Sound Bank Best of absynthsounds.com Vol.1 © 2011 Simon Stockhausen

Installation

Unpack the rar file you downloaded by dragging the rar-file into the UnRar-application You will then find a Readme.pdf and 3 folders.

Note: Since Absynth version 5.1 the patch format has changed. f you‘re using NI‘s Kore and want to use the old format (ksd)

*“absynthsounds.com ksd“ - which contains the patches in the old ksd-format, place this folder here:

Mac: User(You)/Documents/Native Instruments/Shared Content/Sounds/Absynth 5

Windows: My Documents\Native Instruments\Shared Content\Sounds\Absynth 5

if you‘re using the latest Absynth version and want use the new format:

*“absynthsounds.com nab“ - which contains the patches in the new nab-format, place this folder here:

Mac: User(You)/Documents/Native Instruments/Absynth 5/Sounds

Windows: My Documents\Native Instruments\Absynth 5\Sounds

*“Samples absynthsounds.com“ - which contains all samples (902 MB uncompressed) in wav format 48Khz/24 Bit. You can either dump all samples into the user folder wherever you normally keep your Absynth samples or put them in the Factory samples folder:

Mac: HD (not user)/Library/Application Support/Native Instruments/Absynth 5/Samples

Windows: e.g.: C;\Program Files\Common Files\Native Instruments\Absynth 5\Samples

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Description

This Sound Bank is the first “best of“-collection of sounds I programmed for Absynth 5 and wich I have published on my website absynthsounds.com since Decembre 2009. The sounds included in this Bank cover a wide range of ambient Soundscapes, Pads, Drones and more experimental sounds as you can hear in the demos. Many of the patches are sample based and make use of the new features introduced in Absynth 5 which are the Cloudfilter, Aetherizer, Super Comb and Filter Feedback. Most patches have many if not all available Macros assigned, you can find more detailed

infos about each patch in the patchlist below where I included the original descriptions posted on my website.

Patchlist

There are 68 original patches involving 83 original wav samples produced at 48 Khz/24 Bit (902 MB).

3band chord - A strange and mellow pad. Three Fractalize Oscillators run through differently tuned Bandpass filters, control their bandwidth with the assigned Macro. Some Ringmodulation added for each Oscillator creating strange undertones, then the resulting chord is fed through an Allpass and Cloud Filter and finally the Aetherizer adds some huge detuned and filtered space which can be shifted up an actave with a Macro. The Modwheel adds temposynced Filter modulation. This patch is very touch sensitive and can create many different colours.

Alien Trip - This patch processes a longer Soundscape (1:43) I produced with the Comb Delay- and self resonating features of u-he's More Feedback Machine 2. Each Oscillator is set to Granular mode and plays a different section of the sample. The sample playhead position/speed is controlled by velocity sensitive envelopes, the harder you hit the key the faster the samples will play. Each Channel has an envelope in Retrigger mode controlling the Channel volume and every 4 beats a different Channel fades in/fades out. All 3 Channels have a Supercomb Filter applied, Filter Feedback modulated by LFO-morphed Ringmodulation. Control the Supercomb Feedback and the Grainsize of the samples with the inverted Modwheel. A Cloudfilter in the Master section and a LPF 4 Pole Filter process the signal furtherly. Control Cloudfilter Balance with Macro 5, Cloudfilter Delay Random with Macro 6. Control the Lowpass Frequency with Macro 7 and the LFO-morphed and waveshaped Filter Resonance with Macro 8. You can also add a pulsating LFO applied to the Channel's volumes with Macro 1 and control the pulsation speed with Macro 2. In the FX section control the size of the Pipe with Macro 10 and it's Feedback with Macro 11. Balance wet and Balance dry can be controlled with Macro 9/12. Check the envelope and LFO page for further modulation sources and targets.

Alien Wind -The sample of an electronic sound I made with Reaktor 5 (aliasing synth) twisted to it's boundaries. Channel A+C carry that sample in granular mode and Channel B with Oscillator in Sync granular mode adds it's share to this alien wind soundscape. This sound can produce extremely low frequencies so hook up your subwoofers and take care of yourself end your environment.

Asian Bell Texture - So I have this pair of microtuned asian bells (see screenshot below) and made a 3-miced (L-C-R) recording shaking these bells. The same sample is used in all channels, each one processes it differently. Channel A uses a Supercomb with full Feedback, which is processed by a Frequency shifter. Channel B plays back the sample unprocessed and Channel C uses a LFO controlled Combfilter. To get rid of some of the aliasing artefacts the Absynth sample engine produces when transposing samples each channel has a Lowpass Filter and the high frequencies are reduced by assigning the LP cutoff to the keyboard follow function the lower you play the sound. Channels A+B alternate in Volume controlled by looped envelopes, Channel C has

the same volume envelope as Channel A. All Channels also have a Macro assigned to their volume. The Cloudfilter in the Master section adds an ethereal shimmer, control it's Balance with the Modwheel. The Master Ringmodulator's Balance and Frequency are controllable with Macros. Resonators in the FX section add a big space. Check the LFO page for further modulation sources and targets.

Aviary - A while ago I made some field recordings in a zoo. One of the recordings within an aviary full of Aras and other birds is utilized in this patch. Channel A processes the first half of this sample in Granular mode, sample playhead position is controlled by a looped envelope. Channel B processes the second half of the sample also in envelope-controlled Granular mode. Both channels use Cloudfilters, control the Cloud Balance with the Modwheel and the Cloud Resonance with Macro 5. Channel B additionally uses a Supercomb to add a vocoderlike texture which you will only hear if you turn up Macro 6 which controls the Comb's Resonance. You can also pitch the Supercomb down by an octave with Macro 7. Channel C uses an Oscillator in Fractalize mode with a self drawn wave, also processed by a Cloudfilter and a LPF 8 Pole Filter where the Cutoff is controlled by the volume of Channel A via the Audio Mod feature. A Ringmodulator and an Allpass Filter in the Master section process the signal furtherly before it hits the Aetherizer in the FX department. Control the Ringmod Balance with Macro 4 and the Allpass Resonance with Macro 8. The Aetherizer has 4 Macros assigned (9-12). The volume of each Channel can also be controlled with Macros 1-3. Please check the LFO and envelope page for more Modulation sources and targets.

Barreldrone -The sample of a rubber ball dragged over a metal barrel in granular mode with an envelope determining the position of the sample playback run through a cloudfilter and waveshaper. Osc 2/Channel B is controlled by the volume of Osc 1 and adds some shimmer to this patch. The Aetherizer adds strange morphing echoes, the Modwheel is assigned to the Balance of Cloudfilter 1. Quite a few Macros assigned for you to control this Monster.

Barrelhit - Osc A in granular mode carries the timestretched sample of a hit on a metal barrel run through a Supercombfilter with full Feedback and a Cloudfilter. Sample Grainsize is controlled by an envelope. The Supercomb Feedback is furtherly processed by a Frequencyshifter, control the amount of Feedback processing (Mix) and the Cloudfilter Mix with the Modwheel. A LFO controls the pitch (delay length) modulation of the Comb filer, control the LFO speed with the assigned Macro. Osc B carries the looped barrel sample in normal sampling mode. The Amplitude of Channel B determines the Volume of Channel A via the Audio Mod feature. It also controls various parameters of the Aetherizer in the FX section. The demo was played in realtime using the Pitchbend (+/- 12 semitones) and the Modwheel. Happy hitting!

