Soundset *Thorned* for Thorn

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Installation

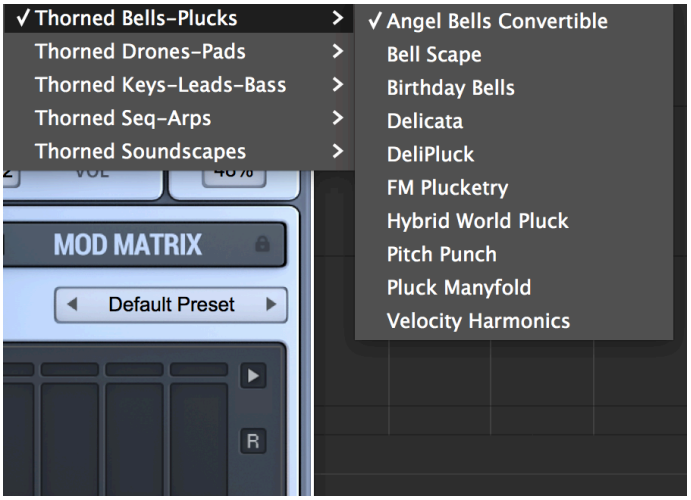
After unzipping the file you downloaded you will find a folder named “Thorned“ containing the Readme-PDF and five subfolders with the presets in the native Thorn format.

As of Thorn version 1.2 place the 5 preset-folders here:

*Mac: HD (not User)/Library/Application Support/DS Audio/DS Thorn/Plug-In Presets

*Windows: C:\Users\[User Name] \Documents\DS Audio\DS Thorn\Plug-In Presets

After the installation you will find the presets within in Thorn‘s preset browser:



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 from *Thorned*, resample or re-synthesize them, copy or otherwise replicate the patches of this soundset in any commercial, free or otherwise product. That includes sample and audio libraries and patches for samplers, sample based synthesizers and 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 soundset *Thorned* may not be given away or sold (NFR).

Description and Content:

This soundset explores the sonic boundaries of Thorn to the maximum, covering a wide range of sounds from evolving pads, exciting overtone textures and complex drones to gritty rhythmical sequences in different time signatures, expressive keys, pluck and lead sounds, punchy basses, beautiful and otherworldly soundscapes and some experimental textures hard to describe with words.

For this library, all wavetables, samples, single-cycle waveforms and shapes for the harmonic filter were created from scratch, either by re-synthesizing dedicated samples or manually within Thorn's editors. Many patches use tempo-synced modulations for filter, amplitude, panning and oscillator effects, all presets have the modulation wheel assigned, many also use aftertouch and velocity as a modulation source.

Specs:

- 115 patches (including 3 variations).
- 384 MB of samples (48 kHz/24 Bit) used in Thorn's Noise-oscillator embedded inside the patches.
- All presets have the modulation wheel assigned, many also use aftertouch and velocity as a modulation source.

Patch categories:

- Bell-Plucks (10)
- Drones-Pads (38 including 1 variation)
- Keys-Leads-Bass (12)
- Sequencer-Arps (25 including 2 variations)
- Soundscapes (30)

All audio demos for this soundset can be found **here**.

A Youtube playlist with video demos can be viewed **here**.

Patchlist

Some of the patches would have qualified for several categories, the current order made the most sense to me. In the more or less elaborate comments I only mentioned the most relevant aspects of a given patch.

Abbreviations used: AT = aftertouch, VEL = velocity, MW = modulation wheel, F1/2 = filter 1/2, WT = wavetable, KF = key follow. If your Midi keyboard does not support aftertouch, you can automate “C-Press“ in your DAW. If a certain patch is too CPU-heavy for your machine, reduce the polyphony and/or decrease the release time in the amplitude envelope.

Bells-Plucks	**Comments**
Angel Bells Convertible	FM Bells in OSC1/2 meet sustained vocal wave in ISC3. MW converts the involved envelopes to slow attack/decay high sustain, increases FM in OSC1 and engages OSC FX modulation in OSC2 via LFO1. AT increases unison detune in OSC2/3.
Bell Scape Featured in this audio demo	Long processed bell texture in the noise oscillator. AT adds fast pitch modulation via VIBRATO, vibrato pitch modulated by LFO2. MW introduces pitch modulation in the noise oscillator and OSC2 (frequency-modulating OSC1) via LFO2, amount of FM in OSC1 via LFO1 and cutoff/filter drive modulation in F1, it also engages modulation of MSEG1 speed (modulating amplitude of OSC1) via LFO2.
Birthday Bells used in this audio demo	Ship bell sample in the noise oscillator, amount of FM in OSC1 is modulated via VEL-sensitive ENV2. MW modulates volume of OSC2/3, engages pan randomization in the noise oscillator and increases sustain level in the amplitude envelope.
Delicata	VEL modulates amount of modulation via ENV1/2 (harmonic filter shape, OSC FX), AT increases unison detune MW adds tempo-synced animation of amplitude and LP filter cutoff in F2.
DeliPluck	VEL modulates amount of FM in OSC1 and amount of filter modulation via ENV1, MW modulates numerous parameters like amplitude envelope, filter cutoff/resonance.
FM Plucketry used in this audio demo	VEL modulates amount of FM in OSC1, OSC FX in OSC3, decay time in the amplitude envelope and ENV1, MW introduces LP filter cutoff modulation in F1 via ENV1 and controls wet amount of the dynamic compressor in the FX section.
Hybrid World Pluck	Hang accent (finger articulation) in the noise oscillator, velocity sensitive ENV1/2 modulate volume of OSC1/2, amount of FM in OSC1, VEL also modulates detune in OSC1 and decreases decay time in ENV1. MW randomizes pitch (via re-triggering LFO1).
Pitch Punch	Velocity sensitive ENV1/2 modulate detune/phase in OSC1, pitch/detune in OSC2, volume of OSC3, MW adds distortion FX and volume modulation in the noise oscillator via ENV1.
Pluck Manyfold used in this audio demo	MW engages modulation if OSC FX in OSC1 via LFO1 (creating a variety of timbre changes), introduces LP filter cutoff modulation in F1 via ENV1 and increases volume of OSC3.

