

Pureffects

1,250 effect patches for Reason 6

- ~ Combinators
- ~ Pulverisers
- ~ The Echoes
- ~ Alligators
- ~ Screams
- ~ Reverbs
- ~ Delays
- ~ Vocoder
- ~ Line 6 amps
- ~ Kong Pad & Keyboard FX control
- ~ Thousands of effect possibilities



PUREFFECTS

1,250 PATCHES TO SUPERCHARGE YOUR REASON 6 SOFTWARE PATCH LIST & USER GUIDE

WWW.REASON101.NET

Copyright© 2011 www.Reason101.net Robert Anselmi. All rights reserved. This document is not to be copied, reproduced, redistributed, or sold in part or in whole by any means without prior written consent from the author. Violation of this copyright is enforceable by local, state, and/or federal laws. All other company names, trademarks, and registrations are the property of their respective owners.

PUREFFECTS: 1,200 EFFECT PATCHES TO SUPERCHARGE YOUR REASON 6 SOFTWARE	5
WHAT IS IT?.....	5
GENERAL ADVICE	5
ALLIGATOR PATCHES	6
COMBINATOR PATCHES.....	7
<i>About the Combinators</i>	7
<i>Assorted & Mixed FX</i>	9
Line6 Tremor & Follower Wah & Volume Control A, B & C	9
About the Patches	9
Combinator Controls	9
<i>Key-Controlled FX</i>	10
16 Gator Keys A, b, C & D (0-15, C1-D#2)	11
About the Patches	11
Combinator Controls	11
GatorPlayor A-G (C1-C#2)	12
About the Patches	12
Key Flux FX Processor, Lite A&B, Keyed Chaos FX Processor, Lite A&B (C-2-B4)	12
About the Patches	12
Combinator controls.....	12
If the Combinator breaks your CPU.	14
Keychain A-L (C1-D#3).cmb	14
About the Patches	14
<i>Kong Pad-Controlled FX</i>	15
16 Echo Rolls, PadGators, Pads 4 Bass, Pads 4 Pads [Play Kong or C1-D#2]	15
About the Patches	15
Combinator Controls (16 Echo Rolls)	15
Tremor Pads A & B, EchoPad Delays [Play Kong or C1-D#2].....	16
About the Patches	16
Combinator Controls (Tremor Pads A&B)	17
Combinator Controls (Echo Pad Delays)	18
Kong FX Chain 8x6 Builder A, B & C	18
About the Patches	18
Switching the Order of Effects in the Chain	20
Kong Pad Controls.....	20
Combinator Controls	22
Visualizing the active FX Chain.....	23
Tips and Tricks	23
Kong FX Chain 4x9 Matrix (Sets 1-6) A, B, C & D.....	24
About the Patches	24
Kong Pad Controls.....	24
Combinator Controls	26
Differences between Patches in these Sets	27
<i>The Echo FX</i>	28
Echo Feedback Play	28
About the Patches	28
The Combinator Controls.....	28
<i>Vocoder FX</i>	30
Drum Loop Vocoder.....	30
About the Patches	30
Combinator Controls	30

LINE 6 BASS AMP PATCHES..... 31
LINE 6 GUITAR AMP PATCHES 31
PULVERISER PATCHES 32
RV7000 (REVERB) PATCHES 32
SCREAM PATCHES 33
THE ECHO PATCHES..... 33

PUREFFECTS: 1,200 EFFECT PATCHES TO SUPERCHARGE YOUR REASON 6 SOFTWARE

WHAT IS IT?

The **Pureeffects** ReFill provides 1,250 effect patches that can be used with Reason 6 and above. This ReFill is designed to do two things: 1. Supercharge your Reason 6 software and supplement the Reason 6 Factory Sound Bank effects. 2. Provide you with as many unique and creative ways as possible to harness the power of the new Reason 6 effect devices. With over 1,000 single effect devices and 200 Combinators designed specifically with these goals in mind, this ReFill gives you the power to completely reshape your sounds; from subtle warm compression to a distorted chaotic feedback oblivion—and everything in between. Furthermore, many of the Combinators provide ways to create your own combination of effect chains and methods to play several effects at once either via Keyboard controller or Pad Controller. There are no sounds in here, only effects.

GENERAL ADVICE

Even though it is recommended to have Reason 6 or higher software installed on your system, this is not mandatory. You can still use many of the patches inside the Refill with Reason 2.5 and above. The following outlines which Versions of the software can utilize which patches.

Reason v 1.0 & 2.0	No patches will work
Reason v. 2.5	RV7000 patches Scream patches
Reason v. 3.0, 4.0, and 5.0	RV7000 patches Scream patches Combinator patches (limited to a few patches)
Record+Reason v.1.0 & 1.5	RV7000 patches Scream patches Combinator patches (limited to a few patches) Line 6 Bass Amp patches Line 6 Guitar Amp patches
Reason v. 6.0	Full support for all patches

As you can see, the focus is primarily on the new Reason 6 devices. In addition, the majority of the Combinator patches utilize these new Reason devices. So if you truly want to get the most out of this ReFill, it is recommended to have Reason 6. More importantly, the inverse is true: If you want to get the most out of Reason 6, you will want to have the Pureeffects ReFill!

Single-device patches are categorized by instruments (Synths, Drum Loops, Bass, etc.), while the Combinators are categorized mainly by the devices that are integral to their makeup (Pulveriser FX, Keyed and Kong Pad FX, Reverb FX, etc). **THIS IS ONLY A SUGGESTION!** You will get a lot more out of this refill (and any other refill, including the FSB), if you go beyond the suggestions and try out the various patches on sounds and instruments **OUTSIDE** these suggestions. For example, try out a Bass Echo patch on a drum loop or try out a drum loop Alligator patch on a synth bass.

The more you experiment, the more you will get out of this ReFill. So I cannot stress this enough: THE CATEGORIES PROVIDED ARE JUST A SUGGESTION!

As with all ReFills, I hope you gain more than just the sum of its parts. I encourage you to explore how the patches are set up, and dig underneath the hood of the Combinators to see how things are routed. Sure, you can load up any of the Combinators and start testing them out on your sounds. You can hit the front panel buttons or twist the rotaries around, without ever going inside the Combinator device list and Programmer. You don't even have to flip the rack around to the other side. But I strongly encourage you to explore the ins and outs of the patches. And I really hope you find a few new tricks in there that will teach you something new, and a few tricks in there that might keep you stumped for a while too ;-)

Can't give away ALL my secrets now can I?

While this guide does provide an overview of the patches and some tutorials on how to use a few of the more complex Combinators, it does not attempt to explain every single patch. The guide would quickly turn into a novel, and there is just not enough time before release to go into that level of detail. But I hope this gives you a good overview of some of the power you will find in this ReFill. It's not complete, and it's not everything. But it provides some very useful information. I do hope you read through it as you use the patches.

In the event you DO get stumped, or you don't understand how something works, or (God forbid), there's something not working correctly, I encourage you to get in touch with me directly at webmaster@reason101.net where I'd be happy to help you figure things out, or correct any greivous error on my part. Should something be flagrantly incorrect, I will do my best to ensure every person that purchased this ReFill is provided with any updates or corrected files.

Enjoy the Patches!

ALLIGATOR PATCHES

Included in the ReFill are 200 Alligator patches that can be used for all kinds of gating/filtering for your sounds. Rather than provide you with a comprehensive list and explanation of each patch (which would add hundreds of pages to this guide), I will provide a few tips and suggestions.

The Alligator patches are broken down as follows:

Category	Number of Patches	Notes
All Purpose	20 patches	General patches that didn't quite fit into any other categories, and which could be used for many different scenarios or purposes.
Bass Gators	31 patches	For your Bass sounds.
Drum Loop Gators	39 patches	Alligators for your Drum and Rex Loops
Pad Gators	37 patches	Some nice Pad Rhythmification and lush pad gating.
Special FX Gators	25 patches	Nice when you need a really off-the wall or specialized sound
Synth Gators	48 patches	A lot of patches built for poly and lead synths.

COMBINATOR PATCHES

ABOUT THE COMBINATORS

This ReFill contains 200 Combinators, and it is in these Combinators where you will find immense power. The individual device effects are great, and there's a ton to choose from, but the Combinators allow you some very unique ways to play all these effects. You can use the Kong Pads to create interesting combinations of effects, or play out the various rates of the Pulveriser Tremor, or you can use the Keys on a keyboard controller to mesh different effects together. Here you'll also find at least 120+ Combinators that are newly built with the new effects or the Vocoder to provide a number of different effects that can endlessly tweak and mould your sound.

It should be noted that the majority of Combinator controls are fully mapped to parameters and devices inside the Combinators; even the Pitch Bend and Mod wheels. Every effort was made to fully utilize all controls. There may be a few patches, however, where nothing is mapped (usually on the Pitch Bend wheel, or else in a situation where a device inside the Combinator provides control – usually a Kong device). However, for the most part, all rotaries, buttons, mod wheels, and sometimes Pitch Bend wheels, are mapped. So ensure you try them out when using the Combinators. You might find a few hidden ways to affect your sound that you didn't know was right there in front of you.

