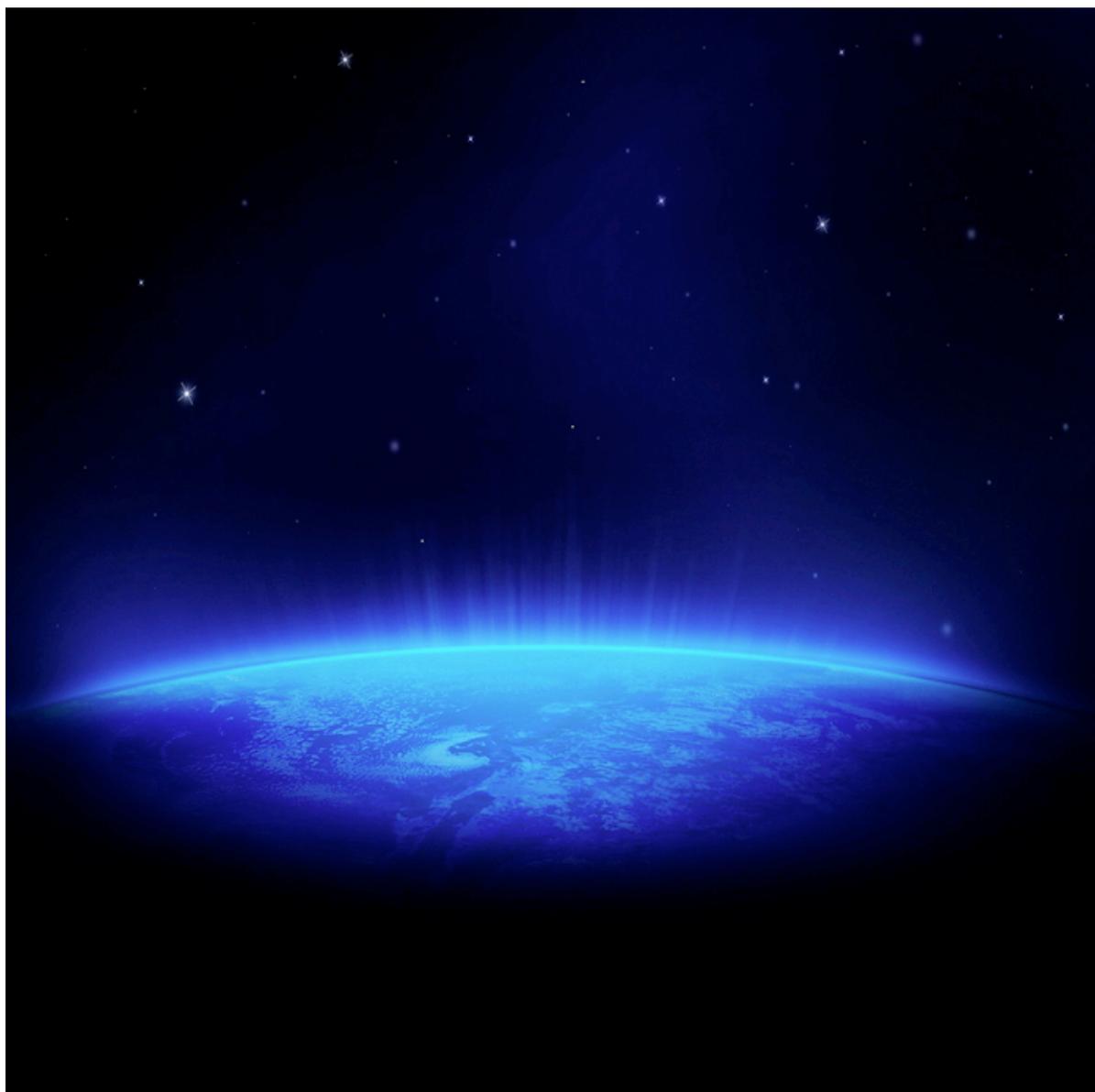


Soundset *Droneland 2* for Padshop Pro

© 2012/2017 Simon Stockhausen



Installation

After unpacking the rar file you downloaded you will find a Readme.pdf and 2 folders:

* "Presets" containing 2 subfolders - "AU" containing the presets in the Mac only ".aupreset"-format and "VST" containing the presets in the "vstpreset"-format (vst-presets have basic tagging applied -> library name, author name, category and sub-category).

Both folders contain one subfolders named "Droneland" with the presets.

* "Samples" containing a folder named "Droneland" with the 52 wav-samples.

Droneland 2 is available in 2 formats:

".aupreset" for Mac-users who work with the AU-version of Padshop Pro and want to use the native Preset Browser e.g. in Logic Pro and ".vstpreset" for users who work with the vst3 or AU-version of the Plug-In and want to use Padshop's native preset browser at the bottom of the GUI (only AU version, e.g. in Logic).

