AIR

Pad & Soundscape Voice Library for Motif XS

by DCP Productions

KEYFAX New Media

OWNER'S MANUAL

INTRODUCTION

Thank you for purchasing the DCP productions "AIR" sound library for the Yamaha Motif XS. "AIR" focuses on pad sounds and atmospheric textures, suitable for any genre where these types of sounds are needed, including pop, r&b, rock, country, ambient, chillout, electronic, dance, movie and television soundtracks, games, sci-fi soundscapes, and sound design. Pads range in tone from airy, ethereal, and floating to dark, moody, and swirling. Soundscapes cover a range from eerie and dark to metallic, pulsing, and mechanized. A variety of bell and percussion timbres, and rhythmic arpeggio voices, are also presented in "AIR".

TURN YOUR MOTIF XS INTO A ROLAND D-50!

A special feature of "AIR" is the inclusion of several voices emulating sounds from the legendary Roland D-50 synthesizer, including the "famous" D-50 voices such as "Fantasia", "Digital Native Dance" and "Staccato Heaven". Using an actual D-50 as a reference, these emulations recreate all the nuances and behavior of the original D-50 voices.

WORKS WITH OR WITHOUT USER RAM

The Motif ES version of "AIR" required additional User RAM (DIMMS) installed in the Motif ES. The XS version of "AIR" provides two complete library versions – one that utilizes installed user RAM (DIMMS) and one that does not require any user RAM. Check the loading instructions for which version to load, depending on whether you have user RAM (DIMMS) modules installed. If you have a Motif XS Rack, you must load the "program" version (Air XS-P.X0A).

HOW TO LOAD THE SOUNDS

WARNING – BACK UP YOUR DATA FIRST

BEFORE YOU LOAD "AIR", MAKE SURE YOU HAVE BACKED UP (SAVED) ANY DATA IN YOUR PRODUCT THAT YOU MAY WANT TO KEEP.
YOU CAN SAVE YOUR DATA IN A VARIETY OF FORMATS ONTO A USB STORAGE DEVICE, OR AS AN EDITOR FILE VIA USB. CONSULT YOUR PRODUCT'S OWNER MANUAL FOR DETAILS ON SAVING/BACKING UP YOUR IMPORTANT DATA SUCH AS SOUNDS, BEATS, SEQUENCES OR SONGS.

FROM THE DOWNLOADED ZIP FILE TO USB DEVICE (JUMP DRIVE or FLASH DRIVE) -

IF YOU HAVE USER RAM (DIMMS) INSTALLED IN YOUR MOTIF XS:

1. Insert your USB device into your computer's available USB slot. It's icon should appear on your desktop.
2. If it isn't already open, navigate to the "AIR MOTIF XS" folder and double-click on it to open it.
3. Navigate to the folder called "AIR Motif XS ALL Files" and double-click to open it.
4. Copy the file called "AirXS-S.X0A" to your USB device's icon (by either dragging the file directly to the icon, or going to your file menu and choosing "Copy" and "To" and selecting the USB device as your destination).
5. When the file has copied completely to your USB device, properly eject the USB device and insert it in the slot labeled "TO DEVICE" on the rear panel of your Motif XS. You will see a screen message that says "Connecting to USB device…".
6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the "Device" field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your USB device in the field. This will indicate that your USB device has been selected.
7. Using the cursor buttons, cursor down to the field marked "Type" and make sure it is set to "all".

8. Press the cursor up button one more time, then use the INC/YES button to select the file name "AirXS-S.X0A." The name should highlight in blue-green.
9. Press SF2 "LOAD" button. The "Air" library will load 128 voices to User Bank 3. Press the VOICE button, then USER 3 button, then button A1 to begin.

NOTE: When you power off your Motif XS, the sample loaded will be lost. You will have to re-load 'AirXS-S.X0A" when you power up your Motif XS again.

