



PANTHEON III DOCUMENTATION

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WELCOME

Thank you very much for purchasing Pantheon III! You've just purchased a product that will add flair to your productions and help you learn advanced sound design features in Reason. Read on for information on installing the product, and for extensive documentation on each included patch.

INSTALLATION

To install Pantheon III, simply copy the ReFill (**Pantheon_III.rfl**) to your Reason ReFill folder. Note that you will require Reason 5.0+ for these patches to work properly. Reason 4 or lower will **not** work. Also, some patches require both Record 1.5 and Reason 5 (or Reason 6). Read on for more information.

As far as hardware requirements, anything that can run Reason 5 will work. But keep in mind that some of these patches push the Reason environment very hard, and this may be difficult on older PCs and Macs. If you have trouble with the CPU usage, you may want to use some of the Thor patches instead of the Combinators. They still sound very good, even without external effects or modulation.

PATCH DOCUMENTATION

The Combinator patches have been split up into twelve separate folders, each holding a certain class of patch. This set-up will help you quickly find the type of sound needed in your current production. Thor patches are also classified in folders according to type. However, these patches are not described in the documentation. Please refer to the parent Combinator's documentation for possible information on the included Thor patches.

Certain *Custom Combinators* require Record 1.5 and Reason 5. These patches are marked with a **(REC)** at the end of the patch name. Just to be completely clear, these patches currently will only load from Record 1.5 and you must have Reason 5 installed as well. However with the Reason 6 upgrade these patches will load directly into Reason!

Below you will find comments on each patch. These comments were written by the patch's designer. The designers initials are at the end of each patch title.

JJ = Jeremy Janzen
AF = Adam Fielding
JM = Joseph Mizelle
KG = Kirke Godfrey
LO = Lewis Osborne
PZP = Clint Grierson
SW = Shaun Wallace
TP = Tom Pritchard

FX-ATMO SEQUENCES

Ashen Light

FX-Atmo Sequences

Lewis Osborne

Performance Notes

Rotaries 1 - 3 control the levels of the three different sounds that make up this patch. The Buttons beneath these rotaries control parameters for each of the sounds. Button 1 adds a digital grit, Button 2 enables the arp that's creating the 'movement' in the sound, and Button 3 engages the Shaper Drive, set to "Warp" (the drive amount is controlled by Rotary 1 on the bottom Thor.) Button 4 turns on a "Hall" Reverb algorithm tailored specifically for this patch. Use Rotary 4 to control the "Decay" parameter of the reverb.

Modwheel

Controls the frequency of the LPF.

Design Notes

Arpeggiators are generally used to create melodies for lead and bass patches. On "Ashen Light" the RPG-8 Arpeggiator is set to a rate of 1/64 (the second fastest synced rate) to create the "movement" part of the sound. The arp sound is sent in tandem thru two DDL-1 delay units with differing step lengths (with the wetness of the delay set at full) to create a swirling effect!

Inspiration Notes

I do my best work late at night, when the city is silent. I can't work without some background noise though, so I listen to either a shortwave set to static or talk radio. My favorite program is Coast to Coast AM with George Noory. Conspiracy theories, aliens, bigfoot... what's not to love? This particular patch was created when listening to one of my favorite broadcast topics - The Hollow Earth Theory. Ever since reading Jules Verne's "Journey to the Center of the Earth" as a kid this topic has fascinated me. I envisioned this patch as being the perfect background for a descent into the unknown.

Beautiful Noise Box

FX-Atmo Sequences

Tom Pritchard

Performance Notes

Trigger Rate alters the timbre of the sound – higher rates make for a more noise like sound, whilst lower rates make for a kind of continually plucked sound. Frequency controls the starting pitch from which the sequence descends. When the Pre-Delay button is activated, a delay is inserted between the Thor and the mixer which, when combined with the Post Delay (a stereo delay at the mixer level) can create interesting atmospheric rhythms.

Modwheel

The Modwheel increases the rate of the pitch descent.

Design Notes

This sound uses static based noise generation to create a pseudo-random note trigger. The static is tuned by sending it through a resonant filter and using key tracking to alter the pitch.

Inspiration Notes

I wanted to do something different with this patch, create something a little off-kilter, so I started with a timbre lacking in tonal quality (noise) and used resonance to introduce pitch.

City-18

FX-Atmo Sequences

Adam Fielding

Performance Notes

City – 18 is a sustained and distorted atmospheric patch. Controls are provided for fuzz, portamento and sequence speeds. Use the "sequence" button to disable the default sequence and play your own melodies.

Modwheel

Controls the low-pass filter cut off frequency.

Design Notes

The sound is generated using a single Thor consisting of a combination of a sawtooth based multi-oscillator (which is sent through a low-pass filter and shaper) and a wavetable osc/analog oscillator combination. The wavetable oscillator is modulated by LFO 2, with LFO 2 itself being modulated by LFO 1. The multi-osc is filtered and mixed with the other two oscillators before being processed by a high-pass filter. This signal is then sent to a final low-pass filter which can be controlled by the user via the mod-wheel. The Thor itself is controlled by the included step sequencer, which is triggered by the user. This signal is then sent to an MClass EQ before being split via a spider audio splitter. One signal is sent to the output mixer, while the other is sent to a fuzz-type Scream4 device. This signal is then also sent to the output mixer, where the dry signal is treated with reverb and sent to the Combinator's output.

Inspiration Notes

This patch was inspired by some of the distorted, atmospheric tones prevalent in the Half Life 2 series of computer games - hence the clean atmospheric patch being pushed a little further with a Scream4 to give a bit of a menacing edge to it. The additional controls, however, allow for a nice amount of tweaking.

Luminary Suggestions

FX-Atmo Sequences

Lewis Osborne

Performance Notes

Rotary 1 controls the Detuning of the Multi-Osc. Rotary 2 controls the Noise Mod, the Noise Type is in turn controlled with Button 2. Rotary 3 controls the Synced Sine WaveTable that makes up the "Bell" sound, enable Button 3 to turn on a gated echo effect on this sound (see Design Notes), the rate of which is controlled by Button 4. Rotary 4 controls the Rate and

Resolution of the Digital Distortion sound on the Bells. Button 1 enables a Hall Reverb algorithm. Open up the combi for further tweaking capabilities on the front of the Thor synths!

Modwheel

Controls the Frequency of the Low Pass Filter and the level of the Noise Oscillator, as well as increasing the decay of the Reverb.

Design Notes

Another patch that uses Thor's midi gate ability to control delay. On this one the “Bell Echoes” only sound when keys are pressed, let go of the keys and no echoes.

Inspiration Notes

Inspired by the synth work of Gilbert Gabriel on The Dream Academy's final album “A Different Kind of Weather”.

Polybius

FX-Atmo Sequences

Tom Pritchard

Performance Notes

There are four generators in this patch – the rotaries control the levels of each of the generators within the mix, and the buttons activate various creepy effects.

Modwheel

Increases the modulation rate.

Design Notes

This sound uses lots of LFO and envelope modulation to produce bubbly synthetic timbres.

Inspiration Notes

There's this old urban legend about a weird game called Polybius that floated about in arcades during the 80s that was said to be a cross between Tempest and a load of other stuff. The legend has it that it was created by the CIA to spy on people in arcades and would produce all kinds of disturbing and disorientating side effects. Or something like that. I like to think this is what the title screen would have sounded like had it actually existed.

Rainstick

FX-Atmo Sequences

Joseph Mizelle

Performance Notes

"Wave Rounder" has the most audible effect when the modwheel is up – kind of subtle. "Noise Wave" alternates between the static and band-pass noise types. Rotary 2, pushed up to high, changes the sound into almost pure filter resonance.

Modwheel

LFO to Filter Frequency Scaling (i.e. intensity).

Design Notes

Modulated filtered noise makes the world go 'round, kids.

Inspiration Notes

A dark psychedelic noise element for pushing the listener into a different head space.

SkatterNoise

FX-Atmo Sequences

Kirke Godfrey

Performance Notes

To get a feel for this patch try setting all the rotaries at full. Rotary1 varies the 'noise density' or tone. Rotary2 sweeps a band pass filter across the noise outputs so you can change the overall feel of the tone. Rotary3 extends the Decay time of the Amp envelopes and gives the sound a lot more Oomph. Rotary4 extends the Delay time in steps, for some nice rhythmic enhancement. Button1 selects either 1/8ths or 1/16ths step rate and also selects the rate of the LFO on the phaser. Button2 enables the Phaser. Button3 brings up the feedback level on the phaser. Button4 switches the Delay On or Off.

Modwheel

Varies the comb filter frequency and effectively acts as a high pass filter

Design Notes

This is a cute comb – filtered, trippy sort of percussion voice. Different pitches give a wide range of tones, with the chorus feedback providing a nice zipper effect in the sequence pattern.

Inspiration Notes

I started out trying to emulate a great percussion sound from the band Hybrid but as always got distracted and ended up with something completely original and way more fun to play with.

Solar Bells (REC)

FX-Atmo Sequences

Lewis Osborne

Performance Notes

Rotaries 1 and 3 control the Pitch of the Left and Right channel independently. Use Rotaries 2 and 4 to control the pattern on the Left and Right channel (courtesy of the Pulse Width of Oscillator 3.) Buttons 2 and 4 enable the gate trigger on the Left and Right channel (see Design Notes for more info on the Mod Envelope.) Button 1 enables an Echo set to 2/8t. Button 3 enables a Lo-Fi effect courtesy of a Scream 4 Distortion Unit set to Tube.

Modwheel

Increases the FM Amount on the FM Pair Oscillators and raises the Neptune Reverb effect.

Design Notes

This patch uses Thor's Mod Envelope routed to the CV Inputs on the back of the Combi to control the Carrier and Mod Frequencies of the FM Pair Oscillators and the Semi-Tones in a couple of Neptunes. Open up the combi for further controls on the front of the two Thors (labeled L and R.) Rotary 1 controls the Mod amount. Rotary 2 controls the amount Oscillator 3 modulates the Mod Envelope Gate. Button 1 enables Rotaries 1 and 3 on the front of the combinator to control the Pitch of Oscillator 1. Button 2 controls the Mod Envelope Attack amount.

Inspiration Notes

Another patch written while watching the new Sy-Fy series "Falling Skies". The aliens on the series communicate through radio frequencies. This patch was written with that thought in mind.

Spheriboc

FX-Atmo Sequences

Adam Fielding

Performance Notes

Spheriboc is a lush, sustained atmospheric patch. Delay controls and other timbre modifiers are included on the Combinator, with effect controls also provided via the buttons. Works best with long, sustained notes.

Modwheel

Controls low-pass filter cut off frequency.

Design Notes

Two Thors are used in this Combinator, with both Thors based on the same foundation with differing parameters applied to produce an interesting stereo effect. The Thors are based on three wavetable oscillators; with oscillators 2 and 3 modulated by LFO 2 and oscillator 1 modulated by the modulation envelope, itself controlled by the encoders on the Thor itself. Oscillators 1 and 2 are routed to a bandpass filter before being shaped and sent to the Thor's output. All three oscillators are routed to filter 2 which is an envelope-controlled low pass filter, rounding out the overall sound nicely. Both signals are mixed and sent to the Thor's output. Both Thors are treated with an MClass EQ unit before being sent to the output mixer, where the signal is treated with a Kong-based tape delay before being sent to the Combinator's output.

Inspiration Notes

If there's one thing the world needs more of, it's obviously Boards of Canada-inspired atmospheric patches. Rather than go down the warped tape distorted route, I picked up on some of the more odd atmospheric sounds from their "Geogaddi" album... some lush atmospheric sounds in there with a dark undertone. Great stuff.

Tesla

FX-Atmo Sequences
Clint Grierson

Performance Notes

This patch could be used in ambient atmospheric music, soundtracks or as an FX. Rotary 1 is the main filter, modulation is turned up with rotary 2, while rotaries 3 and 4 add reverb and echo. A bandpass EQ is turned on with button 1, tape compression on 2 and unison on 4. The oscillator type is changed by button 2.

Modwheel

Oscillator 1 and 2 positions.

Design Notes

3 wavetable oscillators provide the basis for this patch, with a simple sequence used. All three oscillators are routed through a formant filter and comb filter. LFO's modulate osc 1 and 2 positions as well as LFO2 rate, filter X and Y. The combinator routes the level of LFO modulation to rotary 2. Kong is used for the main filter.

Inspiration Notes

Initially I was thinking about creating an electricity influenced patch, hence the name Tesla.

The Husher

FX-Atmo Sequences
Joseph Mizelle

Performance Notes

Rotary 1 on Thor is a fun one to play with to change the timbre. Button two on Thor changes the LFO time to 3/8.

Modwheel

Modulation Scaling - when up, it turns the sound into more of a straight stutter effect.

Design Notes

A highly detuned Saw wave with pitch and multiple filter frequency modulation.

Inspiration Notes

This patch began it's life as an element in one of my compositions.

Time Clock Elves

FX-Atmo Sequences

Clint Grierson

Performance Notes

I'm not sure what context you might use this beast of a thing, perhaps as sound fx for a film or something similar. Rotary 1 controls the filter frequency, rotary 3 controls the reverb amount and rotary 4 controls the stereo width. When the filter gate (button 2) is turned on rotary 2 changes the filter gate patterns. EQ is added on button 3, Unison on 4.

Modwheel

Delay amount.

Design Notes

2 FM Pair Oscillators are routed through filter 1 and 2 lowpass ladder filters, into a comb filter. LFO modulates the comb filter, filter 1 and panning. LFO 1 is routed to the LFO 2 rate which is routed to the global sustain using the combinator. Thor's global envelope also adjusts osc1 and osc2 positions as well as osc2 AM amount. A matrix is linked to the filter on Kong to create a filter gate.

Inspiration Notes

I set out with an idea to create an atmospheric FX sequence and this is the result.

Vishnu Bicycle (REC)

FX-Atmo Sequences

Lewis Osborne

Performance Notes

Rotary 1 and 2 control the Frequency and Filter Envelope Amount on the Pad sound, which you can add a "Rectify" Shaper to with Button 1. Rotary 3 controls the characteristics of the "Motion" part of the patch, use Button 3 to choose between different sounds for the motion as well as tailored movement for each "Motion" sound. Button 2 adds a grittiness to the "Motion" sound. Button 4 enables an Echo effect, the feedback of which is controlled with Rotary 4. Inside the combinator are more control parameters for Pan amount and Motion Level for the "Motion" part of sound - and Amp Envelope Release and Y amount for a Formant Filter on the Pad sound.

Modwheel

Controls the Rate of the Motion sound.

Design Notes

This patch uses a Malstrom Grainable Synth for the "Motion" sound. Rotary 3 sweeps thru the index of the Oscillators as well as the Motion parameter to give the user the ability to easily sculpt the sound on the front panel.

Inspiration Notes

Vishnu is the principal god in the Vaishnavite arm of Hinduism. In the Bhagavad Gita, Vishnu is described as being beyond the limits of human imagination. With four arms and a body the color of water filled clouds: *"I am the goal, the sustainer, the master, the witness, the abode, the refuge, and the most dear friend. I am the creation and the annihilation, the basis of everything, the resting place and the eternal seed."* And a bicycle is... well a bicycle.

Z

FX-Atmo Sequences

Tom Pritchard

Performance Notes

Glitch increases the rate at which the sequence plays, at low levels there is a discernible melodic sequence, at high levels chaos ensues. Phaser rate heightens the rate of a phaser acting on the sound.

Modwheel

Increases the pitch modulation rate.

Design Notes

This sound uses a wide variety of modulation sources and destinations to achieve a huge amount of movement.

Inspiration Notes

Sometimes you have to create something completely off the wall. This very strange patch is my attempt to get some very unusual sounds out of Thor's Wavetable oscillators.

MELODIC SEQUENCES

Acid Boy

Melodic Sequences
Clint Grierson

Performance Notes

This can sound mean and nasty or quite chilled, depending on the combination of rotaries and buttons used. So add some tube on button 3, play with Thor's rotary 1 and push Thor's button 2..... instant acid. Add a breakbeat and jam out. MIDI Note EQ adds some gain to the frequency corresponding the incoming MIDI note, so it stands out even more in the mix. Turn Thor's rotary 1 down, add another oscillator (button 4), increase the release, delay and unison for a more chilled sounding acid.

Modwheel

Adds some white noise to the signal as well as increasing the shaper drive. Works well used in conjunction with rotary 1 on Thor.

Design Notes

This patch makes use of Thor's great sounding analog oscillators and filters as well as the pattern sequencer to create the sequence and modulation.

Inspiration Notes

There's always room for an acid sounding squelchy synth in any collection, so I thought I'd make one which would be a bit different than the norm, but still playful and fun.

Analogg

Melodic Sequences
Clint Grierson

Performance Notes

Rotary 1 controls how many steps are in the sequence, while rotary 2 gives you a really phat sounding analog sound. Using the rotaries of Thor in combination with rotary 2 on the combinator, can give some pretty funky and interesting sounds. Using rotary 1 to change the step length of the sequence can also give some pretty funky results.

Modwheel

Acts as the main filter.

Design Notes

A Basic Analog Wavetable Oscillator provides the basis of the sound while Oscillator 2 adds AM to give it some more life. Thor's step sequencer is used to create the sequence and modulation. LFO 2 modulates the EQ sweep.

Inspiration Notes

This basically started as an attempt to make something 'analog' sounding. Could have been anything really, but this is what turned out.

Big Grungy Mover (REC)

Melodic Sequences

Tom Pritchard

Performance Notes

This patch uses two individually panned Thors, altering rotaries 1 & 2 will change the rate at which the pitch of each Thor is modulated. The Follower button activates a short, no-feedback delay that causes awesome distortion when you move between notes. Switch it off for a cleaner sound.

Modwheel

Opens a filter for screaming higher frequency distortion.

Design Notes

This patch uses wide stereo panning to achieve a full bodied sound along with intense guitar amp emulated distortion to give it a thick, distorted edge.

Inspiration Notes

I wanted to make a really grungy patch that would make for a cool long sustained sequence when you opened and closed the filter using the mod wheel.

Book Thing

Melodic Sequences

Kirke Godfrey

Performance Notes

Rotary1 varies the main tones pulse width, Rotary2 shifts the Delay Time, Rotary3 controls the Phaser center frequency, giving a lot of timbral shift to the sound, Rotary4 controls the Phase Rate. Button1 introduces an accent to the pattern that really seems to enhance the feel of the sequence. Button2 switches a Panner controlling the output of the Thor on but may be masked by the phasor unit when Button3 Phase ON is enabled, while Button4 enables or disables the phase rate sync function.

Modwheel

Opens the Filter across the entire sound

Design Notes

Trance head central, try starting out default and then as the track progresses bring in the accent and panning, the delays combined at different times will give a huge variation of rhythms, so... trance out!

Inspiration Notes

The rather bogglingly wonderful and broad reaching Underworld.

Chilled

Melodic Sequences

Clint Grierson

Performance Notes

Great for chill and ambient music. Rotary 1 on the combo acts as the main filter, with Release, Delay and Echo also shaping the sound on rotaries 2, 3 and 4. The buttons are used to add Digital Noise, FM tones, Overdrive and Gate Modulation. Thor has 2 filters for further tweaking.

Modwheel

Oscillator positions.

Design Notes

Two Thors are used with 2 sequences, 1 main and 1 backing. The main synth is powered by 2 wavetable oscillators, 1 Bell and the other a Formant. LFO controls panning, osc. position as well as filters. The step sequencer provides the melodic material.

Inspiration Notes

My last refill was based completely on Thor's step sequencer and I really enjoyed creating some of the more chilled sequences, so I thought I would design a nice new chilled sequence.

Conspiracies

Melodic Sequences

Adam Fielding

Performance Notes

Single note sequenced arp patch - though an RPG-8 can be attached to the device for playing like a normal arpeggiated patch. The patch consists of two layers - a shifting arp layer and a fizzle layer, with amplitude controls provided for both. Controls are also included for effects and filter sweep speeds.

Modwheel

Controls built-in sequencer speed.

Design Notes

This Combinator uses two Thor devices - one per layer as outlined above. The sweeping arp layer is sequenced using the Thor's built in step sequencer, which may be disabled by using the included button on the Thor itself. The patch consists of a multi oscillator, a wavetable oscillator and an analog oscillator - all of which are sent to a low-pass filter which is envelope controlled. This signal is then sent to a high-pass filter before being sent to the combinator's output. The Thor's LFOs are used to control amplitude envelope attack and release times, providing a sweeping sound over time. LFO 1 is used to control the wavetable oscillator position to provide an additional sweeping element. This is then sent to the output mixer. The second Thor makes use of two analog oscillators - one sawtooth and one pulse - which are sent to a high-pass filter. The oscillators themselves are pitch controlled by LFO 1 with LFO 2 controlling oscillator pitch.

and the high-pass filter frequency. This signal is then sent to the output mixer. Both layers are treated with a stereo delay before being sent to the Combinator's output.

Inspiration Notes

This patch was inspired after listening to a bunch of old tracker songs - I love some of the sweeping, opening arp patterns that cropped up in a few songs and loved how they worked. Some of these songs were featured in video games and it was nice to see how they complimented them, so I tried to go for something similar with a bit of an edge.

Darwin Array

Melodic Sequences
Lewis Osborne

Performance Notes

Hold down a note and listen! Rotaries 1 and 2 control the levels of the two sounds that make up this patch. Under each of these is a control for an ambiance effect tailored for each of these sounds. Button 3 enables a Shaper for the Sequence sound, the drive of which is controlled by Rotary 3. Rotary 4 controls the Rate of the Sequence. Button 4 enables the Sequence.

Modwheel

Controls the LPF.

Design Notes

This patch uses the Mod Envelope on Thor routed into the Programmer CV In of the combi to create the Pad swell sound. The Swell is created by the Mod Envelope modulating the Sustain of the Amp Envelope.

Inspiration Notes

Fellow sound designer for Nucleus SoundLab Clint Grierson also releases ReFills on his own under the Point Zero Productions moniker. His ReFill "Roar Order" has some of my favorite Thor sequences, this patch was inspired by his work.

For Science

Melodic Sequences
Tom Pritchard

Performance Notes

Pitch LFO type alters the sequence played. The LFO rate controls control the rate of pitch modulation. The gain mod control affects the amount the amplifier gain is modulated.

Modwheel

Alters the rate of the modulation on the gain.

Design Notes

This patch uses multiple oscillators affected by different modulators to achieve a melodic sequence.

Inspiration Notes

This warbly, spacey patch is inspired by some Boards of Canada rip-off tracks I heard on the internet that were actually quite good. I can't remember who wrote them. Not Tycho though.

Gentle Skope

Melodic Sequences

Clint Grierson

Performance Notes

A nice patch for ambient music, rotary 1 controls how many steps in the sequence, while rotary 2 controls the octave. Some digital bitcrush can be added with rotary 3 and delay on rotary 4. You can play manually by using button 1, while button 2 is for Analog. Some EQ modulation is added on button 3, with button 4 running the sequencer on random. Rotary 1 on Thor is the main filter, while rotary 2 trips the patch out. Noise is added on button 1, and some more randomness is added with button 2.

Modwheel

Shaper Drive and Oscillator Position

Design Notes

2 Phase Mod Oscillators are sent through lowpass filters, with a sequence running on the step sequencer. MIDI note controls Osc 2 > 1 AM amount and oscillator 2 PM amount. Curve 1 of the step sequencer is sent out via CV to an EQ and controls parameter 2 Frequency.

Inspiration Notes

Another exercise in ambient sequence design.

Introverted

Melodic Sequences

Clint Grierson

Performance Notes

Rotary 1 and 2 are set to control the main filter frequency and resonance, while effects are added on rotaries 3 and 4, with some reverb and shaper drive. Some modulation and sound shaping is added using the buttons with tape compression on 1, phaser on 3 and modulation on 4. Manual play is activated on button 2.

Modwheel

Shaper drive and Osc 1 FM amount.

Design Notes

3 Thor units powered by 2 FM oscillators each play different sequences to create the layered patterns. Each Thor is sent to separate channels on the mixer and have the 2 FM oscillators routed through 2 state variable filters with LFO modulating pan. Osc 3 is routed to Osc 2 FM to create a crackling sound.

Inspiration Notes

I was hoping to create something a little more powerful with this patch, so I included some layering of different patterns.

Over The Table

Melodic Sequences

Clint Grierson

Performance Notes

Rotary 1 controls filter frequency, while rotary 4 adds some release. Effects are added with rotary 2 and 3, with unison and reverb. Soft clip and phaser are turned on/off with buttons 2 and 3, while button 1 switches the first two oscillators to Multi-Oscs.

Modwheel

Detune amount and Osc 3 to Osc 2 FM amount.

Design Notes

2 analog oscillators and an FM oscillator power this patch. The step sequencer plays the melodic material, while an LFO controls panning and filter frequency on filter 2, which is scaled by button 2.

Inspiration Notes

Another exercise in ambient sequence design.

Pretty Endings

Melodic Sequences

Adam Fielding

Performance Notes

Press a key and let the step sequencers on the included Thors take over. The default sequence can be disabled using the "sequence" button on the Combinator, with amplitude controls provided for both "keys" and "pad" layers. Effects controls are provided via the rest of the included buttons.

Modwheel

Controls low-pass filter cut-off frequencies on both included synths.

Design Notes

The Combinator consists of two layers as described above, each consisting of a single Thor. The first layer, the "keys" layer, uses one Thor device which makes use of the built-in step sequencer to play a simple melodic sequence. It uses one analog oscillator and one FM oscillator, both of which are sent to an envelope controlled low-pass filter. This is then sent to a high-pass filter before being sent to the Thor's output. Oscillator 1's pitch is modulated using LFO 1, with the same LFO also being used to modulate the oscillator's frequency modulation parameter. This signal is then EQ'd using an MClass EQ and sent to the output mixer. The second layer ("pad") also uses one Thor, which makes use of a multi-oscillator and two analog oscillators, all of which are routed to a single envelope-controlled low-pass filter. This signal is then sent to a notch filter which is modulated by LFO 2. LFO 1 is also used to modulate the pitches of oscillators 2 and 3,

while oscillator 1 remains static. This signal is then output and sent to an MClass EQ device before being sent to the output mixer. Both channels are then treated with a Kong-based tape delay effect chain before being sent to a low-pass filter and unison effects chain. This signal is then sent to the Combinator's output.

Inspiration Notes

There's a little known game for the PC that goes by the name of StarTopia. It was a great game, but that's besides the point - it set players building a space station, and it had some really nice, spacey music which formed a direct inspiration for this warm and somewhat quirky melodic patch.

