

Sonic Cinema for HALion 5

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Installation

Decompress the RAR-archive you downloaded by opening only the first rar-file (part1), all other rar-files will get unpacked automatically.

You will then find a Readme.pdf and 2 folders:

“Sonic Cinema“ containing the 92 presets in the “vstpreset“-format.

“Samples“ containing the sample container Sonic_Cinema.vstsound

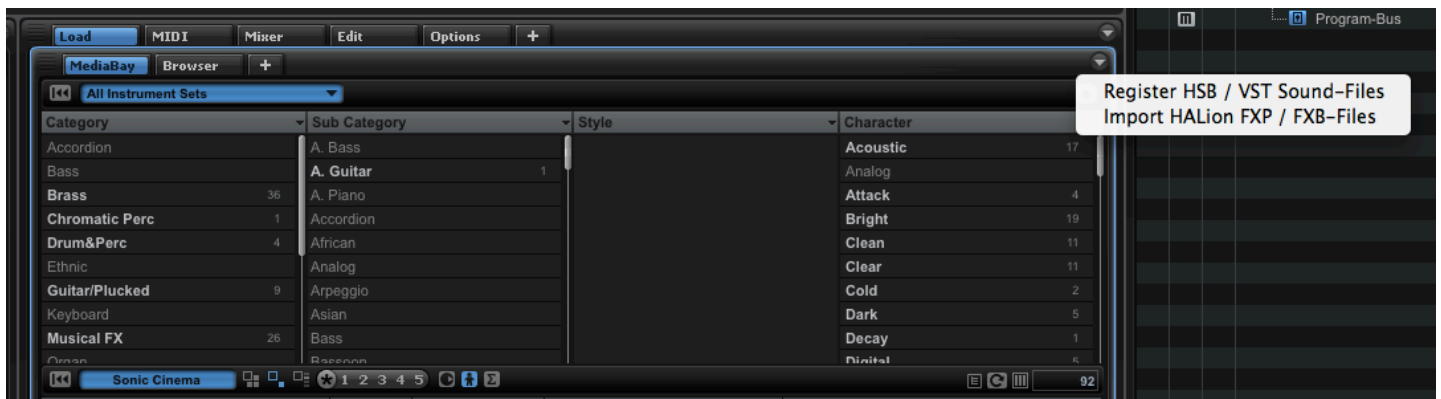
Place the preset-folder “Sonic Cinema“ here:

*Mac: User (you)/Library/Audio/Presets/Steinberg Media Technologies/HALion 5/

*Windows: C:\Users\[User Name]\Documents\VST3 Presets\Steinberg Media Technologies\HALion 5\

You can place the vstsound-container anywhere on your system, preferably on a fast external harddisk, as samples shouldn't be streamed from your system drive. If you do place the vstsound-container on an external disk, you'll have to register the vstsound-

container by clicking on the downward arrow at the upper right of the MediaBay, click on “Register HSB / VST Sound-Files“ and then locate the vstsound-container on your system.



This procedure will create an Alias of the original location on your system drive. I tested this on various operating systems on different Macs and only on OSX 10.6.8 it didn't work. In this case please manually create an Alias of the original location and place the Alias here:

Default location for the vstsound-container:

*Mac: User (you)/Library/Application Support/Steinberg/Content/HALion/VST Sound/

*Windows: c:\Users\ [User Name]\AppData\Roaming\Steinberg\Content\HALion\VST Sound\

As this is a hidden system folder on Windows, proceed as follows to access it:

Open a new window in the explorer -> press “ALT“ -> click “Extras“ -> Folder Options -> View -> scroll down-> click “show hidden...“-> ok (translated from german into english, so I hope everything is understandable, I don't know Windows at all myself).

If you choose to place the vstsound-container in the default location on your system drive, you don't have to perform the registration procedure, the samples will automatically be found when choosing a preset from Sonic Cinema.

Next, click on the user-icon in the MediaBay to see presets located in the user-folder and hit the “Rescan Disk“-symbol on the right. Now you can e.g. enter “Sonic Cinema“ in the search window and all the presets from this library will appear in one list.

I made a little video to demonstrate the installation-procedure, in case you're not sure how to proceed:

<http://www.youtube.com/watch?v=imCRgtC6ePA>

Licence agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen).

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

2.) The license to the sound library *Sonic Cinema* may not be given away or sold (NFR).

Description and Content:

This sound library comprises dozens of cinematic soundscapes, evocative pads and musical textures designed for producing epic soundtracks, ambient music and anything that needs inspiring sonic ingredients beyond the ordinary.

Sonic Cinema also contains dark cinematic brass instruments made with/derived from sampled instruments like the sousaphone, trombone, euphonium and french horn which were exclusively multisampled for this library, mainly in a dry studio environment. Some of the french horn recordings were conducted in a church.

Then there are also sounds in this library made with/derived from a multisampled acoustic guitar played with an electric bow and you will find some beautiful and otherworldly chime and glass sounds. Scraped Tamtam sounds add another mysterious dimension to this sound collection. Some playful and complex sequencers as well as some metal impact sounds derived from field recordings complete the sonic picture.

The patches combine HALions outstanding granular engine, the normal sampling mode and the very versatile synth module. Eight Macros and the Modwheel are programmed for each preset which enables the user to deeply interact with the sounds, many patches also use Aftertouch, Sphere-modulation and keyswitches. FlexPhrasers and Trigger Pads were used to create the arp and sequencer patches.

Specifications:

- 92 instruments/presets
- 3.18 Gigabyte of samples (48 khz/ 24 Bit / stereo)
- all acoustic instrument-samples in this library were recorded with 3 Neumann microphones in L-C-R at 48 Khz/24 Bit, a U87 as the center mic and a stereo set of KM 184 for L-R.

All audio demos for this library are [here](#)

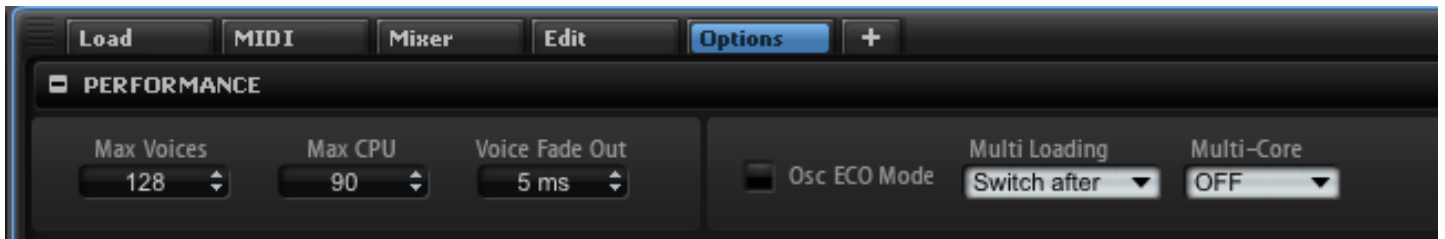
Please find an extensive list with youtube videos demonstrating sounds from *Sonic Cinema* at the end of this PDF.

Jason Liebert performed the trombone, sousaphone and euphonium samples for this library.



CPU

Some of the layered patches are somewhat CPU-hungry, especially when synths in unison mode and layered granular oscillators are involved. I sometimes included an on/off switch for unison-mode to save some CPU. You can then e.g. do the tracking with unison mode off and switch it on for rendering the sounds. Also HALion provides an economy mode “Osc ECO Mode” for the synth module which you can find in the “Options“-tab:



Furthermore there are other ways to decrease the CPU load, e.g. by shortening the release phase (most patches have a knob for release), by increasing the sample buffer in your host and by reducing the polyphony in HALion’s voice manager.