FROM THE DOWNLOADED ZIP FILE TO USB CD DRIVE:

1. Connect a USB CD-ROM drive to your Motif XS' "To Device" slot located on the rear panel of the Motif XS. Power up the drive. You will see a message in the XS display that reads "Connecting to USB device…".
2. Insert a blank CD in your computer's CD drive. Its icon should appear on your desktop..
3. Navigate to the folder called "AIR Motif XS ALL Files" and double-click to open it.
4. Copy the file called "AirXS-S.X0A" to the CD (by either dragging the file directly to the icon, or going to your file menu and choosing "Copy" and "To" and selecting the CD as your destination).
5. When the file has copied completely to your CD, rename the CD to something you want (like "Motif XS stuff"), properly eject it and insert it in the CD-ROM drive connected to your Motif XS.
6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the "Device" field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your CD in the field. This will indicate that your CD has been selected..
7. Using the cursor buttons, cursor down to the field marked "Type" and make sure it is set to "all".
8. Press the cursor up button one more time, then use the INC/YES button to select the file name "AirXS-S.X0A." The name should highlight in blue-green.
9. Press SF2 "LOAD" button. The "Air" library will load 128 voices to User Bank 3.
10. Press the VOICE button, then USER 3 button, then button A1 to begin.

NOTE: When you power off your Motif XS, the sample loaded will be lost. You will have to re-load 'AirXS-S.X0A" when you power up your Motif XS again.

IF YOU DO *NOT* HAVE USER RAM (DIMMS) INSTALLED IN YOUR MOTIF XS:

1. Insert your USB device into your computer's available USB slot. It's icon should appear on your desktop.
2. If it isn't already open, navigate to the "AIR MOTIF XS" folder and double-click on it to open it.
3. Navigate to the folder called "AIR Motif XS ALL Files" and double-click to open it.
4. Copy the file called "AirXS-P.X0A" to your USB device's icon (by either dragging the file directly to the icon, or going to your file menu and choosing "Copy" and "To" and selecting the USB device as your destination).
5. When the file has copied completely to your USB device, properly eject the USB device and insert it in the slot labeled "TO DEVICE" on the rear panel of your Motif XS. You will see a screen message that says "Connecting to USB device…".
6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the "Device" field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your USB device in the field. This will indicate that your USB device has been selected.
7. Using the cursor buttons, cursor down to the field marked "Type" and make sure it is set to "all".
8. Press the cursor up button one more time, then use the INC/YES button to select the file name "AirXS-P.X0A." The name should highlight in blue-green.
9. Press SF2 "LOAD" button. The "Air" library will load 128 voices to User Bank 3. Press the VOICE button, then USER 3 button, then button A1 to begin.

IF YOU HAVE A MOTIF XS RACK:

YOU MUST USE THE MOTIF XS EDITOR TO LOAD THE SOUNDS.

TO MAKE SURE YOU HAVE CONNECTYED THE EDITOR TO THE RACK PROPERLY, CONSULT THE DOCUMENTATION THAT CAME WITH THE EDITOR. BELOW ARE EXCERPTS FROM THAT DOCUMENTATION:

**1. Change the mode to the Voice mode by clicking the [Voice] indication (at the top left
of the display).**

If the MOTIF-RACK XS has been connected to the computer properly and the MIDI Port (page 40) has
been set properly, starting the MOTIF-RACK XS Editor will set the [ONLINE]/[OFFLINE] indication to
[ONLINE], meaning that the settings of the MOTIF-RACK XS Editor and the MOTIF-RACK XS instrument
are synchronized with each other. In this case, the Auto Sync window is called up automatically via this
step 1, making step 2 is unnecessary. Go to step 3.

2. Click the [OFFLINE] to call up the Auto Sync window if the [ONLINE]/[OFFLINE]
indication is set to [OFFLINE].
3. On the Auto Sync window, set communication-related parameters such as Input Port,
Output Port and Device Number in the Data Port section, then set the direction of Data
Auto Synchronization (Global, Current and Voice) in the Auto Sync Setting section.
When you want to use the settings on the MOTIF-RACK XS itself as starting data for editing, set the
boxes of Global, Current and Voice in the Auto Sync Setting to on so that the data flows from the
instrument to the computer. To use the settings on the MOTIF-RACK XS Editor as starting data, set both
Global, Current and Voice to the opposite, so that the arrow indicates data flow from the computer to the
keyboard. For details, see page 40.

