Granular Guitars

VST Sound Instrument Set

Patchlist & Additional Information

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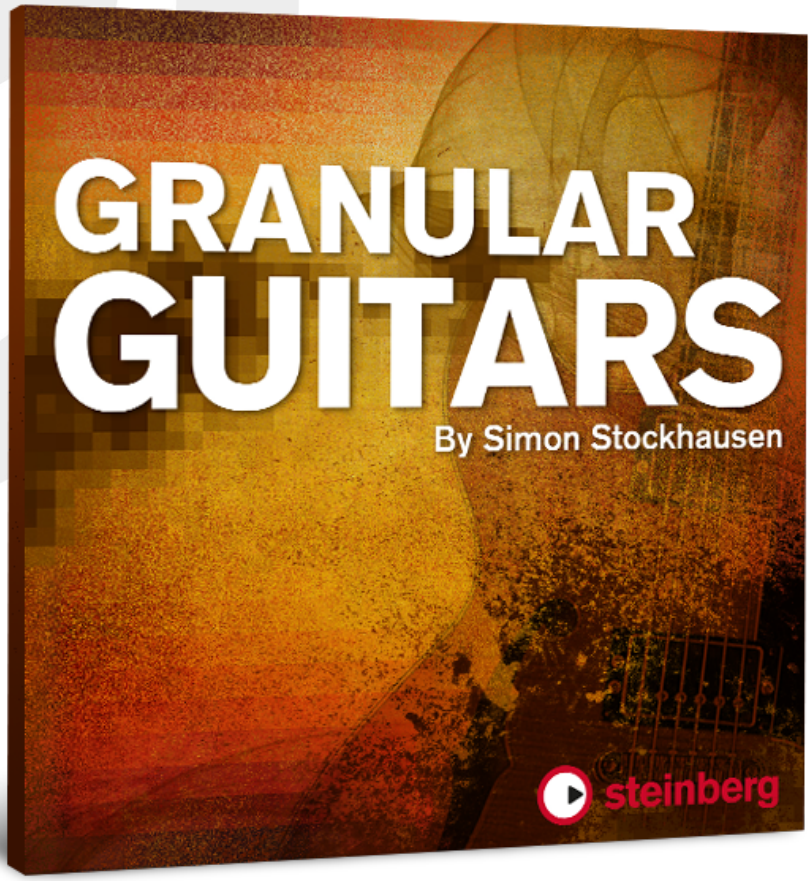
Steinberg Media Technologies GmbH



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Welcome

Granular Guitars for Padshop Pro explores the world of electric and acoustic guitar instruments. Traditional playing techniques meet more experimental ways of treating the guitar, more exotic instruments like psaltery, celtic harp and oud add another flavor to the collection.

Big cinematic soundscapes, beds and pads meet beautiful fragile textures, plucked string sounds morph into alien noises, heavy metal sounds and overdriven guitar screams clash with divine New Age sounds. Phrases, scales, single notes, dark drones, tremoli and slides, sequences, chords, E-Bow-sounds, arpeggios, processed electronic sounds, prepared guitar-mayhem, flageolet sounds and resynthesized textures all compose Granular Guitars.

Sampled instruments

Sample format: 48 kHz / 24 bit / stereo

- Various electric guitars played through various stompboxes and amps in various combinations, most samples were recorded through two amps simultaneously using 4 microphones (2 for each amp, condensor and dynamic types), sometimes also using the amp's reverbs. All microphone signals were phase aligned which enhances the transparency of the sound, broadens the stereo image and improved the transient behaviour. There are also prepared guitar samples made by brushing the strings, bowing the strings with a violin bow, hitting the strings with mallets and sticks and preparing the strings with various objects. There is also a folder with E-Bowed guitar sounds. Some electric guitar sounds were furthermore processed with software and hardware effects.
- Mandolin recorded via pickup through a DI box and also played through a single guitar amp. Many of the samples in the mandolin folder were played with an E-Bow.
- Classical acoustic guitar (nylon strings)
- Western guitar (steel strings)
- Prepared acoustic guitar sounds made by scraping the strings with metal objects, hitting the strings with various mallets, chopsticks, screws, Allen wrenches, bowing the strings with a violin bow, preparing the strings with various metal and wooden objects.

- Tenor psaltery (range C3–F5) bowed and plucked with plectrums and other objects
- Oud
- Celtic harp (27 strings - range 3.5 octaves)
- All acoustic instruments were recorded with 3 microphones in L-C-R, all mic signals were phase aligned. The classical guitar was sometimes also recorded with an integrated pickup and two microphones.
- Some of the acoustic sounds were also processed with external soft and hardware effects and some were resynthesized.
- All sounds and presets are very tweakable using the programmed controls, many are programmed in (pseudo)-split mode using both layers so a large masterkeyboard with 88 keys, Modwheel and Aftertouch will make the best of these presets.

Please note: Before you start tweaking a preset, you should move the modwheel once to check if the parameter you want to modify is assigned to the wheel. If it is, you can remove this assignment with a right-click on the parameter, then select "Disable Mod Wheel" from the Modulation Wheel submenu. Otherwise your modifications will be overwritten by the wheel.

There are 252 original patches and 8 patch variations (marked with XT = extended). The 371 samples (2.83 GB in size) are distributed in two main folders – *Granular Guitars Acoustic* and *Granular Guitars Electric*, each of these folders contain several subfolders:

GG Acoustic (946.3 MB in size)

- 01 A-Guitar - 39 samples
- 02 A-Guitar Sequences - 25 samples
- 03 A-Guitar Prepared - 23 samples
- 04 Ethnic - 43 samples
- 05 Resynthesized - 6 samples

GG Electric (1.89 GB in size)

- 01 E-Guitar - 69 samples
- 02 E-Guitar Scales - 10 samples
- 03 E-Guitar Phrases - 12 samples
- 04 E-Guitar Loops - 19 samples

- 05 E-Guitar E-Bow - 27 samples
- 06 E-Guitar Drones - 19 samples
- 07 E-Guitar Prepared - 30 samples
- 08 E-Mandolin - 49 samples

Now I can only hope that you will be inspired by Granular Guitars and create some great music with these sounds!

Simon Stockhausen

Patchlist

The 260 patches are organized in 12 subfolders:

- Acoustic Guitar (24 presets)
- Acoustic Scapes (21 presets)
- Acoustic Strangers (16 presets)
- Acoustic Synced (9 presets)
- Electric Beds (16 presets)
- Electric E-Bow (18 presets)
- Electric Guitar (34 presets)
- Electric Mandolin (29 presets)
- Electric Scapes (20 presets)
- Electric Strangers (28 presets)
- Electric Synced (13 presets)
- Ethnic Strings (32 presets)

Abbreviations

AT -> Aftertouch
MW -> Modulation Wheel

PB -> Pitch Bend

VEL -> Velocity, as 99% of the presets have VEL assigned to Amp Volume I didn‘t mention it in the list below

MultiGrain -> numerous parameters affecting the grain structure (e.g. Speed, Length, Duration, Pitch, Randomization, Number, Spread, Shape)

MultiFilter -> several parameters affecting the filter (e.g. cutoff, resonance, LFO modulation amount)

XT -> in the list below some patch names have an XT (extended) at the end of their names. These patches are variations, e.g. the main patch will have one layer, and the extended version will have two layers adding another sample of the same or different kind and also varying the grain, filter and FX settings in the XT patch.

Note Expression modulators assigned in the Modmatrix are not mentioned in the list below, please have a look at the second page of the matrix to see what has been assigned. NE 1/2 are assigned to filter cutoff /resonance in all patches.

C3 refers to the middle C on a piano.

Acoustic Guitar

Acoustic Guitar	Samples / Comments	Controllers
Bouncing Mallet Strings Split	**Layer A**: Glockenspiel beaters on steel string accel./rit. - root E2 **Layer B**: Glockenspiel beaters on steel string accel./rit. - root E4 A fades out towards the high end, B fades out towards the low end	AT reduces Grain Speed MW changes grain structure, adds filter modulation, increases attack/release time, adds chorus FX
Bowed Sustain Split	**Layer A**: guitar string bowed with a violin bow - root: E1 **Layer B:** guitar string bowed with a violin bow - root: E3 Glide is activated in both layers A fades out towards the high end, B fades out towards the low end	AT increases Grain Speed and reduces Grain Length, VEL slightly shifts sample start MW introduces filter modulation and detunes the grains
Bowed Tremolo Scape Split	**Layer A**: tremolating with a violin bow on guitar string - root: E1 **Layer B**: tremolating with a violin bow on guitar string - root: E3 A fades out towards the high end, B fades out towards the low end	AT shifts Grain Position, increases Grain Duarion and reduces Grain Speed MW changes grain structure and introduces filter modulation
Chopstick Minor Arp Chord	**Layer A**: playing an arpeggiated minor chord sequence up/down with chopsticks on steel strings **Layer B:** only the last note of the chopstick sequence	**Layer A**: AT decreases Grain Speed, increases Grain Duration, detunes the grains MW randomizes the grains, adds more detune and introduces filter modulation **Layer B**: MW increases filter resonance
Cinematic Vibrato Reps	**Layer A**: concert guitar - repeating notes with vibrato - root: E3 **Layer B**: concert guitar - repeating notes with vibrato, some grace notes, processed with reverb/delay FX root: B3	AT shifts Grain Position MW adds noise-shaped modulation of Grain Pitch and Formant, íncreases filter resonance and adds some distortion
Double Phrase Morph	**Layer A**: concert guitar - alternating minor phrase with slides - root: E3 **Layer A**: concert guitar - minor phrase with slides - root: E3, tuned up an octave	AT increases Grain Speed and adds distortion in both layers MW randomizes Grain Position (via Noise-modulator in the Modmatrix) and increases Grain Duration in A, adds Formant modulation in B

Acoustic Guitar	Samples / Comments	Controllers
		(via Noise-modulator in the Modmatrix) and reduces stereo width in both layers
Dream Plucker	**Layer A**: uses only the last note of a long processed octave sequence Filter Env modulates Grain Speed	AT introduces temposynced amplitude modulation MW adds distortion and introduces filter modulation (Bandreject filter) via LFO 1
Grace Chord Duet	**Layer A**: grace note followed by an open fifth **Layer B**: arpeggiated Emj9 chord Key Follow modulates Grain Duration in A, higher notes -> longer grains	AT fully engaged shifts the pitch in B by 5 semitones MW randomizes grain position and increases attack time in A and shifts sample start in B as well as altering grain speed and randomization
Major9 Chord Duet	**Layer A**: western guitar - arpeggiated Emj9 chord played near the bridge **Layer B**: another arpeggiated Emj9 chord played near the bridge The sample position in B is modulated by temposynced LFO 1 (playing the sample backwards / forwards)	AT adds distortion in A MW increases Grain Speed in A
Mallet Guitar Pad	**Layer A**: western guitar, low E-string hit hard with a Glockenspiel beater Filter Env modulates Grain Speed **Layer B**: only uses a segment of the decay phase to create the sustained pad sound	AT introduces temposynced amplitude and filter modulation in B MW detunes the grains and increases Gain in A
Mallet String Morphing Tremoli	**Layer A**: western guitar - dynamically tremolating near the bridge with a Glockenspiel beater accel. / rit on the high E-string With MW up the sound gets “de-clouded“	AT increases Grain Speed / filter resonance and introduces Grain Formant modulation via the Noise-modulator MW changes grain structure, reduces attack time, eliminates filter modulation and delay FX and also increases reverb send

Acoustic Guitar	Samples / Comments	Controllers
Melancholic Phrase Cloud 01	**Layer A**: repeating phrase-loop 4 bars played on a classical guitar with a wooden plectrum - root: E3 **Layer B**: single octave accent - root: A2 Filter Env modulates Grain Speed	VEL decreases attack time in B MW reduces Grain Number and Length, increases Grain Spread, reduces modulation amount of Grain Duration via LFO 1 and introduces modulation of distortion amount via LFO 2
Melancholic Phrase Cloud 02	**Layer A**: repeating phrase-loop 2 bars played on a classical guitar with a wooden plectrum - root: E3 **Layer B**: single octave accent - root: A2 Filter Env modulates Grain Speed	MW reduces Grain Number and Length, increases Grain Spread, reduces modulation amount of Grain Duration via LFO 1 and introduces modulation of distortion amount via LFO 2
Minor Arp Chord Split	**Layer A**: western guitar - arpeggiated Emin chord - root: E2 **Layer B**: western guitar - arpeggiated Emin chord - root: E2 The sample in B plays reversed in the high reigister - A fades out towards the top end, B fades out towards the low end	AT detunes the grains MW totally changes the grain structure, adds filter modulation, increases attack time, adds delay and chorus FX, increases reverb send VEL modulates Grain Speed in B, higher velocities -> faster reverse time
Minor Phrase Drone Duet Split	**Layer A**: concert guitar - alternating minor phrase with slides - root: E4 (as the layer is transposed down an octave) **Layer B**: interval E - B, alternations in slow 3 - root: E1 A fades out towards the low end, B fades out towards the high end	AT slightly detunes the grains in A and decreases Grain Speed in B MW increases attack time and randomizes the grains in both layers and increases Grain Duration / Grain Spread / filter resonance in A
Morphable Nylon Plucker	**Layer A**: concert guitar - vibrato note root: C4 Modwheel morphs the sounds from a guitar into something more weird	VEL reduces Gain Speed (higher velocities -> longer decay phase) and LP filter cutoff AT detunes the grains MW totally changes the grain structure, reduces reverb time and modulates

Acoustic Guitar	Samples / Comments	Controllers
		other parameters as well, just move the wheel to see what's happening
Morphable Nylon Plucker XT	**Layer A**: concert guitar - vibrato note root: C4 **Layer B**: concert guitar - vibrato note root: G#4, tuned down an octave via Formant, B gets louder towards the high end Modwheel morphs the sounds from a guitar into something more weird	VEL reduces Gain Speed (higher velocities -> longer decay phase) and LP filter cutoff AT detunes the grains MW totally changes the grain structure, shifts the Formant pitch in B up an octave, reduces reverb time and modulates other parameters as well, just move the wheel to see what's happening
Nervous Steel String Duet	**Layer A**: western guitar - ostinato loop with grace notes, rattling string noises and a falling gliss at the end - root: E2 **Layer B**: classical guitar ostinato loop with grace notes - root: B3 A gets louder towards the low end B gets louder towards the high end	PB only transposes B up a fifth AT introduces Noise-modulation of Grain Pitch / Formant MW introduces filter cutoff modulation and adds distortion in both layers (also adds filter resonance modulation in B via LFO 2)
Octave Cloud	**Layer A**: western guitar - alternating octave sequence (E2/E1/E3)	AT detunes the grains MW -> MultiGrain, MultiFilter MW also adds distortion, increases attack time and adds chorus / delay FX
Octave Phrase Scanner	**Layer A**: rising theme-like phrase played in double octaves with fret noises, processed with various FX - root: F#2 **Layer B**: dynamic tremolo playing the same pitch on 2 different strings moving the plectrum from the hole towards the bridge and back, root: C4 Grain Position in both layers is modulated by LFO 1 (with a lag via Filter Env), scan through the sample using MW, the more the wheel is engaged, the higher the amplitude of the position-	MW - > Grain Position, MultiFilter