Here is the outline of the various Combinator categories, along with the number of patches in each:

Category	Number of Patches	Notes
Alligator FX	6 patches	General patches that didn't quite fit into any other categories, and which could be used for many different scenarios or purposes.
Assorted & Mixed FX	40 patches	Combinators here focus on either the half-rack devices, the Kong FX, or any weird and wacky combination of different devices. Go here if you want to see some interesting routing possibilities and different ways to use the Reason collection of effects together.
Key-Controlled FX	31 patches	The Combinators in this folder use the Keyboard to play the effects. Of special note are the Key Flux and Chaos FX Combinators which turn your keyboard into an effects emporium with over 75 effects in each Combinator. If that's too much for your CPU to handle, try out the "Keychain" series of Combinators, which allow you to play 28 different effects in each Combinator. The beauty is that you can turn on Velocity Response, and when effects are not played, the original audio passes through the Combinator; providing seamless sound integration with amazing "playable" effects.
Kong Pad-Controlled FX	34 patches	Combinators that use the Kong device and Kong Pads to "play" your effects. Especially interesting are the "4x9 Matrix" series of Combinators which allow you to combine up to 4 effects using the first four pads of the Kong device (and each pad has 9 effects you can cycle through). Use the other pads to bypass each effect in the chain or raise / lower the volume of each effect in the chain. Many hours of fun.
Pulveriser FX	23 patches	Combinators built around the new Pulveriser device. Everything from Tremors to bass wobblers to full on sound destruction and gentle mastering effects.

Reverb FX	9 patches	This series has a few different Combinators geared at using the RV7 and RV7000 devices; processing them in various ways through the Combinator. The only way to truly get the most out of your reverbs is to use multiple devices inside a Combinator. Lots of interesting processing techniques here.
The Echo FX	29 patches	Here's where you find various interesting ways to use the new "The Echo" device. Among some interesting patches in this category are the "Feedback Play" series of patches which process various devices through the Feedback loop of The Echo. Everything from subtle gentle distorted feedback delay to full on twisted head candy.
Vocoder FX	28 patches	These patches use the BV512 Vocoder device at the heart of the effects. Modulated and twisted in different ways, add some subtle punch to completely destroy the original audio with these Combinators. Also several combinators geared for affecting your drum loops and rex files.

Every sound designer I know has their own methods for building the best Combinator. It's like their signatures. And there is no "right" or "wrong" way to go about it. I am no different, and the Combinators I build use my own flavor of conventions. The following provides a few pointers to how they are set up. This may help you when you load them up and begin to inspect them.

- First, I try my best to map all the Controls (even the pitch bend) to a useful function inside the Combinator. Usually the Pitch Bend wheel should be left alone to control the pitch of a sound. But since this ReFill is built entirely of effect devices, that default serves no useful purpose. Instead, where I can, the Pitch Bend is mapped to a parameter (usually, though not always, this parameter is bipolar – like the Envelope parameter in "The Echo" device, or the "Tremor to Frequency" parameter in the Pulveriser).
- In most cases (and where possible), when mapping parameters that control two different destinations that are interconnected, I try my best to keep them together on the Combinator. For example, when assigning the "Rate" and "Sync" parameters of a Thor Step Sequencer, I generally try to place the "Sync" capability on the button below the Rotary which controls the "Rate." Or when controlling "Delay" and "Offset" parameters of "The Echo" device, I will try to map them to Rotaries that are next to each other. This is not always possible, but in most cases, there is a logic behind the way a Combinator is setup.
- Where possible, the most important controls are mapped to the first Rotary or Button (on the left), with lesser important features mapped to the last Rotary or Button (on the right). This is not "always" the case, and importance can be arguable. But for the most part, I try to keep it setup this way. For example, if the Patch is all about the Pulveriser, and the primary purpose is to use it as a distortion, then the "Dirt" parameter would probably be the first Rotary, with the Tremor rate placed on the third or fourth Rotary because it is of less importance for the purpose of the patch. If it were a Bass Wobbler effect patch, then this order might be reversed.
- Anytime there is an "Enable / Bypass" or "Dry / Wet" button control in my Combinators, I try to always place this on the last button (button 4).

- In the case where keys can be used on the Keyboard Controller to “play” the effects inside the Combinator, the key assignments that work for a particular Combinator are displayed directly in the file name (in parentheses). This way, even with the Combinator fully collapsed or folded, you still know what keys need to be played. Also keep in mind that Reason does not create a track for effect Combinators. So in order to use those keys, you will need to create a track for the Combinator in the sequencer, and give that track keyboard control.
- When labeling buttons, if only one name is provided to describes the button, usually it refers to what the button does in the “ON” or “Enabled” state. For example: “Sync Tremor” refers to the fact that when the button is enabled, the Tremor is synced. When the button is disabled, the Tremor would be “unsynced” or “free running.” If a forward slash separates two explanations on the button, the first parameter before the forward slash refers to the button’s state when disabled, while the second parameter after the forward slash refers to the button’s state when enabled. A good example of this is the “Enable / Bypass” label found in a lot of the Combinators on the fourth button. This means that when the button is disabled or turned off, the effect is “Enabled” or “Wet.” When the button is enabled or turned on, the effect is “Bypassed” or “Dry.”

ASSORTED & MIXED FX

Line6 Tremor & Follower Wah & Volume Control A, B & C

About the Patches

These patches provide automated control of the Wah and Volume pedals on the Line 6 Guitar Amp. Each (A, B, or C) patch in the set use a different Amp and Cabinet model. Using them, you can decide whether you want the Tremor or Follower to act on the Wah or Volume Pedals (and now that I think about it, I probably could have built both Wah and Volume controls into the same Combinators – maybe in the next release). In any event, the idea is that you choose between the Tremor or Follower using button 1. Then use their related controls to act on the Wah or Volume pedals (Rotary 2 and Button 2 affect the pedal if the Tremor is selected, while Rotary 3&4 and Button 3 affect the pedal if the Follower is selected). The Wheel is used as a kind of “Manual” control if you want to force the Wah pedal to react (it is not used in the case of the Volume control patches).

Combinator Controls

The following outlines all the Combinator controls on this set of patches. The **Line6 Tremor & Follower Wah Control A** Combinator is explained below, but the other patches in this set are similar. For the Volume Combinators, the Tremor & Follower are controlling the Volume of the Line 6 amp, instead of the Wah pedal.

- **Pitch Bend:** Unassigned.
- **Mod Wheel: Wah Pedal.** Allows you to manually control the Wah Pedal of the Line 6 amp. The Mod Wheel does nothing in the case of the Volume control patches.

- **Rotary 1: Drive.** Controls the Drive parameter of the Line 6 Amp device.
- **Rotary 2: Tremor Rate.** Controls the Tremor rate of the Wah Pedal on the Line 6 amp. When the rotary is fully left, the rate is very slow. When the rotary is fully right, the rate is very fast.
- **Rotary 3: Follow Threshold.** Controls the Follower envelope's Threshold parameter. This controls the threshold of when the follower will control the Wah on the Line 6 amp.
- **Rotary 4: Follow Release.** Controls the follower envelope's Release parameter which controls the Release of the Wah on the Line 6 amp.
- **Button 1: Tremor / Follower > Wah.** Controls whether the Tremor is controlling the Wah pedal, or the Follower is controlling the Wah pedal. When the button is disabled (turned off), the Tremor is controlling the Wah pedal. When enabled or turned on, the Follower is controlling the Wah pedal.
- **Button 2: Sync Tremor.** When enabled, the tremor is synced. When disabled, the tremor is unsynced or "free running."
- **Button 3: Follow Trig.** Allows you to control the Follower's trigger via the button. When enabled, the Follower is triggered. When disabled, the follower is a "true" envelope follower and takes its cue from the sound fed into the Combinator for triggering.
- **Button 4: Enable / Bypass.** Allows you to hear the effect (Wet) when the button is off or disabled (this is the default position), or bypass the effect (Dry) when the button is enabled or turned on.

KEY-CONTROLLED FX

This category of Combinators allow you to play your effects from the Keys on your Keyboard Controller. Some of the Combinators use the single-device effects found in the ReFill, however, there are also several effects inside these Combinators that aren't found in the single-device folders, because they can't be saved as patches. For example, there are several RV7, DDL-1, and other half-rack effects devices that are used inside these Combinators. So you are not only getting 1,000 single-device patches, but you are also getting several hundred other effects which are housed inside these Combinators. Hey, more power for us all right? The following provides an explanation of the patches found in this category. I've broken down the list into various "Sets" and explained how each "Set" group of Combinators work.

In order to use these Combinators, you need to create a Sequencer track for the Combinator. This way you can then assign this track focus, and play it via your keyboard controller. That's really all there is to it.

16 Gator Keys A, b, C & D (0-15, C1-D#2)

About the Patches

This is a set of four Combinators that allow you to switch Alligator patterns based on the keys you play. Each key between C1 and D#2 plays a different Alligator pattern, and each Combinator patch houses 16 patterns. So the four Combinators together provide you with access to all 64 patterns in the Alligator. The reason why I broke it up into 4 different Combinators is due to the fact that the Alligator can be a little CPU intensive. I tried first to create all 64 patterns in one, but my CPU couldn't handle it. And I don't have an antiquated CPU either. So I decided to split them up into these four Combinators.

