



4. PAD

a filtered pad sound capable of creating auto swells, stabs, and wubs. yeah, you know what I'm talking about. **SPD** sets the speed of the filter modulation, and can be tapped in with tap tempo. **LPF** sets the cutoff frequency of the filter. **LFO** allows you to select the shape of the LFO that is modulating the filter. select between ramp, sawtooth, and triangle. see the LFO note for more info on approximate locations within the knob's sweep.

1. ARP

a random pattern of jumping octaves. **SPD** sets the arpeggiation speed and can be tapped in via tap tempo. **SENS** sets the sensitivity. **FILT** determines the cut off frequency minimum of a filter that is swept with a ramp wave in speed with the arpeggiation. **PORT** or portamento allows you to dial in slow pitch glides or quick pitch jumps.

2. ATKDCY

attack and decay are key terms in synth lingo. refer to the drawing below. attack (set by **ATK** knob) is the time it takes for the volume/filter swell to fade in. conversely decay (set by **DCY** knob) is how long it takes for the volume/filter to fade out. **ATK** can be set very slow when turned fully CW, so if no sound is coming out adjust that.

DCY can be set to infinite decay if turned fully CW. the **DPH** knob sets the start point of the swell. fully CCW the swell will start from silence and turning CW will make the swell less dramatic.

3. LOFI

a dusty lo fi synth voice. **DCY** sets the decay time, or the time it takes for the sound to fade out. CCW is quick fade out, CW is infinite hold. **WOW** sets the amount of slow warble occurring, while **FLUT** sets the amount of noise and fast modulation happening.

5. STRING

based off the legendary programs on the XP-300 space station, this program creates a synthetic string voice using pitch shifting, reverb, and slow fade in times. **ATK** sets the attack time, increasing CW gets very slow. if you don't hear sound try turning that control CCW. **SPCE**, or space, sets the amount of reverb applied to the effect to allow for less abrupt fading in and out. the **PIT** knob sets the pitch and is quantized as shown (approximately) in the PIT note.

6. ORGAN

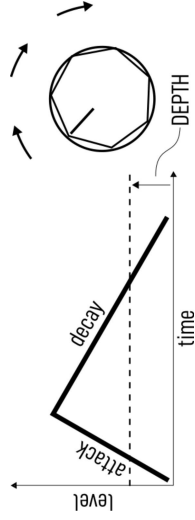
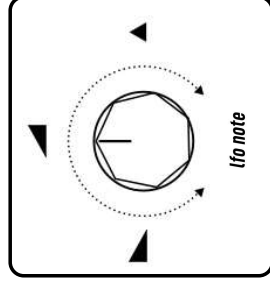
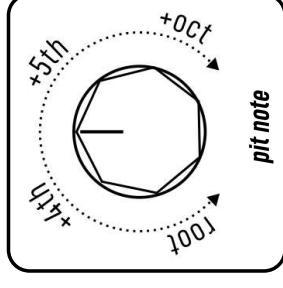
reimagines your incoming audio as an organ by blending in an octave up, an octave down, and vibrato. **OCT-** sets the level of the octave down. **OCT+** sets the level of the octave up. The **VIBR** knob introduces vibrato to the effected signal.

7. MONO

a classic aggressive mono synth sound. like on lots of old synths, you can adjust the amount of drift, or detuning between two oscillators. this creates a thicker sound, kind of like what chorus does. adjust this amount of drift or detuning with the **DET** knob. **RES** adjusts the amount of resonance on the filtering. turning this knob up can create very aggressive sounds and oscillations, so be careful turning it all the way up. The **OCT** knob sets the root note of the oscillator.

8. DAFT

sounds like robots. **CHAR** sets the character of the robot voice. the **RES** knob is key for making the robot talk. turn it up for more vocal machines. again, the **OCT** sets the root note of the oscillator.



modes 7-8: the mono synth modes. these do not work well with chords and use a different synthesis type. instead of sampling the incoming audio, these programs convert the sound directly to a square wave oscillator. in these modes, the SENS knob adjusts how much the envelope filter can be swept.