Barrelscrape - The sample of a big Barrel being dragged over a stone floor is used in Channels A+B in granular mode run through envelope controlled Waveshapers. The playhead position of the sample is controlled by looped envelopes. Chan B has a LFO-morphed Frequency Shifter apllied, the temposynced LFO 1 switches between Chan A+B, LFO amount is controlled via the Modwheel. Chan C carries a similar looped Barrelscrape sample in normal Sampler mod set to a fixed pitch,

pitch controlled by a looped envelope. A Macro-controlled Supercomb and a Cloudfilter in the Master section process the sound furtherly before an envelope controlled Multicomb in the FX section adds the final touches. Check the Macro, Envelope and LFO page for further Modulation sources and targets.

Beauty Dronescape - Channel A processes a long sample (2:10) of a huge drone I made using Alchemy and various other Plugs. Osc A is set to Granular mode, control the Sample speed with the assigned Macro. A Supercomb Filter can be added using the assigned Macro, another Macro controls the Filter Feedback amount and yet another Macro controls the Balance of the Ringmodulator in Channel A. Filter and Ringmodulator are modulated by various LFOs, check the LFO page if you want to understand what's going on. The overall Volume of the Drone can also be controlled with a Macro. Osc B in Granular mode carries the sample of some excited penguins just before feeding time which I recorded in a Zoo. The sample speed is controllable with a Macro, the pitch is controlled by a looped envelope and also via Velocity. The LFO-morphed Waveshaper in the Master section adds some Saturation/Distortion and a Lowpass Filter can be controlled with the assigned Macro. The huge Aetherizer space in the FX section is tuned up an octave, you can pitch it down an octave with the assigned Macro, also some other Macros control various FX parameters. The Modwheel adds a temposynced sawshaped Amplitude Modulation.

Bellverbfeedback - The sample of a Bell sound send through a huge IKM reverb which is then send into More Feedback Machine 2 which is then send into Softtube's Acoustic Feedback which is then send into another IKM Room Reverb. Oscillator A carries this sample in granular mode, sample speed controlled by a LFO controlled envelope. The signal is then processed by a Cloudfilter (control it's Balance with the Modwheel) and an LPF 8 Pole Filter, Filter Cutoff and Resonance controlled by LFO driven envelopes. The Filter resonance is processed by a Waveshaper. The attack time of the Bell is controllable with a Macro, it can also be pitched down an octave with the assigned Macro. Oscillator B runs in Ringod mode, Osc Balance and Mod Pitch are controlled by LFO's. The the signal runs through a Frequency Shifter and an envelope controlled Cloudfilter. Both Channels have Macros assigned to their Volumes. An envevlope controlled Waveshaper in the Master section adds dirt but only comes in after quite a while to boost the long decay phase of the sample. The Cutoff of the LPF -12 dB Filter in the Master section can be controlled with a Macro. The Resonators in the FX section add a huge space, FX Filter Frequency is controlled by a LFO. Check the LFO and envelope page for further Modulation sources and targets.

Black Holes - Huge cosmic Soundscpape Three samples derived from an Impro take I made with Reaktor 5 distributed amongst the three Oscillators in normal sample mode. Osc 1+2 are fed through Waveshapers, their waves morphed by LFOs, Osc 3 is routed through a Ringmod module. Some additional filtering applied to Osc 2 and 3. In the Master section another Ringmod module with LFO-controlled wavemorphing and a Cloudfilter process the sound further. The Ringmod Balance and Pitch can be controlled with the assigned Macros, the Balance of the Cloudfilter with the Modwheel. Frequency morphing of the Cloudfiler is controlled by two envelopes, also an envelope with LFO control is subtly changing the Ringmod pitch. The delay time of the Echoes in the FX section is controllable with a Macro, when relasing the key a release envelope shortens the Delay time. Each

black hole's volume can be controlled with a Macro. WARNING: Don't play this for too long, as a corruption of the time&space continuum will suck you into a black hole and spit you out inside the Absynth 5 Waveshaper!

Chainstretch Sitar - A sample from my piano destruction series treating the strings of a piano with a metal chain in granular mode, sample playhead position controlled by an envelope with many breakpoints, run through Supercombfilters. You can control their feedback with a Macro, so when set to lower levels or 0 you will just hear timestretched chain noises with no tonality. The Modwheel adds Cloudfilter and Ringmodulation, quite a lot of LFO action for phasing and subtle pitch modulation. The demo was played in realtime tweaking the available Macros.
Chinatalk - In 2005 I travelled Asia gathering sounds and ambiences for my filmscore for the documentary film "Trip to Asia". In Taipei/Taiwan I recorded this female TV moderator presenting the musicians of the Berlin Pilharmonic orchestra to the 20.000 people attending the live screening of the concert on the square in front of the concert hall. Oscillators A+B carry the timestretched vocal sample, the grain size is controlled with a LFO, you can also control the grainsize with the assigned Macro. Also the sample speed is tweakable with a Macro. Osc A is filtered with an envelope controlled Supercomb and a Cloudfilter, Osc B remains unprocessed and can be tuned an octave up with the assigned Macro. The random frequency of the grains can be controlled with the Modwheel, an additional Macro-controlled LFO adds even weirder pitch modulation. Osc C carries the same bandpass-filtered sample in normal looped sample mode. Control sample pitch with a Macro, add envelope controlled pitch modulation with another Macro. Each Channel has it's own Volume Control, also the LFO-controlled Resonators in the FX section can be adjusted in volume.

Cinematic Synth -Chan A carries a selfdrawn waveform in Sync Granular Mode, processed by a Cloudfilter and a Supercomb. Chan B caries a Double Osc. the Balan ce between Main and Mod Waveform is controlled by a temposynced, squareshaped LFO. Osc B is then processed by an envelope controlled Bandpass and a LPF 4 Pole Filter. Chan C carries a drony, waveshaped sound, it's Volume is controlled with the Modwheel. A LPF 8 Pole Filter in the Master section (Macros assigned to Filter Cutoff Frequency and Feedback amount) with LFO-morphed waveshaped Filterfeedback processes the signal furtherly before it his the Resonators in the FX section, FX Filter Frequency controlled by a looped envelope. Check the Macro, Envelope and LFO page for further Modulation sources and targets.

Cloud Scape - This cinematic Soundscape uses a sample I made by sending 2 Soprano Sax phrases into 2 differently tuned Shimmer Reverbs, then processing the Shimmerverbs with crusherX and sending everything into Aether Reverb as well. Channel A carries the sample in Granular mode, sample playhead controlled by a looped envelope. A LFO-driven Notch Filter adds LFO-controlled sweeping to the sample, control Filter Resonance with Macro 6. Osc B in Double Mode is send through a LFO-morphed Frequency Shifter and a Cloudfilter. Control the Cloudfilter's Balance with Macro 5. Channel C also in Double mode adds a fat and warm Bass Drone processed by a Waveshaper and a LPF 8 Pole Filter. Control the Filter Resonance processed by a LFO-controlled Frequency Shifter with Macro 7. A Waveshaper in the Master section glues everything together and a LPF 4 Pole can reduce high frequencies if you tweak Macro 8. The Aetherizer in the

FX section can be tuned up an octave with Macro 11. The Modwheel adds a temposynced square wave pitch modulation. The individual volume of each channel is controllable with Macros 1-3.