Combinator Controls

- **Pitch Bend:** Unassigned.
- **Mod Wheel: Echo Roll.** Allows you to add a stutter type of effect to the sound. This is an insert at the end of the audio chain, and will affect the sound on a global level.
- **Rotary 1: Pattern Shift.** This is a global control used to shift the pattern of all Alligators at once to the left or right. It's bipolar.
- **Rotary 2: Amp Attack.** Allows you to set the amp attack of all Alligators in the Combinator. So it acts as a Global attack parameter.
- **Rotary 3: Amp Decay.** Same as the Amp Attack. This globally changes the decay of all Alligators in the Combinator.
- **Rotary 4: Amp Release.** Same as the Amp Attack and Decay. This sets the Amp Release globally for all Alligators in the Combinator.
- **Button 1: Shuffle.** Adds a shuffle feel to the Alligators. This is a global switch and affects all Alligators at once. Turn the button on and the sound is shuffled. Turn it off, and no shuffle is applied.
- **Button 2: 1/16 or 1/16T.** This is also a global control which changes the pattern resolution of all the Alligators from 1/16 step (off) to 1/16 Triplet step (on).
- **Button 3: Reverb.** Adds Reverb globally to your sound. When the button is enabled, the reverb is on. When disabled, there is no reverb.
- **Button 4: Velocity On.** This allows you to enable Velocity (when the button is on) or not (when the button is off). When Velocity is on, the gating on the Alligator is sensitive to how hard you press your keys. When this setting is off, there is no Velocity, and no matter how hard you press your keys, the Velocity will always be set to maximum.

GatorPlayer A-G (C1-C#2)

About the Patches

These patches are very similar to the above **16 Gator Keys** discussed above. The only difference is button 2, which allows you to turn the Mod Wheel Echo into a Ping-Pong echo. So you must use the Mod Wheel to hear the effect of the Echo. The main difference between this set and the **16 Gator Keys** set is that this set comes with pre-programmed Alligator patches. So before you start twisting knobs and pressing buttons, you should try them out. The settings are already programmed. However, you can twist the knobs and press the buttons if you like. All the controls work the same way as the **16 Gator Keys** patches. So refer to that set for a list of the Control features.

The following outlines some general ideas for how the patches are setup:

- **GatorPlayer A:** 14 Assorted Alligator patches
- **GatorPlayer B:** 14 more assorted Alligator patches.
- **GatorPlayer C:** 14 synth Alligator patches.
- **GatorPlayer D:** 14 Drum Loop Alligator patches. 4 “4 on the floor,” 4 “Dubstep,” and 6 “Hip Hop.”
- **GatorPlayer E:** 14 Drum Loop Alligator patches. 5 “Glitch,” 4 “Hardcore,” and 5 Assorted.
- **GatorPlayer F:** 14 Alligator patches for basses.
- **GatorPlayer G:** 14 Alligator patches for pads.

Key Flux FX Processor, Lite A&B, Keyed Chaos FX Processor, Lite A&B (C-2-B4)

About the Patches

First off, a bit about the way the Combinator operates. It is just a massive chaotic Effects processor that can be added after any sound source in Reason. Load it up and play any key between C-2 and B4, and you will hear the effects. Each key has a different effect. Whenever a key is not pressed or a key outside the allotted effects is played (anywhere outside C-2 to B4), the effects are bypassed and you will hear the original unprocessed sound. Fun right?

- **Key C-2 to F1:** These keys play 42 different FX chains, depending on which key you press.
- **Key F#1 to B4:** These keys play 42 additional FX chains, which are combinations of the first 42.

Combinator controls

Taking this a step further, you can do many different things based on the parameters that are set up on the Combinator controls. Here’s the outline of how those controls work:

- **Pitch Bend:** Not intentionally mapped to any device, but may still provide some variations. I haven’t really gone through the whole thing to see where it’s mapped. Just kind of left this one hanging.
- **Mod Wheel:** Changes the randomization pattern. 32 patterns are mapped to the Mod Wheel, and the patterns will only be heard if you have button 2 (Run Randomly) enabled.

- **Rotary 1: Parameter 1** – This knob is mapped to one or two parameters inside each of the effects chains. So utilizing it will definitely affect your sound in some weird and quirky way, no matter which effect is being played. I would caution, however, not to turn the knob before first listening to each of the effects. All the effects were built to have their parameters exactly where they are. But if you want to mangle things even more, you can do so with this knob. If you ever want to reset it back to the original values, just reload the Combinator again (of course, make sure you don't overwrite the original file by saving over it after you've changed this Rotary to a different position. If you do so, all bets are off and your parameter will be permanently changed. Make sense?)
- **Rotary 2: Parameter 2** – Same as Rotary 1, except this knob is mapped to one or two “different” parameters than Rotary 1. It is mapped to at least one or two parameters inside each of the effects chains. So utilizing it will definitely affect your sound in some weird and quirky way, no matter which effect is being played. I would caution, however, not to turn the knob before first listening to each of the effects. All the effects were built to have their parameters exactly where they are. But if you want to mangle things even more, you can do so with this knob. If you ever want to reset it back to the original values, just reload the Combinator again (of course, make sure you don't overwrite the original file by saving over it after you've changed this Rotary to a different position. If you do so, all bets are off and your parameter will be permanently changed. Make sense?)
- **Rotary 3: Master Volume** – This is the master volume for all the effects. Sometimes things can get a little loud due to all the effects running, and while I tried to make sure all the effects are somewhat leveled out so they are all somewhere around the same volume, you can control the overall global volume using this knob. Careful not to set it too high, unless you are going for something specific, because it can go all the way up to 127 midi volume.
- **Rotary 4: Beat Delay Time** – Changes the Beat Repeater time from very short (turned more left) to very long (turned more right). Used in conjunction with Button 4. In other words, you need to first turn on the Beat repeater for this to do anything.
- **Button 1: Velocity On** – Turns on / off the Velocity sensitivity on a global level. So if you enable this button, you will essentially make the volume of each effect you play via your midi keys sensitive to the velocity at which you strike the keys.
- **Button 2: Run Randomly** – This will turn on the Random pattern generator which randomly plays the Combinator keys. If you wish to change the rate, you'll have to go into the “Random” matrix inside the Combinator and switch the resolution on any or all of the Matrix patterns. But this provides a nice way to randomly play the various effects in the combinator (kind of a last minute thought to add that into the mix).
- **Button 3: Beat Steps / MS** – Switches the beat repeater delays from Steps (off) to milliseconds (on). Used in conjunction with Button 4. In other words, you need to first turn on the Beat repeater for this to do anything.
- **Button 4: Beat Repeat** – Turns on the global beat repeater, so that you can add a beat repeat effect after any of the FX chains you are playing.

So now you have a system which utilizes the first 84 keys. But there's a few more ideas I built into this whole thing. For instance, you have the global beat repeater which affects all the sounds and can be manipulated by turning it on/off on button 4. You have a simple random player which you can turn on/off via button 2. And don't forget that when the random player is on, you can use the mod wheel to switch between 32 different patterns. If you don't like the patterns, you can go in and change them using the first Matrix at the top of the set of Combinator devices (labelled "Random"). You also have two knobs to mangle the FX parameters, and a simple volume control on rotary 3. I honestly can't think of too much more to pack into this little science experiment.

If the Combinator breaks your CPU...

If you can't open the main Combinator or run it because the FX chains inside are too much for your CPU to handle, there are two "Lite" versions that each have 21 FX chains inside them. This way you can load up half the original FX chains and run just the ones you want. These "Lite" FX Combinators can be run via keys C1 to G#2. This way, you can create some random playing via the Matrix (which is actually already built in – but it just makes it easier to tack on a Matrix after the whole thing and start adding some patterns in there to play the FX chains).

Keychain A-L (C1-D#3).cmb

About the Patches

These patches are the exact same idea as the Key Flux and Keyed Chaos FX patches. The only difference is that there are 28 FX in each, which can be triggered by keys C1-D#3. Other than that, they are the exact same type of setup as the other patches, which are explained above. Most of the patches in these sets focus on a specific device, and provide numerous effect presets that you can control with your keyboard. Hours of fun to process your sounds I hope. And keep in mind, not all the presets are found in the individual device folders. There's plenty of new ones in here as well. So enjoy and have fun mangling your sounds!

To use the patches, simply open the Combinator, and then create a sequencer track for the effects Combinator. After that you can play keys C1-D#3 to access the effects. When the effects are not accessed, or any other key is pressed, you will hear the dry audio going through the Combinator. Only when you press the specified keys will you hear the effected audio. And the other nice thing about these patches is the fact that you can play multiple effects at once, and the effected audio is processed in a parallel fashion. So if you play Key C1 and D1 at the same time, both effects will sound through in parallel.

Each of the patches in this series focus loosely on single-device patches that center around a type of instrument or a theme. The following outlines how each patch was intended for use. Keep in mind, however, that you can process any audio through these Combinators, and anything here is merely a suggestion.