Patchlist

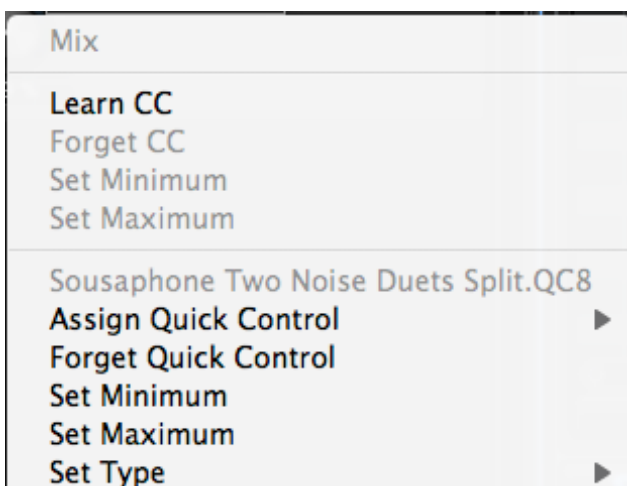
Below you will find a list with all patches including more or less extensive descriptions, playing tips and comments about the Controller- and Quick Control-assignments for each patch. I only mention the not-so-obvious assignments, as all the QCs are clearly labelled.

“AT” means Aftertouch, “MW” means Modwheel, “VEL” means velocity, “KS” means keyswitch, “QC” means Quick Control and “PB” means Pitch Bend.

“C3” is the middle C on the piano. If your Midi keyboard does not support Aftertouch, you can automate “C-Press” in your DAW. Many Quick Controls are programmed in “Absolute Mode”, so if you apply changes to a certain parameter, make sure it is not assigned to a QC or Controller (like the Modwheel) in absolute mode, otherwise your changes will get overwritten once you touch or automate a QC. When QCs are used as modulation sources in the Mod Matrix, the assignments are of course relative.

When a QC is assigned to distortion amount, quickly changing/automating the settings can create clicks, there was no way for me to get rid of that issue, but I am in contact with the developers to hopefully fix this.

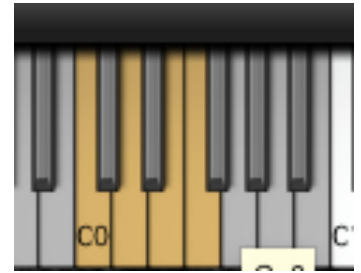
You can easily remove QC assignments by right clicking on a knob or slider and choosing “Forget Quick Control”:



Whenever you see some orange keys on the HALion keyboard on either end of the range, keyswitches are involved, enabling you to select between different articulations, modes or sound variations.

When the keyswitches are blue, the keys are assigned to different trigger pads which I used in the arp/sequencer patches for changing between different sequences in the Flex Phraser.

If a patch uses keyswitches, it will be mentioned in the list below.



Patch Name	Category	Description
Abandoned Planet	Soundscape / Musical FX	Cosmic soundscape playing in granular mode combined with a synth module. QC1 controls sample speed, QC 2 controls the volume of the synth sound. MW introduces temposynced amplitude modulation (via Step Modulator).
Asian Quencer	Arp / Sequencer	Synth module combined with a muted Thai Gong sample. MW modifies the timbre. QC 1+2 control the volume for each sound. QC 3 introduces pan randomization, QC 4 randomizes the pitches. There are 8 different arps/sequences available in the Trigger Pads. You can also change the arps using the keyswitches, located between C0 - B0.
Blossoming Planet	Soundscape / Musical FX	Multisampled electronic soundscape with a bell-like attack phase produced by layering numerous synths and FX, sampled at C1/C3/G4/C6, the zones are crossfaded on the keyboard axis for smoothing the transitions. There are two versions available, normal sampling mode selectable via KS A-1, granular mode assigned to KS B-1. MW introduces a temposynced, triplet-based pitch sequence. QC 1 adds temposynced amplitude modulation. QC 3 makes the LP filter cutoff velocity sensitive, QC 5 adds unipolar filter cutoff modulation (via Mono LFO on Program Level), so QC 2 (filter cutoff) has to be set to the right to hear that modulation.

Patch Name	Category	Description
Brass Harmonics Meditation	Drone / Soundscape / Musical FX	Isolated overtone transitions of sousaphone and trombone produced with Iris. Four samples playing in granular mode, mapped from C0 - C7, crossfaded on keyboard axis for smooth transition between the samples. MW detunes the grains, AT introduces a temposynced pitch sequence (via Step Modulator). Animate the grains with QC1, control sample speed with QC2. QC5 introduces temposynced amplitude modulation (2 against 3), QC6 sets the balance of the Auto Filter in the Program Bus.
Bright Future	Soundscape / Musical FX	Layer 1: multisampled pentatonic electronic texture in granular mode and an abyssal bell (from C0 - C3) in sampling mode, crossfaded on keyboard axis, mapped up to C6. Animate the sound using Macro 6, this will also make the chime texture in Layer 2 audible. VEL slightly shifts sample start points to the right. QC3 adds filter modulation, QC4 morphs between the two filter types, QC5 controls filter modulation speed. MW is assigned to the balance of the Chorus FX in the Program Bus.
Calm Life	Soundscape / Musical FX	A calm and big granulated soundscape meets a synth sequence, AT controls sample playhead position, each Layer has its dedicated volume control (QC 3+5). MW adds temposynced modulation for amplitude and filter resonance, control the LFO shape using QC4. Add RM to the synth sound using M6. Sphere Vertical controls amount of reverb, right click on the Sphere and untick "Center Vertical" to make the reverb setting permanent.
Chimes All Split	Achromatic Percussion / Chimes	12 chime sample split across the keyboard, mapped from C0 - C6, 2 samples per octave always mapped from C-F and F#-B, root notes at D# and G#. Two keyswitchable modes are available: normal sampling mode - KS A-1, granular mode - KS B-1. MW adds random pitch modulation, increase the modulation speed and change LFO shape using AT. In granular mode QC5 controls sample speed and bipolar QC6 offsets grain pitch (in both directions).
Chimescape Split	Soundscape / Musical FX	Pure chime glissandi layered with their metasynthesized derivatives, two pairs split across the keyboard, split point C3. QC 1+2 are dedicated volume controls for each sound. There are two keyswitchable modes available: normal sampling mode KS A-1, granular mode KS B-1. MW adds pitch modulation. In granular mode you can animate the grains using AT. QC5 controls LP cutoff (inverted), when cutoff is somewhat turned down, you can add unipolar filter modulation with QC6. Control filter modulation speed with Sphere V, change LFO shape with Sphere H.

Patch Name	Category	Description
Church Bell Scape	Soundscape / Musical FX	Granulated church bells layered with a synth module. Randomize Grain Position of the church bells (recorded at easter on the rooftop of a Moscow cathedral) using AT. A LFO is scanning through the bell sample, shift grain position towards the end of the sample using QC3. Add very fast FM-like pitch modulation using the MW. Control synth volume with QC4. QC6 controls modulation speed of various parameters both in the bell and the synth sound.
Church Horn Animal Calls	Brass / French Horn	Three keyswitchable french horn glissandi recorded in a church, all running in granular mode. Keyswitches are located at C0/D0/E0. LFO 1 is slightly and slowly scanning through the sample forth and back (10%), so even with Grain Speed set to 0 there will be some motion in the sound. Scan through the samples using the MW, AT detunes the grains. Inverted QC4 controls LP filter cutoff. QC5 reduces Key Follow -> Pitch, with the knob to the right the tuning becomes microtonal, hard right -> octave = semitone.
Church Horns Granular	Brass / French Horn	Multisampled french horn swells, creshendeo/ decreshendo recorded in a church, two variations per swell layered, sampled at two velocities between A#0 - A3 in minor thirds, extended to both sides (C0 - D4), in the granular Layer the highest note is extended to C5. The lower velocity layer was recorded with the horn bell facing away from the 3 mics, in the high velocity layer the bell was facing towards the mics for a brighter sound with more air. Scan through the samples using AT, so you can speed up the swells as well. Detune the grains with MW. When QC1 controlling LP cutoff is turned to the left, you can add temposynced filter modulation with QC2. Add temposynced amplitude modulation using Sphere V (try both directions), control amp mod speed with Sphere H.
Church Horns Regular	Brass / French Horn	The same samples as in the patch above playing in normal sampling mode. Set the sample start point to the climax of each swell using QC3. MW adds pitch modulation.
Come And Go	Synth / Pad	One synth module is used for the main, rich and detuned sound and one is used only for the release sound, control the volume of the release synth using QC6. AT adds OSC RM in the main synth. The LP cutoff in the main synth is very velocity sensitive. MW introduces temposynced pitch modulation (square shaped), +1 octave with the wheel fully up. Polyphony is set to 64 voices in the Layer's Voice Manager for CPU reasons, each played note triggers 2 voices.

