



record

Record+Reason FX Soundbank

Record Version 1 + Reason Version 4

Record+Reason FX Soundbank document by Kristoffer Wallman

The information in this document is subject to change without notice and does not represent a commitment on the part of Propellerhead Software AB. The software described herein is subject to a License Agreement and may not be copied to any other media except as specifically allowed in the License Agreement. No part of this publication may be copied, reproduced or otherwise transmitted or recorded, for any purpose, without prior written permission by Propellerhead Software AB.

©2009 Propellerhead Software and its licensors. All specifications subject to change without notice. Record and Reason are trademarks of Propellerhead Software. All other commercial symbols are protected trademarks and trade names of their respective holders. All rights reserved.

Welcome to Record+Reason FX Soundbank

As a bonus for our beloved, dedicated Reason users we have put together this special sound bank for Record containing a number of effects patches that makes use of many of the devices in Reason that are not included with Record standalone.

So, for you who have Reason already and just purchased Record, the Record+Reason FX ReFill offers a collection of insert and send effect patches, such as Auto Panning, Vocoder Effects, EQ Sweeps and many other desirable effects not obtainable in Record alone.

How to use Record+Reason FX Soundbank

To use the ReFill, just put it side by side with the Record Sound Bank in your Record application folder and it will be accessible from Record's patch browser.

Patch List

Category	Patch Name	Utilization	Description	Designer
Delay	DelayLine	Insert	Delay/Reverb, depends on settings. Uses delay-line principle from DSP to allow the user to create a multitude of effects.	SW
Delay	ReVerse	Insert/Send	Reverse delay/reverb, depends on settings. Uses filters and delays to give the impression of a reverse effect.	SW
Delay	Reverse Waves 1x	Insert	Modulated Delay/Reverb effect that undulates between a direct and processed reversed reverb signal. Rate is fixed at 1/8th note	KK
Delay	Reverse Waves 2x	Insert	Modulated Delay/Reverb effect that undulates between a direct and processed reversed reverb signal. Rate is fixed at 1/4th note	KK
Delay	Sweeper Delay	Insert/Send	Runs audio through a filter, with the frequency controlled by an LFO, then delay, to add movement and depth.	TP
EQ & Filtering	Amp Mod Filter	Insert	Creates a stereo amp modulation effect, ideal for widening drums and creating unusual timbres.	TP
EQ & Filtering	Audiokoder	Insert/Send	Automatic vocoding patch that responds to the dynamics of the incoming signal to generate synthetic textures. This works especially well with vocals and drums. Pitch settings are modified with the Octave, Semi, and Envelope Mod controls. Sensing button sets a higher trigger sensitivity. FM button routes the incoming signal to modulate the oscillator. Hi-Fi Button controls the Vocoder Band resolution.	KK
EQ & Filtering	Auto Vocode	Insert/Send	Vocoder and synth triggered automatically by input level. If you are confused about how to set up a vocoder to make T-Pain or robot sounds, use this device to simplify your life. Knobs control all the major features of the vocoder/synthesizer combo allowing you to change octave, timbre, note/key and vocoder strength with minimal effort.	JCG
EQ & Filtering	Band FreQer	Insert/Send	Phase Vocoding patch designed to alter harmonic content by running two vocoders in parallel. The Shift Rotary is the primary control for adjusting harmonic changes. Decay controls the vocoder envelope time constant. LF Trim tapers the bass frequencies. HF emphasis controls emphasis on both vocoder devices. Compressor should be On as the patch can generate loud signals.	KK
EQ & Filtering	BV512 Double Notch	Insert	This patch uses a BV512 to create a double-notch filter, similar to a popular software synth. It can be LFO-modulated, and a peak can also be created in-between the notches.	JJ
EQ & Filtering	CB Modelling [Run]	Insert/Send	Created after a physical modelling principle. Frequencies are split and sent to different comb filters in order to isolate and modulate different frequency bands in our hearing system's Critical Bandwidth. (CB) These groups are then sent to All Pass Filters. For a true representation of this process the audio signal would need to split many more times, but for the CPU's sake I have limited the number of splits. To sum it up this combinator breaks down the audio signal and then builds it back together as something new or slightly altered. It can be subtle or overt in audio manipulation depending on the settings used.	SW
EQ & Filtering	Circles [Run]	Insert	Utilizes LFO's sent to format and comb filter controls to create more organic and moving modulation type effects.	SW
EQ & Filtering	Filter FM Input [Run]	Insert	Runs the input signal through a Thor LowPass filter, which is Filter FM modulated by a sine wave. Everything is variable - the FM pitch, amount, cutoff, resonance. You can create a huge variety of Filter FM tones using these basics. Keep in mind if you want to use the Filter Envelope button, you'll need a relatively low Cutoff and FM Amount or else the envelope will have no room to modulate.	JJ