Combchimes - In this patch a Chime sample from my Kontakt Library Chimeland available on patchpool is processed in Channel A. The Osc is set to Granular mode, sample playhead controlled by a looped envelope. Control the time of the envelope breakpoints/sample speed with Macro 4. The pitch of the Chimes can be controlled with Macro 7. The sample is run through a Supercomb Filter with LFO controlled Feedback and a Cloudfilter, control the Filter Resonance with Macro 5 and the Cloud Balance with the Modwheel. Osc 2 runs in FM mode processed by a HPF and a Lowpassfilter, it's amplitude modulated via the the Audio Mod function by the loudness of the Chime sample. Osc C runs in Ringmod mode processed by LPF and a Cloudfilter. The Lopwpass Cutoff of Channels B+C are controlled by the inverted Modwheel. In the Master section an Allpass 4 Filter and a LPF 8 Pole Filter are processing the texture, control Allpass Cutoff with Macro 8 and Lowpass Cutoff with Macro 6. Macros 9-11 are assigned to the Resonators in the FX section. The individual volume of each channel is controllable with Macros 1-3. Please check the envelope and LFO pages for modulation sources and targets.

Comb Chords - A guitar string sample from the Factory Library run through 2 Combfilters differently tuned and a Supercomb in the Master section with it's resonance assigned to the Modwheel so you will only hear it when the Modwheel is almost fully up. You can tune the pitch of the Mastercomb with a Macro as you will hear in the MP3 Demo 2. Channel B is slightly detuned to Channel A both channels panned hard left/right. More pitch modulation can be added with the assigned Macro. If you want to reduce low frequencies use the Macro assigned to the Cutoff of the Hipass Filter in the Master section.

Come and go - A Soprano Sax sample recorded in a church during a concert processed with crusherX is used in Oscillators A+B in normal Sampler mode. Osc C uses a Single Wave which is processed by a Lowpass and a Cloudfilter. The samples are processed by various Filters and a Frequency Shifter in Channel B. Tune the Frequency Shifter with Macro 7 and turn up the waveshaped Resonance of Filter A with the Modwheel. A Supercomb in the Master section and a Highpass Filter process the signal furtherly. Control the Supercomb Resonance with Macro 5 and the HPF Cutoff with Macro 6. The Multitap Delay in the FX section has 3 Macros assigned (9-12). The individual volumes of all channels are adjustable with Macros 1-3. Please check the LFO and envelope pages for Modulation sources and targets.

Creatures - Oscillator A carries a sample of birds at dawn which I recorded last summer. Osc B carries a sample of talking robot tones which I produced with Synplant. Both Oscillators play in granular mode, sample playhead positions are controlled by envelopes, you can control their speed with the assigned Macros as well as the volume of each creature. Those samples are then processed with nasty Waveshapers, amount of distortion can be controlled by Macros. Add warped space created by a cloud filter in the Master section with the Macro and add ghostly sounds created by the Aetherizer with the Modwheel. The pitch of the ghost sounds can also be controlled with a Macro. If you want to reduce High Frequencies tweak the assigned Macro for

Master Filter LP Cutoff. Happy Nightmares!

Crushed Comb Cellos - Channel A carries a sample I made by totally granulating two cello flagolet samples with crusherX. The Oscillator runs in Granular mode, the sample speed is contollable with Macro 1. It is processed by a LFO-morphed Waveshaper and then by a Comb Filter, control the Comb's feedback with Macro 5. Oscillator B carries a resynthed waveform I made by importing another cello flagolet sound which is processed by an Allpass Filter with enevelope controlled Filter Feedback, this produces a pitch glissando which can be controlled with Macro 2 (turn it up to get rid of the glissando) and a Cloudfilter. In the Master section another Waveshaper and a LPF 4 Pole FIlter process the signal furtherly, the LPF Feedback is modulated by a LFO-morphed Frequency Shifter which you can tune up 3 octaves with Macro 6, control the Filter Feedback with Macro 8. An envelope controlled Aetherizer (Macros 9-11 assigned) in the FX section adds the finishing touches. Both channel volumes are controllable with Macros 3 and 4. The Modwheel adds a pitch modulation to the Combfilter. Please check the LFO and envelope page for further Modulation sources and targets.

Dangergliss - Two samples I made with a modified version of Reakto's Skrewell ensemble are used in Osc A+B run in granular mode. They are run through Waveshapers with LFO-controlled wavemorphing and then fed into LFO-controlled Bandpass filters. Control the Filter Cutoff with the assigned Macro and control the volume of each gliss with the assigned Macros. The Modwheel controls the speed of the LFO which is assigned to Oscillator Pitch and Filter Cutoff. Osc C runs in Ringmod mode and produces some kind of alert sound, it's volume controlled by a looped envelope and also a Macro. The pitch of Oscillator C's carrier wave can be controlled with the assigned Macro, the morphing of the modulator wave is driven by a LFO. A Waveshaper and LPF 2 Pole filter in the Master section process the signal further and a Multitap delay in the FX section adds long panned delays.

Dark Ambience Scape - This is the first patch of my Newyears Day walk-series. It processes a sample I recorded while making my Newyears walk in the nearby woods. The sample contains almost nothing and was totally denoised with iZotopes RX denoiser leaving just very few sonic events with strange artefacts like a bird chirping, a man calling his child, a distant car horn. Osc A plays back the whole sample in granular mode, playhead position controlled by a very slow envelope with various breakpoints. Osc B+C also in granular mode play back fragments of the sample back and forth. All samples are then processed with High- and Lowpass Filters. Control the Cutoff of the Highpass with the assigned Macro. In the Master section a LFO-controlled Ringmodulator adds amplitude modulation, control it's Balance with the Modwheel. The Combfilter in the Master section makes the whole patch very spooky, control it's Resonance with the assigned Macro, turning down the resonance makes the patch sound more natural. The Aetherizer in the FX section can be tuned up an octave. This patch can create extremely deep rumbling subwoofer sounds, so watch your speakers and get a great subwoofer to really enjoy this.

Dark Loop Scape - Channel A+B both carry a strange loop I made sending squeaky metal sounds through a long Impulse response and a Grainfreezer. Osc A plays this back in normal looped

Sample mode, Osc B is set to Granular mode and a looped envelope controls the sample's playhead position. In Channel A a Waveshaper and a LFO-controlled LPF 8 Pole Filter process the sound, in Channel B a LFO-controlled Allpass 8 Filter with it's Feedback twisted by a morphing Waveshaper and a Cloudfilter twist the sound. Channel C carries the looped sample of a Barrel being dragged on a stone floor with a long bassy decay, the sample is set to a fixed note, you can control it's pitch with Macro 6. A Highpass Filter and a Ringmodulator in the Master setion process the signal furtherly before it hits the Resonators in the FX section. Control the overall Attack time with Macro 1. Each Channel has it's own Macro for volume control (Macros 2-4). Control the Master Highpass with Macro 5. The Ringmodulator has 2 controls (Balance/Pitch) set to x/y-Macros 7/8. The Resonators can be controlled with Macros 9-12. The Modwheel adds a temposynced LFO which controls the Volume of all Channels resulting in a temposynced tremolo.

Dirtlead - Dirty monophonic lead sound using Fractalize Oscillators. Osc A carries the main sound, the amount of dirt is controlled via velocity assigned to the Waveshaper Feedback amount in the LPF 8 pole filter. The Waveshaper in A2 adds more distortion and a Cloudfilter in the Master section supplies some detuning. The Cutoff of the LP filter is assigned to the Modwheel, so is the volume of Oscillator B, tuned an octave higher. A multitap delay is active in the FX section. Pitch Modulation can be added with the assigned Macro. A little portamento is also applied.

Dreamy Piano - The sample of a Piano Sequence I recorded at 120 Bpm in Eb minor is used in Oscillators A+B set to Granular mode. Temposynced envelopes in retrigger mode determine the sample playback speed so it will follow the Host tempo. Channel A processes the piano using a Cloudfilter, it's Balance controlled by a Macro. To add detune use the Modwheel. Channel B furtherly processes the sample using a LFO-morphed Frequency Shifter, Frequency is controlled by a temposynced step envelope. Channel C adds a Drone sound which is mapped from C2 downwards. A Ringmodulator in the Master section can be added using the assigned Macro for Ringmod Balance. The Volumes of Channel B+C are assigned to Macros.