Acoustic Guitar	Samples / Comments	Controllers
	modulation becomes	
Semitone Trills	**Layer A**: long semitone trill - root: E3 **Layer B**: long semitone trill - root: B3	AT reduces Grain Speed MW -> MultiGrain, MultiFilter MW also increases the attack time and amount of delay FX
Steel String Cloud	**Layer A**: repeating note sequence alternating between 3 different strings - root: E2 **Layer B**: repeating note sequence alternating between 3 different strings - root: E2 A gets louder towards the low end B gets louder towards the high end	AT introduces Noise-modulation of Grain Formant MW -> MultiGrain, also increases filter resonance
Vibrato Accent Cloud	**Layer A**: only uses the first note of the sample in B **Layer B**: concert guitar - sequence of three processed vibrato notes, root: B3	VEL reduces attack time in B MW decreases Grain Speed in A, increases Grain Speed in B, adds filter modulation and introduces Noise-modulation of Grain Formant in B
Wholetone Trills	**Layer A**: long wholetone trill - root: A3 **Layer B**: long wholetone trill - root: D2 B fades out towards the high end	AT reduces Grain Speed (frozen grains with AT fully engaged) MW -> MultiGrain, MultiFilter, also increases attack time, amount of delay FX and reverb time

Acoustic Scapes

Acoustic Scapes	Samples / Comments	Controllers
Ambient Echo Tones Duet	**Layer A**: classical guitar processed with panning delays playing a repetition of notes followed by a phrase and back to the repetition, only the first 4 notes are used in A **Layer B**: the phrase and ending-part of the sample described above	AT decreases LP cutoff MW introduces Noise-modulation of Grain Formant, adds distortion and changes the polarity of the filter modulation (via LFO 2)

Acoustic Scapes	Samples / Comments	Controllers
Beauty Chord Scape	**Layer A**: a sequence of 3 lush chords processed with various effects	AT introduces temposynced amplitude modulation (LFO 1) MW reduces LP cutoff and adds distortion
Big Tremolo Cloud	**Layer A**: dynamic tremolo playing the same pitch on 2 different strings moving the plectrum from the hole towards the bridge and back, root: C4	AT detunes the grains MW -> MultiGrain, MultiFilter
Chopstick Tremolo Scape	**Layer A**: tremolo played with chopsticks on a steel string - root: E3 **Layer B**: octave tremolo played with chopsticks on 2 steel strings - root: E2	AT increases HP filter cutoff and resonance MW -> MultiGrain, eliminates filter modulation via Filter Env, increases attack time, adds distortion, increases amount of stereo phasing, introduces delay FX
Cinematic Morph Duet Split	**Layer A**: arpeggiated minor chord sequence **Layer B**: concert guitar - repeating notes with vibrato, some grace notes, processed with reverb/delay FX - root: B3 A fades out towards the high end, B fades out towards the low end	AT reduces Grain Speed and eventually reverses the grain stream MW totally changes the grain structure and alienates the sound, decreases attack time VEL decreases attack time (when MW is down)
Divine Octave Cloud	**Layer A**: classical guitar - dynamic octave sequence (A2-A1-A3) - root: A2 **Layer B**: classical guitar - dynamic octave sequence (A2-A3) - root: A2 LFO 1 modulates Grain Position (via Filter Env) in both layers	AT introduces Noise-modulation of Grain Pitch / Formant MW -> MultiGrain
Dual Sus Chord Scape	**Layer A**: processed arpeggiated sus chord (no thirds) - Filter Env modulates Grain Speed **Layer B**: another processed arpeggiated sus chord - the sample in B plays reversed (temposynced LFO 1 assigned to Grain Position)	AT detunes the grains in A MW introduces temposynced amplitude modulation in both layers (double time in B) adds stereo phasing FX in A Parameter change in Filter Env

Acoustic Scapes	Samples / Comments	Controllers
Flageolet Cloud	**Layer A**: dynamic flageolet sequence, octaves in the first part, fifths in the middle part, octaves at the end - root: E3	AT shifts Grain Position MW -> MultiGrain, adds distortion
Flageolet Ethereal Duet	**Layer A**: processed arpeggiated flageolet chord - root C#3 fades out towards the low end **Layer B**: alternating flageolet sequence - root: C#3 LFO 1 modulates Grain Position (via Filter Env) in both layers	MW is assigned to Grain Spread in both layers, +12 semitones with the wheel fully engaged
Flageolet Rain	**Layer A**: alternating flageolet sequence - root: E3 - LFO 1 modulates Grain Duration	AT shortens Grain Length and adds distortion MW -> MultiGrain
MalletString Flago Cosmic Scape	**Layer A**: flageolet sequence (root/fifth/octave) played with Glockenspiel beaters near the bridge of a western guitar **Layer B**: extremely processed mallet tremolo both layers use a tuned bandpass filter (key follow 100%)	AT introduces Noise-modulation of Grain Pitch / filter cutoff in A shifts filter cutoff, introduces Noise-modulation of Grain Pitch and LFO modulation of filter cutoff in B MW -> MultiGrain
MalletString Texture	**Layer A**: western guitar played with Glockenspiel beaters, rising octaves (E1-E2-E3) - run though a tuned HP filter (key follow 100%)	MW reduces Grain Spread and Grain Random, adds distortion, shifts filter cutoff up an octave and increases amount of chorus / delay FX / reverb send
Mellow Vamp Cloud Scanner	**Layer A**: classical guitar - mellow arpeggiated chord vamp, processed root: A2 - LFO 1 modulates Grain Position via Filter Env	AT introduces Noise-modulation of Grain Pitch / Formant and adds filter modulation (LFO 2) MW scans through the sample
Morphing Flageolet Rain	**Layer A**: flageolet octave sequence LFO 1 / 2 modulate various grain parameters morph the sound with the modwheel	MW -> MultiGrain, MultiFilter, adds distortion

Acoustic Scapes	Samples / Comments	Controllers
Octave Doppler Cloud XT	**Layer A**: western guitar - octave sequence (E2-E1-E3) - root: E2 **Layer B**: western guitar - octave sequence (E2-E1-E3) processed with Doppler and other FX - root: E2	VEL slightly modulates Grain Position AT fully engaged shifts the sound in B up an octave MW -> MultiGrain, MultiFilter adds slow amplitude modulation Adds distortion, introduces chorus / delay FX
Perseus Scape	**Layer A**: resynthesized and further processed acoustic guitar - calm evolving drone (resynthesizing a picture of the Perseus galaxy and playing back the resynthed data with various guitar and psaltery samples) **Layer B**: resynthesized and further processed acoustic guitar - shimmering texture	AT shifts Grain Position and reduces Grain Speed MW introduces temposynced amplitude modulation and detunes the grains
Resynthesized Beauty Cloud	**Layer A**: resynthesizing an electric guitar scale and playing back the retuned data with various guitar and harp samples **Layer B**: only uses the very end of the sample in A A gets louder towards the low end B gets louder towards the high end	AT detunes the grains in A MW -> MultiGrain, MultiFilter
Resynthesized Universe	**Layer A**: resynthesizing a scraped string sound and playing back the quantized and retuned data with various guitar samples **Layer A**: a further processed version of the sample used in A LFO 1 modulates volume in both layers (with opposite polarity)	AT shifts Grain Position and reduces Grain Speed MW shortens Grain Length and changes polarity / speed of the modulation of Grain Duration via LFO 2
Resynthesized Wonderland	**Layer A**: resynthesized and retuned guitar texture - always rising **Layer B**: concert guitar - sequence of three processed vibrato notes, root: B3	AT shifts Grain Position in A MW introduces temposynced filter and pan modulation in A, temposynced, squareshaped pitch modulation and flanger FX in B

Acoustic Scapes	Samples / Comments	Controllers
Spacetone Scanner Split	**Layer A:** processed classical guitar, rattling low F, followed by the octave above, a down slide and the rattling root note again root: F1 **Layer B:** classical guitar processed with panning delays playing a repetition of notes, some grace notes - root: C4 LFO 1 modulates Grain Position in both layers via Filter Env A fades out towards the high end, B fades out towards the low end	AT detunes the grains MW scans through the samples, increases Grain Length in A, reduces amp sustain level in B and increases the amplitude of the LFO1-controlled modulation of Grain Position in A (decrement in B)
Tonal Flageolet Cloud Scanner	**Layer A:** muted flageolet sequence sus-chord up and down, processed **Layer A:** muted flageolet sequence sus-chord up and down, extended version, processed LFO 1 modulates Grain Position in both layers	VEL reduces attack time AT introduces Noise-modulation of Grain Pitch / Formant MW introduces temposynced modulation of amplitude and Grain Length, adds distortion

Acoustic Strangers

Acoustic Strangers	Samples / Comments	Controllers
Alien Allen Wrench	**Layer A**: bouncing an Allen wrench on the high E-String (steel), then producing a glissando by sliding the wrench towards the bridge	AT increases Grain Speed, with MW down this produces glissando effects, as the grain size is extremely small MW -> MultiGrain, MultiFilter, increases amount of delay FX
Allen Wrench Scape	**Layer A**: a sequence of Allen wrench bounces on the high E-String (steel), varying the position of the wrench between hole and bridge which produces different intervals during the decay phase of each accent **Layer B**: only uses the first accent of the sample used in A LFO modulates Grain Position in both layers (via Filter Env)	AT decreases Grain Duration MW introduces temposynced random pitch modulation (LFO 2 -> Grain Formant) and reduces Grain Length **I advise to insert a limiter on the instrument tack, as moving the MW can cause level peaks**
Bouncing Bow And Scrape Split	**Layer A**: a sequence of violin bow-bounces on the low E-String with a lot of pressure at the end of each bounce which produces a bowed tone - root: E1 **Layer B**: scraping the low E-String with the tip of a sharp screwdriver - root: C4 (as the layer is transposed down an octave) LFO 2 modulates Grain Speed via Filter Env in both layers A fades out towards the high end, B fades out towards the low end	AT decreases Grain Speed and detunes the grains, with AT fully engaged the grains almost freeze MW -> MultiGrain, adds filter modulation, adds delay FX
Bouncing Bows Drone	**Layer A**: a sequence of three violin bow-bounces on the low E-String with a lot of pressure at the end of each bounce which produces a bowed tone with changing harmonics - root: E1 **Layer B**: a sequence of violin bow-bounces on the low E-String with a lot of pressure at the end of each bounce which produces a bowed tone - root: E2 (as the layer is transposed down an octave) Filter Env modulates Grain Duration in both layers	AT increases Grain Duration MW adds filter modulation in both layers and increases filter resonance in A, detunes the grains and adds delay FX in A

Acoustic Strangers	Samples / Comments	Controllers
Bridge Arps Texture	**Layer A**: slowly plucking steel strings with a plectrum behind the fretboard	AT -> increases Grain Speed and Noise-modulates Grain Formant MW -> MultiFilter, adds filter modulation, increases reverb send
Bridge Arps Texture XT	**Layer A**: slowly plucking steel strings with a plectrum behind the fretboard **Layer B**: plucking steel strings with a plectrum behind the fretboard a little faster	AT -> increases Grain Speed in A and Noise-modulates Grain Formant in A+B MW -> MultiGrain, increases attack time, adds filter modulation in B
Counter Gliss Stinger	**Layer A**: down slide classical guitar F2 - F1 **Layer B**: up slide F3 - F4, accenting the F4 after the glissando Filter Env modulates Grain Speed in both layers, both layers play the samples as one-shot (not looped)	AT shifts Grain Position in B MW increases filter cutoff and adds distortion
Gliss And Pluck Mix Split	**Layer A**: up slide F1 - F2, accenting the F2 after the glissando **Layer B**: down slide F4 - F3, accenting the F3 after the glissando LFO 1 modulates Grain Position in both layers looping the glissando phases A fades out towards the high end, B fades out towards the low end	AT detunes the grains MW shifts the sample start to the accent in each sample, so with the wheel fully up this patch turns into a nice plucked instrument.
Rattle Screw Hit And Drone	**Layer A**: screw accent followed by a series of crossfaded rattle drones - produced by combining several hits on a steel string with a large screw and then removing all the accents from the subsequent hits - root: A1	AT shifts Grain Position MW -> MultiGrain, MultiFilter, adds delay FX Increases attack / release time Increases reverb send / time
Scrape Monster	**Layer A**: scraping a steel string all the way up to the bridge with the tip of a sharp screwdriver **Layer B**: scraping a steel string with the tip of a sharp screwdriver with accents and direction changes	MW -> MultiGrain, increases attack time

Acoustic Strangers	Samples / Comments	Controllers
Scrape Scanner Duet	**Layer A**: scraping a steel string all the way up to the bridge with the tip of a sharp screwdriver **Layer B**: scraping a steel string with the tip of a sharp screwdriver with fast direction changes at the beginning	AT introduces Noise-modulation of Grain Pitch MW scans through the samples A -> forward, B -> reversed
Scraping UFO	**Layer A**: an isolated loop from one of the scrape samples **Layer B**: scraping a steel string with the tip of a sharp screwdriver with accents, speed and direction changes Filter Env modulates Grain Formant in B	AT decreases Grain Speed in both layers, reversing the samples when fully engaged and increases Grain Length in B MW -> MultiGrain, increases delay time in B (and reduces delay feedback)
Screw Wrench Hit Duet	**Layer A:** hitting the A-string with a large screw - root: A 2 (as the layer is transposed down an octave) **Layer B**: bouncing an Allen wrench on the high E-String (steel), then producing a glissando by sliding the wrench towards the bridge during the decay phase Filter Env modulates Grain Speed in both layers, both layers play the samples as one-shot (not looped) Tip: try playing some big tonal chord accents with this patch	AT decreases Grain MW adds filter modulation and introduces Noise-modulation of Grain Formant
Screwed Rattle Attacker	**Layer A:** tremolating on the low E-string of a western guitar with a Allen wrench-screw, moving the screw from the hole towards the bridge and back down which creates different intervals - up / down 1 octave	AT reduces Grain Speed (and reverses the sample when fully engaged), increases Grain Duration, adds distortion MW -> MultiGrain, MultiFilter, increases attack / release time, adds flanger FX