- **Keychain A – 28 Scream Salute:** Assorted Scream devices which are general in nature.
- **Keychain B – 28 Scream Headcase:** Screams with hardcore, IDM, or Glitch in mind.
- **Keychain C – 28 Screaming Strings:** First 14 Screams built for Guitar; second 14 built for Bass.

- **Keychain D – 28 Scream Synths:** First 16 Screams built for synths; the last 12 assorted.
- **Keychain E – 28 Pulver Spfx:** A mix of Pulveriser Special FX patches.
- **Keychain F – 28 Pulver Synths:** First 14 Pulvers built for Pads; second 14 built for Synths.
- **Keychain G – 28 Pulver Demolition:** Assorted Pulveriser effects for all kinds of processing.
- **Keychain H – 28 Echo Spfx:** A mix of The Echo Special FX patches.
- **Keychain I – 28 Echo Assortment:** A mix of assorted “The Echo” patches.
- **Keychain J – 28 Echo Selection:** A mix of more assorted “The Echo” patches.
- **Keychain K – 28 RV7 & DDL-1:** First 14 are RV7 patches; second 14 are DDL-1 patches. *Note that in this Combinator, the Pitch bend wheel acts to alter the feedback of all 14 DDL-1 delay units between 0 and 80, with 40 being center (default) position.*
- **Keychain L – 28 PH-90 & CF-101:** First 14 are Phaser patches; second 14 are Chorus/Flanger patches.

KONG PAD-CONTROLLED FX

This category of Combinators allow you to play your effects from the Kong Pads or a Pad Controller that is mapped to Kong. Note that the Kong device is inside the Combinator, and you will probably want to create a sequencer track for this device so that you can record your pad movements into the sequencer. In addition, you should create a Combinator track if you wish to save any automations for the global controls found there. Many of these Combinators use the single-device effects found in the ReFill, however, there are also several effects inside these Combinators that aren’t found in the single-device folders, because they can’t be saved as patches. For example, there are several Kong FX, RV7, DDL-1, and other half-rack effects devices that are used inside these Combinators. So you are not only getting 1,000 single-device patches in the ReFill, but you are also getting several hundred other effects which are housed inside these Combinators. Hey, more power for us all right? The following provides an explanation of the patches found in this category. I’ve broken down the list into various “Sets” and explained how each “Set” group of Combinators work.

16 Echo Rolls, PadGators, Pads 4 Bass, Pads 4 Pads [Play Kong or C1-D#2]

About the Patches

Each of these Combinators work pretty much the same way and the concept is very simple. There are 16 effects in each Combinator, with 1 effect on each Kong Pad. To play the effects “live,” you can create a track for the Combinator as well as a track for the Kong device. Then ensure they both have focus, and if you have a key controller, map that to the Combinator, and map your pad controller to Kong. This way, you can effectively play each of the effects via the Kong device (note that the Combinator controls are mostly global, affecting the whole patch overall).

Combinator Controls (16 Echo Rolls)

- **Pitch Bend:** Unassigned
- **Mod Wheel:** Unassigned

- **Rotary 1: Soft Clip.** Allows you to adjust how much soft clip is added to the signal at the end of the audio signal before it leaves the Combinator.
- **Rotary 2: Random Rate.** Changes the rate of the Random play feature either slower (turned more to the left) or faster (turned more to the right). This rotary affects both the synced and free-rate.
- **Rotary 3: Master Dry Level.** The level of the dry signal can be raised or lowered with this rotary.
- **Rotary 4: Master FX Level.** The level of the effects can be raised or lowered with this rotary.
- **Button 1: Random Play.** Allows you to play the pads (all 16 different effects) Randomly.
- **Button 2: Sync Rate.** When this button is on or enabled, the Random play feature is synced to the song tempo. When turned off or disabled, the Randomization of the pads is free-running.
- **Button 3: Reverb.** Adds a global reverb to the sound.
- **Button 4: EQ Boost.** Provides a global EQ boost for both the high and low ends of the sound.

Tremor Pads A & B, EchoPad Delays [Play Kong or C1-D#2]

About the Patches

These patches allow you to play the Pulveriser Tremor rates via your Kong Pads. If you create a track for the Kong device inside the Combinator (or play the keys C1-D#2), you have access to all the rates found in the Pulveriser’s Tremor. The Kong Pad configuration looks like this:

Pad 13: 1/8	Pad 14: 1/8T	Pad 15: 1/16	Pad 16: 1/32
Pad 9: 2/4	Pad 10: 3/8	Pad 11: 1/4	Pad 12: 3/16
Pad 5: 6/4	Pad 6: 5/4	Pad 7: 4/4	Pad 8: 3/4
Pad 1: 16/4	Pad 2: 12/4	Pad 3: 8/4	Pad 4: 7/4

With this configuration, you can change the Rate at which the Pulveriser’s Tremor operates. Using the Combinator controls, you can decide globally how the Pulveriser sounds. I thought this would be a fun way to treat the Pulveriser and give those with Pad Controllers access to change the Rates. What’s really fun is when you start playing 2 or 3 pads at a time. Since each Pad plays a different Pulveriser, you can mix different rates together and get 2 or 3 Pulverisers to play different rates at the same time.

The **EchoPad Delays** Combinator works in a similar way, except that you play the “Delay Times” via the Kong pads. The configuration for that Combinator is found below:

Pad 13: 4/8T	Pad 14: 3/8	Pad 15: 7/16	Pad 16: 1/2
Pad 9: 2/8T	Pad 10: 3/16	Pad 11: 1/4	Pad 12: 5/16
Pad 5: 1/16	Pad 6: 1/8T	Pad 7: 3/32	Pad 8: 1/8
Pad 1: 1/128	Pad 2: 1/64	Pad 3: 1/32	Pad 4: 1/16T

The Combinator controls for all 3 patches are different, and outlined below.

Combinator Controls (Tremor Pads A&B)

- **Pitch Bend: Follower to Rate.** Allows you to set the Pulveriser's follower to rate parameter using the Pitch Bend. Bend upward, and the Pulveriser's follower changes the rate positively. Bend downward, and the follower changes the rate negatively. This is a global parameter that affects all Pulverisers in the Combinator.
- **Mod Wheel: Squash.** By default, the squash is set at zero. You can use the Mod wheel to increase the Squash amount up to full 127. This is a global parameter that affects all Pulverisers in the Combinator.
- **Rotary 1: Dirt.** Sets the Dirt amount from zero to full 127. This is a global parameter that affects all Pulverisers in the Combinator.
- **Rotary 2: Frequency.** Sets the filter frequency from fully closed to fully open. This is a global parameter that affects all Pulverisers in the Combinator.
- **Rotary 3: Filter Tremor.** Sets the amount of Tremor (negative or positive) affecting the Filter Frequency. This is a global parameter that affects all Pulverisers in the Combinator.
- **Rotary 4: Volume Tremor.** Sets the amount of Tremor (negative or positive) affecting the Pulverisers' volume. Turning the rotary to the left provides negative Tremor response. Turning the rotary to the right provides positive Tremor response. This is a global parameter that affects all Pulverisers in the Combinator.
- **Button 1: Sync Tremors.** Syncs all the Pulveriser Tremors. When enabled, the Tremors are synced. When disabled, the Tremors are unsynced. Note that unsyncing the Tremors means that the Pads become arbitrary or free-running, and don't adhere to their proper times. In order for the Pad layout to play the proper Tremor times, this button must be enabled.
- **Button 2: Low Pass / Notch.** Switches between the Low Pass and Notch Filters on the Pulverisers. This allows you to fine tune the filter used on all Audio triggered by the Kong device. This is a global parameter that affects all Pulverisers in the Combinator. *Note that in the "Tremor Pad B" Combinator, this button Spreads the Tremors globally across all Pulverisers (making them Stereo).*
- **Button 3: Reverb.** Adds a global reverb to the audio signal. *Note that in the "Tremor Pad B" Combinator, this button is a "Comb/Band Pass" switch (similar to Button 2 on the "Tremor Pad A" Combinator. This switches the Filter between Comb and Band Pass Filters. This way, using both Tremor Pad Combinators, you have access to 4 different filters.*
- **Button 4: EQ Boost.** Adds a global EQ boost for the low and high ends.

Combinator Controls (Echo Pad Delays)

- **Pitch Bend: Envelope.** Determines the Envelope amount of the delay signal. Bending upward provides a positive envelope amount. Bending downward provides a negative envelope amount.
- **Mod Wheel: LFO Amount.** Determines the amount of LFO Modulation of the delay signal. This is a global parameter affecting all echoes in the Combinator.
- **Rotary 1: Feedback.** Determines the amount of Feedback of the delay signal. This is a global parameter affecting all echoes in the Combinator.
- **Rotary 2: Ping-Pong Pan.** Determines the Panning of the Ping-Pong Delay left or right (if the Ping-Pong delay is turned on using Button 2).
- **Rotary 3: Master Dry Level.** The level of the dry signal can be raised or lowered with this rotary.
- **Rotary 4: Master FX Level.** The level of the effects can be raised or lowered with this rotary.
- **Button 1: Filter.** Turns on the Echoes' filters when enabled. This is a global parameter affecting all echoes in the Combinator.
- **Button 2: Ping-Pong.** Turns on the Echo's Ping-Pong delay when enabled. This is a global parameter affecting all echoes in the Combinator.
- **Button 3: Reverb.** Adds a global reverb to the sound.
- **Button 4: EQ Boost.** Provides a global EQ boost for both the high and low ends of the sound.

