGrain, slows down the tremolo also adds Delay FX, increases reverb time and increases attack/release time
Alto Sax Trill Storm	LAYER A/B: Alto Sax — swelling wholetone trill with accel./rit. LFO 2 modulates Grain Position in A (via Filter Env) The grains in B are very short and randomized creating the "stormy noise" effect, use AT to make the grains longer, alienate the sound with MW	AT -> A: Grain Detune B: Grain Duration MW -> MultiGrain, decreases Grain Duration in A -> alienation effect also adds distortion in B and increases reverb send
Bass Flute Morph Arp Duet	LAYER A: Bass Flute — alternating sequence with a long note at the end LAYER B: Bass Flute — sequence of rising arpeggios Tip: transform the beautiful flute clouds into an alien drone with MW	AT -> shifts A up an octave, Grain Detune in B MW -> MultiGrain, totally alienates the sound, also reduces time in Delay FX and reduced attack/release time
Bass Flute Morph Phrase	LAYER A: Bass Flute — expressive phrase im minor	AT -> Grain Detune MW -> MultiGrain, transforms the grain cloud back into the original phrase, also increases amount of Delay FX

Woodwinds	Samples/Comments	Controllers
Bass Flute Dark Mystery	LAYER A: Bass Flute — repeating minor third interval with variations LAYER B: Bass Flute — lowest note transforming into a very airy sound with flutter tonguing, gets softer towards the top end Key Follow controls Grain Speed in A, so higher notes will play faster LFO 2 modulates Grain Position in B Haunting flute instrument	AT -> A: adds distortion B: Grain Position/Detune MW -> MultiGrain, increases attack time in A, decreases speed in LFO 1 (filter modulation A) and decreases filter cutoff in B also increases reverb send in A
Duduk Morph	LAYER A: expressive Duduk phrase, falling with sustained note at the end LFO 1 modulates Grain Position, sample position is set to the end of the sample, bring in the beginning of the phrase and disperse the grains with MW	AT -> transposes the instrument down an octave MW -> MultiGrain, MultiFilter also adds Chorus FX
Duduk Epic Phrase Duo	LAYER A: Duduk — a sequence of delicate little phrases LAYER B: sustained expressive note with an upbeat rising a minor third at the end	AT increases Grain Speed MW shifts Grain Position and adds distortion, also increases attack time in B
Duduk Expressive Trill Duet	LAYER A: Duduk — dynamic semitone trill with speed variations LAYER B: Duduk — dynamic semitone trill with accel./rit. Key Follow controls Grain Speed, so higher notes will play faster Tip: play trill variations using AT	AT -> Grain Position MW -> MultiFilter, also adds tempocynced pitch sequence (Step Modulator)
Duduk Frozen	LAYER A/B: Duduk — a sequence of delicate little phrases Alien microtonal drone...	AT -> Grain Worx MW shifts Grain Formant and randomizes the grains, also adds Chorus FX
Duduk Lamento	LAYER A: Duduk - expressive phrase in minor Key Follow controls Grain Speed, so higher notes will play faster Tip: variate the phrase using AT	AT -> Grain Position MW -> MultiGrain, also increases attack time
Duduk meets Alto Flute	LAYER A: Duduk — fast octave gliss — gets softer towards the top end LAYER B: Alto flute — fast tremolo 4th interval	AT -> Grain Speed (tremolo speed) in B MW -> Grain Random (pitch) in A, MultiGrain in B

