



**Installation**

After uncompressing the RAR-archive you downloaded place the folder "V3 Percussion Mallets Impacts Loops " in "Iris Library->Patches". As all samples involved are embedded in the presets using the "Export"-function in the Iris Browser you are then ready to go.

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All Iris presets and samples available on patchpool may be used royalty free in commercial and non-commercial music and sound design productions. The licensee must not trade or re-distribute these files, pass them on to someone else or resample them for any use in commercial or free sample- and sound libraries.

## **Description and Content:**

Best Of Iris Subscription Vol. 3 - Percussion, Mallets, Impacts, Loops - 110 patches - 2.02 GB of samples.

This third library excerpt comprises sounds which are derived from processed and raw samples of percussion instruments like gongs, bells, singing bowls, vibraphone, bowed cymbals, Hang (percussion), waterphone, djembe, timpani, frame drum, chimes, glasses, dumbbell plates, glockenspiel, crotales, toms, snares and ceramic materials. There are also some patches using electronic drum- and synth loops and you will find sounds derived from field recordings containing percussive impacts, textures and industrial noises.

## **Patch List**

Name	Comments
6-8 Mania Loop Split	<p>A drumloop in 6/8 made with one of my Tremor Kits, each instrument processed differently with various temposynced FX.</p> <p>Original BPM 75 - root notes at C3 (C4 in Iris) and C5 (C6).</p> <p>S1 - mapped up to C3 (C4) plays the entire 1+ minute loop with no spectral selection, S2 - mapped from C4 (C5) upwards - plays a shorter segment looped back and forth with a more narrow frequency band with some spectral transitions.</p> <p>The Modwheel heavily distorts S2. Macro 1 (x) controls HP cutoff, M2 (y) controls HP resonance, M3 controls reverb send (FX section runs in Send-mode).</p>
Abyssal Loop	<p>All 3 oscillators use the same long loop, Osc 1 playing a frequency band up to 1k, Osc 2+3 playing frequencies above 1k. Crossfade between the frequency bands using the Modwheel. The FX section is running in Send-mode, Osc 1 has a distortion send and the very narrow frequency band in Osc 3 is sent to the reverb FX.</p> <p>Macro 2 (y) controls the LP cutoff frequency, as the filter in Iris is routed post FX-send, you will still hear the entire frequency range via the effects return when M2 is dialed towards the bottom/left.</p> <p>Set the oscillators to Radius RT-mode if you want to preserve the original tempo at all pitches played.</p>
Airy Fairy Chimes	<p>Electronic chime texture made with Metasynth by re-synthesizing glass chimes, manipulating the re-synthesized data and then playing it back with several bowed and beaten singing bowl samples. S1/2 both use the same long sample, S2 playing the inverse frequency selection. Macros 3/4 are dedicated volume controls for each layer. The Modwheel adds noise-shaped pitch modulation. With M2 dialed down, tempo-synced filter modulation can be added with M1. Check the Macro page for more controls.</p> <p>In The Iris 2-version, Aftertouch increases synced filter modulation speed.</p>
Asian Synth	<p>The involved sample was made by rubbing a large metal tray with a rubberball, sounding somewhat gong-like. This sample is used in S1+2, the Sub-oscillator adds a more distinct pitch to the sound. Add temposynced, square-shaped pitch modulation with the Modwheel, control the FX with Macros 1-3, Macro 4 controls Highpass cutoff to "demud" the lower range of this patch if needed.</p>
Autumn Chimes (overlapping split)	<p>Physically modelled (british english) chime texture (Chromaphone + FX), 2 (multi)samples in S1+2 - mapping: S1 plays from C3 (C4 in Iris) upwards, S2 plays up to C4 (C5)</p> <p>Modwheel adds noise-shaped pitch modulation, please check the Macro page to understand how the 5 assigned Macros modify the sound.</p>
Band Outtake 01	<p>A processed outtake of a recording with my former Band ROYCE which didn't make it onto the album which I published myself in 2006.</p> <p>An 8-Bar loop - original BPM 124.something - root note C3.</p> <p>S1 only plays the low frequency range, bring in S2 with the Modwheel for full bandwidth. S3 plays a short loop from the middle of the sample, bring it on with Macro 3. Add reverb to S2+3 with Macro 1.</p>

Name	Comments
Barrel Drifter	<p>Derived from <b>this 200 litre oil barrel</b>. Processed with delays, filters and a waveshaper. After the initial attack the sound was stretched with Radius RT inside RX4 Advanced. S2 plays the attack part, S1 uses the second half of the long sample. Add temposynced amplitude modulation to S2 with Macro 3, control it's volume with M4. The Modwheel adds a strange mixture of short delays and chorus FX. When M2 (y) is down, you can introduce the filter envelope with M1 (x). M5 introduces pitch modulation in S2, control modulation speed with M6, change the LFO waveform with M7. M8 adds reverb FX.</p> <p>In the Iris2-version, M1 is assigned to the sustain level of the filter envelope (Env 5) and it is not possible to change the LFO waveforms in LFO 2 via Macro 7.</p>
Barrel Loops	<p>Barrel percussion recorded during a parade in Berlin, S1+2 tuned in octaves play slightly different spectral selections of the same sample, S3 tuned up yet another octave plays the whole frequency range and can be introduced with the Modwheel. Macros 1+2 control reverb amount/time, M3 adds saturation/distortion.</p>
Bell Contemplation	<p>S1 plays a single hit on a nice brass bell, S2 plays a metasynthesized, drone-like derivative of that bell sound with moving harmonics. Introduce pitch modulation with the Modwheel, control delay and reverb mix with Macros 1+2, chorus speed with Macro 4 and totally destroy the sound with Macro 3.</p> <p><a href="#">Here</a> is a pic of the bell I sampled.</p>
Bell Strike and Fly	<p>Different spectral aspects of the same stretched brass bell sample are playing in S1+2, S3 plays an electronic bell texture made with granulators and other goodies.</p> <p>The Modwheel adds temposynced amplitude modulation to S1+2. Macros 1+2 control LP filter cutoff and temposynced cutoff modulation, M3 controls delay mix.</p>
Bird Chimes	<p>Convoluting a bright chime texture (made with Chromaphone) using bird sounds as the impulse response in a convolution reverb. Both oscillators use the same sample, playing different spectral selections/segments from it. S1 is running in Non-Retrigger mode, pan position in S2 is being modulated by a slow LFO, Macro 4 controls the volume of S2. M 1+2 (x/y) control the amount of temposynced filter modulation/HP cutoff, M3 adds stereo phasing, M5+6 control amount of delay/delay time. The Modwheel adds Noise-shaped pitch modulation to S1.</p>
Bouncing Timp Madness Split	<p>A timpani sample from my sound library <a href="#">Scattered Entity Vol. 1</a> for MachFive 3, bouncing a little rubber ball on the timpani and then moving the pedal for glissando effects. This sample was then granulated with crusherX and run through a tuned multiband combfilter (Melda). S1+2 - running in Non-Retrigger mode - are playing in split mode using the same sample with inverted frequency band selections, overlapping split point is C4 (C5 in Iris). S3, only using the end of the sample, is running in "Fixed" mode, meaning it doesn't react to incoming Midi pitch, it's pitch is modulated by a random LFO. Bring in S3 with the Modwheel. Macros 1+2 (x/y) control the amount of reverb and distortion, M3 adds pitch modulation to S1+2, control the modulation speed with M4.</p>