Droneland - Huge metallic drone texture.
Osc A carries a selfdrawn wave run through a Combfilter and a Cloudfilter. Osc B carries a long sample I made using Reaktor and Kontakt which is run through an Alpass Filter. Osc C carries a FM wave run through a LPF 4 Pole Filter. There is a lot of filter morping going on on the LFO and envelope pages, so check those if you want to see what's happening. In the Master section a Waveshaper with a morphing wave and a LPF 8 Pole filter process the signal furtherly and the LFO controlled Resonators in the FX section add a strange warped space. Lot's of Macros assigned for further tweaking, check the Macro page.

Ethereal Choirpad - The possibilities of Absynth scare me sometimes and at the same time make me feel close to Heaven, wherever that might be... The recording of a female choir from last year treated with Melodyne DNA so that polyphonic music becomes a constant note and furtherly processed with iZotopes Spectron. That sample played back in granular mode in Osc A, playhead position controlled by a looped envelope, it takes 50 seconds + to scroll through the entire sample, the end part of the envelope is reversing the sample back to the begining. This is then processed

with an Allpassfilter, Filter resonance/feedback controlled by an envelope, Cutoff by a LFO. Channel C plays back the same sample an octave higher, control it's volume with the assigned Macro. The Filter Feedback adds strange distortion to the patch, if you want the pure pad sound reduce the Feedback with the assigned Macro. Osc B in Fractalize mode with a morphing Vocal B wave runds through a Supercomb and a velocity controlled Bandpassfilter. In the Master section a Cloudfilter and a Ringmodulator add their share to this patch, the Ringmod Balance can be controlled with the Modwheel. The Aetherizer in the FX section has four Macros assigned for further tweaking. Check the envelope and LFO page for more modulation sources/targets if you want to see what's going on.

Evolving Feedbacks - A sample I made with Reaktor 5's Cha-Osc is used in Osc A run in granular mode. An envelope determines the sample playhead position. Control the playback of segment 3 of the envelope with the assigned Macro. Osc A is processed by a LPF 8 pole filter in feedback mode, a Waveshaper running a multi wave processes the Filter Feedback, the Waveshaper amount is controlled by a looped envelope. Control the Filter resonance with the assigned Macro and the Filter Cutoff with the Modwheel. A smaller looped portion of the same sample is used in Osc C, control the sample length with the assigned Macro. Osc B carries a FM wave run through a Bandpass Filter and a Cloudfilter. An Allpass FIlter in the Master section adds morphing strangeness, the Aetherizer adds a pitched space, you can control the pitch with the assigned Macro (-12 semitones).

Farewell Pad - Osc 1 carries a flutish sample in granular mode and Osc 2 plays in Sync Granular mode, the Aetherizer adds a nice floating space to this pad. Quite a few Macros assigned
Meta Vox -This patch processes a vocal sample I made for my Sound Bank Metaphysical Function Eternity. A one minute long ostinato on B2 sung by my wife Andrea, processed in Melodyne for formant shifting. It plays back in Granular mode, sample playhead controlled by a looped envelope. Velocity will determine the sample start point, the harder you hit the key the later the sample will start. Channel B+C add synthetic voices, please check the Controller page, as there are many ways to tweak this patch around.

Feedback Scape - Three samples I made with Acoustic Feedback by Softtube in granular mode, playhead position controlled by looped envelopes. The volume of each feedback sound is controllable via a Macro. If you want to reduce low frequencies adjust the Macro for the Hipass Cutoff Frequency. Modwheel adds Pitch Modulation controlled by a square wave, LFO speed is adjustable via the assigned Macro. Master Cloudfilter Balance and Lowpass Frequency for Osc B are also tweakable via Macros.

Floating Spacechords - So I sampled the decay phase of a nice Piano chord (C#min7/9/11) and put Osc A in Granular mode playing back that sample, it's speed controlled by an envelope. Control the sustain Breakpoint of that envelope with the assigned Macro. The signal is then fed into a LFO controlled Allpass 8 Filter, control it's resonance with the dedicated Macro and it's overall Frequency via Velocity. A Cloudfilter processes the signal furtherly, Filter Frequency controlled by an envelope, Filter Balance is controllable with a Macro. Channel B runs a Double Oscillator fed

through a LPF 8 Pole Filter, it's Feedback processed by an envelope driven Frequency Shifter, control the Mod Pitch Rise Time and sustain level with the assigned Macros and the overall Volume of Channel B with another Macro. A Waveshaper in the Master section adds subtle distortion and the Supercomb with Macro-controlled Feedback adds some rich harmonics if desired. Check the LFO, Envelope and Macro page for further Modulation sources and targets. The Aetherizer in the FX section adds a beutiful huge space, 4 assigned Macros give you control over various Parameters.

Giant Stabs -Two virtual steel string samples I made with AAS String Studio run through various Tubes and Saturators. Keyboard split happens at C3. These samples are both run through a Supercomb Filter with it's Feedback modulated by an envelope controlled Frequency shifter (the Feedback is very velociy sensitive) and then through a Waveshaper. The LPF 4 Pole in the Master section is also very velocity sensitive. An Aetherizer in the Master section adds a huge space controllable with 3 Macros. You can also control the Sample speed with Macro 1, Release time with Macro 2 and the envelope break point for Sample Grain size with Macro 5, turning this Macro down will make the samples sound very gurgly. The Modwheel is assigned to LFO1 Master depth which adds a strange Pitch- and Combfilter Frequency modulation.

Gongswell Scape - A sample I recored some weeks ago of a creshending tremolo played on two small asian gongs is used in Oscillator 1 set to granular mode. Sample playhead position/speed is controlled by a looped envelope, control the release time with the assigned Macro. This is run through a Cloudfilter (Balance controlled by the Modwheel) and a Combfilter with it's Resonance assigned to a Macro. Channel B is set to FM mode, Channel C to Double mode, both are run through envelope controlled BPFs and a LPF 8Filter. A Waveshaper and another Cloudfilter (Balance also assigned to the Modwheel) are found in the Master section before the signal hits the Resonators in the FX section. Check the LFO and Macro pages for further Modulation sources and targets.

Gym Maze Scape - Disconcerting Soundscape
This patch processes a recording of chattering kids and teenagers in a verby gym which I recorded years ago during a workshop. All Oscillators are playing in Granular mode, A+B play the entire sample, sample playhead position/speed are controlled by envelopes. Osc C plays a looped fragment back and forth, the scream of a girl. With Macro 1 you can control the Breakpoints of the sample envelopes, so you can speed up the samples by 75%. Channels A+C process the sound using Supercombfilters with a negative Feedback transformed by a LFO-morphed Frequency Shifter in the FB section. Control the Balance of the Freq Shifter with Macro 2. Channel C also has a Waveshaper inserted, control the Input level with Macro 8. Channel B uses a HP Filter to reduce some low Frequencies. In the Master section you'll find another Waveshaper and a Cloudfilter, a slow LFO assigned to it's Balance. Control the Cloud Filter Hz parameter with Macro 3. Macros 5-7 control the individual volumes of the 3 channels, Macro 4 is assigned to the Attack time. The Modwheel controls a randomized Pitchmod of all Oscillators. The Aetherizer in the FX section adds a big space, Macros 9-12 are assigned to various FX parameters. Check the envelope and LFO page for further modulation sources and targets.