Acoustic Strangers	Samples / Comments	Controllers
Screwed Rattle Tremolo Split	**Layer A:** tremolating on the D-string with an Allen wrench-screw, gliss up / down **Layer A:** tremolating on the high E-string with a Allen wrench-screw, 2x gliss down / up – A fades out towards the high end, B fades out towards the low end	AT reduces Grain Speed (and almost freezes the samples when fully engaged), increases Grain Duration MW -> MultiGrain, MultiFilter increases attack / release / reverb time Adds flanger / delay FX
Screwed Rattle Scape	**Layer A:** fast octave tremolo on the low E-string with an Allen wrench-screw, sometimes hitting the guitar body **Layer B**: dynamic octave tremolo with accel. / rit. on the low E-string with an Allen wrench-screw, sometimes hitting the guitar body	VEL slightly shifts Grain Position AT increases Grain Speed, reduces Grain Length MW -> MultiFilter, adds stereo phasing

Acoustic Synced

Acoustic Synced	Samples/Comments	Controllers
MalletString Flago Sequence	**Layer A:** 8-bar flageolet sequence played with a Glockenspiel beater near the bridge temposynced - temposynced LFO 1 controls Grain Position **Layer A:** the same sample running at twice the speed Crossfade between Layer A-B using the Modwheel	MW shifts the output balance From A -> B
Minor Euphoria Sequence	**Layer A**: plucking steel strings with a plectrum behind the fretboard LFO 1 (random / temposynced) modulates Grain Position	AT introduces Noise-modulation of Grain Pitch / Grain Formant MW -> MultiFilter, adds distortion, adds chorus FX
Morphable Chopstick Quencer	**Layer A**: bass sequence played with a chopstick on the low E-string of a western guitar - temposynced LFO 1 controls Grain Position MW morphs the temposynced sequence into a granular cloud Tip: also try very high notes for sequencer lines	MW -> MultiGrain, eliminates temposynced modulations, increases attack / release, decreases sutain level, reduces amount of delay FX, adds reverb
Morphing Minor Sequence	**Layer A**: arpeggiated minor chord sequence temposynced LFO 1 controls Grain Position - temposynced LFO 2 with changing polarity (via Step Modulator) creates amplitude modulation	MW reduces Grain Duration and randomizes Grain Pitch so the tonality gets lost, also adds modulation of Grain Length and Distortion via Step Modulator
Oud Sul Pont Quencer	**Layer A**: oud - sequence of notes plucked at the bridge temposynced LFO 1 controls Grain Position, temposynced LFO 2 modulates Grain Formant	AT reduces LP filter cutoff MW adds Bit-distortion, amount modulated via LFO 2

Acoustic Synced	Samples/Comments	Controllers
Sequenced Gracenote Loop Duet	**Layer A**: 4-bar sequence with slapped grace notes and a afling gliss at the end - root: E2 **Layer B**: 4-bar sequence with grace notes root: B3 temposynced LFO 1 controls Grain Position, B plays in double time A gets louder towards the low end B gets louder towards the high end	MW shifts the stereo offset to 50% and introduces Grain Formant modulation via Step Modulator
Steel String Sequenced Duet	**Layer A**: 8-bar sequence playing an E2 on 3 alternating strings Layer B: 4-bar sequence playing an E3 on 3 alternating strings temposynced LFO 1 controls Grain Position, temposynced LFO 2 modulates filter cutoff A gets louder towards the low end B gets louder towards the high end Tip: try using this patch as a temposynced pad sound	AT introduces Noise-modulation of Grain Pitch / Grain Formant MW introduces temposynced amplitude modulation via Step Modulator
Synced Machinery	**Layer A**: rising theme-like phrase played in double octaves with fret noises, processed with various FX - root: F#2 LFO 1 modulates Grain Position, MW scans through the sample	AT increases Gran Duration / Length which “tonalizes“ the sound MW controls Grain Position and increases amplitude of LFO 1-controlled modulation of Grain Position PB is assigned to Grain Formant
Triplet Meth Quencer	**Layer A**: only the last note of a sequence played with a large screw on a steel string guitar **Layer B**: single vibrato note Temposynced LFO 1 modulates Grain Position in both layers, Step Modulator creates the sequenced melody	MW increases filter resonance creating filter glissando effects

Electric Beds

Electric Beds	Samples/Comments	Controllers
Beauty Bed Major	**Layer A**: clean electric guitar with some chorus playing an arpeggiated chord sequence - root: A#2 (as the layer is transposed down an octave)	AT introduces Noise-modulation of Grain Pitch and shortens Grain Length MW -> MultiGrain
Beauty Bed Major XT	**Layer A**: clean electric guitar with some chorus playing an arpeggiated chord sequence - root: A#2 (as the layer is transposed down an octave) **Layer B**: a long calm tonal texture (1:44) in major with subtle swells played with a volume pedal through various stompboxes, processed - root: E3 B gets louder towards the high end	AT introduces Noise-modulation of Grain Pitch and shortens Grain Length in A+B, also shifts Grain Position in B MW -> MultiGrain
Cinematic Guitar Pad Split	**Layer A**: heavy guitar accent & drone with high decaying feedback at the end, processed - root: E1 (as the layer is transposed up 2 octaves) **Layer B**: same sample as in A with a different sample start (at the beginning of the high feedback) - root: E4 (as the layer is transposed down an octave) A fades out towards the high end, B fades out towards the low end LFO modulates Grain Poisition via Filter Env Tip: use this patch for “epic“ themes	AT modulates Grain Position, forwards in A, backwards in B MW -> MultiFilter, also adds a little random pitch modulation
Contemplation Cloud	**Layer A**: clean electric guitar playing an arpeggiated chord sequence - root: D3 (as the layer is transposed down an octave) **Layer B**: heavily processed electric guitar drone with falling glissando and high note at the end, onle the high note at the end is used here - LFO 1 modulates Grain Position in B	AT detunes the grains in both layers and reduces Grain Length in A MW -> MultiGrain, also shifts LP cutoff in B so the sound becomes more audible
Descending Major Beauty	**Layer A**: calm descending chord texture in major7 with subtle swells played with a volume pedal through various stompboxes, processed - root: E3 LFO 1 modulates Grain Position	AT detunes the grains MW -> MultiGrain, shifts Grain Position to the middle of the sample, increases amplitude of LFO 1 which modulates Grain Position, MultiFilter, also adds chorus FX

Electric Beds	Samples/Comments	Controllers
Divine Bed	**Layer A**: long calm tonal chord texture (1:18) in minor with subtle swells played with a volume pedal through various stompboxes, processed - root: E2 (as the layer is transposed up an octave) **Layer B**: tonal flageolet texture in minor - root: E3 Tip: great patch for creating ambient rhythmical textures with the modwheel up, or just fly away with the modwheel down	AT shifts Grain Position in A MW introduces temposynced amplitude modulation in A (Step Modulator + LFO 1 via Bus 1) and shifts the output balance to A, so the flageolet texture becomes inaudible
Echo Chord Scape Split	**Layer A**: long tonal arpeggiated chord texture (1:52), electric guitar played though echo stomp box, processed root: F2 **Layer B**: same sample as in A with a different starting point - root: F3 (layer is transposed down an octave) A fades out towards the high end, B fades out towards the low end Tip: use Aftertouch to dynamically scan through the textures	AT shifts Grain Position MW -> MultiFilter, introduces Noise-modulation of Grain Pitch / Formant adds chorus / delay FX, increases reverb send
Epic Swells And Flagos	**Layer A**: long calm tonal chord texture (1:13) with subtle swells played with a volume pedal through various stompboxes, processed - root: E3 **Layer B**: muted flageolet texture - processed - root: B4 A gets louder towards the low end B gets louder towards the high end Tip: use Aftertouch to dynamically scan through the textures	AT shifts Grain Position MW -> MultiGrain, MultiFilter
Ethereal Floater	**Layer A**: long, swelling drone texture on E1, processed - root: E1 - A fades out towards the high end - Glide is activated in A **Layer B**: long, processed tonal swell root: E3	VEL slightly shifts Grain Position and increases filter resonance in A AT shifts Grain Position in both layers and also reduces Grain Speed in A MW -> MultiGrain

Electric Beds	Samples/Comments	Controllers
Feedback Mysterious Pad	**Layer A**: heavy jackhammerd guitar. playing a major scale upwards twice with a long feedback tone at the end, only the last feedback tone is used in this layer **Layer B**: heavily processed vibrato note with some integrated hum from the amps, only the decay phase of the sample is used in this layer LFO 1 via Filter Env modulates Grain Position Tip: this patch can be used as a mysterious lead or pad sound	AT introduces Noise-modulation of Grain Pitch / Formant MW increases volume of layer B, adding an octave above the main sound
Filterdancer Warm Swell Pad	**Layer A**: a series of swells, single sustained note - root: B2	AT shifts Grain Position, reduces Grain Speed MW reduces LP filter cutoff and the amplitude of the temposynced filter modulation
Floating Swell Pad	**Layer A**: calm tonal texture, octaves and fifths, processed - root: E3	VEL slightly shifts Grain Position and decreases attack time AT shifts Grain Position MW -> MultiGrain, increases amount of chorus FX
OD Wave Pad	**Layer A**: a very short waveform extracted from a feedback sound **Layer B**: detuned feedback drone with the tremolo function in the amps activated running at different speeds in each amp, only the beginning of the sample is used in this layer both layers use a tuned HP filter (key follow 100%)	AT introduces Noise-modulation of Grain Formant filter cutoff MW shifts HP filter cutoff
One Finger Nostalgia	**Layer A**: guitar with amp tremolo - long (1:26) nostalgic chord sequence with changing top notes - root: B2 Tip: control sequence speed with AT, use MW to “cloudify“ the sound	AT increase Grain Speed MW -> MultiGrain, increases attack time, introduces filter modulation, adds delay FX

Electric Beds	Samples/Comments	Controllers
Swell Pad Duet	**Layer A**: two processed swells, single sustained note - root: E3 **Layer B**: three processed swells, single sustained note - root: E4 Tip: use Aftertouch to dynamically scan through the swells	VEL reduces attack time AT shifts Grain Position, reduces Grain Speed MW -> MultiGrain, increases filter resonance, adds chorus FX
Swelling Drones Mantra	**Layer A**: guitar drone with some feedback played through an octaver stompbox - root: D1 - A becomes softer towards the high end **Layer B**: processed swelling guitar drone with strong harmonics - root: E2 Tip: great patch for long evolving drones and slow themes	AT shifts Grain Position MW introduces temposynced filter modulation

Electric E-Bow

Electric E-Bow	Samples/Comments	Controllers
E-Bow Dream Scanner Split	**Layer A**: E-Bowed electric guitar with slow vibrati and octave / fifth slides, played through echo stompbox - root: B3 Glide is activated in A **Layer B**: E-Bowing the low E-string, occasionally touching the string with the E-Bow for sizzle effects, strong harmonics root: E1 A fades out towards the low end, B fades out towards the high end LFO 1 modulates Grain Position via Filter Env Scan through the samples using MW	AT adds distortion and introduces Noise-modulation of Grain Formant in A MW -> Grain Position
E-Bow Epic Phrase Scanner	**Layer A**: E-Bowed electric guitar phrase with vibrato and feedback, distorted sound - root: E2 - Glide is activated LFO 1 modulates Grain Position via Filter Env Scan through the phrase with MW	AT adds temposynced amplitude modulation and detunes the grains MW -> Grain Position
E-Bow Harmonics Folk Scanner	**Layer A**: E-Bowed electric guitar with vibrato speed transitions and interval slides, strong harmonics LFO 2 modulates Grain Position via Filter Env Tip: scan through the phrase with MW to create folkloristic (overtone) melodies	AT reduces LP filter cutoff and introduces Noise-modulation of Grain Formant MW -> Grain Position
E-Bow Lead Monophonic	**Layer A**: an expressive E-Bowed phrase with strong vibrato - root: D4 Scan through the phrase with MW Monophonic sound with Glide activate, playing overlapping legato notes will not retrigger the sample form the start	VEL slightly shifts Grain Position (so you can skip the grace note at the beginning of the sample with higher velocities) AT -> Grain Position MW detunes the grains
E-Bow Night Stranger	**Layer A**: E-Bowed electric guitar phrase with subtle vibrato played through echo stompbox - root: F#4 **Layer B**: E-Bowed electric guitar upwards glissando (2x) played through echo stompbox - root: E3 LFO 1 modulates Grain Position via Filter Env in both layers	VEL slightly shifts Grain Position in A and decreases attack time in B AT shifts Grain Position in A MW -> MultiGrain in both layers, MultiFilter in A, adds distortion in A increases delay FX amount in B

Electric E-Bow	Samples/Comments	Controllers
E-Bow Phrase Scanner 01	**Layer A**: E-Bowed electric guitar phrase with vibrato, portamento style, very dynamic - root: E4 Glide is activated Scan through the phrase with MW	VEL slightly shifts Grain Position AT adds distortion and detunes the grains MW -> Grain Position
E-Bow Phrase Scanner 02 Dual	**Layer A**: E-Bowed electric guitar phrase with vibrato, some sizzle effects, played through echo stompbox - root: B3 **Layer B**: E-Bowed electric guitar phrase with vibrato, swells and slides, played through echo stompbox - root: B3 Glide is activated LFO 1 slightly modulates Grain Position via Filter Env Scan through the phrases with MW or use this patch as a pad / lead sound when not touching the modwheel	VEL slightly shifts Grain Position AT adds distortion and detunes the grains MW -> Grain Position
E-Bow Phrase Scanner 03	**Layer A**: E-Bowed electric guitar phrase with subtle vibrato and a down-slide at the end, played through echo stompbox root: B4 Glide is activated LFO 1 slightly modulates Grain Position via Filter Env Scan through the phrases with MW	VEL slightly shifts Grain Position AT adds distortion and detunes the grains MW -> Grain Position
E-Bow Sizzle And Slides	**Layer A**: E-Bowed electric guitar slides, fifths / octaves, with vibrato speed transitions and some sizzle effects, strong harmonics - root: A3 **Layer B**: sizzling E-Bow sound, single note, strong harmonics - root: G3 B becomes louder towards the low end LFO 1 modulates Grain Position via Filter Env (higher amplitude in B) Scan through the samples with MW Tip: also try playing low bass drones with this patch	AT introduces temposyced (triplets) amplitude modulation MW -> Grain Position