Riser

Melodic Sequences

Tom Pritchard

Performance Notes

Envelope amount and decay rotaries control the filter envelope, the rest is pretty self-explanatory.

Modwheel

Opens the filter.

Design Notes

This patch uses an LFO to create a melodic sequence.

Inspiration Notes

Another one inspired by BoC rip-offs.

SqiinK

Melodic Sequences

Kirke Godfrey

Performance Notes

Rotary1 controls a LP Filter over the sound, while Rotary2 Selects the WaveTable on OSC's 1+2 offset to provide complex tones so try moving the knob really slowly and you'll notice you can move one OSC table at a time. Rotary3 sets the Flanger Rate. Rotary4: Rate of the repeated note or sequence triggering. Button1 selects between a Pulse and Sine wave on the third OSC's voice, Button2 kicks that up an octave, Button3: Flanger On, Button4: Switches between a melodic sequence and a simple 1 note trigger pattern for chordal work.

Modwheel

Opens up the envelopes decay time as well as closing the filter a small amount.

Design Notes

A Wide / Stereo Mod Seq patch, at the more reserved end of the scale; It seems to work at really slow rates as well as the more obvious 8ths and 16ths, and with Pulse/Seq switched OFF it works as a comping chordal part, then with the SEQ switched in it starts a melodic part. Its also worth noting that the Thor chorus unit seems to narrow the width of the sound quite a lot.

Inspiration Notes

I went looking for a simple machine like synth tone with PM qualities but got distracted and came up with this.

Squishable (REC)

Melodic Sequences
Tom Pritchard

Performance Notes

Mostly pretty clear, the +2 and +5 interval buttons introduce notes 2 and 5 semitones above the main key.

Modwheel

Opens the filter.

Design Notes

Another LFO based sequence that uses a second LFO to modulate the wavetable to create movement across the sound.

Inspiration Notes

I wanted to create something similar to Riser and For Science but with a cleaner, more modern texture.

Tavewable

Melodic Sequences
Tom Pritchard

Performance Notes

The wavetable rate increases the rate at which the waves in the table are played and the mix rate increases the rate at which the two oscillators are mixed from one to the other.

Modwheel

Alters the tone of the timbre.

Design Notes

Another LFO based sequence that uses a second LFO to modulate the wavetable to create movement across the sound.

Inspiration Notes

I wanted to create something similar to Riser and For Science but with a cleaner, more modern texture.

TripleByPass

Melodic Sequences

Kirke Godfrey

Performance Notes

Rotary1: controls the Osc1-2 balance, Osc 1 being a PM Osc and Osc2 being a classic Poly saw. Rotary2: LowPass filter across both oscillators. Rotary3: controls the delay time, using this against the sequence gives a huge range of syncopations, while Rotary4: controls the Delay mix. Button1: switches in the Scream set to a tape compression mode. Button2: switches the rate of the modulation pattern between 16ths and 8th Triplets. Button3: introduces 'ghost voices' i.e. background tones from a Maelstrom, have a play with different waveforms here and perhaps tighten up the attacks if you want more power from the sound. Button4: turns on the Chorus.

Modwheel

Decay time of Filter and Amp envelopes, i.e. 'opens up' the pattern.

Design Notes

Another patterned, Melodic patch with the step seq triggering any notes you play and the rotaries providing a lot of rhythmic options.

Inspiration Notes

I was needing a nice triplet feel part for a mix I was working on and really wanted it to be quite malleable for tight driving sections and then more open chorus parts, hence the mod wheel providing the envelope modulations.

PERCUSSIVE SEQUENCES

BreakMulch

Percussive Sequences

Kirke Godfrey

Performance Notes

This bit of percussive mayhem is 2 OctoRex's being triggered and cross faded by a matrix sequencer, with Rotary1 Selecting a loop slot in each Rex player. Rotary2 selects the trigger and X fade pattern, the output of the Rex players are fed to the input of the Thor so its delay and filters are brought into play by Rotary3 controlling the Thor's Delay unit and Rotary4 selecting the band center of a filter applied to that delay units output. Button1 switches the Pattern player ON, Button2, marked "Dive!", brings in a Pitch dive on the loops coupled with a nice low end tone to add to the weight of the dive. BUT! be warned it goes WAY low! So I have added a MasterEQ that can be taken out of Bypass that takes the absurd lows from the sound when the DIVE is enacted. Button3 switches in the Thor Delay unit and Button4 enables the band pass filter on that delays output, adding a nice tail to the patterns without too much blurring of frequencies.

Modwheel

Introduces a LP Filter over the entire ensemble.

Design Notes

Try each of the matrix patterns on the same pair of loops and you will get the feel for how this is mixing back and forth between the 2 loops, then kick in the delay for some nice cross rhythm action, the DIVE button is great as a drum fill or intro element. Once you have the hang of it , open up the combo and try loading other loops into the 2 OctoRex's (parallel slot numbers) and messing with the Matrix's Gate and Curve patterns .

Inspiration Notes

I find the Rex players pretty useful but, to my way of working, they really miss a few (*to me*) obvious and really useful features, so this was my way of trying to get around some of that.

Chill Beat

Percussive Sequences

Clint Grierson

Performance Notes

Use Rotary 1 to change the patterns, between a chilled beat, chilled 4-4 and a couple of breakbeats. Rotary 2 adds some reverb to the mix while rotary 3 and 4 add echo and delay to percussion elements. Buttons 1 and 2 mute kick and snare, whereas button 3 acts as a bandpass. Button 4 simply adds a running hit pattern.

Modwheel

Filter Frequency.

Design Notes

A Kong kit with all unique synthesized drum hits is triggered by two individual Redrum patterns. The Redrum CV outs are sent to individual Kong drum CV inputs. The Individual Kong audio outputs are then sent to the main mixer where a delay reverb and Kong echo are used for effect sends. A Thor is also used for additional hit patterns.

Inspiration Notes

After designing hundreds of Kong patches for the Reason 5 soundbank, I hadn't actually created any new ones for a while, so I thought I should make a brand new Kong kit and add some chilled beats to it.

Puff Perc

Percussive Sequences

Clint Grierson

Performance Notes

I guess this is more of a percussive type Fx patch for use as a build up and backing to your more common perc. Use the decay (rotary 2) to build up some noise over a few bars or in breakdown and drop in. It has added reverb (rotary 3) a high pass filter (rotary 4) as well as a Rotary for changing the direction of the sequence, for alternative patterns and some randomness. Button 1 makes it a straight 16 run, with buttons 2, 3 and 4 adding stereo Fx, bitcrush and compression. Thor has controls for release on rotary 1 and Frequency filter on rotary 2. Can sound nice with side-chain compression off a 4-4 kick.

Modwheel

Echo amount.

Design Notes

2 noise oscillators power Thor's step sequencer where the curve modulates a high-pass filter. Key velocity also controls filter 1 frequency.

Inspiration Notes

I guess this is inspired by those white noise, washy, big build ups in minimal techno and progressive music where energy builds before dropping back in.

MODULATION SEQUENCES

Badlands

Modulation Sequences
Shaun Wallace

Performance Notes

Modify the first filter knob to get a "talking" sound from the patch.

Modwheel

Adds warmth and cuts hi-end.

Design Notes

Utilizes two sources and several LFO's for a unique dubstep sound.

Inspiration Notes

This patch was an experiment utilizing different dubstep synthesis techniques.

Basement Vocoder

Modulation Sequences
Lewis Osborne

Performance Notes

Rotaries 1 and 2 control the Low Pass Filter. Rotary 3 switches between four different ReDrum patterns modulating the BV512 Vocoder. Rotary 4 controls the amount of Plate Reverb and Button 4 adds further ambiance with a Multi-Tap Echo courtesy of another RV7000 Reverb unit. Button 3 enables a Scream Destruction unit set to Warp for a gritty lo-fi vocoder, hence the "Basement Vocoder" handle. Button 1 enables the Gate Trigger input on the LPF (see Design Notes for more information). Button 2 loops the LPF envelope (the Attack and Decay of which can be controlled inside the combinator on the Thor labeled "FILTER".)

Modwheel

Controls multiple parameters of the BV512 Vocoder, including the levels of Bands 5-7, Decay, Shift and HF Emphasis.

Design Notes

This patch uses the CV output on the back of a Scream 4 to control the Gate Trigger input of Thor's LPF. If you look at the back of the rack you'll notice Kong has the Left channel routed into the Vocoder and the Right channel routed into the Scream 4 (with no output). This syncs the filter to the Vocoder modulation carrier. Cool!

Inspiration Notes

The sound of 70s disco and electronic music!

Bounceback

Modulation Sequences

Clint Grierson

Performance Notes

You only need one finger for this one. Well, maybe a little more than that. Rotary 1 on Thor is the main filter while Rotary 3 on the combinator allows for some interesting step lengths.

Modwheel

Adds some shaper drive.

Design Notes

A multi Oscillator powers Thor and the step sequencer is used to create the sequence. The step sequencer step duration is programmed to allow a longer sequence while the delay is modulated by the curves, giving a bouncing back effect.

Inspiration Notes

Simply wanted to make a unique sequence that wasn't just a straight 16th patch, but also with a bit of a strange twist.

BouncyBouncy

Modulation Sequences

Kirke Godfrey

Performance Notes

Rotary:1 mixes between Osc 1-2 with Osc 1 being a mixed wave Wavetable and Osc 2 the 5 Sines Wavetable, Rotary:2 brings in the 3rd Osc an FM tone. Rotary:3 controls the bouncing Delay Time (sync'd) and Rotary:4 controls the crossover frequency of the Stereo enhancer, this seems to change the tone quite a lot so play with this as a timbral controller as well. Button1: Scan Rate, Button2: Phase Rate, Button3: Delay ON, Button4: Phase ON.

Modwheel

Filter Cutoff

Design Notes

Strange one this patch, seems to be very useful as a layer for back-grounding with the amount of movement from 3 stepped LFOs working across each other giving a lot of tonal shifting. It can really add an element of push and energy to a track while in some of its more 'simple' settings. But, a whole lot more intensity is available with some tweaking of the settings and introduction of the phasor.

Inspiration Notes

Strange...

Bring Light

Modulation Sequences

Kirke Godfrey

Performance Notes

Rotary:1 Filters over the Osc's in each Thor, Rotary:2 brings in the third Multi Osc and also introduces a Maelstrom, Rotary:3 selects which waveform is used in the MultiWave Osc and Rotary:4 controls the delay time of both the Thors and the Maelstrom. Button1 turns on a sweeping AutoPanner, Button2 takes the note up an octave on First Beat of cycle, Button3 selects a Pulse wave or Sine wave for Osc 1 and Button4 turns the Delay On.

Modwheel

Pulse Width on the Thors and shift on the Maelstrom when its in the mix, so the entire sound gets thinner and a little more percussive.

Design Notes

Simple Comping sound with a pattern for 1 hand backing chord parts and able to go from tight pulse osc to a wide lush multi synth sound with the controllers. I have the maelstrom through its own delay and its patterns provide a syncopation to the Thor sounds. Velocity also plays a big part in the overall sound quality.

Inspiration Notes

Nice tight backing / comping part, designed because I'm lazy so I really like synths that do the work for me!

Canteen Quiver (REC)

Modulation Sequences

Lewis Osborne

Performance Notes

Rotaries 1 and 2 control the levels for the sounds that make up this patch. Use them to tailor the sound between more of an atmospheric sound to a modulation sequence. Rotary 3 controls the tone of the pad sound (when Button 3 is lit.) Button 4 and Rotary 4 control the rate of the "Movement" portion of patch. Button 2 adds echoes to the sounds. Button 1 adds a Resonant Noise sound to the "Movement" sound.

Modwheel

Controls the Frequency of both the LPFs and AM Filter.

Design Notes

Reason's Malstrom Grainable Synthesizer is one of my favorite synths for experimental sounds. This patch uses two Malstrom synths one set to the "Bottle" oscillator with Mod A modulating the "Shift" parameter creating the "Movement" sound. Rotary 4 tailors the rate of the movement from 16/4 to 1/32.

Inspiration Notes

I wrote this patch while watching the new SyFy series "Falling Skies". It's inspired by the classic Sci-Fi sounds from some of my favorite movies.

Chiptune Mixer

Modulation Sequences

Shaun Wallace

Performance Notes

The first combi knobs control the volume of each patch. Modifying these will change the rhythmic qualities and timbre of the sound.

Modwheel

Adds slight filter resonance.

Design Notes

Using basic tones and several matrices helps to create this unique chiptune style patch.

Inspiration Notes

I love chiptunes and am an avid gamer.

CombRunner

Modulation Sequences

Kirke Godfrey

Performance Notes

This patch uses resonating comb filters excited by some percussive 'glitch' sounds to create the sound. I have Rotary:1 pitch shifting the Glitch Note that hangs over the track, Rotary:2 brings in unhitched 16ths, Rotary:3 brings in a Hi Chiming sound, and Rotary: 4 brings in a sort of back beat part. Button1 Mutes the Note trigger, Button2 turns on a down beat trigger, Button3 speeds up the AMP attack and this will be less obvious once the patch is sounding, and finally Button4 brings in an undertone pulse, created by lowering a high pass filters cut-off frequency with an LFO.

Modwheel

Sweeps a High Pass filter up till it becomes a very thin or delicate sound.

Design Notes

As well as the samples triggering the comb filters I thought I'd add a little static noise to add a non-rhythmic sparkle to the mix. The 16ths have a simple 4 accent in them to add a little drive to the feel.

Inspiration Notes

I was looking for a chordal voice with a more delicate edge, something with a glitch sensitivity but not bit-reduced.

Dancing Glasses

Modulation Sequences

Adam Fielding

Performance Notes

Glass/plucked-type rhythmic, modulated patch. Can be used to introduce an element of off-kilter percussion or melody into a track. The "vibrate" rotary is used to introduce additional modulation in the form of a vibrating-type effect, with the "pluck speed" being used to control the tempo-synced plucking effect. Controls are also provided for effects, filter resonance and panning.

Modwheel

Controls the band-pass filter frequency.

Design Notes

The sound is generated by two Thors, each based on the same underlying principles and controlled together via the Combinator's controls. They both rely on two analog oscillators and one FM oscillator. Oscillators 1 & 3 are routed to a low-pass filter which is controlled by the mod envelope of the Thor, which itself is looped to produce a plucking-type effect. Oscillators 2 & 3 are routed to another low-pass filter which itself is modulated by LFO 1, producing two separate plucking sounds. LFO 1 is tempo synced whereas the modulation envelope is not, resulting in a tempo-synced plucking sound mixed with a plucking sound which is not tempo synced. Both of these signals are sent to a band-pass filter which is modulated by LFO 2, resulting in a sweeping effect on plucked signal. Two Thors are used to provide slight variations in timing and pitch to produce a wide stereo effect. These are EQ'd via an MClass EQ device before being sent to the output mixer where they are treated with reverb and sent to the Combinator's output.

Inspiration Notes

The idea for this one came from a particular song by Trifonic called "Parks on Fire", which makes use of some interesting physical modeling-based sounds to produce an off-kilter plucked effect. Although the Thor is not capable of physical modeling, I thought the idea of an off-kilter plucked sound would work nicely and so the idea for this one was born.

Drifting Droplets

Modulation Sequences

Adam Fielding

Performance Notes

Tempo-synced, smooth pulsing effect coupled with a slowly pulsing sound. Controls are provided to control the amplitude of the pulse & sweeping layers, with pulse controls coupled with tempo-sync controls for the pulsing layer. Additional controls are included for attack speeds, additional chord controls and a tape delay effect.

Modwheel

Controls low-pass filter cut off frequencies on both layers.

Design Notes

The patch itself is split into two distinct layers, each produced using a single Thor. The first "pulse" Thor consists of three analog oscillators - two sawtooth, one pulse - being routed to a single low-pass filter. This low-pass filter is modulated via LFO 1 which itself is scaled by LFO 2, resulting in the main modulated pulse effect resulting in a simple, but very nicely rounded sound. This is then sent to the output mixer. The second layer, the "sweeper" Thor, consists of a multi oscillator, analog oscillator and wavetable oscillator. The multi & analog oscillators are routed to one low-pass filter which is controlled by LFO 1 (a sinewave LFO) to produce a simple, sweeping effect. The wavetable oscillator is modulated via LFO 2 to produce a sweeping effect which is sent to a separate low-pass filter which is not modulated. Both filter signals are mixed and sent to a high-pass filter before being sent to the output mixer. Both signals are then treated with a tape delay provided by two Kong devices (one per channel) before being sent to the Combinator's output.

Inspiration Notes

I started this one with a desire to produce a nice, trance-y type sound with a nice, pure tone to it - sort of like Sasha's early 2000s output, hence my desire not to rely too heavily on over processing the sound produced by the pulse Thor!

Family Formant

Modulation Sequences

Jeremy Janzen

Performance Notes

Combi Rotaries 3-4 and Thor Rotary 1 are related. Combi Rotary 4 turns up the FM driven by Osc 3 (which is silent otherwise); Combi Rotary 3 controls the wavetable position of Osc 3, thus changing the FM character. Thor Rotary 2 controls an envelope which is tied to this same FM modulation. Thor Rotary 2 controls the Mod Env Decay and Release - the Mod Env is tied to the wavetable position of Osc 1/2, which are audible unlike Osc 3. Everything else should be straightforward.

Modwheel

Crossfades in a Scream 4 version of the patch. Button 1 controls what Scream 4 algorithm is active - Tube or Warp.

Design Notes

When you use FM, its easy to forget that what you do with the modulation Osc can significantly change the character of FM. So, try using an Oscillator as a FM modulator, and then modulating that Osc - whether its changing its wavetable position, maybe using Sync or AM or whatever. Thor might not have the pure FM chops of a DX7, but by combining its FM with its other synthesis techniques you can create very powerful patches.

Inspiration Notes

I was creating Thor patches for an entirely different project (that I can't talk about right now!) and I got quite inspired working with one patch so I finished it off and its become part of PIII now.

I really like the Formant wavetable so I decided to try a patch using all three osc slots filled with it. I wish I had time to create more patches for PIII - hopefully if PIII is successful I can do an update for Reason 6 (you heard it here first!). No promises, but hopefully. If you want that, send me an email or post on our [Facebook page](#)!

Pearly Gal

Modulation Sequences
Kirke Godfrey

Performance Notes

Rotary:1 controls all the Low Pass Filters across all the synths. Rotary:2 controls the intensity of the Mod Depth adding a lot more PULSE to the sound. Rotary:3 stretches out the Attack time, and Rotary:4 controls the over all Release time. Button1 obviously turns on the Chorus, Button2 the Delay, Button3 takes a few Oscs Up a 5th and Button4 introduces a comb sweep - maybe useful for accents.

Modwheel

Low Pass filter cut-off.

Design Notes

Low pulsing tone really great to add tension to a part.

Inspiration Notes

No prize to anyone interested in the upper end of British techno in 1996 for guessing the inspiration for this patch. (crazycrazycrazycrazycrazycrazycrazycrazycrazycrazycrazy)

SplitFill

Modulation Sequences
Kirke Godfrey

Performance Notes

Since this sound uses 3 different Osc types I have set Rotary:1 to control the mix between Single and Multi Osc. Rotary:2 controls the level of the PhaseMod Osc. Rotary:3: controls Osc 3s PhaseMod level, and Rotary:4 the step pattern rate. Button1 kicks in Filter modulation by the Step Seq, Button2 provides more COWBELL, oh sorry more echo! Button3: Chorus On Off. Button4: Step seq patterns between a 3 step sequence and an 8 step one.

Modwheel

Rhythmic Bi-Pulse distortion and random panning.

Design Notes

This sound starts as a fairly simple haunting pad sound then gets somewhat messed up when the step sequencer is introduced. Velocity controls envelope times, this patch seems to be a pretty useful patch even when the Step Seq is set to OFF.

Inspiration Notes

Nice tight backing / comping part, calm, lazy, but I really like synths that do the work for me!

TableDancer

Modulation Sequences

Kirke Godfrey

Performance Notes

This patch sets up 2 wavetable Osc's selected by Rotary:1 and Rotary:2. Rotary:3: controls the Balance between the two and Rotary:4: controls the Pattern select of the Matrix Sequencer that is modulating the wavetable position giving you patterns to play with. I have a shaper available via Button 1 that is across both wavetables, Button2: instigates a Volume Pulse via LFO 2, so have a play with different shapes for that LFO; next is Button3: that brings in the third Osc, a multi-Osc sawtooth wave just to add body to the sound if wanted, with Button4: turning on the echo and upping the reverb amount.

Modwheel

Simple LPF frequency control.

Design Notes

A rather dark gritty pad patch with lots of very quick timbral shifts available, just select the 2 waves, set the filter where you need and play, and to add movement kick in the pattern player. Try different rates of the matrix seq against the delay times for some nice bouncing.

Inspiration Notes

Had lots of lust for the original PPG when it was released (yes I'm that old) and this patch to me uses what was great about it's waveform selections.

ThroatGrabber

Modulation Sequences

Kirke Godfrey

Performance Notes

Rotary:1: shifts the X-Y of the formant filter to changes the character of the sound. Rotary:2: Balances between a synth tone and a noise source so you can make this a pure percussive element if needed. Rotary:3: mixes in a soft multi Osc to provide a bed to the sound. Rotary:4: opens up the Amp envelope decay time, so the sound has more flow. Button1: changes the 'Tone' Osc from a Saw to a tight pulse wave, Button2: shifts the Noise colour from white to a more static sounding tone, Button3: Adds an Accent to the pattern. Button4: Delay On.

Modwheel

LPF frequency. and filter envelope decay decrease.

Design Notes

Patch is a very usable pure rhythmic element in just NOISE mode with the added bonus of being a very nice 16th part chord player, with a lot of variability in the tones, from smooth to rather bright and nasal. I have put a gated verb on the output of the Thor and set its threshold to pick up the accents, as an extra element.

Inspiration Notes

Need percussion part for a track that can evolve into a fully formed chord part? Look no further!

Wave Guide

Modulation Sequences

Joseph Mizelle

Performance Notes

Button 2 on the Combinator toggles between a rounded sample-and-hold wave and a regular sample-and-hold wave for the LFO. Button 2 on the Thor can turn the patch into more of a pad-type sound.

Modwheel

Vibrato

Design Notes

Basically just Wavetable Oscillator position modulation and a nice multi-tap delay.

Inspiration Notes

This patch reminds me of utopia. Perfect for ambient soundscapes or chillout tracks.

CHORDS AND CHORD SEQUENCES

Back in 1992 (REC)

Chords and Chord Sequences

Tom Pritchard

Performance Notes

This patch has three delayed transposing Neptunes in it – altering the three transpose rotaries will change the chord played.

Modwheel

Introduces vibrato that runs faster as the mod wheel is pushed further.

Design Notes

This patch creates a chord by splitting the signal into four paths and transposing three of them above the main note by using three harmonizers. A delay is introduced before each to add rhythmic depth.

Inspiration Notes

This patch reminds me of things like My Bloody Valentine with the distorted panned synths, a lot of those early 90s records inspired the sound.

Deeper Chord

Chords and Chord Sequences

Tom Pritchard

Performance Notes

This is all fairly simple – the Deeper Filter button lowers the initial filter frequency so that the mod wheel can achieve a wider sweep.

Modwheel

Opens the filter.

Design Notes

Using multiple devices, even with gentle modulation, can create a really satisfying sense of movement within a sound. Each of these generators is modulated very gently to achieve warmth and subtle change.

Inspiration Notes

I've been making house-y chords like this for ages now and this is definitely my favourite so far. Really warm and smooth, ideal for laying under a repetitive, hypnotic rhythm.

Haus Chord

Chord and Chord Sequences

Tom Pritchard

Performance Notes

This is again quite straight forward, the Chord MOD button alters the chord played and the Legato/Retrig button switches playing mode.

Modwheel

Closes the filter.

Design Notes

This patch recreates the awesome minor stab prevalent in all sorts of acid house music. Multiple detuned Thors play in unison for a really thick sound.

Inspiration Notes

There's this track by Luke Vibert called "Patriotic Acid" that has the famous minor-house-chord in it, I started by recreating that minor chord on a bunch of Thors and this patch came to the fore.

Likwayshus

Chord and Chord Sequences

Tom Pritchard

Performance Notes

The pitch rate rotaries control the rate the pitch changes whilst the rise rate controls the rate at which the shaper drive is modulated.

Modwheel

Closes the filter.

Design Notes

This patch makes the most of a pair of Thors to deliver a very unusual sound that is quite stark yet somehow warm and fuzzy. Just a few simple analog oscs can sound lovely modulated.

Inspiration Notes

I wanted a nice major chord that sounded deep but useable, this was the result.

Maj Seq

Chords and Chord Sequences

Clint Grierson

Performance Notes

Rotary 1 controls the oscillator positions, rotaries 2 and 3 are filter frequency and resonance, with rotary 4 giving some stereo width to the signal. Button 1 is for random sequences and button 2 allows manual playing. Buttons 3 and 4 turn on EQ sweep and Bandpass effects.

Modwheel

Delay and hi pass EQ.

Design Notes

5 Thor synths sent to a mixer play different step sequences creating a major chord sequence. Each Thor is powered by 2 basic analog wavetable oscillators, with lowpass filters. A Kong is used as the main filter.

Inspiration Notes

Just wanted to make a nice major chord sequence using multiple Thor units.

Min Stabs

Chords and Chord Sequences

Clint Grierson

Performance Notes

This patch is great used in dubby style house music. Rotary 1 alters the balance of the oscillators in the internal Thor mixer, giving you different character. Rotary 2 gives you more release, while rotaries 3 and 4 add amounts of reverb and delay. The buttons shape the sound further by giving you EQ modulation on button 1, some fuzz on 2 and a bandpass effect on 4. Button 3 gives you an alternative pattern. Thor includes filter frequency on rotary 1 and resonance on rotary 2.

Modwheel

Comb filter.

Design Notes

3 wavetable oscillators are used in different keys to create the chord. The wavetable random sines are sent through a lowpass filter, comb filter and variable state LP filter. MIDI velocity controls filter, while an LFO is sent to pan, filter and osc3 position. A step sequencer plays a simple sequence.

Inspiration Notes

I guess this style of patch was inspired by sounds I hear in dubby tech house music. I wanted to make something that would sound similar, but work in a variety of genres.

Min Steppa

Chords and Chord Sequences

Clint Grierson

Performance Notes

Just lay down a nice hip hop or breakbeat, press one key on this patch and you have the start of a tune. Rotary 1 controls the echo time, whereas rotary 2 sends signal to the echo for some nice dubby effects. 3 and 4 are filter frequency and resonance. Button one adds some tube while buttons 2, 3 and 4 alter the pattern playback by muting the low end pattern, creating random patterns and allowing for manual play.

