

Robust Notes: Volume I for the OB-6

100 Custom Patches for your Dave Smith/Tom Oberheim OB-6. The collaboration between these 2 pioneers of synthesis has produced a synth for the ages. We feel extremely lucky to have been able to own and work with such a fine American Analogue Synthesizer. This bank of patches has been in production for over a year and a half and the end result is something we are quite proud of.

Nearly all the patches come complete with sequences, aftertouch assignments, and LFO assignments. I feel silly saying that but I've seen others making a point of mentioning it so there you have it. Most of the sequences are very simple 16th note affairs but they do give you a quick glimpse of the patch. Velocity is assigned in the majority of these sounds as not using it as a mod source would just be wasteful. Finally, we would also like to sincerely thank you for your interest in and support of our patches!!! More to come soon..Enjoy!

Back up your Patches!

These patches load into User Bank 0 (000 - 099) and will replace the patches you have loaded so please back up your patches before loading. In addition to the bank file we've also included the individual sysex patch files for your convenience.

To Load the Bank:

Launch your sysex software. [MIDI-OX](#) - [SNOIZE](#) From the Options menu, choose "MIDI Devices." In the lower left quadrant of the window, select the MIDI port to which the instrument is connected. If connected via USB, choose "OB-6" (or "USB Audio Device" under Windows XP). If connected via MIDI, choose the correct MIDI interface port. The selected MIDI port appears in the Port Mappings window. Click OK to close the dialog and save the settings. From the View menu, choose "SysEx." From the SysEx menu, choose "Configure." Set the Low Level Output Buffers "Num" and "Size" to 4096. Under Output Timing, make sure that "Auto-adjust Buffer Delays if necessary" is NOT enabled. Click OK to close the dialog and save the settings. From the command Window menu, choose "Load File." Browse to and open the OB-6 programs file. From the Command Window menu, choose "Send SysEx." They will replace any existing programs in those memory locations on the synth.

OB-6 Volume I Patch List:

00: Robust Init - (Poly)

We decided to make our own Init file and place it at the beginning. This serves 2 purposes: The first is simply having a proper initialized patch. The second is having a safe place to save any edited patch to. You can always temporarily save over the init patch (000) without worrying about erasing something important.

01: Soft Landings - (Unison Chord Mode - Legato)

This was one of the first patches we deemed worthy of saving many moons ago. The Filter Envelope is providing a gentle pitch sweep that lands in dreamy chord territory. It can be played like a lead or a drone. MW is increasing the slow filter sweep as well as the PW on VCO2. Aftertouch raises the pitch of VCO 2.

02: Conflagration - (Unison 6 Voice - Legato)

Explosive filter sweep...Play staccato with a quick release for the full length of the filter sweep. Play sustained notes for a faster sweep that settles into a lead or drone type of sound. The MW adds some random glitches to the filter and PW on VCO2. Aftertouch opens the filter.

03: Insecure Squares - (Poly)

This is a soft dark pad that uses the LFO and VCO2 as LFO to create just a little instability in the pitch of VCO1. The LFO is slowly sweeping the pitch of VCO2 to keep the mod rate constantly changing. There is also a subtle sweep of the cutoff frequency happening. The MW is left unemployed here as the initial amount of the LFO is maxed out. Aftertouch opens the filter a bit.

04: Push the Pull - (Poly)

This patch uses the Arp and the LFO to create a simple rhythmic pattern out of mostly noise. The Arp is set to

16ths and the LFO is set to 4. External Clock Sync keeps them happily in step. The MW is increasing the depth of the LFO producing a different tone when fully engaged. Aftertouch is opening the filter a bit. Resonance is set to "11"

05: Negative Pad - (Poly)

"Negative" as in inverted filter envelope. This patch is one of our favs and can be played with quick-ish stabs or full on sustained chords. Envelope release is quite long on this one so watch your note count. 3 note chords work extremely well when playing soft stabs. The filter opens slowly upon release. MW is pointed at PW of VCO1 while VCO2 is modulating the Shape and PW of VCO1 as well.

06: Dark & Lovely - (Unison 3 Voice - Arpeggio)

Arpeggio with a soft attack and lots of movement. The LFO is slowly sweeping the filter cutoff while VCO2 is modulating the PW of VCO1. I've gotten lost in this sound a few times recently and I hope it gets you there as well. Aftertouch is modulating the filter mode.