Category	Patch Name	Utilization	Description	Designer
EQ & Filtering	Freq Tweak	Insert/Send	Frequency Modulated Filter patch. The modulation oscillator frequency is controlled by an envelope follower - switchable with the TUNE ENV button. The ENV FOLLOW button switches in FM modulation intensity modulated by dynamics. Choice of two modulation waveforms is controlled by the SAW-SQUARE button. LOW GAIN controls the level of the source bass frequency. COARSE TUNE & FINE TUNE control the modulation oscillator base pitch. STEREO button enables a chorus effect on the processed signal.	KK
EQ & Filtering	Multi Filterbox	Insert	Designed as a simple multi-purpose filter unit, utilizing the Thor's filter unit rather than the ECF. Automatic filter frequency/resonance LFOs can be toggled on and off, along with the Thor's built-in chorus effect. A maximizer is included to make use of the soft clip functionality as the filter sweeps can produce less predictable output levels.	AF
EQ & Filtering	Phase Vocoder [Run]	Insert	This is one way to create a pitch shifter in Reason and can create very interesting sounds with drums and percussion. It uses Thor noise oscillators as a carrier, and the input signal as a modulator. The shift value then controls the 'pitch' of the resulting signal. Besides drums/percussion, it can also pitch-shift monophonic melodic signals in a lo-fi way.	JJ
EQ & Filtering	Resonator	Insert/Send	Tunable Resonant filter. Basically a "stuck" flanger. It can be tuned to resonate at variable frequencies allowing for a mechanical metallic sound. Perfect for drums, vocal effects and percussion.	JCG
EQ & Filtering	Resonator Chords	Insert/Send	Taking a resonator to the next level and pre-tuning 4 resonating filters to correspond to diatonic chords. This is what to use when you want your drum loop or voice to resonate "in key." 48 distinct chords - Major 7, Major Dominant 7, Minor 7 and Diminished in every key - allow you to perfectly match any mood or musical vibe.	JCG
EQ & Filtering	Spaced Autowah	Insert	Transforms the incoming signal by utilizing the wah functionality on the Line 6 amp device. A compressor is built in to allow for more predictable output values, and the wah is controlled by the included Thor's LFO. Delay is also included to produce a psychedelic-type effect.	AF
EQ & Filtering	Telephone Speaker	Insert	Band-Pass filter and aggressive compression that makes the source signal sound like it comes from a telephone speaker.	JCG
EQ & Filtering	Throat Distortion	Insert	Throat Modeler and auto filter based on input volume. This is the electronic version of a talkbox. use it on guitar and bass sounds to get a nice "Bon Jovi" sound. The sensitivity control affects input response.	JCG
EQ & Filtering	Underwater Radio	Insert	Modulation patch which utilizes the Thor's built in mod-delay device and formant filter to produce an almost watery (by default) sounding output. Controls are provided for both the delay and filter components, with the formant filter and delay modulation amount controlled by an LFO (which can also be modified by the user).	AF
EQ & Filtering	WahWah Split	Insert	Splits audio signal between two different WahWah units. User has control over how to mix and split the audio signal.	SW
EQ & Filtering	WahWahWah	Insert/Send	LFO driven WahWah patch that utilizes the Line6 Guitar Amp device. WAVEFORM selects between Sine, Triangle, Square, Sawtooth waves. WAH LEVEL sets the center frequency of the wah wah filter. LFO RATE controls the speed of the modulation source. LFO AMOUNT controls the intensity of the modulation. OVERDRIVE adjusts the amp model drive parameter. PRESENCE adjusts the mid-high frequency response of the amp model. LFO SYNC button enables tempo synchronization. LFO PHASE, inverts the polarity of the modulation signal - e.g. change the direction of the sawtooth ramp from Up/Down to Down/Up.	KK
Gating & Choppers	Beat Simplify [Run]	Insert	This is meant to simplify a drumloop or beat by gating the sequence to 1/4 notes or 1/8ths. Additionally there is a stereo lfo-controlled comb filter for a bit of spice.	JJ
Gating & Choppers	Chipify [Run]	Insert	Uses the incoming signal as a modulator with a BV512 utilizing a constant sawtooth ""8-bit"" tone as a carrier to produce a chip-tune style output.	AF