Modwheel

Reverb amount.

Design Notes

3 Thor synths playing different patterns make up this patch. Each Thor is tuned to create a Pattern playing in a minor scale.

Inspiration Notes

I simply wanted to create a cool groovy patch in a minor scale.

Minor Strum

Chords and Chord Sequences

Clint Grierson

Performance Notes

Rotary 1 acts as the main filter, while rotary 2 determines the polyphony, which gives it more of a midi'd guitar sound. Rotary 3 adds some echo in the chain, while rotary 4 determines what direction the strum is, either down or up. Button 4 gives a randomized strum. Button 1 and 3 add tape compression and an EQ bandpass, whereas button 2 turns it into an analog synth guitar strum.

Modwheel

Reverb amount.

Design Notes

The strum sequence is made up of 12 steps relating to 12 strings and each are tuned in a minor scale. the step duration is different on each giving a more organic timing.

Inspiration Notes

I thought it would be a good idea to make a strumming patch somewhat imitating a 12 string guitar being strummed up or down.

Namor Lead (REC)

Chord and Chord Sequences

Lewis Osborne

Performance Notes

Rotaries 1 - 3 can be used to sculpt the sound of the patch to your liking, each Rotary controls the gain of the 5 synths that make up this patch. Rotary 4 controls the Semi-Tone of the Neptune Pitch Adjuster and Voice Synth from 0 to an octave. Button 1 enables a couple of Scream 4 Distortion Units set to Tape. Button 2 can be used to turn on a Subtle Chorus effect. Button 3 enables a Hall Reverb with a 69ms Predelay time. Button 4 brings in a Multi-Tap Delay. Inside the combi are additional controls for Amp Attack and Release times and a Balance control for the Multi-Oscillators that come in when the Mod Wheel is raised.

Modwheel

Opens up the Filters as well as brings up the gain on a Multi-Osc synth set to a higher octave (5) to thicken the sound.

Design Notes

The Pitch Adjust portion of Neptune has controls for Correction Speed and Preserve Expression. The Multi-Tap Delay on this patch uses that section set to the slowest speed to create the note swelling sounds. This sound reminded me a bit of the sound of whale calls, so I named it after the protector of the whales in Marvel Comics, Prince Namor, aka The Sub-Mariner. Who lets face it... could kick Aquaman's ass any day of the week.

Inspiration Notes

In early June Propellerhead User Forum member "thebretisdead" posted about using Neptune in front of delays to slightly sharpen or flat the echo to give the sound a unique character. This patch used that idea and took it a step further.

Neptune Chord (REC)

Chord and Chord Sequences

Tom Pritchard

Performance Notes

A, B, C & D transpose change the transposition of the notes above the main note, allowing you to alter the chord.

Modwheel

Introduces soft vibrato.

Design Notes

Using the formant control on the Neptune results in a very, very smooth sounding transposed chord.

Inspiration Notes

This was the first Reason & Record patch I programmed for Pantheon III, essentially I wanted to explore the sound quality of the Neptune to investigate how warm and smooth the transpose function could sound.

Ominous Chord (REC)

Chords and Chord Sequences

Tom Pritchard

Performance Notes

+3 and +7 level allow you to alter the mixer level of the transposed notes.

Modwheel

Introduces a squelchy tremolo.

Design Notes

This patch uses a slowly driven shaper to alter the sound with a sharp burst of energy at regular intervals.

Inspiration Notes

This patch was inspired by the weird squelchy chords of Half Life 2's soundtrack. It does sound a bit like that in lower octaves.

Progressive Eighths (REC)

Chords and Chord Sequences

Adam Fielding

Performance Notes

Reason & Record-only, rich pulsing chord. Works nicely as a setup to a 4/4 dance track, with controls provided for effects and track amplitudes (chord and pulse). Use the "chord decay" encoder to control the high-pass filter decay to prolong the filter attack.

Modwheel

Controls filter cut-off frequencies on both chord and pulse layers to produce a harsher sound.

Design Notes

This Combinator makes heavy use of two Thors and several Neptune devices to produce a wide, chord-type sound. The two layers are initially generated using two Thors. The chord-layer's Thor makes use of one multi oscillator and two analog oscillators. The first multi oscillator and one of the analog oscillators is routed to filter 1, while the other analog oscillator and the same multi oscillator are routed to filter 2. By using slightly different tunings this produces an enveloping pair of channels which, when routed to the left & right inputs of filter 3, produce a nice effect. Both filters are envelope controlled so they open up as the key is pressed. Filter 3 is a low-pass envelope controlled filter. This output is sent to a spider audio splitter where it is split into three stereo pairs - one pair goes to the output mixer, another pair goes to two Neptune devices (one per channel) while the third pair goes to another Neptune device. The Neptune devices are used to pitch adjust and transpose the original signal to produce a lush chord sound. These can be modified by the user to change the chord played. The formant shift of all three Neptunes is controlled by a split CV signal generated by the Thor's LFO 2. These outputs are then sent to their own mixer channels. The second layer, the pulse layer, uses one Thor which consists of three sawtooth based analog oscillators. These oscillators are routed to a single modulated low-pass filter (controlled by both LFO1 & 2) before being router to a high pass filter and sent to the Thor's output. This is then sent to the output mixer. All channels are then treated with delay and reverb before being sent to an MClass EQ & stereo imager to further process the sound before being sent to the Combinator's output.

Inspiration Notes

The inspiration for this one came about from a combination of single sampled chords prevalent in old tracker tunes, Groove Armada's "Lovebox" and me wanting to create a nice, trancey intro effect. A good combination!

Rich Stab

Chords and Chord Sequences

Adam Fielding

Performance Notes

Rich, high-pass filtered chord type sound. Great for cutting through a mix or adding a bit of fizz to proceedings - controls are provided for delay feedback, filter decay (for a more prolonged, harsh sound), attack and sweep rate to control a sweeping-type effect. A "tone mod" button is provided which drastically alters the timbre of the patch for something a little smoother, which can be further distorted by the user.

Modwheel

Controls filter cut-off frequencies and resonance parameters to produce a harsher sound.

Design Notes

This Combinator relies on two Thors to produce a rich, chord-type sound - with each Thor based on the same concepts and pitched/modulated slightly differently to allow for a rich, stereo effect. The sound consists of three oscillators (two analog oscillators & one white-noise oscillator) being routed through a single low-pass filter. This low-pass filter is controlled by the filter envelope of the Thor itself to produce a slowly descending, filter closing type effect. This sound is then processed using the shaper and is routed to filter 2 which is a bandpass filter. This filter is not controlled by the filter envelope and is instead used to shape the low-pass filtered sound. However, it is modulated by LFO 2 to produce a gently sweeping effect. This filter's output is sent to filter 3 (a high-pass filter) to emphasize the high-end. This is controlled by the global envelope to produce an opening-type effect which, combined with filter 1, produces an interesting sharp open. Both Thors' outputs are sent to the output mixer where they are treated with tape delay before being sent to the Combinator's output.

Inspiration Notes

Another trance record-inspired patch here - although I'm not a fan of anthemic trance in the slightest, I love the use of incredibly harsh chords to really cut through a mix and build up to an awesome drop.

Rust

Chord and Chord Sequences

Tom Pritchard

Performance Notes

The different levels control the balance of the different parts of the sound. Filter Res brings up the resonance on the filter.

Modwheel

Closes the filter.

Design Notes

This patch uses modulated analog filters to deliver a kind of sad, warbling sound.

Inspiration Notes

Inspired by the intro to iTAL tEK's "Cyclical".

Sample And Hold My Hand (REC)

Chord and Chord Sequences

Tom Pritchard

Performance Notes

The transpose rotaries allow you to change the chord. The waveform control runs through different wavetables.

Modwheel

Introduces a weird bubbling modulation.

Design Notes

This patch uses wavetable synthesis to generate interesting timbres prior to harmonization by a series of Neptunes.

Inspiration Notes

This patch was inspired by loads of those old 90s chillout records where they have those warm synth chords playing one note patches.

Sapphire Chord

Chords and Chord Sequences

Tom Pritchard

Performance Notes

This is all pretty clear, the Comb Filter adds a comb filter to the bulk of the sound for more modulation.

Modwheel

Closes the filter.

Design Notes

I love wavetable synthesis so much. This is the kind of patch you can create using gently modulated wavetables rather than more traditional analogue oscillators.

Inspiration Notes

This patch was inspired by all those 21st Century soft synths. I have a few of them which are really good but I wanted to create something similarly futuristic in Reason.

Sequential Ashes

Chords and Chord Sequences

Lewis Osborne

Performance Notes

Rotary 1 controls the Stereo Width of the patch, use Button 1 to introduce a RV7000 Reverb and CF-101 Chorus for an even thicker sound. Rotaries 3 & 4 control the Resolution and Rate of a Scream 4 Digital Distortion effect. Button 2 changes the Body Type on this same Scream unit. Button 4 turns on an Echo set to 8/16. Button 4 turns on the Sequence, the Rate of which is controlled with Rotary 4.

Modwheel

Controls the EQ on the Scream 4 as well as the Damage Control.

Design Notes

This patch uses four Thor Synths with the same Sequencer pattern. Each Thor is voiced to a different key creating a Major 7th chord.

Inspiration Notes

I've been studying music theory lately in my free time and absolutely love the sound of 7th chords. Used frequently in Jazz music this patch was an attempt at introducing this chord voicing into an electronic pop sound.

Spacetable Chord (REC)

Chords and Chord Sequences

Tom Pritchard

Performance Notes

Wavetable changes the wavetable's position, pitch mod changes the speed at which the pitch descends, Table mod speed increases the rate at which the LFO scans through the wavetable and Table Mod Wave changes the LFO waveform being used as the modulation source.

Modwheel

Closes the filter.

Design Notes

Another wavetable one, this time sent through some lovely Neptunes. The beauty of Wavetable synthesis is the vast range of timbres available with very little modulation at the oscillator stage.

Inspiration Notes

This is a kind of spacey melodic chord, I wanted to make something you could stick in a slow ambient track with lots of reverb for a solid evolving timbre.

Warm Chord

Chords and Chord Sequences

Tom Pritchard

Performance Notes

This is all fairly self-explanatory, Backing Level brings up the gain of the warbling stereo pad.

Modwheel

Introduces a kind of tremolo/vibrato mix that gets faster as the mod wheel is pushed further.

Design Notes

This patch makes use of a mix of oscillator types (noise and multi oscs) to complement each other.

Inspiration Notes

I wanted to get that kind of crisp, digital 'Korg' sound.

Wobbly Chord

Chords and Chord Sequences

Tom Pritchard

Performance Notes

This is all fairly self-explanatory, High Pass cuts out the low end of the sound.

Modwheel

Introduces strong vibrato that gets more intense as the mod wheel is pushed further.

Design Notes

I've used a tape delay in this patch to add a little more movement to the sound. The trick to any decent patch is just loads of movement – static synths sound really boring. Tape delay is a great way to add a splash of colour to your sound.

Inspiration Notes

This one is kind of futuristic. I'm sure I've heard things like this on various electronic labels like Warp, I just wanted to make something with my own take on it.

Xeita Chord

Chords and Chord Sequences

Tom Pritchard

Performance Notes

VGM rate increases the rate of the pitch modulation of the VGM sound, VGM level brings it further up or lowers it further down in the mix.

Modwheel

Closes the filter.

Design Notes

This patch is pretty old school, it uses a fairly simple array of modulated analog style waveforms to produce a sharp and cutting chord.

Inspiration Notes

Sounds a bit like how I'd have wanted a James Bond soundtrack to sound on some obscure gaming console from the 80s.

BASS SEQUENCES

Bass Bumps

Bass Sequences
Tom Pritchard

Performance Notes

Sharp Amp Mod effectively gates the sequence, pitch mod affects how quickly the sound flicks through the sequence. High Distortion adds a nice edge.

Modwheel

Closes the filter with a little warm saturation.

Design Notes

This patch is about creating something that can be used to lay down a bass line really quickly – just play any sequence of notes and ideas will come rushing forward.

Inspiration Notes

There's this awesome tune called “21 Ghosts” that was on a Richard X Back to Mine mix. I can't remember who wrote it but this bass is a throwback to that.

Broken Bass Sequence

Bass Sequences
Adam Fielding

Performance Notes

Distorted, rising bassline with additional effects. Rotary controls are included for pulse rate, drive and filter controls allowing for adjustment of the Combinator's tone. Effects controls are provided via the buttons, with the "melody key sync" button used to sync the rising melody with the user's key press. This can be disabled for less predictable results.

Modwheel

Controls low-pass filter cut off frequency.

Design Notes

This Combinator uses two Thors based on the same patch to produce the output - one is used to provide a dry output, with the other being used to provide a distorted, over-driven output. The dry output makes use of two analog oscillators and one FM oscillator - all three oscillators are sent to filter 1 (a low-pass filter) which is modulated by the modulation envelope to produce a pulsing sound. This is then sent to filter 3. The two analog oscillators are also sent to low pass filter 2 which, itself, is not modulated and is instead used to fill out the overall sound. The pitch of all three oscillators is controlled by LFO 1, producing a rising melodic effect. Filter 3 is a comb filter which is modulated by LFO 2 to produce a slow, sweeping effect. The second Thor differs in that there is no second filter, and the signal from filter 1 is processed by a shaper to produce a harsher sound. Filter 3 is also replaced with a high-pass filter which is also modulated

by LFO 2. Both of these Thors are sent to the output mixer and treated with a stereo delay effect before being sent to the Combinator's output.

Inspiration Notes

With this patch I'd hoped to create a more standard 80s-esque bass sound, but thought it would be fun to add a bit of grit to the proceedings by introducing the second Thor... so you have a simple, arpeggiated rising bass sound combined with a bit of nasty distortion.

JustBass

Bass Sequences

Kirke Godfrey

Performance Notes

Rotary1 mixes between a Saw and square wave, Rotary2 increases the Portamento Time, Rotary3: Step Seq ON /Count, this opens up the entire melodic line at full right (12 o'clock is a 8 step pattern and as you turn to the left you get some nice triplet feels), Rotary4: Delay Mix, Button1: Takes the Square wave up an octave, Button2 Takes the Sine wave down an octave, Button3 changes the modulation rate of the Scream. Button4: Distortion.

Modwheel

Opens the LPF and introduces Panner.

Design Notes

Clean simple bass with a sine to add loads of LOW end. The scream is being modulated by an LFO in THOR to really step up the movement. Also can be fun in the higher octaves when a distorted sine wave is cranked up! If you want to play it as a basic sound switch the Thor's Trigger from Step Seq to MIDI (having them both on gives annoying double notes)

Inspiration Notes

Again it seems that often Less is more with bass tones so this is a clean Saw wave with a mixable square wave, and the bonus low Sine to really take out cones! The Sequence is hopefully a starting point for exploration.

LILBass

Bass Sequences

Kirke Godfrey

Performance Notes

Rotary1: A basic LP Filter, Rotary2: Resonance for that filter, Rotary3: Controls the Volume of a Sub Osc Sine wave, Rotary4: Controls the amount of Tape compression or the Frequency of the Scream effect. Button1: Turns the RIFF on, Button2: Kicks in a SLIDE for accents, Button3: turns on the Scream Body. Button4: Switches between Tape compression and Scream distortion. The Sequence is hopefully a starting point for exploration.

Modwheel

Opens the LPF and introduces the Riff.

Design Notes

Clean simple bass with a sine to add loads of LOW end.

Inspiration Notes

It seems one can never have enough simple bass sounds to throw distortion at, and the melodic pattern gives a lot of scope for movement, so give it a try.

Modulated Bass

Bass Sequences

Clint Grierson

Performance Notes

Rotary 1 selects the wave type, so it's best not to tweak this knob in the same way you would tweak a filter. Rotary 2 controls reverb. Seq direction is controlled by rotary 3 and some chorus can be added using rotary 4. The buttons give you some effects, including some distortion on button 1, EQ sweep on 2 and some phaser on 4. Button 3 allows for manual play.

Modwheel

Filter Frequency.

Design Notes

2 synced wavetable oscillators provide the sound and they are modulated with LFO to add movement by controlling the oscillator position and pitch. The pitch modulation is controlled by button 2. The step sequencer also modulates oscillator 1 position.

Inspiration Notes

This started out as a standard bass patch and then I thought I should modulate it.

Sequency

Bass Sequences

Tom Pritchard

Performance Notes

Sub-Osc Level introduces a super fat sub oscillator. Faux Reverse alters the attack stage to make it sound like the patch is reversing.

Modwheel

Closes the filter whilst adding some crunchy grit.

Design Notes

I wanted to make a proper acid-y bassline here, so high resonance low pass filters and a mean sequence are used to deliver something squelchy and hypnotic.

Inspiration Notes

Acid! Sort of. It doesn't sound like a 303 of course but I can imagine sticking some big drums over it and messing about with the filter a fair bit.

Woah Bass Sequence

Bass Sequences

Adam Fielding

Performance Notes

Fat bass sequence with additional high-end distortion. Controls are provided to control the individual "body" and "sizzle" layers along with delay and equalization controls. The "sequence" button can be used to disable the default melodic sequence, allowing for manual sequencing.

Modwheel

Controls low-pass filter cut off frequency.

Design Notes

This Combinator makes use of two Thors processed individually to complement each other - one Thor is used to produce the "body" layer, with the other used to produce the "sizzle" layer. Both Thors make use of their included step sequencers which are triggered when the user presses a key. Two analog oscillators are used to produce the output - one of which is a sawtooth-based oscillator which is sent to a low-pass filter which itself is controlled by the filter envelope. This produces a pulsing sound which is then sent to the shaper before being sent to the Thor's output. The second oscillator is a sine wave-based oscillator which is sent to filter 2. This provides a nice sub-bass to the overall sound before being sent to the Thor's output. The second Thor differs from the first in that it makes use of the Thor's third filter to introduce a high-pass filter along with some more extreme shaper settings. This output is also processed by an overdrive-type Scream4 to produce a high-end heavy, distorted sound; which, when combined with the first layer, produces a well rounded, distorted sound. Both layers are treated with a stereo delay before being sent to an MClass compressor which is then sent to the Combinator's output.

Inspiration Notes

This patch was inspired by a lot of breaks records I used to listen to in the mid-2000s which featured thick bass lines which made heavy use of a distorted high-end line, producing a really rich, deep sound which was offset by a harsh tone.

ARPEGGIO

3WayRelease

Arpeggios
Kirke Godfrey

Performance Notes

Rotary:1: balances between a more fuzzy Osc 1 and a tight FM Osc 2, Rotary:2: Controls the rate of an LFO modulating the envelope release times, playing with this will change the feel of the arpeggio quite a lot as the more sustained notes add a nice accent to the arp. Rotary:3: brings up the Distortion level, at low settings is just a soft edge and more extreme adds a great bite to the sound. Rotary:4: Peak Filter Freq again works to add edge to the arp tones. Button1: Osc2 is pitched up a 5th, Button2: Switches Delay from 3/16's to 8ths. Button3: Arp 16'ths to 8'ths Button4: Obviously starts the Arpeggiator!

Modwheel

Simple LPF frequency.

Design Notes

Tight arp player with several timbral options, to get a feel for this patch just hold one note with pattern RUN enabled and listen while trying divergent combinations of the Rotary: 2 against Buttons 2 & 3 to get a feel of the options, but the main point of the patch is that LFO 2 controls the release of the envelopes to open up the sound and tighten up the sound either in or against the phase of the arpeggiator, give it a try and you will get the vibe (I hope.)

Inspiration Notes

Just wanted a nice flexible arpeggiator patch with the tightness of the patch changing over time, and by using the second LFO to do this gained a nice rhythmic element to the final patch.

Analogue Arp

Arpeggio
Tom Pritchard

Performance Notes

Dirt introduces some edgy distortion, DIRT type changes the kind of distortion introduced.

Modwheel

Closes the filter.

Design Notes

This patch uses a fairly simple analogue oscillator configuration to sound kinda 80's-ish.

Inspiration Notes

Old school TV synths that sound like they should be a spoof from “Look Around You”.

Arpanoid

Arpeggio
Tom Pritchard

Performance Notes

Harmony allows you to change the chord note, Detune introduces substantial detuning, the slow chorus rate makes the Chorus more of a gentle panning effect than a traditional chorus.

Modwheel

Closes the filter.

Design Notes

This patch uses rapid pitch modulation via an LFO to make for a sort of super bright SAW wave.

Inspiration Notes

Inspired by some chunky synths I heard on an advert ages ago. I'm not sure if they actually sounded anything like this but it's got a fun bumpy rhythm to it that would go well with some chunky drums.

Arper

Arpeggio
Clint Grierson

Performance Notes

Play some nice chords or create a midi chord sequence. Then use the filters on rotary 1 of Thor and rotary 1 of the Combinator to find your sweet spot or to add some nice build up or automation. Add some digital noise for some more character. Change the arp mid and octaves for some added variety.

Modwheel

Adds some delay.

Design Notes

Thor is used with an RPG8 to create the arpeggio, while Kong is used for the main filter and reverb. A Scream is added to add some digital character to the sound.

Inspiration Notes

Basically inspired by progressive melodic music.

ArpGatePlay

Arpeggio
Kirke Godfrey

Performance Notes

This has 2 parallel paths for the Osc's with Rotary:1: controlling a LPF on the first Osc, while Rotary:2: controls a BPF over Oscs 2&3, I have set Rotary:3: to control the Amp Attack and Rotary:4: controls the delay time, try a sudden change on a section change to add some mayhem! Button1: brings in a rather nasty (in a good way) Distortion, while Button2: tunes Osc 3 up 7 semi tones, when combined with 'Filth' can give a nice guitarist tone , I have set Button3: to switch the Arp rate from 16'ths to 8'ths and Button4: kicks it all in with the ARP RUN button.

Modwheel

Opens up decay time of both filter and amp envelopes, try opening it up as a builder to a section change.

Design Notes

Starts life as a straightforward arpeggiator patch with the paths used providing a lot of timbral range, but after enabling the Filter Mods and 'Filth' and a few tweaks, seems to evolve into a snarling beast, very useful as an ostinato patch for breakdowns and into sections with the mod wheel controlling a nice dynamic crescendo.

Inspiration Notes

Started out thinking about the Simples Minds synth intro to 'Love Song' but as always got distracted!

Atom Ingeminate

Arpeggios
Lewis Osborne

Performance Notes

Rotary 1 controls the Tone of the sound, while Button 1 engages the Tube distortion in the Scream 4 Sound Destruction Unit. Rotary 2 controls the LFO amount sent to the RPG-8 "Gate Length" parameter (see Design Notes for more information.) Button 3 and 4 control the Arp octave and enable parameters, respectively. While Rotary 4 controls the Rate of the Arp. Finally, Rotary 3 controls the Echo amount. By opening up the Combinator (Show Devices) more controls are available on the two Thor synths labelled L and R. These Thors are routed in mono for a stereo sound, hence the L and R labeling, altering the Attack and Decay controls for each side can create interesting results. You might also try turning on the Portamento on one or both channels!

Modwheel

Controls the LPF's frequency and resonance parameters.

Design Notes

This patch uses an LFO from a Thor synth to control the "Gate Length" of a RPG-8 Arpeggiator. When Rotary 2 is all the way to the right (127) a Sine shaped LFO modulates the Gate Length of the Arp completely. Button 2 switches the LFO between 4/4 and 2/4. This patch also uses two RV-7000 units for the Echo. The first RV-7000 is set to a Multi-Tap Delay algorithm. This RV-7000 is sent into the second one which is set to an "Arena" algorithm, creating a thick diffusion.

Inspiration Notes

Robyn's Body Talk eps have some of the greatest arp sounds I've heard in years. This patch was inspired by some of those sounds.

Aunt Arp (REC)

Arpeggio

Tom Pritchard

Performance Notes

Edge introduces a subtle but pleasantly smooth distortion to the signal. Gate Length alters the length of the note.

Modwheel

Closes the filter.

Design Notes

This patch makes use of a pair of Arps set to random panned either way for a lovely stereo bounce.

Inspiration Notes

I wanted to see what would happen using twin random arps, this is the first result.

Bellicose Bell Echoes

Arpeggio

Lewis Osborne

Performance Notes

Rotaries 1 - 2 control the Filter Envelope and Filter Envelope Decay. Rotaries 3 and 4 control the Arp Rate and Mode, when Button 4 is enabled. Button 3 "holds" the arp. Button 1 enables a Multi-Tap Delay and Button 2 turns on a Sine wave Shaper for Oscillators 1 and 2 and a "Saturate" shaped Shaper for Oscillators 5 and 6.

Modwheel

Controls the frequency of the LPF.

Design Notes

This patch uses a Mod envelope to control the amount of a Sine Wave Shaper for Oscillators 1 and 2 when Button 2 is enabled. With Rotaries 1 and 2 on the "Osc 1-2" Thor the Attack and Decay times of this envelope can be controlled for a multitude of timbres.

Inspiration Notes

With this patch I was going for a more aggressive Bell sound that would work great in more experimental styles of electronica.

Bouncy Bass Arp

Arpeggio

Tom Pritchard

Performance Notes

The Pattern Select knob actually selects every available Arp pattern. There are so many that there are more than can fit onto the Combi's rotary dial! I've tried to map some useful ones.

Modwheel

Introduces some cutting distortion.

Design Notes

This patch was about making something that could get bass sequences written really fast, and with real oomph and depth. A lot of awesome bass sounds actually have loads of high frequency content to help them punch through the mix, like the fast stabbing attack in this sound.

Inspiration Notes

I just love the sound of machine-like blasting synthy fast rolling bass arps. That's where this came from.

Broken Arp

Arpeggio

Tom Pritchard

Performance Notes

Comber raises the level of the backing comb filters; comber feedback increases the feedback for a more metallic, resonant sound.

Modwheel

Brightens the tone.

Design Notes

This patch makes use of lots of exotic processing for a sort of warped, warbling sound. Comb filters especially are useful for unusual sounds.

Inspiration Notes

This sound is the result of playing around with comb filters to explore the different timbres they can generate.

Burbling

Arpeggio
Kirke Godfrey

Performance Notes

Think background chords not foreground, with Rotary:1: Arpeggiator Rate acting almost as a ScanRate over a chord. Rotary:2: controls the Resonance of the filters and adds a percussive edge while higher settings of Rotary:3: chorus rate work best against a slower Arp rate, Rotary:4: controls the delay time of both Thor delays and the RV7000 EKO patch. Button1: lets you mute the 3rd Osc, this simplifies the tone of the patch quite a bit, Button2: 3rd Osc Fx, Button3: More Reverb! Button4: obviously turns on or off the Arp!