07: Thick Frothy - (Poly)

This patch falls into the string machine category. Very bright with lots of movement provided by the LFO and VCO 2. All 4 voices are used here. (VCO1 & 2 plus the Sub and Noise)

The LFO is modulating VCO2 pitch as well as the PW for both oscillators. Xmod is modulating the filter cutoff, the filter mode and the magical "normal <> bp" setting. Aftertouch reduces the filter mode slightly which brings it more into LP territory and a slightly darker tone. This also has the effect of bringing the resonance out a little more.

08: Maud U Lahrs - (Poly - Arpeggio)

This patch uses the Arp and the LFO to create a simple sequence of sorts. The LFO is modulating VCO1 Pitch and the filter cutoff using the "Rev. Saw" wave. This creates a rhythmic downward sweep of the pitch. External Clock Sync keeps it all together. Try playing single notes or chords for more rhythmic note variety.

09: Delicious Plucks - (Poly)

Very clean poly pluck stabs. This patch is meant for staccato stabs but aftertouch will bring out a sustained tone as well. VCO1 is tuned up to G2 for some interval action. The simplicity is key here. The tone is just glorious without a lot of modulation. The LFO is modulating PW of VCO1 and Aftertouch is increasing the LFO amount and the filter cutoff to bring up the sustained tone.

10: Sweet Medicine - (Poly - Arpeggio)

This is a bright Arpeggio with a small trick up its sleeve. The MW will actually remove notes from the arpeggio by modulating the filter cutoff and the filter mode. External Clock keeps things in sync. With the MW fully down (Zero)

the whole arpeggio will play, with the MW fully up you'll get a different pattern of only 2 notes. Aftertouch increases the loudness which creates sustained notes instead of the staccato notes. Slowly sweeping the MW in the low to upper mid range will create some interesting filter modulation.

11: Tite Synth Strgs - (Poly)

Very tite synth string sound intended for quick staccato playing. This sound gets pretty close to the main synth sound in "I Just Died in Your Arms Tonight" I never liked that song much and I realized how close the sound was after creating it. Still a very useful sound for those types of 8th and 16th note stab parts.

12: Swiss Mountains - (Unison Chord Mode - Retrigger)

This is a moody, highly resonant chord pad. I call it a pad but it really can be played as a soft pluck as well. The filter envelope attack time is just fast/slow enough to be played as a rhythmic line or sustained notes. Velocity is modulating the filter envelope and there is lots of variation available there. Aftertouch opens the filter quite a bit.

13: Sweet Strings - (Poly)

Very smooth string pad that has a short-ish release time. The FX create a release that isn't there. This makes it ideal for bigger chords at higher tempos. Aftertouch is doing 2 things. Increasing the LFO depth and raising the

pitch of VCO2. This adds a heavy but beautiful swirling modulation to the sound that changes speed as more aftertouch is applied.

14: The First Sun - (Poly)

A very, very slow pad with a gentle throbbing action and a long release time. Both the LFO and XMod are providing lots of movement. The LFO is pointed at the filter mode and PW1. Aftertouch is increasing the LFO amount and raising the pitch of VCO2 which keeps the XMod action changing.

15: Screamin AT - (Unison Chord Mode - Legato)

This is a bright hard lead sound that is extremely velocity sensitive. This patch has an almost pipe organ like tone. This sound works for fast melodic parts or rhythmic stabs. The MW is increasing the vibrato while aftertouch is also modulating the pitch of VCO2 and the filter mode.

16: Full Syn Orch - (Poly)

This is a light orchestral pad sound. In the higher octaves you get a string section that works great for those high octave string notes. In the middle to lower registers you get more of a woodwind tone added. This patch works well for soft stabs and sustained chords and octaves. The MW increases the vibrato and aftertouch opens the filter a bit for a gentle swell.

17: Typical Disco - (Unison 2 Voice - Retrigger)

This is a funky, kind of resonant lead with the oscillators tuned to create an interval. VCO2 is tuned to F2 and VCO1 is tuned to C2 if I remember correctly. This sound works great for fast melodic leads and rhythmic stabs. The MW increases the Vibrato while aftertouch is doing the same with less range.

18: Anguished - (Unison 6 Voice - Retrigger)

Instant retro horror movie soundtrack here. The higher octaves have an eerie organ tone that's perfect for that scary old movie vibe. One oscillator is tuned to G#2 and the other to C3 for a tone that's creepy to start with. The MW is increasing the vibrato and the aftertouch is controlling the pitch of VCO2 for some really smooth theremin like melodies.

19: Chord Nation - (Unison Chord Mode - Legato)

Very resonant, velocity sensitive stabs. This patch can go from very dark to very bright just with velocity control. Noise is used to add some grit and bite. Great for fast melodies or staccato stabs. The MW increases the VCO2 PWM for some added dirt and aftertouch is opening the filter, increasing the LFO amount and modulating the filter mode.