Woodwinds	Samples/Comments	Controllers
Duduk meets Bass Flute	LAYER A: expressive Duduk phrase, gets softer towards the low end — constant pitch modulation via LFO 1 LAYER B: Bass Flute — dynamic tremolo minor third, gets softer towards the top end A very expressive patch, shape the phrase and vibrato speed using AT	AT -> Grain Speed in A, decreases filter cutoff in B MW -> MultiGrain and Grain Spread (pitch) in A
Duduk Pad	LAYER A: Duduk — sustained note, very little vibrato, root: A2 LAYER B: Duduk — sustained note, no vibrato, root: D3 A very calm and warm pad sound	AT -> Grain Detune MW -> adds filter modulation and Chorus FX VEL decreases attack time
Duduk Pad or Phrase	LAYER A: Duduk — expressive phrase with a sustained note at the end — Loop is off with MW down its a pad, turn MW up to unfold the phrase	AT adds temposynced amplitude modulation (LFO 2) MW shifts Grain Position to the left which makes the whole phrase audible VEL slightly shifts Grain Position and increases Grain Speed
Duduk Snail Hypnosis	LAYER A: Duduk — a 3 note-run in minor, fast up and down, expressive variations towards the end LAYER B: Duduk — a 3 note-run in minor, fast up and down, expressive variations and trills towards the end LFO 1 modulates Grain Position Tip: variate the hypnosis procedure using AT	AT -> Grain Position MW -> Grain Detune, adds temposynced pitch modulation (+/- 1 octave with MW fully up) and filter modulation (LFO 2), also increases amount of Delay FX
Duduk Solo Phrase Monophonic	LAYER A: Duduk — expressive phrase around a central note Sample will not retrigger if you play overlapping legato Tip: shape the phrase using AT	AT -> Grain Position MW -> MultiGrain, MultiFilter, also adds distortion and increases attack time
Duduk Trillscape Split	LAYER A: Duduk — fast tremolo with alternating intervals, rising phrase towards the end, root: D3 — fades out towards the top end LAYER B: Duduk — dynamic wholetone trill slowing down at the end, root: E4 — fades out towards the low end Tip: shape the tremolo in A using AT	AT -> Grain Position in A MW -> MultiGrain in A, MultiFilter in B

Woodwinds	Samples/Comments	Controllers
Duduk Vibrato Pad	LAYER A: Duduk — sustained note with changing vibrato, root: A2 LAYER B: Duduk — sustained note with dynamics and changing vibrato, root: D3 Tip: expressively shape this warm pad sound using AT, also try playing very low notes please	AT -> Grain Position/Detune MW -> MultiFilter, also adds Chorus FX
DudukSaxQuencer	LAYER A: expressive Duduk phrase LAYER B: Soprano Sax — lowest note of the instrument, 2 long notes crossfaded This is a technoid, temposynced preset not at all reminding of the character of the involved instruments	MW -> A: MultiFilter in, increases amount of Delay FX, increases amount of amplitude modulation, changes modulation shape (LFO 1) B: increases distortion, changes modulation shape (LFO 1)
Sopransax Ethereal Harmonics	LAYER A/B: Soprano Sax — processed sample enhancing the harmonics of a low note with a LFO-controlled multiband EQ temposynced LFO 1 modulates Grain Position	AT -> pitch shift up a wholetone MW adds modulation of pitch and filter resonance VEL decreases attack time
Sopransax Garden Eden	LAYER A/B: Soprano Sax — periodic, dynamic sequence with some variations and a sustained note at the end, sample in B plays backwards This patch makes for some beautiful new agey sax clouds with MW up Tip: Depending on how many notes you play at which velocity peaks can occur, please use a Limiter on the PSP track	AT -> Tube distortion MW -> MultiGrain, also increases reverb time/send levels, adds Delay FX and increases attack time in A
Sopransax Long Phrase Duo	LAYER A: Soprano Sax, long dynamic note (one breath) with changing vibrato and 2 grace notes in between (minor third) LAYER B: Soprano Sax long dynamic note (one breath) with changing vibrato and a some grace notes in the middle LFO 2 modulates Grain Speed via Filter Env Tip: animate the sound using MW	AT adds temposynced filter modulation (LFO 1) MW -> MultiGrain, increases attack time
Sopransax Multiphonic Mystery	LAYER A: Soprano Sax — multiphonic sound with changing harmonics LAYER B: Soprano Sax — multiphonic sound, more static A very mysterious and beautiful sound this is, variate the timbre using AT	AT -> Grain Position MW -> Grain Detune, adds Tube distortion and Chorus FX VEL -> slightly shifts sample start to the right