Bells-Plucks	Comments
Velocity Harmonics	VEL modulates wavetable position in OSC1/2 (inverted in 2) and OSC FX in OSC3, the wavetable contains a harmonic series. OSC3 (routed to F2) is running in fixed pitch mode, pitch and OSC FX are randomized. MW introduces tempo-synced amplitude modulation (assigned to volume of F1/2) and amount of randomized volume/shape of the sub oscillator in OSC1.

Drones-Pads	Comments
Abraxa used in this audio demo	MW increases volume of the sub oscillator in OSC1, modulates OSC FX in OSC2, increases amount of chorus/delay/glitch FX, decreases LP cutoff in F1.
Air Pad	AT adds vibrato, decreases speed in LFO1 (modulating detune/panning in OSC1/2 and harmonics filter shape). MW introduces LP filter modulation in F1 Via MSEG2/LFO2, pan modulation via LFO1 and increases chorus mix/filter drive.
Apparition Synth used in this audio demo	Try all ranges please! Velocity sensitive ENV1 modulates harmonic filter shape, harmonic filter balance is modulated via tempo-synced, re-triggering LFO1. AT modulates OSC FX in OSC1, MW increases reverb size, adds distortion and introduces filter resonance modulation via MSEG2.
Cassiopeia Drone	VEL decreases attack time, AT adds vibrato, MW introduces tempo-synced animation of amplitude/filter/oscillator FX via MSEG1/2 and adds LoFi/chorus FX.
Convertible Globe	AT controls amount of chorus FX, MW introduces tempo-synced amplitude/filter modulation and modulation of OSC FX via MSEG2 in OSC1.
Cosmo Droner used in this audio demo	Long drone-scape in the noise oscillator. VEL controls amount of OSC FX (FM) modulation in OSC2 and filter resonance modulation in F2 via MSEG2. MW introduces tempo-synced amplitude modulation (LFO2) and OSC FX modulation OSC1 via MSEG1.
Dawn	AT adds vibrato, MW introduces tempo-synced modulation of harmonic filter balance via MSEG1, OSC FX modulation in OSC2/3 via MSEG1/2 filter cutoff modulation in F1, pitch/amplitude modulation in OSC3 (MSEG2/LFO2).
Electron Trio used in this audio demo	MW changes the timbre by modulating OSC FX in OSC1-3, increasing filter resonance in F1 and adding the sub oscillator in OSC1, VEL decreases attack time.
Emotion Bump	VEL controls amount of harmonic filter shape-modulation via MSEG1, AT increases unison detune in OSC1/2, MW introduces modulation of harmonic filter balance and oscillator amplitude via MSEG2 and LP filter cutoff in F1 via MSEG1.