PROCEDURE FOR SELECTING AND LOADING THE SOUNDS IN "AIR" TO YOUR XS RACK:

1.Launch the XS Editor, either within Studio manager, or within Cubase if you are using a version of Cubase. Make sure your connections are set up properly (refer to the documentation for the XS Editor for further info on connection setup).

2. When you go to FILE > select IMPORT >.
A screen pops–up that allows you to click on the Open Folder icon and browse your computer.

   On a Windows computer you set the "FILES OF TYPE" option so that you can search for files of type: "Motif XS All (.x0a)"*

On a Mac computer you set the "ENABLE" option so that you can view "Motif XS All (*.x0a)" files.

Locate and select the file called "Air XS–P.X0A", which is located within the "Air Motif XS ALL Files" folder included in the download.

3. This will populate the left side of the IMPORT window with a list of the Voices within that ALL data file – which you can look at by "Category" (A.Piano, Keyboard, Organ, Guitar, etc) or by "Bank" (USER 1, USER 2, USER 3, DRUM USER)

4. You can then select the entire USER 3 folder, for example, on the left and select the USER 1 folder on the right of the screen (which represents their current internal USER bank...

5. Double click IMPORT and the Voices will be bulked to the target location.

6. The Motif XS and the Motif–Rack XS share System Exclusive ID, so you can bulk data between the two but in order to transfer PERFORMANCES it is not direct at all. There is not a PERFORMANCE mode as it is in the keyboard version...

Libraries that contain Performances will not load the Performances directly, as there is no Performance mode on the XS Rack.

Libraries that employ user arpeggios will not load arpeggios to the rack XS, as it is not capable of importing user arpeggios.

WHAT IS THE DIFFERENCE BEWTEEN THE TWO VERSIONS OF "AIR"?

The "AirXS-S.X0A" library contains 8 emulations of Roland D-50 voices – including the famous "Digital Native Dance" patch. Since we could not legally sample the rhythmic loop waveform needed for this voice, a "copy" of it had to be constructed from scratch, and then sampled. When you load "AirXS-S.X0A", the "D-50 DigtlNativDance" voice is loaded, along with its sample, to the USER 3 "B" bank of the library, voice location B02.

The "Air XS-P.X0A" library does NOT contain the D-50 "Digital Native Dance" voice. It features 7 D-50 voices in USER 3 Bank "B", along with an 8th voice, "Poseidon", which is NOT in the "AirXS-S.X0A" library, and which loads to USER 3 BANK B, location B08. In other words, the "P" version of "Air" contains 7 D-50 voices and one voice not found in the "S" version of "AIR". The "P" version uses strictly Motif XS ROM waveforms, and does not require any user RAM to be installed.

Why was this done? Because the D50 emulations included in the Motif ES version of "AIR" were quite popular, and it seemed unfair not to include the "Digital Native Dance" voice for users who purchased the ES version, and who have a Motif XS with user RAM installed. However, market research has also shown that a large number of users never install user RAM in the Motif workstations, and we felt obligated to include a "non-sample" version of the library for those users.

VOICE DESCRIPTIONS

A1 – CS80 PAD

Sweeping, smooth, warm analog synth pad characteristic of the vintage Yamaha CS80 analog synthesizer (circa late 1970's).

.
Yamaha CS-80.

A2 – Aqualungs

Waterscape atmosphere sound with metallic overtone effects.

A3 – Glass Harp

Metallic/glassy timbre with slow, soft attack, overtones come in with harder velocities.

A4 – Abyss

"Deep in the ocean depths" soundscape/atmosphere. Dark, low-frequency, ominous feeling.

A5 – Brasscape

Swelling, brassy-toned analog synth pad with velocity-controlled timbre.

A6 – Distant

Airy, distant-sounding drone-string pad.

A7 – Goliath

Twisted, swirling, metallic, sweeping atonal pad with "immense" character.

A8 – Kwire

Ethereal, grainy "choir" timbre.

A9 - TX Chimes

Digital chimebells from the Yamaha TX802 FM synth modle.

Yamaha TX-802 module.

A10 - Brass Bowls

Tibetan brass bowls struck with small hard mallets.