Patch Name	Category	Description
Dark Lord	Brass / Soundscape / Drone	<p>Mapped up to C2 is a huge, long processed horn drone playing in granular mode, grain position controlled by a mono envelope on Layer level, so the sample does not retrigger from the start if you play overlapping legato. You can also control the grain position using AT.</p> <p>Mapped from C#2 - C5 there is another processed horn sound, also playing in granular mode, sample playhead also controlled by the same mono envelope, layered with a granulated horn glissando which plays up to C7. Playing over the entire range up to C7 is a synth module to enhance the tonality of this patch.</p> <p>MW controls HP filter cutoff and adds Phaser FX (FX on Layer Level). Detune the grains of all samples using QC1, add amplitude modulation with QC4, control amp mod speed with QC5. QC6 determines the pitch offset of the grains (in both directions, center = 0 offset).</p>
Discomfort Zone	Soundscape / Sound FX	<p>Ominous soundscape made by layering two granulated electronic textures with a synth module. A LFO scans through the samples, increase the scan speed with AT. MW is assigned to the volume of one of the samples, QC6 controls the volume of the synth. QC5 morphs between the two available filter types in the granular zones.</p>
Drone Beast	Drone / Soundscape / Musical FX	<p>A huge synth drone meets granulated french horn swells. QC1 sets the number of unison voices for the involved synth module, hard left -> 2 unison voices, hard right -> 5 voices per note played (high CPU). MW introduces LFO-controlled modulation of waveform and filter cutoff in the synth module. Sphere Vertical introduces temposynced amplitude modulation (via LFO 2), ramp down (upper half) ramp up (lower half).</p>
Ebow Estring Layered Harmonics	Guitar / Ebow	<p>Ebowed acoustic western guitar (steel strings), three layered samples played on the low E-string combined with a synth module in Layer 2. AT modulates grain position. MW adds distortion to the ebow-samples. Animate the grains with QC1. QC4 controls the volume of the synth, QC 5-8 are FX controls (FX Busses on Layer Level), 2 for the synth and 2 for the guitar. PB only affects the synth.</p>

Patch Name	Category	Description
Ebow Estring Split KS	Guitar / Ebow	Ebowed acoustic guitar, three samples performed on the low E-string split across the keyboard. Sample 1 - C0 - B1, root E1 Sample 2 - C2 - B3, root E3 Sample 3 - C4 - C7, root E5 Two keyswitchable versions are available, normal sampling mode KS A-1, granular mode KS B-1. In granular mode, VEL slightly shifts sample start position, randomize grain position with QC1, control sample speed with QC2. MW adds pitch modulation. The ring modulator in the Program Bus is the last FX in the FX-chain, control RM balance with QC8.
Ebow Granular Meditation	Guitar / Ebow	4 layered ebowed acoustic guitar samples performed on 4 different strings. With each key you play the grain position changes (LFO 2 in random/retrigger mode scans through the samples). MW detunes the grains. Activate glide/portamento using the QC1-switch, control glide time with QC2. Animate the grains using AT. QC4 turned to the right makes the LP filter cutoff velocity sensitive. Set the balance of the Auto Filter in the Program Bus with QC5, control filter modulation speed with QC6.
Ebow Layered A- Strings	Guitar / Ebow	Ebowed acoustic guitar, 2 samples performed on the A-string in 2 Layers, running in granular mode. Control the velocity/volume of Layers 2 (ebow glissando) with MW (velocity assigned to MW in the Layer's Trigger module). A LFO scans through the samples, set the scan speed with QC1. QC2 detunes the grains.
Ebow Layered Harmonics Quartet	Guitar / Ebow	Four ebowed acoustic guitar samples layered in sampling mode, 2 samples performed on the A-string and 2 on the D-string. Add temposynced amplitude modulation with QC2. MW adds pitch modulation.
Ebow Magic Split	Guitar / Ebow	Six ebowed acoustic guitar samples in granular mode performed on different strings, split across the keyboard to create a multisampled instrument. Layered with a synth module (Layer 2). The guitar plays down to C0, the synth plays all the way down to C-2. QC3 controls the volume of the synth sound. VEL slightly shifts sample start to the right in all samples. Detune the grains with MW, add filter modulation and distortion to the guitar using QC 1+2. QC4 adds temposynced amplitude modulation (2 against 3) to all the sounds.

Patch Name	Category	Description
Ebow Sizzle Meets Sustain	Guitar / Ebow	In Layer 1 there is a sizzling ebow sound played on the high E-string running in granular mode, mapped over the entire range. In Layer 2 there are sustained ebow samples played on various strings split across the keyboard running in normal sampling mode. Each Layer has it's dedicated volume control (QC 1+2). VEL slightly shifts sample start to the right in all samples, AT modulates grain position in L1. MW detunes the grains in L1 and adds pitch modulation in L2. Add amp distortion using QC5 (different amps for each Layer). Sphere V adds temposynced amp mod (via Step Modulator), Sphere H sets mod speed.
Ebow Sizzle Mix Split	Guitar / Ebow	Five ebowed acoustic guitar samples played on various strings, sometimes touching the strings with the ebow so that the string begins to sizzle, mapped across the keyboard to form a multisampled patch in sampling mode. The samples are crossfade looped, when releasing the key the sample playhead jumps to the end of each sample which is seperately looped for the release phase. QC1 shifts sample start points to the right where the actual sizzling begins, as some sample start with a clean ebow sound. MW adds pitch modulation, LFO speed modulated by various sources. Inverted QC3 reduces LP filter cutoff, QC4 adds unipolar filter modulation, audible only when the cutoff is somewhat down. Control mod speed with QC5.
Epic Brass Swells Granular	Brass / Trombone / Sousaphone	I layered various trombone and sousaphone swells in different ranges, overlapping and fading them and resampled the result to create this patch. I also produced a processed version of each swell combo, In Layer 1 you'll find the dry versions, in Layer 2 there the spacious processed verions. Mapped from C0 - C5, running in granular mode. Control sample speed with QC1, animate the grains with QC2. QC 5+6 are dedicated volume controls for each Layer. MW detunes the grains, AT modulates grain position. Sphere V introduces temposynced amplitude modulation (via Step Modulator), Sphere H controls modulation speed.

Patch Name	Category	Description
Eternal Sousa Drone	Drone / Soundscape / Musical FX	A low sousaphone drone resynthesized in Metasynth layered with an acoustic sample from the multisampled sousaphone patch, both samples are running in granular mode. MW detunes the grains. QC1 control HP filter cutoff in the resynthesized sound, QC2 adds filter modulation/distortion to the dry sousa sound. AT modulates grain position in the resynthesized sound. QC3 adds temposynced amplitude modulation. Add ring modulation with QC6, control RM frequency with QC7.
Euphonium Cloud	Brass / Soundscape	Euphonium playing rising and falling fifths and octaves starting on C#2, layered with a euphonium tremolo (on the same note), the samples play in granular mode, mapped from C0 - C6, root note at C#2. The tremolo sound has its dedicated volume control (QC5). Filter envelopes (looped) controls filter cutoff, the envelopes in the 2 zones have a slightly different length, so the filter modulation will move out/in of phase. Detune the grains with MW, add alien pitch modulation with QC6.
Euphonium Elephants	Brass / Soundscape	Two long euphonium glissando-textures with several glissandi in each sample, gliss up mapped up to C3, gliss down mapped from C#3 upwards. The glissandi are layered with themselves, one sample running in granular mode, the other one in normal sampling mode. Each combo is also combined with a synth module. QC 1+2 are dedicated volume controls for the granular and the normal sampling sounds, QC3 controls the volume of the synth sounds. QC4 controls sample speed of the granular sounds, QC5 randomizes grain position. QC6 increases the offset between left and right leg of each stereo sample. QC7 increases grain duration. MW randomizes grain pitch and adds noise-controlled pitch modulation to the synths. AT increases the speed of various modulations in the synths.
Euphonium Minor Scale Scape	Brass / Euphonium / Sequence	Euphonium playing a minor scale, harmonic minor upwards, melodic minor downwards, 2 velocity layers, layer one portato articulation, layer 2 staccato. The samples are running in granular mode and are layered with a synth module also performing this scale. Each sound has its own volume control (QC3+4). QC1 controls the speed of the samples and of the synth sequence. QC2 animates the grains and adds random filter/amplitude modulation to the synth. Inverted QC6 reduces LP cutoff only in the euphonium sounds. MW adds distortion to the euphonium. Sphere V controls amount of reverb. Untick "Center Vertical" to make a reverb setting permanent (right click on the Sphere).