Kong FX Chain 8x6 Builder A, B & C

About the Patches

These effects allow you to build a custom chain of effects that run in sequence from Pad 1 to Pad 8. Each pad contains 6 effects and one "dry" pass-through effect, which basically gives you access to 48 effects in a single Combinator, and several hundred possible combinations of effects when mixed and matched together.

The beauty of this type of system lies in the fact that you can combine a "Serial" and "Parallel" audio system together. So when I was working on my "Key Flux FX Processor," I introduced the notion of a Parallel system, whereby the same audio was sent through many different FX chains and then sent out to the soundcard. In these Combinators,, I introduce the idea of a Serial FX system, and merge it with a Parallel FX system so that you get much more flexible audio routing and audio possibilities.



The main controls for the Kong FX Chain Builder (and Combinator Controls)

The idea is pretty simple. First you have a set of FX in a chain, as follows:

Filter > Delay > Distortion > Chorus > Phaser > Delay 2 > Filter 2 > Reverb

Now, each of these “stops” along the chain also has 7 different selectable FX sound possibilities, as follows:

Filter>	Delay>	Distortion>	Chorus>	Phaser>	Delay2>	Filter2>	Reverb>
(Pad 1)	(Pad 2)	(Pad 3)	(Pad 4)	(Pad 5)	(Pad 6)	(Pad 7)	(Pad 8)
FX 1	FX 1	FX 1	FX 1	FX 1	FX 1	FX 1	FX 1
FX 2	FX 2	FX 2	FX 2	FX 2	FX 2	FX 2	FX 2
FX 3	FX 3	FX 3	FX 3	FX 3	FX 3	FX 3	FX 3
FX 4	FX 4	FX 4	FX 4	FX 4	FX 4	FX 4	FX 4
FX 5	FX 5	FX 5	FX 5	FX 5	FX 5	FX 5	FX 5
FX 6	FX 6	FX 6	FX 6	FX 6	FX 6	FX 6	FX 6
Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio

The Dry audio is there so that you have a selection that sets things back to being the original audio, like a pass-through. Using this table you can come up with an amazingly large array of different sounds by mixing and matching the different FX together. You can, for instance, create the following:

Filter >	Delay >	Distortion >	Chorus >	Phaser >	Delay 2 >	Filter 2 >	Reverb >
(Pad 1)	(Pad 2)	(Pad 3)	(Pad 4)	(Pad 5)	(Pad 6)	(Pad 7)	(Pad 8)
FX 1	FX 1	FX 1	FX 1	FX 1	FX 1	FX 1	FX 1
FX 2	FX 2	FX 2	FX 2	FX 2	FX 2	FX 2	FX 2
FX 3	FX 3	FX 3	FX 3	FX 3	FX 3	FX 3	FX 3
FX 4	FX 4	FX 4	FX 4	FX 4	FX 4	FX 4	FX 4
FX 5	FX 5	FX 5	FX 5	FX 5	FX 5	FX 5	FX 5
FX 6	FX 6	FX 6	FX 6	FX 6	FX 6	FX 6	FX 6
Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio	Dry Audio

And that is just one example.

Switching the Order of Effects in the Chain

Now I know some of you are going to say, “well why can’t I switch the order of the FX chain?” So instead of having the Filter come before the Delay, how about switching it so that the Filter comes after the delay. And to that I’ll say that Reason is not the easiest software to work with when it comes to making routing decisions such as these and building it into a single setup is very difficult. This is why I provided 2 other effect chains (B and C). Here they are:

Delay > Filter > Phaser > Delay 2 > Chorus > Filter 2 > Reverb > Distortion

Phaser > Chorus > Filter > Reverb > Distortion > Delay > Delay 2 > Filter 2

Kong Pad Controls

There are 2 components to working with the Kong FX Chain Builder: 1. The Combinator and 2. The Kong device. Both work together to create your FX chain. You can also use them “Live” and play the different effects out on the pads in real-time, or else build them up in the studio until you find a combination of effects that works for your sound, and then just leave this setting as it is (or save it for future recall).

I’ll start off with the Kong device. Note that if you want to fully utilize the device, you should create a track for it in Reason or Record’s Main Sequencer. This way, you can not only play the Kong device, but also record your Kong pad changes over time. And you can also lock your pad control surface to the Kong device and another controller to the Combinator; essentially controlling them both via 2 different controllers at the same time.

Following are all the Kong pad settings:

- **Pads 1 to 8:** These are the 8 stops in the FX chain going from Pad 1 > 2 > 3 > 4 > 5 > 6 > 7 > 8. In the original file I created (Kong FX Chain Builder A), this goes from Filter > Delay > Distortion > Chorus > Phaser > Delay 2 > Filter 2 > Reverb. The Pads act as a cycle, starting with a dry signal, then going through 6 different possible FX. The pad cycles through these 7 positions. So each time the pad is pressed, you'll hear a new effect inserted into the chain.
- **Pads 9 and 10:** Decay Down / Decay Up – These pads will shift the decay of all the Reverb effects upward or downward. So you need to have the Reverb effect turned on (in other words, you need to have one of the 6 Reverbs enabled; not the dry signal).

Note that there is an upper and lower limit, which, when reached, will not go any further. However, the pad can continue to go upward or downward for a few more times. This means that if you push the decay all the way to zero, and still hit the “Decay Down” pad, it will continue to move downward. So it may take a few more Pad pushes on the “Decay Up” pad to get it back to a “zero” position (until you start hearing the decay again). This is true of all the Up/Down pads.

- **Pads 11 and 12:** Envelope Pattern Down / Envelope Pattern Up – These pads will shift the matrix pattern banks upward or downward. These curve patterns are used to “play” the envelope amount on all the filters in the system. Therefore, you need to have at least one filter turned on to hear anything. You also need to have the “Env Pattern On” button (button 2 on the Combinator) enabled. There are 25 patterns on each Matrix (from A1 to D1), for a total of 50 patterns from which to select (you need to use Button 4 on the Combinator to switch between Matrix A and Matrix B).

Note that there is an upper and lower limit, which, when reached, will not go any further. However, the pad can continue to go upward or downward for a few more times. This means that if you push the patterns all the way down to A1 on the Matrix, and still hit the “Env Pat Down” pad, it will continue to move downward. So it may take a few more Pad pushes on the “Env Pat Up” pad to get it back to the “A1” position (and get the patterns to start moving forward again). This is true of all the Up/Down pads.

- **Pads 13 and 14:** Volume Down / Volume Up – These pads will shift the global volume upward or downward. Note that there is an upper and lower limit, which, when reached, will not go any further. However, the pad can continue to go upward or downward for a few more times. This means that if you push the volume all the way down to zero, and still hit the “Volume Down” pad, it will continue to move downward. So it may take a few more Pad pushes on the “Volume Up” pad to get it back to a “zero” position (until you start hearing the volume again). This is true of all the Up/Down pads.
- **Pad 15:** Panning. You can select from 6 different Auto-panning effects, which are global and affect the signal after it has gone through all 8 effect stops in the chain. There is also a seventh “dry” position, which is on by default. The Pad cycles through all 7 positions (6 “auto-panners” and 1 “dry” position).
- **Pad 16:** FX / Bypass – this allows you to switch between hearing the effects chain or hearing the original “dry” signal.

Combinator Controls

The Combinator controls are outlined below:

- **Pitch Bend:** Unassigned.
- **Mod Wheel:** Controls the envelope amount on all the filters. This is used in conjunction with the Envelope patterns in both Matrixes that also control the envelope amount. In other words, you can use the Mod Wheel to scale the envelope amount, and therefore, how much the envelope is affected by the patterns or not. If you wish to control the envelope amount without having any patterns control the envelope, disable button 3 on the Combinator, and then use the Mod Wheel, which will now be the only parameter affecting the amount of envelope applied to the filter(s). Note also that both the Mod Wheel and the Patterns affect all filter envelopes globally; both “Filter 1” and “Filter 2.” And of course, at least one filter needs to be added into the FX chain for you to hear the effect of the Mod Wheel or Patterns applied to the Filter Envelope amount.
- **Rotary 1: Filter 1 Frequency.** Adjusts the Frequency of the first filter in the chain. All the filter selections for “Filter 1” are affected using this rotary, so that as long as you have one of the six filters enabled in the Filter 1 slot, the Frequency can be adjusted.
- **Rotary 2: Filter 1 Resonance.** Adjusts the Resonance of the first filter in the chain. All the filter selections for “Filter 1” are affected using this rotary, so that as long as you have one of the six filters enabled in the Filter 1 slot, the Resonance can be adjusted.
- **Rotary 3: Filter 2 Frequency.** Adjusts the Frequency of the second filter in the chain. All the filter selections for “Filter 2” are affected using this rotary, so that as long as you have one of the six filters enabled in the Filter 2 slot, the Frequency can be adjusted.
- **Rotary 4: Filter 2 Resonance.** Adjusts the Resonance of the second filter in the chain. All the filter selections for “Filter 2” are affected using this rotary, so that as long as you have one of the six filters enabled in the Filter 2 slot, the Resonance can be adjusted.
- **Button 1:** Not Assigned.
- **Button 2: Invert Envelope.** This is a simple envelope invert button, and affects all filters in both the “Filter 1” and “Filter 2” slots in the FX chain.
- **Button 3: Envelope Pattern On.** This turns on the envelope pattern Matrixes so that the curve pattern that is selected in Matrix A or B will affect the envelope amount of all Filters in both “Filter 1” and “Filter 2” slots in the FX chain. There are 2 parameters that both affect the Filter Envelope Amount: The pattern here, and the Mod Wheel. The higher you raise the Mod Wheel, the higher the Envelope amount. You can use a combination of the pattern and Mod Wheel to effectively “play” with the Filter Envelope Amount parameter. The reason I set it up this way is that you have ultimate control over the envelope amount. For example, you can turn off the pattern by keeping this button (button 3) disabled. Then use the Mod Wheel to scale the amount upward or leave it fully off (when the Mod Wheel is fully down). Or you can turn on the pattern and leave the mod wheel fully down to have the amount controlled solely by the pattern. Or use both in combination to play around with the envelope amount.

