

DEANALOG LABS

THE DEANALOG COOKBOOK

Learn the DeAnalog Synth, then cook. 80 studio patch recipes across nine styles, every setting written out, with the techniques behind them.

FIRST EDITION · 2026

CONTENTS

INSIDE

Start with the tour of the synth, pick up the core techniques, then head into the recipes: 80 patches from phonk to jungle to cinematic swarm, each one ready to dial in from Init.

01	Meet the DeAnalog Synth	a tour of every section, and your first patch
02	How to use the recipes	recipe cards, units and the nine styles
03	The DeAnalog kitchen	the core techniques behind every patch
04	Vintage flavours	Juno, Jupiter-8, Prophet, Moog, reese and more
05	Arps and melodic lines	ten patterns, harmony lines and bend chords
06	The step sequencer and arp	bass lines, acid, plucks, arps and transpose, hands-on
07	Mixing your patches	starting balances and layering tips
08	Recipes: Dark Phonk	11 patches
09	Recipes: West Coast Menace	4 patches
10	Recipes: West Coast Vintage Polys	9 patches
11	Recipes: Classic Synthwave	11 patches
12	Recipes: Dark Synthwave	15 patches
13	Recipes: Jungle	11 patches
14	Recipes: G-Funk Soul	10 patches
15	Recipes: Ambient Bloom	4 patches
16	Recipes: Cinematic Swarm	5 patches
17	Patch index	all 80 patches at a glance

CHAPTER 01

MEET THE DEANALOG SYNTH

The DeAnalog Synth is a two-oscillator subtractive synth with a sub, noise, FM, ring mod and sync, a drive-able multimode filter, two envelopes, two LFOs, an 8-slot mod matrix, four macros, built-in effects, a step sequencer and arpeggiator, and Chord Memory. Here is what each section does, in the order the sound flows through it.

SIGNAL FLOW

```
OSC 1 + OSC 2 + SUB + NOISE → FILTER (+ drive) → AMP (Env 1) → DRIVE · CHORUS · DELAY · REVERB → MASTER
modulated by: ENV 2 · LFO 1 · LFO 2 · VELOCITY · MOD WHEEL · AFTERTOUCH · KEY TRACK · MACROS 1–4
```

VOICE

Voice Mode	**Poly** for chords; **Mono** for basses and leads that retrigger each note; **Legato** for lines where overlapping notes glide without restarting the envelopes.
Glide	Portamento time. 20–70 ms for natural slides; longer for dramatic swoops.
Bend Range	Pitch-bend range in semitones. 2 is standard; 12 or 24 turns the bend wheel into a composition tool.
Velocity	How much playing harder makes the sound louder. 0 for pads that should be even, 50–60% for expressive parts.
Analog	Per-voice drift and slop: tiny pitch and timbre differences that make the synth feel alive. Turn it up for vintage character.
Quality	Draft / Standard / High oversampling. Use High for bounces and anything with FM or heavy drive.

OSCILLATORS 1 & 2

Each oscillator plays **Saw**, **Pulse**, **Triangle** or **Sine** (or a dropped **Single-Cycle** waveform). Set **Octave**, **Coarse** (semitones) and **Fine** (cents) to tune it against the other. **PWM** sets the pulse width: 50% is a hollow square, narrower is nasal and thin. **Unison** stacks up to 7 copies of the oscillator, with **Detune** spreading their pitch and **Spread** spreading them across the stereo field. That is the supersaw control.

MIXER: SUB, NOISE, FM, RING, SYNC

Sub	A sine or square one or two octaves below Osc 1. Adds weight to a bass; use it sparingly under chords.
Noise	White or pink. Adds breath to flutes and choirs, a click to basses, and rush to risers.
FM (2→1)	Osc 2 modulates the pitch of Osc 1 for metallic, bell-like and glassy tones.

Ring Mod	Multiplies the oscillators for clangorous, inharmonic overtones.
Osc2 Sync	Hard-syncs Osc 2 to Osc 1 for the classic tearing sync lead (sweep Osc 2's pitch).
Low Shelf	Up to +9 dB of low-end weight after the oscillators.

FILTER

LP24 is the classic fat, warm low-pass; **LP12** is gentler and brighter; **HP** removes lows; **BP** keeps a band, great for formants and vowels. **Cutoff** sets the brightness and **Resonance** emphasises the cutoff point. **Key Track** opens the filter as you play higher, so the top of the keyboard stays bright. **Env2→Cutoff** is how much Envelope 2 opens the filter on each note. **Drive** saturates the filter for grit and harmonics that read on small speakers.

ENVELOPES

Env 1 always shapes the volume (attack, decay, sustain, release). **Env 2** is free: it drives the filter through Env2→Cutoff and can be routed to anything in the mod matrix (pitch, FM amount, PWM…). Sustain at 0 makes a pluck or bell; sustain at 100% holds as long as the key does.

LFOS

Two LFOs with **Sine, Triangle, Saw, Square** and **S&H** shapes, free-running in Hz or **Sync**ed to tempo (1/1 to 1/16T). **Fade** brings the LFO in gradually after each note starts, for delayed vibrato, and **Retrig** restarts it on every note, for rhythmic wobbles that lock to the playing.

MOD MATRIX AND MACROS

Eight slots, each `Source → Destination × Amount` (amount −1 to +1). Sources: Env 1, Env 2, LFO 1, LFO 2, Velocity, Mod Wheel, Aftertouch, Key Track, Macros 1–4. Destinations: Osc 1/2 Pitch, Osc 1/2 Level, PWM, FM Amount, Cutoff, Resonance, Drive, Amp, Pan, LFO rates and depths, the macros, and Osc 2 Sync. The **Macros** are four performance knobs you can route anywhere and MIDI-learn to a controller.

EFFECTS

Drive (amount, tone), **Chorus** (rate, depth, mix), **Delay** (free time in ms or synced divisions including dotted and triplet; feedback, tone, mix) and **Reverb** (size, decay, tone, mix). Every recipe tells you which are switched on.

SEQUENCER, ARPEGGIATOR AND CHORD MEMORY

The **Seq** section runs in **Step** mode (patterns of 1–16 steps in four banks A–D that can chain, each step with its own pitch, rest, accent, tie, slide and chord) or **Arp** mode (Up, Down, Up-Down, Down-Up, As Played, Random, Chromatic) over 1–4 octaves, at rates from 1/8 to 1/32 (including dotted and triplet) with gate, swing, latch, key transpose and **Scale Lock**. Chapter 06 teaches it hands-on. **Chord Memory** turns one key into a full chord: diatonic to the scale, or a fixed type (major, minor, 7ths, sus, add9, 6, power, and rootless m9, maj9, 9 and 13), with inversions, open voicing and strum. Chapter 05 shows arp patterns you can recreate here or write as MIDI.

YOUR FIRST PATCH IN FIVE MINUTES

1. Load **Init**. Set Osc 1 to **Saw**, Osc 2 to **Pulse**, Osc 2 Fine to **+6 ct**.
2. Filter: **LP24**, cutoff **600 Hz**, resonance **30%**, Env2→Cutoff **+0.4**.
3. Env 2: attack **1 ms**, decay **250 ms**, sustain **0**. Env 1: attack **2 ms**, decay **400 ms**, sustain **0**, release **300 ms**.
4. Delay on: time **45000 ÷ your BPM** ms (a dotted eighth), feedback **35%**, mix **22%**.
5. Play 16th notes. That's the classic synthwave pluck. Now open the cutoff while it plays and hear the filter envelope at work.

CHAPTER 02

HOW TO USE THE RECIPES

Every recipe is a complete patch. Load **Init**, dial in what the card lists, and you have the sound. Anything not listed stays at its Init value.

ANATOMY OF A RECIPE CARD

BLOCK	WHAT IT TELLS YOU
Header	Name, role in the arrangement, and the **Master** level. The masters are balanced against each other within a style, so recipes from one section sit together well before you touch a fader.
Voice	Voice mode, glide, bend range, velocity and Analog drift.
Osc 1 / Osc 2	Wave, level, pulse width, octave, coarse, fine and unison. An oscillator that isn't listed is at level 0.
Mixer	FM, ring mod, sub and noise, only when used.
Filter	Type, cutoff, resonance, key tracking, Env 2 amount and drive.
Env 1 / Env 2	Env 1 is the amp. Env 2 appears when it drives the filter or a mod-matrix route.
LFO / Mod matrix	Each active route as `Source → Destination amount`, with the LFOs it uses.
Effects	Which of the synth's own effects are on and how they're set. Patches without reverb are meant to get their space from a reverb send in your DAW.
MIDI learn	Controllers mapped to parameters, so MIDI regions can play the knobs as well as the notes.

> **UNITS**
> Times under a second are in ms. Fine tune is in cents (1/100 of a semitone). Percentages are the knob's position. Delay times are in free-running ms unless marked synced. A dotted-eighth echo at any tempo is `45000 ÷ BPM` ms (100 BPM → 450 ms; 60 BPM → 750 ms).

THE STYLES

The recipes are grouped by style. The key and tempo are where the patches were voiced: a good place to start.

STYLE	KEY · TEMPO	SOUND WORLD
Dark Phonk	C# minor · 68	Memphis phonk: tape-worn keys, string-machine drone, horror music box, wow bass
West Coast Menace	G minor · 84	Dark West Coast: breathing keys, music box, funky-worm lead, formant choir
West Coast Vintage Polys	E minor · 78	The same world on Juno and Jupiter-8 style voices
Classic Synthwave	F minor · 92	Night-drive sequence, saw wall, singing lead, new-wave plucks
Dark Synthwave	C minor · 104	Pumping bass, supersaws, brassy Prophet keys, risers
Jungle	F# minor · 160	Reese, growl and talk basses, subs, glass lead, atmospheres

G-Funk Soul	F minor · 101	Moog bass, Prophet keys, Jupiter arp, vibes, silk lead
Ambient Bloom	F Lydian · 60	Twelve-saw bloom pad, warm drone, halo bell, bowed voice
Cinematic Swarm	F major · 60	16 held saw voices moving chord to chord by pitch bend

CHAPTER 03

THE DEANALOG KITCHEN

A handful of moves make almost every recipe in this book. Learn these and you can build your own.

1 · THE TWO-OSCILLATOR PAIR

Most leads, keys and arps are two oscillators a few cents apart. The detune sets the character:

DETUNE	SOUNDS LIKE	TRY IT IN
4–6 ct	In tune, singing, polished. A slow, gentle beat. Best for melodies.	Hook Lead, Bowed Voice, Cinema Lead, JP Clean Arp, Brass Prophet Keys
7–9 ct	Classic analog width for keys and arps.	Tape EP, Funky Worm, Night Drive Sequence, JP Lush Chords
12 ct+	Wide and dramatic. Great for horror and big unison moments.	Horror Lead, Wide Singing Lead
18 ct	The reese: a slow phasing beat that *is* the sound.	Reese

> **TIP**
> For a lead that has to sound in tune on long notes, keep the detune at 4–6 cents and the glide under 40 ms. Save wide detune for pads, basses and effects.

2 · OCTAVE LAYERS

- **Octave up, quiet** (5–25%): a saw or pulse an octave above adds a cross-octave glint, the classic Jupiter sparkle (JP Pluck Arp, JP Star Trail, Bwow Funk Arp).
- **Weight under a bass:** put a sine or triangle body *on* the note and a quiet pulse an octave *up* so it reads on phone speakers (Clean Sine Bass, Bend Bass). Very low sub layers (below about 40 Hz) mostly add rumble that small speakers can't play.
- **Two octaves up, sine:** the bell and vibraphone partial. Let it fade faster than the body (Motor Vibes, Glass Sparkle, Glass Lead).

3 · LET THE FILTER ENVELOPE DO THE TALKING

Pluck, bite, plink and wow are all one idea: park the cutoff low and let Env 2 open it on every note.

MOVE	ENV 2 SETTINGS	TRY IT IN
Pluck (no sustain)	A ≈ 1 ms, D 150–350 ms, S 0	Synthwave Pluck, JP Pluck Arp, New Wave Cascade
Bite (held note with attack)	Short decay, sustain 40–60%	Singing Lead, Eighth Bass, Silk Lead
Brass	A few ms of attack, then settle	Brass Prophet Keys, Roomy Prophet Keys
Bloom (pads)	Attack 1.5–4 s, so each chord opens	Saw Wall, Twelve-Saw Bloom, JP Lush Chords

Wow (funk bass)	A 60 ms, D 350 ms, resonance ~55%	Wow Bass, G-Funk Moog Bass

Use **Key Track** at about 80% for bells that should stay bright at the top, and 20–30% for leads, so high notes stay smooth instead of sizzling.

4 · FM: BELLS, GLASS AND LASERS

DeAnalog's FM (Osc 2 into Osc 1) is bright, metallic and inharmonic. Use it where that's the point:

- **Decaying FM bell:** route `Env2 → FM Amount` so the strike is bright and the tail is a pure sine (Clang Bell, Dark FM EP, Music Box). It's a music box in two knobs.
- **Laser:** heavy FM plus a fast pitch dive from Env 2 (Laser Zap).
- For basses and melodies that need to sit in key under chords, keep FM and ring mod at zero and get movement from the filter instead (Yaw Growl, Talk Bass).

5 · ANALOG DRIFT IS TAPE

Around 20–40% the synth feels alive. At 70–95% it's a worn keyboard on cassette, perfect for phonk keys and horror music boxes. Keep it at 20% or less on bells and glassy tops, where steady pitch is what makes them sound polished.

6 · ECHO, CHORUS AND SPACE

- **Dotted-eighth echo** (`45000 ÷ BPM` ms) turns a plain 16th line into a cascade.
- **Two voices, two echoes:** when two parts trade phrases, give one a dotted echo and the other a straight 8th so they answer each other (JP Star Trail and Juno Sparkle).
- **Chorus is the Juno's personality**, and a Prophet has none. For Juno width, add a 2-voice unison with some spread as well.
- **Dry is expensive:** for the cleanest top end, leave the synth's own reverb off on bells, vibes and arps, and send them to one shared reverb in your DAW.

> THE "EXPENSIVE" TOP END
> For a high end that sounds polished: move leads up an octave and drop their sub; keep key tracking around 30%; keep FM and ring mod at zero on melodic parts; keep drift low on arps and bells; and put the space in the mix rather than in each patch. The G-Funk Soul recipes are built this way.

7 · LET MIDI PLAY THE KNOBS

- **Mod Wheel → Cutoff** in the mod matrix is the classic sweep. An amount of 1.0 covers about 6 octaves, so try 0.6 for arps and 0.8 for risers, then draw CC1 ramps section by section (Night Drive Sequence, Noise Riser).
- **MIDI-learn Cutoff to CC74 and Master to CC11** to draw filter and swell curves right in the piano roll (Swarm Saw, Bend Bass).
- **Macro → Pan:** Macro 1 → Pan +1 and Macro 2 → Pan −1, MIDI-learned to CC20 and CC21. Now every MIDI part can place itself in the stereo field.

- **Pitch bend as composition:** with a bend range of 24, one held note can glide anywhere within two octaves (Chapter 05).

> LOGIC TIP
> Logic trims the empty lead-in from imported MIDI files. Put a harmless event on the very first tick (for example CC64 = 0) and the region keeps its true start at bar 1.

CHAPTER 04

VINTAGE FLAVOURS

Classic instruments and sounds, described as DeAnalog settings. The recipe cards have the full patches.