Category	Patch Name	Utilization	Description	Designer
Gating & Choppers	Chop and Filter [Run]	Insert	Uses a matrix sequencer to control built-in delay sends, producing a beat-repeat type of effect. This is then passed through a Thor filter with a sweeping filter frequency to produce the output. Multiple Matrix patterns are selectable by the user.	AF
Gating & Choppers	Filter Bites LFO	Insert/Send	Sample and Hold chopper/filter in tempo. Reverb and delay added for more depth and color choices. Two filters in tandem and tunable with the Frequency control allow for movement and animation. The resonance button transforms an otherwise tame effect into a cool Sample & Hold filter.	JCG
Gating & Choppers	Gated Envelope	Insert	A gated envelope patch suitable for constant rhythmic gating effects.	KK
Gating & Choppers	Gated Envelope & Delay	Insert	A gated envelope patch suitable for constant rhythmic gating effects. Includes tempo synced delay.	KK
Gating & Choppers	Gater & Chopper	Insert/Send	Amplitude and filter based auto gate with Pan and trigger. The Auto-pan is particularly cool. Warning: there is little to no sound in STOP mode; Record must be playing to get the effect.	JCG
Gating & Choppers	Rattler [Run]	Insert	Uses the incoming signal as a carrier with a BV512 utilizing a noise-based oscillator as a modulator. This produces a "rattling" output while retaining the characteristics of the incoming signal. Vocoder functions and noise-oscillator controls are included.	AF
Gating & Choppers	Stereo Mod Gate [Run]	Insert	Gate device which includes two matrix devices - one per channel. These matrix devices control the amplitude of the left and right channels, and can be selected independently by the user. Includes a "pan sweep" button which sweeps both channels from left/right respectively.	AF
Instrument Processors	Drum Factory	Insert	A full compliment of drum shaping tools including a Bit crusher. These "processors" are intended as a full compliment of tools to tweak the recommended source signal. Low, midrange and high EQ, compression and bit crushing all help shape drum sounds to perfectly match mood and vibe.	JCG
Instrument Processors	Guitar Mix Processor	Insert/Send	What does it take to generate an awesome guitar sound inside a mix? Try this! These "processors" are intended as a full compliment of tools to tweak the recommended source signal. This includes a "reamp" module, chorus, delay, compressor and other tools to perfectly sculpt guitar sounds for maximum impact.	JCG
Instrument Processors	Rhodes Processor	Insert	Designed to turn a sample into a Rhodes suitcase amp. These "processors" are intended as a full compliment of tools to tweak the recommended source signal. Low and high EQ, Stereo square-wave vibrato, phaser and chorus effects are all essential for creating that perfect Rhodes Suitcase sound.	JCG
Instrument Processors	Synth Processor	Insert/Send	Turn your weak sound into a unique aural experience! These "processors" are intended as a full compliment of tools to tweak the recommended source signal. Additional filters, delay, reverb, chorus and unison effects round out a complete palette of synth shapers. Perfect for everything from guitars to synth pads, this processor will supersize even the weakest sound. The "wide" stereo enhancer is perfect for a sound that just doesn't "sit" in a mix without being a distraction.	JCG
Instrument Processors	Wurly Processor	Insert	Turns a Wurly sample into a Model 200! These "processors" are intended as a full compliment of tools to tweak the recommended source signal. Low and high EQ, mono triangle-wave vibrato, phaser and chorus effects are all essential to properly record a Wurly.	JCG
Modulation/Panner	Time Synced Panners	Insert	Preset of General Panner	KK
Modulation/Tremolo	Amp Chopper	Insert	LFO Driven Volume Pedal distortion patch.	KK
Modulation/Chorus	Beautiful Chorus	Insert	Provides gentle chorusing. Can be driven to a more tremolo like effect by increasing the LFO rate.	TP