Drones-Pads	Comments
Finalizer Pad	VEL decreases attack time, MW introduces modulation of OSC FX in OSC1/harmonic filter balance via LFO1 and tempo-synced LP filter cutoff modulation in F1 via LFO2.
Formant Pad used in this audio demo	LFO2 modulates harmonic filter shape. AT adds vibrato, MW modulates OSC FX in OSC1 (Comb), decreases LP filter cutoff in F1 and adds some filter drive.
Heavenly	Vocal texture pad sample in the noise oscillator. VEL modulates amount of LP cutoff modulation in F1 and harmonic filter shape modulation (both via LFO1), AT adds vibrato/increases unison detune, MW introduces amplitude/filter modulation via MSEG2 and OSC FX modulation in OSC1 via LFO1, it also increases delay/reverb mix.
Hydra used in this audio demo	VEL increases speed of MSEG1 (modulating harmonic filter shape/OSC FX in OSC1) and detune modulation in OSC1 via LFO1, velocity sensitive ENV1 modulates HP filter cutoff in F2. MW controls amount of OSC FX modulation in OSC1, adds tempo-synced, triple-based amplitude modulation via LFO2 and pitch modulation in OSC2 via MSEG2 and controls the volume of OSC2.
Iridescent	AT adds vibrato, velocity-sensitive ENV1 modulates OSC FX in OSC1, MW introduces a pitch sequence in OSC3 (frequency modulating OSC2), increases FM in OSC2 and adds tempo-synced amplitude modulation in OSC1 via MSEG1.
Meander Vox	Wavetable with 8 waveforms derived from overtone singing, WT modulation via LFO1, inverted polarity in OSC2. AT increases unison detune, MW introduces tempo-synced, re-triggering filter modulation in F1/2 (LP/BP) via MSEG1/2.´and adds chorus FX.
Mountain Up	Velocity-sensitive ENV1 modulates harmonic filter balance (shape modulated via tempo-synced random LFO1), AT adds vibrato. MW raises volume of F2 (BP filter) and adds tempo-synced modulation of filter cutoff/ OSC FX1 via MSEG2. Sounds interesting in all ranges.
Moving Pad	MW increases modulation speed (LFO1) of filter cutoff in F1, modulates OSC FX in OSC1
Organic Pad featured in this audio demo	LFO1 modulates OSC FX1 via MSEG2. AT adds vibrato and increases unison detune in both oscillators, MW introduces modulation of harmonic filter shape/balance (via LFO1/2), decreases LP filter cutoff in F1, adds filter drive.
Organism Pulse	LFO modulates PWM in OSC1, pulsating LFO2 modulates FM amount in OSC2 and volume in OSC1. MW adds pulsating filter modulation in F1/2, adds pitch modulation in OSC3 (which frequency-modulates OSC2) via MSEG1, adds modulation of harmonic filter balance and controls phaser FX mix. Glide is activated.
Pad For Tales	WTs in OSC1/2 derived from hardware synth. AT adds vibrato and increases unison detune in both oscillators, MW increases modulation speed of LFO1 which modulates wavetable index, detune amount and LP filter cutoff in F1. VEL decreases attack time.

Drones-Pads	Comments
Predictor used in this audio demo	AT adds vibrato and controls volume of OSC2, VEL decreases attack time. MW is assigned to numerous parameters and introduces tempo-synced modulation of harmonic filter shape/balance, filter cutoff/ resonance in F1, OSC FX1, chorus mix.
Pulsator Drone	AT adds vibrato, MW controls volume of OSC2 which has tempo-synced amplitude modulation via LFO2 applied, sub oscillator modulated via MSEG2. MW also adds tempo-synced LP filter modulation in F1 (via LFO2/MSEG2) and increases amount of phaser FX.
Santa Barbara	Key follow/MSEG1 modulate harmonic filter shape, LFO2 modulates harmonic filter balance. MW controls volume of OSC2 (tempo-synced pitch sequence via MSEG2), VEL decreases attack time.
Scan My Table	AT increases unison detune, VEL decreases attack time. MW introduces tempo-synced animation of filter/amplitude via MSEG1/2 and phase modulation/SubOsc Shape modulation via LFO2, it also controls volume of the noise oscillator which has tempo-synced amplitude modulation applied.
Stellar Pad used in this audio demo	Key follow modulates balance of harmonic filter, AT adds vibrato, VEL modulates amount of OSC FX1/harmonic filter shape modulation via MSEG1, MW adds tempo-synced amplitude modulation via MSEG2 and controls amount of phaser FX.
Stonehenge Pad	VEL decreases attack time, AT adds vibrato, MW introduces tempo-synced animation of OSC FX1/LP filter cutoff in F1 via MSEG1, OSC2 amplitude modulation via MSEG2, F1/2 amplitude modulation via MSEG2, harmonic filter shape/balance modulation via LFO1/MSE1.
Sun Phaser (Org) featured in this video demo and this audio demo	AT controls volume of OSC2, MW adds vibrato.
Sun Phaser (Var)	Extended version of the patch above, AT adds vibrato/increases detune, MW introduces tempo-synced LP filter modulation via MSEG2, harmonic filter shape/balance modulation via MSEG1 and decreases modulation speed in LFO1/2 (modulation WT index/OSC FX).
Sun Sweeper Featured in this video demo	AT adds vibrato/increases unison detune, velocity-sensitive ENV1 modulates WT index/detune/spread, MW introduces tempo-synced filter modulation via LFO1/2 and OSC FX modulation via MSEG1/LFO1.
Synced Syncer	Both oscillators have tempo-synced modulation of OSC FX (SYNC/ WSYNC) applied (via LFO1/MSEG1). AT adds vibrato/increases unison detune, VEL decreases attack time. MW controls amount of phaser FX, adds tempo-synced filter modulation in F1/2 and amplitude modulation in OSC2 (LFO2).
Telepathy used in this audio demo	VEL increases tremolo speed (vibrato rate with vibrato assigned to the output of F2), MW controls OSC1 FX (ring modulation), introduces tempo-synced amplitude modulation via MSEG2 in OSC1 and adds OSC3 which also has tempo-synced amplitude modulation applied.