FLAVOUR	THE DEANALOG MOVES	RECIPES
Juno-60 / 106	A saw plus a pulse with slow PWM from an LFO, a resonant LP24 "plink" from a fast filter envelope, generous chorus, and a 2-voice unison spread for width. Slow, wide chorus for bells; fast, deep chorus for stabs.	Juno Plink Bells, Juno-60 Counter, Juno-106 Lead, Juno Sparkle, Juno Offbeat Stab, Thick Juno Keys
Jupiter-8	Oscillator pairs (a saw plus a pulse a few cents up, or a square plus a saw an octave up), PWM shimmer, a warm LP24 that blooms, and even-velocity up/down arps with a dotted echo.	JP Lush Chords, JP Pluck Arp, JP Star Trail, New Wave Cascade, JP Clean Arp
Prophet-5	A saw plus a narrow pulse 6 cents apart, no sub, a brassy filter envelope with some resonance and drive, and *no chorus*: dry and focused.	Brass Prophet Keys, Roomy Prophet Keys
Minimoog / SH-101 (G-funk)	A triangle plus a square 5 cents apart for rubber, an LP24 near 200 Hz that opens a little per note, 70 ms glide for slides, velocity → cutoff for soft pops, no drive.	G-Funk Moog Bass
Talkbox funk	A 35% pulse plus a quiet saw an octave up, a resonant LP24 snapped open per note (the "bwow"), velocity → filter for accents, a tight 3/16 echo.	Bwow Funk Arp
Funky-worm whine	A narrow pulse plus a thin saw 7 cents up, LP12, legato glide, and a 5.6–5.8 Hz vibrato that fades in.	Funky Worm, Funky Worm Wow, Memphis Whine
80s horror	Saws 12 cents apart with a square sub, a resonant LP24 with a short bite, drive and a dotted echo. For a music box, push drift to 95% for warped tape.	Horror Lead, Warped Tape Box
Music box	Two sines an octave apart, FM decayed to pure by Env 2, a short ring and a dotted echo, mixed low.	Music Box, Music Box II, Broken Music Box
Reese	A square and a saw 18 cents apart, a deep sine sub, a 0.35 Hz LFO sweeping an LP24 at 620 Hz, and heavy drive.	Reese
Vibraphone	A sine plus a sine two octaves up whose top fades in 250 ms, about 1.6 s of decay, and LFO → Amp at 4.5 Hz for the motor tremolo. Dry.	Motor Vibes
Supersaw wall	5–7 saw unison voices fully spread, plus an octave layer. Retrigger chords every beat with a ~110 ms attack and they pump like a sidechain.	Pumping Supersaw, Saw Wall, Twelve-Saw Bloom
Cinematic swarm	Many mono voices, each a 3-saw unison with bend range 24, starting scattered and gliding into one huge chord.	Swarm Saw

CHAPTER 05

ARPS AND MELODIC LINES

Ten arp and melodic-line patterns from the recipes. Each one can be written as MIDI notes or set up in the synth's own arpeggiator (match its order, rate, octaves and gate). Writing them as MIDI lets the pattern follow your chords exactly and change shape from section to section.

1 · THE DRIVING 16TH SEQUENCE

An 8-step cell per chord in continuous 16ths. Bounce the root against its octave and weave the colour tones through.

STYLE	CELL (8 SIXTEENTHS, REPEAT)
Classic Synthwave	`R(low) R+12 5 R+12 9 R+12 b3 R+12 e.g. F2 F3 C3 F3 G3 F3 Ab3 F3`
Dark Synthwave	`R 5 R+12 3+12 5 R+12 3+12 5+12`

- **Accent each beat:** velocity 100–104 on the beat, 80–82 off it.
- **Gate 55-62%** of a 16th so the filter envelope re-plucks every step.
- **Ride the mod wheel** (Mod Wheel → Cutoff): about 10→70 through the intro, up to 115 for the pre-chorus, down to 35–60 in a breakdown, and 120–127 for the finale.
- Over slash chords, arpeggiate from the chord's root rather than the bass note.
- For extra drive, double it an octave up on the 8ths, with velocity rising 70 → 96.

Recipes: Night Drive Sequence, Synthwave Pluck, Dark Echo Pluck.

2 · JUPITER-STYLE UP/DOWN

The voicing plus the same voicing an octave up, eight notes up then back down (a 14-step cycle) in 16ths. Restart it on every chord change so it follows the progression. Keep the velocities even (around 84 on the beat, 76 elsewhere), the gate at 75% and the timing **straight**, even in a swung groove. For a peak moment, switch to 32nds an octave higher for two bars.

> LAUNCH RUNS
> On the last two beats before a new section, play a 32nd-note run straight up through the chord over two octaves, with velocity rising 70 → 80. It pulls the listener into the next phrase. *Recipe:* JP Clean Arp.

3 · THE 3-3-2 FIGURE

Accent 16th positions `0 3 6 8 11 14` (velocity 96 against 64) for the tresillo groove, and rest on steps 7 and 15 to breathe before each half bar. Through a dotted-eighth echo it turns into a cascade. *Recipes:* New Wave Cascade, Juno Plink Bells.

4 · TRIPLETS AGAINST 16THS

8th-note triplets over a 6-note upper-structure cell, up and back (`B5 E6 F♯6 G6 F♯6 E6`). Flip direction every half bar and leap an octave on the bar's last triplet. For more space, drop the middle triplet of each beat. *Recipe:* JP Pluck Arp.

> **AVOID CLASHES**
> Check each arp note against your bells and counter-melodies. If it makes a unison, a semitone or a b9 with a note that's already sounding, swap it for the nearest clear chord tone, or rest. Easiest of all: let the arp play only in the gaps between the bell phrases.

5 · SPURTS

Two bars on, two bars off, instead of a constant arp. Give each spurt its own shape: climbing, climbing then turning, falling, or rolling in groups of three against 4/4 for shimmer. Run 16ths an octave above the chords across two octaves of colour tones, at velocity 60, +10 on the beats. *Recipes:* Dry Pluck Arp, JP Clean Arp.

6 · THE ARC SPRINKLE

A short run that rises to one peak and falls back, placed only over a *held* chord so every note is a chord tone. Shape the velocity with it: 62 → 92 at the peak → 62. Choose the step size for the mood: 0.25 s is flowing, 0.2 s is excited, 0.33 s is slow and aching. Make the notes about 0.45 s long, into a 375 ms echo.

CHORD	ARC
Fmaj9/A	`A5 C6 E6 G6 A6 G6 E6 C6`
Bbmaj7#11	`Bb5 D6 E6 F6 A6 Bb6 A6 F6 E6 D6`
Dbmaj9	`Db6 F6 Ab6 C7 Eb7 C7 Ab6 F6 Eb6 Db6`
Bbm9	`F5 Bb5 C6 Db6 F6 Db6 C6 Bb5`

Let each arc finish before your lead reaches its high note. *Recipe:* Glass Sparkle.

7 · THE HALO

One note per beat from the pad's chord, two octaves up (no higher than about E7), in random order so it never loops. Play every other beat while the music builds, every beat at the peak, then let it thin out. Velocity 58 ± 6, gate 80% of a beat; a 750 ms echo with 55% feedback fills the gaps. *Recipe:* Halo Bell.

8 · THE MUSIC BOX

A 6-note cell of high chord tones (around G5–Eb6) in 8ths, with holes: in sparse sections play only steps 0 and 6; in fuller ones play the whole figure but skip a step or two on alternate bars. Gate 1.6 sixteenths, velocity 74 ± 4. For variation, turn it into a two-bar call and answer (3 notes, then 2) and start on a different cell note every four bars. *Recipes:* Music Box, Music Box II, Broken Music Box.

9 · THE FUNK SEQUENCE

Ten 16th steps, `0 2 3 5 6 8 10 11 13 14`, with velocities `112 84 92 86 108 88 90 104 86 94`, accenting 1, the "and" of 2 and the "e" of 3. Chord tones bounce with octave pops, staccato at an 80% gate. Leave beat 4 empty before a drop. *Recipe:* Bwow Funk Arp.

10 · BLIPS

One random note from the minor pentatonic (around F#5–F#6) per bar, on an off-16th (position 3, 5, 7, 11, 13 or 15), every other bar. Velocity 64–78. A little goes a long way. *Recipes:* Glass Blip, Laser Zap.

HARMONY AND COUNTER-LINES

For a second lead, take each melody note and find the nearest chord tone 3, 4, 5, 2 or 7 semitones below it, trying them in that order. Never put the root against its own major 7th, and end the phrase an octave up. For a counter-melody, use half and whole notes in the space between the keys and the bells, moving stepwise on the chord's 3rds and 7ths. *Recipes:* Harmony Lead, Juno-60 Counter, Breath Flute.

CHORDS BY PITCH BEND

Load Swarm Saw on several mono tracks, each holding *one* note for the whole piece, and make every chord change with pitch bend (bend range 24). Give each new chord note to the voice that has the shortest distance to travel. Let the voices leave up to a second late and take slightly different glide times, so the chord blooms voice by voice. Land each one a few cents off true so the chord beats and breathes. Draw CC74 and CC11 for brightness and swell. *Recipe:* Swarm Saw.

CHAPTER 06

THE STEP SEQUENCER AND ARP

The built-in sequencer is not just for chords. This chapter takes you from a blank pattern to driving bass lines, acid lines, rhythmic plucks and arps, using only the controls on the **Step Sequencer / Arp** panel. To watch it done, see the sequencer tutorial at **deanalog.io/tutorials**.

> **NOTE NAMES**
> The synth names notes the way most DAWs do, with middle C as **C3**. Every note in this chapter uses that convention, so what you read here is what the step readout shows.

OPEN IT AND MAKE IT PLAY

1. Click **SEQ**, under the MASTER knob. The Step Sequencer / Arp panel opens over the synth.
2. Switch **ON**. With it off, the synth plays normally from your keys.
3. Press play in your DAW. The sequencer follows the host's tempo and runs while the transport rolls. If the panel says **WAIT**, it is armed but the transport is stopped.
4. No DAW transport (Standalone, or you want it running all the time)? Switch **FREE**. To keep it locked to the DAW's bar position instead, switch **LOCK**; it then runs only while the DAW plays.

PATTERNS → Clear (notes and chords) gives you a blank grid to write on. The same menu has six starting points: Chromatic Staircase, Octave Bounce, Minor Arp, Pentatonic Climb, Off-Beat Pluck and Acid Line. Loading one is the quickest way to hear what each control does.

THE STEP GRID

Each column is one step, and the bar height is its pitch (C1 to C5). The **EDIT** buttons choose what a click or drag does:

EDIT MODE	CLICK OR DRAG ON A STEP	WHAT IT'S FOR
PITCH	Set the note by height. The note name shows while you drag. Over any step, the **scroll wheel** moves it one semitone at a time.	Writing the melody
GATE	Turn a step on or off (a rest). Drag across to paint several.	Rhythm and space
ACC	Accent the step: it plays at full velocity (127) instead of 89.	Groove and bite
TIE	Hold the previous note through this step without re-triggering it.	Long notes inside a 16th pattern
SLIDE	Glide into this step from the previous pitch, 303-style.	Acid lines and portamento
CHORD	Paint the chord type picked in the chord strip onto the step. The type's name shows under the step. Needs CHORD on.	A different chord on every step

Accents only make a sound difference if the patch responds to velocity. Most recipes already route velocity to the amp or the filter; if yours doesn't, add `Velocity → Cutoff` at around +0.3 in the mod matrix.

THE CONTROL ROW

CONTROL	RANGE	WHAT IT DOES
MODE	Step / Arp	Play the grid, or arpeggiate the keys you hold.
RATE	1/8, 1/8D, 1/8T, 1/16, 1/16T, 1/32	Length of one step. D is dotted, T is triplet.
LEN	1–16	Number of steps in the pattern (Step mode). Odd lengths drift against the bar for polyrhythms.
GATE	5–100%	How long each note sounds within its step. Low is staccato and plucky; high is legato.
SWING	0–75%	Delays every second step for shuffle.
DIR	Up, Down, Up-Dn, Rand, AsEnt	The order the grid plays in (Step mode).
ARP ORD	Up, Down, Up-Dn, Dn-Up, Played, Rand, Chrom	The order held notes play in (Arp mode).
OCT	1–4	How many octaves the arp climbs through.
LATCH	on / off	The arp keeps playing after you let go.

RECIPE 1 · A DRIVING 16TH BASS LINE

The root bouncing against its octave is the backbone of synthwave and outrun. Here it is in D minor.

1. Load a bass recipe, such as Eighth Bass or Driven Wave Bass. **PATTERNS → Clear**, then **MODE** Step, **RATE** 1/16, **LEN** 8.
2. In **PITCH**, draw the eight steps: `D1 D2 A1 D2 F2 D2 C2 D2`.
3. In **ACC**, accent steps 1 and 5 (the beats).
4. **GATE** 55%. Each step re-plucks the filter envelope, which is what makes it drive.
5. Play it with the DAW. For more push, open the cutoff slowly over eight bars with the mod wheel.

To follow the chord changes without redrawing anything, use **Transpose** (below).

RECIPE 2 · A CHORD PROGRESSION ON ONE TRACK

With Chord Memory, each step can be a whole chord. This builds Am9 · Fmaj9 · Gadd9 · Em7, one chord per half bar.

1. Load a pad or keys patch in **Poly**. **PATTERNS → Clear**, **RATE** 1/8, **LEN** 16, and Scale Lock on in A Nat Minor.
2. In the chord strip, switch **CHORD** on and **FIXED**. Every step now plays a whole chord.
3. In **PITCH**, put one root per chord on steps `1 5 9 13`: `A F G E`.
4. In **TIE**, mark the three steps after each root so each chord holds through its half bar.

5. In **CHORD**, pick a type in the strip and paint it on: **m9** on the A, **maj9** on the F, **Add9** on the G and **Min7** on the E.
6. **GATE** 95% so the chords join up. For movement, switch **ROLL** on in the chord strip: each chord's notes then roll across the step in the **ARP ORD** order instead of sounding together.

> STRUM AND ROLL
> **STRUM** (0–60 ms) staggers a chord's notes like a guitar strum, upward or downward. **ROLL** goes further and spreads them across the whole step, like a one-chord arpeggio.

RECIPE 3 · AN ACID LINE WITH TIES AND SLIDES

1. Start from **PATTERNS → Acid Line**, or draw your own in a narrow range (about an octave).
2. Set the synth to **Legato** voicing with **Glide** around 60–90 ms. Slides need both.
3. In **SLIDE**, mark two or three steps. Each one glides in from the step before it.
4. In **TIE**, mark a step after a long note to stretch it across two steps.
5. In **GATE**, turn one step off. A single rest makes the line breathe.
6. Accent the steps just before a slide. With resonance around 60% and the filter envelope up, accents squeal.

RECIPE 4 · A RHYTHMIC PLUCK WITH RESTS

Rests are as important as notes. This is the 3-3-2 figure from Chapter 05, built on the grid.

1. Load a pluck, such as Synthwave Pluck. **RATE** 1/16, **LEN** 16.
2. In **GATE**, leave only steps `1 4 7 9 12 15` on; turn the rest off.
3. Give them chord tones, for example `D3 F3 A3 D3 F3 C4`, and accent steps 1 and 9.
4. **GATE** 40% and a dotted-eighth delay turn it into a cascade.

> SWING OR STRAIGHT
> For hip-hop and funk, add 15–30% **SWING**. In a swung track, an arp that stays straight against a dotted delay often sounds more expensive than one that swings.

BANKS AND CHAINS

Every patch holds four patterns, **BANK A** to **D**. The selected bank is the one you edit and, with **CHAIN** off, the one that plays. Switch banks while it's running and the change waits for the end of the current pattern, so it always lands in time.

- **CHAIN A-B** alternates the first two banks: a phrase and its answer.
- **CHAIN A-B-C-D** plays all four in turn, for a pattern up to 64 steps long.
- A chain moves on each time a pattern finishes, so **LEN** sets how long each bank plays.
- A quick way to vary a pattern: copy the idea into B, change two or three steps, and chain A-B.