Name	Comments
Bouncing Timpani	The involved sample was taken from pedal-timpani recordings ( <a href="#">pic here</a> ) I made for my MachFive-ibrary <a href="#">Scattered Entity</a> . Bouncing little rubberballs on the timpani while moving the pitch-pedal. Then the rubberballs bounce off the timpani onto the wooden floor and in the end of that session little balls were scattered all over the recording room. Oscillators 1-3 all play different segments and spectral aspects of this sample. The x/y-pad (M1+2) lets you add combfilter-like delays and determine the pitch/speed of those very short delays with high feedback. M3+4 control reverb/distortion amount, inverted M5 controls Lowpass filter cutoff. The Modwheel adds random pitch modulation to S1+2.
Bowed Bowl Scape	Bowling one of my singing bowls. S1 plays the unprocessed bowing improvisation, S2/3 use an electronic derivative made with crusherX and other things - all samples play in Non-Retrigger mode. The Modwheel decreases LP cutoff and adds distortion. Macro 2 (y) adds amplitude modulation to S1/2, control modulation speed with M1 (x). M3 controls the volume of S3, M4 introduces pan-modulation in S3, control modulation speed with M5. M7/6 control amount of delay FX/delay speed.
Bowed Crotales Space	Bowed Crotales Space A bowed crotales texture played on <b>this instrument</b> (the image shoes the lower octave of this unique instrument) processed with GRM Evolution, Kaleidoscope and other things, all oscillators share the same long sample, S1/2 are running in non-retrigger-mode. Macros 3-5 are individual volume controls for each layer. The Modwheel introduces tempo-synced amplitude modulation, M7 controls LP cutoff, M8 introduces tempo-synced random filter modulation. Check the Macro page for more controls.
Bowed Cymbal Duet  There is a video with this patch <a href="#">here</a> .	Both oscillators use the sample of a bowed china cymbal with identical spectral selections, S2 playing in reversed loop mode. The Modwheel introduces random pitch modulation for S1, S2 has a constant Noise-shaped pitch mod applied. Please check the Macro page to learn how the six assigned Macros modify the sound.
Bowed Cymbal Trio Split	Cymbal hypnosis - S1 uses the sample of a dry/unprocessed bowed china cymbal, S2 and S3 (both running in Non-Retrigger mode) use 2 long electronic derivatives, the Sub osc adds a modified Pulse waveform. S1+2 are mapped from C4 upwards (C5 in Iris), S3 and the Sub play up to C4 (C5). The Modwheel adds a tad of vibrato when fully engaged. Macro 3 controls the volume of the Sub osc, tune the Sub with M5, M3 tunes the cymbals in S3 up an octave when dialed hard right. The FX section is running in Send mode.
Bowed Splash Split	Two different splash cymbals bowed with a violin bow, processed with various things, split across the keyboard - split point: C#3 (C#4 in Iris). MW adds tempo-synced, square-shaped pitch modulation. Macros 1-4 control amount of delay/phaser FX, LP cutoff and release time. In the Iris 2-version, Macro 5 adds pan modulation to both oscillators.
Church Chimes	S1 uses a windchime sample I recorded in a church, approaching the microphones from the back of the church while playing the chimes. S2 uses a sample of large tubular windchimes recorded in the studio. The Modwheel controls the delay time in the chorus FX creating modulation effects. Macro 1 adds pitch modulation to S1, M2 controls chorus mix level. M3 controls LP cutoff, M3/4 control amount of delay/reverb FX.

Name	Comments
Concert Tom Loops Split	<p>Two loops (100 BPM) played on four concert toms (pic here), the loop in the upper keyboard half was processed with Stutter Edit using a modified preset from my preset expansion Glitchmania. S1/3 are layered in the lower half up to B2 (B3 in Iris), S3 playing the inverted spectral selection and having pan modulation applied. The Modwheel introduces a combfilter-like delay effect, Macros 1/2 control amount of reverb/distortion FX, M3 controls the HP filter cutoff, M4 controls release time for all 3 oscillators, M5 introduces phaser FX.</p> <p>In the Iris 2-version, Aftertouch increases the delay time when the Modwheel is dialed in, so you can create glissando-like effects.</p>
Container Music	<p>A snippet of the recording of the discharging of containers in a russian harbour (Kaliningrad) recorded in 2011 for a film project. S1 running in Non-Retrigger mode plays a narrow selection of high metal squeaks, S2 plays a longer segment with rumbling and impacts. Add vibrato to S1 with the Modwheel, 7 Macros are assigned, please check the Macro page.</p>
Convolved MetaHit	<p>S1+2 both play different segments and spectral selections of the same long sample, made by sending a physically modelled tube hit (Chromaphone) through a multiband convolution reverb, each band carrying a different soundscapish texture made with Metasynth, processing the result with RX3, timestretching only some segments of the sample.</p> <p>The Modwheel adds pitch modulation to both oscillators using different LFO shapes and speeds. Macro 1 (x) controls the amount of delay FX using very short delay times at high feedback rates sounding similar to a combfilter, modulate the delay time with M2 (y) for flanging effects. Macro 3 adds a strange reverb with maximum predelay.</p>
Cosmic Hang Scape Split	<p>Processing a texture played with drumsticks on a Hang with various tools led to the creation of the soundscape which is used in all three oscillators. S1, root D4 (D5 in Iris) playing from C3 (C4) and above, S2+3, root D2 (D3) playing from C3 and below. S1+2 play in Non-Retrigger mode, S3 reverses the ending of the scape and has slow pan modulation applied. Five Macros provide control over delay, delay time, phaser, LP cutoff and release time. The Modwheel introduces temposynced, random pitch modulation to S1+2.</p>
Crane Impacts Split	<p>Two samples with metal impacts I recorded in the harbour of Kaliningrad when a huge crane was discharging a ship filled with black coal. Split point is C3/C#3 (C4/C#4 in Iris). The Modwheel adds very short delays with high feedback (combfiltering), tune the delays using Macro 5. Also check the other Macros to modify the sound.</p>
<p>Crane Impacts</p> <p>There is a video with this patch <a href="#">here</a>.</p>	<p>All 3 oscillators use a sample recorded in the russian harbour of Kaliningrad while a huge crane was unloading a container ship. S1 plays a metal impact followed by the voice of a harbour worker. S2+3 play very narrow spectral selections of the surrounding harbour environment, S2 running in Non-Retrigger mode. Each oscillator has its dedicated volume control (Macros 3-5), Macros 1/2/6/7 control the involved Iris effects. The Modwheel adds pitch modulation to S1+2.</p>