Electric E-Bow	Samples/Comments	Controllers
E-Bow Sizzle Harmonics Drone	**Layer A**: E-Bowing the low E-string, occasionally touching the string with the E-Bow for sizzle effects interrupting the drone sound, strong harmonics root: E1 **Layer B**: electric mandolin, distorted fast slide followed by a swelling feedback sound - root: F2 LFO 1 modulates Grain Position (higher amplitude in B) Scan through the sample in A with MW	VEL decreases attack time in B AT detunes the grains in A MW shifts Grain Position in A and sets Grain Position in B to the left (towards the slide sound), also increasing the amplitude of LFO 1 which modulates Grain Position
E-Bow Slide Cloud	**Layer A**: E-Bowed electric guitar slides down / up, fifths / octaves, with vibrato speed transitions, strong harmonics root: D3	VEL shifts Grain Position AT shifts Grain Position, reduces Grain Duration and detunes the grains MW adds distortion
E-Bow Slides And Drone Scape	**Layer A**: E-Bowed electric guitar slides down / up, fifths / octaves, with vibrato, strong harmonics - root: D3 A gets softer towards the high end **Layer B**: swelling distorted drone with strong harmonics, some vibrato towards the end, processed - root: E2 Tip: play some big chords spread out over many octaves to achieve a huge organ-like orchestral sound	AT introduces temposyced amplitude modulation MW adds distortion, introduces Noise-modulation of Grain Formant, adds chorus FX Also introduces filter modulation in A
E-Bow Slides Morphable	**Layer A**: E-Bowed electric guitar slide in the low instrument range, down / up, fifths / octaves, played through echo stompbox - root: E2 (as the layer is transposed down an octave) **Layer B**: E-Bowed electric guitar up-slide with feedback, root - fifth - octave - root: D3 (as the layer is transposed down an octave) Tip: morph the sound from an alien texture to a rich tonal soundscape with the modwheel	VEL decreases attack time AT increases Grain Speed, with MW down AT creates glissando effects MW -> MultiGrain, adds distortion, increases reverb send
E-Bow Vibrato Pad	**Layer A**: E-Bowed electric guitar, single note with two swells, strong vibrato LFO 2 modulates Grain Position	VEL decreases attack time MW adds distortion, increases filter resonance and introduces Noise-modulation of Grain Formant Also increases amount of flanger FX

Electric E-Bow	Samples/Comments	Controllers
E-Bow Vibrato Phrase	**Layer A**: E-Bowed electric guitar phrase with strong vibrato and glissandi up /down, played through echo stompbox Tip: freeze the sound with AT, then scan through the phrase with the modwheel	AT decreases Grain Speed so you can freeze the sound at a certain point using AT MW -> Grain Position
EG EM E-Bow Sizzle Duet	**Layer A**: E-Bowed electric guitar, single note with some sizzle, beginning with a loud note followed by some softer single accents, strong harmonics - root: G4 **Layer B**: E-Bowed mandolin, single note with sizzle accents - root: G3	AT increases Grain Speed in A, decreases Grain Speed in B, introduces Noise-modulation of Grain Formant in both layers MW introduces temposynced filter modulation
Ominous E-Bows	**Layer A**: E-Bowed electric guitar, tremolating irregularly between E1-G1, some feedback effects, played through echo stompbox - root: E1 A fades out towards the high end **Layer B**: E-Bowed electric guitar, high swelling note followed by some low accents and an up-slide, played through echo stompbox - root: F#4	VEL slightly shifts Grain Position in B AT Noise-modulates Grain Position in B MW -> MultiGrain in B, increases amplitude of filter modulation in B, eliminates chorus FX in B adds Bit-distortion in both layers (amount modulated via LFOs)
Scraped E-Bow Monster	**Layer A**: E-Bowed electric guitar drone with strong harmonic transitions and strange high glissandi, played through echo stompbox - root: E2 A becomes softer towards the high end **Layer B**: simultaneously bowing an electric guitar and scraping on the strings with a plectrum, played through echo stompbox - root: E3	AT shifts Grain Position and reduces Grain Speed MW -> MultiGrains, adds filter modulation in B, adds chorus FX in A

Electric Guitars

Electric Guitars	Samples / Comments	Controllers
Accent And Slide Split	**Layer A**: heavy electric guitar, high note with up slide on B3 followed by a slide and a tremolating dark power drone on E1 with feedback mayhem, only the drone segment is used in A - root: E1 **Layer B**: same sample as in A, only the high note and the slide segment is used in B - root: B3 A fades out towards the high end, B fades out towards the low end	VEL slightly shifts Grain Position so you can skip the slides in both layers at higher velocities, amplitude /volume therefore is not velocity sensitive in this patch AT shifts Grain Position in A and reduces Grain Speed / randomizes Grain Pitch in B MW introduces temposynced amplitude modulation (via LFO 2 + Step Modulator)
Amp Burner Split	**Layer A**: heavy guitar, long sample (1:10) - a series of high glissando notes followed by power chords with feedback transitions and whammy bar-vibrati root: E5 (as the layer is transposed down 3 octaves) **Layer B**: power chord with overdrive root: E1 FIlter Env modulates Grain Speed in B Scan through the powerchord mayhem in A using AT A fades out towards the low end, B fades out towards the high end	AT shifts Grain Position in A MW introduces tempo-synced amplitude modulation
Arab Scale Cloud Split	**Layer A**: heavy guitar, falling “Arabic“ scale, 2 bars long followed by a power chord, 1 bar long, three repetitions root: E4 (as the layer is transposed down an octave) **Layer B**: heavy guitar, rising “Arabic“ scale, 2 bars long followed by a single note accent, 1 bar long, two repetitions - root: E2 (as the layer is transposed up an octave) A fades out towards the low end, B fades out towards the high end	AT introduces Noise-modulation of Grain Pitch, create crazy random pitch clouds when MW is up MW -> MultiGrain

Electric Guitars	Samples / Comments	Controllers
Arab Scale Down	**Layer A**: heavy guitar, falling “Arabic“ scale, 2 bars long followed by a power chord, 1 bar long - root: E3	AT increases Grain Speed MW set L-R Offset to 35%, with the wheel fully up you hear two guitars playing the scale in thirds Also adds filter modulation, increases filter resonance and increases amount of delay FX
Clean Strat Whammy Chord	**Layer A**: clean strat sound - min7 chord with whammy bar glissandi - root: E2	AT detunes the grains MW adds tempo-synced filter and pan modulation
Detuned Flageolet Dreamer	**Layer A**: delicate flageolet picking-texture with some detuning effects created with a pitchshifting stompbox root: B4 - LFO 2 modulates Grain Position via Filter Env **Layer B**: same sample as in A transposed up an octave with different filter, grain and modulation settings, becomes softer towards the high end Tip: as this is a very dynamic patch I advise to insert a limiter on the track to tame the level peaks	AT introduces Noise-modulation of Grain Formant MW -> MultiGrain in both layers, reduces amount of filter / amplitude modulation in A, increases speed of LFO 2 in both layers which modulates Grain Position
Drone And Feedbacks Split	**Layer A**: heavy guitar drone with feedback, short slide at the beginning, processed - root: E2 **Layer B**: screaming feedback texture with glissandi played through a delay stompbox, processed - root: B4 B becomes softer towards the high end	AT increases Grain Speed in A and shifts Grain Position in B MW detunes the grains and increases attack time in both layers, adds filter modulation and slightly increases Grain Speed / Spread in B

Electric Guitars	Samples / Comments	Controllers
Drone Smasher	**Layer A**: guitar octave accent / decay played through phaser / wahwah stompbox - root: G2 **Layer B**: heavy guitar powerchord with whammy bar action and feedback root: E2 Filter Env modulates Grain Speed, becoming slower over time A fades out towards the high end, B fades out towards the low end Glide is activated, both layers play in oneshot-mode (not looped) Tip: Interesting overtone / feedback modulations occur towards the end of the sound	AT detunes the grains MW adds tempo-synced modulation of LP cutoff and resonance, adds delay FX in both layers, eliminates chorus FX in A
Dual Power Chords	**Layer A**: heavy powerchord, long sustain with feedback building up, short slides at the beginning and end - root: E2 **Layer B**: high note followed by slide and power chord, whammy bar action and feedback building up - root: E2	AT -> MultiGrain, adds temposynced amplitude modulation MW changes sample start position in both layers, with the wheel fully up the slides are lost
Dual Whammy Action	**Layer A**: high note followed by slide and power chord, whammy bar action, another softer accent, some feedback - root: E2 **Layer B**: high note followed by slide and power chord, whammy bar action, strong harmonics, some feedback, noise at the end - root: E2	AT decreases Grain Speed (with AT fully engaged the samples play backwards) and increases Grain Duration MW changes sample start position in both layers, with the wheel fully up the slides are lost
EG EM Powerchord Orgy Split	**Layer A**: heavy electric guitar - a series of different consonant and dissonant power chords - root: E1 **Layer B**: heavy electric mandolin - a series of power chords and single notes root / fifth / octave - root: G3 A fades out towards the high end, B becomes softer towards the low end	VEL controls the attack time of the filter envelope controlling the LP filter, at the highest velocity the envelope immediately reaches the highest point before decaying, therefore velocity does not control the amplitude / volume of the samples AT detunes the grains MW introduces tempo-synced amplitude modulation (LFO 2 and Step Modulator) and adds

Electric Guitars	Samples / Comments	Controllers
		stereo phasing FX
Epic Lead Cloud	**Layer A**: lead guitar - a series of shorter question and answer solo licks and feedback swells, the answer given by the delays created in the stompbox, processed with some external reverb root: D3 Tip: with MW fully up the sound “declouds“ (Grain Spread is eliminated), use AT to scan through the phrases	AT shifts Grain Position MW -> MultiGrain, eliminates filter modulation and modulation of distortion amount
Epic Lead Texture	**Layer A**: Lead guitar - a series of shorter question and answer solo licks and vibrato notes, the answer given by the delays created in the stompbox, processed with some external reverb root: D3 - A becomes a little softer towards the high end **Layer B**: Heavy guitar - single vibrato note - root: C3 LFO 1 modulates Grain Position in B	VEL decreases attack time of Filter and Amp Env in B AT shifts Grain Position in A MW -> MultiGrain in A (Grain Speed / Position), with the wheel fully up the sample plays reversed, also increases attack time in A
Ethereal Flago Texture	**Layer A**: ethereal flageolet picking with chorus FX, processed - root: E3 LFO 1 modulates Grain Position	AT detunes the grains MW increases amplitude of Grain Position-modulation via LFO 1, shifts Grain Position, changes polarity of filter modulation via LFO 2, increases HP filter cutoff
Expressive Lead Phrase	**Layer A**: lead guitar - expressive note with glissando up / down followed by an interval with changing top notes, some feedback - root: F3 LFO 1 modulates Grain Position in A, only looping back and forth the first note with MW down, scan towards the second part of the sample with MW **Layer B**: single sustained note with strong vibrato and a lot of feedback followed by a falling wholetone gliss, played through echo stompbox - root: D3	AT introduces Noise-modulation of Grain Pitch on A and Grain Formant in B, also reduces LP filter cutoff in B MW shifts Grain Position in both layers and transposes B down a semitones so the last notes in each sample compose the desired interval Also increases attack time in A

Electric Guitars	Samples / Comments	Controllers
Feedback and Slidehammer Split	**Layer A**: heavy guitar, feedback drone followed by a high note with down-slide and a strong power chord with whammy bar action and feedback building up root: E2 **Layer B**: high feedback harmonics over a low E-drone followed by a sustained vibrato drone with feedback building up, loud feedback swell at the end - root: E3 A fades out towards the high end, B fades out towards the low end	AT detunes the grains MW -> MultiGrain in A, shifts Grain Position in B, eliminates filter-modulation via Filter Env and decreases attack time in A
Feedback Drone E-Bow Gliss Split	**Layer A**: E-Bowed guitar - a series of falling octave glissandi played through an echo stompbox followed by a sustained sizzling note with the E-Bow touching the string and some scraping glissandi - root: E4 **Layer B**: long processed feedback drone with some dissonant swells and strong harmonics - root: E1 A fades out towards the high end, B fades out towards the low end	AT shifts Grain Position to the right in A and to the left (backwards) in B MW -> MultiGrain
Feedback Phone	**Layer A**: lead guitar with a lot of feedback, falling fourth interval followed by a sustained note with feedback building up, at the end of the sample the feedback is being perforated reminding of telephone bleeps, only the end of the sample is used in this layer in one-shot mode (not looped) - root: A2	AT reduces Grain Speed MW -> MultiFilter, also randomizes Grain Position, adds delay FX increases reverb send / time
Feedback Vibrato Duet	**Layer A**: dissonant chord swell followed by a sustained feedback note with slow vibrato - root: D3 **Layer B**: high feedback note with small glissandi up / down with the tremolo function in both amps activated, running at different speeds in each amp root: F#3 LFO 1 modulates Grain Position via Filter Env (back / forth - higher amplitude in B)	AT introduces temposynced amplitude modulation (via Step Modulator) MW shifts Grain Position towards the beginning of the samples and reduces modulation amplitude of Grain Position in B, also reduces LP filter cutoff in both layers

Electric Guitars	Samples / Comments	Controllers
Flageolet Beauty Cloud	**Layer A**: processed flageolet texture, accent on the lowest string followed by a falling arpeggio of all six strings root: E2 **Layer B**: rising flageolet arpeggio of all six strings, processed - root: E2 LFO 1 modulates Grain Position via Filter Env	VEL reduces attack time AT detunes the grains MW shifts Grain Position and adds flanger FX
Flageolet Dancer	**Layer A**: fast rising flageolet arpeggio of all six strings, processed - root: E2 Filter Env modulates Grain Speed	AT Noise-modulates Grain Formant MW introduces square-shaped pitch modulation +/- 1 octave with MW fully engaged, introduces filter modulation, adds distortion
Flageolet Fiesta	**Layer A**: delicate flageolet picking-texture in minor - root: B3 **Layer B**: delicate flageolet picking-texture in minor - root: E3	AT detunes the grains MW -> MultiGrain, eliminates modulation of filter cutoff via Filter Env in B
Flago Texture Meets Feedback Gliss	**Layer A**: slow flageolet picking texture, very pure sound - root: E4 **Layer B**: very long dissonant drone texture (2:21) with whammy bar glissandi followed by a dark feedback drone, high feedback notes with glissandi then build up, played through and echo stompbox, processed - only a segment of this sample with high feedback glissandi is used in this layer root: D6 (as the layer is transposed down 2 octaves) - LFO 1 modulates Grain Position in B via Filter Env	AT shifts Grain Position in A MW -> MultiGrain in A, adds filter modulation and distortion in A, shifts pitch in B up an octave
Guitars On Fire Split	**Layer A**: heavy electric guitar, down-slide and power chord, followed by a high tremolating note and another down-slide with power chord - root: E4 (as the layer s transposed down 2 octaves) **Layer B**: heavy guitar - a series of high glissando notes, sometimes tremolated followed by power chords with feedback transitions and whammy bar-vibrati root: E2 A fades out towards the low end, B fades out towards the high end	AT shifts Grain Position and reduces Grain Speed MW introduces tempo-synced modulation of Grain Position via Step Modulator and shortens Grain Duration / Length / Shape, also adds filter modulation