Drones-Pads	Comments
Throat Vox	AT increases detune and adds vibrato, MW introduces LP filter modulation via MSEG2 and engages F2 (comb-filter modulation via LFO1). ENV1 modulates wavetable position (inverted in OSC2). Glide (legato) is activated).
Velocity Sweeper	Velocity-sensitive ENV1 modulates numerous parameters like harmonic filter shape/balance, OSC1 detune/spread/phase, BP cutoff in F2 and also OSC1 FX when MW is engaged. MW introduces tempo-synced filter modulation in F1 via MSEG2 and controls the send level of OSC2 to F2. AT decreases speed of MSEG1 which modulates OSC2 FX/spread amount.
Vocal Organism	WT index modulation in OSC1/1 via tempo-synced MSEG1/LFO1. AT adds vibrato, VEL decreases attack time, MW introduces tempo-synced modulation of OSC FX in both oscillators and controls volume of F2.
Vowelesque	WT index modulation in both oscillators via MSEG2. AT increases unison detune, MW introduces OSC FX modulation via LFO2, increases resonance in F2 (cutoff modulation via MSEG2/LFO2) and controls volume of the sub oscillator in OSC2.
Vox Derivative	Key follow modulates shape of the harmonic filter, so does LFO2 when MW is engaged. MW adds tempo-synced filter modulation in F1 via MSEG1 and controls of amplitude modulation in OSC2 via ENV1.
Vox Wave Trio	Three wavetables derived from speech samples, LFO1 modulates WT index in OSC1/2 (inverted polarity in OSC2), MSEG1 modulates WT index in OSC3. MW introduces OSC FX modulation via MSEG1/2 - LFO1 and harmonic filter shape modulation via LFO1. VEL decreases attck time.
World Peace Drone used in this audio demo	New age drone playing in the noise oscillator (randomized sample start position), LFO2 modulates pitch in OSC1 (+/- 1 octave) via MSEG2. MW introduces OSC FX2 modulation via MSEG1, tempo-synced filter modulation in F2 via tempo-synced LFO2. And controls amount of phaser FX.

Keys-Leads-Bass	Comments
City Bass	Velocity-sensitive ENV1 modulates FM amount in OSC, detune/volume in OSC3 and LP cutoff in F1/2. VEL modulates decay time in Amp ENV and ENV1. The “Octave“-parameter in OSC2 is randomized. MW controls volume of OSC3, AT adds vibrato.
Epic FM Lead	Monophonic FM lead with two frequency modulators (OSC2/3). MW increases FM in OSC1/2, controls amount of distortion FX and slightly decreases LP cutoff in F1. AT adds vibrato, VEL decreases attack time. Glide is activated.
Expressor featured in this audio demo	VEL decreases attack time, modulates WT index in OSC1/2 and amount of FM in OSC1. Velocity-sensitive ENV1 modulates unison detune in OSC1/3, MW adds vibrato (vibrato speed slightly randomized with each note played).

Keys-Leads-Bass	Comments
FM Keys Hybrid	VEL modulates amount of FM in OSC1/2, velocity-sensitive ENV1 modulates LP cutoff in F1. AT adds vibrato, MW introduces tempo-synced amplitude modulation via LFO1/2 and increases sustain level.
Funk Junk	VEL (also via ENV1/2) modulates Wahwah FX/phase in OSC1, volume/ detune/OSC FX in OSC2. MW shifts the focus to the BP filter in F2, adds distortion, changes the tone of the LoFi FX module (SR is randomized with each note played) and increases decay time in ENV1. AT adds vibrato.
GamelBass	Metallic bass sound with two FM modulators (OSC2/3). Velocity-sensitive ENV1/2 modulate amount of FM and volume in OSC2/3. Decay time is modulated by VEL. MW adds filter drive, shifts octaves in OSC2/3 and introduces LP cutoff modulation in F1 via ENV2
Interval Leader	Monophonic lead sound with embedded interval (created by OSC2/3). VEL modulates LP cutoff in F1 and WT index in OSC2, AT adds vibrato. MW modulates OSC FX1 (Primes) and increases FM in OSC2. Glide is activated.
Irish Leader used in this audio demo	Velocity-sensitive ENV2 modulates pitch in OSC1/2, VEL decreases attack and increases decay time, MW adds vibrato.
Knockout Bass	Velocity-sensitive ENV1 modulates OSC FX ind OSC1/3 and detune amount in OSC1, VEL controls amount of FM in OSC2 and increases decay time in ENV1. MW increases LP cutoff in F1 and adds distortion FX.
Phasing Issues featured in this video	Tempo-synced LFO1 modulates phase in OSC1, LFO modulates WT index in both oscillators. AT adds vibrato, MW controls volume of F2 which has cutoff modulation applied via MSEG1, introduces phase modulation in OSC2 via LFo1 and controls amount of LoFi/chorus FX.
Round Bass	VEL increases decay time in AMP ENV/ENV1, increases detune in OSC1, velocity-sensitive ENV1 modulates FM amount in OSC1 and OSC2 FX via MW, velocity-sensitive ENV2 modulates phase in OSC1 when MW is engaged. MW controls volume of F2 and adds a bit of LoFi FX.
Story Leader	Monophonic lead sound with glide, free-running LFO1 modulates harmonic filter shape. AT adds vibrato and increases unison detune in OSC1-3, VEL modulates WT index in OSC1/2 and increases LP cutoff. MW controls volume of OSC2/3 which play a perfect fifth/octave above the root note in OSC1 and adds distortion FX.