Brass Tibetan "singing bowls" (pictured with mallets).

A11 - Struck Wineglasses

Crystal wineglasses and goblets struck with fingernail tips.

A12 – Fingr Cymbals & Bels

Collection of brass finger cymbals and bells.

Mondira (small brass finger cymbals).

A13 – Breathvoxx

Super "airy" breathy voices pad.

A14 – Midnight

Darker, brooding, motion pad.

A15 – Troposphere

Thinner, flanged "air" pad.

A16 – Washover

Swelling, evolving sweep pad.

Roland D50 sounds

B1 thru B8 (AirXS-S library)

B1 – D50 Fantasia

The most famous sound from the Roland D-50 digital synthesizer (circa 1987). Metallic bell timbres and sustaining analog pad combination.

B2 – D50 DigtlNativDance

Second most famous D-50 sound. – "Digital Native Dance". This sound uses the sample waveform loaded with the "AirXS-S.X0A" library. This voice is not present in the "AirXS-P.X0A" library, which utilizes only Motif XS internal waveforms.

B3 – D50 Combie Strings

D-50 string patch.

B4 – D50 Breathy Chiffer

"Chiff lead" sound from the D-50.

B5 - D50 Soundtrack

"Soundtrack" patch from the D50. Easily heard on the opening of the song "The End of the Innocence" by Don Henley (*Building the Perfect Beast* album).

B6 – D50 Staccato Heaven

"Staccato Heaven" patch from the D-50.

B7 – D50 Legato Strings

Another D-50 string patch.

B8 – OK Chorale

"Air voices" pad sound from the D-50.

Roland D50 sounds
B1 thru B7 (AirXS-P library)

B1 – D50 Fantasia

The most famous sound from the Roland D-50 digital synthesizer (circa 1987). Metallic bell timbres and sustaining analog pad combination.

B2 – D50 Combie Strings

D-50 string patch.

B3 – D50 Breathy Chiffer

"Chiff lead" sound from the D-50.

B4 - D50 Soundtrack

"Soundtrack" patch from the D50. Easily heard on the opening of the song "The End of the Innocence" by Don Henley (*Building the Perfect Beast* album).

B5 – D50 Staccato Heaven

"Staccato Heaven" patch from the D-50.

B6 – D50 Legato Strings

Another D-50 string patch.

B7 – OK Chorale

"Air voices" pad sound from the D-50.

B8 – Poseidon (AirXS-P library only)

Dark, swirling, airy "seascape" atmosphere.

RETURN TO LIST FOR BOTH VERSIONS OF "AIR"

B9 - Slowed Time

"Sci-fi" effect soundscape – twisted, convoluted, hyper-modulated texture.

B10 – Vaportrail

"Breathing" synth-pad with swirling, moody undertones.

B11 – Q-Zone

Granular, "fractal" 3D metallic timbre.

B12 - Transweep 1

Thick flanged sweepdown pad, great for trance, ambient, soundscapes.

B143– Transweep 2

Flanged sweep-up pad.

B14 – Mogesweep

Sweeping analog synth texture characteristic of the vintage Moog Memorymoog Analog synth (circa early 80's).

Moog Memorymoog

B15 – Plunge In

Drastic high-pass filtered sweep-down pad.

B16 – Mesmerized

Hypnotic pulsing arpeggiated dark sound. Assignable switches 1 and 2 add percussive elements.

C1 – Far Journey

Rhythmic "journey to Tibet" ethnic instrument soundscape.

C2 - Convolver

Modulated, airy synth pad with heavy sweeping phaser effects.

C3 – Vox Echoes

Dark modulated pad with pitch-enveloped breath-vox effects.

C4 - Blown Bottle

Airy "bottle blow" sound for melodies/solos.

C5 – Concentric

Atonal (unpitched) edgy metallic drone-pad.

C6 – Glitch 1

Scattered "Geiger counter clicks" pulsing in rhythm over dark noisescape.

C7 - Stormcloud

Flange-effected "approaching storm" soundscape.

C8 - Singing Shaver

Metallic droning sound of electric shaver "singing".

