

Snapshot Bank *DNA* for Reaktor Molekular

© 2014 Simon Stockhausen

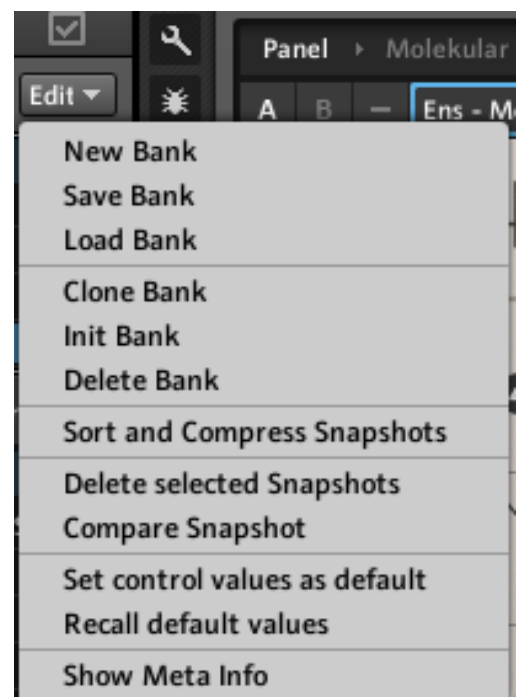


Installation

After unzipping the file you received via Email proceed as follows:

- 1.) Save a copy of the Molekular ensemble in your user library, e.g. using the name *Molekular DNA*.
- 2.) Set Reaktor to **Edit-mode**.
- 3.) In the Edit dropdown menu click "New Bank" - Reaktor creates an empty Bank.
- 4.) In the Edit dropdown menu click "Load Bank" - locate the .ssf file you received (DNA FOR MOLEKULAR) and load it.

[Here](#) is the link to a youtube video with a quick installation guide.



Licence agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen). As these are patches for a FX Plug-In and not a Sampler or Synthesizer let's keep it very simple:

- 1.) The licensee must not distribute the patches from *DNA* in any commercial, free or otherwise product. You can use these patches in your music and sound design work and produce audio files with it which you can distribute and sell in any way.
- 2.) The license to the Snapshot Bank *DNA* may not be given away or sold (NFR).

Description

DNA for NI's Molekular is a Snapshot Bank which requires the full version of Reaktor. It contains 98 presets with 4 variations each in the Morphing section, making use of the sophisticated modulation system inside this unique effect instrument. Some of these snapshots orbit more on the sonic outskirts of the musical universe, some are variations on a theme.

Beautiful ambient, ethereal, mysterious and haunting textures are waiting for you, stuttering and glitchy temposynced mayhem for spicing up loops and beats, moving Filterscapes and stereo animators to process pads and other horizontal textures as well as some experimental sounds that are beyond any categorization.

All presets have the 5 positions in the morphing section programmed, these can be used as a starting point for morphing between the complex effect modulations in each preset. Each preset also has more or less complex morphing modulations assigned.

All snapshots are programmed 100% wet for Molekular to be used on a send bus. If you insert Molekular directly on an instrument track, use the "Dry"-knob at the upper right of the GUI to blend in the unprocessed audio signal.

Patch categories:

- Atmospheres – 42
- Filterscapes – 9
- Glitch&Stutter – 23
- Pitch Generators – 15
- Experimental Lab – 9

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

All videos for this set are in [this youtube playlist](#).