Patch Name	Category	Description
Euphonium Trills	Brass / Euphonium	<p>Multisampled euphonium wholetone trills, 6 samples mapped from C1 - C4, the highest sample from D3 - C4 is trilling on the same note.</p> <p>Two keyswitchable modes are available, KS C0 - sampling mode, KS D0 - granular mode. In granular mode QC 5+6 control sample speed and grain duration. With QC5 dialed hard left you get ring-modulation-like effects (very short grains) without distinct pitches.</p> <p>MW introduces square-shaped pitch modulation, +1 octave with the wheel fully engaged, control modulation speed with AT. QC3 adds pan modulation, each note played will be panned individually, as the LFO involved is running in retrigger-mode.</p>
Expanding Synth	Synth / Musical FX	<p>A synth module with all oscillators engaged. QC2 introduces a tempo-synced sequenced applied to the amplitude (via Pitch Envelope). QC4 controls wet/dry balance of the TalkBox in the Program Bus, also try a combination of amp mod and TalkBox, as the vowels react to amplitude changes via envelope follow.</p> <p>MW increases filter modulation speed, increase filter resonance with QC1.</p>
Four Glass Duets KS	Musical FX / Glass	<p>Four long glass textures performed on four crystal glasses simultaneously and their electronic derivatives, all samples are running in normal sampling mode.</p> <p>In each keyswitchable Layer there is one duet playing, dedicated volume controls for the pure and the processed sounds are available (QC2+3). QC1 sets the sample start to the last accent in each sample, all samples are looped.</p> <p>Shift the electronic glass sounds up an octave using QC4. MW adds pitch modulation. The keyswitches are located between D7 - G7.</p> <p>FX chains are inserted on Layer level in Aux-mode, different FX for the pure and the processed sounds, control the amount of FX applied to the pure glass sounds with QC5. The Auto Filter in the Program Bus is controllable via QC 6-8.</p>
Granular Chimes	Musical FX / Chimes	<p>A very high tinkling chime sample in Layer 1 combined with physically modelled. multisampled chime-like drones in Layer 2, all sample play in granular mode.</p> <p>Control the grain position using QC1, control the volume of the electronic sounds with QC3. MW randomizes Grain Pitch (and also adds distortion in Layer 1). Add ring modulation to the pure chimes with QC6, add Delay FX with QC7 (FX inserted on a Layer-Bus), Add distortion and Flanger FX to the electronic sounds with QC 5+8.</p> <p>Also try playing notes in the low range with high distortion settings (QC5) for some huge and dark drone sounds.</p>

Patch Name	Category	Description
Glass Quencer	Arp / Sequencer	2 long layered glass textures sequenced with a FlexPhraser. QC3 randomizes sample start positions. Microtune the sounds using QC1, randomize the pitches with QC2. QC6 is a bypass switch for the amp distortion. MW introduces noise-shaped pitch modulation. 8 arps/sequences are available in the Trigger Pads, the pads are also assigned to keyswitches (D6 - D7).
Granular Glass Single Layered	Musical FX	Four long textural glass samples played on four different crystal glasses, all samples running in granular mode and tuned to their root notes, so that the sound has a clear tonality. Each glass has it's dedicated volume control (QC 3-7). AT modulates Grain Direction, with AT fully engaged the samples play backwards. MW introduces a tuned bandpass filter and adds distortion, with MW fully engaged you get a very rich electronic sound with a distinct tonality. QC1+2 determine Grain Speed/ Duration, QC3 randomizes Grain Position.
Granular Glass Textures	Sound FX	Five long textural glass samples, each sample performed on 4 different crystal glasses simultabeously, all samples play in granular mode. Keyswitches (located from C6 - G6) let you switch between the samples. MW introduces a very fast pitch modulation (via Pitch Envelope). AT modulates Grain Direction, with AT fully engaged the samples play backwards. QC 1-5 control various grain parameters, QC6 introduces a tuned bandpass filter to achieve a distinct tonality, Sphere V controls distortion amount, untick "Center Vertical" to make a distortion setting permanent or to remove distortion completely (right click on the Sphere).
Harp Attack	Plucked Instruments / Harp / Soundscape	Four long textural samples played on my celtic harp (very slow repetitions at different velocities), multisampled at C2/C3/C4/C5, playing the occasional octave and flageolet here and there. Each sample also has it's processed derivative, there are dedicated volume controls for pure and processed harp sounds (QC1+2). OC5 controls Grain Position, QC6 controls Grain Direction, with the knob in the middle the samples freeze, dialed to the left the samples play backwards. AT reduces Grain Length. Sphere V introduces temposynced amplitude modulation, Sphere H controls Grain Pitch L-R Offset (+12 semitones to each side).

Patch Name	Category	Description
Illumination Bells	Musical FX / Bells	Processed synth bells in a huge space (multisampled in 6 octaves using various plugins) layered with a synth module, control the synth's volume with QC4, change the timbre of the synth with QC5. QC1 reduces LP cutoff in the bell layer so that the cutoff becomes velocity sensitive. QC6 adds temposynced amplitude modulation (via Step Modulator), QC7 adds temposynced pitch mod to the bells, AT modulates the LFO shape for the pitch mode from square to triangle.
Larger than Life Pad	Synth Pad / Drone	Multisampled synth pad made with Spectral and various other plugins, sampled at C0/C2/C4, the zones (granular mode) crossfade on keyboard axis. This sound is combined with a HALion 5 synth module. QC1 decreases Grain Duration, QC2 controls Grain Pitch L-R Offset (+12 semitones to each side, control click on the knob to reset it to the middle position). QC3 controls the stereo width of the grains, hard left = mono. QC5 adds temposynced amplitude modulation (via Step Modulator+LFO2). MW detunes the grains.
Lonesome Pad	Synth Pad	The samples used for this pad were created by removing all odd, respectively even harmonics from 2 different samples with a low trombone note (C1/vel 3/ RR1/2 from the multiampled tormbone patch). Keyswitch between Sample 1/even harmonics and Sample 2/odd harmonics using the keyswitches A-1/ B-1. Both samples play in granular mode and are run through tuned BP/LP filters (key follow). Detune the grains with MW. Enable voice unison mode (3 voices per key played) with QC2, this will increase the CPU load. QC4 introduces a temposynced sequence assigned to filter cutoff (via Step Modulator). QC7 decreases the citoff of the LP filter in the Program Bus.
Meander Synth	Synth Pad / Drone	Rich synth in unison mode with overtone animation. QC1 adds temposynced amplitude and filter resonance modulation via the Step Modulator. QC2 controls the level of the noise oscillator. Control the detune of the unison voices with QC3. There are 4 FX inserted on Layer Aux Busses, set the send level with QC4/6/7/8. MW adds distortion, AT adds pitch modulation.