Category	Patch Name	Utilization	Description	Designer
Modulation/Chorus	Diffuse Chorus	Insert	This is not a regular sounding chorus. It's almost more of a stereo widener effect. It creates an interesting stereo field with mono material, without an obvious chorusing effect. Try a drumloop with the default settings and turn up diffuse. It softens the transients in an interesting way.	JJ
Modulation/Flanger	Dimension Flange	Insert	Flange effect designed to pass low frequency while processing only the treble range through the comb filtering effect. This can be switched to full processing mode by disabling the HF FLANGE button. FLANGE AMT controls in intensity of the LFO modulation. TRI /SINE button controls the shape of the LFO source. LFO RATE controls the speed of the modulation and LFO SYNC enables tempo synchronization. COMB FREQ controls the center frequency of comb filter. PHASE INV button controls the Comb filter feedback setting. DRY/WET controls the balance of processed vs. direct signal. If used as an insert effect, adjust the Dry/Wet balance to find the optimal effect balance.	KK
Modulation/Vibrato	Dimension Vibrato	Insert	Pitch Modulation processor. VIBRATO AMT controls the intensity of the modulation. TRI/SQUARE, LFO RATE, LFO SYNC, control the modulation parameters. HF VIBE and XOVER FREQ controls adjust the crossover settings to isolate the treble frequencies for modulation. DRY/WET controls the effect vs. source signal balance. ST.CHORUS enables the stereo chorusing effect.	KK
Modulation/Panner	Fast Sine Pan	Insert	Preset of General Panner.	KK
Modulation/Panner	Filter Pan	Insert	Panning system that runs through a pair of low pass filters. LFO constantly modulates the filters while the panning is adjustable. WAVEFORM, LFO RATE, AMOUNT, TEMPO SYNC, LFO PHASE control the general modulation parameter. GAIN TRIM attenuates output signal and tapers the filter cutoff frequency. FILTER button switches the filters in/out of the signal path.	KK
Modulation/Panner	General Panner	Insert	This patch is the source for the Time Synchronous presets. GAIN TRIM adjusts the output level by approximately 7dB. WAVEFORM selects the LFO source modulation waveshape. LFO RATE controls the modulation speed. TEMPO SYNC button enables synchronization to the song tempo. AMOUNT controls the intensity of the modulation - 0 Amount renders no panning modulation. LFO PHASE Button flips the polarity of the modulation. CHORUS enables a chorusing effect and HP CHORUS, filters off the bass frequencies processed through the Chorus.	KK
Modulation/Tremolo	General Tremolo	Insert	LFO based Tremolo (attenuator modulation) patch. GAIN adjusts the output volume. WAVEFORM selects the LFO source modulation waveshape. LFO RATE controls the modulation speed. TEMPO SYNC button enables synchronization to the song tempo. AMOUNT controls the depth of the tremolo. LFO PHASE Button flips the polarity of the modulation. CHORUS enables a chorusing effect and HP CHORUS, filters off the bass frequencies processed through the Chorus.	KK
Modulation/Phaser	Phunky Phaser	Insert	A gritty, stereo phasing effect.	TP
Modulation/Phaser	Quad Phaserbank	Insert	One great use for the Stereo Imager is as a crossover. In this phaser patch, the signal is split into 4 frequency banks - which are all sent into 4 different phasers in parallel. Rather than map the phaser controls the same on each device, all are slightly offset and will morph between different values using the Morph knobs. The Lo-Cut button disables the phaser on the lowest bank, which can be helpful to prevent muddiness if you are running a bass or kickdrum through the phaserbank.	JJ
Modulation/Panner	Random Chorus Pan	Insert	Preset of General Panner.	KK
Modulation/Panner	Random Fast Pan	Insert	Preset of General Panner.	KK
Modulation/Rotary Speaker	Rotaryscope	Insert	Uses a combination of LFOs to control panning and unison effects to emulate the sound of rotary speakers. Increasing the speed/"rate" of the rotary speakers accentuates the unison effect, producing a more obvious effect.	AF

