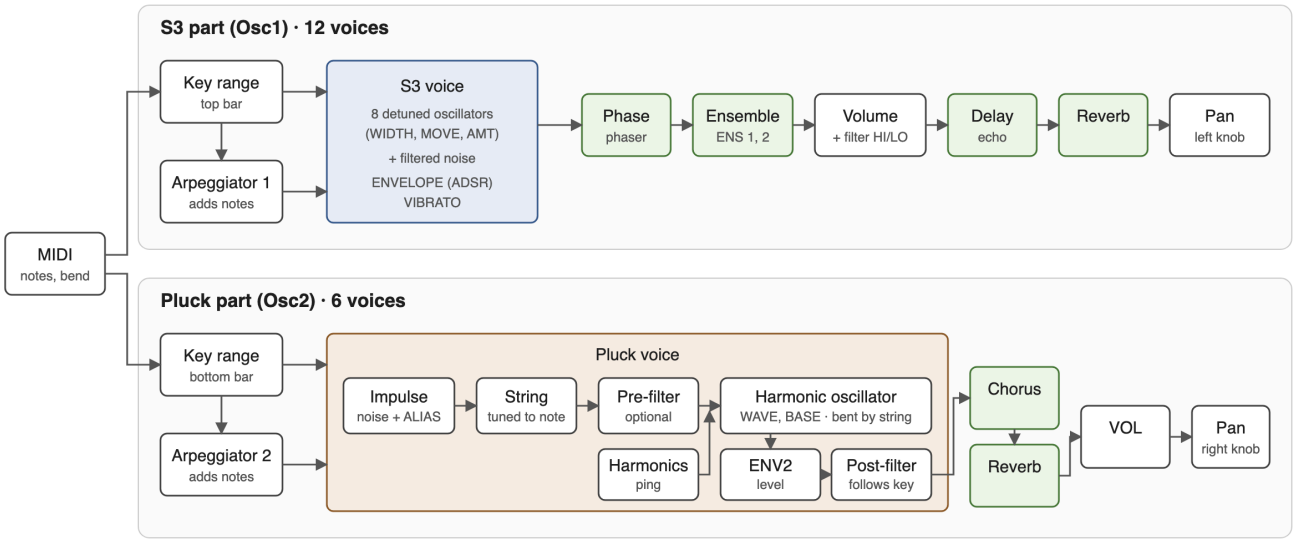
RMPx User Guide

Krakli · 4 November 2026

What RMPx is

RMPx is a layer synthesizer from Krakli. Two complete instruments, called parts, play side by side, each with its own arpeggiator and key range. It is a 64-bit rebuild of the RMPx instrument originally made in SynthEdit. It has the original panel, all 150 controls and the 128 factory patches.

- **S3 part (Osc1).** A string-machine engine: eight detuned copies of one of 11 waves, a filtered noise layer, an envelope and vibrato. It runs through its own phaser, ensemble, delay and reverb. It plays up to 12 voices and is made for pads, strings, organs and leads.
- **Pluck part (Osc2).** A plucked string you don't hear directly. A burst of noise plucks the string, and the vibrating string bends the phase of a harmonic oscillator, which is what you hear. A second envelope, a key-following filter, chorus and reverb shape it. It plays up to 6 voices and is made for plucks, keys, bells and basses.
- **Two arpeggiators.** Arpeggiator 1 plays the S3 part and Arpeggiator 2 the pluck. They follow your DAW's tempo.
- **Key ranges.** Each part can be limited to part of the keyboard, for split patches such as a bass under a lead.



RMPx runs as a VST3 on Mac and Windows, as an Audio Unit (AU) on Mac, and as a standalone app.

Installing

Copy the plugin into your system's plug-in folder, then rescan plug-ins in your DAW. RMPx appears as an instrument from the manufacturer **Krakli**.

System	Format	Copy	Into
Mac (macOS 11 or later, Apple Silicon or Intel)	VST3	`RMPx.vst3`	`~/Library/Audio/Plug-Ins/VST3`

System	Format	Copy	Into
Mac	Audio Unit (Logic, GarageBand and others)	`RMPx.component`	`~/Library/Audio/Plug-Ins/Components`
Windows 10/11, 64-bit	VST3	the `RMPx.vst3` folder	`C:\Program Files\Common Files\VST3` (needs administrator rights)

- On Windows, `RMPx.vst3` is a folder: copy the whole folder. Close your DAW before replacing an older version.
- The **standalone app** (`RMPx.app` on Mac, `RMPx.exe` on Windows) runs without a DAW. Choose your audio and MIDI devices in its Options menu.
- The Mac plugins aren't signed with an Apple Developer ID. If you copy them to another Mac and macOS refuses to load them, run `xattr -dr com.apple.quarantine` on the copied file in Terminal, then rescan.
- To build RMPx from its source code, see README.md. A Mac build installs the plugins automatically.