Patch Name	Category	Description
Meta Horns Split	Musical FX / Drone / Brass	Up to C3 there is a metasynthed french horn drone in normal sampling mode layered with 3 multisampled horn swells running in granular mode. From C#3 upwards there are 2 layered horn derivatives, both running in granular mode. VEL and AT control sample start point/grain position in the upper layer and in the electronic horn sound in the lower layer. Add amp distortion and filter modulation to the lower sound with QC1+2 (FX on Layer level). Animate the grains in the upper sounds with QC3, add ring modulation to the upper sound with QC4. MW adds random pitch modulation.
Metal Scape	Musical FX / Soundscape / Industrial	Factory ambience recorded in a huge steel plant in Germany. The sample begins with steel impacts and then the ticking of a generator comes in over a tonal turbine drone. Parts 1+2 of this sample are layered, both oscillators are playing in granular mode, each one with it's dedicated volume control (QC 3+4). By turning QC1 to the right the original rhythm of the ticking becomes audible in sample 2 (Tickbox). QC6 controls dry/wet balance in the Auto Filter inserted on a Layer-Bus. AT randomizes grain pitch, MW adds a very slow random pitch modulation (LFO 2). Sphere V introduces temposynced amp mod, Sphere H modulates the LFO shape for the modulation (try all directions).
Metal Thunder Granular	Sound FX / Metal Impacts	Metal thunder sheets sampled in an open air sculpture park. 10 samples running in granular mode, keyswitchable (switches are located between C0-A0), root notes at C3. A looped pitch envelope modulates the Grain Duration and the Filter envelope increases the volume in the decay phase, both envelopes are velocity sensitive concerning attack time (the time it takes before the actual envelope curves begin). QC 1-5 control various grain parameters, QC6-8 control filter modulations. AT reduces Grain Length, MW adds distortion. Sphere H controls reverb amount, Sphere V controls Room Size.

Patch Name	Category	Description
Metal Thunder Split	Sound FX / Metal Impacts	<p>Metal thunder sheets sampled in an open air sculpture park. 10 samples running in normal sampling mode split across the keyboard between C1 - C6, 2 samples per octave, C-F root D# / F#-B root G#.</p> <p>Select between 4 playback modes using QC1, hard left = normal, next = reverse, next = One Shot, hard right = One Shot Reverse. AT controls pitch modulation speed when MW is up. QC 2+3 let you control the pitch of the samples (octave and coarse tuning), PB is set to +/- 2 octaves.</p> <p>Each thunder sheet has a preroll before the impact sound occurs, shift the sample start point towards the accent using QC4. Add a reversed space using QC8, Sphere Vertical controls amount of algorithmic reverb inserted at the end of the FX chain in the Program Bus.</p>
Metaphysical Brass Drones	Musical FX / Drone / Brass	<p>Three brass sounds (2x sousaphone and a wahwah trombone) processed and mixed with electronics in a modified version of Reaktor's Metaphysical Function, split across the keyboard, running in granular mode.</p> <p>Sample 1 - C0 - B1, root C1 Sample 2 - C2 - B3, root A#2 Sample 3 - C4 - C7, root E5</p> <p>QC1 controls Grain Direction, with the knob in the middle the samples freeze, dialed to the left the samples play backwards. QC2 determines sample speed, QC 3-5 control filter modulations. MW detunes the grains. Sphere H (both directions) introduces temposynced amplitude modulation via User Envelope.</p>
Mrs Lushness	Synth Pad	<p>A very warm and smooth pad, determine the number of unison voices using QC1, hard left = 2 voices per note played, hard right = 8 voices (many voices = high CPU), detune the voices with M2. MW controls the amount of cutoff frequency modulation in the tuned bandpass filter, AT increases the speed of that modulation, so you can make the filter sing. Add distortion/harmonics with QC5. Sphere V adds temposynced amp mod via Step Modulator, Sphere H adds filter modulation using the same modulation source.</p>
New Age Chimes	Musical FX / Soundscape / New Age / Chimes	<p>A long chime texture in normal sampling mode combined with it's metasynted derivative in granular mode. AT controls grain position in the electronic soundscape. VEL shifts sample start in the natural chime sample. Dedicated volume controls for each sound (QC 1+2). Calm down the soundscape using QC3. MW reduces LP cutoff (Filter in the Program-Bus). Add pan modulation with QC7 and temposynced amplitude modulation with QC8.</p>

Patch Name	Category	Description
Phrygian Chime Texture	Achromatic Percussion / Chimes / Soundscape	A long chime texture combined with it's melodyned derivative, retuning the pitches of the original sample to a phrygian scale. Both samples play in granular mode, dedicated volume controls for each sound are available (QC 6+7). Decrease Grain Duration with QC1, randomize Grain Position with QC2. QC3 controls Grain Direction, with the knob in the middle the samples freeze, dialed to the left the samples play backwards. AT modulates Grain Position, MW randomizes Grain Pitch.
RandomQuencer	Arp / Sequencer	Percussive synth sequencer. 8 random arps/ sequences are available in the Trigger Pads, the pads are also assigned to keyswitches from C-1 - G-1. Reduce key follow -> pitch which microtunes the pitches. MW introduces step modulation of the filter cutoff of the tuned bandpass filter. Control the gate time of the arp using QC4.
Ridleys Readymades	Sound FX / Horror / SciFi	Huge horror soundscape running in granular mode divided into 3 segments split across the keyboard. Each segment is layered with a dedicated synth module for the particular zone. MW alienates the grains in the granular samples. AT shifts grain position. The effects are inserted on Layer Aux Level, seperate FX chain for the scapes and for the synth. Mute each Aux Return with QC 7+8. Seg 1 - C-2 - B1, root G1 Seg 2 - C2 - B3, root B2 Seg 3 - C4 - C7, root G#4 QC1 controls Grain Direction, with the knob at "10 to" - position, the samples freeze, dialed to the left the samples play backwards. Please note that when you reverse the samples before they reach the looping phase they will stop playing once the playhead has reached the beginning of the sample. QC2 controls HP filter cutoff for the soundscape samples, QC3 controls the volume of the synth sounds. QC4 adds fast random patch modulation to the synth sounds.
Seed Synth	Synth Pad / Drone	A multisampled synth patch made with Synplant and various FX plugins, 6 samples mapped from C0 - C6 with overlapping zone crossfades, running in granular mode. Scan through the long samples using AT. MW adds noise-controlled pitch modulation of the grains. QC1 controls sample speed, QC2 animates the grains. Sphere Modulation Vertical introduces temposynced, triplet-based amplitude modulation (try both directions).

Patch Name	Category	Description
Shadows	Musical FX / Soundscape	Soundscape made with processed vibraphone sounds playing in granular mode (Layer 1), layered with a big synth sound - mapped up to B4 (Layer 2), processed penguins recorded in a zoo playing from C4 upwards, also running in granular mode (Layer 3). AT controls grain position in the samples. QC sets the volume for the synth sound. QC2 controls the amount of ring modulation inside the synth module, QC3 modulates the waveform parameter in the synth. QC4 controls the volume of the vibra soundscape in Layer 1. MW detunes Osc 2 in the synth and detunes the grains in the samples. AT controls grain position in the samples.
Sinister Pad	Synth Pad / Drone	Synth module layered with granular electronic sounds, each layer has its dedicated volume control (QC1+2). MW adds distortion. Animate/detune the grains using QC3. Set unison mode on/off for the synth layer using QC4 (unison on increase CPU load), set unison detune amount with QC5. Sphere H introduces temposynced amplitude modulation (via Step Mod). Sphere V modifies the slope of the steps in the Step Mod.
Soft Edge Synth	Synth Comp / Soundscape / Bells	Synth module layered with granulated electronic bell samples mapped up to C7, the bell samples have a ring modulator inserted in the Layer-Bus. In the lower region there is resynthesized french horn drone also running in granular mode (mapped up to C2). Set unison mode on/off for the synth layer using QC1 (unison on increases CPU load), set number of unison voices and detune amount with QC2. Increase the amount of temposynced filter mod in the synth layer with MW. Tune the bells up an octave with QC3, set wet/dry balance for the ring modulator with QC4. Add pan modulation to the synth with QC5.
Sousa Abyss Split	Brass / Sousaphone	Three processed sousaphone drones in granular mode split across the keyboard, the upper 2 samples are layered. Sample 1 - C-2 - B1, root G1 (sounds an octave lower than played) Sample 2 - C2 - G8, root D2 Sample 3 - C2 - G8, root Bb2 MW scans through the samples, only the end section of each sample is crossfade-looped. VEL shifts sample start points towards the first level peak and decreases attack time. AT adds temposynced amplitude modulation (via LFO 2), LFO shape is modulated by a Mono LFO on Layer Level. QC 1-4 control various grain parameters.