Category	Patch Name	Utilization	Description	Designer
Modulation/Vibrato	Soft Motion Vibrato	Insert	Pitch, amplitude and pan vibrato. It's not a rotary effect, but it gives really good motion to a sound. Detuning, filtering and panning all happen concurrently to impart believable motion across the stereo spectrum.	JCG
Modulation/Tremolo	Stereo Tremolo	Insert	Dual Tremolo system. When the INV OFFSET button is enabled, the LFO modulation is inverted between the two attenuators. The OFFSET button enables a 2 step delay on the second modulator signal. WAVEFORM, LFO RATE, LFO AMOUNT, LFO SYNC, and LFO PHASE controls alter the parameters of the modulation source. SOURCE LEVEL adjusts the input signal offset.	KK
Modulation/Flanger	SuperFlange!	Insert/Send	The Flanger you hope for! This basically takes my "stuck flanger" resonator idea and gives it a proper LFO to make it "unstuck" again.	JCG
Modulation/Tremolo	Tremolo Filter	Insert	Tremolo and State Variable filter combination. LFO modulates both the attenuation and filter cutoff frequency.	KK
Multi FX	Apollo	Send	Swirling Filtered Super Multi FX. Two LFO's drive a low-pass filter and a band-pass filter routed to reverbs and delays for tons of geeked fun.	JCG
Multi FX	Auto Filter	Insert/Send	Just plug in to a drum loop and go. Three delay lines feeding two band-pass and one low-pass filters create added depth and movement to your source signal. An LFO drives two of the filters for automatic "action".	JCG
Multi FX	Cloud Passage	Send	Filters, reverbs, delays, and a super slow LFO give space-faring synthesizer geeks a good soundtrack!	JCG
Multi FX	Cold Rush	Send	Filtered reverb run through serious distortion creates a cool noise effect on the reverb tail. It's a very "cold" effect that has a rushing wind sound at the tail due to distortion settings.	JCG
Multi FX	Comb Filtration	Insert	Uses a sweeping comb filter to add movement.	TP
Multi FX	Detuned Reverse	Send	Reverse Multi effect w Line 6 amp. Originally designed for a clean stratocaster guitar input, this patch uses several effects to simulate a swelling reverse bloom. The signal is further affected by twin chorus effect lines (using CF-101 delay devices utilizing LFO inputs from a pair of Thors) to detune the stereo signal before it goes into distortion. The result is perfect for guitar, but I love it on piano and synth pads too.	JCG
Multi FX	Dirty Riser	Insert	Creates a dubby, dirty echoed filter sweep.	TP
Multi FX	DJ Filter Set	Insert/Send	Double Resonant Filter set with delay and reverb. Run a drum loop or a full mix through this processor and automate the buttons and knobs for an instant club hit!	JCG
Multi FX	Envelope Distortion	Insert	Distortion and envelope follower with Phaser. Input volume triggers the intensity of the effect – play harder or softer to experience different results.	JCG
Multi FX	Filter Space [Run]	Insert	Tempo based double filter and Rhythmic Generator. A Matrix device is responsible to tempo-gating the filter. Several patterns are available to fit any mood.	JCG
Multi FX	Filtered Reverse	Send	Reverses the sound, frequency content can be controlled with the Frequency rotary.	TP
Multi FX	Fuzz Rush	Send	Serious LFO Based phase distortion with reverb. This is what Jimi Hendrix REALLY wanted for a phaser! LFO + phase modulation + distortion = love :)	JCG
Multi FX	Gritty Wah	Insert	Scream Tape-Wah-Chorus-Reverb-Delay.	TP
Multi FX	Phaser & Effects	Insert/Send	This is a really cool multi-effect. It has "all four food groups" represented. Phaser, reverb, delay and filtering run through a vocoder and additional reverb for added nutrition.	JCG
Multi FX	Reverse Push	Send	Spooky Reverse Multi effect. Much like "Detuned Reverse" this patch enhances the "push" at the end.	JCG