The panel at a glance

The panel is laid out from top to bottom:

- **S3 part:** OSCILLATOR, NOISE, ENVELOPE, VIBRATO and GLOBAL along the top, then DELAY, ENS, REVERB, PHASE and FX LEVELS.
- **Pluck part:** the sections marked **2**: IMPULSE2, PRE-FILTER / ENV2, VEL2, HARMONICS2, TUNE2, VIBRATO2, TRANSIENT2 and POST-FILTER2.
- **Mixer:** PAN for both parts, then the pluck part's REVERB, CHORUS and VOL.
- **Arpeggiators and keyboard:** ARPEGGIATOR 1 and 2, and the two key-range bars around the keyboard.
- **Patch bar:** loading, saving and choosing patches.



Resize the window by dragging its bottom-right corner. It keeps its proportions, from half to double its normal 690 × 690 size.

Control	How to use it
Knob or bar	Drag up or down, or scroll over it. Hold Shift while dragging for fine steps. Double-click to reset it to its value in patch 001.
Switch (MONO, RETRIGGER, FLT ON, chorus ON, gate steps)	Click to switch it. Lit means on.
Wave button	Click to choose that wave. The lit button is the current wave.
List box (OCTAVE, TRACK, arpeggiator settings)	Click to step to the next entry. Right-click for a menu of all entries.
Key-range bar	Drag either end.

Hover over any control to see its name and value. The values are the original's control voltages: most controls run 0 to 10, and pitch controls use 1 volt per octave. This guide gives the useful translations, such as seconds and hertz.

The keyboard only shows the key ranges. Play RMPx from a MIDI keyboard or your DAW.

Patches and banks



RMPx holds a bank of 128 patches, numbered 001–128. DAWs that show a program list see the same patches.

Button	What it does
< >	Step to the previous or next patch.
Patch name	Click for a menu of every patch in the bank.
LOAD PATCH	Loads a patch file (`.rmpxpatch`) into the current slot and plays it.
SAVE PATCH	Saves the current sound to a patch file, and stores it in the current slot.
RENAME	Renames the current slot.
LOAD BANK	Choose the factory bank, or load a bank file (`.fxb`).
SAVE BANK	Saves all 128 slots to a bank file.

- File dialogs open in a `Documents/RMPx` folder, created the first time you use them.
- Bank files use the original SynthEdit format, so banks saved by the original RMPx should load too.
- Once you've loaded, saved or renamed anything, your DAW project saves the whole bank with it. A new instance of RMPx starts with the factory bank.
- Each factory patch has a level trim, so stepping through the bank stays at an even volume. A patch file named like a factory patch keeps that patch's trim.
- Changing patch stops any notes that are sounding.

The factory patches

The first word of each name tells you what kind of sound it is:

Prefix	Kind	Patches
LAYER	Pluck and pad layered across the keyboard	001–012

Prefix	Kind	Patches
LD	Leads	013–021
OR	Organs	022–025
PD	Pads	026–033
BA	Basses	034–039
BELL	Bells	040–044
KB	Keyboards: electric pianos and clavs	045–052
SPLIT	A different part on each side of middle C	053–058
ARP	Arpeggiated patches	059–071
IW	Ian Webster's own patches, of every kind	072–128

The full list is at the end of this guide. The ARP patches, and some others, use the arpeggiators: start your DAW's transport to hear them (see Arpeggiators).

S3 part (Osc1)



Oscillator

Each S3 voice plays eight copies of one wave, slightly detuned from each other, for a thick string-machine sound.

- **WAVE.** The 11 buttons under the sliders choose the wave: Sine, Saw, Ramp, Soft Ramp, Peak Ramp, Square, Triangle, Peak, Octava, Cluster1 and Cluster2. The WAVE display beside them draws the current wave. Ramp also passes through three fixed formant filters, which give it a vocal colour.
- **OCTAVE.** Shifts the part from –2 to +2 octaves.
- **WIDTH.** How far apart the eight copies are tuned. At 0 they're all at the same pitch, and at 10 they spread over about ±70 cents.
- **MOVE.** The speed at which the detuning drifts, from very slow (about one cycle a minute) up to about 3 Hz.
- **AMT.** How far the detuning drifts. At 0 the spread stays fixed at WIDTH.