Patch Name	Category	Description
Sousa Epic Texture	Brass / Sousaphone / Soundscape	In Layer 1 there are 2 samples split across the keyboard running in granular mode with a sousaphone freely playing octaves and fifths, sampled at C1 and C2. Layer 2 contains the processed derivatives of those samples. Sample combo 1 - C-2 - B2, root C1 Sample combo 2 - C3 - C7, root C4 The velocity of the processed samples is controlled via MW (assigned in the Layer Trigger module). Decrease Grain Duration in the acoustic sousa samples with QC1, control Grain Pitch Spread in both layers with QC2. When QC3 is dialed to the right (reducing LP filter cutoff) you can add unipolar filter modulation with QC4, control filter mod speed with QC5. Control FX amount for the acoustic samples with QC6 (FX-chain in Layer Bus), add Delay FX to the processed sounds with QC7.
Sousa Layered Voxdrones Split 01	Brass / Sousaphone / Voices	Two layered pairs of sousaphone voice drones (singing through the instrument while playing), normal sampling mode - split point C3 - root note lower pair G1, root note upper pair C4. MW adds temposynced amplitude modulation via Step Modulator. QC2 adds HP/BR filter modulation, QC6 controls dry/wet balance of the Auto Filter in the Program Bus, control the speed of the filter modulation with QC7.
Sousa Layered VoxDrones Split 02	Brass / Sousaphone / Voices	Two layered pairs of sousaphone voice drones (singing through the instrument while playing) running in granular mode - split point C3 - root note lower pair G1, root notes upper pair G4/C5. QC4 decreases LP cutoff so that the filter modulation becomes audible, control filter modulation speed using QC5. MW adds filter resonance and engages LFO-controlled modulation of distortion amount. AT modulates the Grain Formant parameter, shifting the grains up an octave, with QC1 (controlling numerous grain parameters) hard right this also makes for some interesting timbre changes. Control the amount of convolution reverb using Sphere Horizontal, untick "Center Horizontal" to make a reverb setting permanent (right click on the Sphere).

Patch Name	Category	Description
Sousa Screaming Voxdrones Split	Brass / Sousaphone / Voices	<p>3 sousaphone voice drones split across the keyboard, all running in granular mode, LFO 1 modulates Grain Position, scanning through the samples.</p> <p>Mapping: Drone 1 C0 - B2, root C2 Drone 2 C3 - B4, root C4, Drone 3 C5 - C7, root C6</p> <p>QC1 decreases LP filter cutoff, when QC1 is dialed somewhat to the right, you can add filter modulation with QC2, control filter modulation speed with QC3. Control sample scan speed with QC5. Randomize Grain Pitch with MW. QC4 adds temposynced amplitude modulation. QC6 controls Grain Pitch L-R Offset, +/- 12 semitones in each direction, control click on the QC to reset.</p>
Sousa Synced Bass Swells Split	Brass / Sousaphone / Bass	<p>A temposynced LFO (1) scans through the 3 dynamic sousaphone samples (cresh/decreash), split across the keyboard.</p> <p>Sample 1 - C-1 - B1, root D1 Sample 2 - C2 - B3, root F#3 Sample 3 - C4 - C6, root A#5</p> <p>Control LFO speed using QC1 - 1/8 hard left, 4/4 hard right. Modify LFO shape using QC2. MW detunes the grains. Sphere Horizontal introduces temposynced pan modulation, Sphere Vertical controls speed of the pan mod.</p>
Sousa VoxDrones XFade	Brass / Sousaphone / Voices	<p>2 velocity-layered trios of sousaphone voice drones, crossfade between the three sounds/velocity zones using MW (assigned in each Layer's Trigger module).</p> <p>Trio 1 mapped from C1 - C3, root note C2 Trio 2 mapped from C#3 - C6, root note G4</p> <p>QC3 controls filter cutoff, if QC3 is dialed to the right, you can add unipolar filter modulation with QC4 and morph between the two filter types (HP/BP 24) with QC5. If QC6 is dialed to the right (pitch modulation) control PM speed using AT.</p> <p>With the Amp distortion on (QC7 dialed to hard left) this patch makes for some crazy sousa bass guitar. Sphere Vertical adds temposynced amplitude modulation.</p>

Patch Name	Category	Description
Sousaphone Art Mix	Brass / Sousaphone	<p>Multisampled sousaphone with 121 samples, several keyswitchable articulations are available, the samples sounds one octave lower than played on the keyboard (mapped from C1-C4).</p> <p>KS1 C0 / Layer 1: Sustained notes, 3 notes per octave sampled starting at G0 (extended to the low C) up to A#2 (extended to C3) at three velocity layers with 4 variations per note (round robin)</p> <p>KS2 D0 / Layer 2: dynamic swells, creshendo/ decreshendo $p < f > p$ with 2 variations per sample (round robin)</p> <p>KS3 E0 / Layer 3: creshendo $p < ff$</p> <p>KS4 F0 / Layer 4: diminuendo $ff > p$</p> <p>KS5 G0 / Layer 5: Monophonic legato patch with a bit of glide applied.</p> <p>MW adds vibrato via Bus 1 assigned to pitch and volume (Bus1 is fed by LFO 1+2), AT controls modulation speed. QC reduces LP filter cutoff and makes the filter velocity sensitive. Using the ADSR controls (QC 2-5) you can shape the amplitude and achieve staccato patches and even smooth pad and drone sounds with long attack and release times, who cares about realism?</p>
Sousaphone Flutterdrones	Brass / Sousaphone	<p>3 multisampled sousaphone fluttertongue drones sampled at A#0/A#/A#2 playing in granular mode. The samples sound one octave lower than played on the keyboard (mapped from C0-C5).</p> <p>AT decreases samle speed, fully engaged the samples freeze. Alienize the grains with Macro 5. QC decreases filter cutoff, add filter modulation with QC2, add filter morph modulation with QC3 (morphing between LP24 and HP6+AP). Increase modulation speed with QC4. MW randomizes Grain Pitch.</p>
Sousaphone Granular Dynamics	Brass / Sousaphone	<p>8 multisampled dynamic souasaphone samples in granular mode, some creshendos and some diminuendos, the samples sound one octave lower than played on the keyboard (mapped from C-2 - C6).</p> <p>LFO 1 modulates Grain Position and scans through the samples, control scan speed with QC1. Detune the grains with QC2. Add pitch modulation with MW (ramp up shape), control pitch modulation speed with AT.</p>

Patch Name	Category	Description
Sousaphone Granular Reps	Brass / Sousaphone	Multisampled periodic sousaphone repetitions, 5 samples in granular mode sampled between Bb0 - Bb2, the upper zone (F#3 - C5) has 2 velocity layers. The samples sound one octave lower than played on the keyboard (mapped from C0-C5). QC1 de-randomizes Grain Position and makes the original rhythm of the samples audible, control sample speed with Sphere V, with Sphere V all the way down, the samples freeze. QC2 adds pan and amplitude modulation per note played (LFO in retrigger mode), increase LFO speed with AT. QC5 introduces filter modulation via the Filter Envelope.
Sousaphone Meets Plungerbone	Brass / Sousaphone / Trombone	Sousaphone glissandi meets trombone plunger-mute texture, the 2 long textural samples are running in granular mode and are split across the keyboard. Sousaphone texture: C-2 . B2, root G1 Plunger trombone: C3 - G8, root note E4 LFO 1 modulates Grain Position, scanning through the samples, control LFO scan speed with QC1. Randomize Grain Position/Pitch with QC 2+3. When QC4 controlling filter cutoff is dialed to the left, add unipolar filter modulation with QC5, morph between the two filter types with QC6. Add insane pitch modulation with MW (via Mono LFO on Program Level).
Sousaphone Pedal Drones Split	Brass / Sousaphone	Sousaphone playing pedal notes in the sub-octave, 4 samples in normal sampling mode split across the keyboard, the samples are layered with their metasynthed derivatives (Layer 2). Control the velocities/volumes of the electronic sounds with MW (assigned in the Layer's Trigger module). Sample combo 1 - C-1 - B0, root A#1 Sample combo 2 - C1 - B2, root A1 Sample combo 3 - C3 - B4, root A3 Sample combo 4 - C5 - C7, root A5 AT adds random pitch modulation (via Mono LFO on Program Level). QC6 adds temposynced amplitude modulation, QC7 adds Flanger FX only to the acoustic sousa samples (FX in Layer-Bus).