Halloween Scape - This patch processes a female vocal sample I made for my theatre music Macbeth, a moaning witch doing some incantation rituals. This sample was processed with the Filter section of Metasynth and then imported into Absynth for further treatment. Osc A carries the witch in Granular mode, control the sample start position with Macro 1 and the sample speed with Macro 4. For random sample pitch modulation tweak Macro 6. Osc B carries an Oscillator in Double mode with 2 selfdrawn waves processed by an LFO-controlled Allpass Filter. Wake the ghouls with the Modwheel assigned to the Allpass Resonance. Both Channels also have a LPF Filter, control the Filter Cutoff with Macro 6, the individual volumes of both channels can be controlled with Macros 2+3. A Ringmodulator and a Cloudfilter are acvtive in the Master section, there is a x/y-pad (Macros 7+8) controlling various parameters of these two modules. The Aetherizer in the FX section can be tweaked with 4 Macros (9-12).

Harmonic Pulses - 3 Oscillators creating a rich texture of temposynced harmonics and root notes. Temposynced filter action happening on Osc A, Osc B plays a sequence based on overtones, Osc C adds a low pulse using a plucked pianostring sample in granular mode with playhead position controlled by an envelope. Lot's of Macros assigned, the Modwheel controls the Balance of two of the involved Cloudfilters. Have a good flight...

Heatwave - This patch processes two cricket samples, one recorded some years ago in the Tuscany the other one some days ago when trying to capture a thunderstorm (which didn't quite make it) following an incredible heatwave. Channel 1 carries the more recent recording, actually the cricket was barely audible in the sample which mainly consisted of wind and distant rumbling so I used iZotope's RX to isolate the cricket sound. The Oscillator runs in Granular mode, time set to 5%. Control the Random Frequency parameter with the Modwheel. An LFO and velocity controlled Allpass Filter and a Ringmodulator process the signal, turn up Macro 7 to hear the Ring Modulation. Channel B carries the looped Tuscany crickets in normal Sampler mode. The signal is also processed by a Ring Modulator, it's Balance is also assigned to Macro 7. Channel C carries a waveshaped Sine Wave to add some more tonal body to this patch, processed by a LFO-controlled LPF 8 Pole Filter. Each Channel has a Macro assigned to it's volume (Macros 1-3). In the Master section a Cloudfilter adds some shimmering, Filter Quantization is controlled with Macro 5. Absynth's sample engine is reknown for it's bad aliasing artefacts when transposing samples, especially downwards so a key controlled LPF 8 Pole Filter reduces some high Frequencies in the lower regions of this patch. You can also control the Cutoff with Macro 6. The Aetherizer in the FX section adds a mysterious space and can be tuned down an octave with Macro 10.

Jetstream - A sample of a jet engine I made standing underneath a waiting 747 moving the microphone around slowly is used in Osc A in normal sample mode. To enhance the main frequency of the Jet engine a narrow Bandpass Filter in Transpose mode which is slightly modulated by a LFO processes the sample before it is fed into an envelope controlled Cloudfilter whch adds a strange spectral melody to it. Osc B carries the same sample in granular mode processed by a LPF 4 pole FIlter with high resonance, the FIlter Feedback processed by a Frequency Shfter with a morphing wave. Osc C carries the unprocessed original sample an octave higher. A Ringmodulator in the Master section with it's Balance controlled by the Modwheel makes

the whole sound more synthetic. The Aetherizer adds a big space which can be tuned down an octave with the assigned Macro. It's quite interesting to turn the Macro for dry signal amount down and then tuning the pitch of the Aetherizer down an octave which makes the whole sound darker and even stranger.

Junglepad -This mysterious patch processes a jungelish sample I made with Reaktor's Spark and mixes it with a gizmoish sound produced by an Osc in Double mode. All Macros are assigned, you can add Pulsation, control the speed of it, control the pitchmod of the gizmo and add more distorted jungle texture an octave higher. Modwheel controls the Cloudfilter's Balance.

Metawaves - Two samples I made with Reaktor's Metaphysical Function processed in Absynth 5. Oscillators A+B carry the same wave, in Channel A it's processed by a Waveshaper and a Supercomb, in Channel B a Cloudfiler does it's work. The Volume of Channels A+B are assigned to the Modwheel, B is inverted so you will hear the waveshaped wave of Channel A when the Modwheel is fully up and Channel B with the Modwheel down. Channel C carries the second sample processed by an envelope controlled Allpass FIlter and a Cloudfilter with quantized grains. The Balance of the Cloudfilter is also assigned to the Modwheel. A LPF 8 Pole Filter in the Master section can be controlled via the assigned Macros for Cutoff and Resonance. The wavemorphed Ringmodulator in the Master section also has two Macros assigned, one for Pitch and one for Balance. The Pitch parameter of the Aetherizer in the Master section is controlled by a slow LFO adding these spooky glissandi to the patch. Three Macros are assigned to the FX section. Check the LFO and envelope page for further Modulation sources and targets.

Magical Warpbells - A sample of a warped bell soundscape (osc A+B) in sample jump mode run through Supercombfilters. The feedback of the Supercomb is processed with Frequency shifters, you can control the feedback and frequency with the assigned Macros. Osc C adds a pulsating sinewave, it's volume controlled by the Modwheel, each time you hit a different key, the pitch will be randomized. The Aetherizer adds a shimmering pulse, it's output is controlled by a temposynced envelope and you can control the sequence volume with a Macro. The demo was played in realtime tweaking the available Controllers.

Male Vocal Drone - A 3-miced (L-C-R) stereo sample of me singing a low D through a cardboard tube treated with Melodyne used in granular mode in Oscillators A+B. Control the sample speed with the assigned Macro. Both channels process the sample with a LFO-controlled Notch Filter, you can also control the Notchfilter's Frequency with the assigned Macro. In Channel A a Frequency shifter furtherly processes the signal. Both channels have Macros assigned to the channel volume. In the Master section a Waveshaper with LFO-controlled wavemorphing and a LPF 4 Pole Filter do their part of the job. To add distortion use the Modwheel assigned to the Waveshaper's Input gain. The Master LP cutoff is also tweakable with a Macro. The Aetherizer adds a huge space tuned an octave down, three Macros are assigned for basic control of the FX section. The attack of the patch can also be controlled with a Macro.

Mercury Pad - All three Oscillators run in Double mode carrying a Saw_real wave as main and a

Saw_filt 1 wave as Modulator, unison set to 2 voices, uni transpose controlled by a LFO. The Balance between the two is determined via velocity and by a slow LFO. The Oscillators are then processed by differently tuned Cloudfilters, Cloudfilter Hz controlled by another LFO and also tweakable with a Macro, Cloudfilter Balance is controllable with the assigned Macro. Cloudfilter Pitch of Channel C is also controllable with a Macro. The signal is then fed into a LPF 8 pole Filter, Filter Cutoff is assigned to the Modwheel, Filter Feedback is processed by a Frequency shifter. Another Cloudfilter in the Master section tuned up an octave adds more shimmer, control the Filter pitch with the assigned Macro. An LFO-controlled Allpass Filter furtherly processes the signal, add Filter Feedback (distortion) with the assigned Macro. The Aetherizer in the FX section can be tuned down an octave with the assigned Macro.

Meta Vox - This patch processes a vocal sample I made for my Sound Bank Metaphysical Function Eternity. A one minute long ostinato on B2 sung by my wife Andrea, processed in Melodyne for formant shifting. It plays back in Granular mode, sample playhead controlled by a looped envelope. Velocity will determine the sample start point, the harder you hit the key the later the sample will start. Channel B+C add synthetic voices, please check the Controller page, as there are many ways to tweak this patch around.