Sequencer-Arps	Comments
Ambient Quencer used in this audio demo	AMP ENV attack/decay time are randomized, so is WT index in OSC1, so with each new note triggered by the arpeggiator these parameters will have slightly different values. MW introduces tempo-synced amplitude/ filter modulation via MSEG2.
Bass Seq 6-8	MW increases resonance in F1/2, MW controls Glitch FX/distortion/ flanger mix.

Sequencer-Arps	Comments
Encoded Frenzy used in this audio demo	Tempo-synced MSEG1 steps through the different shapes in LFO1, LFO2 modulates speed of LFO1, LFO1 modulates pitch/spread in OSC1 and other things. MW introduces LP filter modulation in F1, controls volume of OSC2 and Glitch FX.
FM Sequential Triplets	Triplet-based FM sequencer. AT increases unison detune in OSC1, MW introduces ring modulation in OSC2, adds filter modulation in F1 (via LFO1/MSEG1), controls volume of OSC3 and amount of distortion FX.
FM Sequential used in this audio demo	Variation of the patch above with straight modulation values in LFO2/ MSEG2.
Girlands	Two pitch sequences (crossfading via LFO2), one straight, the other triplet-based (MSEG1/2). MW increases speed of the pitch sequences and LFO1 which modulates OSC1 FX. It also adds cutoff modulation in F1/2 via LFO2
Gimme Sub used in this audio demo	The arpeggiator triggers a new note each 8 beats, amount of pitch modulation in OSC1 via MSEG1 is controlled via VEL. Velocity-sensitive ENV1 modulates output of F1, AT increases sustain level in ENV1 so you will hear the self resonating filter beyond it's attack sound. MW controls mix level of the Glitch Seq and increases delay mix. The /noise/hi-hat sound in the noise oscillator has tempo-synced amplitude modulation via LFO1 applied.
Glitch Trio	16-step arpeggiator in mono mode, MSEG2 modulates pitch in OSC1 and other things, MSEG1 modulates noise oscillator volume, LFO1 modulates WT index in OSC1. MW increases sustain level, controls mix amount of Glitch Seq and controls volume of OSC3 which has tempo-synced amplitude modulation applied via MSEG1.
Head Twister	Tempo-synced MSEG1 modulates wahwah FX in OSC1. MW decreases mix level of Glitch Seq which leads to a more sustained texture.
Insister Straight	Arpeggiator in ploy mode, MSEG1 modulates OSC FX/detune in OSC1, with MW engaged it also modulates LP cutoff in F1, MSEG2 modulates output level in OSC2 (routed to F2). MW also introduces HP cutoff modulation via ENV1 in F2 and controls Glitch Seq mix amount. AT adds vibrato (which needs to be re-triggered after each note triggered by the arpeggiator).
Insister Triplet	Variation of the patch above with triplet-based modulation values in LFO1 and MSEG1/2.
Mixolydian Arp	Triplet-based arpeggiator in poly mode using the Mixolydian scale, MSEG1 modulates pitch in the 12th step of the arpeggiator. Velocity-sensitive ENV1/2 modulate OSC1 FX/OSC2 volume (the latter via MW), MW randomizes attack times in AMP ENV/ENV1, introduces BP filter modulation in F2 via MSEG2 and controls Glitch Seq mix.
Noise Gunner used in this audio demo	Triplet-based drum sequencer. MW introduces BP cutoff modulation in F2 via MSEG1 which also modulates volume of the noise oscillator. AT controls volume of OSC1 which has amplitude modulation via MSEG1 applied.