20: Synthetica Bs - (Unison 2 Voice - Retrigger)

A soft bass sound using the filter envelope to modulate the filter into notch territory. This patch is velocity sensitive but tends to get darker and thicker with higher velocities. The MW is acting like it's controlling the filter cutoff. Aftertouch is opening the filter and the filter mode.

21: Metallico - (Unison 6 Voice - Retrigger - Arpeggio)

This is a resonant, metallic type of tone all dressed up in an arpeggio. The LFO is doing a slow sweep of the filter cutoff and aftertouch is opening the filter a bit. Higher notes have a nice pluck like attack but the velocity can change the tone considerably.

22: Pearl Drops - (Unison 2 Voice - Retrigger - Arpeggio)

This is a soft, dark-ish arpeggio with a very smooth tone. The MW adds a fluttering type of quality to the sound. Aftertouch is opening the filter and filter mode a little as well as increasing the LFO amount. Turn the Arpeggiator off for some soft mello chords.

23: Quark Freaker - (Unison 5 Voice - Legato)

Digital Hash OB style. The sound of big retro data moving to and fro. The MW is left out in this one as the LFO intensity is fully cranked to begin with. However, aftertouch reduces the LFO amount to bring things to a near standstill.

24: MW Talkers - (Unison 3 Voice - Legato)

This is a rather large unison lead that the OB does so well. The MW makes it disintegrate into digital voices garbled in transit. Aftertouch is opening the filter which also accents the resonance nicely.

25: Cold As Comets - (Unison 6 Voice - Retrigger)

The plight of the comet, lonely and cold, traversing the cosmos without a care. I like C3 and C4 for this sound. The MW adds some turbulence and full on chaotic noise while the aftertouch open the filter and raises the pitch of VCO2 for more variation.

26: One Arpcillator - (Unison 6 Voice - Legato - Arpeggio)

One of my favorite sounds just because the tone is so simple and effective. The LFO is doing an extremely slow sweep of the filter cutoff while aftertouch is increasing the loudness. This has an interesting result when the LFO opens the filter. It seems to increase the sustain of the notes which changes the staccato nature of the arpeggio into longer sustained notes. When the LFO closes the filter, aftertouch doesn't do much.

27: Satch Rated Ld - (Unison 1 Voice - Legato)

Saturated lead sound with a very smooth tone. Great for epic solos and simple melodies. The LFO is pointed at VCO 2 PW and the filter cutoff. Aftertouch increases the LFO amount and opens the filter a bit.

28: Soft Body Ld - (Unison 2 Voice - Retrigger)

This lead has a somewhat hollow tone and a very smooth character. VCO 1 isn't in the mix here at all, just VCO 2 and the Sub. VCO1 is tuned up to C3 so the Sub is at the same octave as VCO 2. Sometimes I like the pure square of the sub oscillator over the variable square of VCO 1. The MW is adding vibrato while aftertouch is doing the same as well as opening the filter.

29: Solemn Claim - (Unison 3 Voice - Legato)

This is a synth drone inspired by the sound in "Threshold" by The Steve Miller Band from 1977. That sound always stood out to me and while this patch isn't an exact 100% replica it definitely has the same moody atmosphere. The MW is doing the fast-ish filter modulation heard in the original and aftertouch is reducing the filter cutoff and filter mode for a slightly darker tone.

30: Truncatio - (Unison 2 Voice - Legato)

This is a tight, velocity sensitive arpeggio. Soft velocities will produce a seemingly slower filter attack for a softer sound. Harder velocities produce a sharper attack. Play a soft chord so the attack is "round" and use the MW to add a sharper attack to each note. Aftertouch increases the loudness for some dynamics.

31: OBrassius - (Poly)

Pretty standard velocity sensitive synth brass section with a fast pitch sweep for some retro attack. The MW is doing vibrato and the aftertouch is doing the same but with a much smaller range. I sure wish you could control the range of the MW sometimes.

32: Sect Dynamics - (Poly)

This is the softest of all the synth orchestral patches. Sounds like a mix of flutes and strings in the upper octaves. Works great for fast-ish melodic parts or sustained chords. The MW is pointed at VCO 1 PW and VCO 2 pitch. Aftertouch is raising the pitch of VCO 2 which speeds up the XMod movement.