Place the Preset-folder “Droneland” from the VST-folder here:

*Mac: User/Library/Audio/Presets/Steinberg Media Technologies/Padshop

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

Place the folder “Droneland” with the samples here:

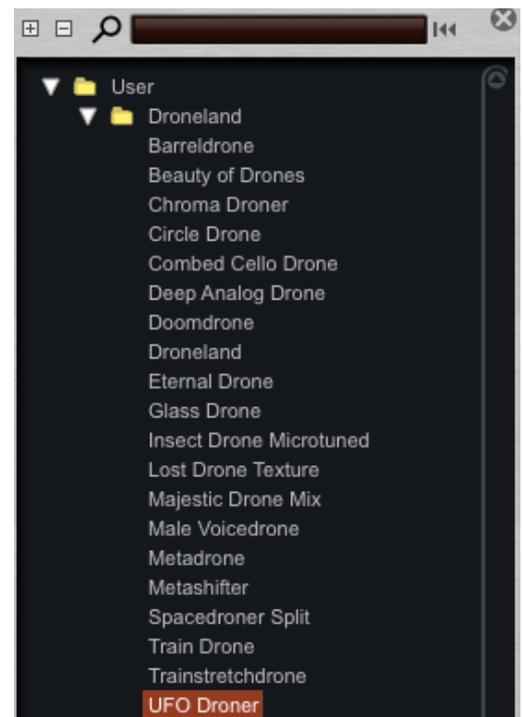
*Mac: User/Documents/Steinberg/Padshop/Samples/

*Windows: C:\Users\[User Name]\Documents\Steinberg\Padshop\Samples\

Place the Preset-folder “Droneland” from the AU-folder here (Mac-users only):

*User/Library/Audio/Presets/Steinberg/Padshop

After the installation you will find the presets within your user folder in Padshop’s native preset browser at the bottom of the GUI (e.g. in Logic):



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 *Droneland*, resample them, copy or otherwise replicate the patches and samples of this soundsset in any commercial, free or otherwise product. That includes sample- and audio libraries and patches for samplers, sample based synthesizers or wavetable synthesizers. You can of course create such derivates for your own musical work as long as these derivates are only distributed in the context of musical work or sound design.

2.) The license to the soundsset *Droneland* may not be given away or sold (NFR).

Description and Content:

For the first version of this library, I used 14 drone samples from my [SoundPack Droneland](#) and also made 9 new samples derived from electronic sources and field recordings. In 2017 this library was updated/extended to 42 presets, adding another 29 wav samples and 22 presets.

Many of these sounds are huge and deep tonal drones with a cinematic touch, but you’ll also find some more experimental textures, atonal timbres and haunting tones. All patches have the modulation wheel assigned, many also use aftertouch or velocity as modulation source.

There are now 42 presets using 52 samples - 1.37 GB of audio samples (wav) produced in 48 Khz/24 Bit stereo. As the samples are not encrypted, they can be used in other sample players, granular synthesizers or directly in your DAW.

Patchlist

In the remarks about the controls I only mentioned the most significant ones, as the modulation wheel and aftertouch often affect numerous parameters within a sound.

In the descriptions below, MW means modulation wheel, AT means aftertouch, VEL means velocity, PB means pitch bender. There can sometimes be a lag when parameters affecting the grains are assigned to the modulation wheel or aftertouch, so take your time and wait for the changes to become audible. "C3" is the middle C on the piano.

If your master keyboard does not support aftertouch (channel pressure) you can automate the "C-Press" parameter in your DAW.

Patch Name	Controls
Abyssal Train Drone	AT decreases LP cutoff and adds some distortion, MW shortens the grains and randomizes grain position/pitch.
Air Drone	AT randomizes grain pitch in Layer B, VEL shifts grain position, MW adds distortion and decreases filter resonance in A. Glide is activated.
Attacker String	MW adds distortion in Layer A and increases amp envelope sustain level, AT detunes the grains in A.
Barreldrone	MW controls modulation amount of grain position via LFO1 and detunes the grains in layer B, VEL decreases attack time in B.
Beauty of Drones	Scan through the sample with MW, AT adds distortion.
Calm Weather Scape	MW randomizes grain position, increases grain spread and decreases grain duration/length, AT introduces tempo-synced amplitude modulation.
Chroma Droner	MW adds tempo-synced filter- and amplitude modulation.
Circle Drone	MW adds filter modulation.
Classic DronePad (Split)	MW introduces tempo-synced amplitude modulation, AT detunes the grains. VEL controls amount of filter cutoff modulation via filter envelope. Layer A plays in the lower half, B in the upper half (crossfade split).
Combed Cello Drone	MW tunes the formants and the BP filter cutoff up an octave in Layer B, AT detunes the grains. Glide is activated in both layers.
Dark Brass Drone Split	MW increases grain speed / filter resonance in both layers, transposes grain pitch in layer B up an octave when fully engaged and also introduces grain duration spread in B.
Deep Analog Drone	Scan through the sample with the MW AT adds tempo-synced modulation of filter resonance which is only audible in the upper region as the cutoff is modulated by key follow.
Doomdrone	MW adds pitch modulation in Layer A (Spread).