TRANSPOSE: ONE PATTERN, EVERY CHORD

Switch **TRANSPOSE** on (Step mode). Your keyboard now *moves* the pattern instead of playing notes: press a key and the whole pattern shifts there, and stays there until you press another. The display shows the current key; **RESET** returns it to **BASE**, the pattern as written.

- The Scale Lock root, in the middle-C octave, plays the pattern as written: C3 when the root is C, D3 when it's D. Keys above or below move it up or down from there.
- With **Scale Lock** off, the shift is chromatic: every note moves by the same number of semitones.
- With **Scale Lock** on, the shift is diatonic: the pattern moves along the scale, so a minor line stays in key over every chord.
- Record the key presses in your DAW as a MIDI part. One note per chord drives the whole line.

SCALE LOCK

SCALE LOCK quantises everything the sequencer plays to a root and scale: Major, Natural Minor, Harmonic Minor, Dorian, Phrygian, Mixolydian, Lydian, Minor and Major Pentatonic, or Chromatic. Your stored pattern is not changed, so you can switch scales and switch back. It's a safe way to experiment: draw anywhere on the grid and every note lands in key.

RECORDING A PATTERN FROM THE KEYS

Click **REC** (the panel turns red). It works in Step mode with Chord Memory off.

- **Transport stopped:** step entry. Each key you press fills the next step, starting at step 1; the red cursor shows where the next note goes.
- **Transport running:** real-time. Notes are written to the step under the playhead, quantised to the grid.
- Play hard (velocity above about 100) to accent a step as you record it.

Drag the ↓ **MIDI** handle into your DAW to drop the pattern as a MIDI region, ready to edit or to vary from section to section. If that region plays back through the same DeAnalog, switch the sequencer's **ON** off first, or you'll hear the part twice.

ARP MODE

Set **MODE** to Arp and hold a chord. The arp plays the notes you hold, in the **ARP ORD** you choose, through 1–4 octaves (**OCT**), at the **RATE**. Every fourth note is accented automatically, so the arp locks to the beat. The grid, **LEN** and **DIR** are Step-mode controls and don't affect it.

ORDER	WHAT YOU HEAR
Up / Down	Lowest to highest, or the reverse, across the octaves.
Up-Dn / Dn-Up	There and back without repeating the end notes. The Jupiter sound.
Played	The order you pressed the keys. Play the same chord in a different order for a new figure.
Rand	A new random order that doesn't loop. Good for bells and halo parts.
Chrom	Ignores the chord and climbs in semitones from your lowest note. An effect for risers.

LATCH keeps the arp going after you let go. With LATCH on, playing a new chord (after releasing every key) replaces the old one; adding keys while still holding grows it.

ARP RECIPES

STYLE	SETTINGS
Jupiter up/down	Up-Dn, OCT 2, 1/16, GATE 75%, SWING 0. Try JP Clean Arp.
Driving trance or outrun	Up, OCT 1, 1/16, GATE 50%, hold a three-note triad.
Rolling triplets	Up, OCT 2, 1/16T, GATE 60%, a dotted-eighth delay.
Slow cinematic	Played, OCT 1, 1/8, GATE 90%, LATCH, long reverb.
Sparkle on top	Rand, OCT 2, 1/16, GATE 30%, a bell patch an octave up, low level.
Riser	Chrom, OCT 2, 1/32 for the last bar before a drop.

CHORDS WITH THE SEQUENCER

Chord Memory (poly voicing only) works with both modes:

- **Arp + Chord Memory:** hold one key and the arp plays the full chord. One finger, a whole arpeggio. With the Chrom order only the lowest chord tone is used, and the panel says **CHORD: LOWEST ONLY**.
- **Step + Chord Memory:** every step becomes a chord, for rhythmic stabs. Slides play as ordinary steps here.
- If the panel shows **CHORD: POLY ONLY**, the patch is in Mono or Legato; switch it to Poly.

IF SOMETHING'S NOT WORKING

SYMPTOM	FIX
No pattern plays	Switch ON. If the panel says WAIT, start the DAW transport or switch FREE on (with LOCK on it only runs while the DAW plays).
The arp stops when I let go	Switch LATCH on.
Accents sound the same	Add Velocity → Cutoff or Velocity → Amp in the mod matrix.
Every note sounds doubled	A MIDI region and the sequencer are both playing. Switch the sequencer's ON off.
Slides don't glide	Use Legato voicing with some Glide. Slides don't glide under Chord Memory.
My keys move the pattern instead of playing	TRANSPOSE is on. Switch it off, or press RESET.
Notes I drew sound different	Scale Lock is moving them into the scale. Check its root and type, or switch it off.

CHAPTER 07

MIXING YOUR PATCHES

A great patch still needs a place in the mix. Here are starting points for balancing these recipes in a full track.

STARTING BALANCE BY ROLE

Relative to the drums in a busy section (LU or dB below the drum bus). Pull these up as a starting point, then trust your ears.

ROLE	LEVEL	WHY
Bass	`−4`	Carries the groove with the kick.
Lead	`−5`	The voice of the track: on top, but not louder than the groove.
Keys / chords	`−6 to −9`	Harmony under the lead.
Bells, vibes, counter-lines	`−8 to −13`	Colour and answers; felt as much as heard.
Arps	`−9`	Motion, sitting about 4–5 dB under the lead.
Pads and strings	`−13 to −14`	The bed everything else sits on.

LAYERING TIPS

- **One voice per register.** Keep bells and arps above the lead, counter-lines between the keys and the bells, pads under it all.
- **Arps and bells take turns.** Two busy high parts at once blur together; let them trade phrases.
- **Echo against the groove:** if the drums swing, keep the arp straight and let a dotted echo provide the bounce.
- **Share one reverb.** Send bells, vibes, arps and pads to the same hall or room in your DAW. The parts will sound like they're in one space, and the top end stays clean.
- **Check on small speakers.** The drive and octave-up layers in the bass recipes are there so the bass line still reads on a phone.
- **Measure bass by RMS.** Loudness (LUFS) meters barely register a sub, so compare a sine bass to your pad with an RMS meter.

RECIPES

DARK PHONK

Phonk · voiced in C♯ minor · 68 BPM · 11 patches

Memphis darkness: detuned keys on worn tape, a string-machine drone, a horror music box and a bass that goes *wow*. The Tape EP and String Machine Drone come in L/R pairs. Load both, pan them ±30% and play the right one 5 ms late: the slightly different drift gives you analog stereo width from a mono synth.

CLANG BELL

BELLS

Master -16.0 dB

Two sines, the second an octave and a fifth up. FM at 35% plus `Env2 → FM` makes a clang that decays to a pure tone over a 2.6 s ring. High-pass it around 200 Hz in the mix.

VOICE

Mode	Poly
Velocity	55%
Analog drift	50%

OSC 1

Wave	Sine
Level	90%

OSC 2

Wave	Sine
Level	25%
Octave	+1
Coarse	+7 st

MIXER

FM (2→1)	35%

FILTER

Type	LP24
Cutoff	8 kHz
Resonance	10%
Key track	0%

AMP ENV (ENV 1)

A	1 ms
D	2.6 s
S	0%
R	2 s

FILTER / MOD ENV (ENV 2)

A	1 ms
D	900 ms
S	5%
R	250 ms

MOD MATRIX

Velocity → Cutoff	+0.15
Env2 → FM Amount	+0.45

TAPE EP (L) KEYS

Master -20.0 dB

An eerie detuned electric piano: triangle plus a soft pulse 9 cents sharp, quick decay, LP12 at 2.4 kHz, chorus. 70% drift makes it sound like a worn keyboard on tape. Pan it left and pair it with Tape EP (R).

VOICE	
Mode	Poly
Velocity	55%
Analog drift	70%

OSC 1	
Wave	Triangle
Level	85%

OSC 2	
Wave	Pulse
Level	30%
PW	30%
Fine	+9 ct

FILTER	
Type	LP12
Cutoff	2.4 kHz
Resonance	10%
Key track	50%
Env 2 amount	+0.25

AMP ENV (ENV 1)	
A	2 ms
D	600 ms
S	15%
R	350 ms

FILTER / MOD ENV (ENV 2)	
A	1 ms
D	250 ms
S	20%
R	250 ms

MOD MATRIX	
Velocity → Cutoff	+0.2

EFFECTS	
Chorus	rate 0.8, depth 30%, mix 35%

TAPE EP (R) KEYS

Master -20.0 dB

The right-hand twin with drift at 55%. Play it 5 ms late and pan it right; together they make a wide stereo piano.

VOICE	
Mode	Poly
Velocity	55%
Analog drift	55%

OSC 1	
Wave	Triangle
Level	85%

OSC 2	
Wave	Pulse
Level	30%
PW	30%
Fine	+9 ct

FILTER	
Type	LP12
Cutoff	2.4 kHz
Resonance	10%
Key track	50%
Env 2 amount	+0.25

AMP ENV (ENV 1)	
A	2 ms
D	600 ms
S	15%
R	350 ms

FILTER / MOD ENV (ENV 2)	
A	1 ms
D	250 ms
S	20%
R	250 ms

MOD MATRIX	
Velocity → Cutoff	+0.2

EFFECTS	
Chorus	rate 0.8, depth 30%, mix 35%

STRING MACHINE DRONE (L) PAD

Master -18.0 dB

A dark string machine: 5-voice saw unison plus a pulse 6 cents up, LP at 520 Hz, 2.5 s attack, a 0.13 Hz LFO on cutoff and heavy chorus. Try a low root and fifth.

VOICE

Mode	Poly
Velocity	55%
Analog drift	70%

OSC 1

Wave	Saw
Level	80%
Unison	5 voices
Detune	30%
Spread	100%

OSC 2

Wave	Pulse
Level	35%
PW	50%
Fine	+6 ct

FILTER

Type	LP24
Cutoff	520 Hz
Resonance	25%
Key track	20%

AMP ENV (ENV 1)

A	2.5 s
D	150 ms
S	100%
R	2 s

LFO 2

Shape	Sine
Rate	0.13 Hz

MOD MATRIX

Velocity → Cutoff	+0.15
LFO2 → Cutoff	+0.12

EFFECTS

Chorus	rate 0.8, depth 30%, mix 50%

STRING MACHINE DRONE (R) PAD

Master -18.0 dB

The right-hand twin, with different drift for width.

VOICE

Mode	Poly
Velocity	55%
Analog drift	55%

OSC 1

Wave	Saw
Level	80%
Unison	5 voices
Detune	30%
Spread	100%

OSC 2

Wave	Pulse
Level	35%
PW	50%
Fine	+6 ct

FILTER

Type	LP24
Cutoff	520 Hz
Resonance	25%
Key track	20%

AMP ENV (ENV 1)

A	2.5 s
D	150 ms
S	100%
R	2 s

LFO 2

Shape	Sine
Rate	0.13 Hz

MOD MATRIX

Velocity → Cutoff	+0.15
LFO2 → Cutoff	+0.12

EFFECTS

Chorus	rate 0.8, depth 30%, mix 50%

HORROR LEAD LEAD

Master -9.0 dB

An 80s horror lead: two saws 12 cents apart plus a square sub, resonant LP24 at 1.1 kHz with a short envelope bite, 45% drive, chorus and a dotted echo.

Flavour: 80s horror soundtrack

VOICE

Mode	Mono
Glide	15 ms
Velocity	55%
Analog drift	75%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Saw
Level	60%
Fine	+12 ct

MIXER

Sub	Square -1 oct, 30%

FILTER

Type	LP24
Cutoff	1.1 kHz
Resonance	38%
Key track	50%
Env 2 amount	+0.3
Drive	45%

AMP ENV (ENV 1)

A	3 ms
D	300 ms
S	65%
R	150 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	180 ms
S	30%
R	250 ms

MOD MATRIX

Velocity → Cutoff	+0.2

EFFECTS

Chorus	rate 0.8, depth 30%, mix 30%
Delay	662 ms, feedback 36%, tone 35%, mix 20%

MEMPHIS WHINE LEAD

Master -9.0 dB

The Memphis whine: triangle plus a little saw, legato with a 70 ms glide, and a 5.6 Hz vibrato that fades in. A low echo mix keeps it upfront.

VOICE

Mode	Legato
Glide	70 ms
Velocity	60%
Analog drift	70%

OSC 1

Wave	Triangle
Level	85%

OSC 2

Wave	Saw
Level	20%
Fine	+4 ct

FILTER

Type	LP24
Cutoff	3.2 kHz
Resonance	15%
Key track	0%

AMP ENV (ENV 1)

A	30 ms
D	150 ms
S	90%
R	400 ms

LFO 1

Shape	Sine
Rate	5.6 Hz
Fade-in	350 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.016
LFO1 → Osc2 Pitch	+0.016

EFFECTS

Delay	662 ms, feedback 25%, tone 35%, mix 8%

BROKEN MUSIC BOX ARP

Master -14.0 dB

A music box gone wrong: two sines an octave apart with a decaying FM strike, a short pluck, LP at 3.2 kHz to sit dark, and a tape-style echo.

VOICE

Mode	Poly
Velocity	55%
Analog drift	70%

OSC 1

Wave	Sine
Level	90%

OSC 2

Wave	Sine
Level	20%
Octave	+1

MIXER

FM (2→1)	30%

FILTER

Type	LP24
Cutoff	3.2 kHz
Resonance	10%
Key track	0%

AMP ENV (ENV 1)

A	2 ms
D	450 ms
S	0%
R	350 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	180 ms
S	0%
R	250 ms

MOD MATRIX

Env2 → FM Amount	+0.45
Velocity → Cutoff	+0.2

EFFECTS

Delay	593 ms, feedback 35%, tone 35%, mix 22%

DARK DETUNED STACK KEYS

Master -20.0 dB

A dark detuned stack: 5-voice saw unison plus a square an octave down, resonant LP24 at 900 Hz with a short bite, 50% drive, chorus.

VOICE

Mode	Poly
Velocity	55%
Analog drift	75%

OSC 1

Wave	Saw
Level	80%
Unison	5 voices
Detune	25%
Spread	80%

OSC 2

Wave	Pulse
Level	40%
PW	50%
Octave	-1

FILTER

Type	LP24
Cutoff	900 Hz
Resonance	30%
Key track	40%
Env 2 amount	+0.4
Drive	50%

AMP ENV (ENV 1)

A	5 ms
D	500 ms
S	60%
R	300 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	250 ms
S	30%
R	250 ms

MOD MATRIX

Velocity → Cutoff	+0.2

EFFECTS

Chorus	rate 0.8, depth 30%, mix 40%

WARPED TAPE BOX ARP

Master -16.0 dB

A horror music box: square plus a saw an octave up and 7 cents sharp, LP24 bite and chorus. 95% drift for warped tape, with a dark dotted echo.

Flavour: 80s horror soundtrack

VOICE

Mode	Poly
Velocity	50%
Analog drift	95%

OSC 1

Wave	Pulse
Level	80%
PW	35%

OSC 2

Wave	Saw
Level	35%
Octave	+1
Fine	+7 ct

FILTER

Type	LP24
Cutoff	1.4 kHz
Resonance	28%
Key track	50%
Env 2 amount	+0.45

AMP ENV (ENV 1)

A	2 ms
D	550 ms
S	0%
R	400 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	160 ms
S	0%
R	250 ms

MOD MATRIX

Velocity → Cutoff	+0.15

EFFECTS

Chorus	rate 0.8, depth 30%, mix 30%
Delay	662 ms, feedback 20%, tone 25%, mix 7%

WOW BASS BASS

Master -12.0 dB

The 'wow wow' bass: mono saw plus a square an octave down, LP24 at 260 Hz with 55% resonance. A 60 ms attack and 350 ms decay on the filter envelope make the wow; LFO 1 at 8th notes repeats it on held notes. Play short notes (about 110 ms) for a single wow, longer ones for more.