Known issues:

During the many weeks I spent with this FX monster I noticed some issues:

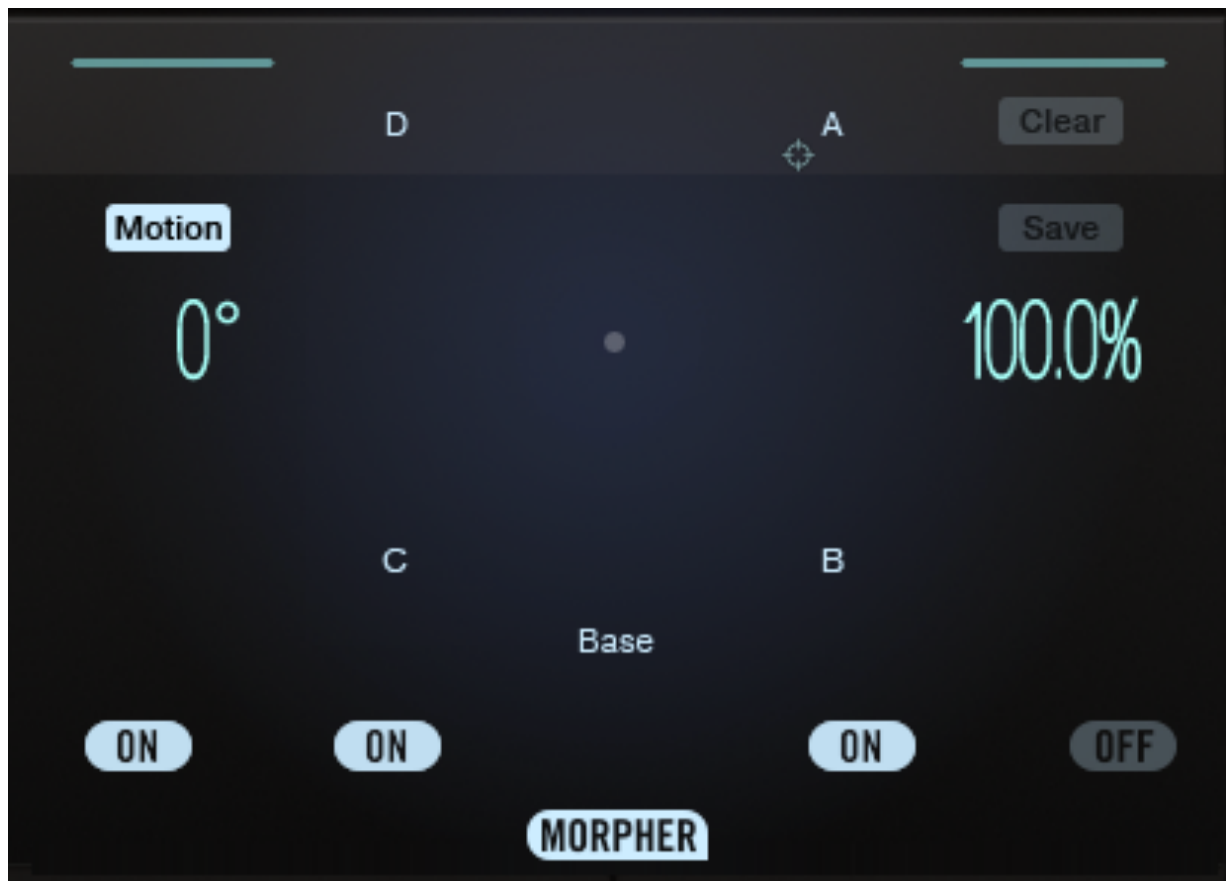
- * When Plagiarism in DSP 1 is engaged, sometimes audio will be muted for mysterious reasons beyond my understanding. Clicking on any of x-y-z buttons in the module will reactivate audio.
- * Sometimes there is a lag when switching between snapshots or snapshot banks, on a Mac the dreaded spinning beach ball occurred often enough and sometimes my DAW Logic X in which

I programmed DNA froze when switching between snaps or it froze when just playing back audio.

- * Some routings create a high latency, in this case using the “Dry” knob at the upper right of the GUI will give you a better sonic picture of how the effect blends in with your send signal, especially if you’re using temposynced presets.
- * Angel Delay in DSP 2 can produce clicks, so can the Cloud Delay, it’s an ancient problem with granulators in Reaktor. RX3 often helped me to eliminate clicks and crackles, even in real time.