Patch Name	Category	Description
Sousaphone Two Noise Duets Split	Brass / Sousaphone / Sound FX	Sousaphone noise sounds created by breathing and flutter-tonguing through the instrument layered with their processed electronic derivatives, all samples play in normal sampling mode. There is always one acoustic and one electronic sample playing simultaneously in the lower and upper part of the keyboard. Two keyswitchable split sets are available. Keyswitches are located at A-1 / B-1. Sample combo 1 - C0 - B2, root G1 Sample combo 2 - C3 - C7, root G5 QC 5+6 are dedicated volume controls for the acoustic and the electronic samples. PB is set to +/- 2 octaves. This patch makes for some great experimental noises!
Stretched Glass Synth	Musical FX / Glass	A synth module layered with a timestretched glass texture (Audiowarp). QC1 modulates the formants/pitch of the granulated glass, QC2 controls the sample speed, QC3 sets the grain size. QC 4+5 modify the timbre of the synth sound, QC6 adds ring modulation (FX in the Program Bus). MW adds square shaped pitch modulation, +2 octaves with the wheel fully engaged, control modulation speed with AT.
Surreal Chime Duet	Soundscape / Musical FX / Mystery / Chimes	Tinkling chime texture running in sampler mode, a metasynted derivative of that sample in granular mode and a synth module, layered in one patch. MW adds noise-controlled pitch modulation to the natural chimes, detunes the grains in the electronic sample and adds random pitch mod to the synth sound. Each sound has it's dedicated volume control (QC 1-3). Sphere V introduces a pitch sequence (via Step Modulator), Sphere H controls the speed of that sequence.

Patch Name	Category	Description
Surreal Glass Scapes XFade	Soundscape / Musical FX / Glass	Four velocity-layered electronic soundscapes derived from glass textures playing in granular mode. Crossfade between the 4 samples/velocity zones with the Modwheel (assigned in the Layer's Trigger module). PB is set to +/- 1 octave. Scan through the samples using AT. QC1 controls Grain Direction, with the knob at "5 to" -position, the samples freeze, dialed to the left the samples play backwards. Please note that when you reverse the samples before they reach the looping phase they will stop playing once the playhead has reached the beginning of the sample. QC 3+4 randomize Grain Position/Pitch. QC4 adds filter modulation, QC5 morphs between the two filter types, QC6 controls filter modulation speed. QC7 adds a temposynced sequence applied to amplitude (via Step Modulator). Sphere H controls amount of Phaser FX, Sphere V controls Phaser modulation speed. Untick "Center Vertical/Horizontal" to make a Phaser-setting permanent (right click on the Sphere).
Tamtam Five Scapes Split	Achromatic Percussion / Tamtam	Five Tamtam scrape sounds in normal sampling mode split across the keyboard. Sample 1 - C1 - B1, root F#1 Sample 2 - C2 - B2, root F#2 Sample 3 - C3 - B3, root F#3 Sample 4 - C4 - B4, root F#4 Sample 5 - C5 - C6, root F#5 PB is set to +/- 1 octave, AT adds fast random pitch modulation, MW adds noise-controlled pitch modulation. Add amplitude+pan modulation with QC1, determine modulation speed with QC2. QC 3-5 control filter modulations, FX are inserted on Layer Aux-Busses, set the FX sends with QC 6-8.
Tamtam Scrape Scape 01	Musical FX / Soundscape / Tamtam	Two layered Tamtam scrape sounds with a distinct pitch playing in granular mode, combined with a synth module. The more noisy scrape sound is only mapped up to C5 and fades out towards the top. AT detunes the grains, MW introduces LFO-controlled modulation of Grain Position, as Grain Direction is set to 0 the samples are always frozen at their current sample playhead position. Control Grain Position with QC1, randomize Grain Position with QC2. QC3 controls the volume of the synth sound.

Patch Name	Category	Description
Tamtam Scrape Scrape 02	Musical FX / Soundscape / Tamtam	Two layered Tamtam scrape samples tuned in octaves combined with a processed scrape sound, all samples play in granular mode. QC2 controls the volume of the high acoustic scrape sound, QC3 controls the volume of the processed sample. A LFO is scanning through the acoustic samples, control LFO-scan-speed with QC1. Control sample speed of the electronic sound with QC 4. QC5 randomizes Grain Position in all the sounds. QC6 introduces filter modulation, control modulation speed with AT.
Tamtam Scrapes Split	Achromatic Percussion / Tamtam	Two Tamtam scrape sample in normal sampling mode split across the keyboard layered with their reversed doubles playing in granular mode. Sample combo 1 - C-2 - B2, root C2 Sample combo 2 - C3 - C7, root C6 Control the volume/speed of the reversed samples with QC 1+2, pitch them up 2 octaves with QC6. Add random pitch modulation with MW, control the modulation speed using AT. QC3 adds filter modulation, QC4 adds amplitude+pan modulation, QC5 controls the speed of the amplitude modulation.
Tinkle Land	Soundscape / Musical FX / New Age	A chime texture resynthesized and retuned to a pentatonic scale in Metasynth running in granular mode meets a synth module with complex modulations, the synth is mapped up to C3. Each Layer has it's own volume control (QC 1+2), add temposynced amplitude modulation to the Penta Chimes using QC3. QC4 calms down the grain animation, AT controls grain position, QC5 reduces some modulation in the synth module. MW spreads grain pitch +/- 1 octave.

Patch Name	Category	Description
Trombone Articulation Mix	Brass / Trombone	<p>Multisampled trombone(s) with 4 keyswitchable articulations - 202 samples 6 notes per octave sampled in wholetones from C1 - A#3, for the lowest octave a trombone with F attachment was used, the samples are not looped. Several keyswitchable articulations are available: Layer 1/Keyswitch C0: sustained notes with 4 velocity layers and 2 variations per note (round robin). Layer 2/Keyswitch D0: Swells crescendo/decrescendo, 2x Round Robin Layer 3/Keyswitch E0: Shakes (strong vibrato), seven notes have 2x round robin Layer 4/Keyswitch F0: Monophone legato trombone, same samples as in Layer 1 MW adds pitch modulation and a bit of amp mod too, the modulation is created by 2 LFOs and velocity via Bus 1. PB is set to +/- 6 semitones (the largest glissando range a trombone can play, depending on the note played). QC5 decreases LP cutoff, QC6 sets the amount of filter velocity sensitivity when the cutoff is down, QC7 sets amount of AT applied to pitch, 2 semitones with QC7 hard right. Sphere H controls the decay time of the concert hall in the convolution reverb.</p>
Trombone Dynamics KS	Brass / Trombone	<p>The multisampled dynamic articulation from the main trombone patch, in this patch the 2 swell-variations/round robins recorded per note are keyswitchable (KS at C0/D0), so you can choose which swell to use, or alternate them by using the keyswitches. QC7 determines sample start point, with the knob hard right the samples start at their dynamic peaks and then decay, QC7 also softens the attack a bit to avoid clicking when shifting the sample start point, you might also want to adjust the attack using QC1 when starting in the middle of a sample to make it sound more natural. MW adds vibrato, QC5 decreases LP cutoff, QC6 sets the amount of filter velocity sensitivity when the cutoff is down. Sphere H controls the decay time of the concert hall in the convolution reverb.</p>