Electric Guitars	Samples / Comments	Controllers
	Scan through the samples using AT	
Harmonics Transition Droner	**Layer A**: picked and muted flageolet repetitions with overtone transitions root: A3 **Layer B**: same sample as in A using only the last note - LFO 1 modulates Grain Position via Filter Env in B Tip: scan through the harmonics using AT	AT shifts Grain Position and reduces Grain Speed MW -> MultiFilter, adds distortion
Hit And Fly Split	**Layer A**: heavy guitar - power chord with short down-slide at the beginning, whammy bar glissandi, feedbacks building up - root: E2 **Layer B**: lead guitar - high feedback note with glissandi decreasing in speed followed by a lower feedback note played through an echo stompbox root: C4 A fades out towards the high end, B fades out towards the low end Scan through the samples using AT	AT shifts Grain Position MW -> MultiGrain, adds filter modulation in B, increases attack time in A
Jackhammer Major Scale Duet	**Layer A**: heavy jackhammerd guitar playing a falling major scale 6 beats long followed by a power chord 2 beats long, two repetitions - root: E2 **Layer B**: heavy jackhammerd guitar playing a rising major scale 6 beats long followed by a high vibrato note 2 beats long, short down-slide at the end of the sample - root: E3 A becomes softer towards the high end B becomes softer towards the low end Tip: MW “declouds“ the sound unfolding the original rhythms in the phrases	AT decreases Grain Speed (with AT fully engaged the sample in B play reversed) MW-> MultiGrain, eliminates filter modulation, reduces reverb time
Jackhammer Scale Morpher	**Layer A**: heavy jackhammerd guitar playing a falling major scale 6 beats long followed by a power chord 2+ beats long Tip: Morph the scale into a cinematic grain cloud using MW, with the wheel down control scale speed with AT	AT decreases Grain Speed, increases Grain Duration and introduces Noise-modulation of Grain Duration MW -> MultiGrain, MultiFilter, adds distortion increases amount of delay FX and delay time, adds reverb FX, increases attack /release time, reduces sustain level

Electric Guitars	Samples / Comments	Controllers
Jackhammer Scale Scanner	**Layer A**: heavy jackhammerd guitar. Playing a major scale upwards twice with a long feedback tone at the end LFO 1 modulates Grain Position via Filter Env Scan through the samples using MW	AT decreases LP filter cutoff
Kairo Metal	**Layer A**: heavy lead guitar sound playing an “Arabic“ scale upwards, 2 bars in triplets, resting on the target note with vibrato for one bar, 1 repeat root: E3	AT -> MultiGrain, MultiFilter MW controls L-R Offset, with the wheel fully up you hear two guitars in sync chasing each other
Lead Phrase Duet	**Layer A:** lead guitar - expressive phrase with feedback and some chord inserts root: D3 **Layer B**: lead guitar - expressive phrase root: D3 Tip: reverse the phrases using MW	AT shifts Grain Position forwards when MW is down and backwards when MW is up more than 50% MW alters Grains Speed / playback direction, changes sample start points and changes the polarity of the AT-controlled modulation of Grain Position Increases attack time
Lead Phrase Scanner	**Layer A:** lead guitar - expressive phrase followed by a down-slide and power chord with feedback - root: E3 LFO 1 modulates Grain Position via FIlter Env - Glide is activated Scan through the sample with MW	AT detunes the grains, adds distortion MW shifts Grain Position
Minor Powerslide Drone	**Layer A:** heavy guitar - down-slide and power chord in minor, 1 repeat - root: E2 A fades out towards the high end Layer B: low E-drone, rich harmonics with feedbacks building up followed by another strong attack on the low E with a lot of feedback - root: E2 (as the layer is transposed down 1 octave) B gets a bit louder towards the high end Tip: shorten / skip the opening slide with MW	AT decreases Grain Speed in A (with AT fully engaged the grains freeze), introduces modulation of Grain Length via LFO 1 in A and detunes the grains in both layers MW shifts Grain Position in A, with the wheel fully up the opening slide gets lost

Electric Guitars	Samples / Comments	Controllers
Wahwah Meditation Drone	**Layer A:** distorted guitar accent with wahwah stompbox, slow overtone transitions during decay phase - root: G2 **Layer B**: distorted guitar octave accent with wahwah stompbox, slow overtone transitions, some of the clean DI-box signal is mixed in - root: G3 (as the layer is transposed down 1 octave) A fades out towards the high end, B fades out towards the low end Tip: create dynamic swells using AT	VEL reduces attack time in A AT shifts Grain Position (forwards in A, backwards in B), decreases / increases Grain Speed in A / B MW introduces tempo-synced amplitude modulation (LFO 2), introduces filter modulation in A

Electric Scapes

Electric Scapes	Samples / Comments	Controllers
Alien Dome Split	**Layer A**: heavily processed rising phrase, long decay phase - root: B3 Filter Env modulates Grain Speed in A (when MW is down) **Layer B**: heavily processed guitar drone root: A1 (as the layer is transposed up 1 octave) A fades out towards the low end, B fades out towards the high end Tip: scan through the FX-mayhem using AT	VEL shifts sample start point and increases attack time in A (when MW is down) AT shifts Grain Position in both layers, reduces Grain Speed in B, enables AT-modulation of Grain Speed in A MW-> MultiGrain, adds filter modulation
Brushed Chord Cloud	**Layer A**: rhythmically brushing an electric guitar - open strings - long cresc./ decresc. root: E2 Scan through the sample using AT	VEL shifts sample start point AT shifts Grain Position, reduces Grain Speed MW introduces filter modulation and adds stereo phasing FX
Brushed Drone Cloud	**Layer A**: 2 players treating an electric guitar - one rhythmically brushing the open strings - the other one quickly tremolating on the high E-string with a violin bow, the brushing fades out towards the end root: E3	AT shifts Grain Position and decreases Grain Speed MW -> MultiGrain, also reduces high frequencies and enhances low mid frequencies (EQ FX), increases depth in chorus FX
Dark Stranger	**Layer A**: heavily processed guitar - dark mysterious drone sound with accents and swells - root: E2 **Layer B**: bowing electric guitar with violin bow creating different harmonics with each bow - root: G1 Scan through the samples using AT	VEL slightly shifts sample start point in A AT shifts Grain Position MW introduces tempo-synced amplitude modulation (via Step Modulator and LFO 2), introduces modulation of distortion amount (via LFO 1)

Electric Scapes	Samples / Comments	Controllers
Dissonant World	**Layer A**: heavily distorted guitar - a series of dissonant / consonant chords - root: E3 **Layer B**: same sample as in A with a different sample start point, transposed down an octave - root: E4 Scan through the samples using AT	AT shifts Grain Position MW -> MultiGrain, increases attack time and LFO 2-modulates Grain Pitch reduces LP filter cutoff in A Increases filter resonance, adds distortion and introduces pan-modulation via LFO 1 in B
Doom Scape	**Layer A**: heavily distorted guitar drone with tremolating swishes - root: A1 **Layer B**: long processed guitar drone texture with several accents on different pitches - root: E3 A becomes softer towards the high end B becomes softer towards the low end Scan through the samples using AT	AT shifts Grain Position and decreases Grain Speed MW -> MultiGrain, introduces filter and pan modulation (LFO 1+2)
Drama Queen	**Layer A**: lead guitar - short excerpt / loop from a long solo phrase - root: F3 (as the layer is transposed down 3 semitones) **Layer B**: lead guitar - solo phrase played through echo stompbox with long high vibrato note at the end, processed with external reverb - root: F3	AT increases Grain Speed in B MW Noise-modulates Grain Pitch
Dusk till Dawn Duet	**Layer A**: distorted guitar playing a multi-voices phrase / riff in minor - root: A2 **Layer B**: E-Bowed guitar playing a rising arpeggiated minor chord, some trills at the end, played through echo stompbox root: E4	AT shifts Grain Position in both layers and decreases Grain Speed in B MW introduces tempo-synced amplitude / filter modulation (triplets)
Epic Abyss Split	**Layer A**: arpeggiated octave accent with whammy bar glissandi, heavily processed root: A#2 **Layer B**: a series of pitch-modulated single-note accents, processed - root: D#4 Glide is activated in B LFO 1 modulates Grain Position via Filter Env - A fades out towards the high end, B fades out towards the low	AT reduces LP filter cutoff MW shifts Grain Position and increases attack time in Filter and Amp Envelope

Electric Scapes	Samples / Comments	Controllers
	end Scan through the samples using MW	
Feedback Abyss Split	**Layer A**: dissonant drone texture with plenty of feedback played through echo stompbox - root: E2 **Layer B**: processed feedback texture with glissandi and a high decaying note at the end - root: B4 A fades out towards the high end, B fades out towards the low end Scan through the samples using MW	AT shifts Grain Position MW -> MultiGrain, MultiFilter, Noise-modulates Grain Pitch / Formant
Guitar Cinema Split	**Layer A**: heavy guitar - 3x falling glissandi with high feedback followed by a dark drone and arpeggiated flageolet accents, long processed decay phase, only the drone part is used in this layer - root: E2 (as the layer is transposed up 2 octaves) **Layer B**: same sample as in A using only the high note at the beginning - root: E4 A fades out towards the high end, B fades out towards the low end	VEL slightly shifts sample start point in B AT shifts Grain Position in both layers, increases volume in A, decreases Grain Speed in B MW introduces tempo-synced amplitude modulation
Guitarland	**Layer A**: long calm tonal texture (1:21) with rising and falling chord swells, played with a volume pedal through various stompboxes, processed - root: E2 (as the layer is transposed up 1 octave) Scan through the sample in A using AT **Layer B**: muted arpeggiated chord sequence / riff - root: A#1 LFO 2 slowly modulates filter resonance so sometimes filter sweeps occur	AT shifts Grain Position in A MW introduces temposynced amplitude / filter modulation in A introduces Noise-modulation of Grain Pitch / Formant shifts the output volume towards A adds delay FX in A (permanent in B) Adds chorus FX in both layers
Modulated Monster Scape	**Layer A**: heavily processed drone with whammy bar-glissandi - root: E2 **Layer B**: two pitch-modulated single-note accents, processed - root: A#3 Noise-modulator modulates / randomizes Grain Position via LFO 1 A becomes softer towards the high end	AT introduces temposynced amplitude modulation MW -> MultiFilter, shifts Grain Position, increases attack time

Electric Scapes	Samples / Comments	Controllers
	B becomes softer towards the low end	
Morphing Angel Dust Guitars	**Layer A**: heavy lead guitar sound playing a rising 2-bar “Arabic“ scale, legato, target note lasts for 2 beats - root: E3 **Layer B**: heavy lead guitar sound playing a falling 2-bar “Arabic“ scale, legato, followed by a 2-bar power chord with some “screams“ at the end - root: E3 LFO 1 modulates Grain Position via Filter Env Morph the alien texture into a tonal guitar cloud using MW	MW -> MultiGrain, increases attack time, adds filter modulation, detunes the grains, shifts output balance towards the center (set more to layer B with MW down), eliminates pan modulation, adds reverb FX, adds low frequencies in B (EQ FX)
Murder And Crime Drone	**Layer A**: detuned accents (detuning one of the strings while playing), high feedback, with the tremolo function in both amps activated running at different speeds, tremolo speed increases towards the end of the sample - root: F#1 **Layer B**: brushing and bowing an electric guitar simultaneously - open strings, plenty of strange noises occur, glissando at the end of the sample, played through an echo stompbox - root: E3 - LFO 1 modulates Grain Position via Filter Env in B	VEL decreases attack time in B AT adds distortion MW -> MultiGrain, shifts Grain Position (to the right in A, to the left in B) Increases attack time
Raining Guitar Textures	**Layer A**: texture produced by hitting muted open strings with a drumstick - root: F#3 A fades out towards the low end **Layer B**: rising interval accents played through echo stompbox - root: F#3	AT Noise-modulates Grain Formant in both layers and also filter cutoff in A (tuned bandpass filter) MW -> MultiGrain (shifts Grain Position in A)
Rising Sun Texture	**Layer A**: falling arpeggiated min7/11 chords and accents played through an echo stompbox with high feedback, increasing echo speed towards the end - root: F3 (as the layer is transposed down 1 octave) LFO 1 modulates Grain Position via Filter Env in A **Layer B**: texture produced by hitting open strings with a drumstick - root: B3 LFO 1 modulates Grain Speed	AT modulates Pitch in B, +7 semitones with AT fully engaged MW -> MultiGrain in both layers reduces modulation of filter resonance in A, decreases filter cutoff in B

Electric Scapes	Samples / Comments	Controllers
Shadow And Light Scape	**Layer A**: heavily processed electric guitar drone with falling glissando and high note at the end - root: C2 LFO 1 modulates Grain Position via Filter Env	AT detunes the grains MW shifts Grain Position, increases Grain Length and transposes the sound down 6 semitones when fully engaged also adds filter modulation and increases Gain
Synced Epic Sweller	**Layer A**: processed guitar drone played through octaver stompbox with sharp accents towards the 2nd half of the sample, strong harmonics - root: D1 **Layer B**: heavily processed guitar drone with some hum from the amp preserved - root: G4 (as the layer is transposed down 1 octave) Temposynced LFO 1 modulates LP filter cutoff	MW introduces tempo-synced amplitude modulation and adds stereo phasing FX
Wahwah Cloud	**Layer A**: 8-bar long picked funk loop played through wahwah stompbox root: E2	AT detunes the grains MW -> MultiGrain, changes polarity / speed of Grain Length-modulation via LFO 2

Electric Strangers

Electric Strangers	Samples / Comments	Controllers
Alien Gamelan Cloud	**Layer A:** gamelan-like picking texture played behind the fretboard through a lowfi amp setting - root: E4 LFO 1 modulates amount of bit-distortion via Filter Env	AT Noise-modulates Grain Pitch MW -> MultiGrain, MultiFilter, adds chorus FX, reduces modulation amplitude of Bit-distortion amount
Bowed Electric Split	**Layer A:** bowing an electric guitar with a violin bow, some feedback, filter modulations enhancing the harmonics root: G1 **Layer B**: bowing an electric guitar with a violin bow, processed - root: G4 A fades out towards the high end, B fades out towards the low end Glide is activated - scan through the samples using AT	VEL slightly shifts sample start point AT shifts Grain Position and reduces Grain Speed MW -> MultiGrain, MultiFilter, adds chorus FX
Bowed Flautato	**Layer A:** bowing a distorted electric guitar with a violin bow near the fretboard with small glissandi occurring - root: G2 Glide is activated Tip: uses this sound either as a mysterious pad sound or as a lead for slow themes	VEL decreases attack time AT shifts Grain Position MW adds distortion and decreases LI filter cutoff
Bowed Flautato And Tremolo	**Layer A:** bowing a distorted electric guitar with a violin bow near the fretboard with small glissandi occurring - root: G2, A becomes softer towards the high end **Layer B**: tremolating on an electric guitar string with a violin bow - root: C4	VEL slightly shifts sample start point and decreases attack time AT shifts Grain Position in A and increases / decreases Grain Speed / Length in B MW detunes the grains and reduces LP filter cutoff in B, adds chorus FX in B