Modwheel

Opens up the filters to add a fizz to the tone.

Design Notes

As the patch title says, a soft burbling synth arpeggio with the 3rd Osc bringing in a more pronounced attack element. Velocity responsive, so some of the notes are more accented. I have set the Arp to Random so feel free to try other patterns!

Inspiration Notes

This patch seems very sympathetic for backing some soft instrumental or a solo vocal section.

Calm Arp

Arpeggio
Tom Pritchard

Performance Notes

This is pretty self-explanatory, the LFO Mod rate modulates the rate of the pitch modulation. Waveform switches from Sine to Triangle wave at the oscillator stage.

Modwheel

Introduces some smooth distortion to make the tone sharper.

Design Notes

This patch makes use of the varied textures made possible when running smooth timbres through distortion, even with the mod wheel driven the tone is very smooth.

Inspiration Notes

I came up with this sound when trying to figure out how to fill a hole in the mix of a track I had been writing, something smooth in the mid frequency ranges did the job with a nice arp for some melodic interest.

Dee

Arpeggio
Clint Grierson

Performance Notes

Lay down some chords or play some keys. Then use the filters and rotaries to fine tune your sound. Rotary 1 is the main filter, Reverb amount is controlled by rotary 2, where chorus and pan are adjusted with rotaries 3 and 4. Thor rotaries are assigned to filter frequency and resonance, with shaper on button 1 and modulation turned on using button 2.

Modwheel

Osc 2 to Osc 1 AM amount and some delay.

Design Notes

Wavetable oscillator 1 and analog oscillator 2 are passed through low pass filters with some LFO controlling pan, filter res and frequency. Key velocity also controls filter 3. The RPG8 is set to 2 octaves with a low insert.

Inspiration Notes

Arpeggiated music of all sorts.

Deep Arp

Arpeggio
Tom Pritchard

Performance Notes

The Delay Res. Freq. control alters the frequency of the resonant filter on the delay. The LFO filter mod rotary effects how heavily the filter on the synth is modulated.

Modwheel

Alters the tone.

Design Notes

This patch uses a combination of distortion and grimy low pass filtering for a grungy bass tone.

Inspiration Notes

There are some synths in the old Wipeout games that sound like this. Staying up late to play them has clearly left a mark on my patching thoughts.

Electronaut

Arpeggio
Adam Fielding

Performance Notes

Single note arpeggiator patch with a deep bass pulsing bass running underneath. Can be used with the default arp sequence or can be used with an RPG-8 for additional arpeggiator control. Controls are provided for the sequenced layer and sub-bass layers, with controls provided for arp rate and the pulse amount on the sub-bass. Effects controls and tempo-sync controls are also included via the buttons.

Modwheel

Controls low-pass filter cut-off frequencies on the two included low-pass filters.

Design Notes

This Combinator is split into two layers - an arp layer and a sub-bass layer. The arp layer is produced using a single Thor utilising an analog oscillator and a multi oscillator, both of which are sawtooth based. The analog oscillator is sent to a low-pass filter which is envelope controlled, while the second oscillator is sent to a low-pass filter which is not envelope controlled. Filter 1 is sent through a shaper and the output of both this and filter 2 are sent to a high pass filter, which is LFO controlled to produce a sweeping sound. This same LFO is also used to control the shaper. This is then sent to the output mixer. The sub-bass is produced using a straight-forward Thor utilising two analog oscillators - one sawtooth, one sine wave with the former used to produce a slight sharpness to the sound and the latter to produce the pulsing "body". LFO 2 is used to control the pulsing sound of the sub-bass by affecting the drive on filter 1, which is where the sine wave oscillator is sent. The sawtooth oscillator is sent to a separate low-pass filter, allowing for individual control of each oscillator's filter. Both of these sounds are then mixed and sent to the output mixer. Both layers are treated with a band-pass filtered stereo delay before being compressed via an MClass compressor and sent to the Combinator's output.

Inspiration Notes

Any VNV Nation fans who spotted the reference in the title can give themselves a pat on the back, as that is exactly what this patch was based on. There's a really cool, gritty arp sound that comes in during the track that I loved, so this is sort-of based on that.

Epic Arp

Arpeggio
Tom Pritchard

Performance Notes

Bass Level controls the mixer level of the bass synth, chord level the chord synth, Waveform switches between analogue waveforms.

Modwheel

Closes the filter.

Design Notes

This patch splits the sound into two parts, one for the chord and one for the bass so that they work together to create a fuller tone.

Inspiration Notes

This patch is inspired by some awesome over-the-top arps in trance music circa the early 2000s, just when it became cool to hate it.

F-Marp

Arpeggio

Tom Pritchard

Performance Notes

FM 2 Late controls how far behind the second FM interval occurs after the main note. The FM 2 Semi+ button controls the pitch of the interval.

Modwheel

Increases the FM amount for a brighter timbre.

Design Notes

With this patch I wanted to explore simple FM tones to generate something warm and smooth, so I've used very gentle frequency modulation.

Inspiration Notes

I have to confess FM synthesis is one area of synthesis I've never explored in much depth, and I'm sure it shows in my work (mostly for the lack of FM based patches). With this patch I decided to take a break from my favourite analog and wavetable synthesis and focus on FM, though it's not particularly ambitious and really doesn't do FM synthesis justice at all. Nice arp though.

Fifth Arp

Arpeggio

Tom Pritchard

Performance Notes

Detune affects how detuned the oscillators are against each other.

Modwheel

Opens the filter.

Design Notes

This patch uses a pair of Thors to deliver a wide, detuned sound.

Inspiration Notes

I actually really like old trance music; which is weird because I don't listen to much now, but a lot of older records had these neat fifths in them. I've taken those arps and updated them for this patch.

Future Arp

Arpeggio

Tom Pritchard

Performance Notes

Comb resonance controls the feedback of the comb delays, AM the level of the amplitude modulation effect and Shift the frequency range of the effected sound (raising the Shift will push the focus of the sound into higher frequencies).

Modwheel

Lowers the comb frequency.

Design Notes

This is a very strange patch that makes use of amplitude modulation to generate a sort of harsh, metallic element.

Inspiration Notes

A lot of my patches are warm and smooth, I wanted to make something a little more abrasive and metallic for a change.

Gob Digits

Arpeggio

Tom Pritchard

Performance Notes

Distortion Frequency affects the sample rate in the bit crushing effect.

Modwheel

Shifts the tone a little, it's a very subtle higher frequency modulation.

Design Notes

This patch uses formant filters for a sort of vowel-y sound.

Inspiration Notes

I initially created a sort of robotic voice sounding patch but it soon became apparent that its practical applications were sorely limited, so I twisted it into this fifth-y-arp thing which could sit well in an electronic record.

Guitarp

Arpeggio
Clint Grierson

Performance Notes

Fairly self explanatory. Button 1 engages the arpeggiator, which is held when Button 2 is on. Button 3 enables a distortion sound and Button 4 slows the attack time.

Modwheel

Changes the index of the Malstrom oscillators as well as the release time.

Design Notes

This patch uses the Lo Twang oscillator graintable in Malstrom for the guitar sound. One has the shift set to +12 the other -12.

Inspiration Notes

Spaghetti western meets dancefloor.

Hello (REC)

Arpeggio
Adam Fielding

Performance Notes

Reason & Record-only sweet, sweeping arpeggio. The tuning of the transposed delays can be controlled using the "transpose tuning" encoder, with additional controls for the arp and other effects. The "reverse lead" encoder is used to control the lead-in to the transposed delay signals, producing a more ethereal effect overall.

Modwheel

Controls filter frequencies.

Design Notes

This patch is split into two layers - the main arp layer and an additional pulse, with both layers being controlled by an RPG-8 arpeggiator device. Each layer consists of one Thor, with the arp Thor making use of three different types of oscillator - one wavetable, one analog and one multi oscillator. The wavetable oscillator is modulated by LFO 2, with LFO 1 being used to also modulate the pitch of the wavetable & analog oscillators. All three oscillators are sent to an envelope controlled low-pass filter and then to the Thor's output. This is then sent to the output mixer where it is treated with three aux sends - one for a stereo delay, and two for detuning Neptunes. Each Neptune device transposes the original signal by an equal number of semitones in opposite directions - by default, one transposes the sound up by a fifth note and the other down by a fifth note. Each Neptune is sent through a reverse-type RV7000 and back to the output mixer to produce an interesting, spacey effect. These signals are also treated with the stereo delay aux send chain. The pulse layer is made up of three analog oscillators - two sawtooth and one pulse - with all three oscillators being sent to a low-pass filter. This low pass filter is modulated via LFO1 & 2 before being sent to a shaper for a subtle distortion effect. This produces a steady

pulsing rhythm which is sent to the output mixer where it is treated with the same stereo delay as the arp layer. The signal from the output mixer is then treated with an MClass EQ device before being sent to the Combinator's output.

Inspiration Notes

I love old computer games. I also love atmospheric trance records. With this I wanted to create a sweet little arp that would fall somewhere between the two, with trance-esque chords and a bit of an innocent touch to it.

Human, Robot

Arpeggio

Adam Fielding

Performance Notes

Dirty sequenced arpeggiator patch. Controls are provided for digital distortion and other effects, such as sweeper controls and additional distortion provided via the included Thor's shaper using the "drive" button.

Modwheel

Controls the sequenced arp speed.

Design Notes

This patch consists of a single Thor which is used to produce a sequenced arpeggiated pattern. The Thor consists of two sawtooth-based analog oscillators and one wavetable oscillator. The wavetable oscillator is used to modulate the first analog oscillator. The wavetable position is controlled by LFO 2, resulting in a sweeping sound on the first analog oscillator. Both analog oscillators are routed to a bandpass filter which is envelope controlled. These analog oscillators are pitch controlled by LFO 1 before being sent to the Thor's output. The second analog oscillator is also routed to a low-pass filter, which is used to provide some low-end before being sent to the Thor's output. This signal is split into two using a spider audio splitter - one signal is sent to the output mixer, while the other is sent to a digital-type Scream4 device for bitcrushing. The sample rate of the bitcrusher device is controlled by the Thor's LFO 2 to produce a slight sweeping effect on the bitcrusher itself. This signal is then sent to the output mixer. Both dry and bitcrushed signals are treated with tape delay before being sent to the Combinator's output.

Inspiration Notes

I love some of the dirty, massively bitcrushed sounds that pop up all over the place on Daft Punk's album Human After All, so this is a very rough approximation of that. For the full effect, try adding some guitar distortion or an additional Scream4 to proceedings.

Jackal Arp

Arpeggio

Tom Pritchard

Performance Notes

Amp Mod Frequency changes the frequency of the amplitude modulation – higher values will create a brighter, more metallic sound. Comb Level raises the level of the metallic comb delay.

Modwheel

Opens the filter.

Design Notes

This patch utilizes a pair of Malstrom filter processes to add a clanging depth to Thor's natural warmth.

Inspiration Notes

A lot of the time its tempting to make very clean, clear arps which are very useful but can feel a bit clinical. I used different fx here to make a more interesting, warped, degraded sound.

Kingdom Arp (REC)

Arpeggio

Tom Pritchard

Performance Notes

Left and Right transpose the interval of the pitched delays panned on either side. Formant shift alters the tone of these delays. You can turn it off by deactivating the FORMANT ON button.

Modwheel

Closes the filter.

Design Notes

This patch makes use of the beautiful warmth of the Neptune devices to introduce harmonic intervals to the arpeggio. Each device is delayed and then panned to separate them from the original sound, adding layers of depth to the patch.

Inspiration Notes

Possibly my favorite arp of the lot, I wanted to create something deep and nostalgic. It reminds me of the Hidden Palace Zone from Sonic & Knuckles even though it sounds nothing like that.

Massive Arp

Arpeggio
Tom Pritchard

Performance Notes

This is all fairly clear, the detune type switches between Octave and Fifth detune modes.

Modwheel

Closes the filter.

Design Notes

This patch is all about stacking detuned oscillators for a large, bombastic sound.

Inspiration Notes

It's one of those generic trance sounds that can actually be useful from time to time.

Mighty ARP AXE (REC)

Arpeggio
Tom Pritchard

Performance Notes

Envelope Amount and Decay control the filter envelope, SSCCRREEAAMM heightens or lowers the drive of the distortion.

Modwheel

Introduces vibrato.

Design Notes

Here I ran a pair of Thors through the Line 6 amp devices to make a warm, wide arp that has the tonal quality not unlike driven lead guitars. Holding down large numbers of notes generates some really interesting sequences.

Inspiration Notes

This patch is a bit like what I'd want Steve Reich's electric counterpoint to sound like if it was performed by Queen.

Neptuned Arp (REC)

Arpeggio
Tom Pritchard

Performance Notes

The transpose controls effect the pitch of the left and right delayed sounds. The formant shift alters the character of the left and right elements.

Modwheel

Closes the filter.

Design Notes

Neptune devices can't deal with polyphonic input, if they do the result is this weird metallic clanging. Here I left that clanging in to interesting effect.

Inspiration Notes

This patch was inspired by an arp I made for GuitarScapes that used the Neptune devices to similar effect, I wanted to see if I could get something that sounded as nice using Thor.

Picking Daisies (REC)

Arpeggio

Adam Fielding

Performance Notes

Reason & Record-only deep arpeggiator device making use of a dancing arp layer and a single key layer. Arp controls are included on the Combinator, with additional transpose and amplitude controls provided via the encoders. Effects controls are provided via the buttons.

Modwheel

Controls filter frequencies and vibrato to create a more "out-of-control" effect.

Design Notes

This Combinator makes use of two layers as described above - the "arp" and "key" layer. The arp layer forms the bulk of the patch, using one Thor to produce the sound. This Thor makes use of three analog oscillators to produce a warm tone to begin with, with oscillator 3 detuned by a seventh to immediately form an arpeggiated chord. All three oscillators are sent to an envelope controlled low-pass filter, and oscillators 1 & 2 (both triangle-type analog oscillators) are sent to a comb filter which itself is modulated by LFO 2 to produce a sweeping effect. Both filters are mixed together and sent to a modulated notch filter before being sent to a spider audio splitter. One signal is sent to the output mixer, while the other two are sent to opposing Neptune devices to be retuned. Both Neptunes make use of their formant shift capabilities to allow for a smoother sound overall, with the output of both devices being sent to a delay-type RV7000. The output of both Neptunes is sent to the output mixer, with each stereo pair receiving one mixer channel. The key layer consists of a single Thor processed with a reverb-type RV7000 to produce a spacey effect. This Thor consists of two analog oscillators and one noise oscillator, with all three oscillators being routed to an envelope controlled low-pass filter before being shaped & sent to a modulated bandpass filter and, finally, to a high pass filter. LFO 1 is used to detune oscillators 1 and 2. This Thor's output is sent through the aforementioned RV7000 and then to the output mixer. All channels are then treated with a stereo delay effect before being sent to the Combinator's output.

Inspiration Notes

My favourite types of dance music are those which are hugely atmospheric and those which are unabashedly quirky and a bit silly. This patch was inspired by the latter - try playing it around the 125-130bpm mark for a nice chilled effect, ready for a quirky (and chilled!) track to fall into place.

Pik-R-Tron

Arpeggios
Kirke Godfrey

Performance Notes

I have set Rotary:1: to control a LPF over the entire sound, and needed to set Rotary:2: to control the resonance for a added push to the sound, Resonance Rotary:3: controls the Arpeggio/Picking Rate, while Rotary:4: controls the Delay Time. Try switching Button1: for a more sparse open picking Pattern, Button2: introduces a soft background Shimmer from the Thor, I have set Button3: to enable the Chorus as the feel of the sound seems to change a lot depending on its usage and of course Button4: turns on the Arp. If you open up the Combi, I have also used the 2 Thor switches to control the tone of the Shimmer and transpose it up 7semitones. Really low velocities let you lose the guitar and have a much higher proportion of the shimmer if wanted.

Modwheel

Shortens the notes until they are VERY staccato and can make the entire patch feel like a King Crimson track!

Design Notes

Using the power of THOR to filter and add shimmering to control a set of samples this patch in its default state seems to be somewhat 'naturalistic' but introduction of the synth shimmer, taking the pick rate up to max and using the mod wheel to shorten the decay of the samples can take this patch to an almost glitchy place. I 'unmapped' the guitar samples and set them all to ALT so there is a constant timbal variation as the notes are played, the samples have a nice naturalistic detune on some of the samples, I LIKE it!

Inspiration Notes

I was needing a sort of picked guitar patch but wanted to keep it well away from naturalistic. The use of samples playing away from their correct playback rate, coupled with some light shimmering from a synth seemed to fit the bill nicely!

Promenade Roulade

Arpeggio
Lewis Osborne

Performance Notes

Rotary 1 controls the tone of the higher pitched sound. Rotary 2 controls Pulse Width when Button 1 is lit. Button 2 introduces a MClass Compressor on the higher pitched sound side-chained by the Bass sound. Button 4 turns on the Arp, which is in Hold mode when Button 3 is lit (see Design notes for more info on Arp control.) Rotary 3 controls the amount of Arena Reverb. Rotary 4 controls the amount of Multi-Tap Delay. Open up the combi for more controls to delve deeper into sound creation.

Modwheel

Controls the Frequency and Resonance of the Low Pass Filters.

Design Notes

If you open up this combi the bottom Thor is set up to modulate the Velocity of the RPG-8. Use Rotary 1 to control the amount of modulation and Rotary 2 to control the Rate. This Thor is also controlling the Octave of the Arp, creating a unique pattern with a square wave shaped LFO.

Inspiration Notes

Being an intermediate keyboardist at best, I've come to love Reason's RPG-8 Arpeggiator. But the simple up/down gets boring after awhile, this patch came about after a night of exploring the backside of Reason's rack with the TV playing Law & Order re-runs in the background.

Rubberline

Arpeggio
Joseph Mizelle

Performance Notes

The "Arp Sync Rate" button toggles between 1/16th notes and 1/8th notes.

Modwheel

Pitch Modulation

Design Notes

This Patch makes use of Thor's awesome Phase Modulation Oscillators to create a harmonically rich, rubbery, acid line type sound.

Inspiration Notes

A bit of a throwback to the ancient days of Electronic music... Anyone remember Union Jack's "There Will be no Armageddon"?

Scorched Arp (REC)

Arpeggio
Tom Pritchard

Performance Notes

Controls are fairly self explanatory. This is a Record and Reason patch.

Modwheel

Closes the filter.

Design Notes

The sound from this patch comes from a Thor which is sent to a CV Splitter that sends one set of outs to a Neptune device to pitch shift the sound up a 7th. This pitched sound is in turn sent thru a Line 6 Guitar amp for a dirty sound.

Inspiration Notes

Yngwie meet BT, BT meet Yngwie.

Skipplex

Arpeggio

Kirke Godfrey

Performance Notes

Arp machine with a slight Skip to the feel, Rotary:1: controls the number of Gate seq steps, shorter patterns give a more obvious cyclic feel. Rotary:2: Osc Balance mixes between a Mixed wave and a more 'sedate Basic analog wave table; I have set Rotary:3: to control a basic LPF Filter, after the messed up Comb filter. Rotary:4: controls the Arpeggiator mode, Up-Down-Manual -Random etc. Button1: turns on a Portamento for nice smears to the Arpeggio, Button2: kicks in an old-school Phaser, Button3: sends the already messed up sound into a bucket of Filth (scream distortion unit) that is also being modulated by the Thor sequencer, and finally, Button4: lets the ARP RUN!

Modwheel

Opens up the envelope decay for a more flowing feel and reduces the auto panning.

Design Notes

Starts life as a nice tight synth comping patch, but as always happens when playing with this beast of a synth, it can be dragged into a far more filthy and haphazard device, with the step seq pattern length controlling the timbral modulations, it seems to introduce a rather nice glitch note as it loops, even one held note will change with every 16th, then introduce the phaser and Filth, and things go wrong in a really rather charming way!

Inspiration Notes

I was needing a skipping timed part as a breakdown section without too much weight and this patch evolved to fit the bill.

Snappy Saw Arp

Arpeggio

Tom Pritchard

Performance Notes

Frequency Range controls the range in which the timbre oscillates. Atmosphere adds depth and space to the sound.

Modwheel

Closes the filter.

Design Notes

This patch uses a fast envelope to modulate the pitch of the voice to give it a very sharp, punchy attack.

Inspiration Notes

My aim here was to make something versatile and useful.

Strange Arp (REC)

Arpeggio
Adam Fielding

Performance Notes

Reason & Record-only unusual rhythmic arpeggiator. Controls are provided to detune the arpeggiators associated delay channels, with additional effects and filter controls provided on the Combinator itself.

Modwheel

Controls filter frequencies and vibrato to create a more "out-of-control" effect.

Design Notes

This patch makes use of one sequenced Thor to produce the output, though the step sequencer is disabled by default as the patch makes use of an RPG-8 device to provide arpeggiated patterns. The Thor itself uses two pulse-type analog oscillators and one sawtooth analog oscillator, all of which are sent to an envelope controlled LP filter. LFO 2 is used to modulate the decay on the amplitude envelope to produce a longer, more atmospheric decaying sound as time progresses. Filter 1's cut-off frequency is modulated by the same LFO. The output of filter 1 is then sent to a high-pass filter before being sent to the Thor's output where the signal is split using a spider audio splitter. One signal is sent to the output mixer while the other two are sent to Neptune devices attached to filter-delay and reverse-reverb chains respectively. Both Neptunes are set to transpose the incoming signal before processing the sound using the Neptune's formant shift capabilities to colour the sound. The output of each Neptune-effect chain is then sent to the output mixer, where the dry signal is treated with a reverb effect. This sound is then sent to the Combinator's output.

Inspiration Notes

I just wanted to create a quite unusual arp sound with this one, one with a very obviously rhythmic element but with something not quite right about it. Of course, the Neptune is very good at creating some interesting effects with arpeggiated plucks so it was only natural to turn to the Neptune to process this patch and get some pitch shifting artifacts in on the action.

Tombarp (REC)

Arpeggio
Tom Pritchard

Performance Notes

Drive adds edge to the sound, low cut removes low end frequency content to aid in mixing and Fifth Level adds a fifth interval above the note.

Modwheel

Closes the filter.

Design Notes

This patch makes use of the trombone wavetable to produce a sound reminiscent of a SAW wave yet with a distinct, softer tone.

Inspiration Notes

Another patch exploring wavetables, here I wanted to see how one of the less varied tables would sound arpeggiated.

Tres Frais (REC)

Arpeggio

Lewis Osborne

Performance Notes

Rotaries 1 - 3 control the rates of the three arps that make up this patch. Use Buttons 1 - 3 to unmute each arp. Rotary 4 controls the Stereo Spread of the patch. Button 4 switches to a different pattern for all three arps and enables/disables Line 6 Guitar Amp cabinets specific to each pattern for Arps 1 and 3. Open up the combi for more controls on the front of the Thors inside, including Wavetable control, LFO rates, Shaper Drive and a Glitch knob for Arp 2 (see Design Notes for more info.)

Modwheel

Opens up the Filters and brightens the tone of the third arp.

Design Notes

One issue when using Key Sync'd LFOs with Arps is the LFO follows the Arp pattern. This patch uses an Additional LFO routed into a Thor for Arp 2 to control the Wavetable Position with a couple of LFOs. The first LFO has a step pattern, the second a square modulating the rate of the first LFO, making for some interesting results!

Inspiration Notes

Another patch that's part of my long running love affair with Reason's RPG-8 arpeggiator. Dig it!

Tttraanncccee Arp

Arpeggio

Tom Pritchard

Performance Notes

Detune controls the amount of detune whilst the Detune Type control switches through different detune types including linear, fifth and octave.

Modwheel

Closes the filter.

Design Notes

This patch uses solid saws detuned to make that thick, trance sound.

Inspiration Notes

For this patch I wanted to make a sound that could be both thick and akin to generic trance but was also capable of sounding very clear and precise (try turning the detune knob to lower values).

Urchin Arp

Arpeggio
Lewis Osborne

Performance Notes

Rotaries 1 - 3 control the Frequency, Resonance and Filter Envelope parameters for the LPF. Button 1 enables a thick modulated Reverb effect, courtesy of both a Kong Drum Room Reverb and an RV7000 Advanced Reverb Unit. Button 2, marked "Mids" enables a couple of Line 6 Guitar Amps set to emphasize, you guessed it the Mids! Button 3 enable a couple of Echo effects one at 11/16, the other at 5/16 that has the amount modulated by an LFO. Finally Button 4 enables the Arp, with Rotary 4 controlling the Arp Trigger pattern (see Design Notes for more info on this.) For further tweaking the inside of the combi has dedicated controls on the front of every Thor unit for LFO rates, panning amount, FM, Sync amount and other Mod controls.

Modwheel

Introduces a digital distortion effect the rate of which changes with wheel movement. The Mod Wheel also controls FM amount for the Oscillators and the Tone of the other Scream units set to Tape.

Design Notes

Rotary 4, labelled "Trig Pattern" controls the Rate amount of the bottom Thor step sequencer which is being set to Trigger the start of the Arp. Turning the knob right thereby changes the Arp pattern!

Inspiration Notes

Any way I can incorporate unique uses of CV and the RPG-8 I'm down... The trick is to make the patch still playable and musical, which I believe I accomplished here.

V-Step Bass

Arpeggio
Tom Pritchard

Performance Notes

Gate length alters the length of the note played, PWM introduces pulse-width-modulation, shape attack controls how strong the attack of the sound is, arp pattern switches the arp pattern on and off.

Modwheel

Closes the filter for a smaller sound ready to open again into something greater.

Design Notes

The arp in this patch provides a ready made bass sequence that will provide a pleasant one note underpinning for any thumping drum rhythm.

Inspiration Notes

This old trance track called “Dance Valley Theme 2001” or something like that. It had a sound a lot like this as a lead, I wondered what it would sound like as a bass. It's called V-Step because the arp produces a sort of V shape in the pattern.

BASS

Afternoon Tea

Bass
Shaun Wallace

Performance Notes

This patch works well as mid-high bass notes. Layer it on top of beefier sub-basses to help fill out a mix. For some cool tones automate the combis to drastically alter the timbre of the sound.

Modwheel

Cuts low end.

Design Notes

This is a simple patch that uses wavetables and Scream4 to create a distinct digital tone.

Inspiration Notes

Inspired by the harsh digital tones of modern day dance music.

Axxis

Bass
Shaun Wallace

Performance Notes

Good for more melodic basses. Modwheel works great to add variety to a performance.