Sequencer-Arps	Comments
PentaQuence used in this audio demo	Sequencer in 5/8 time signature, arpeggiator running in poly mode. MW increases filter resonance in F1 and adds distortion FX, AT adds vibrato (which needs to be re-triggered after each note triggered by the arpeggiator).
Pluckissimo used in this audio demo	Triplet-based arpeggiator (minor scale) in poly mode with plenty of randomized parameters (OSC FX1-3, panning in OSC1/2). MW controls amount of Glitch FX, increases volume of F2 and OSC3, adds flanger FX.
Ramp Party used in this audio demo	Tempo-synced, polyphonic MSEG1/2 modulate plenty of parameters like amplitude, OSC FX, WT index. MW sends OSC1 to F2, introduces LP filter modulation in F1 via MSEG2, adds Glitch FX and adds sub oscillator in OSC1. AT adds vibrato.
Random March	Random step LFO1 modulates plenty of parameters like WT index in OSC1-3, phase in OSC2, harmonic filter shape and panning in OSC3. MW controls volume of OSC3 and range of the pitch sequence applied via MSEG1, +5 semitones with MW fully engaged. MW also introduces LP filter modulation in F1. Glide is activated. AT controls harmonic filter balance which brightens the sound. VEL decreases attack time.
RMQuencer	OSC1/2 use ring modulation, tempo-synced MSEG1/2 modulate semitone pitches in OSC2/3, LFO1 modulates OSC3 FX, LFO2 modulates RM amount in OSC2. MW makes OSC2/3 audible (with MW closed they only function as RM modulators, controls volume of all sub oscillators, adds flanger/phaser FX and increases amount of Glitch FX.
Seven Eight Cutter featured in this audio demo	Sequencer in 7/8 time signature, MSEG1 modulates amplitude in OSC1/2. AT increases unison detune, MW introduces pitch modulation in OSC2 via LFO1, shifts filter balance from F1 to F2 and controls amount of Glitch FX.
Squared Away	Wavetable with Fibonacci-harmonics, LFO1 modulates WT index in OSC1 via MSEG1, MSEG2 modulates WT index/OSC FX in OSC2. AT adds vibrato, MW introduces OSC1 FX modulation via MSEG2 and pan modulation in OSC2 via LFO2.
Sun Rider featured in this video demo	MW controls volume of F2 which has cutoff modulation applied via random, tempo-synced LFO1 and MSEG2. MW also controls volume of OSC2, tuned a perfect fifth above the root note (amplitude modulation via MSEG1) and introduces cutoff modulation in F1 via LFO1.
Swamp Descender	LFO1/2 modulate WT position/OSC FX in OSC1. VEL modulates amount of detune in OSC1 via MSEG1 and amount of FM in OSC2. MW introduces OSC2, amplitude in 1/2 modulated via MSEG2, LP filter modulation in F1 and introduces the HP filter in F2 (resonance modulation via MSEG1).
Triplet Message	Tempo-synced LFO1 modulates harmonic filter shape, OSC2 FX, spread in both oscillators and other things. Tempo-synced LFO2 modulates amplitude (fast triplets), MSEG1 modulates pitch in OSC2 which ring-modulates OSC1. MW controls amount of Glitch FX, adds modulation of harmonic filter balance and pitch in OSC1 via LFO2. AT adds slow pitch modulation in OSC1 via Vibrato.

Sequencer-Arps	Comments
Triplet Rider Featured in this video demo	LFO modulates WT index in OSC1/2 (inverted polarity in OSC2), LFO2 modulates OSC2 FX. MW increases resonance in F1/2, adds LoFi FX and increases amount of Glitch FX.
Twelve Dance	Arpeggiator in 12/16 time signature, WT index in OSC1 is randomized. Velocity sensitive ENV1 modulates cutoff in F1, envelope decay/release is modulated by LFO1. MW introduces OSC1 FX modulation via MSEG1 and pitch modulation in OSC2 via ENV2. MW also controls volume of OSC2 (tuned up an octave) and adds flanger FX. AT adds vibrato (which needs to be re-triggered after each note triggered by the arpeggiator).

Soundscapes	Comments
Alien Matrix	ENV1 modulates WT index in OSC1/2 and OSC FX in OSC1, LFO2 modulates FM amount in OSC2, decrease modulation speed with AT. MW introduces pitch modulation in OSC1/3 and OSC FX modulation OSC1 via MSEG2. MW also decreases reverb mix/size/bass/damp.
Anger	Noise-scape sample derived from bass clarinet slaps in the noise oscillator, pitch follow is set to microtonal (20%). LFO2 modulates OSC1 FX, modulation speed is modulated by random slide LFO1. MW decreases volume of OSC1, with MW fully engaged only the noise oscillator is audible. MW also adds pitch modulation in the noise oscillator via LFO1, adds LoFi FX, increases delay/reverb mix and reverb size and introduces BP cutoff modulation in F1 via MSEG2 and adds filter drive.
Cloud Castle used in this audio demo	Tonal soundscape (minor) in the noise oscillator, sample start slightly randomized. Layered with a tempo-synced pitch sequence in OSC1, pitch modulation via MSEG2. VEL decreases attack time and controls amount of filter modulation in F1 via LFO1. Velocity-sensitive ENV1 modulates OSC1 detune and OSC1 FX. MW introduces tempo-synced amplitude modulation via MSEG2.
Cosmic Texture	Velocity-sensitive ENV modulates harmonic filter shape, harmonic filter balance is randomized, ENV2 controls volume of OSC1. OSC2 has tempo-synced, square-shaped pitch modulation applied (+1 octave), OSC2 FX modulation via MSEG2. MW adds OSC1 FX modulation (via tempo-synced MSEG2) and controls volume of BP filter in F2 which has cutoff modulation applied via MSEG1/2, AT increases unison detune.
Curly Melancholy	Tonal soundscape (minor) in the noise oscillator, sample start slightly randomized. AT increases unison detune in OSC1, MW introduces tempo-synced amplitude modulation via LFO1, OSC1 FX modulation via MSEG2, a bit of pitch modulation and filter modulation in F1/2. Vibrato amount in OSC1 is controlled by MSEG1 and VEL.
Digital Being	Strange digital organism with FM (OSC2). MW introduces pitch modulation in OSC2 MSEG2 (speed modulated by random slide-shaped LFO1), increases speed of LFO1, increases FM in OSC2 and controls volume of the BP filter in F2. AT decreases LP cutoff in F1.