Electric Strangers	Samples / Comments	Controllers
Bowed Tinkle Drone	**Layer A**: electric guitar with 2 players - slow bowing tremolo combined with high tinkling accents picked behind the fretboard, played through echo stompbox root: E3 **Layer B**: short swelling E-Bow-drone with a slide-in - root: E1, LFO 1 modulates Grain Position via Filter Env in B B fades out towards the high end Scan through the tinkle-Bows in A in using AT	VEL slightly shifts sample start point and decreases attack time in A AT shifts Grain Position in A MW -> MultiGrain and filter modulation in A, also adds chorus FX in A
Bowed Tinkle Scape	**Layer A**: electric guitar with 2 players - slow long bowing combined with high tinkling accents picked behind the fretboard, played through echo stompbox root: G#3 - Glide is activated in A **Layer B**: only the end of a vibrato note with feedback is used in this layer root: D3, LFO 1 modulates Grain Position in B - scan through the sample in A in using AT	AT shifts Grain Position in A MW -> MultiGrain in A, decreases HP filter cutoff in A
BrokenNess	**Layer A**: electric noise-texture through echo stompbox, crackling, hum, scratches, remains of a feedback root: F#3 **Layer B**: totally trashed electric mandolin texture with feedback drone - root: G2, B becomes softer towards the high end LFO 1 modulates Grain Position via Filter Env	AT introduces modulation of Grain Length via LFO 2 and Noise-modulates Grain Formant MW increases HP filter cutoff, introduces Rate KF-distortion and adds chorus FX
Cave Tinkler	**Layer A**: processed and retuned tinkling texture - root: E4, run through a tuned lowpass filter (key follow) **Layer B**: same sample as in A, transposed up an octave, different grain settings - root: E3	VEL decreases attack time AT shifts Grain Position in B MW -> MultiGrain

Electric Strangers	Samples / Comments	Controllers
Cowbell Rain Duet	**Layer A**: electric guitar strings prepared with various objects, playing a rhythmical sequence with drumsticks - reminding of Asian percussion - root: C2 (as the layer is transposed up 1 octave) **Layer B**: electric guitar strings prepared with various objects, playing a rhythmical syncopated sequence with drumsticks, hitting an open string towards the end - root: C3	VEL decreases attack time AT Noise-modulates Grain Pitch and decreases Grain Duration MW -> MultiGrain, MultiFilter, adds flanger FX
Detune Conjuration	**Layer A**: detuned feedback drone created by playing two equally tuned strings, then detuning / tuning one of them, the tremolo in the amps is activated running at different speeds in each amp - root: F#2 (as the layer is transposed down 1 octave) **Layer B**: long detuned feedback drone (1:16) created by playing two equally tuned strings, then detuning / tuning one of them, harmonic transitions occur, the tremolo in the amps is activated running at different speeds in each amp root: F#2 - scan through the samples using AT	AT shifts Grain Position MW -> MultiGrain, also detunes the grains in A (Grain Spread)
Detune Duet Split	**Layer A**: accent played on two detuned strings, then tuning the detuned string with the root note, feedback building up, the tremolo function in both amps is activated running at different speeds root: F#1 - Filter Env modulates Grain Position in A **Layer B**: same sample as in A transposed down 2 octaves, different grain settings and sample start point - root: F#3 A fades out towards the high end, B fades out towards the low end	MW introduces temposynced amplitude and filter modulation

Electric Strangers	Samples / Comments	Controllers
Detune Monster Split	**Layer A**: accent played on two detuned strings, then tuning the detuned string with the root note, high feedback note building up then vanishing again, more detuning towards the end, the tremolo function in both amps is activated running at different speeds - root: F#1 **Layer B**: high detuned feedback drone with slow glissandi, amp tremolo activated root: G#3 - LFO 1 modulates Grain Speed A becomes softer towards the high end B becomes softer towards the low end Scan through the samples using AT	AT shifts Grain Position in both layers, reduces Grain Speed in B MW -> MultiGrain, introduces modulation of distortion-amount via LFO 2, increases attack time in A, adds chorus FX
Feedback Stranger	**Layer A**: wave-loop isolated from a high feedback drone - root: E2, becomes softer towards the high end	MW -> MultiGrain, eliminates filter modulation and filter resonance, adds chorus FX (with a very fast modulation)
Frozen Mallet Strings Split	**Layer A**: rhythmical texture played with Glockenspiel beaters on alternating muted strings - root: E1 **Layer B**: rhythmical texture played with Glockenspiel beaters on alternating half-muted strings - root: B3 Tip: scan through the frozen grains using AT, animate the grains with MW A fades out towards the high end, B fades out towards the low end	AT shifts Grain Position MW -> MultiGrain, MultiFilter, increases time in delay FX, increases release time
Gamelan Wash	**Layer A**: electric guitar strings prepared with various objects, playing a rhythmical sequence with drumsticks - reminding of gamelan percussion - root: C3 Run through a tuned highpass filter (key follow)	VEL slightly shifts sample start point AT decreases Grain Duration / Length MW introduces Noise-modulation of Grain Formant / filter cutoff, reduces grain pitch-randomization, increases reverb send

Electric Strangers	Samples / Comments	Controllers
Humdrone Duet	**Layer A**: heavily processed guitar drone with some hum from the amp preserved root: G3 **Layer B**: processed guitar drone with amp humming - root: F#3 LFO 1 modulates Grain Position (via Filter Env in B)	AT Noise-modulates Grain Pitch MW -> MultiFilter, changes EQ FX frequency-settings in A, adds chorus FX in both layers
Mallet String Duet Split	**Layer A**: hitting the string with a Glockenspiel beater, some bouncing sounds during the decay phase - root: B1 Filter Env modulates Grain Speed in A **Layer B**: rhythmical texture played with Glockenspiel beaters on alternating half-muted strings - root: B3 LFO 1 modulates Grain Position via Filter Env in B - shift Grain Position in B using AT - A fades out towards the high end, B fades out towards the low end	AT shifts Grain Position in B MW introduces filter modulation and adds chorus FX in B
Mallet String Rain Split	**Layer A**: tinkling rhythmical texture in the high range created by brushing and hitting the strings simultaneously - root: E4 LFO 1 modulates Grain Duration in A **Layer B**: rhythmical texture created by brushing and hitting the strings simultaneously - root: E1 LFO 1 modulates Grain Position in B A fades out towards the low end, B fades out towards the high end	AT shifts Grain Position in both layers, reduces Grain Speed in A MW -> MultiGrain, eliminates Noise-modulation of Grain Formant via LFO 1 in A
Meandering Field	**Layer A**: lead guitar - solo phrase with feedback - root: A#2 **Layer B**: lead guitar - solo phrase and interval progression with feedback root: D3	VEL decreases attack time in B MW -> MultiGrain, reduces reverb send, decreases time-parameter in delay FX

Electric Strangers	Samples / Comments	Controllers
Mysterious Mallet Strings Duet	**Layer A**: arhythmical texture played with drumsticks on muted strings, some bouncing sound - root: D4 Filter Env modulates Grain Duration in A **Layer B**: hitting the string with a Glockenspiel beater, some bouncing sounds during the decay phase - root: E1 sample in B plays in one-shot mode (not looped) - Filter Env modulates Grain Speed in B A becomes softer towards the low end B becomes softer towards the high end Tip: play wide-spread arpeggiated chords with sustain pedal engaged	AT Noise-modulates Grain Pitch in A MW-> MultiGrain (also shifts the sample start point in A to the beginning of the sample) adds chorus FX and increases reverb send in A, increases sustain level in B, adds delay FX in both layers
Ominous Bridge Tinkler	**Layer A**: high atonal tinkling texture plucked behind the fretboard through a lo-fi amp setting - root: D5	AT shifts Grain Position and decreases Grain Speed MW -> MultiGrain, adds chorus FX
Psycho Trems Split	**Layer A**: high detuned feedback drone with slow glissandi, amp tremolo activated root: F#3 **Layer B**: accent played on two slightly detuned strings, then detuning / tuning the detuned string with the root note creating more / less beat frequencies, the tremolo function in both amps is activated running at different speeds - root: F#1 A fades out towards the low end, B fades out towards the high end LFO 1 modulates Grain Length via Filter Env	AT shifts Grain Position MW -> Filter worx, adds distortion, introduces pan modulation
Reverse Machinery	**Layer A**: strange echo-loop with sustained feedback note and various guitar and amp noises - root: F#3, sample plays reversed Tip: increase machine tempo with AT, let the grains fly around using MW	VEL slightly shifts sample start point (to the left) AT increases Grain Speed (reversed) MW -> MultiGrain, adds pan modulation adds stereo phasing FX

Electric Strangers	Samples / Comments	Controllers
Ring Mod Organism	**Layer A:** ringmodulated guitar texture root: C4 - key follow modulates Grain Position so each key will have a different sample start point	PB modulates Grain Formant / Speed AT adds Rate KF-distortion MW randomizes Grain Pitch, introduces modulation of Grain Length (via LFO 1), increases time parameter in delay FX
Ring Mod Space Morpher	**Layer A:** ringmodulated guitar texture with accents - root: C4 Tempo-synced LFO 1 modulates Grain Position via Filter Env	AT modulates Grain Formant (especially interesting when MW is down) MW -> MultiGrain, Noise-modulates Grain Pitch
Ring Mod Stranger	**Layer A:** ringmodulated guitar texture with accents and pitchshifting delays - root: C4 LFO 1 modulates Grain Duration in A **Layer B:** ringmodulated and granulated guitar texture with accents and tremoli root: D3 (as the layer is transposed up 10 semitones) - LFO 1 modulates Grain Speed in B (via Filter Env)	AT modulates Grain Formant MW -> MultiFilter (tuned highpass filter with MW full up), decreases amplitude of Grain Duration / Speed-modulation (LFO 1), randomizes Grain Position in A, adds distortion in A, increases attack time in A, adds chorus FX in A, increases time parameter in delay FX Increases reverb send in B and reverb time
Space Transmitter	**Layer A**: processed guitar texture reminding of intergalactic transmissions root: F#3 - LFO 1 modulates Grain Duration	AT Noise-modulates Grain Pitch MW -> MultiGrain, introduces Noise-modulation of Grain Formant
Stutter Loops Duet	**Layer A**: glitchy stuttering loop texture root: E4 **Layer B**: strange loop texture with some stuttering and pitch modulations - root: E4	AT introduces modulation of Grain Position via LFO 1 (random) MW increases Grain Speed and randomizes Grain Duration

Electric Synced

Electric Synced	Samples/Comments	Controllers
Guitar Percussion Sequence Straight	**Layer A**: prepared electric guitar strings prepared with various objects, playing a rhythmical sequence with drumsticks - reminding of Asian percussion - root: C3 Tempo-synced LFO 1 modulates Grain Position, synced LFO 2 modulates Grain Formant via Step Modulator	AT decreases Grain Length MW increases Gain, adds Rate KF-distortion and introduces modulation of distortion amount via tempo-synced Step Modulator
Guitar Percussion Sequence Triplets	**Layer A**: prepared electric guitar strings prepared with various objects, playing a rhythmical syncopated sequence with drumsticks, hitting an open string towards the end - root: C3 Tempo-synced LFO 1 modulates Grain Position, synced LFO 2 modulates Grain Formant via Step Modulator	AT decreases Grain Length MW increases Gain, adds Rate KF-distortion and introduces modulation of distortion amount via temposynced LFO 2 and filter modulation via Step Modulator
Metal Morph Loop Down	**Layer A**: heavy guitar, falling 8-bar riff, jackhammered notes, monophonic (no chords) - root: D3 Tempo-synced LFO 1 modulates Grain Position Tip: morph the tempo-synced guitar loop into an evolving grain cloud with MW	AT introduces temposynced amplitude modulation MW -> MultiGrain, MultiFilter, increases attack time, increases amount of delay FX and delay feedback, adds reverb
Metal Morph Loop Up	**Layer A**: heavy guitar, falling 8-bar riff, jackhammered single notes with occasional power chords - root: D3 Tempo-synced LFO 1 modulates Grain Position Tip: morph the tempo-synced guitar loop into an evolving grain cloud with MW	AT introduces temposynced amplitude modulation MW -> MultiGrain, MultiFilter, increases attack time, increases amount of delay FX and delay feedback, adds reverb

Electric Synced	Samples/Comments	Controllers
Palm Mute Triplets Morph Loop	**Layer A**: palm-muted sequence / vamp in minor with some reverb from the amp 4 bars of 3/4 - root: D2 Tempo-synced LFO 1 modulates Grain Position Tip: morph the tempo-synced guitar loop into an ethereal grain cloud with MW	AT introduces temposynced amplitude modulation (double speed triplets) MW -> MultiGrain, MultiFilter, detunes the grains, increases attack / release time, increases amount of delay FX and delay feedback, adds stereo phasing FX, adds reverb
Sequenced Stutter Loops	**Layer A**: glitchy stuttering loop texture root: E4 **Layer B**: glitchy stuttering loop texture with wahwah stompbox - root: E3 Tempo-synced LFO 1 modulates Grain Position via Filter Env, synced Step Modulator modulates volume	AT decreases Grain Length MW -> MultiFilter, increases Grain Length, detunes the grains, increases Gain, randomizes Grain Position
Sequenced Triplet Phrase	**Layer A**: 4-bar heavy metal guitar lick, “Arabic“ scale, triplet based - root: E2 Tempo-synced LFO 1 modulates Grain Position, synced LFO 2 modulates volume (double time triplets)	AT Noise-modulates Grain Pitch MW shifts L-R Offset, with MW fully up you hear 2 guitars chasing each other Also adds stereo phasing FX
Slice Machine	**Layer A**: octave accent played through wahwah, phaser and octaver stompbox, strong octaver modulations, long decay phase, some original DI-box signal is mixed in - root: G2 **Layer B**: heavy guitar, 4-bar syncopated power chord sequence - root: E3 (as the layer is transposed down 1 octave) Tempo-synced LFO 1 (running in Beat-mode) modulates Grain Position in B, synced LFO 2 / Step Modulator modulate volume in A / B	MW -> MultiFilter (wahwah like modulations are introduced)