- **Button 4: Envelope Bank A / B.** Selects between the two pattern banks (2 Matrixes) that affect the Envelope Amount parameter on all filters (read above for more information). There are 25 patterns on each Matrix (from A1 to D1), for a total of 50 patterns from which to select. Button four switches between the first 25 patterns on Matrix A (when the button is disabled) to the second set of 25 patterns on Matrix B (when the button is enabled).

Visualizing the active FX Chain

Sterioevo over at Mute.Hate.Loud.Love was kind enough to provide two methods for visualizing the active effect chain (see the comments below this post for more info about this CV method). He used the Gate Length of the Thor Trigger devices to change the Modulation Level Bands of the BV512 Vocoder and the delay steps in the DDL delay devices to show visually which effect was enabled at each stop in the FX chain. So I updated the patches (just download the Project files again if you haven't already) using his "Vocoder Visualization" method. You'll now see a Vocoder under the main Kong device. This uses an 8-band setting to display the position of each effect on Pads 1-8 in the Kong device. This way you can visualize what's going on as you play the pads. Very cool and handy little tool! Thanks Steve!



Visualizing the active FX chain using the Modulation Levels of the BV512 Vocoder

Tips and Tricks

- If you have a Pad Controller and a Keyboard controller, then you're in heaven. You simply need to create a sequencer track for the Combinator and another sequencer track for the Kong device inside the Combinator. Then assign the Pad controller to Kong, and the Keyboard Controller to the Combinator. From there, you can control both devices using the two different controllers.
- If you have a Pad Controller that also comes equipped with knob and button controls, you can still assign this controller as your primary controller and then use the knobs/buttons mapped to the Controller knobs/buttons and the Pads mapped to the Kong device. In this scenario you would probably have to switch between the two devices in the Reason sequencer.
- Or, you can also use your mouse to make changes to the Combinator controls, while you play the Kong device from your Pad controller. So there are a few ways to set things up.

Kong FX Chain 4x9 Matrix (Sets 1-6) A, B, C & D

About the Patches

Note that these patches are very similar to the **Kong FX Chain Builder** above, however, they have been redesigned to be a little simpler to operate, and I think a little more intuitive. Before reading this section, I would strongly urge you to read the above section on the **Kong FX Chain Builder** patches, as it will help to understand the concepts here. The main difference is that there are 4 stops along the chain of effects (which are sequential, or serial). Here's the outline of each effect in the chain (I'm only discussing the **Kong FX Chain 4x9 Matrix (Set 1) A.cmb** patch here, as all the other patches are similar in nature):

Echo Effect (Pad 1)>	Pulveriser Effect (Pad 2) >	Chorus Effect (Pad 3) >	Reverb Effect (Pad 4)
Echo 1	Pulveriser 1	Chorus 1	Reverb 1
Echo 2	Pulveriser 2	Chorus 2	Reverb 2
Echo 3	Pulveriser 3	Chorus 3	Reverb 3
Echo 4	Pulveriser 4	Chorus 4	Reverb 4
Echo 5	Pulveriser 5	Chorus 5	Reverb 5
Echo 6	Pulveriser 6	Chorus 6	Reverb 6
Echo 7	Pulveriser 7	Chorus 7	Reverb 7
Echo 8	Pulveriser 8	Chorus 8	Reverb 8
Echo 9	Pulveriser 9	Chorus 9	Reverb 9

Each effect is different, and provides you with a variety of ways to process your audio. Furthermore, you can use Pads 1 – 4 to cycle through these different effects. This means there are a total of 36 effects built into each patch, and from that you have 126 possible combinations and 3,024 possible permutations. So that's a lot of effect possibilities with this little system.

Note that if you know what you're doing, you're not stuck with the effects I've selected. You can easily replace these effects with your own. To replace any of the Pulveriser or Echo patches, simply select the effect device and browse to load up a new patch (it doesn't have to be the same device either; for example, you can load an RV7000 patch into a Pulveriser, which turns the Pulveriser into an RV7000 device). For the Chorus and Reverb patches, these are a little different because you can't load a patch into them. Instead, select the effect device, and create a new effect underneath it (this can be any effect you like in Reason). The new effect device will be routed in sequence after the old effect device. Now, select the old effect device, and delete it. Then enter any parameters you like in the new effect device, and it will work just fine. *Note that you may have to also adjust the CV trim pot on the "Submixer" device to which it is connected in order to adjust volume level for the new effect device.*

Kong Pad Controls

There are a few differences with this setup. First, the Kong pads adhere to a column layout. Each column works with one effect stop in the chain. For example, pads 1, 5, 9, and 13 are all parameters for the Echo effect. I also did not include a specific "Dry" selection in the cycle on each of the first four pads. Instead, I placed a bypass for each effect "stop" in the chain on pads 5-8. Pads 9-12 lower the volume of each effect, and pads 13-16 raise the volume for each effect.

An illustration will help to show how this all works (see below). Note that there are also visualizations built into the patch using two Vocoders and four DDL-1 Delays.

The following outlines how the Kong Pads operate:

- **Pads 1-4: Effect Selectors.** Choose between 9 different effects for each stop in the effects chain.
- **Pads 5-8: Bypass effects.** Allows you to bypass any of the four effects in the chain.
- **Pads 9-12: Volume Down.** Allows you to lower the volume of each effect in the chain. This does not lower the “dry” volume (i.e.: the volume level if the effect is bypassed. To raise or lower the dry volume, you must use the Master Volume knob on the Combinator).
- **Pads 13-16: Volume Up.** Allows you to raise the volume of each effect in the chain. This does not lower the “dry” volume (i.e.: the volume level if the effect is bypassed. To raise or lower the dry volume, you must use the Master Volume knob on the Combinator).

The effects are laid out in a column format. Each column reflects one stop along the chain of effects.

This row of pads turn each effect's volume up (does not affect the bypassed - dry - volume).

This row of pads turn each effect's volume down (does not affect the bypassed - dry - volume).

This row of pads bypasses the column's effect.

Each pad in this row cycles through 9 different effects. Effects run in sequence (serial) from pad 1 to pad 4.

The Vocoder's Modulation Levels display which effect is selected in each of the four Kong pad columns. This provides visualization for the effect that is selected.

Like the Vocoder above, this vocoder provides a way to show whether the effect is bypassed (full bar = bypassed) or not (no bar = effect enabled).

The four Delay units provide visual feedback of the volume controls for each effect. *NOTE: when the Combi patch is first loaded, the default volume level is "79" (listed as "80" in the DDL Delay device).*

Combinator Controls

The Combinator Controls are outlined as follows. Note that if you create a track for the Combinator device, you can play the Kong device pads via the keys on your keyboard controller if you wish (Keys C1-D#2 for pads 1-16).

- **Pitch Bend:** Unassigned
- **Mod Wheel:** Unassigned
- **Rotary 1: Volume Pad Speed.** This allows you to make the volume pads (pads 9-16) respond faster or slower when you press on them. At their slowest speed, you can move the volume up / down in increments of “1” very easily. At higher speeds, the pads will move the volume of each effect much more quickly. Note: When the Combinator patch is first loaded, the volumes of all four effects in the chain are set to “79” (shown as “80” on the DDL Delay units – remember that the units display the volume 1 MIDI value above the “actual” value, because the DDL cannot produce a “0” MIDI value).
- **Rotary 2: Max Soft Clip.** Allows you to increase or decrease the soft clip amount on the maximizer.
- **Rotary 3: Max Input Gain.** If you wish, you can push the input gain on the maximize or lower it if things get a little too loud.
- **Rotary 4: Master Volume.** This knob is a master volume control for the whole patch. This will affect the volume of both the “dry” (unaffected) and “wet” (effected) signals. This operates differently than the pad volumes, which affect only the “wet” (effected) signals.
- **Button 1: Random Select.** This button randomly cycles through all the effects at each of the four stops along the effects chain. Note that when you turn on the Random Select button and then turn it off, the position for all four effects “freeze” or “hold.” In this way, the Random Select button can be thought of, and is similar to, the “Hold” button on the RPG-8 device. However, you cannot then save the Combinator with those positions “locked” – they will reset to their default bypass position (effect #1 for all four positions) when the patch is loaded again.
- **Button 2: Random Bypass.** This button randomly bypasses/enables all four effects in the chain. Note that when you turn on the Random Bypass button and then turn it off, the bypasses for all four effects “freeze” or “hold” in that position. In this way, the Random Bypass button can be thought of, and is similar to, the “Hold” button on the RPG-8 device. However, you cannot then save the Combinator with those positions “locked” – they will reset to their default bypass position (off) when the patch is loaded again.
- **Button 3:** Unassigned.