Soundscapes	Comments
Dodecaphonism	Atonal sequencer with three oscillators. Each oscillator has it's dedicated pitch modulator (LFO1/2 and MSEG2). MW introduces speed modulation in MSEG2 via MSEG1, decreases speed of LFO1/2, adds filter modulation and other things. VEL decreases attack time, AT shifts harmonic filter balance and introduces modulation of harmonic filter shape via Vibrato.
Dream Harmonics featured in this video demo	LFO1 modulates WT index in OSC1/2, MSEG1 modulates harmonic filter shape and FM amount in OSC2, LFO2 modulates harmonic filter balance. MW modulates harmonics (PRIMES)/sub oscillator volume in OSC1 and increases volume of OSC2.
Dream Shimmer featured in this video demo	Long bell-scape in the noise oscillator layered with three oscillators, MSEG1 modulates harmonic filter shape. AT adds tempo-synced pulsation via LFO2, MW introduces pitch/amplitude modulation in OSC3 via LFO1/MSEG1, adds distortion FX, adds pitch modulation in the noise oscillator via LFO1.
Fluctuating Sky featured in this audio demo	Smooth tonal texture with accelerating/decelerating amplitude modulation in the noise oscillator layered with two oscillators. AT adds vibrato, VEL decreases attack time.
Flutter Synth	VEL modulates amount of FM modulation via square-shaped LFO1. MW converts the percussive patch into an evolving pad sound with long envelopes and LP filter modulation, it also introduces OSC3 and decreases the speed of LFO1. AT adds vibrato.
Heritage	Perfect fifth interval created by OSC1/2 (WT index modulation via LFO1) layered with a minor pitch sequence in OSC3 (WT index modulation via MSEG2), pitch modulation created by MSEG2. MW introduces tempo-synced amplitude modulation via LFO2, OSC3 FX modulation via MSEG1, filter modulation in F2 and adds some distortion FX. VEL decreases attack time, AT adds vibrato in OSC1/2.
Hit And Cover used in this audio demo	Processed gong accent in the noise oscillator, WT index modulation in OSC1 via LFO1. Velocity-sensitive ENV1 modulates volume of OSC1/2, MW introduces tempo-synced amplitude modulation via MSEG2 and filter modulation in F1/2 via LFO2.
Industrial Scape featured in this audio demo	Processed field recording made in a Russian steel factory layered with animated synth sound. LFO1 modulates FM amount in OSC1, LFO2 modulates amplitude in OSC1/OSC3 volume and FX/, modulation speed controlled by MSEG2. MW controls volume of OSC3 and adds filter modulation in F1. AT adds slow pitch modulation in OSC1 resulting in ring modulation-like effects.
Injecting Insects Featured in this demo video	Strange textural sample in the noise oscillator. MW engages pitch and filter modulation, modulates various reverb parameters, adds delay FX and engages filter drive. AT increases speed of LFO2 which is modulating pitch of the noise oscillator and speed of MSEG2 which modulates pitch in OSC1 and cutoff in F2 (resonance modulation via MSEG1).