Patchlist

In the list below I mentioned all the Macros involved in a patch, most Macros have Morphing enabled, if you want to disable them, just click on the “Morpher“-button and switch them off.



Also I made some comments in the patchlist about modulation routings and other things. As every patch can be used on any source, I did not recommend what to use the patches for. If a patch needs Midi Clock to activate the step sequencers and envelopes, it is mentioned in the patchlist.

Atmospheres	Comments
Angel Stepper	needs Midi Clock, switch on Motion for tempo synced morph modulations
Piano Pearls (M1)	M1 (Morpher deactivated) controls the speed of all 4 involved LFOs, so when Motion is activated you can also control the morphing speed with M1
Spaced Out (M1-3)	the tremolating effect is generated via Width in DSP 3, turn it to the left to eliminate it. M1 (Morpher activated) controls Size + Low in DSP 1 M2 (Morpher activated) controls Pitch in DSP 3 M3 (Morpher activated) controls pitch in DSP 2
Dream Floater 1	LFO 3 modulates Mix in DSP 1/3
Dream Floater 2 (M1-4)	M1 (Morpher activated) controls LFO 1+3 speed M2 (Morpher activated) controls various parameters in DSP 2+3 M3 (Morpher activated) controls pitch in DSP 1 and Feedback in DSP 3 M4 (Morpher activated) controls various parameters in DSP 4 (reverb)
Meander Scape	needs Midi Clock - Pitch Quantization scales DSP 1-3, LFO 3 modulates Scan balance
Waves Break	needs Midi Clock - unfortunately the Angel Delay in DSP 2 produces crackles, but I like this patch so much that I left it in the DNA collection, please use the variation below for a decrackled version using a different delay module, I use RX3 in real time to decrackle the sound, which works well but is of course not a satisfying workaround.
Waves Break (var)	needs Midi Clock - decrackled version using Dub Delay instead of Angel Delay in DSP 2
UnstableNess (M1-2)	M1 (Morpher activated) controls Rate in Dark Forces (DSP 3) M2 (Morpher activated) controls Feedback in Dark Forces (DSP 3) M3 (Morpher activated) controls Pitch in Cloud Delay (DSP 2)
Beauty Cloud	needs Midi Clock
Angel Dust (M1-2)	needs Midi Clock - Step 1 is modulating the Morph positions be careful with the input level, strong resonances can occur depending on the source material! M1 (Morpher activated) controls pitch in DSP 1 M2 (Morpher activated) controls all LFO speeds (1-4)
Glassmosphere	when morphing between the morphing settings, crackles can occur caused by the Angel Delay in DSP 2

Atmospheres	Comments
Dripping Drops (M1)	needs Midi Clock - STEP 1 steps though the patterns in DSP 2, STEP 2 steps though the scales in Pitch Quantization M1 (Morpher deactivated) controls Pitch in DSP 2
Gold Rain (M1-2)	needs Midi Clock M1 (Morpher activated) controls Vocoder Pitch in DSP 1 M2 (Morpher deactivated) selects the scales in Pitch Quantization
Pitched Worlds (M1-3)	M1 - Reverb Size M2 - amount of pitch modulation applied to Spread in DSP 3 M3 - amount of pitch modulation applied to Pitch in DSP 2 via Logic 4 M4 - speed control for LFOs 1-3 all Macros are activated in the Morpher LFO 3 modulates shape of LFO 4 which controls the circle movement when Motion button is activated in the Morpher. Env F with DSP2 as input controls inward movement in the Morpher
Dist Space (M1-4)	M1 (Morpher activated) controls Size and Low in DSP 1 - Metaverb, M1 is modulated by LFO 2 M2 (Morpher activated) -> amount of Modulo distortion in DSP 4 M3 (Morpher activated) controls pitch of DSP 2 - Cloud Delay M4 (Morpher activated) controls Scan Balance, towards the left distortion is introduced, output of the verb is routed into DSP 4 via Patch
Spaceshifter (M1-2)	(please be careful with the input level) M1 controls amount of Shape modulation in DSP 2 via LFO 1 (it's speed is modulated by LFO 4) M2 controls amount of modulation applied to Pitch in DSP 1 via LFO 3 (it's speed and shape modulated by other LFOs)
Bone Mangler	M1 (Morpher activated) controls pitch in DSP 1 M2 (Morpher deactivated) controls reverb size in DSP 3
Reversed Flares	M1 (Morpher deactivated) controls reverb amount in DSP 4 M2 (Morpher deactivated) controls reverb size LFO 2 modulates Mix amount in DSP 2 (reverser)
Harp Wonder	needs Midi Clock (for Step 1 modulating inward morphing when Motion is activated)
Endless Evil (M1-3)	M1 controls LFO 3 speed modulating pitch in the Cloud Delay/DSP 2 M2 Controls Cloud in DSP 2 M3 controls Density in DSP 2 LFO 2 modulates speed of LFO 4
Dark Droner (M1-3)	M1 (Morpher activated) controls Pitch in DSP 2 (Cloud Delay) M2 (Morpher activated) controls Pitch in vocoder (chromatically scaled) M3 (Morpher activated) controls modulation rate in DSP 3