Name	Comments
Crane Monster	<p>All 3 oscillators use a sample recorded in the russian harbour of Kaliningrad inside a huge crane unloading a container ship. I just gave the camera man my Zoom as the cabin was too small for all of us and he put it next to the crane conductor, we got banned from the harbour for filming this after the shooting.</p> <p>S1 plays a very narrow (and mysterious) spectral selections of very high background noises, S2 play more accentuated noises from this sample. S3 running in "Fixed" mode (no Midi pitch response) plays the full spectral selection backwards/forwards from the end of the long sample, bring in S3 using the Modwheel. The pitch of S3 is permanently modulated by a noise-shaped LFO. The Modwheel also adds noise-controlled pitch modulation to S1. Macros 1-4 control the amount of the involved Iris effects.</p>
Cranebells	<p>2 long field recordings of a giant container crane recorded in the harbour of Kaliningrad, whenever the crane moved there was this alarm bell ringing, I was standing right underneath the crane moving with it as it hovered along the pier. S1+2 play 2 samples with the tonal bell sounds, S3 plays a hydraulic sound at the end of the sample 1 which doesn't react to Midi pitch but is pitch modulated by a slow LFO. Bring in S3 with the Modwheel. Please check the Macro page to understand how the 5 assigned Macros modify the sound.</p>
Deep Dragger Groove <a href="#">The making of video</a> , one of my very early Iris patches.	<p>Electronic drumloop made with one of my Tremor patches, Each oscillator uses a different segment and spectral selection from the same long sample. S1+3 have dedicated volume controls (Macros 3+4), S3 playing in One-Shot-mode. M1 (x) adds distortion, M2 (y) controls LP filter cutoff. Root notes (original tempo) are located at C4 (C5 in Iris).</p>
Delay Beatz 110 BPM	<p>A drumloop I made with some of my Tremor sounds processed by Filterscape and other plugs - set to Radius RT mode so the loop always plays at it's original speed of 110 BPM, pressing different keys only changes the pitch. Original pitch located at C3 (C4 in Iris). M1 (x) adds distortion, Modwheel changes the tone of the distortion. Macro 2 (y) introduces temposynced HP filter modulation which of course only makes sense, if you set your host tempo to 110 BPM.</p>
Djembe Fast Triplet Loop	<p>A 2-bar loop with fast triplets is playing in all three oscillators, root note C3 = 100 BPM (C4 in Iris). S1 has a very narrow spectral selection enhancing only some transients, S2 plays only the lower frequency range. S3 plays the loop as recorded with no spectral selection, switch/crossfade between S1/2 and S3 using the Modwheel.</p> <p>Macro 1 adds reverb, M2 adds very short delays with high feedback (combs), M3 adds pitch modulation to S1+2, M4 controls the speed of the pitch modulation.</p>
Djembe Loop 01 100 BPM	<p>An 8-bar Djembe loop running in Radius RT mode, so the tempo is fixed to 100 BPM (as recorded) over the entire keyboard range. S1 is running in One Shot-mode in order to preserve the final accent on the first beat of bar 9, so please retrigger the sample when needed. You can play nice melody lines with this loop. Switch the sample to "Resample" mode if you want to run it at different speeds.</p> <p>The Modwheel adds distortion, control the tone of the distortion with Macro 3. M1 (x) adds temposynced Delay FX, M2 (y) adds temposynced filter modulation which of course only makes sense, if you set your host tempo to 100 BPM.</p>

Name	Comments
Djembe Loop 02 100 BPM	An 4-bar Djembe loop - changing the pitch of the drum with the left hand while playing - S1 running in Radius RT mode, so the tempo is fixed to 100 BPM (as recorded) over the entire keyboard range. The Modwheel adds some screaming distortion and some temposynced random pitch modulation which sounds pretty amazing in all ranges :) - control the tone of the distortion with Macro 3. M1 (x) adds temposynced delay FX, M2 (y) adds temposynced filter modulation which of course only makes sense, if you set your host tempo to 100 BPM.
Djembe Subbass Tuned	A very fat subbass patch made from a single Djembe hit only selecting the lowest 2 spectral frequencies. S1 running in One Shot-mode (not looped). The Modwheel adds distortion for gaining more harmonics/overtones. M1 (x) adds temposynced delay FX, unfortunately pre-distortion so the distorted sound is not reaching the input of the delay, but you'll have plenty of external options anyway.
Djembe Subbass	A very fat subbass patch made from a single Djembe hit only selecting the lowest 2 spectral frequencies. S1 running in One Shot-mode (not looped) is not reacting to incoming Midi notes, instead a slow LFO is slightly modulating the pitches with each note you play. Shift the sample pitch and increase the amplitude of the pitch modulation with the Modwheel. No Macros are assigned.
Doom Crash	Electronic impact sound in S1 (One Shot-mode) mixed with a pink noise sound in the Sub-oscillator. (Radius RT-mode), the Modwheel controls LP filter cutoff, with MW down the cutoff is being modulated by the filter envelope, increase filter resonance with Macro 2 (y), M1 destroys the sound by adding a asymmetrical distortion.
Echo Loop Layers 98BPM	The long sample of an electronic rhythmical loop produced with Filterscape VA and various delay processors is used in all 3 oscillators, all oscs are playing in Radius RT mode which preserves the original tempo of the loop (98 BPM), if you want to alter the loop speed, switch to "Resample"-mode. Each osc has a dedicated volume control (Macros 3-5). M1+2 (x/y) control amount of phaser/distortion FX, M6 adds pitch modulation, M7 controls reverb amount, M8 controls various reverb parameters. The inverted Modwheel is assigned to LP filter cutoff.
Edgy Glass Scape Split	A long glass texture made by processing layered glass sounds from my HALion 5 library <b>Sonic Cinema</b> with some Trash 2-waveshaping and GRM tools Evolution. Each keyboard zone plays a different segment of the same sample, overlapping spilt points are C2 (C3 in Iris) and C4 (C5). The Modwheel introduces fast random pitch modulation in all oscillators (slightly different LFO speeds in each LFO). Macro 1 (x) controls delay mix, M2 controls delay time and feedback amount which makes for some nice glitch effects. M3 adds some screaming distortion, M4 controls reverb amount, M5 controls the release time in all oscillators.
Eternal Vibra  There is a video with this patch <a href="#">here</a> .	Another vibraphone beauty, I played a simple minor7 chord arpeggiated upwards, S1+2 play different spectral aspects of the same sample, S3 running in Non-Retrigger mode uses a processed derivative of this arpeggiated chord, bring it in with the Modwheel, which at the same time reduces the level of S1. Please check the Macro page to see how the 6 assigned Macros modify the sound.