Modwheel

Adds filter movement and a screaming resonance quality.

Design Notes

In order to harness those extra frequencies I inverted the phase of the original sound against the sound of the BV512. The end result are only those sweet added frequencies.

Inspiration Notes

I've often seen artists use the BV512 Vocoder in EQ mode to help beef up sounds. This patch is an experiment in utilizing those frequencies.

Baixo Liso (REC)

Bass
Lewis Osborne

Performance Notes

This patch sounds fantastic around C2 - C4, though you can certainly go lower or higher ;-). Use Rotaries 1 - 3 to control the the Frequency, Resonance and Filter Envelope amount for the Low Pass Filter. Button 4 introduces an Echo effect that can be pitch shifted +/- an octave with Rotary 4 (12 o'clock is 0). Button 3 enables Portamento. Button 2 switches between a BPF and HPF for the Noise Oscillator.

Modwheel

Controls the Tremolo effect, which can be Key Sync'd with Button 1 (further controls for amount and speed available inside combi on the bottom Thor's front plate.)

Design Notes

This patch uses a technique I like frequently use for recreating analog sounds. An LFO is modulating the pitch of two saw shaped Analog Oscillators to add some instability to them. The Rate and Amount can be controlled inside the patch on the front of the synth labeled Analog Ocs with Rotaries 1 and 2.

Inspiration Notes

There's something magical about a smooth bass synth sound. It can cut thru a mix and give a track something to rely on for both groove and foundation. With Baixo Liso I was going for that type of sound - translated from Portuguese it literally means "Smooth Bass."

Bass Terminal (REC)

Bass

Adam Fielding

Performance Notes

Reason & Record only dirty, sweeping bass. Amplifier controls are provided along with additional effects controls. The modwheel makes a huge difference with this patch, so use it liberally!

Modwheel

Controls low-pass filter cut-off frequency, producing a growling-type effect.

Design Notes

One Thor is used here to produce a rich bass sound ready for processing. The Thor itself uses one sine wave analog oscillator (to form some additional low-end) and two sawtooth based oscillators - one analog, one multi oscillator. The sine wave oscillator is sent to its own static low-pass filter before being sent to the output. The other two oscillators are sent to a separate low-pass filter before being sent to a shaper. This filter is controlled using the mod-wheel and can drastically change the overall sound of the patch. It is also controlled via LFO 2, although this functionality is disabled by default - it can be re-enabled using the "filter sweep" button on the Thor. This signal is then compressed and split into two. One signal goes to the output mixer, while the other heads for a Line6 bass amp for some gritty distortion. This distorted signal is then sent to a Combinator-CV modulated MClass EQ acting as a sort of modulated notch filter. The CV signal itself comes from the Thor's LFO2. This signal is then sent to a band-pass filter which itself is modulated using the same CV signal, albeit inverted using a CV splitter. This signal is sent to the output mixer, where it is treated with a bandpass filtered delay. Both channels are mixed and sent to the Combinator's output.

Inspiration Notes

Two inspirations immediately come to mind - one would be the Reese bass which I frankly can't get enough of, and the other is old Crystal Method tracks which tend to use a lot of squelchy, growling type effects that sweep all over the place. Lovely.

Bassab

Bass

Tom Pritchard

Performance Notes

This patch is split into two parts, the low element that makes the sound bassy and the high element that gives the sound its character – the high and low level controls provide control to balance between the two.

Modwheel

Opens the filter.

Design Notes

This patch splits the bass into two halves, the low, deep element and the higher frequency content that gives it more character. Often doubling up basses like this can give them a much more interesting sound whilst allowing them more presence to be better heard in the mix.

Inspiration Notes

I wanted to make a sound that was at once novel but at the same time familiar. This was the result.

Deep Dub

Bass

Clint Grierson

Performance Notes

This patch is best used for anything that needs a big subby bass. Perfect for some forms of dub. This patch starts off as a really low subby bass patch, but can have some added character by tweaking a few things. Rotary 1 changes the analog wave, from sine through to saw, whereas button 1 changes the oscillator type. You can add some modulated gate with button 2 and change the rate on rotary 2. Button 3 adds some tape compression while button 4 adds some digital dirt in the form of some bitcrush. Rotary 4 changes the amount of bitcrush and adds some slight reverb. Rotary 3 is a delay which can be used in breakdowns etc, maybe on single notes, but be careful not to mess with this too much while playing a baseline. Osc position, release, portamento and drive are controlled on the Thor.

Modwheel

Adds some chorus.

Design Notes

This is a quite simple patch. Thor uses an analog oscillator to create this bass patch, sent through lo pass filters. It is modulated by the step sequencer curves to create a gate. 3 scream units are added to the chain to shape the sound further.

Inspiration Notes

I just wanted to make something to push your subwoofer. Hard.

Digital Slap

Bass

Clint Grierson

Performance Notes

This is a pretty interesting patch to use, and quite versatile. Can be used to funk things up in a track as it is. However by switching to analog on button 1, adding some legato (button2) as well as adding some tube (button 3) and shaping it with button 4, it can be used to make some sweet analog goodness. Rotary 1 increases the release, added delay and phaser are found on 2 and 3, with rotary 4 breaking the patch. Thor has filters assigned to rotaries as well as some shaper and delay on buttons.

Modwheel

Adds some chorus and changes the positions of the oscillators.

Design Notes

2 Wavetable oscillators with PPG T040 Bass are the foundation for the patch. Filter envelope controls the osc positions and key velocity controls filter and chorus.

Inspiration Notes

I've heard some interesting bass patches made with Thor and I just wanted to make a patch that could be used to add some funk to a baseline. As well as allowing it to become an analog monster too.

FM Filth Bass

Bass

Joseph Mizelle

Performance Notes

Plenty of grit here. Play around and see if you can't permanently alienate your neighbors. The "Wobble ON" button in conjunction with Rotary 4 will give a bit of that dubstep feel to your next track... "FM Weirdness" on the Thor itself, provides exactly that. User discretion is advised.

Modwheel

FM amount scaling... fairly subtle effect on this none-too-subtle voice.

Design Notes

FM synthesis can create some lovely filth, and the secondary (comb) filter adds a bit of dimension to the sound.

Inspiration Notes

Tipper and JNR Hacksaw... Dark breakbeat and Dubstep bass. Gotta love it.

KillerB

Bass

Shaun Wallace

Performance Notes

Use mod wheel and combi knob 4 for some unique and biting timbre shifts. Can be used as a biting lead as well.

Modwheel

Increases distortion.

Design Notes

Uses several distortion types from Scream4 and the Shaper from Thor to create a nasty timbre to fill out a mix.

Inspiration Notes

This patch was an experiment utilizing different dubstep synthesis techniques.

Legacy

Bass

Adam Fielding

Performance Notes

Warm, rounded bass patch with filter and amplitude envelope controls. Effects controls are provided via the buttons, with the sub-bass button used to add a deep, sine wave-based oscillator to the mix. The overdrive encoder is used to add distortion to the overall signal. Can be used as a more poly/key-type patch by disabling the sub-bass and playing at higher octaves.

Modwheel

Controls low-pass filter cut-off frequency.

Design Notes

The sound is generated by a single Thor making use of one phase mod oscillator and two analog oscillators. One of these analog oscillators is sine wave based, and is used to form the deep, sub-bass component of the patch. This is routed to a separate low pass filter and sent to the Thor's output. The other two oscillators are sent to another low pass filter. The phase mod oscillator is modulated via the modulation envelope as well, providing a nice attack. The low-pass filter is envelope controlled to provide a squelchy sound before being sent to the shaper to add a little "bite" to the sound. This is then mixed with the sub-bass and sent to the Thor's output. This signal is then split into two via a spider audio splitter - one signal is sent back to the merger section of the spider audio device while the other is sent to a separate Scream4 device for some additional distortion. This is also sent to the merger where both signals are mixed and sent to a unison device & MClass compressor before being sent back to the output mixer, where the signal is treated with delay before being sent to the Combinator's output.

Inspiration Notes

If there's one thing I like, it's Daft Punk's Tron Legacy soundtrack. There's some great sounds to be found in there, and I particularly like some of the warm basses they've got going on in there. So, here's a rough approximation of some of those bass tones!

Loki

Bass

Shaun Wallace

Performance Notes

The first combi knob will provide some sweet filter modulations. Works well when the patch is played with long sustained notes.

Modwheel

Increases distortion.

Design Notes

Uses Scream4 and the Shaper from Thor to create a nasty timbre to fill out a mix. The unison and phaser modules will help the patch stick out in a mix.

Inspiration Notes

This patch was an experiment utilizing different dubstep synthesis techniques.

Mjolnir

Bass

Joseph Mizelle

Performance Notes

Everything should be pretty straightforward as labelled in this patch. Try out the "Netherworld" switch on the Thor... for some interesting and unpredictable results.

Modwheel

Pitch Modulation.

Design Notes

Classic Band-passed Square bass thickened with the Thor Multi-Osc.

Inspiration Notes

Drum and bass "reese" basses. Mjolnir is the mythical hammer of Thor.

Pmod

Bass

Clint Grierson

Performance Notes

Good used where a wobbly phat bass is needed. Rotary 1 detunes oscillators in both directions to give a phatter detuned sound, rotary 2 lets you adjust the width. Rotary 3 changes the oscillator position, changing the character of the sound. Rotary 4 changes the LFO rate of the wobble. The LFO is turned on with button 1 on Thor. Buttons, 1,3 and 4 on the Combinator shape the sound with some compression phaser and bandpass EQ. Button 3 changes it to FM.

Modwheel

Simply adds some chorus.

Design Notes

Can be used well in DnB, Dubstep or HipHop as well as other music that a wobbly bass might be needed. Phase mod oscillators with square waves on the first and second are sent through lowpass filter 1 and lowpass filter 3. Key velocity controls filter 1 while an LFO is sent to osc2 PM amount and osc3 PM amount. A pan and portamento are controlled by the LFO which is scaled with button 2.

Inspiration Notes

Not really a fan of dustup, however wobbly basses are fun to jam with and use with broken beats.

Sabotaged

Bass

Adam Fielding

Performance Notes

Dirty, modulating bass treated with liberal amounts of distortion. The "drive" knob on the Combinator is used to control the shaper on the Thor, providing a harsh, overdriven sound while the "fuzz" knob is used to add some Scream4-based fuzz to the sound - the former gives the sound a more gritty, digital sound while the latter provides a dirty additional layer. Other performance controls are provided via the encoders while effects are supplied via the buttons.

Modwheel

Controls low-pass filter cut-off frequency.

Design Notes

One Thor is used to generate the bass sound, which consists of two analog oscillators and a wavetable oscillator. One of these analog oscillators is used to provide a deep, bassy tone while the other two oscillators are used to provide a deep, well rounded tone ready for distortion. Oscillator 3 is modulated by LFO 2 which controls the position of the waveform. All three oscillators are sent to filter 1 which is a low-pass filter, which itself is envelope controlled. This signal is sent to the Thor's shaper before being sent to filter 3. Oscillator 2 (the sine wave oscillator) is also routed to filter 2 which is a static low-pass filter. This is then mixed and sent to

filter 3 along with the output from filter 1. Both signals are then sent to a final low-pass filter before being sent to the Thor's output. This signal is then split into two - one signal then goes back to a spider audio merger, while the other is treated with a Scream4 device before being merged with the original signal. This merged signal is then treated with an MClass EQ & compressor before being sent to the output mixer, where the signal is treated with a stereo delay before being sent to the Combinator's output.

Inspiration Notes

Dirty bass - what's not to love? There seems to be two camps forming regarding dubstep's current direction, and while I'm not about to give my own personal opinion here I will say that I love a bit of dirt, and I love a Reese bass line here and there. So that'll be where this one came from!

Spacestep

Bass

Clint Grierson

Performance Notes

Great used in DnB or dustup where a slightly nasty wobble bass is needed. Use the LFO Rate (rotary 4) to mess with your wobble and flavour with some unison, shaper and digital bitcrush effects. Rotary 1 on Thor controls the character, while some delay can be added in breakdowns with rotary 2 on Thor. Noise can be turned on with Button 1 on Thor and sounds interesting when the mod-wheel is used.

Modwheel

Acts as highpass Eq and filter.

Design Notes

A Wavetable oscillator provides the tone of the patch, while an analog sine wave gives it the subby low end, a noise oscillator is also added to add some spice when tweaking the mod wheel. Mod Envelope controls filter 1 frequency and osc 1 position, while an LFO also modulates filters 1 and filter 3 frequencies. LFO is also sent out via CV to modulate a scream unit EQ – LO, MID and HI.

Inspiration Notes

So many ways to make a dirty wobble.

Square

Bass

Clint Grierson

Performance Notes

This patch can be pushed in some interesting directions and could suit a variety of different genres. It's Tube (button 3) and Eq (button 4) beefs up the sound and gives it a more rocking sound. Button 2 turns it into an analog beats, whereas button 1 gives a slight octave modulation. Extra width and release can be added with rotaries 4 and 2 respectively. Rotary 3 changes

oscillator positions. Don't forget to use the filter frequency and resonance on Thor for great results.

Modwheel

Tweaks the FM, so can sound funky...

Design Notes

3 wavetable oscillators with basic analog waves power this patch. They are sent through a lowpass filter, comb filter and final lowpass filter. Key velocity controls filter 1 and 2. Step Sequencer curve controls some octave modulation.

Inspiration Notes

Just wanted to create a good versatile bass sound with a little bit of punch or some subtlety if needed.

Step to my Dub (Roll that Mod Wheel)

Bass

Tom Pritchard

Performance Notes

LFO to FILTER controls how heavily the filter wobbles. There is a mod envelope controlling the pitch so it slowly comes down to normal, the pitch mod control changes how far it moves.

Modwheel

Makes the bass wobble a lot. Dubstep like.

Design Notes

This patch uses multiple heavily processed and detuned oscillators for a very thick, unison bass.

Inspiration Notes

Believe it or not, I actually really don't like dubstep. It's just a really boring genre. But a friend suggested I make a dubstep bass. So I did.

Supertouch Bass

Bass

Lewis Osborne

Performance Notes

This patch uses Aftertouch to control the Shaper Drive in the three Thor synths that make up this patch when Button 1 is lit. Rotaries 1 and 2 control the Frequency and Resonance of the Low Pass Filters. Rotary 3 controls the Filter Envelope amount. Rotary 4 controls the Width of the sound. Button 2 enables Portamento. Button 3 switches from Mono ReTrig to Mono Legato. Button 4 enables an Echo effect set to 2/8t.

Modwheel

Controls multiple characteristics of the Low Pass Filters, including Frequency, Resonance, Envelope Sustain and Decay.

Design Notes

I recently picked up a Novation SL mkII keyboard, my first keyboard controller with Aftertouch. It's been a blast coming up with new and unique ways to implement this into my own music and sound design projects. Supertouch Bass is an idea for a Bass patch I've wanted to try for awhile and when I finally got my new keyboard it was one of the first sounds I designed with it.

Inspiration Notes

Prodigy.

The Aura Dentra

Bass

Adam Fielding

Performance Notes

Thick, wobbling bass with plenty going on across a wide frequency range. The filter decay encoder is used to control the initial descending LP filter decay, while the other encoders correspond directly to effects provided in the Combinator itself.

Modwheel

Controls low-pass filter cut-off frequency.

Design Notes

One Thor is used here, making use of two pulse-type oscillators and one sine wave oscillator. One of these pulse oscillators is a multi-oscillator, the other is an analog oscillator. The multi-oscillator & sine wave analog oscillator are sent to an envelope controlled LP filter which is shaped using the Thor's shaper before being sent to a notch filter. The second pulse oscillator is sent to a static low-pass filter before being mixed and sent to the same notch filter. The pulse width of this oscillator is modulated using LFO 1, which is also used to modulate the pitch of oscillators 1 & 2. LFO 1 is also used to control the detuning amount on the multi oscillator. LFO 2 is used to modulate the filter frequency of the two low-pass filters, while LFO 1 is used to modulate the notch filter. This produces a nice, sweeping effect across the board. This sound is then sent to an MClass compressor & EQ chain before being sent to the output mixer, where it is treated with a stereo delay and sent to the Combinator's output.

Inspiration Notes

The name for this patch actually comes from a song that came with a piece of music software for the Atari ST which used a combination of samples & the Atari ST's sound chip to produce chip tunes. Some of the sync'd synths found in that program were simply awesome, and I wanted to create a more up-to-date version of that type of sound. Another obvious inspiration would be Hybrid, who seem to use this sort of lovely, thick bass-line all over the shop.

Weird Squelch Bass (REC)

Bass

Tom Pritchard

Performance Notes

+Octave and -Octave buttons add harmonized voices an octave above and below the main sound respectively.

Modwheel

Opens the filter.

Design Notes

This patch makes use of harmonizers to add depth with extra voices an octave either side of the main note.

Inspiration Notes

I wanted to make something squelchy but unique here, so I tried adding Neptunes to a bass patch.

WobbAss

Bass

Kirke Godfrey

Performance Notes

Rotary1 controls the speed of the Wobble or Rise Time, Rotary2 extends the Portamento Time, Rotary3 controls the Sub Osc Sine Wave level, Rotary4 controls the amount of chorus. Button1 mixes in some PM Osc this becomes more apparent when the shaper is turned on. Button2 obviously turns the Delay ON, Button3 drops the Sine wave down an octave. Button4 kicks in the Shaper. and Distortion unit.

Modwheel

Introduces the Rise/Wobble for your DubStep delight.

Design Notes

Clean simple bass with loads of LOW end via the Sine wave Sub with a nice front end, and a synced wobble that can be sped to taste, then bring in the 2 Distortion units, one Series, one parallel and the entire thing goes bad. :+)

Inspiration Notes

Again it seems that often less is more with bass tones so this is a clean Saw wave with synced wobble, and the bonus low sine to really take out cones.

FX-ATMO

01001010

FX-Atmo

Tom Pritchard

Performance Notes

Edge adds a little sharp tone to the sound, shaper adds shaper distortion.

Modwheel

Increases the modulation rate.

Design Notes

This patch uses some complex modulation to affect the tone greatly in a short space of time. Wavetables are particularly useful for this

Inspiration Notes

With this patch I was going for something that sounds a bit like a computer glitching. I wrote a load of acid music with glitchy synths like this a while back and figured the style of programming could make for some cool FX.

Cosmic Showers

FX-Atmo

Lewis Osborne

Performance Notes

Rotaries 1 - 3 control the levels of the three sounds that make up this patch. Beneath each of these rotaries is a button that switches the wave or table for each of these sounds. Button 4 enables a Hall Reverb effect, the size of which is controlled with Rotary 4. Open up the combi for more controls on the front of the Thor synths for further tweaking!

Modwheel

Controls the LPF for the "Showers" part of patch.

Design Notes

The "Space" portion of the sound in this patch uses a WaveTable Osc (modulated by a LFO) run thru a Comb Filter (modulated by an envelope with both long attack and decay times). Comb Filters are great for creating tension like in this patch.

Inspiration Notes

The first synthesizer I ever purchased was a Yamaha SY-35 Vector Synth. It had a joystick on the front panel and you could assign four different sounds the volume of which was controllable by the joystick. One of my favorite patches on their used a marimba/pluck type sound combined with pads. This is my modern take on that idea.

Cryogenic Chamber

FX-Atmo

Lewis Osborne

Performance Notes

Rotary 1 controls the LFO Rate in the Thor labelled "LFO Synth" (see Design Notes for more information) as well as the Detune amount of the "Multi Noise Synth Thor". Rotaries 2 - 4 control the levels of the three sounds that make up this combinator. Button 1 enables the Shaper in two of the Thors. Buttons 2 and 4 enable Echoes for two of the Thors, while Button 3 turns on Reverb for all of the sounds. Open up the combi for further controls on the front of each Thor!

Modwheel

Controls the LPFs of the three Thors that make up this patch.

Design Notes

The first Thor in this patch (LFO Synth) uses an LFO as an Oscillator. LFO1 is routed into Filter 1's audio input. The pitch of the sound is controlled by the rate knob of the LFO (controlled with Rotary 1 on the front of the combinator.)

Inspiration Notes

When I was growing up I religiously listened to late night jazz on the radio and the public radio program "Hearts of Space". This sound is inspired by atmospheric sounds I remember listening to on the later program.

DeepWater

FX-Atmo

Kirke Godfrey

Performance Notes

Ok so here is the problem... we have here a rather abstracted sound design patch with each element providing shifting currents of sound, so perhaps the best way to go through this is to mute all 4 buttons and then hold a chord and listen to the simple soft tone produced, then enable Button1: Neutral buoyancy, and you will hear a round attack sound that will drop and then rise up over about 15 seconds, so then open up Button 2, play a new chord and enjoy the falling tones of Subsidence, then Re Mute Buttons 1 and 2, open up Button3: Plummeting, and hold on as you plummet ever downward, and finally re mute button 3 and pin up Button4: Approach, and listen as the bathyscaphe swings into view. The Controllers are obviously just Volume controls for mixing levels.

Modwheel

Opens a filter for a more 'synthy' vibe.

Design Notes

Great 1 note, atmospheric conjuring up the abyss! The Combi controllers are more descriptive than direct labels but given the abstract nature of these elements it seemed appropriate. If you Open the combi the Thor controllers provide a bonus arctic wind!

Inspiration Notes

I went searching the under seas of the world and this was what I captured.

Downer

FX-Atmo

Joseph Mizelle

Performance Notes

All function as labeled. The Thor Delay adds a nice stutter delay.

Modwheel

Osc 1 Noise Color.

Design Notes

The main sound is a product of pitch and amplitude modulation via separate LFOs, with a filtered pink noise background.

Inspiration Notes

Being trapped on alien shores with a dwindling supply of oxygen...

Drone's Approach

FX-Atmo

Joseph Mizelle

Performance Notes

Rotary 3 and 4 and Button 4 are all dependent on Button 3 "Echo ON" to have an audible effect. The original carrier is wave 20 and the original modulator is wave 18 if you get lost and want to return to the original sound without re-loading the patch. The "Pitch Drop" rotary on the Thor makes for a radical effect. The "8/16th" button changes the Echo time.

Modwheel

Pitch Modulation which drastically alters the timbral character of the sound due to FM synthesis.

Design Notes

Self modulation is an interesting thing...

Inspiration Notes

Hmmm... Dystopian sci-fi?

Everywhere at Once

FX-Atmo

Joseph Mizelle

Performance Notes

Button 2 "S/H" changes the LFO waveform to sample and hold. Button 4 must be on for Rotary 4 to have an effect. The Bit Crusher adds some nice grit to the sound.

Modwheel

Osc 1 Detune modulation scaling.

Design Notes

I am in love with Thor's Multi Oscillator, especially the linear detuning...

Inspiration Notes

Deep space voyages, and strange views of other worlds.

Ghost in the Shell

FX-Atmo

Joseph Mizelle

Performance Notes

Rotary 1 and 2, and Buttons 1 and 2 are all for the Spring Reverb. Rotary four has an interesting effect if the modwheel is up. The two Thor Rotaries can alter the sound quite dramatically.

Modwheel

Vibrato

Design Notes

FM and AM Synthesis contribute to the complex and evolving timbre.

Inspiration Notes

Organic technology and artificial life. Where is the ghost in the shell?

Ghostly

FX-Atmo

Joseph Mizelle

Performance Notes

Because of the FM synthesis going on in this patch, Rotaries 1 and 2 on the Thor have a very dramatic effect on the sound. The AM has a delay added. All else as labelled.

Modwheel

Vibrato

Design Notes

FM Synthesis and Low-pass filters plus FX.

Inspiration Notes

A good general-purpose pad suited to a variety of genres of music production.

Growler

FX-Atmo

Shaun Wallace

Performance Notes

Useful for intros and breakdowns. Combi knobs are geared towards modifying the timbre and stereo field.

Modwheel

Adds distortion and opens filters.

Design Notes

Uses several sound sources and filter resonance sweeps to achieve sounds. Having the left and right channels run through separate phasers drastically increases the stereo spread.

Inspiration Notes

I wanted to create a long growler FX style bass for this patch.

HugeMetalik

FX-Atmo

Kirke Godfrey

Performance Notes

Rotary1 controls the volume of Arc Weld a mid range metallic sound, Rotary2: Gas Weld is a lower slowly evolving tone in the mid range, Rotary3: Girders is a low throbbing tone giving weight to the whole patch, and finally Rotary4: Atmospherics gives a peeling thunder tone courtesy of a Maelstrom. Button1 reverses the reverb giving an added dynamic to the patch, Button2 introduces a combed noise element, Button3 a low frequency grainy rumble, and finally Button4 increases the compression over the entire sound.

Modwheel

Brings more AIR to the ensemble.

Design Notes

Great one-note, opening to a city scape or perhaps...

Inspiration Notes

While doing an opening 'trailer' for the CineMaxx cinemas a few years ago (before Reason was released) I *REALLY* needed this patch, there is a shot where these massive 'girders' swing into view, this would have been Perfect! (as it was I used a PPG MicroWave and a DP4 to get in this realm).

Indeterminacy

FX-Atmo

Joseph Mizelle

Performance Notes

"Slow ADSR" makes the amplitude attack and release times slower. "Ramp ON " changes the LFO to a ramp wave. Everything else functions as labelled.

Modwheel

Low-Pass filter cutoff.

Design Notes

A modulated high-resonance comb-filtered square wave, and a sine wave (frequency) modulated by pink noise form the foundation of this patch.

Inspiration Notes

Just another weird sound for you to explore...

Laser Burst

FX-Atmo

Joseph Mizelle

Performance Notes

Rotary 2 affects the shape of the modulation envelope driving the effect.

Modwheel

Filter cutoff frequency.

Design Notes

A ramp LFO changes the decay time of the mod envelope which modulates the oscillators pitches, producing the burst sound.

Inspiration Notes

Pew pew pew! Blasters at maximum power!

Monsters Under The Bed (REC)

FX-Atmo

Adam Fielding

Performance Notes

Harsh sounding Reason & Record-only effects device, useful for transitions and harsh sounding atmospheres. Controls are provided for the modulated amped layer along with the dry layer, with wah controls provided by the remaining encoders & buttons.

Modwheel

Controls low-pass filter cut off frequency on the Thor & drive amount on the amped channel.