Woodwinds	Samples/Comments	Controllers
Sopransax New Age Arp Duo	LAYER A: Soprano Sax — slow arpeggio down/up, staccato LAYER B: Soprano Sax — periodic, dynamic sequence (Dbmj) with a sustained note at the end LFO 1 modulates Grain Position (use MW to accelerate the sequences)	AT adds noise-controlled modulation of Grain Position and increases Grain Speed as well as filter cutoff MW -> MultiGrain, increases speed in LFO 1
Sopransax Pad Split	LAYER A: Soprano Sax — long swell, root: C3, fades out towards the top end LAYER B: Soprano Sax — long swell, root: C5, fades out towards the top end	AT adds temposynced amplitude modulation (LFO 1) MW decreases filter cutoff VEL slightly increases Grain Speed
Sopransax Porta Phrase	LAYER A: Soprano Sax — 4-note phrase with portamento Tip: shape the phrase using AT, transform it into an edgy sax cloud using MW	AT -> Grain Position MW -> MultiGrain, MultiFilter, adds distortion
Sopransax Trill	LAYER A/B: Soprano Sax — long dynamic wholetone trill, slowing down at the end Tip: bring in B (playing an alienated trill) using AT, slow down the trill using MW	AT -> A: Grain Position, B: volume MW -> A+B: slows down Grain Speed, also adds another grain stream in B
Tenor Alt Sax Diminished Cloud Split	LAYER A: Tenor Sax — fast diminished scale 4x up/down with crescendo/ decresc. — root: B1, fades out towards the top end LAYER B: Alto Sax — diminished scale 5x up/down with accel./rit root: D#3, fades out towards the low end LFO 1 modulates Grain Position, increase the speed of the scales using MW, shift towards the second half of the scales using AT	AT -> Grain Position MW increases speed in LFO 1
Tenor Alt Sax Dyn Trills Split	LAYER A: Tenor Sax - dynamic wholetone trill, loud->soft->loud, root: F2, fades out towards the top end LAYER B: Alto Sax — dynamic wholetone trill, loud->soft->loud, root: A3, fades out towards the low end Tip: increase the trill speed using MW, shape the timbr using AT, also try very low notes	AT adds Tube distortion and reduced filter cutoff MW -> Grain Speed also increases amount of Delay FX in B

Woodwinds	Samples/Comments	Controllers
Tenor Alt Sax Pink Panther	<p>LAYER A: Tenor Sax — fast run upwards followed by a growly dynamic swell, falling at the end root: C2, fades out towards the top end</p> <p>LAYER B: Alto Sax — fast run upwards followed by a growly dynamic swell, falling at the end — root: C4, fades out towards the low end</p> <p>Loop is off in both layers</p> <p>Tip: totally transform the sound from the growly Pink Panther saxes into an electronic sequencer using MW</p>	<p>AT -> Grain</p> <p>MW -> MultiGrain, adds tempoynsced modulation of Grain Formant, also increases amount of Delay FX</p>
Tenor Alt Sax Swells Split	<p>LAYER A: Tenor Sax — long swell, some vibrato — root: C#2, fades out towards the top end</p> <p>LAYER B: Alto Sax — long swell, some vibrato — root: C4, fades out towards the low end</p> <p>Tip: Control swell/decay time using MW, add detune using AT</p> <p>This patch can make for some huge swelling chords and drones</p>	<p>AT -> Grain Detune</p> <p>MW -> Grain Speed</p> <p>VEL -> slightly shifts Grain</p> <p>Position to the right</p>
Tenor Alt Sax Wholetone Cloud	<p>LAYER A: Tenor Sax — fast wholetone scale 3x up/down — root: C3</p> <p>LAYER B: Alto Sax — wholetone scale with speed variations 5x up/down — root: C#3</p>	<p>AT -> Noise-modulated pitch chaos</p> <p>MW -> MultiGrain, MultiFilter also increases amount of Chorus FX</p>
Tenor Sax Fractals	<p>LAYER A: Tenor Sax — periodic loop with alternating intervals (up minor third, wholetone) - 4x repeats. played with circular breathing</p> <p>This patch makes for some hypnotizing textures</p>	<p>AT -> increases filter resonance</p> <p>MW -> MultiGrain, adds Tube distortion and Chorus FX</p> <p>VEL increases time in Filter</p> <p>Env (modulating filter cutoff)</p>
Tenor Sax Harmonic Mill	<p>LAYER A: Tenor Sax — slowly playing all harmonics on a C#2 up to the tenth overtone with pauses between the notes, fades out towards the top end</p> <p>LAYER B: only the root note of the above sequence</p> <p>LFO 1 modulates Grain Position</p> <p>Tip: Slow down the mill using MW. also sounds quite amazing in the high register above C4</p>	<p>AT -> pitch shift in A, +1 octave with AT fully engaged</p> <p>MW -> MultiGrain, decreases speed in A/LFO 1 (slows down the harmonic mill)</p> <p>also increases time in Delay FX</p>