- **Button 4: EQ Boost.** Provides an EQ Boost for the sound coming out of the Combinator. This is global and will affect both the affected sound and bypassed sound.

Differences between Patches in these Sets

Set 1 contains a set of 36 effects devices in each Combinator patch, with unique patch settings for each. The effects device settings are the same for all 4 Combinators, but the sequential routing is different for each.

- **Kong FX Chain 4x9 Matrix (Set 1) A.cmb:** The Echo > Pulveriser > Chorus > Reverb
- **Kong FX Chain 4x9 Matrix (Set 1) B.cmb:** Pulveriser > The Echo > Reverb > Chorus
- **Kong FX Chain 4x9 Matrix (Set 1) C.cmb:** Pulveriser > Chorus > Reverb > The Echo
- **Kong FX Chain 4x9 Matrix (Set 1) D.cmb:** Chorus > The Echo > Pulveriser > Reverb

Set 2 contains a new set of 36 effects devices, with new unique patch settings for each. The effects device settings are the same for all 4 Combinators, but the sequential routing is different for each.

- **Kong FX Chain 4x9 Matrix (Set 2) A.cmb:** The Echo > Pulveriser > Chorus > Phaser
- **Kong FX Chain 4x9 Matrix (Set 2) B.cmb:** Pulveriser > The Echo > Phaser > Chorus
- **Kong FX Chain 4x9 Matrix (Set 2) C.cmb:** Phaser > The Echo > Pulveriser > Chorus
- **Kong FX Chain 4x9 Matrix (Set 2) D.cmb:** Chorus > Phaser > The Echo > Pulveriser

Set 3 contains another set of 36 effects devices, with new unique patch settings for each. The effects device settings are the same for all 4 Combinators, but the sequential routing is different for each.

- **Kong FX Chain 4x9 Matrix (Set 3) A.cmb:** The Echo > Pulveriser > Mixed FX > Kong FX
- **Kong FX Chain 4x9 Matrix (Set 3) B.cmb:** Kong FX > Mixed FX > The Echo > Pulveriser
- **Kong FX Chain 4x9 Matrix (Set 3) C.cmb:** Mixed FX > Kong FX > Pulveriser > The Echo
- **Kong FX Chain 4x9 Matrix (Set 3) D.cmb:** Pulveriser > The Echo > Kong FX > Mixed FX

Set 4 contains another set of 36 effects devices, with new unique patch settings for each. The effects device settings are the same for all 4 Combinators, but the sequential routing is different for each. This set uses a serial connection of four “Scream” devices.

- **Kong FX Chain 4x9 Matrix (Set 4) A.cmb:** Scream A > Scream B > Scream C > Scream D
- **Kong FX Chain 4x9 Matrix (Set 4) B.cmb:** Scream B > Scream A > Scream D > Scream C
- **Kong FX Chain 4x9 Matrix (Set 4) C.cmb:** Scream C > Scream D > Scream A > Scream B
- **Kong FX Chain 4x9 Matrix (Set 4) D.cmb:** Scream D > Scream B > Scream C > Scream A

Set 5 contains another set of 36 effects devices, with new unique patch settings for each. The effects device settings are the same for all 4 Combinators, but the sequential routing is different for each. This set uses a serial connection of four “Pulveriser” devices.

- **Kong FX Chain 4x9 Matrix (Set 5) A.cmb:** Pulver A > Pulver B > Pulver C > Pulver D
- **Kong FX Chain 4x9 Matrix (Set 5) B.cmb:** Pulver B > Pulver A > Pulver D > Pulver C
- **Kong FX Chain 4x9 Matrix (Set 5) C.cmb:** Pulver C > Pulver D > Pulver A > Pulver B
- **Kong FX Chain 4x9 Matrix (Set 5) D.cmb:** Pulver D > Pulver B > Pulver C > Pulver A

Set 6 contains another set of 36 effects devices, with new unique patch settings for each. The effects device settings are the same for all 4 Combinators, but the sequential routing is different for each. This set uses a serial connection of four “The Echo” devices.

- **Kong FX Chain 4x9 Matrix (Set 6) A.cmb:** The Echo A > The Echo B > The Echo C > The Echo D
- **Kong FX Chain 4x9 Matrix (Set 6) B.cmb:** The Echo B > The Echo A > The Echo D > The Echo C
- **Kong FX Chain 4x9 Matrix (Set 6) C.cmb:** The Echo D > The Echo C > The Echo B > The Echo A
- **Kong FX Chain 4x9 Matrix (Set 6) D.cmb:** The Echo C > The Echo D > The Echo A > The Echo B

THE ECHO FX

Echo Feedback Play

About the Patches

The Echo Feedback Play series of Combinators uses various devices that are fed into the Feedback loop of The Echo device. The type of device fed back into the loop is outlined in parentheses in the file name (“Distort A,” for example, is the Kong Distortion effect’s “A” model). As such, every effort has been made to find a usable range of feedback for each Combinator. However, the effects produced by these Combinators can still be rather temperamental (such is the nature of feedback looping). This also depends on the sounds fed into the Combinator device. So tread lightly, as things can get a little overdriven at times. But even with this being said, Feedback looping of this nature can open your sound up to a whole new dimension. Just be warned that not every sound may benefit from this type of treatment, and there’s no real practical guidelines for it.

The Combinator Controls

The Controls for each Combinator varies somewhat. But a general outline is given below. I’ll use the **Echo Feedback Play (Distort A)** as a guideline. Note that parameters assigned to one Rotary in this patch might be assigned to a different Rotary. But generally speaking, most of the patches follow the same logic.

- **Pitch Bend:** Controls the Envelope of “The Echo” in a positive or negative way. Push this wheel upward for positive envelope control, and downward for negative envelope control.
- **Mod Wheel:** Controls the LFO Amount of “The Echo” device from zero (0) when the Mod Wheel is at zero (0) to full LFO amount (127) when the Mod Wheel is fully raised.

- **Rotary 1: Feedback Loop Size.** Controls the Distortion size in the Kong Bus FX slot. Note that this Rotary controls other parameters depending on what device is fed into “The Echo’s” feedback loop. For example, if the RV7000 is used, this may control the Decay amount of that device. In all patches in this set, there are 2 rotaries that control parameters in the Feedback Loop device.
- **Rotary 2: Feedback Loop Resonance.** Controls the Resonance of the Distortion in the Kong Bus FX slot. Note that this Rotary controls other parameters depending on what device is fed into “The Echo’s” feedback loop. For example, if the RV7000 is used, this may control the Decay amount of that device. In all patches in this set, there are 2 rotaries that control parameters in the Feedback Loop device.
- **Rotary 3: Echo Time.** This rotary controls the main delay time of “The Echo.” Pretty straightforward.
- **Rotary 4: Feedback Level.** This knob controls the level of feedback for “The Echo” device. Again, this is fairly straightforward. Since this set of Combinators is all about feedback looping, this control is probably the most important because it determines the level of feedback produced. Since each of the devices fed into the loop are very different in nature, the feedback range produced by this rotary is set differently for each Combinator patch. This is so that a feedback loop is restricted and does not get out of hand. Still, it is possible to overdrive the feedback to the point of clipping in some situations and depends largely on the sound being sent through the Combinator. So be sure to watch your levels. Note that you can always change the range in the Combinator programmer if this isn’t working well for your sound.
- **Button 1: Filter On.** Turns on the Filter for “The Echo” device. When the button is enabled, the filter is turned on.
- **Button 2: Diffusion On.** Turns on the Diffusion for “The Echo” device. When the button is enabled, diffusion is turned on.
- **Button 3: Sync Echo Time.** Turns on the Delay Sync in “The Echo” device. When the button is enabled, the Delay Time is synced.
- **Button 4: Enable/Bypass.** Allows you to hear the effect (Wet) when the button is off or disabled (this is the default position), or bypass the effect (Dry) when the button is enabled or turned on. Note that some feedback loops will continue to ring through even after the sound passing through the Combinator is turned off or the sound source’s volume is lowered to zero (0). Again, this is the nature of feedback loops – it loops. ☺ To get around this, you can automate this button to turn the feedback loop off for good. Think of it as a power cutoff switch.