Name	Comments
Ethereal Bell Scape	The original sample used in this patch was produced with some of my Alchemy samples (a multisampled dumbbell plate) and one of my Chromaphone patches. Processed with crusherX and a saturnized convolution reverb using a strange electric guitar snippet as impulse response. S1 uses a rather narrow selection of spectral bands and dots, S2 plays the inverse frequency selection with it's amplitude controlled by the slow LFO so that S2 fades in and out. Macros 1+2 control reverb/delay mix, M 3+4 control the HP filter (cutoff/resonance). Modwheel adds pitch modulation to S1+2.
Ethereal Vibra Sustain	The sample of the decay phase of a vibraphone chord processed with some spectral tools (GRM) is used in S1+2, The Sub-oscillator adds a noise-modulated sinewave, control it's volume with Macro 2 (y). The Modwheel reduces LP filter cutoff and adds filter resonance. Macro 1 (x) adds temposynced amplitude modulation.
Evo Bells 01	Processed churchbells recorded on a walk through Munich 2 samples, Modwheel -> pitch modulation Macro 1 increases resonance of the envelope-controlled HP Filter M2 adds squareshaped filter modulation, M3 adds delay
Evo Bells 02	Processed churchbells recorded on a walk through Munich 1 sample split up into 2 segments (S1+2) S1 runs in Radius RT mode Macros 1+2 control the aliasing FX (amount+tone) M3 controls amplitude modulation-speed in S1, M4 adds delay M5 controls delay time and feedback amount, M6 controls volume of the Sub-oscillator, Modwheel tunes the Sub-oscillator up 2 octaves
Experimental Djembe Texture	Some processed Djembe flam hits, different aspects and spectral selections of the same sample are playing in S1+2. The Modwheel adds distortion and chorus FX, Macro 1 (x) adds very short delays with a lot of feedback, M2 controls reverb Mix.
Factory Slam Loops Split	Using 2 loops split across the keyboard - overlapping split point: C3 (C4 in Iris) - isolated from a field recording I made in a russian car factory in the assembly section, pimped with a transient designer and some other stuff. Modwheel adds distortion, the combfilter's (delay) pitch and amount are controllable with Macros 1+2 (x/y-pad). Macro 3 adds random pitch modulation to S1+2, M4 increases modulation speed.
Framedrum FX Layers	A single Framedrum hit in S1 and it's electronic derivatives in S2/3 mapped from C0 - C6 (C1 - C7 in Iris). Each layers has it's dedicated volume control (Macros 3-5), S2 can be tuned up 2 octaves using M6. Please check the Macro page for more controls.
Framedrum Surreality	A framedrum texture from my Reaktor Bank <a href="#">No Boundaries</a> for DRON-E processed with Trash 2 and B2. Each oscillator is using the same sample, playing different segments and spectral selections. S2 is not following pitch (Fixed mode), it's pitch is being modulated by an LFO, LFO speed assigned to the Modwheel. The MW also adds random pitch modulation to S3. Each oscillator has it's dedicated volume control (Macros 3 - 5), Macros 1+2 (x/y) control amount/time of delay FX, M6 controls amount of reverb FX.

Name	Comments
Glass Chimes Duet 01	Featuring <b>these beautiful glass chimes</b> . S1 plays an unprocessed glass chime texture, S2 - running in Non-Retrigger mode - uses an electronic derivative made with GRM Tools Evolution and other things. Increase the volume of S2 with the Modwheel. Macro 2 (y) controls LP cutoff frequency, M1 introduces noise-shaped filter modulation and increases filter resonance. M3-5 control amount of chorus/delay/reverb FX, M6 introduces random pitch modulation in S1, control modulation speed with M7, M8 introduces noise-shaped pitch modulation in S2.
Glass Chimes Duet 02	Derived from <b>these beautiful glass chimes</b> . S1 plays an unprocessed glass chime texture, S2 uses a melodyned-derivate, tuning the chimes to a major scale, both oscillators play in Non-Retrigger mode. The Modwheel introduces noise-shaped pitch modulation in both oscillators. Please check the Macro page to see how the 8 assigned Macros affect the sound.
Glassgong Texture Split	This patch uses a long texture produced by mixing granulated glass sounds from <a href="#">Sonic Cinema</a> with granulated Thai Gong sounds from <a href="#">Scattered Entity</a> and processing this mixture with various apps. S2+3 are layered in the lower half of the keyboard, composing a very tonal, more electronic sound, mapped up to C3 (C4 in Iris), S2 playing in reverse and Non-Retrigger mode. S1 - a tinkling glass texture - plays from C#3 (C#4) upwards. S1 is a very long segment so play long notes if you want to hear it all. The Modwheel reduces LP filter cutoff and adds some distortion. Macro 3 adds pitch modulation to S1 (upper sound), control pitchmod speed with M4. M5 adds square shaped pitch modulation to S2, control mod speed with M6. The other Macros control various FX.
Glocken Gong Clouds Split	From C3 upwards the sample of a processed Glockenspiel hit is playing in S2, From C3 downwards a procesed Thai gong hit is playing in S1. The Modwheel adds random pitch modulation to the gong and temposynced pitch mod to the Glockenspiel. Macro 2 (y) controls filter cutoff, with M2 down you can adds temposynced filter modulation using M1 (x). Add phasing FX using M4.
Glockenspiel Phrase Cloud Split	A glockenspiel phrase in Gmin I played on a Musser Glockenspiel (pic here) processed with crusherX, Kaleidoscope and other things. S1/2 highlight different segments and spectral aspects of the same sample, overlapping split point is C3 (C4 in Iris), S2 is playing in Non-Retrigger mode. The Modwheel introduces temposynced, square-shaped pitch modulation, +/- 1 octave with the wheel fully engaged. Macro 2 controls LP filter cutoff, M1 introduces temposynced filter modulation. M3/4 control amount of delay/chorus FX.
Glockenspiel Rising Cloud Split	Rising Glockenspiel arpeggio I played on a Musser Glockenspiel (pic here) processed with crusherX, Kaleidoscope and other things. The same long soundscape is used in all 3 oscillators, S2 playing in Non-Retrigger mode. S3 plays the full frequency range, control it's volume using Macro 5. Macro 2 controls LP filter cutoff, M1 introduces temposynced filter modulation. M3/4 control amount of delay/chorus FX, M6 controls release time, M7 adds reverb FX.