33: 80s Yaction - (Poly - Arpeggio)

Velocity sensitive, clangorous arpeggio reminiscent of more than a few 80's action movies. Mr. Norris knows the sound well. This patch is pretty close to a steel drums sound depending on the velocities used. The MW is pointed at VCO 2 pitch and PW. Aftertouch is opening the filter which makes the sound even more clangorous.

34: OB Elements - (Poly)

Classic wind sound fx here. The LFO keeps it slowly and naturally changing while aftertouch adds some soft gusts. The MW increases the depth of the slowly sweeping filter for some hurricane like conditions.

35: Arpifax - (Unison 2 Voice - Retrigger)

This is a 2 voice unison arpeggio with a fair amount of resonance. The LFO is slowly sweeping the filter cutoff, the filter mode and PW for both oscillators. This creates a subtle slowly sweeping movement. Aftertouch is increasing the filter mode which changes the character of the attack slightly.

36: GoGetaBite - (Unison 1 Voice - Legato)

Powerful lead sound with a long release for some extra sustain. XMod is slowly sweeping the filter cutoff as

well as the PW of VCO 1. The LFO is doing that classic square wave hard vibrato sound. Aftertouch is increasing the LFO amount with a usable range. The MW takes it into full on sound fx territory.

37: Brash Section - (Poly)

This brass section is great for big chords stabs as well as sustained parts. It also works pretty good as a lead. The filter is in BP mode so this sound cuts through easily in the middle to upper registers but doesn't have much low end. Both the MW and aftertouch are adding vibrato while aftertouch also increases the loudness a little.

38: Retro Alarm - (Poly)

This patch uses the arpeggiator and the LFO to create a simple alarm like sequence. Sustained single notes produce a series of repeating bell like tones. The MW adds a pulsing effect by modulating the filter mode. Aftertouch increases the loudness and opens the filter for some real noise.

39: Inflatables - (Poly)

This patch has sort of a plastic quality to the tone and works great for staccato chords or sustained notes as well. If playing sustained notes you will notice a pretty drastic volume ramp which is the "inflatable" part. The LFO is hitting both VCO 2 pitch and PW of both oscillators. Aftertouch is simply increasing the LFO depth.

40: OB Epic - (Poly)

Strings for all! I'm a sucker for a nice string pad and this one ranks up there near the top of my favorites. The higher octaves work great for octave stabs, octaves sustained or those funky octave disco hits that fall off in pitch. Takes work to get those sounding proper with the pitch bend. The filter envelope is extremely velocity sensitive and can take this patch from very dark to very bright. Both the MW and aftertouch are adding vibrato.

41: Dark Methods - (Poly)

This patch uses the Ringmod fx for some eerie metallic overtones. Lots of movement provided by the XMod section and the LFO. This sound often has a distorted bell tone but aftertouch opens the filter and reveals the resonant noisy synth beneath.

42: Hand Perc - (Unison 6 Voice - Retrigger)

Very dynamic synth hand drum sound that works great in all the octaves. The higher octaves have more of a metallic tone and the lower octaves sound more wooden. The LFO is doing it's random noise mod thing which adds some crunch to the sound in low doses. Aftertouch is reducing the filter cutoff which produces a more muted, almost conga like tone. Lower octaves have some nice soft bass in the tone.

43: Beat the Horn - (Unison 6 Voice - Retrigger)

Massive unison pluck sound that reacts to note lengths. Play short staccato notes to let the release ring out and play sustained notes for a tight, almost percussive like pluck. The distortion is cranked out on this patch which mostly just compresses the sound. You can only really hear the distortion when the notes ring out. The MW and Aftertouch aren't really doing much here. Play this sound like you would play a drum!

44: OB Pluckah - (Poly)

Pretty simple poly pluck sound with a great meaty tone. There is no sustain to this sound but if you play a sustained chord and hit the aftertouch quickly, before the decay, you will hear it trying to bring out the sustain by modulating the filter mode. The LFO is doing a fast (16th notes) modulation of the amplitude. Try playing chords with the MW fully engaged and applying aftertouch just after the initial attack.

45: The Heavy - (Unison 1 Voice - Retrigger)

This is a big synth kick drum. I like G1 for a solid kick right around 50hz. This one has the usual pitch ramp applied to the oscillator to give the attack some character and punch. The LFO is using external sync mode to get it to retrigger with each new note. It's using the Rev. Saw shape and set to it's slowest setting so using the MW is essentially like opening the filter using the cutoff knob.

46: XM Tuba Ld - (Unison 1 Voice - Retrigger)

Yep, it sounds like a tuba in the lower octaves. It's also a great lead in the higher octaves. XMod is hitting the

filter cutoff, the filter mode and the normal<>bp setting which adds the soft bite to this sound. No vibrato available here. Rather, you get random LFO that adds some noisy modulation.