Atmospheres	Comments
Bright Droner (M1)	Wave Fold in DSP 4 produces some distortion, switch it off for a cleaner sound - M1 (Morpher activated) controls Pitch in DSP 1
Synced Dreamer	needs Midi Clock for the 4 involved step modulators
Space Iterator (M1)	M1 (Morpher deactivated) controls the speed of all 4 involved LFOs
Spectral Stepper	needs Midi Clock - high latency - the temposynced delays generated in DSP 2 are triplet-based
Spectral Stepper (var)	needs Midi Clock - high latency variation with different routings, different modulations and morph settings - The temposynced delays generated in DSP 2 are triplet-based
Spectral Repeater	needs Midi Clock - Env Follow modulates inward morphing when Motion is activated
Gliss Rain (M1 - Env Follow)	needs Midi Clock - M1 (Morpher deactivated) controls Pitch in DSP 1 Envelope Follow modulates pitch in DSP 1
Gliss Rain Tuned (M1-EnvF)	needs Midi Clock - self resonances can occur as DSP 1 is fed back into itself via Patch routing, please be careful M1 (Morpher deactivated) controls Pitch in DSP 1 Pitch Quantization scales pitches in DSP 1+2, STEP 2 steps though the programmed scales
Edgy Delay Droner (M1)	needs Midi Clock - M1 (Morpher activated) controls Cutoff in DSP 4
DE Layers (M1)	needs Midi Clock (STEP 1-> morphing) - DSP 2+3 have a big tempo synced delay in the routing section, so the FX signal has a huge lag M1 (Morpher activated) controls Pitch in DSP 2
Dark Land (M1-4)	M1 (Morpher activated) control Filter Mix in DSP 3 M2 (Morpher activated) controls Pitch in DSP 2 M3 (Morpher activated) controls Scan Balance M4 (Morpher activated) controls N in DSP 1 (Spektral Shift)
Endless Dubber (M1)	needs Midi Clock - DSP 2+3 are delayed in the Routing section, so the FX signal has a lag M1 (Morpher deactivated) controls Pitch in DSP 1
Alienated (M1-3)	M1 control Rate in Dark Forces (DSP 3) M2 controls Time in Angel Delay (DSP 2) M3 controls Shift L-R in Spektral Shift (DSP 1)