VOCODER FX

Drum Loop Vocoder

About the Patches

The patches in this series allow you to use various Oscillators as Modulation sources to affect the incoming carrier signal (or source audio) and process them through the Vocoder. I found that these were very nicely suited for various Drum Loops, but can also have applications on any source audio really. The various Oscillator combinations inside the patches can allow you to carve out some very complex sounds using the Vocoder.

Combinator Controls

The Controls for each Combinator varies somewhat. But a general outline is given below. I'll use the **Drum Loop Vocoder (Analog)** Combinator as a guideline. Note that parameters assigned to one Rotary in this patch might be assigned to a different Rotary. But generally speaking, most of the patches follow the same logic.

- **Pitch Bend:** Unassigned.
- **Mod Wheel:** Controls the Vocoder Decay from low (30 is the default setting) to high (127 is the setting when the Mod Wheel is fully raised).
- **Rotary 1: Mod 1 / 2 Tone.** Controls the Mod parameter of both Oscillators which are in Slots 1 and 3 of the Thor device. Note: They can be switched from one to the other using Button 1.
- **Rotary 2: Mod 3 Tone.** Controls the Mod parameter of Oscillator 2 in the Thor device. Note that for this patch, you can use a combination of 1 or 2 Oscillators, controlled by buttons 1 and 2. Using Rotary 1 and 2, you can shape the sounds of how both modulators interact with each other.
- **Rotary 3: Shift.** Controls the shift parameter of the Vocoder. Turn the rotary left, and the shift goes negative (to -1 when fully left). Turn the rotary right and the shift goes positive (to +1 when fully right).
- **Rotary 4: Master Volume.** A very straightforward rotary which controls the master volume of the Combinator.
- **Button 1: Mod 1 / 2.** Switches between Oscillator 1 and 3 in the Thor device. This way, you can select which Oscillator is used, and thereby affect the sound of the Modulator affecting the Carrier input.

- **Button 2: Mod 3.** Turns on Oscillator 2 in the Thor device. If this button is disabled, only 1 Oscillator will be used for the Modulator (either Oscillator 1 or 3, depending on whether Button 1 is enabled or disabled). By turning on this Oscillator (when Button 2 is enabled), you are combining a second Oscillator with either Oscillator 1 or 3. This affects the sound of the Modulator affecting the Carrier input.
- **Button 3: 8 / 32 Bands.** This controls whether the sound source is using 8 Vocoder Bands (when the button is disabled), or 32 Vocoder Bands (when the button is enabled). This has a profound effect on the sound source.
- **Button 4: Bypass / Enable.** Allows you to hear the effect (Wet) when the button is turned on or enabled (this is the default position), or bypass the effect (Dry) when the button is turned off or disabled.

LINE 6 BASS AMP PATCHES

Included in the ReFill are 102 Line 6 Bass Amp patches that can be used for bass guitar treatments. Rather than provide you with a comprehensive list and explanation of each patch (which would add far too many pages to this guide), I will provide a few tips and suggestions.

The Line 6 Bass Amp patch list is broken down as follows:

<i>Category</i>	<i>Number of Patches</i>	<i>Notes</i>
1968 Flip Top	51 patches	17 patches for each of the 2 included Cabinet models, and 17 patches with no cab selected.
1974 Rock Classic	51 patches	17 patches for each of the 2 included Cabinet models, and 17 patches with no Cab model selected.

The Line 6 Bass Amp patches are pretty straightforward, and provide Amp modeling for your Bass sounds. To use them, create a Line 6 Bass Amp under your Bass sound, and then browse for the patch you wish to try out. Load it up and go.

All the Line 6 Bass Amp patches I created were tested using the Factory Sound Bank (FSB) Bass sounds category.

LINE 6 GUITAR AMP PATCHES

Included in the ReFill are 140 Line 6 Guitar Amp patches that can be used for guitar treatments. Rather than provide you with a comprehensive list and explanation of each patch (which would add far too many pages to this guide), I will provide a few tips and suggestions.

The Line 6 Guitar Amp patch list is broken down as follows:

Category	Number of Patches	Notes
1964 Blackface 'Lux	60 patches	15 patches for each of the 3 included Cabinet models, and 15 patches with no cab selected.
1968 Plexi Lead 100	40 patches	10 patches for each of the 3 included Cabinet models, and 10 patches with no Cab model selected.
2001 Treadplate Dual	40 patches	10 patches for each of the 3 included Cabinet models, and 10 patches with no Cab model selected.

The Line 6 Guitar Amp patches are pretty straightforward, and provide Amp modeling for your Guitar sounds. To use them, create a Line 6 Guitar Amp under your Guitar sound, and then browse for the patch you wish to try out. Load it up and go.

All the Line 6 Guitar Amp patches I created were tested using the Factory Sound Bank (FSB) Guitar sounds category.

PULVERISER PATCHES

Included in the ReFill are 200 Pulveriser patches that can be used for all kinds of sound mashing, mangling, compression, tremolo, vibrato, distortion, and filtering. Rather than provide you with a comprehensive list and explanation of each patch (which would add hundreds of pages to this guide), I will provide a few tips and suggestions.

The Pulveriser patch list is broken down as follows:

Category	Number of Patches	Notes
All Purpose	36 patches	General patches that didn't quite fit into any other categories, and which could be used for many different scenarios or purposes.
Bass Pulvers	27 patches	For your Bass sounds.
Comp Pulvers	18 patches	Provides Compression via the Pulveriser's Squash parameter.
Drum Pulvers	22 patches	For a variety of drum sounds.
Guitar Pulvers	26 patches	Great for those recording guitar into Reason.
Pad Pulvers	15 patches	Some nice lush pulveriser settings.
Special FX Pulvers	21 patches	Some of the more esoteric or eccentric uses of the Pulveriser.
Synth Pulvers	26 patches	Both Synth Lead and Synth Poly go into this category.
Vocal Pulvers	9 patches	Used and tested mainly with the synth vocal patches in the FSB. Not necessarily for human vocals.

RV7000 (REVERB) PATCHES

Included in the ReFill are 100 RV7000 (Reverb) patches that can be used for all kinds of Reverb effects for your sounds. Rather than provide you with a comprehensive list and explanation of each patch (which would add hundreds of pages to this guide), I will provide a few tips and suggestions.

The RV7000 patch list is broken down as follows:

Category	Number of Patches	Notes
All Purpose	58 patches	General patches that didn't quite fit into any other categories, and which could be used for many different scenarios or purposes.
Drum Verbs	16 patches	For your Drum sounds.
Pad Verbs	10 patches	Nice smooth Verbs for nice smooth pads.
Special FX Verbs	10 patches	Some of the more extreme or exotic uses of the RV7000 can be found in this category.
Synth Verbs	6 patches	Created and Tested using the Poly and Lead Synth categories of the FSB

SCREAM PATCHES

Included in the ReFill are 108 Scream (distortion) patches that can be used for all kinds of sound distortion, compression, warming, warping, and general hardcore twisting. Rather than provide you with a comprehensive list and explanation of each patch (which would add hundreds of pages to this guide), I will provide a few tips and suggestions.

The Scream patch list is broken down as follows:

Category	Number of Patches	Notes
All Purpose	32 patches	General patches that didn't quite fit into any other categories, and which could be used for many different scenarios or purposes.
Bass Screams	17 patches	For your Bass sounds.
Drum & Loop Screams	17 patches	For a variety of drum sounds. Some of the more esoteric or eccentric uses of the Scream as well. The "Head" series of patches are aimed to provide some hardcore and glitch or IDM-type sounds
Guitar Screams	15 patches	Great for those recording guitar into Reason.
Pad Screams	8 patches	Try these out with any of your Pad sounds.
Synth Screams	8 patches	Some nice lush pulveriser settings.
Tape Comp Screams	11 patches	Provides Compression via the Scream's Tape Algorithm.

THE ECHO PATCHES

Included in the ReFill are 200 The Echo patches that can be used for all kinds of interesting and exotic echo delays, stuttering, doubling, warming, and feedback effects for your sounds. Rather than provide you with a comprehensive list and explanation of each patch (which would add hundreds of pages to this guide), I will provide a few tips and suggestions.

The Echo patch list is broken down as follows:

Category		Number of Patches	Notes
Normal	All Purpose	18 patches	General patches that didn't quite fit into any other categories, and which could be used for many different scenarios or purposes.
	Bass Echoes	10 patches	For your Bass sounds.
	Drum Loop Echoes	8 patches	For your drum loops. Tested with the FSB Percussion and Drum Loop sounds.
	Guitar Echoes	10 patches	Great for those recording guitar into Reason.
	Pad Echoes	12 patches	Some nice lush echoes for those lush pads.
	Special FX Echoes	26 patches	Some of the more esoteric or eccentric uses of the the the The Echo device.
	Synth Echoes	15 patches	Both Synth Lead and Synth Poly go into this category.
Roll	Vocal Echoes	14 patches	Used and tested mainly with the synth vocal patches in the FSB. Not necessarily for human vocals.
	Basic Rolls	32 patches	Some basic rolls, including stutter/freeze effects
	Specialized Rolls	55 patches	More specialized Rolls, for when you want to create outros (End Phrase Flourishes), or continually grow the echo feedback, etc.