VOICE

Mode	Mono
Glide	50 ms
Velocity	50%
Analog drift	60%

OSC 1

Wave	Saw
Level	80%

OSC 2

Wave	Pulse
Level	55%
PW	40%
Octave	-1

FILTER

Type	LP24
Cutoff	260 Hz
Resonance	55%
Key track	30%
Env 2 amount	+0.6
Drive	50%

AMP ENV (ENV 1)

A	3 ms
D	400 ms
S	80%
R	120 ms

FILTER / MOD ENV (ENV 2)

A	60 ms
D	350 ms
S	15%
R	250 ms

LFO 1

Shape	Sine
Rate	2.27 Hz

MOD MATRIX

LFO1 → Cutoff	+0.18
Velocity → Cutoff	+0.15

WEST COAST MENACE

West Coast · voiced in G minor · 84 BPM · 4 patches

Dark but harmonically rich: breathing chords, a music box, a funky-worm lead and a formant choir. The genre's secret: the menace comes from the bass, one whiny riff and plenty of space, not from piling on harmony.

BREATHING KEYS KEYS

Master -16.0 dB

Dark analog keys: 3-voice saw unison plus a square an octave down, slightly resonant LP24 at 1.1 kHz, soft attack. LFO 2 at 0.18 Hz on the cutoff makes the chord breathe.

VOICE

Mode	Poly
Velocity	50%
Analog drift	75%

OSC 1

Wave	Saw
Level	75%
Unison	3 voices
Detune	18%
Spread	70%

OSC 2

Wave	Pulse
Level	35%
PW	45%
Octave	-1

FILTER

Type	LP24
Cutoff	1.1 kHz
Resonance	22%
Key track	40%
Env 2 amount	+0.2

AMP ENV (ENV 1)

A	40 ms
D	1 s
S	70%
R	700 ms

FILTER / MOD ENV (ENV 2)

A	50 ms
D	600 ms
S	40%
R	250 ms

LFO 2

Shape	Sine
Rate	0.18 Hz

MOD MATRIX

LFO2 → Cutoff	+0.08

EFFECTS

Chorus	rate 0.8, depth 30%, mix 35%

MUSIC BOX BELLS

Master -16.0 dB

Two sines an octave apart with FM that decays to pure, a short ring and a dotted echo. Keep it low in the mix.

VOICE

Mode	Poly
Velocity	55%
Analog drift	55%

OSC 1

Wave	Sine
Level	90%

OSC 2

Wave	Sine
Level	22%
Octave	+1

MIXER

FM (2→1)	32%

FILTER

Type	LP24
Cutoff	4.2 kHz
Resonance	10%
Key track	0%

AMP ENV (ENV 1)

A	1 ms
D	900 ms
S	0%
R	600 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	200 ms
S	0%
R	250 ms

MOD MATRIX

Env2 → FM Amount +0.4

EFFECTS

Delay 536 ms, feedback 32%, tone 30%, mix 16%

FUNKY WORM LEAD

Master -12.0 dB

The funky-worm whine: narrow square (PW 22%) plus a thin saw 7 cents up, LP12 at 2.6 kHz, legato glide and a 5.8 Hz vibrato that fades in.

Flavour: West Coast / G-funk

VOICE

Mode	Legato
Glide	60 ms
Velocity	60%
Analog drift	60%

OSC 1

Wave	Pulse
Level	80%
PW	22%

OSC 2

Wave	Saw
Level	30%
Fine	+7 ct

FILTER

Type	LP12
Cutoff	2.6 kHz
Resonance	25%
Key track	60%
Drive	25%

AMP ENV (ENV 1)

A	12 ms
D	300 ms
S	85%
R	180 ms

LFO 1

Shape	Sine
Rate	5.8 Hz
Fade-in	300 ms

MOD MATRIX

LFO1 → Osc1 Pitch +0.012
LFO1 → Osc2 Pitch +0.012

EFFECTS

Delay 536 ms, feedback 28%, tone 30%, mix 12%

FORMANT CHOIR PAD

Master -18.0 dB

A synthetic choir: pulse plus saw through a resonant band-pass at 700 Hz (a vowel formant), LFO 2 on PWM, slow in and out, heavy chorus.

VOICE

Mode	Poly
Velocity	60%
Analog drift	60%

OSC 1

Wave	Pulse
Level	80%
PW	40%

OSC 2

Wave	Saw
Level	50%
Fine	+5 ct

FILTER

Type	BP
Cutoff	700 Hz
Resonance	50%
Key track	30%

AMP ENV (ENV 1)

A	1.6 s
D	150 ms
S	100%
R	2.2 s

LFO 2

Shape	Sine
Rate	0.25 Hz

MOD MATRIX

LFO2 → PWM	+0.3

EFFECTS

Chorus	rate 0.8, depth 30%, mix 70%

WEST COAST VINTAGE POLYS

West Coast · voiced in E minor · 78 BPM · 9 patches

The same dark palette played on vintage-polysynth voices: lush Jupiter chords, Juno plink bells, a Juno-60 counter-melody and a Juno-106 portamento lead. Pairs like Dark FM EP / JP Lush Chords and Music Box II / Juno Plink Bells give you two takes on the same role.

JP PLUCK ARP

ARP

Master -18.4 dB

A Jupiter-style arp: square plus a thin saw an octave up (the sparkle), a resonant LP24 plucked by a fast envelope, short gate, key tracked. A low dotted echo adds 80s shimmer.

Flavour: Roland Jupiter-8

VOICE

Mode	Poly
Velocity	60%
Analog drift	50%

OSC 1

Wave	Pulse
Level	75%
PW	50%
Unison	2 voices
Detune	5%
Spread	60%

OSC 2

Wave	Saw
Level	25%
Octave	+1

FILTER

Type	LP24
Cutoff	2.4 kHz
Resonance	35%
Key track	80%
Env 2 amount	+0.45

AMP ENV (ENV 1)

A	1 ms
D	250 ms
S	0%
R	200 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	180 ms
S	0%
R	150 ms

MOD MATRIX

Velocity → Cutoff	+0.3

EFFECTS

Delay	577 ms, feedback 35%, tone 30%, mix 25%

JUNO PLINK BELLS BELLS

Master -16.1 dB

Juno-style bells: a pulse (PW 30%) plus a saw, a resonant LP24 plucked by a fast envelope (the plink), and key tracking at 80% to keep the top bright. Slow, wide chorus plus a 2-voice unison spread for stereo width.

Flavour: Roland Juno-60/106

VOICE

Mode	Poly
Velocity	60%
Analog drift	45%

OSC 1

Wave	Pulse
Level	80%
PW	30%
Unison	2 voices
Detune	6%
Spread	45%

OSC 2

Wave	Saw
Level	50%

FILTER

Type	LP24
Cutoff	1.6 kHz
Resonance	45%
Key track	80%
Env 2 amount	+0.55

AMP ENV (ENV 1)

A	1 ms
D	850 ms
S	0%
R	550 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	320 ms
S	0%
R	300 ms

MOD MATRIX

Velocity → Cutoff	+0.25

EFFECTS

Chorus	rate 0.5, depth 50%, mix 50%
Delay	577 ms, feedback 33%, tone 30%, mix 16%

MUSIC BOX II BELLS

Master -15.0 dB

A softer music box: two sines an octave apart, a decaying FM ping, a low dotted echo.

VOICE

Mode	Poly
Velocity	50%
Analog drift	50%

OSC 1

Wave	Sine
Level	90%

OSC 2

Wave	Sine
Level	25%
Octave	+1

MIXER

FM (2→1)	30%

FILTER

Type	LP24
Cutoff	5 kHz
Resonance	10%
Key track	0%

AMP ENV (ENV 1)

A	1 ms
D	800 ms
S	0%
R	500 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	150 ms
S	0%
R	250 ms

MOD MATRIX

Env2 → FM Amount	+0.4

EFFECTS

Delay	577 ms, feedback 30%, tone 30%, mix 14%

JUNO-60 COUNTER LEAD

Master -15.5 dB

A warm counter-melody voice: saw plus a slow-PWM pulse and a little sub, warm LP24, soft attack, slight glide, a late slow vibrato. Sit it just under your bells.

Flavour: Roland Juno-60

VOICE

Mode	Legato
Glide	30 ms
Velocity	60%
Analog drift	60%

OSC 1

Wave	Saw
Level	70%
Unison	2 voices
Detune	5%
Spread	40%

OSC 2

Wave	Pulse
Level	40%
PW	40%

MIXER

Sub	Square -1 oct, 8%

FILTER

Type	LP24
Cutoff	1.4 kHz
Resonance	20%
Key track	50%
Env 2 amount	+0.18

AMP ENV (ENV 1)

A	80 ms
D	600 ms
S	90%
R	600 ms

FILTER / MOD ENV (ENV 2)

A	120 ms
D	800 ms
S	50%
R	250 ms

LFO 1

Shape	Sine
Rate	5 Hz
Fade-in	600 ms

LFO 2

Shape	Sine
Rate	0.4 Hz

MOD MATRIX

LFO2 → PWM	+0.15
LFO1 → Osc1 Pitch	+0.006

EFFECTS

Chorus	rate 0.8, depth 40%, mix 40%
Delay	577 ms, feedback 25%, tone 30%, mix 10%

JP LUSH CHORDS

KEYS

Master -20.0 dB

Jupiter-style lush chords: a wide 3-voice saw stack plus a pulse 7 cents up with LFO 2 on PWM for shimmer. The filter envelope blooms each chord into a warm LP24. Slow attack, long release so chords overlap, 80% drift, wide chorus.

Flavour: Roland Jupiter-8

VOICE

Mode	Poly
Velocity	50%
Analog drift	80%

OSC 1

Wave	Saw
Level	75%
Unison	3 voices
Detune	14%
Spread	90%

OSC 2

Wave	Pulse
Level	55%
PW	35%
Fine	+7 ct

FILTER

Type	LP24
Cutoff	773 Hz
Resonance	18%
Key track	50%
Env 2 amount	+0.28
Drive	15%

AMP ENV (ENV 1)

A	120 ms
D	1.5 s
S	85%
R	1.4 s

FILTER / MOD ENV (ENV 2)

A	250 ms
D	1.6 s
S	45%
R	1.2 s

LFO 2

Shape	Sine
Rate	0.35 Hz

MOD MATRIX

Velocity → Cutoff	+0.15
LFO2 → PWM	+0.25
LFO2 → Cutoff	+0.03

EFFECTS

Chorus	rate 0.5, depth 55%, mix 55%

DARK FM EP

KEYS

Master -12.0 dB

A dark FM electric piano: sine carrier with a sine modulator at 1:1. The FM bark decays to a round tone, and the chorus works like a tremolo. The cutoff sits low (773 Hz) for a dark tone.

VOICE

Mode	Poly
Velocity	60%
Analog drift	55%

OSC 1

Wave	Sine
Level	90%

OSC 2

Wave	Sine
Level	6%

MIXER

FM (2→1)	22%

FILTER

Type	LP24
Cutoff	773 Hz
Resonance	10%
Key track	40%

AMP ENV (ENV 1)

A	3 ms
D	1.8 s
S	35%
R	500 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	700 ms
S	10%
R	250 ms

MOD MATRIX

Env2 → FM Amount	+0.35
Velocity → Cutoff	+0.2

EFFECTS

Chorus	rate 0.8, depth 30%, mix 40%

JUNO-106 LEAD

LEAD

Master -21.0 dB

Juno-106 lead: saw plus an LFO-swept pulse, a quiet sub, resonant LP24 with a gentle envelope, portamento, delayed vibrato, fast and wide chorus.

Flavour: Roland Juno-106

VOICE

Mode	Legato
Glide	40 ms
Velocity	60%
Analog drift	50%

OSC 1

Wave	Saw
Level	70%
Unison	2 voices
Detune	5%
Spread	45%

OSC 2

Wave	Pulse
Level	45%
PW	40%

MIXER

Sub	Square -1 oct, 12%

FILTER

Type	LP24
Cutoff	1.8 kHz
Resonance	30%
Key track	50%
Env 2 amount	+0.25

AMP ENV (ENV 1)

A	10 ms
D	400 ms
S	85%
R	350 ms

FILTER / MOD ENV (ENV 2)

A	20 ms
D	500 ms
S	40%
R	250 ms

LFO 1

Shape	Sine
Rate	5.5 Hz
Fade-in	500 ms

LFO 2

Shape	Sine
Rate	0.6 Hz

MOD MATRIX

LFO2 → PWM	+0.2
LFO1 → Osc1 Pitch	+0.008

EFFECTS

Chorus	rate 1.2, depth 50%, mix 50%
Delay	577 ms, feedback 28%, tone 30%, mix 12%

FUNKY WORM WOW LEAD

Master -12.0 dB

The funky worm with a resonant LP12 filter-envelope 'wow' on every new note, glide and a fast vibrato that fades in.

Flavour: West Coast / G-funk

VOICE

Mode	Legato
Glide	70 ms
Velocity	60%
Analog drift	60%

OSC 1

Wave	Pulse
Level	80%
PW	20%

OSC 2

Wave	Saw
Level	30%
Fine	+7 ct

FILTER

Type	LP12
Cutoff	1.9 kHz
Resonance	35%
Key track	60%
Env 2 amount	+0.25
Drive	30%

AMP ENV (ENV 1)

A	12 ms
D	300 ms
S	85%
R	180 ms

FILTER / MOD ENV (ENV 2)

A	40 ms
D	300 ms
S	30%
R	250 ms

LFO 1

Shape	Sine
Rate	5.8 Hz
Fade-in	350 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.013
LFO1 → Osc2 Pitch	+0.013

EFFECTS

Delay	577 ms, feedback 25%, tone 30%, mix 10%

SHADOW STRINGS PAD

Master -18.0 dB

Dark strings: 5-voice saw unison spread wide, dark LP24, slow in, long out, slow vibrato and drift.

VOICE

Mode	Poly
Velocity	60%
Analog drift	70%

OSC 1

Wave	Saw
Level	80%
Unison	5 voices
Detune	22%
Spread	100%

OSC 2

Wave	Saw
Level	40%
Fine	-6 ct

FILTER

Type	LP24
Cutoff	1.9 kHz
Resonance	12%
Key track	50%

AMP ENV (ENV 1)

A	600 ms
D	150 ms
S	100%
R	1.3 s

LFO 1

Shape	Sine
Rate	4.8 Hz
Fade-in	800 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.006

EFFECTS

Chorus	rate 0.8, depth 30%, mix 50%

RECIPES

CLASSIC SYNTHWAVE

Synthwave · voiced in F minor · 92 BPM · 11 patches

Night-drive synthwave: a 16th sequence opened by the mod wheel, a five-voice saw wall and a big singing lead. The lead comes in two widths: **Singing Lead** (5 cents, sweet and in tune) and **Wide Singing Lead** (12 cents, dramatic). Sparkles and new-wave plucks round out the set.

NIGHT DRIVE SEQUENCE ARP

Master -14.0 dB

Two saws 9 cents apart plus a square sub, resonant LP24 parked low at 420 Hz. `Mod Wheel → Cutoff` opens it more than three octaves. A snappy filter envelope on every 16th, velocity accents, drive, and a dotted echo spreading it in stereo.