Woodwinds	Samples/Comments	Controllers
Tenor Sax Harmonic Mill Tuned (var)	<p>LAYER A: Tenor Sax — slowly playing all harmonics on a C#2 up to the tenth overtone with pauses between the notes, fades out towards the top end, the harmonics were tempered/tuned to eliminate the pitch deviations inherent in natural harmonics</p> <p>LAYER B: only the root note of the above sequence</p> <p>LFO 1 modulates Grain Position</p> <p>Tip: Slow down the mill using MW. also sounds quite amazing in the high register above C4</p>	<p>AT -> pitch shift in A, +1 octave with AT fully engaged</p> <p>MW -> MultiGrain, decreases speed in A/LFO 1 (slows down the harmonic mill) also increases time in Delay FX</p>
Tenor Sax Harmonic Trans	<p>LAYER A: Tenor Sax — subtone transition (singing and playing simultaneously) LAYER B: Tenor Sax - subtone transition sample in A plays backwards</p> <p>LFO 1 modulates Grain Position in B</p> <p>Tip: shape the harmonic transitions using MW, this patch can create some very mysterious, slowly evolving drones and chords</p>	<p>AT -> Grain Detune</p> <p>MW -> shifts Grain Position</p>
Tenor Sax SciFi Grains	<p>LAYER A: Tenor Sax — subtone, fluttering interval</p> <p>LAYER B: Tenor Sax — subtone, interval (5th) with some vibrato variations</p> <p>temposynced LFO 1 modulates Grain Position in B</p>	<p>AT -> A: adds temposynced filter/formant modulation</p> <p>B: level reduction</p> <p>MW -> MultiGrain, transforms the alienated grains back into sustained subtones</p> <p>also increases amount of/ feedback in Chorus FX in A and modifies parameters in ADSR</p> <p>adds Delay FX in B</p>
Tenor Sax Slomo Phrase Duet	<p>LAYER A: Tenor Sax — expressive 3-note phrase with portamento</p> <p>LAYER B: Tenor Sax — falling minor second with portamento</p> <p>Filter Env controls distortion amount</p> <p>Tip: use AT to scroll though the samples creating different interval combinations</p>	<p>AT -> Grain Position</p> <p>MW -> MultiGrain, MultiFilter, also adds temposynced filter modulation</p> <p>VEL slightly shifts sample start to the right</p>
Tenor Sax Subtone Scape	<p>LAYER A: Tenor Sax — subtone transition (singing and playing simultaneously), voice performs upwards gliss (5th)</p> <p>LAYER B: Tenor Sax - subtone transition, voice performs gliss downwards (5th)</p> <p>This patch makes for some huge dark drones</p>	<p>AT -> Grain Position</p> <p>MW -> Grainwworx, increases filter resonance, also increases amount of Delay FX</p> <p>VEL decreases attack time and slightly shifts sample start to the right</p>

Woodwinds	Samples/Comments	Controllers
Tenor Sax Synced Arploop	LAYER A: Tenor Sax — periodic sequence sus7 8x up/dow temposynced LFO 1 modulates Grain Position so the sequence plays in sync with your host tempo	AT -> Grain Detune MW -> adds Tube distortion
Tenor Sax Trill Mill Scape	LAYER A: Tenor Sax — dynamic trill on the same note using different fingerings, rit./accel. LAYER B: Tenor Sax — dynamic trill on the same note using different fingerings, accel./rit. temposynced LFO 1 controls Grain Position (via Filter Env) This patch starts rather soft and needs some time to unfold	AT -> Grain Detune MW -> Grain Spread (Pitch), also shifts Sample Position Offset