Patch Name	Controls
Droneland	MW decreases grain duration and adds fast random formant modulation. AT decreases filter cutoff.
E-Bow Fragments	MW introduces tempo-synced modulation of filter resonance in Layer A and tempo-synced amplitude modulation in Layer B, AT shifts grain pitch up an octave in A.
Earth Drone	AT shifts grain position and decreases grain speed, VEL shifts grain position, MW randomizes grain position, decreases grain length and adds some distortion.
Eternal Drone	MW decreases filter cutoff, adds some tube distortion and increases modulation speed of grain position (via LFO 1), both LFOs modulated grain position via Bus 1. AT adds noise-shaped pitch modulation.
Frog Morph Drone	MW introduces tempo-synced amplitude and filter modulation. PB is set to +/- 12 semitones and also modulates the cutoff frequency of the tuned BP filter in Layer B.
Glass Drone	MW adds chorus/flanging FX in both layers, AT modulates grain position in both layers.
Ice Drone	VEL controls amount of grain pitch modulation via filter envelope and shifts grain position in Layer A. MW introduces tempo-synced filter modulation in A and increases grain duration/position randomization in B.
Insect Drone Microtuned	MW decreases filter cutoff in both layers and adds distortion in B. AT increases grain duration in both layers resulting in a pitch drop.
Living Cloud	MW shifts layer balance towards B so it becomes audible, decreases grain duration/length/position randomization in A, introduces filter modulation via LFO 1 in A. AT randomizes grain pitch in A.
Lost Drone Texture	MW increases speed of LFO 1 in both layers which modulates various parameters.
Majestic Drone Mix	MW controls grain position in both layers (and other things too), try moving the wheel a bit before playing a new note so that the attack sound will always be different. AT increases grain duration in A.
Make Epic	AT introduces tempo-synced amplitude modulation in both layers, MW increases grain duration in both layers, position randomization in A and adds grain pitch modulation in B (via LFO2/Noise). VEL shifts grain position in A.
Mantra Monk	AT increases grain speed, VEL shifts grain position, MW shifts grain position, shortens grain duration/length and increases grain position randomization.
Male Voicedrone	MW increases grain duration and grain spread, AT adds LFO-controlled pitch modulation.
Metadrone	MW affects various granular parameters and adds pan modulation via LFO1, AT shifts grain position.
Metallic Drone	MW shortens the grains and introduces randomization of grain position, AT randomizes grain pitch and decreases grain length.

Patch Name	Controls
Metashifter	MW adds distortion in both layers and decreases grain length in A. AT adds noise-controlled formant modulation in both layers.
Profound Sweeper	MW adds distortion in Layer A and transposes grain pitch up an octave in B when fully engaged. VEL and AT shift grain position in Layer A.
Scatter Barrel	MW increases grain duration in both layers and decreases grain length in B.
Spacedroner Split	Overlapping split zone between both layers is E3-G4, MW modulates various granular parameters in both layers and shifts formants in B (1 octave when fully engaged).
Spectral Bowl Drone	AT introduces fast formant modulation in Layer A and noise-controlled grain pitch modulation in B. MW increases grain spread/duration in A, decreases grain position randomization/grain duration in B, increases distortion in B. The velocity sensitive filter envelope in B modulates grain speed, LP filter cutoff and distortion amount.
Submerged Drone Duet	AT shifts grain position in both layers, MW introduces tempo-synced filter modulation and increases filter resonance.
Sul Pont Drone	AT introduces tempo-synced amplitude modulation in both layers, MW introduces noise-shaped grain pitch modulation in A and filter cutoff modulation in B.
Tiger Sweep Split	VEL shifts grain position in layer A and decreases attack time in B, MW introduces tempo-synced amplitude/filter modulation. Layer A plays in the lower half, B in the upper half (crossfade split).
Titanic Drone	Scan through the samples with MW, Layer B plays the processed ship-horn sample backwards, AT adds tempo-synced amplitude modulation (3 in A against 2 in B).
Train Drone	MW decreases filter cutoff in Layer A and shifts layer balance towards B so it becomes audible, AT adds random pitch modulation in both layers.
Trainstretchdrone	MW adds slow LFO-controlled filter modulation in Layer A. AT adds fast random filter modulation and increases filter resonance in A.
UFO Droner	Percussive drone sound, has the most punch around G#2. MW adds LFO-controlled modulation of grain position and also adds step-controlled Formant modulation, AT shifts grain pitch.
Your Majesty	MW introduces tempo-synced, triplet-based amplitude/distortion-amount modulation and blends in chorus FX, AT shift's grain position, VEL controls LP filter cutoff and slightly modulates sample start.

Happy droning!

Simon Stockhausen - September 29th - 2017