Name	Comments
Glockenspiel Surreality 01	The long sample used in this patch by all 3 oscillators is an excerpt from an improvisation I played on this Musser Glockenspiel (pic here), with the windows of the recording room wide open so that environmental sounds (birds, dogs, cars, wind, other suburban noises) would chime into the recording. The result was processed with crusherX and other things. Each oscillator highlights different aspects from this excerpt and has it's dedicated volume control (Macros 3 - 5). S1/2 are mapped up to C5 (C6 in iris), S3 is mapped up to C6 (C7 in Iris).The Modwheel introduces noise-shaped pitch modulation in S3, M1 introduces pan modulation in S1/2, please check the Macro page for more controls.
Glockenspiel Surreality 02	The long sample used in this patch by all 3 oscillators is an excerpt from an improvisation I played on this Musser Glockenspiel (pic here), with the windows of the recording room wide open so that environmental sounds (birds, dogs, cars, wind, other suburban noises) would chime into the recording. The result was processed with crusherX and other things. Each oscillator highlights different aspects from this excerpt and has it's dedicated volume control (Macros 3 - 5), S3 is playing in Non-Retrigger mode. S1/2 are mapped up to C5 (C6 in iris), S3 is mapped upto C7 (C8 in Iris). The Modwheel introduces square-shaped pitch modulation in S1, M1 introduces pan modulation in S2/3, please check the Macro page for more controls.
Glorious Thunder	Processed and unprocessed thunder sounds recorded during a gigantic thunderstorm. S1 plays a more distant unspectralized rumble, S2 plays a heavily processed derivative of a thunder clap and S3 plays a more natural thunder clap. Macros 1+2 (x/y) control Pitchmod/Pitchmod speed of S2, the Modwheel adds distortion to S1+S3.
Gong Octet	Eight Thai gongs played by eight workshop students during one of my recent workshops, the result was processed with GRM Tools Evolution and other things. Each of the three layered oscillators plays different spectral aspects of the long soundscape, Macros 23/4 are dedicated volume controls for S1/3. The Modwheel decreases LP filter cutoff and adds distortion, M5 adds random pitch modulation, control modulation speed with M6. M1/2 control amount of chorus/delay FX.
Gong Trio	Improvising with three Thai gongs live on tape/HD. Each oscillator plays a different segment/spectral selection of the same long textural sample, S1 running in Radius RT-mode. The Modwheel adds a tad of pitch modulation to S1+2 (different LFO shapes). Macros 1+2 (x/y) control amount of delay/reverb FX, M3 controls HP filter cutoff.
Gongclash Pure There is a video for this patch <a href="#">here</a> .	2 Thai gongs clashing several times, both oscillators use the same sample and spectral selection, S2 plays in reverse mode. The Modwheel adds distortion, reduces LP cutoff, increases LP resonance and activates the global LFO for slow cutoff modulation. Macro 1 (x) controls amount of temposynced Delay FX, M2 (y) reverb amount, M3 adds pitch modulation to S1, M4 adds chorus FX, M5 adds pitch modulation to S2. This sound produces some incredibly low frequencies at the lower end of your master keyboard, let your subwoofer(s) have some fun as well.

Name	Comments
Gongclash Stretch	The recording of 2 Thai gongs clashing several times extremely timestretched and enriched with Paulstretch. All 3 oscillators play different segments and spectral selections of the same long sample. The Modwheel reduces LP filter cutoff and adds chorus FX, Macros 1+2 (x/y) control amount of pitch modulation for S1+2 and modulation speed. M3 controls amount of delay FX.
Grainloops	The involved sample is actually a muted piano sound, a snippet from a live-recording from a concert I played in a gallery. I processed this little loop with various granulators, S1+2 play different segments and spectral selections of the same sound. S1 plays in Non-Retrigger mode. S2 has a strong pitch modulation assigned, increase the mod speed with the Modwheel. Macros 1+2 control delay FX. This patch can produce some incredible sub-bass frequencies.
Granular Cutlery	The sample was made by first improvising chaotically with cutlery from my kitchen and then granulating the recording. S1 play a very "dotted" spectral selection of this sample, S2 plays almost the entire frequency spectrum, bring it in with the Modwheel. Add square-shaped LFO modulation to S1 with Macro 1 (x), control the LFO speed with Macro 2 (y). M3 adds reverb, M4 adds aliased distortion.
Hang Free Loop	A Hang loop fluctuating in tempo played with soft mallets on a Hang without a clicktrack is used in both oscillators, original speed at G2 (G3 in Iris). S2 is using the inverted spectral selection of S1, it's volume is assigned to the Modwheel, so with the wheel fully engaged you hear the entire frequency spectrum. The 7 assigned Macros provide plenty of FX, filter and pitch modulation control.
Hang Hit And Stretch	A dry Hang hit played with a soft mallet in S1 (root G2, G3 in iris) with a looped decay phase is layered with it's timestretched and processed derivative in S2+3 which focus on different spectral bands. S3 can be tuned up an octave with Macro 4. The volume of S2 can be controlled with M5. The other Macros provide controls for delay, chorus, release time and LP filter cutoff.
Hang Loop In Seven	Hang loop in 7/8 signature, slightly quantized, running in Radius RT mode so the original tempo (90 BPM) is preserved. The Modwheel adds Tube-distortion. Macro 5 adds temposynced, random pitch modulation (which only really makes sense if your DAW / host is running at 90 BPM). The other assigned Macros provide control over delay, chorus, LP cutoff, room and release time.
Hang Mallet Glitch Loop	A Hang loop played with soft mallets, quantized and processed with various glitch tools is used in both oscillators (original tempo - root G2, G3 in Iris). S2 is using the inverted spectral selection of S1 and has pan modulation applied. Control the volume of S2 with Macro 3. The other Macros provide control over delay, reverb, distortion, distortion tone and HP filter cutoff.
Hang Rubber	Rubbing the Hang with a rubber ball, the spectral selection in S1 focusses on the resulting pitches, S2 features the rather funny moaning sound from the rubber ball on the surface of the Hang. Root note at G2 (G3 in Iris). Control the volume of the moaning rubber sound with the Modwheel. Five Macros are assigned for controlling FX and LP filter cutoff.