C9 – Softouch

Soft "pillows" of oblong-shaped synthetic pads, with long release envelopes.

C10 – Oxygen 1

Modulated square-wave pad/airvox timbres with "5th interval" sound.

C11 – Super JX-10 Strings

Buzzy analog pad-strings from the vintage Roland Super JX-10 synthesizer (circa mid 1980's).

Roland Super JX10 synth.

Super JX-10 panel shot. Coolest thing about it – the fluorescent display.

C12 – Silken

High-pass-filtered analog synth "stabs" with "spun-metal-glassy" overtones.

C13 – Ultra Blue

Very dark, modulated analog synth pad.

C14 - Big OBX

Analog synth pad emulating the sound of the vintage Oberheim OBX polysynth. Sawtooth waveforms, "bell-envelope" filter characteristics.

Oberheim OBX.

C15 – Chroma Pad

Smooth, filtered sawtooth synth pad emulating the sound of the Rhodes Chroma Polaris analog synth (circa mid 1980's).

Chroma Polaris

C16 – Prophet Swish

Sweep-up modulated filter brassy synth pad from the Sequential Prophet 5 synth (circa 1980).

Sequential Circuits Prophet-5..

D1 – MKS 1

Analog string-brass pad from the Roland MKS-80 "Super Jupiter" synth module (circa mid 1980's).

Roland MKS-80 "Super Jupiter" synth module.

D2 - MKS 2

Variation MKS-80 sound. "Octave apart" oscillators.

D3 – Nordlik

Flanged "hard sync" resonant synth pad emulating the sound of the Nord Lead 2X synthesizer.

Nord Lead 2x (synth and rack-mount version).

D4 - OB 12

Darker, smooth pad, emulating the sound of the Oberheim Matrix-12 synth.

Oberheim Matrix-12 synthesizer.

D5 - Grittpad

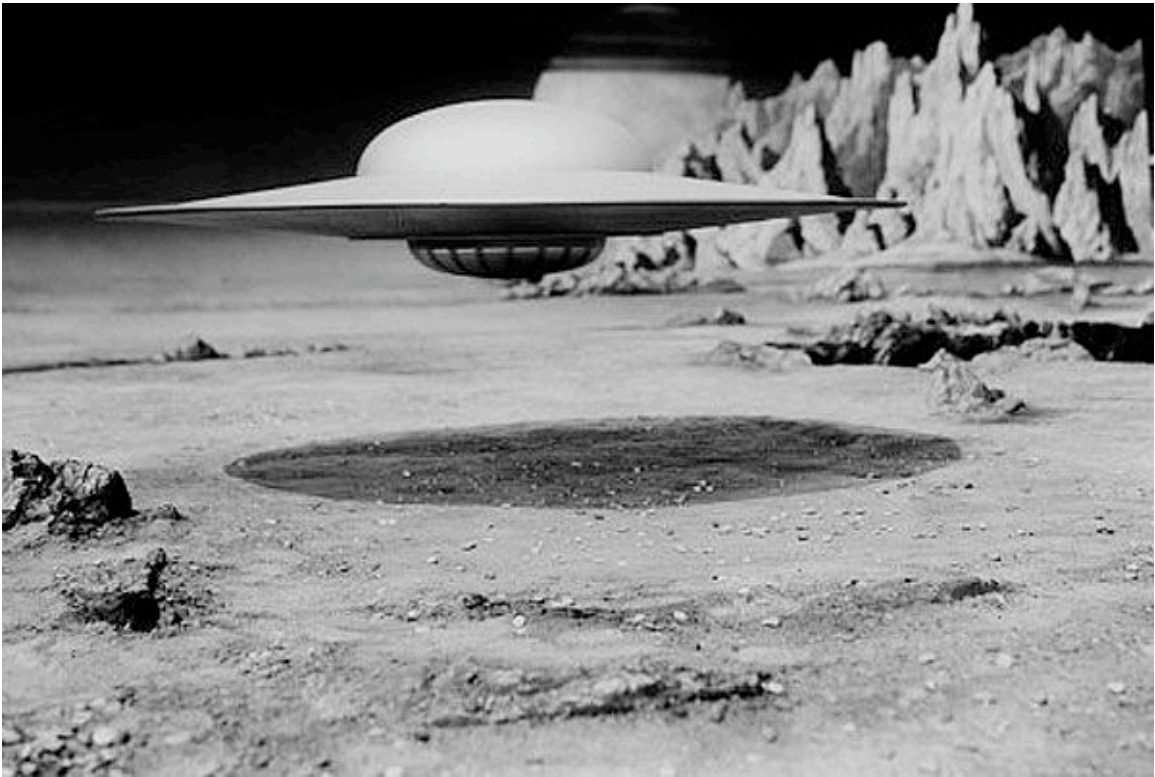Grainy, modulated, swirling and gritty digital synthesizer pad.