Atmospheres	Comments
Triple Verb (M1-4)	needs Midi Clock - Envelope Follow modulates inward morphing modulation, output of DSP 2 is fed back into DSP 1 with a synced delay (Patch) M1 (Morpher activated) controls Low in all three Metaverbs M2 (Morpher activated) controls High in all three Metaverbs M3 (Morpher activated) controls Scan balance M4 (Morpher activated) controls depth/amount of STEP 2 modulating Scan Balance
Solo Spacer (M1-4)	DSP 1 is delayed in the Routing section so the FX signal has a lag - Envelope Follow (with DSP 2 as input) is involved in the morphing M1 (Morpher activated) controls L-R time in DSP 2 M2 (Morpher activated) controls Size in the Metaverb (DSP 4) M3 (Morpher activated) controls LFO 3 speed modulating frequencies in DSP 2+3 M4 (Morpher deactivated) controls LFO 4 speed which modulates the morphing x-axis
Mellow Space (M1)	M1 (Morpher activated) controls Transpose in DSP 2
Alternating Swells	needs Midi Clock for ENV 1-3 which modulate Mix in DSP 1-2 as well as STEP 1 which modulates inward morphing when Motion is activated
Circular Flanging (M1-2)	needs Midi Clock (STEP 1 -> morphing, ENV 1 -> Trails Play in DSP 2) M1 (Morpher activated) controls LFO 1 speed which modulates Trails Size (DSP 2) and Flanger Center (DSP 3) M2 (Morpher activated) controls Scan balance
Stereo Cream (M1-4)	M1 (Morpher activated) controls Scan Balance M2 (Morpher activated) controls LFO 1 speed which modulates delay times in DSP 1 M3 (Morpher activated) controls Chorus Time in DSP 3 M4 (Morpher activated) controls LFO 3 depth which modulates Chorus Rate in DSP 3, LFO modulates speed of LFO 3

Filterscapes	Comments
Pad Transformer	needs Midi Clock
Comb My Audio (M1-2)	M1 (Morpher activated) controls Scan Balance M2 (Morpher activated) controls Chorus Mix (DSP 3)
iFilter (M1-2)	needs Midi Clock - M1 (Morpher activated) controls Cutoff in DSP 2 (also modulated by LFO 2) M2 (Morpher deactivated) controls Scan balance

Filterscapes	Comments
Filter Contemplation	M1 (Morpher activated) controls LFO 1 speed which modulates the band in the Filterbank (DSP 3) and frequencies in Metaverb (DSP 4) M2 (Morpher activated) controls Spread in Filterbank (DSP 3) M3 (Morpher activated) controls Pitch in Cloud Delay (DSP 2)
Living Filters (M1)	needs Midi Clock - M1 (Morpher activated) controls Scan balance
Filter Rhythms (M1)	needs Midi Clock (STEP 1 is involved in morphing via Logic 1) M1 (Morpher activated) controls Cutoff in DSP 1
Counter Combs (M1-3)	Envelope Follow with DSP 3 as input modulates inward morphing when Motion is activated M1 (Morpher activated) controls A-B Mix in DSP 1 (Dual Comb) M1 (Morpher activated) controls Type in DSP 3 (Equalizer) M1 (Morpher activated) controls Cutoff in DSP 4 (Filter)
Minor Waltz (M1-2)	needs Midi Clock - M1 (Morpher activated) controls Pitch in DSP 1 M2 (Morpher activated) selects the programmed scales in Pitch Quantization (affecting DSP 1)
Cell Phone Filter	needs Midi Clock - Envelope Follow modulates Fold in DSP 4

Glitch&Stutter	Comments
Triple Glitch (M1)	needs Midi Clock M1 (Morpher activated) controls Scan balance
Double Stutter (M1)	needs Midi Clock - M1 (Morpher activated) controls Scan balance
Fry My Beat	needs Midi Clock - LFO 2 modulates Scan balance in the routing section, Pitch Quantization is enabled for DSP 1-3
Drum Pitcher	needs Midi Clock, also switch Motion off and morph through the morphing settings manually, or automate them in your DAW
Glitch Machine (Env Follow)	needs Midi Clock
Perforator	needs Midi Clock, Pitch Quantization scales Pitch in DSP 2
Beat Wash	needs Midi Clock
Heavy Syncer	needs Midi Clock, Env Follow modulates inward morphing when Motion is activated
Evolving Beat Glitcher	needs Midi Clock - Env Follow controls Cutoff in DSP 4 Track OSC, LFO modulates Mix in DSP 4
Alternator	needs Midi Clock - temposynced perforator, works for beats and tonal material alike