47: LFO Accents - (Unison 3 Voice - Legato - Arpeggio)

This is a tight staccato arpeggio where the LFO is used to accent certain notes which creates a pattern different from the arpeggio. The LFO is using external sync mode and set to "8d" while the arpeggio is doing 16th notes. The 2 combine to produce some interesting patterns when using the MW. Aftertouch is increasing the filter cutoff and the filter mode.

48: Wayward Osc - (Poly)

Shimmering and kind of fuzzy synth pad. The wayward oscillator is VCO 1 which is being modulated by both the Envelope filter and VCO 2 via the XMod section. Osc1 will gently rise in pitch until it meets VCO 2. The LFO is adding vibrato to VCO 2 only and aftertouch is adding vibrato, opening the filter and the filter mode.

49: Incoming Data - (Unison Chord Mode - Legato)

Incoming Data is a very resonant, velocity sensitive chord patch. This sound is great for rhythmic and melodic lead lines as well as longer sustained parts. Play the sequence on this one and you will get the idea. The LFO is modulating the PW of VCO 2 and aftertouch is closing down the filter for some Morse Code like S-O-S like effects.

50: Anti Matter Hrn - (Unison 6 Voice - Legato)

This is a slightly dissonant sounding bass or lead patch. The attack is almost percussive in nature and sounds great doing rhythmic sequences. The LFO is providing vibrato on VCO 2 only. Aftertouch is increasing the filter cutoff and the filter mode which gives this patch a mean synth overtone.

51: Filthy Kit - (Unison Chord Mode - Retrigger)

"Filthy" doesn't begin...This is a drum kit complete with Kick, Snare and Hats. Lower octaves for the kick drums, middle to higher octaves for the snares and the highest octaves for the hats. Play the Sequence to hear a very simple beat example. The LFO is doing the noise thing and modulating the amp and the filter cutoff which adds a crunchy texture. Aftertouch is opening the filter which makes for some serious filter sweeps that can sound like scratches.

52: Glass Perc - (Unison Chord Mode - Retrigger)

This patch has glassy like quality and a very percussive envelope. Works great for electronic percussion sequences. The MW adds a some crunch while aftertouch changes the character of the tone by increasing the filter cutoff.

53: XTone Perc 1 - (Unison 6 Voice - Retrigger)

This is a noisy percussion sound. Play the sequence for a simple example. Play staccato for more of a release, play sustained for no release. The LFO is in external clock mode and set to 16ths. This retriggers the LFO with every new note so you get an extra envelope modulating the filter cutoff. Aftertouch is reducing the filter mode which closes down the filter for a more muted percussion sound.

54: XTone Perc 2 - (Unison 6 Voice - Retrigger)

This is another noisy percussion sound that uses the XMod section for texture. Play the sequence for a simple example. Play staccato for a shorter release, play sustained to let the sound ring out. The LFO is doing it's noise thing again which adds a crunchy character. Aftertouch is opening the filter and the filter mode which turns this into a tiny, crunchy version of its former self.

55: Sharp Stick - (Unison 6 Voice - Legato)

This is a bright lead sound with a bit of bite. Lots of movement here provided by the XMod section using VCO 2 as an LFO as well as the filter envelope. This sound is great for high soaring leads and fast funky runs. The LFO is modulating PW of VCO 1. Aftertouch is doing the same.

56: Tranquilead - (Unison 1 Voice - Legato)

One of the smoothest leads in this collection. Bright but not overly so...This sound is great for those epic leads that use multiple octaves. The LFO is adding some vibrato while aftertouch is doing the same as well as increasing the amp and filter cutoff.

57: BP Dynamics - (Poly)

This is a velocity sensitive poly pad that uses the bp filter with a little resonance to give it some body. The velocity can take this sound from very dark to very bright. The filter envelope is doing a slow, gentle decay for some movement. The LFO is modulating the PW of VCO 1 while the XMod is also pointed at PW 1 as well as Shape 1.

58: Pristine Space - (Unison 2 Voice - Legato - Arpeggio)

You gotta love the OB-6's tone...Simple and beautiful with nothing getting in the way. This arpeggio uses the filter envelope and VCO 2 as an LFO for some very subtle XMod action. The arp is set to 8th T for some triplet timing. The LFO is in external clock mode, set to 8th T as well so it retriggers with each new note the arpeggiator sends it. The LFO is pointed at the filter mode which produces a softer attack and changes the tone considerably. Aftertouch is also increasing the LFO depth as well as the amp.