VOICE

Mode	Poly
Velocity	60%
Analog drift	55%

OSC 1

Wave	Saw
Level	80%

OSC 2

Wave	Saw
Level	65%
Fine	+9 ct

MIXER

Sub	Square -1 oct, 35%

FILTER

Type	LP24
Cutoff	420 Hz
Resonance	48%
Key track	50%
Env 2 amount	+0.35
Drive	35%

AMP ENV (ENV 1)

A	1 ms
D	200 ms
S	35%
R	120 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	160 ms
S	0%
R	100 ms

MOD MATRIX

ModWheel → Cutoff	+0.58
Velocity → Cutoff	+0.18

EFFECTS

Delay	490 ms, feedback 38%, tone 45%, mix 22%

DRIVEN WAVE BASS BASS

Master -12.0 dB

Square plus a sine an octave down, dark LP24 at 280 Hz with a short bite, mono. The drive adds harmonics that phone speakers can reproduce.

VOICE

Mode	Mono
Velocity	60%
Analog drift	40%

OSC 1

Wave	Pulse
Level	70%
PW	50%

OSC 2

Wave	Sine
Level	80%
Octave	-1

FILTER

Type	LP24
Cutoff	280 Hz
Resonance	15%
Key track	30%
Env 2 amount	+0.3
Drive	40%

AMP ENV (ENV 1)

A	4 ms
D	500 ms
S	85%
R	120 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	220 ms
S	10%
R	250 ms

HARMONY LEAD LEAD

Master -18.0 dB

Singing Lead at a lower master level, for the harmony line.

VOICE

Mode	Legato
Glide	20 ms
Velocity	60%
Analog drift	60%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Saw
Level	70%
Fine	+5 ct

MIXER

Sub	Square -1 oct, 25%

FILTER

Type	LP24
Cutoff	2.2 kHz
Resonance	25%
Key track	60%
Env 2 amount	+0.3
Drive	45%

AMP ENV (ENV 1)

A	10 ms
D	500 ms
S	90%
R	400 ms

FILTER / MOD ENV (ENV 2)

A	20 ms
D	600 ms
S	50%
R	250 ms

LFO 1

Shape	Sine
Rate	5.2 Hz
Fade-in	600 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.01
LFO1 → Osc2 Pitch	+0.01

EFFECTS

Chorus	rate 0.8, depth 30%, mix 30%
Delay	490 ms, feedback 35%, tone 45%, mix 20%
Reverb	size 70%, decay 60%, tone 55%, mix 18%

WIDE HARMONY LEAD

LEAD

Master -18.0 dB

Wide Singing Lead at a lower master level, for harmony lines.

VOICE

Mode	Legato
Glide	60 ms
Velocity	60%
Analog drift	60%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Saw
Level	70%
Fine	+12 ct

MIXER

Sub	Square -1 oct, 25%

FILTER

Type	LP24
Cutoff	2.2 kHz
Resonance	25%
Key track	60%
Env 2 amount	+0.3
Drive	45%

AMP ENV (ENV 1)

A	10 ms
D	500 ms
S	90%
R	400 ms

FILTER / MOD ENV (ENV 2)

A	20 ms
D	600 ms
S	50%
R	250 ms

LFO 1

Shape	Sine
Rate	5.2 Hz
Fade-in	600 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.01
LFO1 → Osc2 Pitch	+0.01

EFFECTS

Chorus	rate 0.8, depth 30%, mix 30%
Delay	490 ms, feedback 35%, tone 45%, mix 20%
Reverb	size 70%, decay 60%, tone 55%, mix 18%

SINGING LEAD LEAD

Master -14.0 dB

The big synthwave lead, tuned to sing: osc 2 only 5 cents from osc 1 and a quick 20 ms glide, so long notes stay in tune. Square sub, LP24 at 2.2 kHz with bite, delayed vibrato, drive, echo and room.

VOICE

Mode	Legato
Glide	20 ms
Velocity	60%
Analog drift	60%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Saw
Level	70%
Fine	+5 ct

MIXER

Sub	Square -1 oct, 25%

FILTER

Type	LP24
Cutoff	2.2 kHz
Resonance	25%
Key track	60%
Env 2 amount	+0.3
Drive	45%

AMP ENV (ENV 1)

A	10 ms
D	500 ms
S	90%
R	400 ms

FILTER / MOD ENV (ENV 2)

A	20 ms
D	600 ms
S	50%
R	250 ms

LFO 1

Shape	Sine
Rate	5.2 Hz
Fade-in	600 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.01
LFO1 → Osc2 Pitch	+0.01

EFFECTS

Chorus	rate 0.8, depth 30%, mix 30%
Delay	490 ms, feedback 35%, tone 45%, mix 20%
Reverb	size 70%, decay 60%, tone 55%, mix 18%

WIDE SINGING LEAD LEAD

Master -14.0 dB

A big, dramatic lead: two saws 12 cents apart plus a square sub, LP24 at 2.2 kHz, portamento, delayed vibrato, drive, echo and room. For a sweeter, more in-tune version, use Singing Lead.

VOICE

Mode	Legato
Glide	60 ms
Velocity	60%
Analog drift	60%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Saw
Level	70%
Fine	+12 ct

MIXER

Sub	Square -1 oct, 25%

FILTER

Type	LP24
Cutoff	2.2 kHz
Resonance	25%
Key track	60%
Env 2 amount	+0.3
Drive	45%

AMP ENV (ENV 1)

A	10 ms
D	500 ms
S	90%
R	400 ms

FILTER / MOD ENV (ENV 2)

A	20 ms
D	600 ms
S	50%
R	250 ms

LFO 1

Shape	Sine
Rate	5.2 Hz
Fade-in	600 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.01
LFO1 → Osc2 Pitch	+0.01

EFFECTS

Chorus	rate 0.8, depth 30%, mix 30%
Delay	490 ms, feedback 35%, tone 45%, mix 20%
Reverb	size 70%, decay 60%, tone 55%, mix 18%

SAW WALL PAD

Master -18.0 dB

The wall: 5-voice saw unison fully spread plus a detuned slow-PWM pulse. A 1.8 s filter-envelope attack opens every chord. Long attack and release, heavy chorus and the synth's big reverb for a cinematic swell.

VOICE

Mode	Poly
Velocity	60%
Analog drift	80%

OSC 1

Wave	Saw
Level	75%
Unison	5 voices
Detune	30%
Spread	100%

OSC 2

Wave	Pulse
Level	45%
PW	40%
Fine	-7 ct

FILTER

Type	LP24
Cutoff	900 Hz
Resonance	20%
Key track	40%
Env 2 amount	+0.35

AMP ENV (ENV 1)

A	1.2 s
D	2 s
S	90%
R	2.4 s

FILTER / MOD ENV (ENV 2)

A	1.8 s
D	3 s
S	60%
R	2 s

LFO 2

Shape	Sine
Rate	0.2 Hz

MOD MATRIX

LFO2 → PWM	+0.25

EFFECTS

Chorus	rate 0.4, depth 60%, mix 55%
Reverb	size 85%, decay 80%, tone 55%, mix 32%

JP STAR TRAIL BELLS

Master -16.0 dB

A square with a 2-voice spread plus a quiet saw an octave up (the cross-octave glint). A bright LP24 snapped shut by a fast envelope, no sustain, a dotted echo and big hall, so every run leaves a trail of stars.

Flavour: Roland Jupiter-8

VOICE

Mode	Poly
Velocity	60%
Analog drift	50%

OSC 1

Wave	Pulse
Level	75%
PW	50%
Unison	2 voices
Detune	5%
Spread	80%

OSC 2

Wave	Saw
Level	30%
Octave	+1

FILTER

Type	LP24
Cutoff	3.2 kHz
Resonance	35%
Key track	80%
Env 2 amount	+0.45

AMP ENV (ENV 1)

A	1 ms
D	350 ms
S	0%
R	350 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	200 ms
S	0%
R	200 ms

MOD MATRIX

Velocity → Cutoff	+0.3

EFFECTS

Delay	490 ms, feedback 42%, tone 45%, mix 30%
Reverb	size 90%, decay 85%, tone 55%, mix 28%

JUNO SPARKLE BELLS

Master -16.0 dB

Narrow pulse plus saw, chorus, a gentle filter ping, bell decay, with a *straight* 8th echo. Pair it with JP Star Trail's dotted echo so the two answer each other.

Flavour: Roland Juno-106

VOICE

Mode	Poly
Velocity	60%
Analog drift	45%

OSC 1

Wave	Pulse
Level	80%
PW	30%
Unison	2 voices
Detune	6%
Spread	60%

OSC 2

Wave	Saw
Level	45%

FILTER

Type	LP24
Cutoff	2.2 kHz
Resonance	40%
Key track	80%
Env 2 amount	+0.5

AMP ENV (ENV 1)

A	1 ms
D	700 ms
S	0%
R	500 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	300 ms
S	0%
R	300 ms

MOD MATRIX

Velocity → Cutoff	+0.25

EFFECTS

Chorus	rate 0.5, depth 55%, mix 50%
Delay	327 ms, feedback 38%, tone 45%, mix 24%
Reverb	size 85%, decay 80%, tone 55%, mix 25%

NEW WAVE CASCADE KEYS

Master -14.0 dB

A new-wave pluck: saw plus square, 2-voice spread, a short LP24 pluck, drive and chorus for 80s sheen. 45% echo feedback makes a 3-3-2 rhythm cascade.

Flavour: 80s new wave

VOICE

Mode	Poly
Velocity	50%
Analog drift	50%

OSC 1

Wave	Saw
Level	70%
Unison	2 voices
Detune	6%
Spread	70%

OSC 2

Wave	Pulse
Level	50%
PW	50%

FILTER

Type	LP24
Cutoff	1.8 kHz
Resonance	30%
Key track	70%
Env 2 amount	+0.5
Drive	25%

AMP ENV (ENV 1)

A	1 ms
D	180 ms
S	0%
R	150 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	120 ms
S	0%
R	120 ms

MOD MATRIX

Velocity → Cutoff	+0.25

EFFECTS

Chorus	rate 0.5, depth 50%, mix 35%
Delay	490 ms, feedback 45%, tone 45%, mix 32%
Reverb	size 60%, decay 50%, tone 55%, mix 12%

JUNO OFFBEAT STAB KEYS

Master -14.0 dB

An off-beat stab: pulse (PW 35%) plus saw, a bright filter blip, short amp, fast deep chorus and a straight-8th echo. Play two-note chords on the off-beats.

Flavour: Roland Juno-106

VOICE

Mode	Poly
Velocity	50%
Analog drift	45%

OSC 1

Wave	Pulse
Level	75%
PW	35%

OSC 2

Wave	Saw
Level	50%

FILTER

Type	LP24
Cutoff	2.6 kHz
Resonance	20%
Key track	70%
Env 2 amount	+0.4

AMP ENV (ENV 1)

A	2 ms
D	300 ms
S	0%
R	200 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	200 ms
S	0%
R	200 ms

MOD MATRIX

Velocity → Cutoff	+0.2

EFFECTS

Chorus	rate 0.8, depth 70%, mix 60%
Delay	327 ms, feedback 30%, tone 45%, mix 20%
Reverb	size 60%, decay 50%, tone 55%, mix 15%

RECIPES

DARK SYNTHWAVE

Dark synthwave · voiced in C minor · 104 BPM · 15 patches

Pumping basses, supersaws and brassy keys. Many patches come in a bright and a **Dark** version, so you can hear how a few knobs (cutoff, resonance, drive, echo) take a sound from neon-bright to brooding.

EIGHTH BASS BASS

Master -11.0 dB

Saw plus a square an octave down, LP24 at 380 Hz with a short bite on every 8th. The drive makes it read on small speakers.

VOICE

Mode	Mono
Velocity	60%
Analog drift	30%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Pulse
Level	70%
PW	50%
Octave	-1

FILTER

Type	LP24
Cutoff	380 Hz
Resonance	20%
Key track	40%
Env 2 amount	+0.4
Drive	45%

AMP ENV (ENV 1)

A	2 ms
D	300 ms
S	80%
R	60 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	120 ms
S	15%
R	250 ms

SLOW DARK SUPERSAW PAD

Master -20.0 dB

The darkest supersaw: an octave-down layer, cutoff 1.1 kHz, a 350 ms attack and a 600 ms filter attack, extra chorus and room.

VOICE

Mode	Poly
Velocity	60%
Analog drift	50%

OSC 1

Wave	Saw
Level	75%
Unison	7 voices
Detune	32%
Spread	100%

OSC 2

Wave	Saw
Level	30%
Octave	-1
Unison	3 voices
Detune	25%
Spread	100%

FILTER

Type	LP24
Cutoff	1.1 kHz
Resonance	10%
Key track	30%
Env 2 amount	+0.1

AMP ENV (ENV 1)

A	350 ms
D	400 ms
S	85%
R	900 ms

FILTER / MOD ENV (ENV 2)

A	600 ms
D	600 ms
S	70%
R	250 ms

EFFECTS

Chorus	rate 0.35, depth 50%, mix 50%
Reverb	size 70%, decay 55%, tone 60%, mix 36%

THICK JUNO KEYS KEYS

Master -16.0 dB

Juno-style keys: saw plus a slow-PWM pulse plus a square sub, 24 dB filter with a gentle envelope, and the thick chorus that is the Juno's personality. Voice it in the middle of the keyboard or higher to keep it clear.

Flavour: Roland Juno-106

VOICE

Mode	Poly
Velocity	40%
Analog drift	30%

OSC 1

Wave	Saw
Level	70%

OSC 2

Wave	Pulse
Level	55%
PW	50%

MIXER

Sub	Square -1 oct, 10%

FILTER

Type	LP24
Cutoff	2.4 kHz
Resonance	15%
Key track	60%
Env 2 amount	+0.3

AMP ENV (ENV 1)

A	8 ms
D	1 s
S	75%
R	500 ms

FILTER / MOD ENV (ENV 2)

A	10 ms
D	800 ms
S	45%
R	500 ms

LFO 2

Shape	Sine
Rate	0.6 Hz

MOD MATRIX

LFO2 → PWM	+0.3

EFFECTS

Chorus	rate 0.5, depth 70%, mix 60%
Reverb	size 70%, decay 60%, tone 60%, mix 20%

SOFT HARMONY LEAD LEAD

Master -17.0 dB

The hook voice made softer and rounder (lower filter, no sub, poly) for harmonies and octave doubles.

VOICE

Mode	Poly
Velocity	60%
Analog drift	40%

OSC 1

Wave	Saw
Level	70%

OSC 2

Wave	Saw
Level	60%
Fine	+4 ct

FILTER

Type	LP24
Cutoff	2.2 kHz
Resonance	15%
Key track	50%
Env 2 amount	+0.2

AMP ENV (ENV 1)

A	10 ms
D	400 ms
S	85%
R	350 ms

FILTER / MOD ENV (ENV 2)

A	10 ms
D	500 ms
S	60%
R	250 ms

EFFECTS

Chorus	rate 0.8, depth 30%, mix 40%
Delay	433 ms, feedback 35%, tone 50%, mix 25%
Reverb	size 80%, decay 65%, tone 60%, mix 28%

HOOK LEAD LEAD

Master -14.0 dB

The hook lead: two saws only 5 cents apart, so it reads in tune, plus a square sub. A bright LP with bite, short glide, delayed vibrato, drive, a 3/16 echo and room.