Patch Name	Category	Description
Trombone Granular Cloud	Brass / Trombone	The sustained articulation from the main trombone patch playing in granular mode, also with 4 vel layers and 2x round robin, Grain Position slightly modulated by LFO 1. When QC3 controlling LP cutoff is dialed to the left, the velocity sensitive Filter Envelope modulates the cutoff. Animate the grains using QC4, detune the grains with MW. QC5 adds temposynced amplitude modulation (via LFO 2 and the Step Modulator). QC6 controls the wet/dry balance of the Auto Filter in the Program Bus, this filter has an interesting temposynced modulation going on, quantize the notes when using this filter as the Sync Clock of the Auto Filter follows beats and does not retrigger with each note played.
Trombone Granular Glissandi	Brass / Trombone / Soundscape	Multisampled trombone glissandi split across the keyboard, always playing the maximum gliss range between 2 notes on a trombone with F attachment. Sampled between F1 - F4, extended to both sides so the entire range is from C1 - C5. The samples play in granular mode. Control sample/gliss speed with QC1, control filter modulations with QC 2-4. FX are inserted on Layer Aux-Busses, set the send levels using QC 7+8. MW adds temposynced random amplitude modulation, AT adds a bit of temposynced random pitch modulation.
Trombone Granular Shakes	Brass / Trombone	The shake articulation from the main trombone patch including the round robin variations for 7 of the samples, extended to C0 - C5, playing in granular mode. QC5 totally alienates the sound, with the knob hard right you get a very strange microgranular sound which doesn't follow pitch. AT modulates Grain Direction (speeding up the vibrato speed), also try AT in combination with QC5 dialed hard right. QC6 adds slow filter modulation. Sphere H controls the decay time of the concert hall in the convolution reverb, untick "Center Horizontal" to make a reverb setting permanent (right click on the Sphere).
Trombone Muted Arp Granular	Brass / Trombone / Soundscape	Muted trombone texture playing fifths and octaves up and down starting on E1, running in granular mode. Mapped from C0 - C5. QC1 controls Grain Direction, with the knob dialed hard left, the sample almost freezes. QC 2-4 control various grain parameters, MW randomizes Grain Pitch, QC 5-7 control filter modulations.

Patch Name	Category	Description
Trombone Muted Arp Tonality Mix	Brass / Trombone	Muted trombone playing arpeggiated repetitions up and down in major, minor and diminished, 2 velocity layers, in the higher one the trombone plays in double time. Keyswitch between the three tonalities, keyswitches are located at A-1 (major) / A#-1 (minor) / B-1 (diminished). Mapped from C0 - C5, root notes at E3. Control sample speed using QC1, randomize Grain Position with QC2, randomize Grain Pitch with MW. QC 5-7 control filter modulations.
Trombone Plunger Animal	Brass / Trombone	Three plunger-muted trombone drones split across the keyboard. Two modes are available via keyswitches: KS A-1: Timestretch mode (Audio Warp) KS B-1: Sampling mode Sample 1 - C0 - B1, root F1 Sample 2 - C2 - B3, root E3 Sample 3 - C4 - C6, root E5 When in timestretch mode (KS1) QC1 controls the sample speed, please note that very slow speeds can cause CPU spikes. QC3 introduces filter and pan modulation. QC4 is a bypass switch for the stereo width FX in the Program Bus, please don't switch it on/off while playing notes, this will cause clicks. QC5 adds temposynced amplitude modulation (via Pitch Envelope). Sphere H controls wet/dry balance of the convolution reverb, untick "Center Horizontal" to make a reverb setting permanent (right click on Sphere).
Trombone Plunger Scape	Brass / Trombone / Soundscape	Multisampled trombone played with plunger mute, 2 notes opening the plunger and 2 notes closing the plunger per sample, 12 samples sampled between E1 - D3, extended to both sides (range C0 - C5). MW controls grain position and softens the attack time, so scan through the samples. QC 1-5 modify various grain parameters. Sphere H controls Grain Pitch Spread, Sphere V sets the wet/dry balance of the Auto Filter in the Program Bus. untick "Center Horizontal/Vertical" to make a Sphere setting permanent (right click on Sphere).

Patch Name	Category	Description
Trombone Plunger Voxdrones Split	Brass / Trombone	Five plunger-muted trombone voice drones (singing and playing at the same time) split across the keyboard, normal sampling mode. Sample 1 - C1 - B1, root E1 Sample 2 - C2 - B2, root F2 Sample 3 - C3 - B3, root F3 Sample 4 - C4 - B4, root E4 Sample 5 - C5 - C6, root E5 MW introduces a temposynced pitch sequence, +/- 7 semitones up/down in semitone steps (via Step Modulator). Change the octave with QC1, add filter modulation with QC4, control filter mod speed with QC5. Use QC6 for some heavy metal plungering! QC7 introduces pan modulation, control the mod speed using AT.
Trombone Shake And Gliss Split	Brass / Trombone / Soundscape	Two layered trombone shakes from the shake-articulation in the main trombone patch are layered in the lower half of the keyboard, mapped up to C2, root D1. From C#2 upwards there are two layered trombone upwards glissandi. All samples play in granular mode. Detune the grains with MW, AT shifts the pitch up a semitone (use it for glissando/vibrato effects). QC 1+3 control the sample speed of the lower and the upper layer separately. QC 2+4 add filter modulation to the lower and the upper layer separately. QC5 adds amplitude modulation, control amp mod speed with QC6.
Trombone Talking Wahwah Split	Brass / Trombone	Four talking wahwah trombone samples in granular mode, split across the keyboard. Sample 1 - C0 - B1, root D#0 Sample 2 - C2 - B3, root D#2 Sample 3 - C4 - B5, root E4 Sample 4 - C6 - G8, root D#6 Randomize Grain Pitch with MW, control Grain Position with AT. QC 1-3 control filter modulations, QC4 adds ring modulation (FX in the Program Bus), control RM frequency with QC5 and amount of RM LFO modulation with QC6. Bitcrush everything with QC7. PB is set to +/- 1 octave.
UFO Synth	Sound FX / SciFi	Futuristic UFO synth. Sphere H controls amount of Phaser FX, Sphere V controls depth of Phaser FX.

Patch Name	Category	Description
Wahwah Horns Soundscape	Brass / French Horn / Soundscape	Multisampled french horn notes (5 samples sampled between A#1 - F3) played with Wahwah mute modulations, running in granular mode, (mapped up to C5), layered with a bright soundscape (granular mode mapped up to C7) and a synth module (mapped up to C7). Each Layer has it's dedicated volume control (QC 1-3). MW detunes the grains and adds random pitch modulation to the synth. AT reduced Grain Length.
Wahwah Trombone	Brass / Trombone	Multisampled Wahwah trombone, 9 samples recorded between E1 - E3, extended to both sides (range C1 - C4), playing in normal sampling mode. 2 different swells/variations for each sampled note and an accel/rit articulation are available via keyswitches. The keyswitches are located at: A-1 - swell 1 / A#-1 - swell 2 / B-1 - accel/rit QC3 shifts the sample start point to the peak of each swell and smoothens the attack time. Add vibrato with MW.

Video list:

[The Canyon](#)

[Dark Lord](#)

[Jericho](#)

[Epic Sousaphone](#)

[Ebow Magic](#)

[Ebow Sizzle Meets Sustain](#)

[Larger Than Life Pad](#)

[The Wanderer](#)

[Tamtam Scrape Scape 02](#)

[Euphonium Elephants](#)

[Haunted Mountains](#)

[Sousaphone Granular Repetitions](#)

[Ridley's Readymades](#)

[Wahwah Trombone Contemplation](#)

[Trombone Plunger Scape](#)

[Talking Wahwah Trombone](#)

[Surreal Glass Scapes](#)

[Granular Glass Ballad](#)

[Discomfort Zone](#)

Now please enjoy the sounds and let yourself be inspired by them.

Simon Stockhausen, January 31 - 2014