D6 – Plasma Leak

Sci-fi effects soundscape – "spaceship paused in deep space while astronauts Investigate plasma leak from engines".

D7 – Forbidden Planet

Sci-fi effects soundscape, inspired by the 1950's Sci-Fi movie *Forbidden Planet.*

Scene from "Forbidden Planet".

Scene from "Forbidden Planet".

D8 – Alien CPU

1960's Sci-Fi effects soundscape, inspired by the original *Star Trek* television series.

D9 – Voxx 5

Airy, modulated "5ths' interval" vox-synth pad.

D10 – Transporter

Pulsing, grainy, metallic effects pad.

D11 – Monks In Prayer

"Praying, singing monks" soundscape.*.*

D12 – Rev Comp

Darker, modulated analog comp/pad sound with inverted filter envelope.

D13 – Piped Warpo

Bent, twisted, metallic soundscape.

D14 – Crystalpad

Darker modulated analog synth pad with "crystalline" overtones.

D15 – Presence

Smooth filter-sweep analog pad.

D16 – Paradise Winds

Airy voices, rushing air, grainy metallic overtones combined.

E1 thru E16 – Lead/Solo sounds.

E1 - Famzir

Airy "pan flute" solo sound, type of sound used by the international pan flute superstar Zamfir.

E2 - Synhorn

Resonant analog synth "horn" solo sound.

E3 - Fusion 1

Smooth "square-wave" synth lead sound, typical of the type of lead sound used by Lyle Mays and Jeff Lorber. Good for Jazz Fusion, New Age, ambient, etc.

E4 - Flutey Moge

Moog Minimoog "sine-wave flute" lead sound.

Moog Minimoog Model D.

E5 – Fusion 2

Variation jazz-fusion lead-solo sound. Sawtooth oscillator waveforms.

E6 – Neyesque

Ethnic "Ney" lead. The Ney is a blown pipe-like instrument from the Middle East.

E7 – JD800 Lead

Digital-analog hybrid lead sound emulating the Roland JD800 synthesizer (mid 1990's).

Roland JD-800 synth.

E8 - Claripiccolo

Hybrid sound – clarinet crossed with a piccolo. For folk, new age, ambient, chillout, etc.

E9 - Voice Synth

"Synthesized voice" lead sound.

E10 - Jazz Flute

Breathy flute with "attack" sound on harder velocity.

E11 – Glass Lead

Metallic/glassy digital synth lead.

E12 – Chorused Saw

Resonant filtered analog sawtooth lead sound.

E13 - Miles D

Muted trumpet solo sound, inspired by Miles Davis.

E14 - FM Lead 1

Modern software FM Lead sound, emulating the type of sound produced by Native Instruments FM7 software synthesizer. Glassy-metallic timbre.

Native Instruments FM7.

E15 - FM Lead 2

"Synthesized horn" FM7 lead sound.

E16 – FM Lead 3

"Square-wave" FM7 lead sound.

F1 thru F10 – Bass sounds.

F1 – 1 Size Fits All

Dark, smooth analog synth bass.

F2 – Mini Rez

Resonant filtered Minimoog synth bass with sharp attack.

F3 - Rubber Mini

Percussive-attack Minimoog bass with "rubbery" tonality.

F4 - Stereo Synth Bass 1

Chorused, detuned analog sawtooth bass in "wide stereo".

F5 – Stereo Synth Bass 2

Variation of F4 – stereo synthesizer bass sound.