59: Noizy Lines - (Unison 6 Voice - Retrigger)

This is a velocity sensitive noise based percussion loop using the arpeggiator and the LFO to create the pattern. Both the arp and the LFO are set to 16ths. The LFO is modulating the filter cutoff and the filter mode using the random shape. Aftertouch is set to a negative envelope and is pointed at the filter cutoff, amp and the LFO depth. This will close down the filter almost completely and reduces the sound considerably.

60: 6 Dreams - (Poly)

This is a square wave based string patch using the hp filter. This sound is great for sustained chords or staccato melodies. The LFO is modulating VCO 2 pitch and PW 1 which keeps the very subtle XMod settings changing slightly. Aftertouch is increasing the LFO depth as well as the filter mode. This sound comes pretty close to the "Sweet Dreams" sound even though that wasn't the intention.

61: C6ChordChunk - (Unison Chord Mode - Legato)

This patch is a chunky organ sound using the chord mode. Velocity takes this patch from dark to bright. This sound is great for rhythmic percussive lines or quick runs. The LFO is pointed at the amp as well as PW 1 and 2. This produces a smooth tremolo/leslie effect. Aftertouch is doing the same to a lesser degree as well as increasing the amp a little.

62: Honey Bleed - (Unison 1 Voice - Legato)

This is a very smooth lead synth sound, probably the smoothest of the bunch. No frills needed here. The XMod section is using the filter envelope for a subtle sweep of shape 1 and PW 1. The LFO is adding vibrato while aftertouch is doing the same as well as opening the filter.

63: Subverted - (Unison 1 Voice - Legato)

This patch works as a synth bass or a synth lead...The tone is somewhere between an organ and an electric piano in the upper octaves. Velocity is working the filter envelope and the LFO is adding vibrato. Aftertouch is simply opening the filter a bit.

64: Strgs & Woods - (Poly)

This patch sounds like a mix between a string section and a woodwind section. This sound is based on a square wave from VCO 1 while VCO 2 is being used as a second LFO to gently modulate shape 1 and pw 1. The filter envelope is velocity sensitive. The LFO is modulating PW 1 as well. Aftertouch is increasing the LFO depth and raising the pitch of VCO 2 slightly.

65: NuHumanaMan - (Unison 4 Voice - Legato)

This is a Vox Humana inspired sound but its slightly darker and has more of a contour due to the filter envelope. The LFO is adding vibrato and a little PWM on VCO 2. Aftertouch is opening the filter.

66: Free Fusion - (Poly)

An electric piano sound with a glassy tone. This sound is just fun to play. Excellent for solos and rhythmic chord parts. Velocity is modulating the filter envelope for some good dynamics. The LFO is pointed at Osc1 pitch, filter cutoff and PW1. Aftertouch is opening the filter and increasing the LFO depth.

67: OB Standard - (Poly)

This is your standard poly comp. Only VCO 1 is heard while VCO 2 is on LFO duties. XMod is using both the

filter envelope and VCO 2 to gently modulate PW1. The filter envelope is velocity sensitive. The LFO is adding vibrato and aftertouch is doing the same as well as opening the filter.

68: OBOE - (Poly)

The OB does Oboes. This patch is a woodwind section. I know some of the other string patches sound like a mix of woodwinds and strings but this one is just woodwinds. Aftertouch adds vibrato. This works great for solo oboe as well.

69: OBDiety - (Unison 6 Voice - Legato - Arpeggio)

OBDiety is a nice fat arpeggio that's great for bass lines or chords. XMod is using VCO 2 as an LFO for some very subtle modulation of VCO 1 pitch, filter cutoff and the filter mode. The LFO is doing a very slow sweep of the filter cutoff and PW1. Aftertouch opens the filter just a little.

70: Synth Organ - (Poly)

A simple, velocity sensitive synth organ sound that is pretty chunky and works great for chord stabs and sustained parts. The upper octaves have a very subtle click in the attack. The LFO is adding some fast-ish vibrato to VCO 2 only. Aftertouch is opening the filter and increasing the LFO depth.

71: OB Pizzifuzzi - (Poly)

Synth pizzicato plucks with a velocity sensitive filter envelope. This patch could work as a guitar pluck as well in the upper octaves. There is a bit of distortion being used as this effectively changed the character of the mid frequencies to more of a stringed instrument tone. The LFO is adding vibrato but since there is no sustain to this sound it is kind of useless.