Design Notes

This patch makes use of one incredibly noisy Thor to produce a signal ready for processing, and this is produced using a single Thor. This Thor makes use of a single FM oscillator which is heavily modulated using a combination of both LFOs. This creates a noisy, atonal sound which is then split into two. One signal is sent straight to filter 3, while the other signal is first filtered using a high-pass filter before being shaped using the Thor's shaper. Both signals are mixed and sent to filter 3 where a low-pass filter is applied to round off the harsh high-end. This signal is then sent to the Thor's output, where the signal is split into two. One signal is sent to the output mixer, while the other is sent to a Line6 guitar amp device. The wah control on this device is modulated using one CV signal generated by a modulator on an included Malstrom, while the amplitude control of the device is also controlled by a CV signal generated by the other modulator on the Malstrom. This creates a stuttering, distorted effect. The output of this is then sent to the output mixer where both channels are treated with a filtered delay effect before being sent to the Combinator's output.

Inspiration Notes

This was inspired by some of the harsher sounds found all over Autechre's work - although, to be honest, this probably sounds quite tame compared to a lot of their output!

Morning Glory

FX-Atmo

Joseph Mizelle

Performance Notes

Try using the modwheel to alternate between a pad-like sound and the more modulated sound. Buttons 1 and 2 both control the same parameter, so the last button pressed will have the effect. Turning either button off returns you to the original waveform.

Modwheel

Modulation scaling.

Design Notes

Wavetable position modulation makes for the basis of this patch.

Inspiration Notes

I wanted to create a sparkly sounding pad. With the addition of the pitch modulation rotary this patch got pushed further into the realm of FX.

Other

FX-Atmo

Tom Pritchard

Performance Notes

Wavetable rate and pitch rate control the rate at which the tone moves through the wavetable and modulates the pitch respectively. Pitch sync synchronizes the pitch modulation to tempo.

Modwheel

Lowers the tape delay time. Fiddling with the mod wheel can create some awesome tape mushing effects.

Design Notes

This patch has some really complex wavetable stuff going on along with pitch modulation and waveshaping in the signal chain. The sines tables for the wavetable oscillators in Thor can create some awesome glassy timbres.

Inspiration Notes

Here I wanted to make something with the kind of sonic complexity you'd expect from a heavily processed and reprocessed sample rather than a humble synthesizer patch. I love wavetables.

Pacman!

FX-Atmo
Joseph Mizelle

Performance Notes

The sound can be radically altered using the first two rotaries. Have fun.

Modwheel

Filter cutoff frequency.

Design Notes

An old-school effect based on modulating the harmonic content of the wavetable through the position parameter.

Inspiration Notes

Why PacMan, of course!

"If Pac-Man affected us as kids, we'd all be running around in darkened rooms, munching magic pills and listening to repetitive electronic music."

Pacman's Harmonica

FX-Atmo
Adam Fielding

Performance Notes

Harsh arcade-style effect patch, perfect for transitions and flourishes in an existing track. The channel makes use of a dry and bitcrushed layer, with amplitude controls provided for both. Additional effects and modulation controls are provided.

Modwheel

Controls the frequency modulation amount on one of the included Thor oscillators to produce harsher re-pitched sounds.

Design Notes

This patch is a case of immediate simplicity winning out. It makes use of one Thor device to generate a sound based on a single wavetable oscillator, with the wavetable oscillator's position being modulated by an LFO. This sound is sent to a comb filter which is envelope controlled before being sent to a shaper for some extreme processing. This produces a distorted output which is sent to an envelope controlled high-pass filter. The sweeping, VGM-esque effect comes in the form of using LFO 2 to modulate the previously mentioned LFO which is used to control the oscillator's position. This Thor's output is then split into two - one channel is EQ'd with an MClass EQ device and sent to the output mixer, while the other is sent to a digital-style Scream4 device for bitcrushing. This bitcrushed signal is EQ'd as well and sent to the output mixer. Both channels are treated with a stereo, filtered delay and sent to the Combinator's output. A single CV signal generated by an included Subtractor is used to control the filter frequency of the filter used on the delay chain.

Inspiration Notes

Well, the clue's in the name, really! I wanted to create a quirky 80s arcade game-esque effect, and somehow ended up with what can only be described as Pacman's folk stylings.

Power Up!!!!!!!!!!

FX-Atmo

Tom Pritchard

Performance Notes

PW controls the pulsewidth of the sound, LFO rate controls the rate at which the pitch modulates, LFO type controls the type of waveform modulating the pitch. Higher Blip adds a higher voice, downgrade distorts the sound.

Modwheel

Raises the sustain level.

Design Notes

This patch uses pulse waveforms and bold LFOs to produce a sound in the spirit of old game console sound chips.

Inspiration Notes

This patch captures the spirit of old games bleeps and bloops.

Sentinel

FX-Atmo

Joseph Mizelle

Performance Notes

No real surprises here. Everything functions as labelled. Rotary 1 changes the timbre of the oscillator.

Modwheel

Modulation scaling.

Design Notes

Multi-Osc detuned Sine wave through various filters.

Inspiration Notes

I love creepily ethereal atmospheric soundscapes, don't you?

Setting Sun (REC)

FX-Atmo

Adam Fielding

Performance Notes

Reason & Record-only ethnic sounding, noisy atmospheric bed. Controls are provided to affect the overall timbre, with the octaver encoder used to control the amplitude of the pitch-shifted channels. The amp encoder is used to control the amplitude of an amplified signal which is mixed with the dry signal at the output stage of the patch.

Modwheel

Controls included low-pass filter frequencies to produce a harsher sound overall.

Design Notes

This patch makes use of three Thor devices to create two immediate layers - a chord layer and a pad layer. The chord layer makes use of two Thors (one per channel) making use of two wavetable oscillators and a single pulse-type analog oscillator. These three oscillators are sent to an envelope controlled low-pass filter before being sent to another envelope-controlled band-pass filter. The position of the two wavetable oscillators is modulated using LFO2, with LFO1 being used to modulate the pitch of the analog oscillator. The included step sequencer is used to allow for a simple sequence to play out with the chord section. Both Thors are then mixed together and sent to an RV7000 reverb unit before being processed with a stereo imager & low-pass filter. This signal is then sent to the 14:2 mixer in the Combinator. The second layer makes use of one Thor using three wavetable oscillators, each oscillator being modulated by the included LFOs. Two oscillators are each sent to filters 1 & 2, with filter 1 being an envelope controlled LP filter and filter 2 being an envelope controlled comb filter. Filter 1 is sent to a shaper and the output of both chains is sent to filter 3, which itself is a band-pass filter. This signal is then sent to the same 14:2 mixer. The 14:2 mixer makes use of three aux-send channels - two Neptune channels (each pitched an octave in either direction to form the "octaver" section) and one reverb channel. The octaver effect is applied to the chord channel while the reverb effect is applied to both chord and pad channels. This output is then split into two - one signal sent to the output mixer, while the other is sent to a guitar amp to add an additional layer of distortion to the overall sound. This signal is also sent to the output mixer where both signals are mixed and sent to the Combinator's output.

Inspiration Notes

This patch was inspired by some of the harsh textures found in a fair few Chemical Brothers tracks - something noisy and distorted by with an interesting atmospheric twist.

Sketch Pad

FX-Atmo

Clint Grierson

Performance Notes

Use Rotary 3 to control the Wavetable position on the three Wavetable Oscillators (when Button 4 is lit, otherwise it controls the detuning on 3 Multi-Oscs). Rotary 4, Power Up, sends the audio thru an RV-7000, Scream4, and Kong Filter and Reverb. Button 2, Character, enables a BV512 Vocoder set to Equalizer and Stereo Imager, drastically changes the characteristics of the sound.

Modwheel

Increases the octave of the first Thor oscillator.

Design Notes

Keynote on this patch controls wavetable position (in conjunction with Rotary 3). Aftertouch controls the amount LFO1 modulates LFO2 and Filter1 Frequency.

Inspiration Notes

An ethereal ambient patch, great as a bed for further sonic exploration.

Space Cowboy

FX-Atmo

Joseph Mizelle

Performance Notes

Rotary 1 changes the timbre, Button 1 modulates it gently. Button2 and Rotary 2 are paired, Button 3 and Rotary 3 are paired, and Button 4 and Rotary 4 are paired. Try turning on Button 2 on the Thor for a change in timbre.

Modwheel

LP Filter cutoff frequency.

Design Notes

Linear detuning of sine-shaped Multi-Osc. Can't seem to get enough of them for that classic sci-fi sound.

Inspiration Notes

A feeling of being lost on strange environs, or perhaps abandoned in the depths of space... Aphex Twin's "Selected Ambient Works Volume 2" surely has something to do with it.

WhooshBoom

FX-Atmo

Kirke Godfrey

Performance Notes

Rotary1: Vol of the Doppler'd Whoosh, Rotary2: Vol of Low Rumble , Rotary3: Vol of Shuddering Boom, Rotary4: Vol of Explosion, Button1: Verb on the Whoosh , Button2: Introduces glass fragments!, Button3: Introduces flying masonry and metal fragments. Button4 Removes the whoosh and gives you the full explosion on note on.

Modwheel

Shifts the tone of the shrapnel!

Design Notes

Name says it all really. I started this patch wanting to make a nice versatile Whoosh for a TV thing I was working on, but as seems to happen I became a bit distracted. If you open the combi the Thor controllers can alter the tone of the Whoosh sound to taste.

Inspiration Notes

Sometimes ya just want to blow !@#\$ UP!

Windchimes

FX-Atmo

Tom Pritchard

Performance Notes

Spread controls the stereo spread, Laboratory Mode makes everything go a bit crazy with pitch modulation.

Modwheel

Changes the timbre.

Design Notes

This patch is a kind of atonal bell fx patch that uses an FM pair to create a metallic tone akin to wind chimes.

Inspiration Notes

This patch was inspired by the soothing tones of wind chimes.

GUITAR AND PLUCKED

Decimated Plucking

Guitar and Plucked

Tom Pritchard

Performance Notes

Body Level brings up the level of the main tone of the sound, pluck level brings up the sound of the initial pluck and resonant level emphasizes the resonant quality. Decimate introduces lo-fi distortion.

Modwheel

Opens the filter.

Design Notes

This patch uses three different elements, a body, pluck and resonant element to make a complex overall sound.

Inspiration Notes

This patch is intended to sound warm and lo-fi.

Frisson Plan (REC)

Guitar and Plucked

Lewis Osborne

Performance Notes

Rotaries 1 & 2 control the Frequency and Resonance of the Low Pass Filters. Rotaries 3 & 4 control the Reverb and Delay amount, beneath them are controls for the type of Reverb and the Tap Repeat Time (see Design Notes for more info!) Button 2 turns on a crackly sound reminiscent of old vinyl records, hence the moniker "78". Lastly Button 1 engages a Line 6 Guitar Amp. Open up the combi for more controls on the front panel of the Thor labelled "L", including WaveTable positions, detuning and tone!

Modwheel

Controls the Frequency and Resonance of the High Pass Filters as well as increasing the decay on the Multi-Tap Delay.

Design Notes

The February 2011 issue of Reason Wizardry was an in depth look at the RV-7000 device in Reason. While I'd certainly used many of the parameters of the RV-7000 in my patches these tutorials inspired me to look deeper into some of the more hidden controls available. One of these controls is the "Repeat Tap" function in the Multi-Tap Delay. To get to this parameter one needs to turn the "Edit Select" knob past the four different available taps in the Multi-Tap Delay to the last control on the dial. This Repeat Time control is great for creating unique delay patterns otherwise not available. On this patch I'm using Button 4 to choose between a more straight forward 4/16 repeat tap to a 10/16 (with an additional 3rd tap thrown in for fun.) Try playing around with different repeat times by opening up the combinator.

Inspiration Notes

My work on Nucleus SoundLab's GuitarScapes ReFill opened up my ears to the possibilities of plucked sounds in electronic music. You see I started as a guitar player and moved to working with samples and computers when I became bored with the sound of guitars (probably no coincidence, at the time one of my favorite bands Fugazi released the song "Target" with the lyrics: "It's cold outside and my hands are dry, Skin is cracked and I realize - That I hate the sound of guitars..." Frisson Plan and my work on the GuitarScapes ReFill was a way for me to come full circle - and while I rarely pick up a guitar these days, I do occasionally play some Django Reinhardt on my ipod ;-).

Future Pluck

Guitar and Plucked
Tom Pritchard

Performance Notes

Comb resonance brings up the intensity of the comb part of the body. The different Delay times correspond to delays on the two different parts of the sound.

Modwheel

Introduces vibrato.

Design Notes

This patch splits the sound into different elements to allow for greater control over the processing of each part.

Inspiration Notes

This patch is inspired by a Koto sound I made with the Subtractor some years ago.

Holy Pluck

Guitar and Plucked
Lewis Osborne

Performance Notes

Rotaries 1 and 2 are for sculpting the sound of the patch. Rotary 3 controls the amount of Detune of the Oscillators from none to thick. Rotary 4 controls the Stereo Spread of the sound. Button 1 turns on a Scream 4 Distortion Unit set to the Tape setting. Button 2 turns on the key release Echo (open up the combinator for further controls on both the echo and reverb effect on the front of the top Thor.) Button 3 engages the Gated Reverb, the release of which is further controlled with Button 4 (see Design Notes for further info on the Reverb and Echo effects of this patch.)

Modwheel

Controls the Low Pass Filters on the 6 Thors that make up the sound of this patch.

Design Notes

This patch uses Thor's mod bus to create both a key gated Reverb and a key release Echo effect. Hold down a note for endless reverb, let go of the key for echoes! This is done by using both the Global Envelope out on Thor routed into the Gate Trigger on a RV7000 and assigning Midi Gate to decrease the Dry/Wet on Thor's Delay to -100. Want to have the echoes sound all the time? Open up the combinator and use Button 1 (Gate Echo) on the top Thor (Release Echo) to turn it on and off.

Inspiration Notes

Don't laugh, but Enya. No really, Enya.

Metal String

Guitar and Plucked
Tom Pritchard

Performance Notes

Drive adds some edge to the tone.

Modwheel

Introduces vibrato.

Design Notes

This patch uses a strong chorus on the Thor for width, and a velocity sensitive filter for expressive playing.

Inspiration Notes

This patch is inspired by some of the old metallic guitar sounds you get on old 80s New Age records.

Overdrive Heat (REC)

Guitar and Plucked
Adam Fielding

Performance Notes

Noisy guitar-esque patch with gated & amplified layer. Controls are provided for the dry & gated layers, though the gated layer requires that the pattern devices in the Combinator are running. Use the "string detune" encoder to give the impression that a single string is being bent. Gate patterns can be selected via the appropriate encoder, with additional effects provided via the buttons.

Modwheel

Controls low-pass filter cut off frequency on the sustained chord layer & wah on the amped layer.

Design Notes

One Thor is used in this patch to generate a power chord-esque guitar tone using one multi oscillator and two analog oscillators, each tuned accordingly. All three oscillators are routed through an envelope-controlled low-pass filter before being sent to the Thor's shaper and then to the Thor's output. This signal is then sent to a spider audio splitter/merger where it is split into two layers - one is the dry, "sustained" layer and the other is the gated/amped layer. The gated layer is sent to a Line6 guitar amp device where it is processed and wah is applied. The wah is controlled by a CV generated by one of the Thor's LFOs, with the amplitude being controlled by an included Matrix device. This is then processed with an MClass EQ before being sent to the output mixer along with the dry layer. Both layers are then treated with tape delay before being sent to the Combinator's output.

Inspiration Notes

I love choppy guitar/synth sounds, and they seem to be pretty prevalent on a lot of some more guitar heavy synthpop-esque albums from the past five years or so (I'm thinking of Mesh in particular, though less heavily processed).

Semi Ethnic

Guitar and Plucked
Clint Grierson

Performance Notes

Rotary 1 controls filter frequency, while 2, 3 and 4 add delay, reverb and unison effects respectively. The sound can be further shaped by adding some tube (button 1), Phaser on button 3 and a plastic sounding bandpass on rotary 4. Button 2 turns it analog. Tone, character, panning and drive are controlled on the Thor itself.

Modwheel

Filter Freq and Chorus.

Design Notes

2 wavetable oscillators (mixed wave and random sines) as well as a detuned multi osc power this patch. Key velocity is used to control osc 1 detune amount and filter 1 frequency, while oscillator 1 adds some frequency modulation with the modulation envelope scaling it. LFO controls a slight pitch movement of oscillator 2, which is scaled using aftertouch. LFO 1 controls osc 2 and 3 positions. The rotaries are used to change oscillator positions.

Inspiration Notes

I guess this one was actually inspired by some patches found in the Uniphonic Auditory Vortex Refill. I really liked some of the organic sounding tones and character found in some of the patches and wanted to create something similar myself. This patch the result.

Syntar

Guitar and Plucked
Clint Grierson

Performance Notes

Rotary 1 is the main filter frequency and rotary 2 the resonance. When the scream is turned on (button 3) rotary 3 controls the scream amount. Rotary 4 adds some reverb. Rotary 1 on Thor controls Tone and rotary 2 Filter frequency. Some soft clipping and noise are added with buttons 1 and 2 on Thor.

Modwheel

Delay and high pass filter.

Design Notes

A mix of analog square wave, wavetable fixed sine and some noise power this guitar patch. Key velocity controls filter envelope decay and amplitude envelope release, with rotary one controlling osc positions and osc 2 - osc 1 Amplitude modulation.

Inspiration Notes

I set out to create a synthesizer guitar, I guess this was the result.

Twing

Guitar and Plucked
Clint Grierson

Performance Notes

Filter frequency and resonance are controlled using rotary 1 and 2 with delay and chorus on rotaries 3 and 4. Buttons add some more shaping effects, such as comb filter (button 1), unison on button 2, EQ bandpass on button 3 and a cabinet effect on button 4.

Modwheel

Chorus rate and oscillator positions.

Design Notes

Wavetable oscillators with sine harmonics and PPG 1-8 Harmonics are used as the sound sources for this patch. They are sent through a comb filter and state variable notch filter. Key velocity controls osc 1 position and filter envelope decay amount. LFO controls amplitude envelope release and osc 1 pitch as well as filter frequency which is scaled using aftertouch.

Inspiration Notes

Just wanted to create an original sounding versatile guitar patch.

KEYBOARD AND POLYS

Accordi

Keyboard and Polys
Clint Grierson

Performance Notes

Rotary's 1 and 2 control a formant filter's X-Y values, while rotaries 3 and 4 control the main filter frequency and resonance. Buttons are programmed to allow further sound shaping, including EQ Bandpass, Unison, a Filter LFO and some Fuzz. The Thor itself has Controls for the Tone, LFO amount as well as drive and FM character. This patch is great used for chilled out chords and melodies.

Modwheel

Adds some delay.

Design Notes

2 FM oscillators power this patch, with an LFO effecting the FM amount of oscillator 1. The signal passes through a Low pass filter before passing through a Formant filter. An LFO is also sent via CV to the main filter to modulate the filter.

Inspiration Notes

I find FM Synthesis to be a great sound for keys, so I just wanted to make something that took advantage of Thor's powerful FM Oscillators.

An Old Grand Piano

Keyboard and Polys
Tom Pritchard

Performance Notes

Age controls the detune of the piano, the older it is the more stretched the tuning becomes. Sympathetic Resonance emulates the resonance of the body holding the piano. Atmosphere ups the reverb. Realistic stereo pans the sound left to right across the keyboard. Deactivating the Complex Model button will result in a more CPU efficient, more synthetic, less piano like sound.

Modwheel

Introduces a subtle delay.

Design Notes

This patch uses complex wavetable layering using the Piano table to make its sound.

Inspiration Notes

This patch was inspired by the electronic pianos used in the 80s such as those used in parts of Vangelis' Bladerunner soundtrack.

Analog Harpsichorg

Keyboard and Polys
Tom Pritchard

Performance Notes

DESTRUCTOR introduces a more powerful distortion. Full body makes the sound richer and larger.

Modwheel

Detunes the voice.

Design Notes

This patch uses stacked analog oscillators to produce a harpsichord sound when played in unison.

Inspiration Notes

This patch was inspired by this Ceephax Acid Crew track with a harpsichord sound in it.

Baneling

Keyboard and Polys
Joseph Mizelle

Performance Notes

Buttons 1 and 2 have somewhat subtle effects depending on the positions of Rotaries 1 and 2.

Modwheel

Osc 1 and 3 and cutoff frequency.

Design Notes

Wavetable, FM and Analog emulation all figure into the construction of this somewhat discordant patch.

Inspiration Notes

I wanted a somewhat metallic keys sound for minimal techno or microhouse production.

Big Juicy Organ

Keyboard and Polys
Tom Pritchard

Performance Notes

Ambient Wash runs the entire patch through a massive reverb to make it really spaced out.

Modwheel

Introduces vibrato.

Design Notes

This patch uses many layered multi oscillators to make a lush organ tone.

Inspiration Notes

Inspired by the organs in older Luke Vibert tracks.

Board Organ

Keyboard and Polys

Lewis Osborne

Performance Notes

Rotary 1 controls the Tone of the patch. Rotary 2 controls the Noise Osc level, which is more pronounced with the MW open. Rotary 3 controls the Tremolo amount the rate of which can be controlled by Rotary 2 on the top Thor inside the combinator. Rotary 4 controls the Reverb amount. Button 4 engages a Multi-Tap Delay. Button 3 enables the second oscillator. Button 2 switches the first oscillator between a Triangle and a Saw wave. Button 1 turns on the "Body" of the Scream 4 unit, giving the patch a "Wah" type of sound.

Modwheel

Controls the frequency of the LPF.

Design Notes

This patch uses a Thor's LFO to create a Tremolo effect by routing the modulation output from Thor to the Level CV input of channel 1 in the mixer. When Rotary 3 is turned further to the right the effect is more pronounced. To make the level consistent Rotary 3 also turns down the level of Channel 1 on the mixer at the same time. Took me a while to figure out how to do that smoothly ;-).

Inspiration Notes

Inspired by the lo-fi sounds of Boards of Canada.

BP Strings

Keyboard and Polys

Lewis Osborne

Performance Notes

Rotaries 1 - 2 controls the frequency and resonance of the filters. Rotaries 3 - 4 control the Reverb amount and Size, the shape of which is switched with Button 4. Button 3 turns on a few delays (set to 3/16 and 5/16 on the L and R portion of the "Strings" sound and 2/8t on the "Voice" portion.) Button 2 switches Oscillator 2 of the "Strings" sounds from Soft Square to Pulse Multi-Osc waveforms. Button 1 enables a Scream 4 Destruction Unit set to "Digital".

Modwheel

Controls the "Rate" of the Digital distortion when Button 1 is lit, as well as the Oscillator sync amount for the "String" Ocs.

Design Notes

I've used Band Pass Filters for a long time in sculpting drum sounds but have rarely used one for a polyphonic synth patch. This patch was an experiment in using the BPF in a new way to create a playable poly patch.

Inspiration Notes

I've subscribed to Reason Wizardry from the very beginning and one of the greatest things I've learned from it is to always experiment. This patch is a testament to that spirit of continual learning and experimentation.

Brinstar

Keyboard and Polys
Shaun Wallace

Performance Notes

Useful as a pluck type sound for leads or arpeggios.

Modwheel

Slight timber shift to wavetables and filters.

Design Notes

Without the ability to exact the biting digital tones from the Malstrom this sound would not be possible. Thor is used to layer in tones to give this a more modern feel.

Inspiration Notes

This song was directly inspired by the sound of the classic SNES game Super Metroid and the aptly named theme for Brinstar.

Crystal Kingdom

Keyboard and Polys
Adam Fielding

Performance Notes

Evolving bell-type keyboard patch. Use the "chord" button to disable the additional fifth notes added to each keypress. Use the keypress and sustained tone encoders to control the amplitude of each respective layer. Additional delay controls are provided, with tone modifications possible with the additional encoders.

Modwheel

Controls sweep rate on the sustained layer and lowpass filter cut-off frequency on the keypress layer.

Design Notes

This patch makes use of two Thors to produce each layer - one for the keypress layer, and the other for the sustained tone layer. The keypress layer Thor consists of two FM oscillators and one wavetable oscillators, the latter of which is position modulated using both LFOs 1 and 2 to produce a slightly irregular, sweeping-type effect. LFO 2 is also used to control the FM amount on both oscillators 1 & 2. All three oscillators are sent to filter 1 which is an envelope-controlled low pass filter, while oscillators 2 & 3 are also sent to another envelope controlled low pass filter. Both of these signals are mixed and sent to the output mixer. The sustained tone layer Thor is made up of two wavetable oscillators and one analog oscillator - oscillators 1 & 3 are routed to one envelope controlled low pass filter while 2 & 3 are routed to another. This allows for a stereo effect by routing the output of filter 1 to filter 3's left input and filter 2 to filter 3's right input. Filter 3 consists of a high pass filter to round off the low-end content of the output. This is then sent to an MClass EQ before being sent to the output mixer where it is treated with a stereo delay and sent to the Combinator's output. Additionally, the panning of the sustained tone layer is modified using a CV signal generated by an included Subtractor's LFO.

Inspiration Notes

With this patch I wanted to create something that would sit equally well in a retro-tinged dance track or downtempo piece, so decided to create something bell-like with a really lush sustained sound to it.

CZF

Keyboard and Polys
Lewis Osborne

Performance Notes

Rotaries 1 - 4 control the first and second waveforms for two Phase Mod Oscillators. Use Button 1 to engage Oscillator Sync. Button 2 enables the Body on the Scream 4 unit (set to Tape.) Button 3 enables a Chorus effect. Button 4 enables an Echo effect. Open up the combi for more controls inside for Filter Envelope Attack and Decay (Buttons 1 and 2.) Rotaries 1 and 2 control the PM amount for the two Oscillators.

Modwheel

Controls the Low Pass Filter.

Design Notes

My favorite patches are those that can be easily tailored by the user. So one can sculpt the sound perfectly for their own song. That's why the four rotaries on this synth control the first and second waveforms of the two Phase Mod Oscillators that make up this combinator.

Inspiration Notes

Casio CZ synth into a Moog Ladder Filter!

Double Funka (REC)

Keyboard and Polys
Lewis Osborne

Performance Notes

Rotaries 1 and 2 control Motion and Frequency for the Bass sound (below C3). Buttons 1 and 2 enable a Scream 4 and Bass Amp for the Bass sound. Button 3 enables a Line 6 Guitar Amp for the Guitar sound above C3. Rotary 3 controls the tone of the right hand sound. Button 4 enables a Room Reverb effect. Rotary 4 controls the amount of Key Gated Echo on the Guitar sound. When Keys are held no echo is sounded, let go of the keys for echo!

Modwheel

Controls the Portamento amount of the Bass sound, use it for bass slides.

Design Notes

This patch is made up of two different sounds split at C3. Below C3 is a Bass Guitar sound courtesy of a Malstrom synth. C3 and above is a Guitar sound courtesy of a couple of Thor synths.