Name	Comments
<p>Hang Scape 01</p> <p>There is a video with this patch <a href="#">here</a>.</p>	<p>The same Hang-soundscape sample is used in S1+2 with different spectral selections, S3 adds a pad sound made with one of my Serum patches from <a href="#">Sonic Tabulator</a>. All oscillators are running in Non-retrigger mode. S2 has a dedicated volume control (Macro 5) and can be tuned up an octave with M6 (scaled in semitones), check the Macro page to see what the other 5 Macros are doing. The Modwheel introduces temposynced amplitude modulation in all three oscillators.</p>
<p>Hang Scape 02</p>	<p>A soundscape with processed Hang sounds in S2 is layered with drone textures in S1+3 (high and low spectrals) made with one of my Serum patches from <a href="#">Sonic Tabulator</a> processed with some UberMod. The x/y-pad (M1+2) controls the balance between the Hang and the drones. The Modwheel introduces slow LP cutoff modulation, use M3 to control amount of delay FX, add a tad of pitch modulation to the drones with M4 and Noise-shaped pitch modulation to the Hang-scape with M5.</p>
<p>Hang Sub Hit And Stretch</p>	<p>Hitting the backside of the Hang with the hand produces a deep sub-tone, A dry version of that sound is used in S1 (which plays the reversed and looped decay phase) and S3 (hit in one-shot-mode), S2 uses a timestretched derivative of that sound. The Modwheel introduces temposynced, square-shaped pitch modulation to the timestretched sound. Macro 3 tunes the stretched sound up an octave, M4 controls the sustain level of the reversed loop in S1, use M5 for adding filter modulation and M6 for controlling filter modulation speed. M1+2 control amount of delay/reverb FX.</p>
<p>Hypno Chimes</p>	<p>Electronic chime texture made with Metasynth by re-synthesizing glass chimes, manipulating the re-synthesized data and then playing it back with several bowed and beaten singing bowl samples. All 3 oscillators use the same sample, playing different segments and spectral aspects from it. S2 only plays a short accent in one shot-mode, S3 plays the entire sample length, it's volume is assigned to the Modwheel. Macro 3 controls the feedback of the analog delay FX, M4 adds random pitch modulation to all 3 oscillators. M1 sends all signals to the aliasing distortion, M2 controls LP filter cutoff (post FX send, so you will still hear all frequencies via the FX returns).</p>
<p>Mallet Texture</p>	<p>Mallet texture programmed with Chromaphone, processed with delays and other things. Both oscillators are running in Non-Trigger mode and use the same sample with an identical spectral selection, S2 is tuned down an octave and plays backwards / forwards. The inverted Modwheel controls LP filter cutoff. Macro 2 (y) adds square-shaped pitch modulation, +/- 1 octave when fully engaged, M1 (y) controls modulation speed (set differently for each osc). Please check the Macro page to learn what the other 3 assigned Macros do to the sound.</p>
<p>Mellow Vibra Scape</p>	<p>A longer vibraphone impro I played laying out some nice chords. Very narrow and dotted spectral selections were applied in S1+2, S1 playing more horizontal, S2 playing more punctual/dotted. Modwheel adds random pitch modulation to S1, Macro 5 adds square-shaped pitch modulation to S2, control modulation speed with M6. M1/2 (x/y) control amount of delay/reverb, M3/4 control HP filter cutoff/resonance.</p>
<p>Metal Slam Cloud</p>	<p>A (looped) metal door slam I recorded in the staircase of a theatre processed with crusherX and other stuff. Each oscillator plays a different segment of that sample - S3 runs in Radius RT mode. The Modwheel adds comblike delays which can be tuned with Macro 3. M1+2 control distortion amount and reverb mix.</p>

Name	Comments
Mighty Ship Bells	A processed shipbell texture retuned to an indian scale in Melodyne. S1+2 both play different segments and spectral selections of the same long sample, S2 running in non-retrigger mode. The Modwheel adds temposynced amplitude modulation to both oscillators (different speeds and LFO shapes). Macro 1 (x) controls amount of delay FX, M2 (y) control HP filter cutoff.
Modelled Hypno Glass	The sample used in all 3 oscillators is a glassbell-like texture programmed in Chromaphone and processed with various pitch-shifters, delays and reverbs. The Modwheel adds random pitch modulation to S1+2. The x/y-pad controls amount/character of the chorus FX, the inverted Macro 3 controls LP filter cutoff. Introduce amplitude modulation with M4, control modulation speed with M5, M6 controls amount of reverb FX. The samples in S1+3 play in Non-Trigger mode.
Muted Cymbal Bass	A sequence of muted hits played on a crash cymbal is used in S1+2. S2 looping back and forth. The FX section is running in Send mode and only the low frequency band in S1 is sent to the distortion module. With Macro 1 - assigned to amp env sustain level - dialed hard left, only the first accent will be audible. With M2 dialed hard left the filter envelope is introduced. M3/4 control send level for delay/reverb FX, the Modwheel introduces temposynced amplitude modulation.
Muted Cymbal Stretchdrones	A sequence of extremely timestretched muted cymbal hits is used in both oscillators, S2 playing back and forth. Play long notes to hear the whole sonic picture. The Modwheel adds random pitch modulation, control modulation speed with Macro 3. Add aliasing distortion with M1, control aliasing and chorus amount with M2. M4/5 control amount of delay/reverb FX. Try all ranges please.
Mystery Bells	A periodic train bell texture in S1 and it's electronic derivative playing in S2/3 in non-retrigger mode, Macro 3 controls the volume of the bell sound in S1. M2 introduces HP filter modulation, M2 controls modulation speed. The FX section is running in Send-mode, Macros 4-6 control the send levels. The Modwheel adds random pitch modulation to S2/3.
Nervous Metal	A gamelanish/metallic texture loop - S1 plays the whole sample forth and back, S2 loops only a short segment back and forth and fades in and out via LFO modulation. Modwheel adds chorus, Macros 1+2 control pitch modulation in S1, M 3-5 control FX amount.
Nightmare Beatz	The electronic drum loop in S1 is set to fixed pitch, use Macro 4 to pitch up/speed up the loop. M1/2 control amount of distortion/distortion tone, M3 controls HP filter cutoff. The Modwheel adds reverb.
Partial Sequence	A modified Tremor loop from my <a href="#">Tremendous Beatz</a> expansion running in Radius RT mode so the tempo is fixed to 105 BPM. S1+2 play different spectral selections of the same loop, increase the volume of the bass accents in S2 with the Modwheel. Macros 1+2 (x/y) control amount of send to delay and reverb FX for S1.