72: Magma Slow - (Poly)

A slowly evolving pad that uses the osc sync function and the LFO, set to random, to create the sound of a magma flow that comes and goes. XMod is hitting VCO1, Shape1 and PW1 with the filter envelope only to add some movement. The LFO's only destination is VCO1. Aftertouch increases the filter cutoff and the filter mode.

73: Notch Ya - (Poly)

This patch has a beautifully mellow glassy tone. The notch filter is used and sounds sublime here. Xmod is using the filter envelope to add a little movement to the filter cutoff. The combination of phaser 3 and the notch filter are doing most of the work here. The LFO adds some vibrato while aftertouch is doing the same.

74: Drone Swarm - (Unison 6 Voice - Legato)

Sound effect that could be a swarm of drones, before they go into stealth mode. This patch has the unison detune maxed out to separate the 6 voices a little more. The LFO adds more noise using the random setting at its highest rate. Aftertouch reduces the filter mode and VCO 1.

75: Vintage Bells - (Poly)

This is a very simple synth bells patch. XMod is applying a super fast pitch sweep in the attack which produces a suitable attack for a bell. This patch works great for melodies in the upper octaves or chords. The LFO is adding vibrato while aftertouch is increasing the amp for a volume swell when playing sustained notes.

76: Smooth Jam Ld - (Unison 5 Voice - Legato)

Part electric piano and part bell, this patch is great for fast leads and funky riffs. Reminds me of the DX7 in a big way. Velocity is working the filter envelope for some excellent dynamics. XMod is hitting the filter mode with the filter envelope only. This adds a tiny bit of a metallic tone to the higher velocities. The LFO is adding vibrato while aftertouch is doing the same as well as opening the filter.

77: Fleeting Glimpses - (Poly)

This is a very soft, moody sound with an electric piano tone. Great for atmospheric, melancholy leads or chords. The LFO is adding some vibrato while aftertouch is doing the same. This patch is using velocity for both the filter envelope and the amp.

78: Hardened Funk - (Unison 2 Voice - Retrigger)

This is a heavy resonant lead or bass that uses the osc sync function for some extra grit. Velocity is modulating the filter envelope which adds some very nice dynamics. VCO 2 is tuned lower than VCO 1 and this also adds

to the character of this patch. The Sub Osc is in the mix and this provides a bit of a variable when osc sync is used. The LFO is adding some vibrato that sounds great in the higher octaves. Aftertouch is opening the filter.

79: Padded Pipes - (Poly)

This is a simple organ patch that's making use of the phaser fx for some leslie like modulation. The mix is at 100% wet. Velocity is modulating the filter envelope which allows for a very soft tone or a brighter sound with the higher octaves becoming more prevalent. The LFO is pointed at the amp for some tremolo fun while aftertouch is opening the filter a bit.

80: Deepest Six - (Unison 5 Voice - Legato)

Very heavy sub bass patch. Great for deep smooth legato lines. Instead of vibrato you get an 8th note, random filter mod. Aftertouch is increasing the filter cutoff and the filter mode.

81: Claven Keys - (Poly)

Synth clavichord patch with heavy velocity modulation hitting the envelope filter. The sound is great for sustained chords or funky rhythm parts. The LFO is pointed at PW1 which produces some smooth waves. Aftertouch opens the filter, which can do an excellent wah wah sound in the mid and lower octaves. It also increases the LFO depth.

82: rOBust Lead - (Unison 2 Voice - Legato)

An extremely bright lead sound derived from the osc sync function and saw waves. Only VCO 1 is heard in the mix and that is all that is needed. The filter is in notch mode, which I love for leads. The LFO is providing vibrato and aftertouch is doing the same as well as increasing the filter mode.

83: Cordial Chords - (Unison Chord Mode - Legato)

This patch is based on another unison chord. Velocity is modulating the filter envelope so you can get a bright attack or a more mellow tone. This sound is great for melodies and rhythmic stabs. The LFO is adding vibrato while aftertouch is opening the filter and raising the pitch of VCO 1.

84: Plastic Brass - (Poly)

This is a synth brass comp patch that is more synth than brass. You can hear the brassy attack but the body of the sound is more of a synth tone. This patch is great for sustained chords and soft-ish stabs. The LFO is providing vibrato and aftertouch is opening the filter for a gentle swell.

85: Opaque Organ - (Poly)

This patch probably won't work for the standard B3 type of playing. You get the impression of a pipe organ but it is swimming in the plate reverb which is set to 100% wet. This produces a soft attack which gives the sound a blurry type of ambience. Try playing short staccato chords to let the reverb do it's thing. The LFO is providing vibrato while aftertouch is adding vibrato and opening the filter a little.