Inspiration Notes

Growing up in the 80s I have a fond memory of bands that crossed Funk with New Wave, this patch is an ode to those bands.

Fifth Key

Keyboard and Polys
Tom Pritchard

Performance Notes

2nd Octave and 3rd Octave add Octaves above the main note. Stereo spread controls the panning of the voices.

Modwheel

Further detunes the timbre.

Design Notes

This patch makes use of dual tape delays for a thick delay sound.

Inspiration Notes

I had the idea for this whilst thinking about how it would be cool to have a more expressive fifth based patch.

FM

Keyboard and Polys
Clint Grierson

Performance Notes

Rotary 1 increases the Release, while rotary 2 is the main filter. Rotary 3 and 4 control the delay and reverb amounts respectively. The buttons are used to turn on/off further shaping controls, such as Tape compression, a notch filter and some EQ modulation. Button 3 changes it to an FM synth. The Thor's rotaries control the oscillator position and chorus, while the buttons turn on the LFO and Sine Shaper.

Modwheel

Pushes the shaper drive as long as button 2 on Thor is ON.

Design Notes

Thor powers this patch with 3 wavetable oscillators, sent through state variable low pass filters, then into a low pass ladder filter.

Inspiration Notes

I set out to create something similar to an accordion sound for some reason. It's not quite an accordion, but that's where the idea originated.

Fountains of Youth

Keyboard and Polys
Adam Fielding

Performance Notes

Fluid sounding key-type patch consisting of two distinct layers. Controls for the amplitude of each layer are included, along with effects controls and amplitude envelope controls.

Modwheel

Modifies the timbre of the overall sound by changing filter decay & oscillator position values, producing a more "music box"-esque sound overall.

Design Notes

Two Thors are used here to produce each individual layer - the first layer being the "waterfall" layer. This Thor uses one wavetable oscillator and two analog oscillators. Oscillator one is routed to filters 1 and 2 (both envelope controlled low-pass filters) with oscillators 2 & 3 routed to each filter independently. Filter 1 is used for the left channel with filter 2 used for the right channel. A pulse LFO is used to control the frequency modulation of oscillator 1, with LFO 2 used to control the wavetable position of oscillator 1 as well. This results in an interesting cascading-type sound. This signal is then treated with an MClass EQ before being sent to the output mixer. The second layer's Thor uses only one oscillator, which is a wavetable oscillator. LFOs 1 & 2 are used to control the oscillator's position. This oscillator is routed to an envelope controlled low-pass filter before being routed to a high pass filter. This results in a simple pulse-type sound that complements the "waterfall" layer nicely. This signal is then sent to the output mixer where both

channels are treated with reverb. This is then processed with a tape-type Scream4 device before being sent to the Combinator's output.

Inspiration Notes

This patch was heavily inspired by some of the music produced by Vangelis for the Blade Runner soundtrack, which I am a big fan of. I love some of the "cold" tones in there, complementing this dystopian view of LA in the future perfectly.

Glass Stairs

Keyboard and Polys

Joseph Mizelle

Performance Notes

Button 2 swaps the Carrier and Modulator waves on the FM element. Rotary 2 can impact tuning at higher values, especially as you ascend the keyboard.

Modwheel

FM modulation amount.

Design Notes

A fairly simple FM based patch.

Inspiration Notes

A nice clean tone with some interesting movement was my goal here.

GlassyClav

Keyboard and Polys

Kirke Godfrey

Performance Notes

A very responsive patch, with velocity controlling volume and decay time. Rotary1 will alter the centre frequency of the Harmonic overtones, Rotary2 controls the volume of that element of the patch, Rotary3 controls rate of the Phaser effect and Rotary4 the echo Delay Time. Button1 switches on a percussive attack element, Button2 enables a nice synced shimmer effect to the harmonic element while Button3 switches the phaser On, and Button4 obviously turns on the Delay.

Modwheel

A simple vibrato effect.

Design Notes

A some what glassy synth clavi, with some bite and grit, with great variations available via the rotaries and buttons.

Inspiration Notes

Bernie Worrell drinking *Crystale*!

I Sell Seashells

Keyboard and Polys
Adam Fielding

Performance Notes

Pure sounding key patch with a lush trailing tail. Controls are provided for the amplitude of all three layers (drop, body & fuzz) with effects controls provided by the buttons.

Modwheel

Controls the filters on the included synths.

Design Notes

This patch makes use of two Thors to create 3 layers. The first two layers are produced using one Thor which utilizes one phase mod oscillator and two analog oscillators. All three oscillators are routed to a low pass filter before being sent to filter 3. Oscillator 3 is also used to produce a clicking sound by being routed to a low pass filter with a short modulation envelope controlled resonance. This is mixed with the output of filter 1 and sent to filter 3, where the sound is processed by a high pass filter. LFO 2 is used to modulate oscillator 1's pulse modulation, with LFO 1 used to slightly detune oscillators 1 & 2. This signal is then output to a spider audio splitter where it is split into two layers - one is output straight to the output mixer, while the other is treated with distortion and treated with a huge amount of reverb to give a huge, washing sound. This is sent to the output mixer. The third layer makes use of 1 Thor which utilizes one FM oscillator and one analog oscillator. Both oscillators are routed to an envelope controlled low-pass filter and sent to the output mixer. LFO 1 is used to modulate the pitch of oscillator 1, while LFO 2 is used to modulate the frequency modulation amount of oscillator 1. All three channels are treated with a filtered stereo delay before being sent to the Combinator's output.

Inspiration Notes

With this patch I wanted to create a patch that could be used melodically while adding a nice sense of depth or atmosphere to the overall sound. There was no particular reference for this one, just an idea to create something melodic and vast.

JOOF

Keyboard and Polys
Shaun Wallace

Performance Notes

Can be used as a pad and lead sound. Mix between the sources in order to get the patch to fit the mix and the appropriate performance.

Modwheel

Opens filters to bring out the supersaw.

Design Notes

To give this sound a distinct trance feel the supersaw oscillators were key. The brass lead really helps this patch cut through the mix.

Inspiration Notes

This patch was inspired by the dance artist JOOF. (John Fleming) I am a big fan of how he layers multiple synths carefully to create one complex yet simple sound.

Laserbee

Keyboard and Polys
Joseph Mizelle

Performance Notes

"Warble Boost" and "Warble Chaos" affect the timbre drastically. "LFO Rate" is fairly subtle. "Hi Q" Boosts resonance sharply. "BitMod Level" adds a modulated scream patch to the mix.

Modwheel

Vibrato

Design Notes

An interesting patch where the Analog triangle wave is being frequency modulated by the noise band oscillator... this provides the "warble". The FM element adds a bit of a glassy tone.

Inspiration Notes

This patch was an attempt to recreate an old additive synthesis patch I had created many years ago, but using only Thor. I'd say I got it about 90%.

Marabout Fusion

Keyboard and Polys
Lewis Osborne

Performance Notes

Rotaries 1 and 2 control the Frequency and Resonance of the Low Pass Filters on both Thor Synths. Rotaries 3 and 4 control the amount of Reverb and Delay, beneath them Button 3 switches between a Hall and Room Reverb settings and Button 4 switches between 4/16 and 5/16 delay times. Button 2 enables the Body on the Scream 4 Distortion unit (set to Tape.) Button 1 enables Oscillator Drift (for further controls of Drift open up the combi and adjust Drift Amt and Drift Rate on the front of the Thor labelled "R").

Modwheel

Controls the Frequency of the LPF for the Multi-Oscillator sound and the PM Amount of the Phase Mod Oscillator. Try slowly raising and lowering the Modwheel for a magical sound.

Design Notes

One of the reasons Analog synths sound so good is the instability of the Oscillators. To recreate that sound in this patch I used an LFO to modulate the Pitch of two Phase Mod Oscillators (see Performance Notes for tweaking info.)

Inspiration Notes

This patch was inspired by the book Nine-Headed Dragon River by Peter Matthiessen.

Mellow Analawg Keys

Keyboard and Polys
Tom Pritchard

Performance Notes

This is all pretty self-explanatory. The patch is, like all of these keys patches, velocity sensitive.

Modwheel

Brightens the tone.

Design Notes

This patch uses wavetables to give a greater control over the quality of the voice.

Inspiration Notes

This patch captures the feel of the poly synths used in old ambient trance tunes.

Pizzicato Poly (REC)

Keyboard and Polys
Lewis Osborne

Performance Notes

Rotary 1 controls the tone of the first 2 Oscillators. Rotary 2 controls the characteristics of the initial "Impact" sound. Rotaries 3 and 4 control the Reverse and Echo Rates when Button 4 is lit. Button 3 controls the Density of the Reverse Reverb sound. Button 2 engages panning of the Reverse Echoes (the Rate and Pan Amount are controllable inside the combi on the front of the Thor labelled Echo Panner.) Button 1 switches between a Triangle and Saw Analog Waveform.

Modwheel

Controls the Low Pass Filters as well as multiple envelope parameters.

Design Notes

This patch uses two RV7000 Advanced Reverbs run into each other for a Reverse Echo effect. The first RV7000 is set to Reverse Reverb (the Rate of which is controlled by Rotary 3.) The second RV7000 is set to an Echo algorithm (the rate of which is controlled by Rotary 4.)

Inspiration Notes

Ableton Live Suite comes with an instrument called Collision that specializes in Mallet sounds. This patch is an attempt at recreating one of those sounds in Reason.

Quaristiss

Keyboard and Polys
Joseph Mizelle

Performance Notes

Almost all function as labelled in this patch. "Sines" changes the wavetable on osc 1.

Modwheel

Vibrato

Design Notes

The wavetable oscillator is such a great addition to Reason's sonic palette.

Inspiration Notes

Autechre's melodic tracks, specifically circa lp5.

Saturn Concentus

Keyboard and Polys

Lewis Osborne

Performance Notes

Rotaries 1 & 2 control the Frequency and Resonance of the Low Pass Filter. Rotary 3 controls the amount of the Filter Envelope, with Velocity modulation when Button 3 is enabled. Rotary 4 controls the Tape tone when Button 4 is lit. Button 1 enables a Reverb effect and Button 2 enables a Multi-Tap Delay.

Modwheel

Introduces a Tremolo effect, the rate of which is controlled inside the combi on the front of the MW V Thor.

Design Notes

This patch uses Polyphony to modulate the Frequency of Thor's Low Pass Filter. The more keys hit the brighter the sound!

Inspiration Notes

Inspired by a Roland Synth named after a planet, maybe you've heard of it? ;-)

Sci

Keyboard and Polys

Clint Grierson

Performance Notes

Rotary 1 and 2 are Filter frequency and resonance, with rotary 3 and 4 adding reverb and unison to the mix. Buttons 1, 3 and 4 add more sound shaping effects: a comb filter, shaper and bandpass EQ.

Modwheel

Delay with modulation amount.

Design Notes

2 Thors with 3 phase modulation oscillators are used for this patch and are routed through state variable lowpass filters into a low pass ladder filter. Key velocity controls filter freq and LFO is routed to amp pan. The signal is routed through a maelstrom for filtering.

Inspiration Notes

I was after a more spacey polysynth for this patch.

Smooth E-Piano

Keyboard and Polys
Tom Pritchard

Performance Notes

Spread controls the stereo panning, edge adds a distorted fuzz.

Modwheel

Adds a kind of chorused tremolo.

Design Notes

This patch carefully emulates the sound of old electromechanical rhodes pianos but with a smooth, synthesized tone.

Inspiration Notes

I wanted to make a rhodes patch that wouldn't use up any RAM and would load very quickly, thus not using samples.

Soft Keys

Keyboard and Polys
Tom Pritchard

Performance Notes

Osc 2 Fifth Makes the second oscillator a fifth above the main voice.

Modwheel

Adds a comb filter.

Design Notes

This patch uses a wide array of effects for width and depth, notably two tape delays in Kongs for stereo delay atmosphere.

Inspiration Notes

This began as an attempt to emulate the sound from the intro of Boards of Canada's "Smokes the Quantity" but ended up sounding more like something Vangelis would use.

Soft Mallet

Keyboard and Polys
Joseph Mizelle

Performance Notes

Try playing with Rotary 3 and button 3 to change the character of the sound. There is a lot of versatility to this patch if you tweak the various parameters.

Modwheel

Vibrato

Design Notes

Thor's Multi-Oscillator is capable of creating such rich warmth quite easily, band pass filtering adds some sonic interest.

Inspiration Notes

Just a pretty sound for you, you deserve it.

Uu Key

Keyboard and Polys
Tom Pritchard

Performance Notes

Stereo spread controls the wide pan, AM frequencies controls the tone (higher for brighter tone) and AM delay controls the amount of delay on the AM fx. AM spread makes the AM effect stereo.

Modwheel

Makes the tone a smooth, bell like tone rather than the harsh metallic tone it is usually.

Design Notes

This patch uses a mix of shaping and am modulation to produce a metallic and glassy tone.

Inspiration Notes

I wanted to make a very organic sounding key that would fit comfortably alongside synthesized and acoustic material.

Vector

Keyboard and Polys
Clint Grierson

Performance Notes

Rotary 1, 3 and 4 add delay, reverb and phaser amounts while rotary 2 changes the oscillator modulation positions. Buttons 1 and 3 turn on warm distortions and tape compression, while button 2 transforms it into a multi oscillator synth. Button 4 makes it a legato mono lead patch. Thor rotaries 1 and 2 control filter frequency and resonance while the buttons add some shaper and modulation.

Modwheel

Detune amount.

Design Notes

2 wavetable oscillators power Thor and are routed through state variable low pass filters and a low pass ladder filter. Key velocity effects filter and MIDI key note controls oscillator positions on both oscillators. LFO controls filter frequency on filters 1 and 2, while amp pan and amp envelope attack is also effected by LFO.

Inspiration Notes

Simply wanted a nice warm fuzzy polysynth patch.

You Look Blue Today

Keyboard and Polys
Tom Pritchard

Performance Notes

Distort adds some edge, PAN mod turns off stereo width.

Modwheel

Adds a kind of glitchy computery tone.

Design Notes

This patch uses a pair of wavetable oscillators with pitch modulation and a mod envelope controlling the shaper to create movement as it is played.

Inspiration Notes

The aim here was to make something a bit like the typical electronic music toy piano albeit with a synthetic twist.

LEADS

Ball Buster

Leads

Joseph Mizelle

Performance Notes

A lot of power in this patch. Use it wisely. Button 2 on the Thor adds some filter modulation, everything else is pretty straightforward.

Modwheel

Vibrato

Design Notes

Just a couple of fat saw waves running amok through a band-pass filter. Good times.

Inspiration Notes

Huge warm analog sounds.

Biggun

Leads

Clint Grierson

Performance Notes

This patch can get pretty hardcore, so be careful. Best to use the controls subtly and find combinations you like. Be sure to use the mod wheel. Sounds great played with darker and heavier sounding music.

Modwheel

Main Filter Frequency and slight detune.

Design Notes

2 Multi Oscillators are used to power Thor, with The Combinator rotaries controlling some modulation and shape of the Oscillators.

Inspiration Notes

I just wanted to create a lead with a little attitude. Maybe this has just enough.

Caerphilly

Leads

Lewis Osborne

Performance Notes

Rotaries 1 and 2 control the Frequency and Resonance of the LPF to sculpt the sound to your liking. Use Rotary 3 to control the Portamento amount, which sounds exceptional when Button 3 (Legato) is lit. Use Rotary 4 to control the Detune amount from subtle to sick! Button 4 enables a 3/8t echo. Button 1, Presence, enables a couple Scream Destruction units set to bright Tape settings. Button 2 enable a Chorus effect for the second oscillator.

Modwheel

Controls the Frequency of the LPF for on the fly modulation.

Design Notes

This patch uses a couple of MClass Stereo Imagers set to Solo to split bands for a sharper more distinct sound. Another trick I learned from Reason Wizardry!

Inspiration Notes

I was listening to a lot of HotFlush recording artists when designing this patch and it shows ;-).

Clear Lead (REC)

Leads

Tom Pritchard

Performance Notes

Drive introduces a distorted edge, +Higher and +Lower octave introduce voices an octave above and below the main voice respectively.

Modwheel

Introduces vibrato.

Design Notes

This patch uses a pair of Neptunes to create a richer sound by adding an octave to either side of the frequency balance for a deeper, brighter tone.

Inspiration Notes

Inspired by some of the leads in old Megadrive games.

DoneltAgain

Leads

Kirke Godfrey

Performance Notes

Rotary1 gently opens LPFilter3 just giving this sound a little more bite. Rotary2 controls the rate of a Soft Wah pulse from an LFO that adds a nice accent across solo's etc... Rotary3 controls the Delay Mix and Rotary4 Delay Time in synced steps. Button1 enables a Chorus, Button2 enables the SoftWah pulse, Button3 switches the Wah Shape from a triangle to a peaked pulse, and Button4 turns Portamento ON.

Modwheel

A soft Vibrato.

Design Notes

Nice warm saw wave lead sound, a small amount of filter drive adding a burnished edge, very mellow but somehow attention grabbing.

Inspiration Notes

The lovely (I assume) Wally Badarou lead line from Sly & Robbie's - Grace Jones's "Night Clubbing" album.

Everybody Loves Luke Vibert

Leads

Tom Pritchard

Performance Notes

Filter Frequency, Envelope Amount and Filter Attack all affect the filter. Waveform switches the waveform of the sound.

Modwheel

Introduces vibrato.

Design Notes

This patch uses a solid analog oscillator to deliver a clear, crisp tone.

Inspiration Notes

Inspired by some of the leads in Luke Vibert tunes.

Fern Gully

Leads

Shaun Wallace

Performance Notes

First combinator knob adds a biting tone. Useful to help the sound come through in thicker mixes.

Modwheel

Increases filter frequency and resonance. Useful to add subtle changes to timbre during performance.

Design Notes

Using the white noise helps give this patch a more realistic tone and helps it stick out in a mix.

Inspiration Notes

I had just watched the movies “Fern Gully” and “Avatar” and really wanted to make a soft synth lead that would fit in the soundtrack of either film.

Fifth Screamer (REC)

Leads

Tom Pritchard

Performance Notes

Presence brings up the intensity of the distortion, detune makes the sound much more distorted as it detunes the main oscillators.

Modwheel

Introduces vibrato.

Design Notes

This patch runs a fifth through a Line 6 amp to generate a thick, grungy lead tone.

Inspiration Notes

I wanted to create a lead that was less clean and more dirty and gritty.

Kurly Lead

Leads

Tom Pritchard

Performance Notes

This is all fairly clear, envelope controls affect the filter. Shaper activates a shaper giving the sound a stronger edge.

Modwheel

Increases the pitch modulation rate.

Design Notes

This patch uses LFOs controlling the pitch for a descending sound.

Inspiration Notes

This is kind of Alpha Conspiracy-ish, I wanted to make a sound with a lot of edge and movement.

Late Night Lead

Leads

Tom Pritchard

Performance Notes

LFO Rate increases the rate of vibrato as it is introduced by the mod wheel.

Modwheel

Controls vibrato

Design Notes

This patch uses both reverb and a pair of tape delays for a warm, deep atmosphere.

Inspiration Notes

This patch is inspired by the old leads on chillout albums like 45 Dip's "Acid Lounge".

Lo-Fi Tubular Bells

Leads

Lewis Osborne

Performance Notes

Rotary 1 controls the tonal characteristic of the bell sound. Rotaries 2 and 3 control the Resolution and Rate of the Digital Distortion effect, when Button 3 is lit. Rotary 4 controls the amount of Decay for the Plate Reverb effect, when Button 4 is lit. Button 1 turns on a MClass Equalizer (featuring a Lo Cut and Shelf with a cut around 9.113 khz.) If you are lucky enough to have a keyboard controller featuring Aftertouch this patch uses Aftertouch to control the Oscillator Sync of the patch for a grittier sound!

Modwheel

Controls the Frequency and Resonance of the Low Pass Filter.

Design Notes

Open up the combinator for further controls on the front panel of the two Thor synths that make up this patch. The two Thor synths are routed monophonically to make up a stereo sound, so controls for Release, FM Amount and Aftertouch on the front panel of the two Thors are for each channel independently. Try increasing the Release time on only the Right side, or Aftertouch only on the Left for a unique sound.

Inspiration Notes

Inspired by the darker sampled sound on Depeche Mode albums like "Violator" and "Black Celebration".

MigrainWardR

Leads

Kirke Godfrey

Performance Notes

Rotary1 controls the Lfo rate modulating one Comb filter. Rotary2 controls the rate of the global envelope modulating the second comb filter. Rotary3 adjusts the width of the note tracking Phaser, Rotary4 switches Scream Body Type from A through E. Button1 drops the Osc an Octave, Button2 switches the Delay On/Off, Button3 turns the Scream units CUT section on, and Button4 Scream Distortion Type.

Modwheel

Osc Pulse width. and cranks the resonance on the third filter into feedback, approach with caution!

Design Notes

Really just a filthy ripping lead noise with comb filters battling for supremacy against an old school phase unit, its centre frequency is tracking the note value. The two RATE controls give some wild interaction, try one fast and one slow then swap to get a feel of the options.

Inspiration Notes

I just wanted to see how hard I could push the rather nasty edge of the Thor Comb filters.

Mud Slick

Leads

Joseph Mizelle

Performance Notes

"Psy Squelch" is a combination of BP filter and pitch modulation. "Osc 1 FM" really tears the sound up. Rotaries 2 and 3 on the Combinator can alter the base timbre, while Rotary 1 is the main shaper of the sound's character.

Modwheel

FM scaled by LFO.

Design Notes

The Phase Mod oscillator can easily create a squelchy, drippy, "wet" sounding leads. Lots of harmonic content here, folks.

Inspiration Notes

Getting your boot sucked off when you step in a mud slick. This patch started out in a Sludge Trance composition of mine.

NoPussyFoot

Leads

Kirke Godfrey

Performance Notes

Introducing FIZZ, it may be your friend or it may suck, use Rotary1 to adjust to taste, Rotary2 slows the Attack Time down to give the patch an almost paddy feel, similarly Rotary3 opens up the Release time, while Rotary4 alters the synced Delay Time. Button1 really increases the Chorus amount, Button2 switches the Scream Body Type B-C, Button3 enables a Delay damping eq and Button4 turns the Delay On/Off.

Modwheel

Brings in a really piercing feedback harmonic/ shrieking tone.

Design Notes

Try this as a bed part as well as a 'background' lead part, just adds a nice sense of nasty, with quasi random LFO's keeping the tone in constant movement.

Inspiration Notes

Kind of an infinite guitar tone with overtone overload.

Pulse My Lead

Leads

Tom Pritchard

Performance Notes

PWM rate increases the rate of pulse width modulation.

Modwheel

Introduces vibrato.

Design Notes

This patch uses pulse width modulation for a thick, chorus-like sound.

Inspiration Notes

Inspired by the leads in old C64 games.

Pure

Leads

Clint Grierson

Performance Notes

Rotary 1 controls filter frequency, rotary 2 release and rotaries 3 and 4 control detune amount as well as panning. Different character and effects are added with the buttons. Button 1 adds character, button 2 changes it to a multi oscillator, button 3 changes filter type and button 4 adds an EQ.

Modwheel

Shaper drive and some resonance.

Design Notes

2 analog oscillators are routed through 2 lowpass filters, with LFO modulating filter envelope decay and panning as well as being routed to an EQ unit parameter 2 for a sweep.

Inspiration Notes

Just wanted to create a versatile lead.

Q-Lead

Leads

Tom Pritchard

Performance Notes

Shift shifts the frequency of the sound up or down, Bandcount changes the character of the EQ creating the shift (higher bandcount for a crisper sound).

Modwheel

Brightens the tone.

Design Notes

This patch uses a vocoder as an equaliser for greater control over the frequency range of the sound.

Inspiration Notes

Here I wanted to make an unusual lead with a very distinct, formant like character.

Space Odyssey

Leads

Joseph Mizelle

Performance Notes

Velocity affects envelope time. All else as labelled.

Modwheel

Vibrato

Design Notes

Phase modulation wins again.

Inspiration Notes

μ-ziq's "Tango n'Vectif"

Stager

Leads

Clint Grierson

Performance Notes

Rotary 1 controls the main filter frequency while rotaries 2, 3 and 4 control unison, reverb and delay amounts. Button 1 turns on a formant filter, button 2 gives it a trance like multi oscillator sound. EQ and tape compression are added on buttons 3 and 4. More filtering, some drive, chorus and panning are controlled on Thor itself inside the combinator.

Modwheel

Noise

Design Notes

A phase mod oscillator and Analog oscillator are synced before being routed through lowpass filters. Key velocity controls filter, modulation envelope controls oscillator 2 position. Some LFO is used to modulate panning and filter envelope decay.

Inspiration Notes

Again the idea was to simply create a lead patch that could be used in a variety of different styles of music.

Sulfur Pilot (REC)

Leads

Lewis Osborne

Performance Notes

Rotaries 1 and 2 control the the levels on the 16 oscillators that make up this patch. Rotary 3 controls the Portamento amount. Button 3 switches from Mono Retrig to Mono Legato. Button 4 enables a Reverb effect, the Decay amount is controlled by Rotary 4. Button 1 enables a Line 6 Guitar Amp set to the 1968 Plexi Lead 100 setting with 4x12 Green 25 speakers. Button 2 enables the Noise Oscillator, the volume of which is increased with the MW. Opening up the combinator grants access to controls for the Attack and Release settings for the Amp Envelope (on the Top Thor.) As well controls for Filter Envelope Attack and Decay (on the Thor beneath the Amp Envelope controls.)

Modwheel

Opens up the LPF as well as the Presence on the Line 6 amp when Button 1 is lit.

Design Notes

This patch features a couple of Thor's controlling the Amp Envelope and Filter Envelope Parameters of the 7 additional Thor synths that make up this Combinator. The Rotaries on the two top Thors are routed out thru the mod bus into a group of Spider CV splitters that route the controls into each Thor. Inside each Thor the CV inputs are routed in the mod bus section to control the specific envelope parameter that each Rotary controls. This makes controlling the patch much easier! With one knob one can do what otherwise would have to be done with seven.

Inspiration Notes

With Sulfur Pilot I was attempting to design a lead patch that could cut thru a mix.

Swarm-R-Tron

Leads

Kirke Godfrey

Performance Notes

Rotary1: Swarm size (amount of detune). Rotary2: LP Filter. Rotary3: Waveform from saw to sine to buzz. Rotary4: Scale control for the tape resonance. Button1: Portamento, Button2 kicks in an chordal element to the mix. Button3: Delays ON. Button4: Tape mode ON

Modwheel

Introduces a LP Filter over the entire ensemble.