Electric Synced	Samples/Comments	Controllers
Trance Quencer	**Layer A**: heavy guitar, 4-bar syncopated power chord sequence with less muting towards the end of the sample - root: E2 **Layer B**: heavy guitar, 4-bar syncopated power chord sequence - root: E1 Tempo-synced LFO 1 modulates Grain Position, synced Step Modulator / LFO 1 modulate filter cutoff, synced LFO 2 modulates volume Tip: a good patch for synced chord sequences in the higher register	MW shifts L-R Offset, increases Grain Duration, reduces amplitude modulation via LFO 2
Trash Gamelan Sequence Straight	**Layer A**: electric guitar strings prepared with various objects, playing a rhythmical sequence with drumsticks - reminding of gamelan percussion - root: C3 Tempo-synced LFO 1 modulates Grain Position	MW introduces temposynced modulation of Grain Formant via Step Modulator and filter modulation via LFO 2, also adds distortion and delay FX
Trash Gamelan Sequence Triplets	**Layer A**: electric guitar strings prepared with various objects, playing a rhythmical sequence with drumsticks, 16 bars of 3/4 plus end accent - reminding of gamelan percussion - root: C3	MW introduces tempo-synced modulation of Grain Formant via Step Modulator (double time) and filter modulation via LFO 2, also adds distortion and delay FX
Triplet Loop Minor Morph	**Layer A**: palm-muted picking sequence / vamp in minor - 8 bars of 3/4 - root: D2 Tempo-synced LFO 1 modulates Grain Position, synced LFO 2 modulates volume (double time triplets) via Step Modulator, L-R offset is set to 50% Tip: morph the tempo-synced guitar loop into a delicate grain cloud with MW	MW -> MultiGrain, increases release time, adds chorus FX, adds reverb
Wahwah Funk Picker	**Layer A**: 8-bar long picked funk loop played through wahwah stompbox root: E2 – tempo-synced LFO 1 modulates Grain Position Tip: this patch also works for chord sequences	AT detunes the grains MW -> MultiFilter, introduces tempo-synced amplitude modulation, adds synced delay FX

Mandolin

Mandolin	Samples/Comments	Controllers
E-Mando Bridge Gamelan	**Layer A**: electric mandolin - heavily distorted, arhythmical texture plucked behind the bridge - root: A#3 **Layer B**: the sample used in A heavily processed with various effects, totally deranged - root: A#3	VEL slightly shifts sample start point AT shifts Grain Position and detunes the grains MW -> MultiGrain, decreases attack time, reduces amount of delay FX and decreases delay time-parameter
E-Mando Slide Mayhem	**Layer A**: electric mandolin - tremolating down-slide with atonal chord accent at the end - root: B2 **Layer B**: electric mandolin, high feedback - accent with feedback followed by a tremolating down-up slide with fast swishes towards the end of the sample root: D3 LFO 1 modulates Grain Length, key follow controls Grain Position	VEL decreases attack time AT Noise-modulates Grain Pitch MW -> MultiGrain, eliminates Grain Length-modulation via LFO 1
E-Mando Trash Monster	**Layer A**: electric mandolin - very distorted powerchords followed by a high note accent and rumbling noises root: G3 **Layer B**: electric mandolin - fast tremolo and slide - root: G2, B becomes softer towards the high end LFO 1 modulates Grain Duration (via Filter Env in A)	AT Noise-modulates Grain Pitch in both layers and also Grain Formant in A MW shifts Grain Position and increases attack time in A
E-Mando Trem Pan Split	**Layer A**: slowly panning mandolin tremolo on G2, recorded via pickups, slowing down towards the end **Layer B**: slowly panning mandolin tremolo with accel. / rit. on E4	VEL slightly shifts sample start point AT decreases Grain Speed, with AT fully engaged the grains almost freeze MW -> MultiGrain, MultiFilter, reduces Gain, adds chorus and delay FX

Mandolin	Samples/Comments	Controllers
Mandolin E-Bow Conjuration	**Layer A**: E-Bowed mandolin - tremolating with the E-Bow at different speeds on one string, touching the string with the E-Bow for sizzle effects - root: G3 **Layer B**: slowly changing harmonics with strong sizzle effects in the middle of the sample - root: G4 (as the layer is transposed down 1 octave) - LFO 2 modulates Grain Speed in B	VEL slightly shifts sample start point in A AT increases Grain Speed in A MW -> MultiGrain
Mandolin E-Bow Detuned Pad	**Layer A**: E-Bowed mandolin - soft accent followed by a long sustained note (reminding of a flute sound) with slow detune-modulations (detuning one of the double-strings while playing), some vibrato and occasional sizzling - root: G3 **Layer B**: E-Bowed mandolin - strong sizzle accent at the beginning followed by a slowly modulating sustained note root:G3	VEL slightly shifts sample start point and decreases attack time in A AT detunes the grains, adds some distortion and increases filter cutoff in B MW -> MultiGrain, adds chorus FX in A
Mandolin E-Bow Flute	**Layer A**: E-Bowed mandolin - flute-like sustained note with vibrato transitions and some sizzling later in the sample, strong accent at the end - root: D3 Scan through the sample using AT, Glide is activated Tip: use this patch as a soft flute lead or as an evolving pad sound	VEL slightly shifts sample start point AT shifts Grain Position and decreases Grain Speed MW -> MultiFilter, adds distortion
Mandolin E-Bow Flute XT	**Layer A**: E-Bowed mandolin - flute-like sustained note with vibrato transitions and some sizzling later in the sample, strong accent at the end - root: D3 Scan through the sample using AT **Layer B**: E-Bowed mandolin - sustained note with swells - root: G3 (as the layer is transposed up 1 octave) Glide is activated	VEL slightly shifts sample start point in A AT shifts Grain Position and decreases Grain Speed in A increases volume, detunes the grains and adds some distortion in B MW -> MultiFilter, adds distortion in A

Mandolin	Samples/Comments	Controllers
Mandolin E-Bow Fret Trill	**Layer A**: E-Bowed mandolin - semitone trill with fret noises and some sizzling when the E-Bow touches the string - root: D4 Only the second half of the sample is used in this patch - Filter Env modulates Grain Position Tip: morph the sizzling trills into an animated graincloud with MW	AT shifts Grain Position MW -> MultiGrain, eliminates modulation of Grain Position via Filter Env, MultiFilter, slightly detunes the grains, introduces modulation of distortion amount via LFO 1, increases attack / release time, adds chorus FX
Mandolin E-Bow Fret Trill Scape	**Layer A**: E-Bowed mandolin - semitone trill with fret noises and some sizzling when the E-Bow touches the string - root: D4 **Layer B**: same sample as in A with different grain and filter settings, transposed up an octave - root: D3 B becomes softer towards the high end	VEL slightly shifts sample start point in A AT increases Grain Speed MW -> MultiGrain in A, increases Grain Duration in B, adds distortion in A, increases filter resonance in B, adds chorus FX in A (permanent in B)
Mandolin E-Bow Gliss Drones	**Layer A**: E-Bowed mandolin - sizzling sustained note with slow harmonic transitions - root: D3, A becomes softer towards the high end **Layer B**: E-Bowed mandolin - sustained note with semitone glissandi up / down, shifting to the next overtone towards the end of the sample - root: D4 LFO 1 modulates Grain Position in B	VEL shifts sample start point in A AT decreases Grain Length in A, Noise-modulates Grain Pitch in B MW -> MultiFilter, randomizes Grain Position in A, Noise-modulates Grain Pitch / Formant in A, introduces modulation of distortion amount via LFO 1 in A, randomizes Grain Pitch in B
Mandolin E-Bow Gliss Duet	**Layer A**: E-Bowed mandolin - sustained note with harmonics and up / down glissandi, sizzle accent at the end root: D4, scan through the sample in A using AT **Layer B**: E-Bowed mandolin - sliding notes notes with harmonic transitions and sizzle noises - root: G4	AT shifts Grain Position and decreases Grain Speed in A MW -> MultiGrain, MultiFilter, adds distortion in B, adds chorus FX in B, alters various parameters in delay FX in both layers, increases reverb send

Mandolin	Samples/Comments	Controllers
Mandolin E-Bow Gliss Scanner	**Layer A**: E-Bowed mandolin - swelling note G3, fast falling gliss to D3 **Layer A**: E-Bowed mandolin - swelling note G4, slow gliss to D4 with sizzle noises LFO 1 modulates Grain Position Scan through the glissandi with MW	AT detuned the grains MW shifts Grain Position, increases Grain Duration, introduces filter modulation, increases filter resonance and increases amount of delay FX
Mandolin E-Bow Gliss Scape	**Layer A**: E-Bowed mandolin - long sustained note with strong sizzling noises and slow harmonic transitions - root: D3 LFO 1 modulates Grain Position via Filter Env in A **Layer B**: same sample as in A with a different sample start point and different grain settings - Filter Env modulates Grain Position in B	VEL slightly shifts sample start point in B AT introduces distortion (Rate KF in A, Tube in B) MW increases Grain Duration and introduces Grain Spread (Pitch) +/- 7 semitones in A / B with MW fully engaged
Mandolin E-Bow Hypnotic Duet	**Layer A**: E-Bowed mandolin - a series of glissandi, trills, tremoli, sizzling notes, strong harmonic transitions - root: D4 Key Follow controls Grain Speed in A (higher notes play faster), A becomes softer towards the high end Scan through the sample in A using MW **Layer B**: long sustained note with vibrato, semitone trill up / down, some sizzling noises - root: D3, only the the first part of the sample is used in this layer	AT introduces pitch modulation in A (via LFO 2) and detunes the grains in B MW -> MultiGrain in A, shifts Grain Position
Mandolin E-Bow Morph Harmonics	**Layer A**: E-Bowed mandolin - sizzling note G3 followed by harmonic transitions Tip: Morph the animated grain cloud into an alienated texture with MW Layer B: **Layer A**: E-Bowed mandolin - sizzling note G3 followed by strong harmonic transitions and a soft decay phase	AT detunes the grains MW -> MultiGrain, reduces HP filter cutoff / resonance in A, introduces Grain Formant / Grain Length-modulation via LFO 1 in A, increases amount of flanger FX in A, shifts output balance to A so you only hear A with MW fully engaged Reduces reverb send / time

Mandolin	Samples/Comments	Controllers
Mandolin E-Bow SciFi Scanner	**Layer A**: E-Bowed mandolin - swelling note D4 followed by next overtone and fret glissandi, only the first half of the sample is used in A **Layer B**: the second half of the sample described above is used in B Tempo-synced LFO 2 modulates Grain Position scanning though the samples forwards / backwards, synced LFO modulates Grain Formant	MW introduces temposynced modulation of LP filter cutoff and distortion amount, increases filter resonance, modulates Grain Spread In A
Mandolin E-Bow Sizzle Abyss	**Layer A**: E-Bowed mandolin - sizzling sustained note with small glissandi and detune effects - root: D4, only the second half of the sample is used in A **Layer B**: same sample as in A using only the first part of the sample Tip: animate the sound using MW	VEL (very) slightly shifts sample start point AT increases Grain Speed MW -> randomizes Grain Position, decreases LP filter cutoff in A, adds delay FX, increases reverb time
Mandolin E-Bow Sizzle Gliss Scanner	**Layer A**: E-Bowed mandolin - slow sizzling falling glissando from C#4 -> G3, sizzle accent and gliss after reaching target note, harmonic transitions occur - root: G3 LFO 1 modulates Grain Position via Filter Env, scan through the sample (backwards) with MW	AT detunes the grains MW shifts Grain Position (to the left), increases Grain Duration / Length
Mandolin E-Bow Sizzle Pad	**Layer A**: E-Bowed mandolin - long sustained note (0:58) with sizzling noises when the E-Bow touches the string and harmonic transitions - root: D4 LFO 1 modulates Grain Position Env in A FIlter Env modulates distortion amount (via velocity)	VEL decreases attack time AT detunes the grains MW introduces tempo-synced amplitude / filter modulation via Step Modulator / LFO 2, increases amount of delay FX
Mandolin E-Bow Tale	**Layer A**: E-Bowed mandolin - sustained note with harmonic transitions, some stops, soft fret glissandi and occasional sizzling noises when the E-Bow touches the string - root: G3 Step Modulator modulates Grain Speed	AT detunes the grains MW randomizes Grain Position and introduces filter modulation

Mandolin	Samples/Comments	Controllers
Mandolin E-Bow Wheelgliss Pad	**Layer A**: E-Bowed mandolin - a strong sizzling G3 crossfaded with a softer sustained D4 with fret glissandi **Layer B**: accented G4 swelling, sizzle gliss followed by the next overtone LFO 1 modulates Grain Position Use MW for glissando effects	AT introduces temposynced amplitude modulation (LFO 2) MW shifts Grain Position and modulates Pitch in both layers to reach the desired target note when MW is fully engaged
Mandolin Sequence Duet	**Layer A**: electric mandolin, 4-bar sequence, root - fifth - octave, recorded via pickup with external chorus effects - root: G2 **Layer B**: electric mandolin, 4-bar double-octave sequence (G4 / G2), recorded via pickup with external chorus effects root: G4, tempo-synced LFO 1 modulates Grain Position A fades out towards the high end, B fades out towards the low end	AT detunes the grains MW introduces tempo-synced amplitude / filter modulation
Metal Mando Accent Overdrive	**Layer A**: electric mandolin - heavy power chord accent with lots of overdrive followed by another accent with falling arpeggio - root: G3 **Layer B**: processed version of the sample used in A	AT Noise-modulates Grain Pitch in both layers and also Grain Position in A MW fully engaged shifts Grain Position to the second accent in each sample, increases attack time in A, decreases attack time in B, introduces filter modulation (and decreases amount of HP cutoff-modulation via Filter Env in B)
Metal Mando Broken Chord Slide	**Layer A**: electric mandolin - a series of dissonant chord accents with plenty of overdrive and feedback - root: F2 **Layer B**: electric mandolin - feedback swell followed by fast down / up fret-slides root: G3 A fades out towards the high end B becomes softer towards the low end Scan through the samples using AT, reverse the sample with MW > 50% (freeze them at 50%)	VEL shifts sample start point in B AT shifts Grain Position in both layers and also reduces Grain Speed in B MW controls Grain Speed, reversing the sample when fully engaged and changing the polarity of the AT-modulation of Grain Position, also decreases Grain Duration in B

Mandolin	Samples/Comments	Controllers
Metal Mando Collateral Damage	**Layer A**: electric mandolin - dissonant power chord accent with plenty of overdrive and feedback followed by two more accents, the pickup actually got totally displaced during this recording and the mandolin was a little broken afterwards - root: F2	AT decreases Gain Duration and Grain Speed (sample reverses with AT fully engaged) MW -> modulates Grain Spead (Pitch, +7 semitones with MW fully engaged), slightly Noise-modulates Grain Pitch, introduces filter modulation, adds modulation of distortion-amount (via LFO 2)
Metal Mando Feedback Orgy	**Layer A**: electric mandolin - a series of single note and power chord accents with plenty of feedback building up between the accents - root: G3 (as the layer is transposed down 1 octave) **Layer B**: a processed FX version of the sample used in A - root: G3 (as the layer is transposed down 1 octave) Scan through the samples using AT	AT shifts Grain Position MW -> MultiGrain, introduces tempo-synced amplitude (and filter resonance) modulation, introduces modulation of filter cutoff via Filter Env
Metal Mandolin Rising Chord	**Layer A**: electric mandolin - rising accents: root - fifth - octave - fifth - root plenty of overdrive, feedback building up root: G3 **Layer B**: a processed FX version of the sample used in A	AT increases Grain Speed MW -> MultiGrain, MultiFilter, increases attack time, Noise-modulates Grain Pitch in both layers and also Grain Formant in B, reduces high frequencies in B (EQ FX), increases reverb send in B
Psycho Mandolin Texture	**Layer A**: processed mandolin plucking an arhythmical / atonal texture behind the bridge - root: D4 Key Follow modulates Grain Formant when MW is up	VEL decreases attack time (when MW is down) AT Noise-modulates Grain Pitch MW -> MultiGrain, introduces filter / pan modulation, decreases attack time, modulates various parameters in delay FX, decreases reverb send