Soundscapes	Comments
MR Sparkle	LFO1 modulates WT-index in OSC1, MSEG1 modulates harmonic filter shape, BP cutoff in F2, MW shifts harmonic filter filter balance. MW also adds OSC1 FX modulation via LFO1, filter modulation in F1 via MSEG1 and increases chorus FX depth/mix.
Mystery Castle used in this audio demo	VEL modulates amount of LP cutoff modulation/filter drive in F1/unison detune in OSC1 via MSEG1. MSEG2 modulates OSC2 FX. MW adds FM in OSC1 and controls volume of OSC2 which only acts as a modulator of OSC1 with MW disengaged. Velocity-sensitive ENV1 modulates LP cutoff in F2, AT controls phaser FX mix.
Nervous Filter Monster featured in this audio demo	The nervousness in this patch is created by the modulation of harmonic filter shape via LFO2, KF also modulates the shape, AT controls harmonic filter balance. LFO1 modulates WT index in OSC1 and cutoff in F1. MW shifts the balance from F1 (LP) to F2 (H-Comb) and increases volume of OSC2.
Overtone Riddle featured in this video demo	MSEG1 modulates the harmonics in the harmonic filter, AT slows down the modulation speed, random slide-shaped LFO1 modulates pitch in OSC1. MW adds ring modulation in OSC1, controls volume of F2, increases flanger feedback/delay, delay feedback and decreases reverb mix.
Peak View used in this audio demo	Tonal soundscape (lydian tonality) in the noise oscillator (VEL shifts sample start point) layered with evolving drone sound. MW controls volume of the pitch sequence in OSC1 (pitch modulation via MSEG1), adds tempo-synced amplitude modulation via MSEG2 (assigned to output level in F1/2). AT adds vibrato in OSC2/3.
Rattle Hit used in this audio demo	Rattling piano accent (not looped, microtonal tuning -> KF = 19%) layered with a strange SciFi sound produced by three oscillators, the sample and OSC1 are also routed to the tuned BP filter in F2. MW controls volume of the FM sound in OSC2, adds tempo-synced filter modulation via MSEG1 and amplitude modulation in OSC3 via LFO2.
Rising Kingdom	WT with six waveforms, WT index modulation via LFO1, inverted polarity in OSC2. MSEG2 modulates PWM in OSC1, unison detune in both oscillators, cutoff in F2, harmonic filter shape, AT modulates harmonic filter balance. LFO2 modulates filter cutoff in F1 via MSEG2. MW controls volume of OSC2, increases volume of F2 and adds amplitude modulation (output of F1) via LFO2.
RM Siren	OSC1 is ring modulated by OSC2 (fixed pitch) is ring modulated by OSC3 (inverted key follow for pitch follow -> 33%), AT changes pitches in OSC2/3 (scaled in semitones). MW introduces RM amount/detune modulation via LFO1, adds LoFi and flanger FX and increases volume of OSC3 so it becomes audible (other than functioning merely as a modulator for OSC2).
Rocket Rise	The sample in the noise oscillator has pitch modulation applied via velocity-sensitive ENV2, VEL shifts sample start point. VEL-sensitive ENV1 modulates harmonic filter shape and cutoff in F2, tempo-synced LFO1 modulates harmonic filter balance. MW introduces pitch modulation in OSC1 via MSEG2 (modulation speed modulated via random slide-shaped LFO2), pan modulation via LFO1/2. AT increases unison detune in OSC1.

Soundscapes	Comments
Speed Transformer	LFO1 modulates harmonic filter shape via MSEG1, OSC1 volume, semitones in LFO2, cutoff in F2, modulation speed is modulated by MSEG1. MW adds FM, introduces the sub oscillator in OSC1 and increases volume in F2, AT increases unison detune in OSC1.
Steel Abyss Drone used in this audio demo	A drone sample derived from a field recording made in a steel factory is used in the noise oscillator. OSC1/2 add a synth drone with ring modulation. VEL controls amount of filter modulation in F1/F2, velocity-sensitive ENV1 modulates unison detune in OSC1, AT adds vibrato. MW adds tempo-synced amplitude modulation via MSEG2.
Surreal Abyss	Processed vocal texture in the noise oscillator meets FM sweeper. LFO1 modulates WT index in OSC2/3, pitch in OSC2 (and also OSC3 when MW is engage and speed of LFO2 which modulates sub oscillator volume in OSC1, volume of F1/2, cutoff in F2 (and pitch in OSC3 when MW is engaged). MW introduces pitch modulation in the noise oscillator via LFO1/2, increases FM/volume in OSC1/2, adds flanger FX and increases reverb mix.
Transmission Error	Sample of a tremolating thunder sheet in the noise oscillator (pitch modulation via LFO1, randomized sample start with each note played) meets complex ScFi texture with FM/RM, created by three oscillators. MSEG1 modulates harmonic filter shape and OSC2 FX, LFO1 modulates pitch in OSC3/WT index in OSC2, LFO2 modulates harmonic filter balance. MW decreases volume of OSC1-3, increases filter drive and modulates cutoff in F1/2. Glitch FX is active (which can cause occasional clicks when releasing a note depending on the cursorposition in the glitch sequencer).
UFO Hover	Drone-sample with accent playing in the noise oscillator, routed to the tuned HP filter in F2, fast pitch/cutoff modulation via LFO1 which fades in over time. MSEG1 modulates WT index/OSC FX/detune in OSC1, MSEG2 modulates harmonic filter shape and WT index/OSC FX/panning in OSC2. Tempo-synced, square-shaped LFO2 modulates harmonic filter shape and panning in OSC2. MW decreases LP cutoff in F1, shifts the filter cutoff increases resonance in F2 up an octave, adds filter drive, adds phaser/LoFi FX and increases reverb mix.
Unpredictable	Random slide-shaped LFO1 modulates harmonic filter shape, OSC1 FX, LP cutoff in F1, random step-shaped LFO2 modulates speed of LFO1. MW introduces pitch modulation via LFO1 and adds flanger FX. AT increases unison detune.

Please enjoy the presets!

Simon Stockhausen, August 2 - 2018