VOICE

Mode	Legato
Glide	15 ms
Velocity	60%
Analog drift	40%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Saw
Level	65%
Fine	+5 ct

MIXER

Sub	Square -1 oct, 25%

FILTER

Type	LP24
Cutoff	3 kHz
Resonance	20%
Key track	60%
Env 2 amount	+0.3
Drive	40%

AMP ENV (ENV 1)

A	8 ms
D	400 ms
S	90%
R	300 ms

FILTER / MOD ENV (ENV 2)

A	10 ms
D	450 ms
S	55%
R	250 ms

LFO 1

Shape	Sine
Rate	5.4 Hz
Fade-in	700 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.008
LFO1 → Osc2 Pitch	+0.008

EFFECTS

Chorus	rate 0.8, depth 30%, mix 25%
Delay	433 ms, feedback 32%, tone 50%, mix 22%
Reverb	size 75%, decay 60%, tone 60%, mix 20%

GRITTY EIGHTH BASS BASS

Master -11.0 dB

The dark version of Eighth Bass: 300 Hz, 32% resonance, 65% drive.

VOICE	
Mode	Mono
Velocity	60%
Analog drift	30%

OSC 1	
Wave	Saw
Level	75%

OSC 2	
Wave	Pulse
Level	70%
PW	50%
Octave	-1

FILTER	
Type	LP24
Cutoff	300 Hz
Resonance	32%
Key track	40%
Env 2 amount	+0.45
Drive	65%

AMP ENV (ENV 1)	
A	2 ms
D	300 ms
S	80%
R	60 ms

FILTER / MOD ENV (ENV 2)	
A	1 ms
D	120 ms
S	15%
R	250 ms

DARK SOFT HARMONY LEAD

Master -17.0 dB

The dark version of Soft Harmony Lead.

VOICE	
Mode	Poly
Velocity	60%
Analog drift	40%

OSC 1	
Wave	Saw
Level	70%

OSC 2	
Wave	Saw
Level	60%
Fine	+4 ct

FILTER	
Type	LP24
Cutoff	1.3 kHz
Resonance	15%
Key track	50%
Env 2 amount	+0.2

AMP ENV (ENV 1)	
A	10 ms
D	400 ms
S	85%
R	350 ms

FILTER / MOD ENV (ENV 2)	
A	10 ms
D	500 ms
S	60%
R	250 ms

EFFECTS	
Chorus	rate 0.8, depth 30%, mix 40%
Delay	433 ms, feedback 35%, tone 50%, mix 25%
Reverb	size 80%, decay 65%, tone 60%, mix 35%

DARK HOOK LEAD

LEAD

Master -14.0 dB

The dark hook: cutoff 1.8 kHz, 30% resonance, more sub, more echo and room.

VOICE

Mode	Legato
Glide	15 ms
Velocity	60%
Analog drift	40%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Saw
Level	65%
Fine	+5 ct

MIXER

Sub	Square -1 oct, 35%

FILTER

Type	LP24
Cutoff	1.8 kHz
Resonance	30%
Key track	60%
Env 2 amount	+0.3
Drive	40%

AMP ENV (ENV 1)

A	8 ms
D	400 ms
S	90%
R	300 ms

FILTER / MOD ENV (ENV 2)

A	10 ms
D	450 ms
S	55%
R	250 ms

LFO 1

Shape	Sine
Rate	5.4 Hz
Fade-in	700 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.008
LFO1 → Osc2 Pitch	+0.008

EFFECTS

Chorus	rate 0.8, depth 30%, mix 25%
Delay	433 ms, feedback 32%, tone 50%, mix 28%
Reverb	size 75%, decay 60%, tone 60%, mix 30%

DARK ECHO PLUCK ARP

Master -12.0 dB

The dark version of Synthwave Pluck: cutoff 420 Hz, more echo (30% mix, 42% feedback) and more room.

VOICE

Mode	Poly
Velocity	50%
Analog drift	35%

OSC 1

Wave	Saw
Level	80%

OSC 2

Wave	Saw
Level	60%
Fine	+6 ct

MIXER

Sub	Square -1 oct, 30%

FILTER

Type	LP24
Cutoff	420 Hz
Resonance	35%
Key track	60%
Env 2 amount	+0.38
Drive	25%

AMP ENV (ENV 1)

A	1 ms
D	220 ms
S	0%
R	180 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	140 ms
S	0%
R	100 ms

MOD MATRIX

ModWheel → Cutoff	+0.55
Velocity → Cutoff	+0.15

EFFECTS

Delay	433 ms, feedback 42%, tone 50%, mix 30%
Reverb	size 80%, decay 70%, tone 60%, mix 24%

DARK SUPERSAW PAD

Master -20.0 dB

Supersaw with an octave-down layer instead of octave-up, cutoff 1.5 kHz, more chorus and room.

VOICE

Mode	Poly
Velocity	60%
Analog drift	50%

OSC 1

Wave	Saw
Level	75%
Unison	7 voices
Detune	32%
Spread	100%

OSC 2

Wave	Saw
Level	25%
Octave	-1
Unison	3 voices
Detune	25%
Spread	100%

FILTER

Type	LP24
Cutoff	1.5 kHz
Resonance	10%
Key track	30%
Env 2 amount	+0.1

AMP ENV (ENV 1)

A	110 ms
D	400 ms
S	85%
R	120 ms

FILTER / MOD ENV (ENV 2)

A	50 ms
D	600 ms
S	70%
R	250 ms

EFFECTS

Chorus	rate 0.35, depth 50%, mix 50%
Reverb	size 70%, decay 55%, tone 60%, mix 30%

SYNTHWAVE PLUCK ARP

Master -12.0 dB

Two saws 6 cents apart plus a square sub, LP24 at 600 Hz snapped shut by a short envelope, no sustain. The mod wheel opens it for intro sweeps. Dotted echo.

VOICE

Mode	Poly
Velocity	50%
Analog drift	35%

OSC 1

Wave	Saw
Level	80%

OSC 2

Wave	Saw
Level	60%
Fine	+6 ct

MIXER

Sub	Square -1 oct, 30%

FILTER

Type	LP24
Cutoff	600 Hz
Resonance	35%
Key track	60%
Env 2 amount	+0.45
Drive	25%

AMP ENV (ENV 1)

A	1 ms
D	220 ms
S	0%
R	180 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	140 ms
S	0%
R	100 ms

MOD MATRIX

ModWheel → Cutoff	+0.55
Velocity → Cutoff	+0.15

EFFECTS

Delay	433 ms, feedback 35%, tone 50%, mix 24%
Reverb	size 80%, decay 70%, tone 60%, mix 15%

BRASS PROPHET KEYS KEYS

Master -17.0 dB

Prophet-style keys: saw plus a narrow pulse 6 cents apart, no sub, a 24 dB filter with a brassy envelope, some resonance, a touch of drive. **No chorus**: dry and focused. Short echo plus room.

Flavour: Sequential Prophet-5

VOICE

Mode	Poly
Velocity	45%
Analog drift	45%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Pulse
Level	60%
PW	35%
Fine	+6 ct

FILTER

Type	LP24
Cutoff	1.6 kHz
Resonance	28%
Key track	70%
Env 2 amount	+0.45
Drive	20%

AMP ENV (ENV 1)

A	10 ms
D	1 s
S	80%
R	450 ms

FILTER / MOD ENV (ENV 2)

A	40 ms
D	700 ms
S	40%
R	400 ms

EFFECTS

Delay	433 ms, feedback 25%, tone 50%, mix 14%
Reverb	size 70%, decay 60%, tone 60%, mix 22%

PUMP BASS BASS

Master -10.0 dB

A pumping 80s bass: bright (650 Hz) for presence on small speakers, a sharp filter bite per note, and a fast amp decay so staccato 8ths breathe. 60% drive.

VOICE

Mode	Mono
Velocity	60%
Analog drift	30%

OSC 1

Wave	Saw
Level	75%

OSC 2

Wave	Pulse
Level	70%
PW	50%
Octave	-1

FILTER

Type	LP24
Cutoff	650 Hz
Resonance	25%
Key track	40%
Env 2 amount	+0.55
Drive	60%

AMP ENV (ENV 1)

A	2 ms
D	250 ms
S	55%
R	50 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	140 ms
S	10%
R	250 ms

NOISE RISER FX

Master -16.0 dB

White noise plus a detuned 5-saw stack through a resonant LP from 150 Hz, opened by `Mod Wheel → Cutoff`. Ramp CC1 from 0 to 127 over your build. Long reverb.

VOICE

Mode	Poly
Velocity	60%
Analog drift	25%

OSC 1

Wave	Saw
Level	35%
Unison	5 voices
Detune	50%
Spread	50%

MIXER

Noise	White, 90%

FILTER

Type	LP24
Cutoff	150 Hz
Resonance	45%
Key track	0%

AMP ENV (ENV 1)

A	300 ms
D	150 ms
S	100%
R	600 ms

MOD MATRIX

ModWheel → Cutoff +0.85

EFFECTS

Reverb size 90%, decay 80%, tone 60%, mix 35%

PUMPING SUPERSAW PAD

Master -20.0 dB

A pumping supersaw: 7-voice saw unison wide plus a saw an octave up. Retrigger the chords every beat; the 110 ms attack and short release make them swell like a sidechained wall.

VOICE

Mode	Poly
Velocity	60%
Analog drift	50%

OSC 1

Wave	Saw
Level	75%
Unison	7 voices
Detune	32%
Spread	100%

OSC 2

Wave	Saw
Level	30%
Octave	+1
Unison	3 voices
Detune	25%
Spread	100%

FILTER

Type	LP24
Cutoff	3.2 kHz
Resonance	10%
Key track	30%
Env 2 amount	+0.1

AMP ENV (ENV 1)

A	110 ms
D	400 ms
S	85%
R	120 ms

FILTER / MOD ENV (ENV 2)

A	50 ms
D	600 ms
S	70%
R	250 ms

EFFECTS

Chorus	rate 0.35, depth 50%, mix 40%
Reverb	size 70%, decay 55%, tone 60%, mix 22%

RECIPES

JUNGLE

Jungle · voiced in F# minor · 160 BPM · 11 patches

Low end that speakers can actually play, plus air on top. Yaw Growl and Talk Bass make a call-and-response pair, both moved by resonant filters swept by tempo-synced LFOs. Above them sit an intelligent-DnB pad and a glass lead an octave above the motif.

ATMOS PAD PAD

Master -20.0 dB

Intelligent-DnB air: a 5-voice saw stack plus a triangle 6 cents flat, a slow 1.4 s swell, LFO drift on the LP, chorus and a big dark reverb.

VOICE

Mode	Poly
Velocity	60%
Analog drift	50%

OSC 1

Wave	Saw
Level	70%
Unison	5 voices
Detune	25%
Spread	100%

OSC 2

Wave	Triangle
Level	40%
Fine	-6 ct

FILTER

Type	LP24
Cutoff	1.6 kHz
Resonance	15%
Key track	40%

AMP ENV (ENV 1)

A	1.4 s
D	2 s
S	85%
R	2.5 s

LFO 1

Shape	Sine
Rate	0.12 Hz

MOD MATRIX

LFO1 → Cutoff	+0.12

EFFECTS

Chorus	rate 0.3, depth 60%, mix 50%
Reverb	size 90%, decay 85%, tone 50%, mix 45%

GLASS BLIP FX

Master -16.0 dB

Glass Lead, shorter (0.18 s decay). Ear candy: one note every other bar.

VOICE

Mode	Poly
Velocity	60%
Analog drift	0%

OSC 1

Wave	Triangle
Level	80%

OSC 2

Wave	Sine
Level	35%
Octave	+1

FILTER

Type	LP24
Cutoff	7 kHz
Resonance	10%
Key track	50%

AMP ENV (ENV 1)

A	1 ms
D	180 ms
S	0%
R	120 ms

EFFECTS

Delay	282 ms, feedback 40%, tone 50%, mix 30%
Reverb	size 70%, decay 60%, tone 50%, mix 25%

YAW GROWL BASS

Master -16.0 dB

The call bass: a 3-voice saw stack plus a square an octave up for mid bite and a square sub for weight. A resonant LP24 (70%) is dragged down every 8th by a retriggered 1/8 saw LFO (the yaw-yaw), with the LFO also on resonance. Distortion flat out.

VOICE

Mode	Mono
Glide	30 ms
Velocity	60%
Analog drift	20%

OSC 1

Wave	Saw
Level	80%
Unison	3 voices
Detune	12%
Spread	50%

OSC 2

Wave	Pulse
Level	75%
PW	35%
Octave	+1
Fine	-7 ct

MIXER

Sub	Square -1 oct, 35%

FILTER

Type	LP24
Cutoff	1.8 kHz
Resonance	70%
Key track	30%
Env 2 amount	+0.35
Drive	90%

AMP ENV (ENV 1)

A	3 ms
D	300 ms
S	90%
R	80 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	250 ms
S	40%
R	250 ms

LFO 1

Shape	Saw
Rate	1/8
Retrigger	On

MOD MATRIX

LFO1 → Cutoff	+0.6
LFO1 → Resonance	+0.25

EFFECTS

Distortion	amount 100%, tone 85%

GLASS LEAD LEAD

Master -16.0 dB

Triangle plus a sine two octaves up, no FM, no drift. A short glassy decay, dotted echo and big room. Play it high, around C#6–B6.

VOICE

Mode	Poly
Velocity	60%
Analog drift	0%

OSC 1

Wave	Triangle
Level	80%
Octave	+1

OSC 2

Wave	Sine
Level	35%
Octave	+2

FILTER

Type	LP24
Cutoff	6 kHz
Resonance	10%
Key track	50%
Env 2 amount	+0.2

AMP ENV (ENV 1)

A	2 ms
D	600 ms
S	0%
R	400 ms

FILTER / MOD ENV (ENV 2)

A	10 ms
D	300 ms
S	20%
R	250 ms

EFFECTS

Delay	282 ms, feedback 35%, tone 50%, mix 25%
Reverb	size 85%, decay 70%, tone 50%, mix 30%

NOISY SUB BASS

Master -11.0 dB

Sine plus pink noise plus a sine an octave down, dark LP at 320 Hz, driven just enough to read on phones.

VOICE

Mode	Mono
Velocity	60%
Analog drift	30%

OSC 1

Wave	Sine
Level	90%
Octave	-2

OSC 2

Wave	Sine
Level	20%
Octave	-1

MIXER

Noise	Pink, 7%

FILTER

Type	LP24
Cutoff	320 Hz
Resonance	10%
Key track	30%
Env 2 amount	+0.15

AMP ENV (ENV 1)

A	5 ms
D	500 ms
S	90%
R	150 ms

FILTER / MOD ENV (ENV 2)

A	10 ms
D	300 ms
S	60%
R	250 ms

EFFECTS

Distortion	amount 35%, tone 30%

REESE BASS

Master -15.0 dB

The reese: a square and a saw 18 cents apart (the slow phasing beat is the sound), a sine sub two octaves down, LP24 at 620 Hz swept by a 0.35 Hz LFO, a short filter bite and heavy drive.

Flavour: jungle reese

VOICE

Mode	Mono
Glide	20 ms
Velocity	60%
Analog drift	50%

OSC 1

Wave	Pulse
Level	75%
PW	50%
Octave	-2

OSC 2

Wave	Saw
Level	70%
Octave	-2
Fine	+18 ct

MIXER

Sub	Sine -2 oct, 45%

FILTER

Type	LP24
Cutoff	620 Hz
Resonance	30%
Key track	40%
Env 2 amount	+0.35
Drive	50%

AMP ENV (ENV 1)

A	3 ms
D	400 ms
S	90%
R	120 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	250 ms
S	40%
R	150 ms

LFO 1

Shape	Sine
Rate	0.35 Hz

MOD MATRIX

LFO1 → Cutoff	+0.22

EFFECTS

Distortion	amount 60%, tone 55%

NOISE RISER II FX

Master -16.0 dB

The noise-and-saws riser, voiced for jungle tempos.