Glitch&Stutter	Comments
Kick Zapper (M1)	needs Midi Clock - M1 (Morpher activated) controls Pitch in Track OSC (DSP 4)
Gate Me (M1-2)	needs Midi Clock - M1 (Morpher activated) controls amount/depth of STEP 3 which steps through the gating patterns in DSP 1 M2 (Morpher activated) is also assigned to pattern select in DSP 2
Random Freezer	needs Midi Clock
Syncopater	needs Midi Clock
Bass Monster (M1)	needs Midi Clock - M1 (Morpher activated) controls Scan balance
Synced Degrader (M1)	needs Midi Clock - M1 (Morpher activated) controls amount of Factor modulation in LoFi DSP 4
Bubble Groove	needs Midi Clock - Envelope Follow modulates frequency of the filter bands and Spread in DSP 3 and the cutoff in DSP 4
Spectral Dancer	needs Midi Clock
Hypno Repeater	needs Midi Clock, don't ride input level too hot, things add up...
Spectral Syncer	needs Midi Clock - high latency, internal feedback routed via Patch - LFO 2 modulates Mix in DSP 2-4 M1 (Morpher activated) controls reverb size in DSP 3 M2 (Morpher activated) control Scan balance (between DSP 3/4)
Spectral Mallet Syncer (M1)	needs Midi Clock - high latency - M1 modulates Scan balance which s also modulated by LFO 2
Bird Freezer	needs Midi Clock
Panner Scanner	needs Midi Clock

Pitch Generators	Comments
I-IV-V-Vamp (M1-2)	needs Midi Clock - high latency - LFO 1 modulates amount of STEP 2 which modulates Pitch in the Vokoder (DSP 1), LFO 2 modulates the filter of DSP 1 in the Routing section STEP 1 steps through the scales in Pitch Quantization - Cmin - Fmin - Gmj7 M1 (Morpher activated) sets the basic pitch of the Vokoder M2 (Morpher activated) controls Transpose in DSP 2 (Band Delays)

Pitch Generators	Comments
Triplet Flares Minor (M1-4)	needs Midi Clock - self resonances can occur when stopping your DAW (Reso in DSP 1), audio can get stuck in the Freezer when stopping your DAW with Freeze button on M1 (Morpher activated) controls Pitch A in Dual Combs (DSP 1) M2 (Morpher activated) controls Scan balance M3 (Morpher activated) controls L-R- Shift in DSP 3 M4 (Morpher deactivated) selects the programmed scales in Pitch Quantization
Gimme Five Major (M1-3)	needs Midi Clock, STEP 2 modulates Pitch in DSP 1 - Plagiarism in DSP 1 generates the pitches, even with no input signal M1 (Morpher activated) controls Pitch in M1 M2 (Morpher deactivated) selects the scales in Pitch Quantization M3 (Morpher activated) controls Scan Balance
Counter Scales	high latency - needs Midi Clock M1 (Morpher deactivated) selects the scales in Pitch Quantization, use Transpose to adjust the tonality M2 (Morpher activated) controls Scan balance
Triplet Dancer Minor (M1-2)	needs Midi Clock - Pitch Quantization scales pitches in DSP 1+3 M1 (Morpher activated) controls Pitch in DSP 1 M2 (Morpher deactivated) controls Scan Balance (which is also modulated by an LFO)
Tonalizer	needs Midi Clock - M1 (Morpher activated) controls Vocoder pitch (unscaled) in DSP 1
Tonalizer (var) (M1-2)	needs Midi Clock - M1 (Morpher activated) controls Vocoder pitch (unscaled) in DSP 1 - M2 (Morpher deactivated) selects the 8 scales programmed in Pitch Quantization
Scale Morpher (M1-4)	needs Midi Clock - M1 (Morpher activated) controls Pitch in DSP 1 M2 (Morpher activated) controls Freq Map in DSP 1 M3 (Morpher activated) selects one of the 8 scales in Pitch Quantization - M4 (Morpher activated) controls various parameters in DSP 2 (Dub Delay)
Scale Morpher (var) (M1-4)	needs Midi Clock - variation with a Filter module added in DSP 4 M1 (Morpher activated) controls Pitch in DSP 1 M2 (Morpher activated) controls Freq Map in DSP 1 M3 (Morpher activated) selects one of the 8 scales in Pitch Quantization - M4 (Morpher activated) controls various parameters in DSP 2 (Dub Delay)
Frequency Mayhem (M1)	needs Midi Clock - M1 (Morpher deactivated) controls basic pitch frequency in DSP 1 (Dual Comb) - Envelope Follower modulates inward morphing when Motion is activated (DSP 2 as input)