Metal Mallets - The sample of a chord played with samples of a metal mallet roll combined with an Osc in FM mode. Lot's of Macros are assigned.

Metal Pole Scape - The sample of a metal pole holding a street sign in granular mode. The sample playhead of Osc A is linked to an envelope following the host tempo so the faster the tempo the faster the sample will play. Osc C stretches the sample to it's extreme creating a strange metal pad sound. Osc B in double mode adds some shimmering components to the patch. Various Filters and Waveshapers do their job as well and the Resonators in the FX section add a huge space to the whole patch. Lots of Macros assigned for further tweaking.

Metal Space -This patch processes a sample I made from timestretched metal sounds recorded in a workshop in my cellar, actually rummaging around in a box of screws, then isolating a segment of that recording and granulating/timestretching and filtering it in Alchemy. Then sending it through a huge Aether Cloud, then importing that into Kontakt and transposing it down 8 octaves. Channel A carries that sample in Granular mode, sample playhead position controlled by a retriggered envelope. The 90 second sample is played back in 8 beats of the host tempo creating a strange sort of loop. This is then processed by a Highpass and a Cloudfilter, both are envelope controlled. Channel B carries that sample also in Granular mode, sample playhead also controlled by a looped envelope but this time at about the original speed. Channel C in Double mode adds a synthetic sound processed by a Lowpass Filter with Filter Resonance processed by an envelope controlled Frequency Shifter. In the Master section you'll find a LFO-controlled Waveshaper and a Lowpass Filter, then the signal hits the Aetherizer, random pitch of the FX is controlled by a LFO. Macro 1 controls the attack time, Macros 2-4 control the individual levels of each channel. Macro 5 controls the Cutoff of the Lowpass Filter in the Master section and Macro 6 the Input Gain of the Waveshaper. Macro 9 controls the level of the dry signal and the Modwheel adds random pitch modulation to Channel A+B and changes the frequency of the Mod Oscillator in Channel C. Check

the envelope and LFO pages for further modulation sources and targets.

Metawaves - Two samples I made with Reaktor's Metaphysical Function processed in Absynth 5. Oscillators A+B carry the same wave, in Channel A it's processed by a Waveshaper and a Supercomb, in Channel B a Cloudfiler does it's work. The Volume of Channels A+B are assigned to the Modwheel, B is inverted so you will hear the waveshaped wave of Channel A when the Modwheel is fully up and Channel B with the Modwheel down. Channel C carries the second sample processed by an envelope controlled Allpass FIlter and a Cloudfilter with quantized grains. The Balance of the Cloudfilter is also assigned to the Modwheel. A LPF 8 Pole Filter in the Master section can be controlled via the assigned Macros for Cutoff and Resonance. The wavemorphed Ringmodulator in the Master section also has two Macros assigned, one for Pitch and one for Balance. The Pitch parameter of the Aetherizer in the Master section is controlled by a slow LFO adding these spooky glissandi to the patch. Three Macros are assigned to the FX section. Check the LFO and envelope page for further Modulation sources and targets.

Multiphonic Saxreps -Three mono samples I made about 8 years ago with my old EMU 5000 Ultra Sampler sampling my soprano sax playing repeated Multiphonics. The Amplitude of the sax sound in Oscillator A determines Osc B Amp+Pitch and Osc C Amp. Osc A+B are playing back as normal samples, Osc C is in granular mode. Osc A is fed through a Supercomb Filter feedbacking into a Frequency Shifter, when you turn the Mod Balance up with the assigned Macro it sounds more synthetic/less mellow and then the signal is routed into a Cloud Filter controlled by the Modwheel which is also assigned to the Balance of the Cloudfilter in the Master section. Osc B is fed through a Frequency Shifter sounding like a chirping bird, you can control the Frequency shift with the assigned Macro. Osc C adds granular Multiphonics an octave higher shifting in pitch fed through an Allpass Filter in Feedback->Waveshaper mode, the feedback controlled by an envelope. The controllable Aetherizer can add anything from smaller spaces to huge reverbs by tweaking the assigned Macros.

Pluto Pad - Cosmic Soundscape. A sample I made with Synplant and Echoboy in granular mode. Each Oscillator plays back a different segment of the sample, playhead position and sample speed controlled by looped envelopes, each Oscillator's volume can be controlled with a Macro, also the release time is tweakable with a Macro. Furtherly processed by Allpassfilters, Filter feedback is controllable with a Macro, and Cloudfilters, their quantized filter grains controlled by envelopes. A Notchfilter in the Master section controlled by a slow LFO adds further modulation, the Filter Bandwidth can be controlled with a Macro. The Aetherizer adds grains an octave higher, their pitch can be controlled with a Macro. The Modwheel adds a slow temposynced LFO pulsation.

Pulsefy - A lot of temposynced Wavemorphing and panning is going on in this patch. Check the modules and enevlopes for details. This patch is very velocity sensitive concerning the timbre. Control Attack/Decay with Macros 1+2, Master LP Cutoff with Macro 5, Filter Resonance of Channel C with Macro 6. The Modwheel adds Cloudfilter Space and a fast squareshaped LFO. The Aetherizer in the FX section is tuned up an octave, control it's Balance and pitch with Macros 9-11.

Rising Pad - Osc A in Double Mode carries a LFO-morphed wave as main wave and a selfdrawn LFO-morphed wave as Modulator. Unison is set to 6 voices making it a rich synthetic sound. The Amplitude is controlled by a rising temposynced retriggered envelope, so is the Cutoff Frequency of the LPF 8 Pole Filter and the Cloud Filter Hz Parameter (see attached screenshots). Osc B carries a Soprano Sax sample in granular mode, this is not looped so the sample will stop playing after a while. The sample is then processed by a LPF 8 Pole Filter and a Ringmodulator, control the Ringmod Balance and Ringmod Pitch with the assigned Macros. After passing a Waveshaper in the Master section the signal hits a Supercomb Filter, control it's Feedback with the Modwheel and it's Frequency with the assigned Macro. The Aetherizer in the FX section adds a phased space tuned up an octave, you can control it's pitch and Feedback with the assigned Macros, Check the LFO and Envelope page for further Modulation sources and targets.

Rotating Birdwhistle -Channel A carries a sample I made playing one of my Birdwhistles turning around myself in front of 3 microphones (L-C-R). This is transformed by a Ringmodulator with envelope controlled pitch and then run through a Cloudfilter pitched up an octave with it's Balance controlled by the Modwheel. Oscillator B in Ringmod mode with a LFO-morphed Modulator wave is run through a LPF 8 Pole Filter (Macro assigned to Cutoff) and a Cloudfilter pitched down an octave, Balance also controlled by the Modwheel. Channel Vol is controlled by a fast LFO, LFO rate is controlled by another LFO resulting in a irregular tremolo. A Supercomb in the Master section with ringmodulated Feedback adds more strangeness, 3 Macros are assigned to Supercomb Frequency, Resonance and Ringmod Feedback amount. A LFO-controlled Allpass 8 Filter adds subtle phasing before the signal hits the Resonators in the FX section. Check the LFO and Envelope page for further Modulation sources and targets.