86: Sawyer's Kin - (Unison 3 Voice - Legato)

This patch was inspired by the epic Tom Sawyer synth sweep. This patch can also be used as a lead. The LFO is adding some vibrato and aftertouch is opening the filter enough to create some great resonant swells once the sweep settles down.

87: Retro Violins - (Poly)

This is a buzzy, phasing synth string pad. If you thought I used the phaser 3 too much you are going to love this one. (2 instances of phaser 3 here)

Both are doing a pretty slow sweep and both are set to 100% wet. The LFO is doing a very slow sweep of the filter mode and PW2. Aftertouch is raising the pitch of VCO 2, which is used as an LFO here, as well as the increasing the amp.

88: Spiney Tines - (Poly)

This sound could best be described as a acoustic/electric piano. The higher octaves sound more like a clavichord or harpsichord while the middle and lower octaves get pretty close to an acoustic piano tone. Velocity is working the Amp only. The LFO is doing a tremolo effect on the amp. Aftertouch is detuning VCO 2 just a little, but it goes a long way.

89: Pye Annie - (Poly)

Another piano attempt? Yes, this one has 89 keys though. This patch has a slightly different tone than the one above. This sound has a longer release but no reverb. The Ringmod effect is used to add a tiny bit of bite to the tone. The LFO is adding vibrato while aftertouch is increasing the amp, filter cutoff and filter mode.

90: SinKlub - (Unison 2 Voice - Legato - Arpeggio)

This is a fat unison synth with a fast bright attack and a dark body. The Arp and the LFO are both set to 8th T. This makes the LFO retrigger on each new note which adds some bite to the attack. Aftertouch is increasing the filter cutoff with beautiful results.

91: The Eights - (Poly)

This is a closed hi hat patch inspired by the iconic 808. C4 and the surrounding notes seem to work best for that classic hat sound. Velocity is modulating the filter envelope for some dynamics. The LFO is doing it's random thing which changes the tone a bit.

92: The O Eights - (Poly)

This is an open hi hat or ride cymbal patch inspired by the iconic 808. C4 and the surrounding notes seem to work best for that classic sound. Velocity is modulating the amp envelope for some dynamics. The LFO is doing it's random thing which adds some white noise to the tone.

93: A Gallopin - (Poly)

Probably one of the simplest patches in this collection. This patch works great for the sound of a horse galloping or trotting...Human footsteps on a hard floor or just a muted percussion sound. The LFO is doing a fast modulation of the filter cutoff which produces a totally different sound fx.

94: Subtle Notches - (Unison 2 Voice - Legato)

A smooth lead with a slow-ish portamento rate. Only legato notes will trigger the portamento. This sound works great for slow soaring leads. The LFO is providing vibrato while aftertouch also adding vibrato as well as opening the filter and the filter mode.

95: ToxBoxian - (Unison 5 Voice - Legato)

This is a mean lead with a rough texture. Distortion is engaged for some extra rip. The higher octaves get into distorted organ territory but the lower octaves have a decidedly more sinister tone. The LFO is providing vibrato using the square wave shape. Aftertouch is also adding the vibrato as well as opening the

96: XMod Section - (Poly)

This is a big string pad that uses the XMod section for lots of movement. The filter envelope is doing a gentle sweep that opens the sound up a bit. The LFO is modulating VCO 2 pitch which changes the rate of the XMod action. Aftertouch is raising the pitch of VCO 2, which changes the rate of the XMod modulations, as well as opening the filter.

97: Poly Sync Comp - (Poly)

This patch uses osc sync and an inverted filter envelope for an usual tone and envelope response. Playing with higher velocities will produce a darker tone and softer velocities will be brighter. The envelope produces a gentle fade out which is followed by a fade in with sustained notes. This can be useful as a crescendo if released at the right moment.

98: Chordamite - (Unison Chord Mode - Legato)

This is a Major 7th chord that's slightly spread out over the octaves. It's a shorty with no sustain and lots of velocity going to the filter envelope. Softer velocities produce a darker tone with a solid attack while higher velocities produce a brighter sound with a slower attack. The LFO is adding a fast-ish vibrato while aftertouch is increasing the LFO amount and the filter cutoff.

99: Big Harpsi - (Poly)

Last but not least... It's a Big Synth Harpsichord. This is indeed a big harpsichord sound. Complete with the doubled/delayed attack effect. This sound is great for higher octave melody lines or rhythmic and sustained chords throughout the range of the keyboard. The LFO is adding some vibrato and PW1 while aftertouch is doing the same as well as increasing the amp.