Ethnic Strings

Ethnic Strings	Samples / Comments	Controllers
Bowed Psaltery Beijing Emperor Split	**Layer A**: bowed psaltery - repeating falling pentatonic scale, slowing down during the repeat, long decay - root: F#4 (as the layer is transposed up 4 semitones) Filter Env modulates Grain Speed in A (when MW is down) **Layer B**: psaltery - strong plectrum accent followed by crossfaded decay phases with the fingernail touching the string creating sizzling noises - root: C4 (as the layer is transposed down 1 octave) A fades out towards the low end B becomes softer towards the high end	AT shifts Grain Position and increases volume in A when MW is up, Noise-modulates Grain Formant in both layers MW -> MultiGrain, eliminates Grain Speed-modulation via Filter Env, activates Grain Position / Level-modulation via AT
Bowed Psaltery Diminished Scape	**Layer A**: bowed psaltery - rising diminished scale - root: C3 **Layer B**: bowed psaltery - short bow accents improvising around a diminished scale - root: C3, LFO 1 modulates Grain Position via Filter Env in B Scan through the samples using AT	AT shifts Grain Position in both layers and decreases Grain Speed in B MW -> MultiGrain
Bowed Psaltery Minor Melodic Scale	**Layer A**: bowed psaltery - falling minor melodic scale in E - root: E4 Scan through the scale using AT Tip: lay out many octaves and slowly move MW to create huge church-organ like grain clouds	AT shifts Grain Position and decreases Grain Speed MW -> MultiGrain, MultiFilter, increases attack time, detunes the grains, adds distortion, adds Chorus FX
Bowed Psaltery New Age Cloud	**Layer A**: bowed psaltery - slow bowing, rising pentatonic phrase - root: C#3 (as the layer is transposed up 1 octave) **Layer A**: bowed psaltery - sequence of rising and falling octaves - root: C#4 LFO 1 modulates Grain Length when MW is down (via Filter Env in B) Scan through the samples using AT	AT shifts Grain Position and decreases Grain Speed MW -> MultiGrain, increases speed in LFO 1 which modulates filter resonance via Filter Env

Ethnic Strings	Samples / Comments	Controllers
Bowed Psaltery Penta Scape	**Layer A**: bowed psaltery - fast bowing, falling pentatonic phrase slowing down towards the end - root: D#4 **Layer B**: bowed psaltery - slow bowing, rising pentatonic phrase - root: D#4 (as the layer is transposed down 2 semitones) LFO 1 modulates Grain Position via Filter Env	AT detunes the grains MW -> MultiFilter, introduces fast random filter modulation
Bowed Psaltery Pentatonic Sunrise	**Layer A**: bowed psaltery - medium bowing, rising and falling pentatonic phrase root: C#3, scan through the scale using AT Tip: calm down the animated grain cloud with MW	AT shifts Grain Position MW -> MultiGrain, introduces filter modulation, adds chorus FX
Bowed Psaltery Pentatonic Sunrise XT	**Layer A**: bowed psaltery - medium bowing, rising and falling pentatonic phrase root: C#3, LFO 1 modulates Grain Speed **Layer B**: a processed FX version of the sample used in A Tip: play the grain cloud dynamically using AT	AT shifts Grain Position MW -> randomizes Grain Position, increases filter resonance, adds chorus FX in A and flanger FX in B
Celtic Harp Falling Gliss Scanner	**Layer A**: Celtic harp - falling major glissando with the 7 strings in each octave tuned to Cmj - root: C3 Scan through the glissando with MW	AT introduces tempo-synced amplitude modulation via Step Modulator MW shifts Grain Position and introduces modulation of Grain Position via LFO 1, MultiFilter, detunes the grains, adds chorus FX
Celtic Harp Lever Gliss	**Layer A**: Celtic harp - accent, then moving the tuning leaver of the string up / down during the decay phase which creates semitone glissandi - root: C2, Filter Env modulates Grain Speed in A, sample is running in one-shot mode (not looped) A becomes softer towards the high end **Layer B**: Celtic harp - three octave accents, C3 - C4 - C2 - root: C3, LFO 1 modulates Grain Position via Filter Env	AT adds distortion, Noise-modulates Grain Pitch / Formant in B MW randomizes Grain Position / Pitch in A, introduces filter modulation and increases filter resonance in both layers

Ethnic Strings	Samples / Comments	Controllers
	in B	
Celtic Harp Major Descender	**Layer A**: Celtic harp - falling major glissando with multiple strides, slowing down towards the end - root: C3	AT detunes the grains MW -> MultiGrain, MultiFilter, increases attck time, adds chorus / delay FX
Celtic Harp Minor Descender	**Layer A**: Celtic harp - falling minor melodic glissando with multiple strides, slowing down towards the end - root: A3	AT detunes the grains MW -> MultiGrain, MultiFilter, increases attck time, adds chorus / delay FX
Celtic Harp Minor Gliss Reverse Scanner	**Layer A**: Celtic harp - rising minor melodic glissando with multiple strides - root: A3 LFO 1 modulates Grain Position via Filter Env (scanning the sample forth and back) Scan through the glissando using AT	AT shifts Grain Position (to the left) MW Noise-modulates Grain Pitch / Formant, adds chorus FX
Celtic Harp Octave Cloud	**Layer A:** Celtic harp - octave tremolo E3-E2 with accent and decay at the end - root: E3 **Layer B**: Celtic harp - three octave accents, C3 - C4 - C2 - root: C3 LFO 1 modulates Grain Position via Filter Env, LFO 2 modulates Grain Duration via Filter Env	AT Noise-modulates Grain Pitch /Grain Formant MW -> MultiFilter, reduces Grain Length, increases Gain
Celtic Harp Plectrum Gliss Duet Split	**Layer A**: Celtic harp - slowly rising minor melodic glissando played with a wooden plectrum creating loud picking noises root: A2 (as the layer is transposed up 1 octave) **Layer B**: Celtic harp - falling minor melodic glissando played with a plastic plectrum, medium tempo - root: A3 A fades out towards the low end, B fades out towards the high end	AT modulates Grain Speed, samples reverse when AT > 50% MW -> MultiGrain
Conjuring Harp Texture	**Layer A**: Celtic harp - rubato sequence in minor with accent and decay at the end root: E3 **Layer B:** Celtic harp - octave tremolo E3-E2 with accent and decay at the end - root: E3	AT shifts Grain Position MW Noise-modulates Grain Pitch /Grain Formant

Ethnic Strings	Samples / Comments	Controllers
	Scan through the samples using AT	
Harp Guitar Keys	**Layer A**: Celtic harp - octave accent root: D3 **Layer B**: classical guitar - vibrato note root: D4 Filter Env modulates Grain Speed, samples play in one-shot mode (not looped)	AT detunes the grains MW modulates Grain Formant, increases filter resonance, adds distortion and increases depth in chorus FX
Oud Double Detune Strings	**Layer A**: oud - irregular tremolo on two equally tuned strings, then detuning / retuning one of the strings during the tremolo - root: B2 LFO 2 and Key Follow modulate Grain Speed (higher notes play a little faster)	AT shifts Pitch, +3 semitones with AT fully engaged MW -> MultiGrain, introduces filter modulation, adds distortion, adds chorus FX
Oud Dynamic Tremolo Split	**Layer A**: oud - tremolo on the lowest string tuned to B0 **Layer A**: oud - tremolo on the B2-strings A becomes softer towards the high end B becomes softer towards the low end	AT detunes the grains MW -> MultiGrain, introduces temposynced amplitude and filter modulation
Oud Octave Mantra	**Layer A**: oud - long arhythmical octave texture (1:18) on three different open strings all tuned to B (B0/B1/B2) - root: B1 LFO 1 modulates Grain Length Scan through the octave texture using AT	VEL decreases attack time AT shifts Grain Position MW -> MultiGrain, MultiFilter, Noise-modulates Grain Pitch / Grain Formant
Oud Octave Mantra XT	**Layer A**: oud - long arhythmical octave texture (1:18) on three different open strings all tuned to B (B0/B1/B2) - root: B1 LFO 1 modulates Grain Length in A **Layer B**: a processed FX version of the sample used in A - root: B1 Scan through the samples using AT	VEL decreases attack time AT shifts Grain Position MW -> MultiGrain, MultiFilter, Noise-modulates Grain Pitch / Grain Formant

Ethnic Strings	Samples / Comments	Controllers
Oud Plucker Split	**Layer A**: oud - single note accent, long decay - root: B0 **Layer B**: oud - single note accent, long decay - root: B2 Samples play in oneshot-mode (not looped) A fades out towards the high end B becomes softer towards the low end Tip: morph the oud sound into a dirty pluck sound using MW, play dynamically to modulate the filter cutoff and sample speed	VEL decreases Grain Speed (slower at higher velocities) and LP filter cutoff AT detunes the grains MW alters the Amp Env (decreases sustain / release levels), reduces LP filter cutoff, increases filter resonance, adds distortion, eliminates delay FX, increases amount of chorus FX, decreases reverb time
Oud Stumbling Slide Trill	**Layer A**: oud - slow fret slides up / down between F#1 - G1, plenty of fretting noises, long decay phase following the last accent root: F#1 LFO 1 modulates Grain Duration / Grain Length via Filter Env, Filter Env modulates Grain Speed Control overall trill-speed with AT	AT increases Grain Speed MW introduces square-shaped temposynced pitch and Grain Speed-modulation via LFO 2 Introduces tempo-synced filter modulation via Step Modulator, adds distortion, reduces reverb send
Oud Sul Pont Tremolo Cloud	**Layer A**: oud - rhythmical 12-bar long sequence on A2 played near the bridge **Layer B**: oud - same sample as in A, using only the last accent and decay, Filter Env modulates Grain Speed in B	VEL decreases attack time of Filter / Amp Env in A and increases LP filter cutoff in B AT Noise-modulates Grain Formant in A MW only affects A: decreases Grain Duration and Grain Width, decreases sustain level in Filter Env, introduces filter modulation, increases filter resonance adds chorus FX

Ethnic Strings	Samples / Comments	Controllers
Psaltery Bowed Trill Meets Mallets	**Layer A**: bowed psaltery - dynamic semitone trill, short accented bowing, accel. / rit - cresc. / decresc. - root: A#3 **Layer B**: psaltery - long tremolo (0:54) played with Glockenspiel mallets on C3, rich harmonics, LFO 2 modulates Grain Speed via Filter Env in B, B becomes softer towards the high end Tip: increase trill / tremolo speed using AT	AT increases Grain Speed and decreases Grain Duration MW -> MultiFilter, detunes the grains, adds chorus + delay FX also reduces amplitude of Grain Speed-modulation in B
Psaltery Countergliss Diatonic	**Layer A**: plectrum-plucked psaltery, fast diatonic glissando up (Cmj) - root: C4 **Layer B**: plectrum-plucked psaltery, fast diatonic glissando down (Cmj) - root: C4 Tip: control glissando speed with AT	AT increases Grain Speed MW randomizes Grain Position, increases attack time, increases amount of chorus FX, decreases chorus time-parameter
Psaltery Countergliss Pentatonic	**Layer A**: plectrum-plucked psaltery, pentatonic glissando up (only the “black“ strings), medium tempo, long decay root: C#4 **Layer B**: plectrum-plucked psaltery, fast pentatonic glissando down, medium tempo, long decay - root: C#4 Tip: control glissando speed with AT, create beutiful pentatonic clouds with MW up playing several octaves and fifths	AT increases Grain Speed MW randomizes Grain Position, increases attack time, increases amount of chorus FX, decreases chorus time-parameter
Psaltery Detuned Pluck Synth	**Layer A**: plectrum-plucked psaltery, single accent and decay - root: C4 Filter Env modulates Grain Speed Tip: when MW is up you can modulate filter cutoff with velocity	VEL decreases attack time, when MW is up it also modulates LP filter cutoff MW decreases filter cutoff, adds distortion, adds temposynced Delay FX
Psaltery Detuned Pluck Synth XT	**Layer A**: plectrum-plucked psaltery, single accent and decay - root: C4 **Layer A**: plectrum-plucked psaltery, single accent and decay - root: F3 Filter Env modulates Grain Speed Tip: when MW is up you can modulate filter cutoff with velocity, shift the pitch in B using MW	VEL decreases attack time, when MW is up it also modulates LP filter cutoff MW shifts Pitch in B (scaled in semitones, +1 octave with MW fully engaged)

Ethnic Strings	Samples / Comments	Controllers
		Decreases filter cutoff, adds distortion, adds temposynced delay FX
Psaltery Double Octave Piano	**Layer A**: plectrum-plucked psaltery, single accent and decay, double octave (C3/C5) root: C4 Filter Env modulates Grain Speed	VEL decreases Grain Speed (slower at higher velocities) and increases LP filter cutoff AT detunes the grains MW introduces pitch modulation via LFO 1 and increases amount of chorus FX
Psaltery Filter Scape	**Layer A**: plectrum-plucked psaltery, series of rising octaves, F3-4-5 - root: F4 **Layer B**: plectrum-plucked psaltery, series of falling octaves, F5-4-3 - root: F4 Filters in both layers are tuned (key follow 100%), bandpass in A, lowpass in B	MW -> MultiGrain, changes the shape of temposynced LFO 1 Also eliminates amplitude modulation in B (Step Modulator via LFO 2)
Psaltery Minor Scale Cloud Duet	**Layer A**: bowed psaltery - falling minor melodic scale in E - root: E4 **Layer B**: plectrum-plucked psaltery, processed texture in Bbmin - root: A#3 Scan through the samples using AT	AT shifts Grain Position and decreases Grain Speed MW -> MultiGrain, MultiFilter, increases attack time, adds distortion, detunes the grain in A, Noise-modulates Grain Formant in B Also adds chorus FX in A and redusces sustain level in B
Psaltery Rattle Scape	**Layer A**: psaltery - plucking the C3-string with the fingernail near the bridge, tremolating rapidly with a fingernail from the other hand on the string without muting it root: C3 **Layer B**: same sample as in A with a different filter and envelope setting both layers use tuned filters (key follow 100%)	PB controls pitch and filter cutoff AT decreases Grain Duration / Length MW reduces Grain Random / Spread