Name	Comments
Penta Cymbals	Bowed china cymbal stretched and retuned in Melodyne to a pentatonic scale. S1 plays a short dotted spectral selection loop, S2 lays out the entire soundscape in Non-Retrigger mode. Control the volume of S1 with Macro 5, tune it up an octave with M6, add Noise-shaped pitch modulation with M3. The Modwheel introduces temposynced amplitude modulation in S1. FX section is running in Send-mode, so M1 (x) adds delay FX to S1, M2 (y) adds phasing to S2. M4 controls attack time in S1, M7 controls overall LP filter cutoff.
Ping Pan Sequence	A sequenced Zebra sound I programmed for this patch processed with UberMod and PitchFunk. Original speed: 120 BPM at D3 (D4 in Iris). The 2 oscillators play different aspects of the sequence. If you want the tempo fixed to 120 BPM switch both oscillators to Radius RT mode. Modwheel adds distortion, Macros 1+2 control Lowpass filter cutoff and reverb mix.
Polynesia	The sample used in this patch was made by resynthesizing a picture in Metasynth using the sample of banging against a metal pole with a wooden plank and tuning the resynthed data to a custom scale. S1+2 both play different segments/spectral selections of the same sample. The Modwheel adds a tad of pitch modulation to both oscillators, control the modulation speed with Macro 5. Please check the Macro page to see what the other 5 assigned Macros do to modify the sound.
Shipbell Duo <a href="#">The making of video.</a>	A long texture played with a brass bell recorded in L-C-R - moving the bell around while tremolating - is playing in S1+3. S2 plays a spectralized derivative of that sample. The Modwheel adds chorus, Macros 1+2 control reverb/delay mix, M3 adds random filter modulation and the inverted M4 controls filter modulation speed, turn it up to slow things down.
Singing Bowl Abyss Split 01	Two different samples of a long singing bowl impro granulated with crusherX and furtherly processed with various effects are playing in S1+2, split across the keyboard, S2 playing back and forth and running in Non-Retrigger mode, overlapping split point at C3 (C4 in Iris). The Modwheel controls amount of chorus FX. Add amplitude modulation with Macro 2, control modulation speed with M1. Add distortion FX with M3, control LP filter cutoff with M4. M5/6 control amount of delay FX/delay time and feedback, M7 controls release time for both oscillators.
Singing Bowl Abyss Split 02	A long singing bowl impro granulated with crusherX and furtherly processed with various effects is used in both oscillators split across the keyboard, S1 in the upper keyboard region running in Radius RT-mode, S2 running in Non-Retrigger mode, split point at B2/C3 (B3/C4 in Iris). Macro 1 introduces the filter envelope applied to the HP filter cutoff, M2 adds temposynced amplitude modulation to S2 and synced pitch modulation to S1. M3/4 control amount of delay FX/delay time and feedback. The Modwheel adds distortion and chorus FX.
Singing Bowls Granular	A sequence of hits played on one of my singing bowls, granulated with MBandGranular with different grain settings for 3 frequency bands, furtherly processed with some other plugs. All 3 oscillators use the same long sample playing different spectral aspects and segments, S3 running in Non-Retrigger mode. Increase the volume of S2 with the Modwheel, please have a look at the Macro page to learn how the 6 assigned Macros modify the sound.

Name	Comments
Snare FX Groove	Loop containing processed snare hits I played on a Pearl Firecracker 10" snare, processed with a Stutter Edit- preset from Glitchmania. Root note = original BPM (100) is located at C3 (C4 in Iris). S2 plays the inverse frequency selection and can be dialed in using the Modwheel, so with the wheel fully engaged you get the full sonic picture. Add distortion with M1, control LP filter cutoff with M2, add reverb with M3, control the amount of Loudness with M4.
Space Bowl Scape	Soundscape made with <b>this singing bowl</b> . All oscillators use the same long sample, all samples play in Non-Retrigger mode. The Modwheel adds noise-shaped pitch modulation in S1 and controls amount of chorus FX, Macros 1/2 (x/y) control amount of temposynced HP filter modulation / cutoff frequency. M3 tunes S3 up 3 octaves when fully engaged, M4 tunes S2 up 1 octave when fully engaged. M5 introduces amplitude modulation in S3, control modulation speed with M6. M7 controls amount of delay FX.
Spring Drum Layers	Layered spring drum accents and tremolo in S1-3, each oscillator playing a different segment of the same sample, S3 running in non-retrigger-mode. Macros 1/2 (x/y) control amount of stereo phasing/HP filter cutoff, M3/4 introduce pan modulation in S2/3, control amount of delay/reverb FX with M5/6. The Modwheel adds heavy distortion.
Stair Rail Abyss	Hitting the metal bars of a stair rail in the parking lot of the gym I frequently visit, S1 plays the unprocessed version, S2 plays a tonal kaleidoscoped version in major, both oscillators use alternate looping. The Modwheel adds tempo-synced random pitch modulation. Macro 2 (y-axis) shifts the LP filter cutoff, M1 (x) adds tempo-synced filter modulation, check the Macro page for more controls.
Surreal Glockenspiel	A Glockenspiel texture made by processing a Glockenspiel glissando with a granulator and some saturation. All oscillators play different segments of the same sample. The sample in S3 is a rather short loop of the last accent in that sample, it's pitch controlled by a very slow random LFO, so you will always get different/random results. The Modwheel adds pitch modulation to S1. Reverb mix and LP filter cutoff are controllable with Macros 1+2.
Table Bell 01	Delicate table bell sample in S1. Modwheel adds fast pitch modulation. Macros 1+2 control chorus and delay mix.
Tam Tam Pad	Scraped Tamtam in S1 playing backwards/forwards, beaten Tamtam accent in S2, both oscillators playing in Radius RT-mode. The Modwheel adds random pitch modulation to S2. The FX section is running in Send mode, Macro 1 (x) control delay send, M2 controls LP filter cutoff (post reverb send), M3 controls reverb send.
TamTam Scrapes	The sample of a Tamtam (gong) scraped with a drumstick is used in both oscillators, S2 playing the inverted frequency selection of S1 and tuned down an octave, both oscs are running in Non-Retrigger mode. The volume of S2 is assigned to Macro 3. The Modwheel adds noise-shaped pitch modulation. M1+2 (x/y) control amount/speed of chorus FX, M4 adds delay, M5 controls delay time (tweak the knob for interesting pitch modulation effects), M6 adds reverb.
Tinkleland	A processed table bell texture. Modwheel adds pitch modulation. Macros 1+2 control delay and distortion amount, inverted Macro 3 controls LP filter cutoff, Macro 4 adds chorus, Macro 5 controls chorus speed.