Rubbergong Scape - Huge tonal Soundscape with very low Frequencies - A recording I made during a recent workshop dragging rubber balls over various Gongs and low Tomtoms, some tinkling metal chains are also played in the second half of the sample. Osc 1 in Granular mode plays back the first half of the sample, Osc 2 uses the tinkling chain part. Both sample playheads are controlled by looped envelopes, a Macros is assigned to the first segment of the playhead's envelopes. The Sample's granular size is assigned to the inverted Modwheel. Osc A is processed by a Waveshaper and a Combfilter, Osc B by a Waveshaper and a Supercomb, Filter Feedback modulated by a morphing Frequency Shifter. Control the Filter Feedback with the assigned Macros. In the Master section another Waveshaper adds more density and a Ringmodulator with it's Balance, Pitch control and Pitch Modulation assigned to Macros can be added. The Aetherizer in the FX section can be detuned and pitched with Macros. Check the LFO page to check further Modulation sources and targets.

Scifi Combs - Big Scifi Soundscape/Pad The tonality in this patch is only created by the high Resonance of the involved Combfilters, if you turn the Macro assigned to Comb Resonance down the patch will turn into a noisy Soundscape without tonality. Osc A carries a deranged voice sample I made from processing my voice with various Plugs, mainly with Meldaproduction's Multi Harmonizer, sample playhead poistion is controlled by an envelope. The signal is send through a Combfilter and a LPF 8 Pole Filter, control the LPF Cutoff with the assigned Macro. Osc B carries an

electronic Scifi texture I made with Reaktor 5 and Logic's binaural Panning features, sample playhead poistion is controlled by a looped envelope. This is also send through a Combfilter and a Frequency shifter, the pitch of the shifter is controlled via velocity and a looped envelope. The Modwheel adds a fast random Modulation to the Combfilter's frequency resulting in a pitch modulation. A Waveshaper in the Master section adds some compression before the signal hits a Cloudfilter. Control Cloudfilter Balance and Grain Rate with the assigned Macros. The attack time of both Channels is assigned to Macro 1, their volumes can be individually controlled with Macros 2 and 3. An Echo module in the FX section with Echo time controlled by a LFO adds moe spaciousness. Check the LFO and Envelope page for further Modulation sources and targets.

Singing Feedbacks - Huge pad processing a sample in granular mode which I made with Acoustic Feedback the sample playhead position controlled by a temposynced envelope, envelope speed can be controlled by a Macro. Osc A and C carry that sample, Osc C an octave higher and reversed, Volume of Channel C is controlled by the Modwheel. Waveshapers and Cloudfilters are furtherly processing that sample and the morphing Ringmodulator in the Master section adds more weirdness. Osc B in LFO-controlled Dual mode with 2 self drawn waves running through a morphing Allpass 8 Filter adds synthetic components to the patch, the Aetherizer adds a huge morphing space. Check the Macro page for more Controllers.

Sopransax Split - Three samples I played on my Sopranosax split across the Keyboard with some overlapping notes. Channel A carries a sample of the lowest note on the Soprano in normal Sample mode. It is run through a Waveshaper and then fed into a Cloudfilter. Filter Frequency is controlled by a looped envelope slowly sweeping through the formants spectrum. Channel B carries a looped sequence in Granular mode, panning controlled by a looped envelope. Sample Playhead position/speed is controlled by an envelope. You can change the speed of the sequence with the assigned Macro. The sequence is then processed by a LPF 8 pole Filter, Cutoff controlled by a slow LFO. After that a Ringmodulator with a LFO-morphed wave processes the signal, control the Ringmod Balance with the assigned Macro. Channel C carries a lyrical phrase, the identical notes of the sequence used in Channel B played slowly. This is also processed by a LPF 8 Pole filter controlled Keyboard follow. A Ringmodulator can be activated with the assigned Macro. A LFO-controlled Cloudfilter in the Master section tuned down an ovtave can be added with the assigned Macro. After that a Supercomb Filter can add nice saturation/distortion to the sound, control it's Balance with the assigned Macro. A Multitap Delay adds long delays, control FX amount, Feedback amount and Delay time with the assigned Macros. Check the LFO and Macro page for further Modulation sources and targets.

Space Attacks - Ominous Sci-Fi Soundscape -Two samples from a series named Space Attacks which I made with Reaktor and another sample I made with Synplant are processed in this patch. Chan 1 in Granular mode, Time set to 3%, Grain Size is controlled by an envelope. A Cloudfilter adds some galactic shimmering (quantized Cloud Grains) which you will only hear if you turn up the Modwheel. A LFO-morphed Waveshaper then deconstructs the signal. Chan B in normal Sample mode is processed by a LFO-controlled Supercomb which adds voicelike screaming textures. Chan C in normal Sample mode hits the Master section unprocessed. All Channels have a Macro assigned

to their volumes. The Attack time of all samples can also be controlled with a Macro. A LFO-morphed Ringmodulator in the Master section can be added with the assigned Macro and a LPF 8 Pole Filter with envelope controlled Resonance cuts some of the high Frequencies. Control the LPF Cutoff with the assigned Macro. The wet/dry parameters of the Resonators in the FX section are controlled by temposynced envelopes resulting in a subtle pulsation of the space. Be patient with this patch and play each note for a long time as it needs time to evolve.

Space of Glass - Ethereal Glass patch.
Oscillator A carries a sample of tinkling glasses in granular mode, an envelope controls the playhead position of the wave, it takes 80+ seconds to scroll through the entire sample. A Supercomb filter adds resonances, control it's reso amount with the assigned Macro and add Waveshaper reso treatment with another Macro which turns the glass sound into a rich pad. If you want to hear the pure glass sound turn down the Macro for Comb resonance. Osc B is triggered by the amplitude/volume of Channel A via the Audio Mod on the Performance page and adds a bandpassfiltered FM wave, control the channel volume and Filter Frequency with the assigned Macros. A Cloudfilter in the Master section adds more heaven, control Balance and Filter Frequency with the assigned Macros. The Modwheel adds Frequency Modulation to the Combfiler resulting in a pitch modulation. The Aetherizer in the FX section adds a huge modulated space.

Split Spectral Synth - 3 samples (C0-C2-C4) I made with a combination of Reaktor and Alchemy split and spread out over the entire keyboard range. All Oscillators are set to Granular mode, control the sample speed with Macro 1 and the release time with Macro 2. Processed by Cloudfilters (Balance assigned to Macro 5) with LFO-cotrolled Filter Hz and a Lowpass Filter that rises in the attack phase if you turn Macro 7 down which is assigned to the first Breakpoint of the Filter Rise. Enhance the Filter Resonance with Macro 8. A Supercomb Filter in the Master section can add more body and strangeness to the sound if you turn up it's resonance with Macro 6. The following LFO-morphed Ringmodulator can be made audible by turning up Macro 3 which is assigned to Ringmod Balance. The Modwheel activates a temposynced LFO-pulsation. Macros 9-12 control various parameters of the Aetherizer in the FX section. Check the envelope, Midi and LFO page for further modulation sources and targets.

Swelldoom - Weird soundscape, watch out for Feedbacks! Oscillator A carries a slowed down sample in granular mode I made in Reaktor 5. This is run through a swelling LPF 8 pole filter with high Resonance, a Frequency processes that resonance, adding strange pulsations that follow the keynumbers - a quantized envelope controlled Cloudflter adds strange overtones. Osc C in double mode is also run throughan LP filter with the same swelling curve and another Cloudfilter. A Ringmodulator in the Master section and a Supercombfilter add more strangeness. Control the amount of Ringmodulation with the Modwheel and the Mastercomb's Resonance and tone with the assigned Macros, watch out for shreeking noises and unpredictable feedbacks please. The reverb colour of the Resonantor in the FX section is controlled by an envelope.