VOICE

Mode	Poly
Velocity	60%
Analog drift	25%

OSC 1

Wave	Saw
Level	35%
Unison	5 voices
Detune	50%
Spread	50%

MIXER

Noise	White, 90%

FILTER

Type	LP24
Cutoff	150 Hz
Resonance	45%
Key track	0%

AMP ENV (ENV 1)

A	300 ms
D	150 ms
S	100%
R	600 ms

MOD MATRIX

ModWheel → Cutoff	+0.85

EFFECTS

Reverb	size 90%, decay 80%, tone 50%, mix 35%

DIGITAL PLUCK ARP

Master -17.0 dB

A digital-edged pluck: two squares an octave apart with a little FM and ring mod, dotted echo. The FM adds inharmonic bite, so it suits stabs and FX lines better than chord-tone melodies.

VOICE

Mode	Poly
Velocity	60%
Analog drift	25%

OSC 1

Wave	Pulse
Level	75%
PW	45%

OSC 2

Wave	Pulse
Level	40%
PW	30%
Octave	+1

MIXER

FM (2→1)	15%
Ring mod	8%

FILTER

Type	LP24
Cutoff	2.5 kHz
Resonance	35%
Key track	60%
Env 2 amount	+0.5

AMP ENV (ENV 1)

A	1 ms
D	250 ms
S	0%
R	150 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	180 ms
S	0%
R	250 ms

EFFECTS

Distortion	amount 45%, tone 60%
Delay	282 ms, feedback 35%, tone 50%, mix 20%
Reverb	size 60%, decay 50%, tone 50%, mix 15%

SUB DROP FX

Master -12.0 dB

A sine whose pitch dives from high down to the note (`Env2 → both osc pitches`, 0.9 s), a pink-noise click and drive for punch. Land it on a note above about 40 Hz so speakers can play it.

VOICE

Mode	Mono
Velocity	30%
Analog drift	20%

OSC 1

Wave	Sine
Level	90%
Octave	-2

OSC 2

Wave	Sine
Level	30%
Octave	-1

MIXER

Noise	Pink, 6%

FILTER

Type	LP24
Cutoff	3 kHz
Resonance	0%
Key track	0%

AMP ENV (ENV 1)

A	1 ms
D	2.2 s
S	0%
R	600 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	900 ms
S	0%
R	300 ms

MOD MATRIX

Env2 → Osc1 Pitch	+0.6
Env2 → Osc2 Pitch	+0.6

EFFECTS

Distortion	amount 45%, tone 40%

TALK BASS BASS

Master -16.0 dB

The answer bass: the growl stack with a narrow pulse an octave up and a screaming LP12 (85% resonance) swept by a 1/16-triplet triangle LFO for wow-wow vowels. Play it in short fills.

VOICE

Mode	Mono
Glide	60 ms
Velocity	60%
Analog drift	20%

OSC 1

Wave	Saw
Level	80%
Unison	3 voices
Detune	12%
Spread	50%

OSC 2

Wave	Pulse
Level	75%
PW	30%
Octave	+1
Fine	+7 ct

MIXER

Sub	Square -1 oct, 35%

FILTER

Type	LP12
Cutoff	1.5 kHz
Resonance	85%
Key track	30%
Env 2 amount	+0.35
Drive	90%

AMP ENV (ENV 1)

A	3 ms
D	300 ms
S	90%
R	80 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	250 ms
S	40%
R	250 ms

LFO 1

Shape	Triangle
Rate	1/16T
Retrigger	On

MOD MATRIX

LFO1 → Cutoff	+0.65

EFFECTS

Distortion	amount 100%, tone 85%

LASER ZAP FX

Master -16.0 dB

A laser: pulse plus saw, heavy FM at 60%, and a fast pitch dive from Env 2 on both oscillators (0.12 s). Short and driven.

VOICE

Mode	Mono
Velocity	60%
Analog drift	25%

OSC 1

Wave	Pulse
Level	75%
PW	50%

OSC 2

Wave	Saw
Level	40%
Octave	+1

MIXER

FM (2→1)	60%

FILTER

Type	LP24
Cutoff	4 kHz
Resonance	30%
Key track	0%

AMP ENV (ENV 1)

A	1 ms
D	180 ms
S	0%
R	80 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	120 ms
S	0%
R	250 ms

MOD MATRIX

Env2 → Osc1 Pitch	+0.8
Env2 → Osc2 Pitch	+0.8

EFFECTS

Distortion	amount 50%, tone 60%

RECIPES

G-FUNK SOUL

G-funk soul · voiced in F minor · 101 BPM · swung 16ths · 10 patches

Smooth and expensive-sounding: a G-funk Moog bass, roomy Prophet keys, a clean Jupiter-style arp, a silky lead an octave up and motor-tremolo vibes to double the hook. Kitchen technique 6 explains how the polished top end is built.

DRY PLUCK ARP

ARP

Master -12.0 dB

Synthwave Pluck at 850 Hz, key tracking 20%, an octave up with no sub, open and completely dry (no delay, reverb or drive). Send it to your shared room.

VOICE

Mode	Poly
Velocity	50%
Analog drift	35%

OSC 1

Wave	Saw
Level	80%
Octave	+1

OSC 2

Wave	Saw
Level	60%
Octave	+1
Fine	+6 ct

FILTER

Type	LP24
Cutoff	850 Hz
Resonance	35%
Key track	20%
Env 2 amount	+0.38

AMP ENV (ENV 1)

A	1 ms
D	220 ms
S	0%
R	180 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	140 ms
S	0%
R	100 ms

MOD MATRIX

ModWheel → Cutoff	+0.55
Velocity → Cutoff	+0.15

CLEAN SINE BASS BASS

Master -9.0 dB

A pure sine body on the note, a soft pulse an octave up (4%) for small-speaker definition, LP12 at 220 Hz, no drive and nothing below the note. A 6 ms attack (no click) and 60% sustain so long notes don't bloom under the keys.

VOICE	
Mode	Legato
Glide	30 ms
Velocity	30%
Analog drift	10%

OSC 1	
Wave	Sine
Level	90%

OSC 2	
Wave	Pulse
Level	4%
PW	40%
Octave	+1

FILTER	
Type	LP12
Cutoff	220 Hz
Resonance	5%
Key track	50%
Env 2 amount	+0.15

AMP ENV (ENV 1)	
A	6 ms
D	450 ms
S	60%
R	70 ms

FILTER / MOD ENV (ENV 2)	
A	5 ms
D	300 ms
S	50%
R	250 ms

G-FUNK MOOG BASS BASS

Master -10.0 dB

G-funk Moog bass: triangle plus a square 5 cents apart for Minimoog rubber. LP24 at 200 Hz opens slightly per note for a round thump, 70 ms glide for slides and pops, velocity → filter so soft pops stay round. No sub, no drive.

Flavour: Minimoog / SH-101, West Coast

VOICE	
Mode	Legato
Glide	70 ms
Velocity	35%
Analog drift	25%

OSC 1	
Wave	Triangle
Level	85%

OSC 2	
Wave	Pulse
Level	35%
PW	50%
Fine	-5 ct

FILTER	
Type	LP24
Cutoff	200 Hz
Resonance	18%
Key track	35%
Env 2 amount	+0.22

AMP ENV (ENV 1)	
A	5 ms
D	500 ms
S	80%
R	80 ms

FILTER / MOD ENV (ENV 2)	
A	4 ms
D	160 ms
S	20%
R	100 ms

MOD MATRIX

Velocity → Cutoff	+0.12

JP CLEAN ARP ARP

Master -14.0 dB

A clean Jupiter-style arp: saw plus a pulse 6 cents up, a warm 24 dB LP at 1.75 kHz with a short envelope (a soft pluck that still flows), a little sustain, a trace of drift, no FM. A light dotted echo and a small room.

Flavour: Roland Jupiter-8

VOICE	
Mode	Poly
Velocity	30%
Analog drift	10%

OSC 1	
Wave	Saw
Level	75%

OSC 2	
Wave	Pulse
Level	55%
PW	45%
Fine	+6 ct

FILTER	
Type	LP24
Cutoff	1.75 kHz
Resonance	22%
Key track	30%
Env 2 amount	+0.35

AMP ENV (ENV 1)	
A	2 ms
D	300 ms
S	50%
R	150 ms

FILTER / MOD ENV (ENV 2)	
A	1 ms
D	200 ms
S	30%
R	150 ms

EFFECTS	
Delay	446 ms, feedback 30%, tone 50%, mix 18%
Reverb	size 80%, decay 65%, tone 60%, mix 28%

ROOMY PROPHET KEYS KEYS

Master -17.0 dB

Brass Prophet Keys, darker (1.25 kHz) with a longer 700 ms release, more room and less echo. Play rootless 9th voicings just behind the beat.

Flavour: Sequential Prophet-5

VOICE	
Mode	Poly
Velocity	45%
Analog drift	45%

OSC 1	
Wave	Saw
Level	75%

OSC 2	
Wave	Pulse
Level	60%
PW	35%
Fine	+6 ct

FILTER	
Type	LP24
Cutoff	1.25 kHz
Resonance	28%
Key track	70%
Env 2 amount	+0.45
Drive	20%

AMP ENV (ENV 1)	
A	10 ms
D	1 s
S	80%
R	700 ms

FILTER / MOD ENV (ENV 2)	
A	40 ms
D	700 ms
S	40%
R	400 ms

EFFECTS	
Delay	446 ms, feedback 25%, tone 50%, mix 10%
Reverb	size 70%, decay 60%, tone 60%, mix 28%

SILK LEAD LEAD

Master -14.0 dB

Dark Hook Lead made legato (40 ms glide) at 1.5 kHz, an octave up with no sub, and key tracking at 30% to keep the top smooth. More echo and room.

VOICE

Mode	Legato
Glide	40 ms
Velocity	60%
Analog drift	40%

OSC 1

Wave	Saw
Level	75%
Octave	+1

OSC 2

Wave	Saw
Level	65%
Octave	+1
Fine	+5 ct

FILTER

Type	LP24
Cutoff	1.5 kHz
Resonance	30%
Key track	30%
Env 2 amount	+0.3
Drive	40%

AMP ENV (ENV 1)

A	8 ms
D	400 ms
S	90%
R	300 ms

FILTER / MOD ENV (ENV 2)

A	10 ms
D	450 ms
S	55%
R	250 ms

LFO 1

Shape	Sine
Rate	5.4 Hz
Fade-in	700 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.008
LFO1 → Osc2 Pitch	+0.008

EFFECTS

Chorus	rate 0.8, depth 30%, mix 25%
Delay	446 ms, feedback 32%, tone 50%, mix 30%
Reverb	size 75%, decay 60%, tone 60%, mix 32%

AIR SUPERSAW PAD

Master -22.0 dB

Slow Dark Supersaw at 900 Hz, with a 600 ms attack, 1.4 s release and more reverb. Voice it in the air between C4 and G5.

VOICE

Mode	Poly
Velocity	60%
Analog drift	50%

OSC 1

Wave	Saw
Level	75%
Unison	7 voices
Detune	32%
Spread	100%

OSC 2

Wave	Saw
Level	30%
Octave	-1
Unison	3 voices
Detune	25%
Spread	100%

FILTER

Type	LP24
Cutoff	900 Hz
Resonance	10%
Key track	30%
Env 2 amount	+0.1

AMP ENV (ENV 1)

A	600 ms
D	400 ms
S	85%
R	1.4 s

FILTER / MOD ENV (ENV 2)

A	600 ms
D	600 ms
S	70%
R	250 ms

EFFECTS

Chorus	rate 0.35, depth 50%, mix 50%
Reverb	size 70%, decay 55%, tone 60%, mix 40%

NOISE RISER III FX

Master -16.0 dB

The noise-and-saws riser for the G-funk set.

VOICE

Mode	Poly
Velocity	60%
Analog drift	25%

OSC 1

Wave	Saw
Level	35%
Unison	5 voices
Detune	50%
Spread	50%

MIXER

Noise	White, 90%

FILTER

Type	LP24
Cutoff	150 Hz
Resonance	45%
Key track	0%

AMP ENV (ENV 1)

A	300 ms
D	150 ms
S	100%
R	600 ms

MOD MATRIX

ModWheel → Cutoff +0.85

EFFECTS

Reverb size 90%, decay 80%, tone 60%, mix 35%

MOTOR VIBES BELLS

Master -12.0 dB

Vibraphone: a sine plus a sine two octaves up whose brightness fades in 250 ms through an LP12 envelope (the bar's upper partial dies first), about 1.6 s of decay, and LFO1 → Amp at 4.5 Hz for the motor tremolo. Dry: add space with a send.

Flavour: 70s soul-jazz vibes

VOICE

Mode	Poly
Velocity	50%
Analog drift	0%

OSC 1

Wave	Sine
Level	80%

OSC 2

Wave	Sine
Level	20%
Octave	+2

FILTER

Type	LP12
Cutoff	1.2 kHz
Resonance	0%
Key track	60%
Env 2 amount	+0.4

AMP ENV (ENV 1)

A	4 ms
D	1.6 s
S	0%
R	900 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	250 ms
S	0%
R	200 ms

LFO 1

Shape	Sine
Rate	4.5 Hz

MOD MATRIX

LFO1 → Amp +0.12

BWOW FUNK ARP

ARP

Master -14.0 dB

Talkbox-era funk: a square (35% pulse) plus a quiet saw an octave up, a resonant LP24 at 750 Hz snapped open per note (the bwow), velocity → filter for accents, 6 ms attack, no FM, no drift, a tight 3/16 echo.

Flavour: 80s talkbox funk

VOICE

Mode	Poly
Velocity	40%
Analog drift	0%

OSC 1

Wave	Pulse
Level	80%
PW	35%

OSC 2

Wave	Saw
Level	12%
Octave	+1

FILTER

Type	LP24
Cutoff	750 Hz
Resonance	45%
Key track	20%
Env 2 amount	+0.5

AMP ENV (ENV 1)

A	6 ms
D	250 ms
S	40%
R	120 ms

FILTER / MOD ENV (ENV 2)

A	1 ms
D	120 ms
S	10%
R	100 ms

MOD MATRIX

Velocity → Cutoff	+0.2

EFFECTS

Delay	446 ms, feedback 25%, tone 50%, mix 12%
Reverb	size 60%, decay 50%, tone 60%, mix 12%

RECIPES

AMBIENT BLOOM

Ambient · voiced in F Lydian · 60 BPM · 4 patches

A twelve-saw pad that blooms twice (once per chord through its filter envelope, and over the whole piece with the mod wheel), a warm drone floor, a halo of falling echoes and a voice-like lead. The pad's stereo spread is kept moderate so it still works in mono.

WARM FLOOR DRONE PAD

Master -18.0 dB

The warm floor: a sine body plus a soft 3-voice saw through a low LP (240 Hz). Slow in and out, no FX except a little hall.

VOICE	
Mode	Poly
Velocity	20%
Analog drift	30%

OSC 1	
Wave	Sine
Level	85%

OSC 2	
Wave	Saw
Level	35%
Unison	3 voices
Detune	12%
Spread	60%

FILTER	
Type	LP24
Cutoff	240 Hz
Resonance	5%
Key track	30%

AMP ENV (ENV 1)	
A	3.5 s
D	2 s
S	100%
R	4 s

LFO 1	
Shape	Sine
Rate	0.05 Hz

MOD MATRIX

LFO1 → Cutoff	+0.05

EFFECTS

Reverb	size 85%, decay 80%, tone 55%, mix 18%

HALO BELL BELLS

Master -20.0 dB

Triangle plus a sine an octave up, a soft 2.2 s bell envelope, and a 750 ms echo with 55% feedback that keeps falling into the hall.