Name	Comments
Train Bell Trio	S1 plays a periodic train bell sample, S2/3 layer another train bell sample (played with a drum stick), S3 using a very punctual spectral selection of the individual harmonics and S2 running in Radius-RT mode - Macros 7/8 are dedicated volume controls for S2/3. MW adds pitch modulation to all 3 samples, with different shape/speed settings in each sound. Check the Macro page for more assignments.
Transportation Music  There is a video with this patch <a href="#">here</a> .	A field recording I made in a Tokyo train station, standing next to a ticket machine and the barriers passengers have to pass to access the platforms. The same sample and spectral selection is used in both oscillators, S2 having an offset of about 12 seconds. Control the volume of S2 using Macro 3. The x/y-pad controls amount and time of delay FX, play with it for introducing some crazy transitions between comb-filtering and pitch mayhem. Add pitch modulation to each sample individually and control the mod speed using Macros 4+5 for S1 and M 6+7 for S2. M8 controls amount of reverb FX. The Modwheel adds clipping distortion (recommended).
Tremor Blackhole	S1 plays a drumloop made with one of my Tremor Beats and Blackhole - original BPM: 70 - root note C3 (Iris: C4) S2 plays the same sample without the bass frequencies in Backwards-One-Shot-mode, bring it in with Macro 2. Modwheel adds saturation - Macro 1 controls HP filter cutoff.
Tribal Loop	A tribal loop with some electronics made with processed Framedrum samples from my soundset <a href="#">Framedrum for Alchemy</a> , original BPM 90, root note C3. Add distortion with the Modwheel, Macros 1+2 control pitch modulation/modulation speed to destroy the timing, M3 controls LP filter cutoff, M4 increases the release time.
Tubular Windchimes	<a href="#">Here is a pic of the tubular windchimes I sampled.</a> After a first sampling session with some very large tubular windchimes, I made this Iris patch using an unprocessed sample (S1) and a processed version (S2). S1 has a complex spectral selection, S2 plays the entire frequency range. Increase the volume of S2 with the Modwheel. Add random pitch modulation to S1 with the x/y-pad (Macros 1+2), add Noise-shaped pitch modulation to S2 with M3 and control LP cutoff with the inverted M4.
UberThunder	S2 plays the sample of a metal thundersheet I recorded in an open air sculpture park in Dresden. It plays in one shot mode, so it doesn't loop. S1 plays a long, metasynted derivative of that sample made by resynthing it in Metasynth and playing back the manipulated/stretched spectral content with a multi sampler using strange noises I made by improvising with UberMod processing short noise bursts. Modwheel adds distortion, Macros 1+2 control delay FX, M3 adds pitch modulation to S1, M4 controls reverb mix. S1 plays in Non-Retrigger mode so you can play overlapping legato notes to reach the end of the sample while re-triggering the thundrous attack.

Name	Comments
Vase Duo	<p>The sample of tremolating at the top of a ceramic vase with a soft mallet is used in S1, S2 plays a granulated derivative of that texture. The sample in S1 is tuned taking the lower spectral component as a reference, as the vase sound has this built-in interval. Introduce S2 with the Modwheel. Macros 1+2 (x/y) control reverb/delay mix, add fast random pitch modulation with M3, M4 controls HP filter cutoff. This sound is used in <a href="#">this Soundcloud demo track</a>. Also check my Mini Bank <a href="#">The Vase for Alchemy</a> if you need more vase sounds.</p>
Vibra Mystery	<p>The sample of a rising vibraphone chord with the vibrato engine on, changing the vibrato speed while playing is used in S1+2. A spectralized derivative (GRM and more) of this sample running in Non-Retrigger mode is used in S3, bring in S3 with the Modwheel. Macros 1+2 control reverb/delay mix, M3 adds square-shaped pitch modulation to S1+2, inverted M4 controls the modulation speed, M5 adds aliased distortion.</p>
Water Pan	<p>Derived from <b>this incredible little instrument</b>. S1 uses an unprocessed water pan-improvisation played with a soft rubber mallet, S2/3 share a long processed electronic derivative of that sample - increase the volume of S2/3 using the Modwheel. Macros 1/2 (x/y) control amount of delay/reverb FX, M3 introduces fast random pitch modulation in S1, M4 adds aliasing distortion, control the distortion sound (amount) with M5. Control HP filter cutoff with M6, increase release time with M7, add temposynced amplitude modulation to S2/3 with M8.</p>
Waterfall Percussion	<p>Derived from a chime-thing named Waterfall (<a href="#">picture here</a>), which produces very loud and percussive wooden, bamboo-like textures although it's made totally from plastic. S1 uses an unprocessed Waterfall-improvisation. moving the instrument between the 3 microphones (L-C-R) while playing. S2/3 share a long processed electronic derivative of that sample, S1/2 are running in Non-Retrigger mode. The Modwheel decreases LP filter cutoff and adds distortion FX, Macro 2 (y) introduces random pitch modulation to S1/2, control modulation speed with M1 (x). S3 - playing the full frequency band of the 2nd half of the processed version - does not react to incoming Midi pitch (Fixed-mode), control its volume with M3, tune it with M4 (+/- 2 octave, middle position -&gt; no transposition), add pitch modulation with M5, control modulation speed with M6. Add very short/combed delays with M7, tune the delays with M8.</p>
Waterphone Gong Texture	<p>The involved sample was made by tremolating on the bottom of a waterphone with a soft gong beater which sounds similar to a Thai Gong. S1 plays a more narrow spectral selection, S2 plays the entire frequency range and is tuned an octave lower. Tune it up two octaves using Macro 2 (y). Add noise-shaped pitch modulation to S1 using the Modwheel. Please check the Macro page to learn how the other 6 assigned Macros affect the sound.</p>
Waterphone Harmonics Split	<p>A long scape made with processed waterphone sounds is used in all three oscillators, each osc playing a different segment. S1+2 are layered playing up to C4 (C5 in iris), S3, mapped from C#4 (C#5) upwards, plays the second half of the sample backwards/forwards. Macros 1-4 control various FX parameters, M5 adds pitch modulation to S1+2, M6 controls the attack time of S1+2. The Modwheel reduces LP filter cutoff and adds distortion.</p>

Name	Comments
Windgong Split	Featuring my one and only <b>Windgong</b> , scraped and beaten. In the upper half (S2/3) playing from C3 (C4 in Iris) upwards, there is a scraped gong texture. S1 plays from C3 (C4) and below and uses a heavily processed/distorted and stretched gong accent. The Modwheel introduces temposynced amplitude modulation in all 3 oscillators. Macros 1/2 (x/y) control amount of delay/distortion FX. The peak-filter follows key, M3 introduces filter modulation and increases filter resonance, control the modulation speed with M4. Add chorus FX with M5, M6/7 control release times in S1 and S2/3.

And now I hope you will be musically inspired by these sounds.

Simon Stockhausen, August - 2015