Pitch Generators	Comments
Frequency Mayhem pitched (M1)	needs Midi Clock - Pitch Quantization scales the pitches in DSP 1+3, STEP 3 steps through the 8 scales in the pitch quantization module - M1 (Morpher deactivated) controls basic pitch frequency in DSP 1 (Dual Comb) - Envelope Follower modulates inward morphing when Motion is activated (DSP 2 as input)
Deep Down (M1)	M1 (Morpher deactivated) controls the Scan balance, shifting between the DSP outputs
Penta Clouds (M1)	needs Midi Clock - M1 (Morpher deactivated) steps through the first 3 scales in the Pitch Quantization module which determines the scaling of Pitch in DSP 1 - STEP 1 modulates Pitch in DSP 1 ENV 1 triggers Play in the Cloud Delay (DSP 2)
Triplet Cloud	needs Midi Clock - M1 (Morpher activated) steps through the first 4 scales in the Pitch Quantization module which determines the scaling of Pitch in DSP 1
Synced Crystals (M1-3)	M1 (Morpher activated) controls Transpose in DSP 2 (Band Delays) M2 (Morpher deactivated) controls reverb Mix in DSP 4 M3 (Morpher deactivated) controls reverb Size in DSP 4

Experimental Lab	Comments
Morph Monster	needs Midi Clock - DSP 2-4 are delayed by different temposynced values, so the entire FX signal has a big lag
Inter Modulations (M1)	needs Midi Clock - M1 (Morpher deactivated) controls amount of morph modulation x-axis via Stepper 2
Delay Quartet (M1)	needs Midi Clock for STEP 1 which is assigned to Scan balance and is also involved in the crazy morphing M1+M2 (Morpher activated) both control amount/depth of STEP 1
Strange Animal (M1)	Envelope Follow (with DSP 2 as input) modulates inward morphing modulation - M1 (Morpher activated) controls depth/amount of LFO 4 modulating Shift/Feedback in DSP 3
DizzyFier	needs Midi Clock (ENV 1 is involved in morphing via Logic 1)
Accelerator	needs Midi Clock - LFO 1 modulates cutoff in DSP 4 Filter, it's speed is accelerated by LFO 2 when you stop your DAW the Play button of DSP 2 Cloud Delay can get stuck which then produces a constant audio signal, just start/ stop your DAW again to release the buffer
RM Organism (M1)	M1 (Morpher activated) controls amount of modulation speed in DSP 1 (LFO1)

Experimental Lab	Comments
RM Organism Glitch	M1 (Morpher activated) controls amount of modulation speed in DSP 1 (LFO1) - LFOs 2+3 control Trails in DSP 2
Pitched Nightmare	Envelope Follow with DSP 3 as Input modulates inward morphing and Mix in the Metaverb (DSP 1), the four involved LFOs inter-modulate, the Pitch Shifter in DSP 3 is fed back into itself via Patch which can generate self-oscillation

Now please enjoy these snapshots and be inspired by them.

Simon Stockhausen - May 12 / 2014