Synced Panswell Pad - Osc A+B both play in FM mode with a Factory wave as Carrier and a selfdrawn wave as Modulator, Unison set to 5 voices. They are then processed by LPF 8 Pole

Filters, their Feedback modulated by a Waveshaper using the same wave as the Oscillator's Modulators. Filter Cutoffs and Osc Volumes are controlled by temposynced retriggered envelopes (see screenshot), Channel A pans from L->R and Channel B from R->L. The Cloudfilters in A2/B2 then add some shimmer, Filter Balance controlled by the Modwheel. In the Master section a Waveshaper adds some Density before a LFO controlled Supercomb does it's job. Control Supercomb resonance with Macro 5. An Aetherizer in the FX section adds a big warped space.

Toothbrush Drone - I like the sound of my electric toothbrush as one can produce incredible harmonics with it while brushing teeth. So it was time to sample that. The three-miced (L-C-R) stereo recording was processed with More Feedback Machine 2 and Reaktor 5 and then imported into Absynth. Osc A and B play back different sections of the sample in granular mode, playhead position and sample speed controlled by looped envelopes. Both Channels then process the sample with an envelope controlled LPF 8 pole filter, Filter feedback is ringmodulated, the Feddback/resonance amount is controlled with the Modwheel. The filter rises when hitting a key, you can control the Cutoff of the FIlter starting point with a Macro to get rid of the rise. LP Cutoff is also conrollable with a Macro. The sample in Channel A is furtherly processed with a Supercomb filter, it's Cutoff controlled by a LFO driven envelope. Control the Supercomb resonance with the assigned Macro. The volume of both channels can beco ntrolled with the assigned Macros. A Waveshaper in the Master section adds some compression and dirt before the signal runs through a Cloudfilter. Control the Cloudfilter's resonance and Filter Cutoff with the assigned Macros. A LFO-controlled Pipe in the FX section adds modulated space. Happy toothbrushing!

Tunnelbirds - This patch processes a Soundscape I made from processed warning signals recorded in a Tokyo Subway station in 2005 during my Trip to Asia adventure. Channels A+B both play back the sample in Granular mode, sample playhead position/speed is controlled by a looped envelope, control the sample speed with Macro 1 and sample attack time with Macro 2. Channel A processes the sample using a LFO-controlled Notch FIlter and a Frquency shifter, control the Feedback of the Frequency Shifter with Macro 5. Channel B uses a LFO-controlled Allpass 8-Filter and a Cloudfilter, control the Cloud Balance with Macro 6. The Modwheel adds Grain pitch randomization for both Channels. Channel C in FM mode processed with a Cloud- and Lowpass Filter adds a padlike texture, control volume of Channel C with Macro 4. Another Allpass in the Master section with envelope- and LFO-controlled ringmodulated Feedback and a LPF 4 Pole Filter process the signal furtherly before it hits the Resonator in the FX section, control Cutoff of the Lowpass Filter with Macro 7. Please check the LFO- and envelope page for further modulation sources and targets.

Vocal Dreaming - Very warm and ethereal vocal patch
Two female vocal samples from a recent project edited in Melodyne played back in Granular mode, Sample Playhead position and speed controlled by looped envelopes. Chan A carries a single note, Chan B carries a higher phrase singing a straight note and moving up a semitone, the samples are tuned in octaves. Both voices are processed by envelope driven Cloud Filters, the wet/dry Balance is controlled with the Modwheel. A Supercomb in the Master section can be added by using the assigned Macro which controls the Supercomb's ringmodulated Feedback. A tuneable Aetherizer

space provides the neccessary spaciousness, make sure the assigned Macro for the Aetherizer's pitch is set to where you want it to be, otherwise the Patch gets all detund which of course can be very desirable. Both Channels have their volumes assigned to Macros so you can balance between the two voices.

Vowel Choir Pad - Two choir samples which I recorded last year played back in granular mode, split over the Keyboard range. Osc A carries a tenor sample, Osc C a soprano sample, split point is around C4. Control the sample speed with the assigned Macro. The tenors are run through a LPF 4 pole Filter with feedback resonance processed by a Frequency Shifter, wavemorphing controlled by a LFO and then routed into a quantized Cloudfilter set to vowel mode, the vowels are controlled by a temposynced step envelope in Retrigger mode. The sopranos are run through a LFO controlled Allpassfilter. Osc B in FM mode carries a selfdrawn wave as the carrier and a Vocal A waveform as Modulator run through a Bandpass Filter, Cutoff controlled by an envelope, control the envelope speed with the assigned Macro. Unison detune of Osc B is controlled with a LFO, a Cloudfilter adds more detuned space. In the Master section you find a Supercombfilter, Filter feedback processed by a Waveshaper, the position parameter controlled by a LFO and it's overall Balance controlled with the Modwheel. By default the Comb adds syntheticness an octave higher, pitch it down an octave with the assigned Macro and change it's attack with the assigned Macro. To control the lower frequencies generated by the Supercomb when playing upper registers a Highpass Filer is active in the Master section 2. The Resonators in the FX section have four Macros assigned, the FX Filter Frequency is controlled with a LFO.

Vowel Pad - Oscillators A+B in Double mode using the Factory vocal waves run through Bandpass filters which create a temposynced vowel sequence a-e-i-o-u in Retrigger mode, Osc two has an Offset of two beats, the Bandwidth of the Filters can be controlled by the assigned Macro. Osc C is run through a Cloudfilter, it's grains quantized in vowel mode adding a mysterious pad texture to the patch, the amount of "vowelness" is also controllable via a Macro. Another Cloudfilter in the Master Section and a Master Lowpass, use the x/y Macros to add Filter Feedback modulated by a Frequency shifter. Even more Macros assigned for further tweaking.

Warm Windpad - Oscillator A carries a melodic phrase I played on my Soprano sax. Set to granular mode it plays back ten times slower than the original recording so you hear the first note of the phrase for a long time. If you're patient enough you'll hear the rest of the phrase. This is processed by a Supercomb Filter with a lot of Feedback which is modulated by a morphing Frequency Shifter and then run through a LPF 8 Pole. Channel B uses a FM wave with two modified waves, FM Index controlled by an envelope, Osc Mod Morph controlled by a LFO. A LPF 8 Pole and a Cloudfilter furtherly process the signal. The warmth in this Pad is mainly generated in Channel C running a Double Oscillator processd by a LPF 8 Pole and a Waveshaper. All Channels have their seperate Macros for Volume control. A Cloudfilter and another PLF 8 Pole in the Master section add the final touches, control the Master Cutoff Frequency with the assigned Macro. The Modwheel adds a fast temposynced sawshaped Filter Modulation. A Pipe unit in the FX section adds the neccessary space. Check the LFO and envelope pages for further Modulation sources and targets.

Waveplant Pad - Huge evolving pad sound processing a sample I made (planted) with Synplant and MFM 2. Osc A+B in granular mode. You can cotrol the sample playback speed with a Macro. Osc A supplies the body of this patch and Osc B adds the shimmer. Osc C carries a looped part of the sample in normal sampler mode ading more shimmer 2 octaves higher, control it's volume and pitch with the assigned Macros. Modwheel adds detune to Osc A, even more Macros assigned for further tweaking. Fly away! MP3 Demo - Gamelan 7 Absynth 5 only - filesize 3,8 MB - zip folder contains the ksd and one sample (wav/48khz/24 Bit) A gamelanish 7/8 loop I produced with metal samples in Kontakt/Logic temposynced to the host tempo via an envelope in retrigger mode. Accompanied by a deep sinewave dive and some step envelope controlled filter bees. Modwheel adds Ringmodulation to the loop, the sinedive pulsation can be modulated by a LFO/Macro. The FX Multicomb section is also controlled by a step envelope adding strange temposynced resonances. Check the Macro page for further tweaking possibilities.