VOICE

Mode	Poly
Velocity	50%
Analog drift	15%

OSC 1

Wave	Triangle
Level	70%

OSC 2

Wave	Sine
Level	30%
Octave	+1

FILTER

Type	LP24
Cutoff	3.5 kHz
Resonance	5%
Key track	40%
Env 2 amount	+0.25

AMP ENV (ENV 1)

A	10 ms
D	2.2 s
S	0%
R	2 s

FILTER / MOD ENV (ENV 2)

A	1 ms
D	600 ms
S	20%
R	1 s

EFFECTS

Chorus	rate 0.3, depth 40%, mix 30%
Delay	750 ms, feedback 55%, tone 45%, mix 38%
Reverb	size 95%, decay 90%, tone 50%, mix 50%

TWELVE-SAW BLOOM PAD

Master -22.0 dB

Seven saws spread plus five more an octave up, slowly detuned against each other. A dark LP24 at 380 Hz blooms per chord through a 4 s filter attack, and over the whole piece via `Mod Wheel → Cutoff`. LFO 1 at 0.07 Hz breathes the cutoff; LFO 2 sways the pan. Slow chorus, a long 750 ms echo and a huge hall.

VOICE

Mode	Poly
Velocity	35%
Analog drift	50%

OSC 1

Wave	Saw
Level	80%
Unison	7 voices
Detune	22%
Spread	55%

OSC 2

Wave	Saw
Level	32%
Octave	+1
Fine	+3 ct
Unison	5 voices
Detune	16%
Spread	65%

FILTER

Type	LP24
Cutoff	380 Hz
Resonance	18%
Key track	25%
Env 2 amount	+0.3

AMP ENV (ENV 1)

A	3 s
D	2 s
S	100%
R	4 s

FILTER / MOD ENV (ENV 2)

A	4 s
D	4 s
S	70%
R	4 s

LFO 1

Shape	Sine
Rate	0.07 Hz

LFO 2

Shape	Sine
Rate	0.11 Hz

MOD MATRIX

ModWheel → Cutoff	+0.62
LFO1 → Cutoff	+0.08
LFO2 → Pan	+0.12
Velocity → Cutoff	+0.08

EFFECTS

Chorus	rate 0.18, depth 45%, mix 30%
Delay	750 ms, feedback 45%, tone 45%, mix 16%
Reverb	size 95%, decay 92%, tone 55%, mix 42%

BOWED VOICE LEAD

Master -16.0 dB

Two saws 4 cents apart (in tune, singing, not a wall) plus a sine under them, LP24 at 1.6 kHz, a 250 ms bow-like swell, vibrato fading in after 1.2 s and a short glide.

VOICE

Mode	Legato
Glide	60 ms
Velocity	30%
Analog drift	30%

OSC 1

Wave	Saw
Level	70%

OSC 2

Wave	Saw
Level	60%
Fine	+4 ct

MIXER

Sub	Sine -1 oct, 20%

FILTER

Type	LP24
Cutoff	1.6 kHz
Resonance	12%
Key track	40%
Env 2 amount	+0.2

AMP ENV (ENV 1)

A	250 ms
D	1 s
S	90%
R	1.2 s

FILTER / MOD ENV (ENV 2)

A	400 ms
D	1.5 s
S	60%
R	1 s

LFO 1

Shape	Sine
Rate	4.8 Hz
Fade-in	1.2 s

MOD MATRIX

LFO1 → Osc1 Pitch	+0.006
LFO1 → Osc2 Pitch	+0.006

EFFECTS

Chorus	rate 0.25, depth 30%, mix 25%
Delay	750 ms, feedback 40%, tone 45%, mix 24%
Reverb	size 92%, decay 88%, tone 55%, mix 38%

RECIPES

CINEMATIC SWARM

Cinematic · voiced in F major · 60 BPM · 5 patches

Load **Swarm Saw** on sixteen tracks, each holding one note, and move between chords with pitch bend alone, drawing the filter and swell as CC74 and CC11. Then add the lead, a breathy counter-melody, a deep bass placed where the emotion needs it, and bright arcs over the held chords (Chapter 05).

BREATH FLUTE LEAD

Master -8.0 dB

Breathy, like a flute or ocarina: triangle plus a sine an octave up plus a touch of noise, LP at 1.5 kHz, a slow 280 ms swell, late slow vibrato, a short soft 500 ms echo.

VOICE

Mode	Legato
Glide	90 ms
Velocity	30%
Analog drift	25%

OSC 1

Wave	Triangle
Level	80%

OSC 2

Wave	Sine
Level	22%
Octave	+1

MIXER

Noise	White, 3%

FILTER

Type	LP24
Cutoff	1.5 kHz
Resonance	8%
Key track	40%
Env 2 amount	+0.15

AMP ENV (ENV 1)

A	280 ms
D	1.2 s
S	90%
R	1.6 s

FILTER / MOD ENV (ENV 2)

A	350 ms
D	1.5 s
S	60%
R	1.4 s

LFO 1

Shape	Sine
Rate	4.3 Hz
Fade-in	1.3 s

MOD MATRIX

LFO1 → Osc1 Pitch	+0.005
LFO1 → Osc2 Pitch	+0.005

EFFECTS

Chorus	rate 0.15, depth 40%, mix 30%
Delay	500 ms, feedback 30%, tone 40%, mix 14%

BEND BASS BASS

Master -40.0 dB

A sine body plus a filtered saw an octave up so it reads on small speakers; mono, bend range 12. Cutoff is MIDI-learned to CC74 and Master to CC11, so you can hold one note per phrase and move the root with pitch bend, the swell with CC11 and the colour with CC74.

VOICE

Mode	Legato
Bend range	12 st
Velocity	0%
Analog drift	30%

OSC 1

Wave	Sine
Level	85%

OSC 2

Wave	Saw
Level	20%
Octave	+1

FILTER

Type	LP24
Cutoff	160 Hz
Resonance	12%
Key track	0%
Drive	8%

AMP ENV (ENV 1)

A	50 ms
D	1 s
S	100%
R	800 ms

MIDI LEARN

Cutoff	CC74
Master	CC11

CINEMA LEAD LEAD

Master -5.0 dB

Two saws 5 cents apart plus a sine an octave down, LP24 at 2.1 kHz opening a little per note, a 120 ms bowed swell, 70 ms legato glide, vibrato blooming after 0.9 s and a long 750 ms echo.

VOICE

Mode	Legato
Glide	70 ms
Velocity	35%
Analog drift	30%

OSC 1

Wave	Saw
Level	70%

OSC 2

Wave	Saw
Level	60%
Fine	+5 ct

MIXER

Sub	Sine -1 oct, 25%

FILTER

Type	LP24
Cutoff	2.1 kHz
Resonance	15%
Key track	35%
Env 2 amount	+0.22
Drive	5%

AMP ENV (ENV 1)

A	120 ms
D	1 s
S	92%
R	1.4 s

FILTER / MOD ENV (ENV 2)

A	250 ms
D	1.4 s
S	55%
R	1.2 s

LFO 1

Shape	Sine
Rate	5 Hz
Fade-in	900 ms

MOD MATRIX

LFO1 → Osc1 Pitch	+0.007
LFO1 → Osc2 Pitch	+0.007

EFFECTS

Chorus	rate 0.2, depth 30%, mix 22%
Delay	750 ms, feedback 42%, tone 40%, mix 22%

SWARM SAW PAD

Master -40.0 dB

The swarm voice: mono, bend range 24, 3-voice saw unison, LP at 250 Hz, no FX. Everything moves through MIDI: pitch bend for the glides, CC74 for cutoff (250 Hz → 12 kHz), CC11 for the swell, and CC20/CC21 → Macros → Pan (macros named Pan R and Pan L). Load it on up to 16 tracks.

Flavour: the classic cinema swarm

VOICE

Mode	Mono
Bend range	24 st
Velocity	0%
Analog drift	45%

OSC 1

Wave	Saw
Level	80%
Unison	3 voices
Detune	8%
Spread	30%

FILTER

Type	LP24
Cutoff	250 Hz
Resonance	10%
Key track	30%

AMP ENV (ENV 1)

A	2.5 s
D	1 s
S	100%
R	4 s

MOD MATRIX

Macro1 → Pan	+1
Macro2 → Pan	-1

MIDI LEARN

Cutoff	CC74
Master	CC11
Macro 1	CC20
Macro 2	CC21

GLASS SPARKLE BELLS

Master -12.0 dB

A glassy bell: a sine with a sine two octaves up FM'd into it (FM 18%), no sustain (1.4 s decay), 12 kHz LP, light chorus, 375 ms echo at 45% feedback. Add a hall with a send.

VOICE

Mode	Poly
Velocity	50%
Analog drift	20%

OSC 1

Wave	Sine
Level	80%

OSC 2

Wave	Sine
Level	22%
Octave	+2
Fine	+3 ct

MIXER

FM (2→1)	18%

FILTER

Type	LP24
Cutoff	12 kHz
Resonance	5%
Key track	30%

AMP ENV (ENV 1)

A	2 ms
D	1.4 s
S	0%
R	1.6 s

EFFECTS

Chorus	rate 0.25, depth 30%, mix 25%
Delay	375 ms, feedback 45%, tone 70%, mix 28%

APPENDIX

PATCH INDEX

Every recipe at a glance. Colours mark the role: bass orange, keys yellow, pads purple, leads blue, arps and bells in lighter blues, FX grey.

PATCH	ROLE	STYLE	IN ONE LINE
Clang Bell	bells	Dark Phonk	FM bell that decays to a pure tone
Tape EP (L)	keys	Dark Phonk	Detuned tape EP, left
Tape EP (R)	keys	Dark Phonk	Detuned tape EP, right
String Machine Drone (L)	pad	Dark Phonk	String-machine drone, left
String Machine Drone (R)	pad	Dark Phonk	String-machine drone, right
Horror Lead	lead	Dark Phonk	Horror lead, resonant and driven
Memphis Whine	lead	Dark Phonk	Memphis whine lead with fade-in vibrato
Broken Music Box	arp	Dark Phonk	Dark FM music-box arp
Dark Detuned Stack	keys	Dark Phonk	Dark detuned chord stack
Warped Tape Box	arp	Dark Phonk	Warped-tape horror music box
Wow Bass	bass	Dark Phonk	Funk 'wow' bass
Breathing Keys	keys	West Coast Menace	Breathing dark analog chords
Music Box	bells	West Coast Menace	Music-box bells
Funky Worm	lead	West Coast Menace	Funky-worm whine lead
Formant Choir	pad	West Coast Menace	Formant 'choir' pad
JP Pluck Arp	arp	West Coast Vintage Polys	Jupiter-style pluck arp
Juno Plink Bells	bells	West Coast Vintage Polys	Juno 'plink' bells
Music Box II	bells	West Coast Vintage Polys	Music-box bells, soft
Juno-60 Counter	lead	West Coast Vintage Polys	Warm Juno-60 counter line
JP Lush Chords	keys	West Coast Vintage Polys	Lush Jupiter-style chords
Dark FM EP	keys	West Coast Vintage Polys	Dark FM electric piano
Juno-106 Lead	lead	West Coast Vintage Polys	Juno-106 portamento lead
Funky Worm Wow	lead	West Coast Vintage Polys	Funky-worm lead with filter 'wow'
Shadow Strings	pad	West Coast Vintage Polys	Dark wide strings
Night Drive Sequence	arp	Classic Synthwave	Mod-wheel-swept 16th sequence
Driven Wave Bass	bass	Classic Synthwave	Dark driven synthwave bass
Harmony Lead	lead	Classic Synthwave	In-tune harmony lead

Wide Harmony Lead	lead	Classic Synthwave	Wide harmony lead
Singing Lead	lead	Classic Synthwave	In-tune singing lead
Wide Singing Lead	lead	Classic Synthwave	Wide, dramatic singing lead
Saw Wall	pad	Classic Synthwave	Cinematic saw wall
JP Star Trail	bells	Classic Synthwave	Sparkle with star-trail echo
Juno Sparkle	bells	Classic Synthwave	Juno sparkle, straight-8th echo
New Wave Cascade	keys	Classic Synthwave	New-wave cascading pluck
Juno Offbeat Stab	keys	Classic Synthwave	Juno off-beat stab
Eighth Bass	bass	Dark Synthwave	Driving 8th-note synthwave bass
Slow Dark Supersaw	pad	Dark Synthwave	Dark slow supersaw
Thick Juno Keys	keys	Dark Synthwave	Thick chorused Juno keys
Soft Harmony Lead	lead	Dark Synthwave	Soft harmony lead
Hook Lead	lead	Dark Synthwave	In-tune hook lead
Gritty Eighth Bass	bass	Dark Synthwave	Gritty dark bass
Dark Soft Harmony	lead	Dark Synthwave	Dark soft harmony lead
Dark Hook Lead	lead	Dark Synthwave	Darker hook lead
Dark Echo Pluck	arp	Dark Synthwave	Dark echoing pluck arp
Dark Supersaw	pad	Dark Synthwave	Darker supersaw pad
Synthwave Pluck	arp	Dark Synthwave	Classic synthwave pluck arp
Brass Prophet Keys	keys	Dark Synthwave	Dry, brassy Prophet-style keys
Pump Bass	bass	Dark Synthwave	Staccato pumping 80s bass
Noise Riser	fx	Dark Synthwave	Noise + saw mod-wheel riser
Pumping Supersaw	pad	Dark Synthwave	Supersaw that pumps without a sidechain
Atmos Pad	pad	Jungle	Intelligent-DnB atmosphere
Glass Blip	fx	Jungle	Short glass blip
Yaw Growl	bass	Jungle	Yaw-yaw growl bass
Glass Lead	lead	Jungle	Clean glass top lead
Noisy Sub	bass	Jungle	Sub with noise grit
Reese	bass	Jungle	Classic phasing reese
Noise Riser II	fx	Jungle	Noise + saw riser
Digital Pluck	arp	Jungle	Digital FM pluck
Sub Drop	fx	Jungle	Pitch-dive sub drop
Talk Bass	bass	Jungle	Talking LFO-vowel bass

Laser Zap	fx	Jungle	FM laser zap
Dry Pluck Arp	arp	G-Funk Soul	Open, dry pluck arp
Clean Sine Bass	bass	G-Funk Soul	Clean sine bass
G-Funk Moog Bass	bass	G-Funk Soul	G-funk Moog bass
JP Clean Arp	arp	G-Funk Soul	Clean Jupiter-style arp
Roomy Prophet Keys	keys	G-Funk Soul	Prophet keys, darker and roomier
Silk Lead	lead	G-Funk Soul	Silky legato lead, an octave up
Air Supersaw	pad	G-Funk Soul	Low-key supersaw air
Noise Riser III	fx	G-Funk Soul	Noise + saw riser
Motor Vibes	bells	G-Funk Soul	Vibraphone with motor tremolo
Bwow Funk Arp	arp	G-Funk Soul	Funk 'bwow' arp
Warm Floor Drone	pad	Ambient Bloom	Warm sine-and-saw drone
Halo Bell	bells	Ambient Bloom	Falling-echo halo bell
Twelve-Saw Bloom	pad	Ambient Bloom	Twelve-saw evolving pad
Bowed Voice	lead	Ambient Bloom	Singing, bowed lead voice
Breath Flute	lead	Cinematic Swarm	Breathy flute-like counter line
Bend Bass	bass	Cinematic Swarm	Held, bend-driven deep bass
Cinema Lead	lead	Cinematic Swarm	Bowed cinematic lead
Swarm Saw	pad	Cinematic Swarm	Cinematic swarm voice (×16)
Glass Sparkle	bells	Cinematic Swarm	Glassy FM bell for arc sprinkles



DeAnalog Labs · The DeAnalog Cookbook

Every recipe in this book is built on the DeAnalog Synth, starting from Init.