F6 – Mor Sub

Deep, low synth bass with "sub" undertones.

F7 – Bass Pad Filtered

Resonant-filtered detuned synth bass.

F8 - Warm Analog

Tight, resonant analog bass sound.

F9 – Big Drone

Modulated, moody, dark "droning" bass.

F10 – Massive

Huge analog-digital hybrid synth bass.

F11 thru F16 – Noisescapes.

F11 - Industrial

"Construction site" or "factory" noisescape.

F12 - Code Red

"Intruder Alert" alarm sound combined with "spacecraft interior" sounds.

F13 - Turbines

"Submarine turbine engine room" soundscape.

F14 - Alien Playground

Metallic noises, radiation waves, small alien vocalizations.

F15 – Square Root of Pi

Gigantic sliding mechanical equipment, ascending "circuitry" tones, modulated metallic buzzes.

F16 – Colloidal Suspension

Hovering liquid metal blobs in plasma solution.

G1 – Majestik

Arpeggiated synthesized string orchestra.

G2 – Transcendent

Granular noise and airy space-choir.

G3 – Dreamland

Circulating, arpeggiated crystalline synth.

G4 – Widespread 1

Translucent grainy analog-digital synth pad with string overtones and wide stereo spread.

G5 – Widespread 2

Deeper-modulated wide stereo synth pad with richer harmonics.

G6 – Ghost Dance

"Techno-ethno" percussive arpeggiated rhythm synth tone.

G7 – Hobbit Ring

Sound inspired by "Lord of the Rings" – metallic ringing tone and creeping ghostly space voices with inharmonic edges.

G8 - Requiem

Distant choir voices in huge stone cave.

G9 - Euroripple

Bouncing, modulated synth arpeggio with "Euro" ambient techno feel.

G10 – Hypnopulse

Pulsating, hypnotic square-wave rhythm synth.

G11 - Oxygen 2

Breathy synvox pad.

G12 - Bell Pool

Delicate, arpeggiated crystalline synth bells dipped in water.

G13 - Clok Chimez

Ambience of mechanical clock shop with multiple chime effects.

G14 - Tidal

Immense wash of synthesized metallic noise plunging overhead.

G15 – Triumphant

Modulated, grainy, flanged synth string pad.

G16 - Deep Underground

"Underworld" ambient soundscape. Dark echoes, metallic noises, radiation dribbles.

H1 – Itopia 2007

Modulated, flanged "synth vox"/air pad, using Yamaha's proprietary "Itopia" waveform.

H2 – Blue Jay Way

Psychedelic, trippy, swirling noisy metallic synth wash, inspired by the Beatles song "Blue jay Way" (*Magical Mystery Tour* album). For the record, Blue Jay Way is an actual street in Los Angeles, California, in the Hollywood Hills.

H3 – Harpsidic

Pulsing, arpeggiated synth-harpsicord and syn-vox pad.

H4 – Mars Winds

"Martian windstorm" noisescape.

H5 – Kalimboid

"African" percussion arpeggio with ambient echoes.

H6 - Mozamba

Echoed ethnic hand-drums and tambourines – the more notes you hold down, the more complex the rhythm.

H7 – Zimba

Wave-sequenced rhythmic sound with metallic and percussive elements. Play different combinations of notes for different rhythms.

H8 – Torn Space

Hyper-dynamic atonal metallic, grinding wash of sound with dramatic panning elements.

H9 – Bahn-Auto

Darker swirling pad and arpeggiated percussive elements, for that "traveling on the German Autobahn" feeling.

H10 – Orbiting Neutrons

Neutron particles in orbit.

H11 – Space Monkeys

Outer space zoo – cosmic winds, radiation noise, alien vocalizations and chirps.

H12 – A Wash of Fifths

Flanged synth strings tuned a fifth apart.

H13 – Glitch 2

Rotating radiation counter tones combined with dark synth percussion pulses.

H14 - Darkening

Brooding, grainy, dark vox/synth pad.

H15 - Baby Steps

Downtempo chillout rhythm and synth tones.

H16 - Fadeout

Morphing, moving elastic grainy synth waves.