Design Notes

Think of this as an orchestral cluster for old school analog synth heads.

Inspiration Notes

Starting point for this patch was the wonderful Swarmatron from Dewantron, an analog synth company making WILD toys. The Swarmatron was used by Trent Reznor and Atticus Ross in making of the soundtrack for "The Social Network", and so was rather 'topical' for a while. This is my way more affordable alternative.

Tarball

Leads

Joseph Mizelle

Performance Notes

Independent Squelch Buttons for Oscillators one and two on the Thor, both controlled by Thor's rotary two "Squelch Rate."

Modwheel

Filter Modulation Scaling.

Design Notes

A fat analog Saw wave paired with an FM Osc for higher frequency interest.

Inspiration Notes

Another "rubbery" sounding lead. Not quite acid, but "acidic", if you will...

Time Machine

Leads

Clint Grierson

Performance Notes

Filter frequency is controlled using rotary 1, while rotary 2 controls the notch positions of the EQ. Digital scream is added using rotary 3, with delay amount controlled with rotary 4. Button 3 changes it to a FM lead, button 4 a comb filter. Tape compression is added on button 1 and the notch EQ is turned on with button 2. The step sequencer curve also modulates the filter.

Modwheel

Oscillator 1 Octave

Design Notes

2 analog oscillators are synced and routed through a state variable LP filter and low pass ladder filter. Key velocity controls filter, osc 1 and osc 2 positions as well as panning.

Inspiration Notes

I was aiming to create a lead that had a bit of a retro or old school feel to it.

Winter Again

Leads

Adam Fielding

Performance Notes

Detuned, analog-sounding lead. Controls are provided for detuning, phaser and additional effects. The detuning can be disabled by showing the Combinator devices and disabling the "detune" button on both Thor devices.

Modwheel

Controls low-pass filter cut-off frequency and resonance values for a squelchy sound.

Design Notes

This track makes use of two similar Thors to produce a wide stereo sound, with each Thor making use of parameter variations while maintaining mono compatibility. The Thors consist of three analog oscillators - two pulse, one sawtooth. The two pulse oscillators are sent to a notch filter while the sawtooth oscillator is sent to a low-pass filter, both of which are envelope controlled. Filter 1 is then shaped and sent to filter 3, while filter 2 is sent straight to filter 3. Filter 3 consists of an envelope controlled low-pass filter. LFO 1 is used to control the pulse width of analog oscillator 2 to produce a gentle, sweeping effect while LFO 2 is used to detune oscillator 1 provided the detune button is enabled. Both Thors are treated with a tape-type Scream4 device for a saturated, warm effect before being split into two signals. The first signal is sent to the output mixer, while the second is routed to a phaser & EQ chain before being sent to the output mixer where the user can control the amplitude of the phaser signal. Both signals are treated with spring reverb before being sent to a unison device and then to the Combinator's output.

Inspiration Notes

A quite blatant nod to Boards of Canada with this one, though the name itself comes from an old Subtractor lead I created based on another song entirely. I kept coming back to this same Subtractor lead over and over again and this sounds like a nicely updated version of that old patch, so I figured it would be nice to give it the same name.

PADS

4 Octaves of Bliss

Pads

Tom Pritchard

Performance Notes

1, 2, 3 and 4 adjust the different levels of the different octaves in the pad. Echospace mode makes the sound really spaced out.

Modwheel

Closes the filter.

Design Notes

This patch uses loads and loads of stacked detuned oscillators for an absolutely vast sound.

Inspiration Notes

Inspired by the pads in music by the likes of Thom Brennan.

Aural Fibrillation

Pads

Lewis Osborne

Performance Notes

Rotaries 1 - 3 control the levels on the three sounds that make up this combinator, try adjusting each to sculpt the patch to your liking. Button 1 changes the Analog Oscillator in Thor's L & R synths from Square to Saw, along with the Multi-Osc in the Thor labelled Multi Thor. Button 2 routes the Noise Osc in the Multi Thor to Filter 1, the level of which is controlled by the MW. Button 3 routes audio to the RV7000 set to Echo. For further ambience Rotary 4 controls the amount of Reverb on the patch, which can be set to either a "Room" or "Arena" algorithm with Button 4.

Modwheel

In addition to controlling the level of the Noise Osc when Button 2 is engaged, the Mod Wheel also controls the LPFs in the 4 Thors that make up this combinator.

Design Notes

Sound Designer Exode clued me into using two Thor synths in tandem routed monophonically as left and right sources (left on both Thors) for a thicker, richer sound. This patch uses that idea for the "Analog Level" portion of the patch (Rotary 1.)

Inspiration Notes

Pantheon I has some of the greatest pads created for Reason by the likes of Adam Fielding, Jeremy Janzen, Shaun Wallace, and Nick Hutton. When I was invited to work on Pantheon III I knew I needed to step up my game and Aural Fibrillation is one of the first patches I created for the project. I wanted to create a Pad sound that was not only beautiful but playable and could be easily sculpted by users. Hope you dig it!

Chazm

Pads

Clint Grierson

Performance Notes

Simply lay down some nice chords and fine-tune how you want the patch to sound by adding reverb (Rotary 1 Combinator), unison (Rotary 2 Combinator), bandpass filter (Button 1) or a simple gate (Button 3). If you want to make it sound gritty and dirty add some warp (Button 4 and Rotary 4).

Modwheel

Adds some delay and changes the Oscillator Positions.

Design Notes

3 multi Oscillators power Thor to produce a large warm sound. LFO's modulate filters, Osc Detune amount and pan.

Inspiration Notes

I really enjoy creating unique pad patches. I had in mind to create a lush powerful pad, but like most things, it took a life and character of its own once I started playing with it

Classic Pad

Pads

Tom Pritchard

Performance Notes

This is all fairly self-explanatory, the Square wave button changes the sound of the timbre from a saw wave to a square wave.

Modwheel

Changes the delay time.

Design Notes

This patch uses a pair of warm Thors to recreate a classic analog pad sound. Slowly opening filter envelopes deliver an evolving timbre.

Inspiration Notes

Inspired by pads in old ambient music.

Cloud City

Pads

Joseph Mizelle

Performance Notes

"S/H" changes the LFO to a sample and hold waveform from a rounded sample and hold waveform - sounds good at higher, synced, LFO rates.

Modwheel

Modulation Scaling - simplifies the sound when up.

Design Notes

A combination of Multi-Osc and Wavetable synthesis.

Inspiration Notes

Have you ever seen a city in the clouds? Hold down some notes on this patch for long enough, and you might.

Cloud Compute

Pads

Clint Grierson

Performance Notes

This patch is ideal for more ambient styles of music. Rotary 1 changes the balance between oscillators on Thor's internal mixer, some chorus is added on rotary 2, reverb on rotary 3 and EQ sweep amount on rotary 4.

Modwheel

Oscillator position

Design Notes

Wavetable oscillators power Thor and are routed through 2 lowpass filters into a formant filter. LFOs modulate filter freq, filter X and panning. Global envelope modulates osc1 position and filter X. Key velocity controls filter.

Inspiration Notes

Dark and cold rainy nights online behind the computer.

Coarse Luminescence

Pads

Lewis Osborne

Performance Notes

Rotary 1 controls the tonal characteristic and decay of the initial "Strike" sound. Rotaries 2 and 3 control the Low Pass Filter (or Peak filter depending on Button 2) of the Pad part of the patch. Button 3 enables a Scream 4 Distortion Unit set to the "Tape" setting for the Pad sound. Button 4 enables a Hall Reverb, the decay of which is controlled by Rotary 4. Button 1 enables the "Luminescence" portion of the sound controlled by keyboard Aftertouch (see Design Notes for more information.)

Modwheel

Controls not only the Frequency of the High Pass Filters, but also the BIT depth of the "Luminescence" Aftertouch sound.

Design Notes

Thor's modulation bus can be used for many things. Not only can you route basic things like LFOs to Filters, but you can assign Aftertouch to just about any parameter in Thor. On this patch the bottom two Thor synths (labelled Aftertouch L and Aftertouch R) have Aftertouch assigned in Thor's mod bus to modulate the dry/wetness of delay, filter frequency, amp gain, envelope amount and gate!

Inspiration Notes

I love pad sounds that have multiple parts to them. An initial Strike sound, a pad with motion and Aftertouch for further playability!

Comms Drop

Pads

Adam Fielding

Performance Notes

Slowly decaying, sweeping pad. Great for introductory atmospheres and the like, especially when combined with an insert RV7000 (automate the dry/wet knob to bring the patch "into focus" as it were). Controls are provided for the "descent" and "pulse" layers, with additional effects controls provided.

Modwheel

Controls low-pass filter cut-off frequency, increasing overall patch harshness.

Design Notes

This Combinator is comprised of two distinct layers - the "descent" and "pulse" layers. The former is a more trance-esque pad consisting of one Thor and an MClass EQ to roll off the lows. The patch itself is made up of three analog oscillators, each using various detuning modes to produce a lush chord sound. These are routed to an envelope controlled low-pass filter before being sent to a shaper, which can be used to distort the sound via the first encoder on the Thor itself. The pitch of oscillator 1 is modulated by LFO 1, producing a gentle rhythmic step. This is then routed to an envelope controlled high pass filter, producing a nice, sweeping sound - hence the "descent". LFO 2 is used to detune oscillators 2 & 3, providing a little more movement. This is then routed through an MClass EQ and sent to the output mixer. The "pulse" layer consists of one Thor making use of two wavetable oscillators and one multi oscillator. The two wavetable oscillators are routed to a static low-pass filter before being sent to a shaper. This signal is then mixed with the multi oscillator which itself is filtered using an envelope controlled bandpass filter. This is then sent to a final envelope controlled low-pass filter and sent to the Thor's output. Oscillators 1 & 2 are modulated by LFO 1, with additional modulation provided for oscillator 2 by LFO 2 as well. LFO 2 is also used to control the bandpass filter frequency of filter 2. This is then sent to the output mixer, where both channels are treated with reverb and sent to the Combinator's output.

Inspiration Notes

With this patch I wanted to create something that would work nicely as an opening patch to an ambient track - as such, I focused on something that had a fair bit of movement but not too much as to prove distracting. You can use it to introduce drums thanks to the modulated pulse, but it's nothing too jarring.

Crystal Breath

Pads

Tom Pritchard

Performance Notes

This is all fairly clear, Higher Octaves introduces more sound at higher frequencies and Pitch Mod Amount controls the depth of the pitch modulation.

Modwheel

Closes the filter.

Design Notes

This patch uses extensively layered wavetable oscillators for a glassy, very modern sound.

Inspiration Notes

Here I was just exploring the capabilities of the wavetable oscillators to generate interesting pad sounds.

Desolate

Pads

Clint Grierson

Performance Notes

Good for use in dark drone music or ambient atmospheres. Detune is added with rotary 1, unison on 2, width on 3 and some delay on rotary 4. The sound can be modified by turning on buttons 1,2,3 and 4; with a comb filter, tape compression and EQ sweep added as extra effects. Button 1 changes the oscillator to analog.

Modwheel

Oscillator position.

Design Notes

3 FM oscillators power Thor, being routed through a formant/comb filter and lowpass filter into a state variable filter. LFO modulates osc position 1, filter freq 2 and filter X. A matrix modulates the filter envelope sustain via the combinator and global envelope modulates osc2 FM amount and filter 2 freq.

Inspiration Notes

1des·o·late adj \ 'de-sə-lət, 'de-zə-\

Dunes

Pads

Joseph Mizelle

Performance Notes

Everything functions as labeled. Rotaries 1 and 2 can create a more dissonant and noisy sound.

Modwheel

LP Filter cutoff frequency.

Design Notes

A high-passed noise band oscillator and a low-passed Multi-Osc square wave.

Inspiration Notes

Sandstorms on Arrakis... The spice must flow!

Emeralds

Pads

Tom Pritchard

Performance Notes

This is all fairly clear, the monosynth level adds a monosynth to the overall sound for a little more defined character.

Modwheel

Makes the tone brighter.

Design Notes

This patch is based around FM synthesis for a hollow, glass pad sound.

Inspiration Notes

Another rare excursion into FM synthesis, I just fancied a break from my usual analog, multi and wavetable stuff.

Endless Calling

Pads

Adam Fielding

Performance Notes

Lush sweeping chord-based pad. Can be used as less of an atmospheric patch by simply modifying the attack of the Combinator using the included encoder. Controls are provided for stereo width, filter decays and additional effects via the buttons.

Modwheel

Controls low-pass filter cut-off frequencies.

Design Notes

This Combinator utilizes one Thor patch with differing parameters to produce a wide, stereo effect. The Thors are based on two analog oscillators and one phase mod oscillator. Oscillator 1 is used to provide a sweeping motion with oscillator 2 by using the sync controls provided on the Thor. Oscillators 2 and 3 are routed to a bandpass, envelope controlled filter which is then routed to a high pass, envelope controlled filter to provide a sweeping sound. LFO 1 is used to modulate the pitch of oscillator 3, with the modulation envelope also used to modulate the phase modulation amount of oscillator 3. Oscillator 2's pitch is controlled by LFO 2 which, combined with oscillator 1, produces a nice, sweeping motion. Both Thors' outputs are sent to a tape-type Scream4 for additional saturation before being sent to the output mixer where both channels are treated with tape delay and sent to the Combinator's output.

Inspiration Notes

A bit of a cross between JMJ and Vangelis, here. I was trying to go for a slightly analog sound with a bit of a digital edge to it, so decided to combine detuned analog oscillators with liberal amounts of tape delay.

Flutter

Pads

Joseph Mizelle

Performance Notes

"Detuning" Rotary can create a THX kind of sound effect if slowly twisted from one extreme to the other. "Flutter Sync" and "Flutter Rate" are most audible when the mod wheel is up.

Modwheel

"Flutter" - Amplitude modulation

Design Notes

Another lush Multi-Osc patch. Thor is awesome.

Inspiration Notes

Who needs inspiration when you've got tons of fun patches to play with?

Frog Hollow

Pads

Joseph Mizelle

Performance Notes

"Osc1>CombMod" Rotary modulates the frequency of the comb filter by Oscillator 1. It mostly adds some interesting noise to the patch. "Balance" alters the ratio of Osc 1 and 2 while "Osc1/2 Balance" offers a wider spectrum of choices. Everything else is as labelled. "Phase Mod" is the main timbral shaper in this patch.

Modwheel

Modulation scaling - simplifies the sound when up.

Design Notes

Phase Modulation and Multi-Oscillators form the foundation of this patch.

Inspiration Notes

The frogs croaking out in the boonies.

Glass Pad

Pads

Tom Pritchard

Performance Notes

The main rotaries control the envelope of the sound. Soft Highs rolls off the high end for a gentle tone.

Modwheel

Closes the filter.

Design Notes

This patch uses stacked wavetable oscillators for an unusual, kind of shimmering tone.

Inspiration Notes

Here I just wanted to make something a little different. The pitch modulation especially is unusual on such a clear tone. It gives the sound a bit more depth.

It's Getting Late

Pads

Tom Pritchard

Performance Notes

This is all fairly self-explanatory, Modulation Rate increases the rate of filter modulation.

Modwheel

Closes the filter.

Design Notes

This patch uses a high level of resonance to deliver some very musical sounding filter modulation.

Inspiration Notes

With this one I was aiming for something cinematic that evokes a night time atmosphere.

Loomer Pad

Pads

Lewis Osborne

Performance Notes

Rotaries 1 and 2 control the levels of the three Thor Synths that make up this patch. Beneath them are controls for switching the waveforms and increasing the Shaper Drive. Rotary 3 controls the LFOs Rate, which are being used to modulate both the PM Amount of two Phase Mod Oscillators and the Oscillator Sync of a FM Pair Oscillator by a Multi Oscillator. Use Button 3 to switch between different LFO wave types. Rotary 4 controls the free rate of the Echo, when Button 4 is lit.

Modwheel

Controls the Frequency of the Low Pass Filters and the Feedback of the Echo.

Design Notes

One of my favorite things about Reason 5 are the effects in Kong. This patch uses Kong's Tape Echo effect which is great for everything, not only percussion. The Wobble is set to just under a third for a little bit of warbling on the echoes.

Inspiration Notes

This patch is named after a song by My Bloody Valentine. The Wobble effect on Kong's Tape Echo reminded me of the way MBV's Kevin Shields uses the Tremolo arm on his guitar to emulate chorus and other modulation effects.

Lophophora

Pads

Joseph Mizelle

Performance Notes

The reset Buttons come in handy in returning to the original sound. They function whenever their buttons are pressed, on or off. LP Pulse adds filter modulation.

Modwheel

Amplitude modulation that creates a stuttering effect.

Design Notes

Osc 2 is there just for AM purposes. Otherwise it's FM synthesis all the way, baby!

Inspiration Notes

Do you know?

Lucid

Pads

Joseph Mizelle

Performance Notes

"Form Mod Scaling" is abbreviated from Formant Modulation Scaling. The "Osc 1 FM" Rotary creates some interesting radio-interference type sound.

Modwheel

Oscillator 1 Position Modulation Scaling.

Design Notes

Formant modulation is the crux of this patch, while the Malström's Comb Filter adds some interesting movement.

Inspiration Notes

A rich, warm pad for those moments of extended lucidity.

Lush Decay

Pads

Adam Fielding

Performance Notes

Detuned, spacey pad. Controls are provided for stereo detuning, attack along with additional filter controls. Effects controls are provided via the buttons. Works nicely with chords or with simple melodies by modifying the attack, great for spacey interludes.

Modwheel

Controls low-pass filter cut-off frequencies.

Design Notes

One Thor is used here to produce the main pad sound - this patch makes use of two multi oscillators, each slightly detuned and sent along with oscillator 3 (an analog oscillator) to a separate envelope controlled low-pass filter. Each filter's output is then sent to the Thor's output (one per channel), producing a nice stereo sound. Oscillator 3 is detuned using LFO 2, while the two multi oscillators remain static (although controls for detuning are provided on the Combinator). This produces a rich, pure tone which is processed using an MClass EQ device before being sent to the output mixer, where it is treated with reverb. This signal is then processed with a stereo imager device before being sent to the Combinator's output.

Inspiration Notes

One of my favourite albums of all time has got to be Hybrid's Morning Sci-Fi. It seems to be the underdog in terms of popular opinion, but I've always had quite a soft spot for it thanks to it's dark atmosphere and lush production. This pad was inspired by some of the more atmospheric pads that break up the tracks on that album.

Mindbender

Pads

Joseph Mizelle

Performance Notes

All function as marked. "Q" is another term for filter Resonance.

Modwheel

LP Filter Cutoff Frequency.

Design Notes

Slow Modulation of Wavetable position and Formant filter X/Y creates much of the motion for this patch.

Inspiration Notes

Just another nice sounding pad for you.

Noisy Ghosts

Pads

Tom Pritchard

Performance Notes

The shaper type changes how the shaper alters the tone. The noise frequency increases the frequency of the tone, high frequencies will sound more noise like. The Add Note controls add notes at intervals above the main tone.

Modwheel

Dampens the tone.

Design Notes

This patch makes use of noise oscillators run through resonant filters to tune the noise.

Inspiration Notes

I wanted to make something a bit creepy but at the same time useful and interesting.

OldPhart

Pads

Kirke Godfrey

Performance Notes

Rotary1 controls the LPF cutoff on both Thor and Malstrom synths. Rotary2 controls the Vibrato and autopanner rates. Rotary3 controls the amount of PhaseMod applied to Osc3. Rotary4 selects the Waveform of the first 2 Oscs in Thor , i.e. the guts of the sound. Button1 enables a notched filter across the entire sound, Button2 switches the Slide UP attack element Off. Button3: takes the 3rd Osc and the Maelstrom up 7 semitones. Button4 solos just the basic multiwaves for a simple pad sound. Open the Combi and the first Thor button provides a Tremolo effect.

Modwheel

Introduces a vibrato and panner to the mix.

Design Notes

A basic pad sound with added tons and the old school single attack trigger pitch bend to the front of the sound, this single trigger approach is also carried over to the swept notch filter.

Inspiration Notes.

I was thinking about some of the first Korg polysynths and their single trigger envelopes, and the nice simple usefulness of these sounds inside a mix.

Paradise Lost

Pads

Lewis Osborne

Performance Notes

Rotary 1 controls the Octave from Oscillator 2. Rotary 2 controls the tuning on Oscillator 2 (12 o'clock position 0). Rotaries 3 and 4 control the Shaper Type and Drive when Button 3 is lit. Button 4 engages an echo set to 3/16. Button 1 enables Oscillator Sync. Button 2 turns on a Scream 4 Distortion Unit set to Digital Distortion. Open up the combinator (Show Devices) for Attack and Release controls on the front of the Thor labelled "L".

Modwheel

Controls the Low Pass Filters' frequency and resonance controls and the rate and resolution of the digital distortion.

Design Notes

This patch uses a couple of Low Pass Filters with Resonance set to a high amount for its distinct sound. An Envelope with a long attack and decay time is modulating the Filter for the swelling sound.

Inspiration Notes

This patch was designed while listening to an audio book version of Milton's Paradise Lost.

Pensive Pad

Pads

Tom Pritchard

Performance Notes

The Level controls alter the levels of the different parts of the sound. Grainable Mod and Grainable type change the amount and type of modulation on the high element.

Modwheel

Brightens the sound.

Design Notes

This patch uses warm, rich Thor multi oscillators to deliver the main bulk of the sound with graintable oscillators over it to give character.

Inspiration Notes

This is a bit cinematic and sounds like some of the synths in Cliff Martinez' soundtrack to "Traffic".

Reflections

Pads

Tom Pritchard

Performance Notes

LFO rate increases the rate of the modulation of the sound.

Modwheel

Closes the filter.

Design Notes

This patch mixes between two different oscillators to introduce change and movement.

Inspiration Notes

Initially I wanted to create some sounds similar to some I'd heard in the "Inception" soundtrack but the end result is quite far removed from that.

Starchild

Pads

Joseph Mizelle

Performance Notes

All functions as labelled. "Ring Mod Dist" adds another layer (of modulated distortion) to the sound. The sound can be altered pretty radically with the first two Knobs and Button 1.

Modwheel

LP Filter Cutoff Frequency

Design Notes

Wavetable position modulation and filters form this patch.

Inspiration Notes

First contact with beneficent alien life.

Vanguard

Pads

Adam Fielding

Performance Notes

Melancholic, slow drifting pad. Controls are provided for the two distinct layers (body and fizz), with attack and effects controls provided on the Combinator.

Modwheel

Controls low-pass filter cut-off frequencies and band-pass frequency on the "fizz" layer.

Design Notes

This patch uses three Thor devices in total to create the two layers - two Thors for the "body" layer, and one for the "fizz" layer. The body Thors are based on the same design, with parameter modifications allowing for a rich stereo effect. These Thors make use of three wavetable oscillators, with each oscillator being modulated via LFOs in some way. Oscillators 1 and 3 have their positions modulated via LFO 2, and the pitch of each oscillator is modulated via LFO 1. Oscillators 1 and 2 are sent to filter 1 (a low-pass, envelope controlled filter) before being shaped via Thor's shaper. Oscillators 2 and 3 are sent to a comb filter in filter 2 which is also envelope controlled. LFO 2 is used to modulate filter 2 to produce a sweeping effect. This is mixed with filter 1 and sent to filter 3, where a bandpass filter is applied. The output of each Thor is sent to an MClass EQ unit before being sent to the output mixer. The fizz Thor is, again, made up of three wavetable oscillators, each of which is modulated via LFO 2. LFO 1 is also used to modulate the pitch of oscillators 2 and 3. All three oscillators are sent to an envelope controlled bandpass filter before being sent to another envelope controlled notch filter. This is then sent to a final high-pass filter before being sent to the Thor's output. This is sent to the output mixer where every channel is treated with reverb before being sent to the Combinator's output.

Inspiration Notes

This patch was sort-of inspired by Vangelis - I say "sort of", because while it started off as a sort of homage to his work and atmospheric stylings it kind of mutated as I started working on it.

Wineglass Pad

Pads

Adam Fielding

Performance Notes

Clean sounding, sliding pad. Can also be used as a polysynth for simple melodies. Controls are provided for effects and automatic chords, with filter controls available on the Combinator itself as well.

Modwheel

Controls to position of the wavetable oscillators & multi oscillator detune parameters on the synth to modify the overall timbre, producing a less "clean" sound.

Design Notes

The main sound is generated by a single Thor, making use of two wavetable oscillators and one multi oscillator. The wavetable oscillators are sinewave based, allowing for a clean, sweeping effect. LFOs 1 and 2 are used to modulate the wavetable positions of these oscillators. One of these wavetable oscillators and the multi oscillator are sent to a high-pass filter before being mixed with oscillator 3 and sent to an envelope controlled low-pass filter, allowing for a smooth, filtered attack. This is then sent to a bandpass filter (which itself is modulated via LFO 2) before being sent to the Thor's output. This sound is then treated with EQ to roll off the lows before being sent to a unison device and then to the output mixer. The sound is then treated with a Kong-based tape delay chain before being sent to the Combinator's output.

Inspiration Notes

One of the first electronic albums I properly got into was Cipher by The Alpha Conspiracy, and there are a lot of lovely, clean sweeping pad sounds all over the place on that album which I particularly liked the sound of. This is an attempt to emulate some of those clean pad sounds.

Zion Bells (REC)

Pads

Lewis Osborne

Performance Notes

Rotaries 1 and 2 control the Frequency and Resonance of the Low Pass Filters. Rotaries 3 and 4 control the amount of Echo and Reverb (use Button 4 to control the amount of Diffusion of the Arena Reverb effect.) Button 3 introduces an echo to the pad portion of the sound. Button 1 enables a Tape effect. Button 2 introduces a longer Filter Envelope Release. Open up the combi for more controls on the front of L Thor for the amount of LFO modulating the Envelope Sustain and the rate of the LFO.

Modwheel

Controls the shift of both the Malstrom Bell sound and the Neptune the Malstrom is routed into, as well as the Frequency of the LPFs.

Design Notes

This patch uses an LFO routed from Thor into the Programmer CV Input to modulate the Sustain of the Global Envelope that is modulating the Low Pass Filter. The LFO has a random shape which is in turn being modulated by another LFO with a sine shape.

Inspiration Notes

Native Instruments Absynth is one of the greatest synthesizers made for pads, but if you like me and like to create your music in Record/Reason its sounds aren't available to you. This patch was my attempt at creating those types of sounds with a couple of Thors and a Malstrom synth in Record.

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