About the designers

The patches in this ReFill have been created by the fine people listed below. The Designer column in the table above indicates who's behind each patch:

Kurt Kurasaki (KK)

Kurt Kurasaki (aka Peff), a member of the Reason and Record sound design team, is the author of the Power Tools for Reason book series with Backbeat Books. In addition to articles in several music magazines and training videos with Groove 3, Kurt offers tutorials and Propellerhead Software related content on his website: www.peff.com

J Chris Griffin (JCG)

J. Chris Griffin has programmed sounds and demo-songs for Reason 3 and 4 and most every other Propellerhead re-fill and he has been featured at NAMM, Remix Hotel, The Propellerhead Producers Conference NYC and travels internationally as a producer and clinician. Chris's latest credits include John Legend, Kanye West, Madonna, Missy Elliott, Kelly Clarkson, JoJo, UK groups Mis-Teeq and The Corrs, Russian superstar Sasha and jazz guitarist John McLaughlin. Independent credits include the New Pornographers, The Veils, Peter Bjorn & John, Blonde Redheads and Art Brut. Composition credits include trailers for the new MGM movie "Pelham 123" CBS's "NCIS" and NBC's "Dateline. Visit his web site at www.jchrisgriffin.com.

Tom Pritchard (TP)

Tom Pritchard has been programming synths since his early teens and have long held a love for sound design and modular synthesis. Operating from his small studio in South East London, Tom's previous credits include freelance Refill work for Nucleus Soundlab and creating sounds for a handful of films and television shows. Most recently he has been creating additional music for the documentary film Shooting Robert King.

Jeremy Janzen (JJ)

Jeremy Janzen is the founder and lead designer of Nucleus SoundLab. Jeremy has created Refills for Reason since 2006. In addition to producing innovative Refills like Pantheon, Viral Outbreak and Synthetic Kits, he also has recently been a guest speaker at the Canadian Producer's Conference. There Jeremy gave a workshop on how Synthetic Kits was created. Further to that goal, Jeremy has now committed to sharing his sound design knowledge with all users, through monthly video tutorials called Reason Wizardry. Find out more at www.nucleus-soundlab.com.

Shaun Wallace (SW)

Shaun Wallace is a sound designer with vast experience in various synthesis methods and musical genres. The bulk of his previous work includes numerous projects with Jeremy Janzen and Nucleus Sound Lab. He holds an MSc in Music Technology from the University of Limerick. He also currently runs the sound design company Sonic Elements. His sound design and compositional choices sway from ambient to aggressive textures that serve as emotional catalysts.

Adam Fielding (AF)

Adam Fielding has been a long-standing user of Reason, and has previously worked closely with Nucleus Soundlabs on various soundbanks and refills over the past few years. His work usually involves a heavy emphasis on Reason's built-in synthesis and effects processing capabilities while also encouraging users to examine the inner workings of his patches.