At WIDTH 0 the copies start each note at random phases, so notes come out at slightly different levels. A little WIDTH smooths this out.

Noise

A band of filtered noise that follows the note, for breath and air.

- **TONE.** Where the noise band sits: 1 to 3 octaves above the note.

- **AMT.** How loud the noise is.

Envelope

The part's volume envelope: **A**ttack, **D**ecay, **S**ustain and **R**elease. The times follow a curve: at 0 a stage is near-instant, at 5 it takes about half a second and at 10 about 5 seconds. Decay and release run shorter than the attack at the same setting. Sustain is a level, from silent at 0 to full at 10.

Vibrato

- **DELAY.** How long after each note the vibrato waits before fading in: 0 to 3 seconds.
- **RATE.** About 0.9 Hz to 7 Hz.
- **AMT.** Depth, up to about ±25 cents.

Global

- **VELOCITY.** How much playing harder makes notes louder. At 0 every note plays at the same level; at 10 the level follows velocity fully.
- **VOLUME.** The part's level. 2 matches the pluck part in the layered patches; it goes up to 4.
- **PORTA.** Glide time from one note to the next, up to 1 second. At 0 there is no glide. In poly mode each new note glides from the last note played.
- **BEND.** Pitch-bend range, 0 to 12 semitones.
- **MONO.** Lit: one note at a time. Unlit: up to 12 voices.
- **RETRIGGER.** In mono mode: lit restarts the envelope on every note; unlit plays overlapping notes legato, gliding without restarting. Letting go of a key returns to the last key still held.
- **FILTER HI / LO.** A high-pass (HI) and low-pass (LO) filter on the part. Both run from about 14 Hz at 0 to 14 kHz at 10, with 5 at 440 Hz. LO never goes below HI.

Effects: Delay, Ens, Reverb, Phase and FX Levels

The S3 part runs through a phaser, an ensemble, its volume and filters, then a delay and a reverb. The four **FX LEVELS** bars set how much of each effect you hear: **PHASE**, **RVB** (reverb), **ENS** (ensemble) and **ECHO** (delay). The knobs in each section set how it sounds.

- **DELAY: DELAY** is the echo time, 0 to 2 seconds. **REPEAT** is the feedback, from one echo at 0 to many at 6.
- **ENS:** the ensemble shifts copies of the sound slightly up and down in pitch, one set on each side, for a wide chorused string sound. **ENS 1** and **ENS 2** set how far, left and right.
- **REVERB: SIZE**, **WIDTH** and **DAMP**. Higher damping makes the tail darker.
- **PHASE:** a phaser. **RATE** is its sweep speed, from about one cycle a minute to about 3 Hz. **AMT** is how far it sweeps, and **WIDTH** spaces out its notches.

Pluck part (Osc2)



How the pluck part makes its sound:

1. A short **impulse** of noise plucks a **string** tuned to the note.
2. The string, optionally through the **pre-filter**, bends the phase of the **harmonic oscillator**. This is phase modulation: the harder the pluck, the brighter and noisier the attack.
3. The **harmonics** ping adds a second, fixed-pitch modulation at the start of each note, for bell-like and metallic tones.
4. The oscillator goes through **ENV2** (its volume envelope) and the **post-filter**, then the chorus and reverb.

Impulse2

- **ALIAS.** A sine at a fixed pitch mixed into the noise burst, from 27 Hz at 1 to 7 kHz at 9. It gives the pluck a pitched click.
- **HARSH.** How hard the string is plucked, 0 to 15. Higher is brighter, noisier and more metallic.
- **SWELL.** The impulse's attack. At 0 or below the pluck is instant; turn it up for a bowed or blown start.
- **WAVE.** The harmonic oscillator's wave. From the top: Sine, Saw, Ramp and Triangle.
- **BASE.** Shifts the harmonic oscillator by whole octaves, –2 to +2, while the string stays at the note. This changes the tone more than the pitch.

Pre-filter / Env2

- **FLT ON.** Lit puts a band-pass filter between the string and the oscillator, which softens and focuses the modulation.
- **FREQ.** The pre-filter's frequency, about 110 Hz to 3.5 kHz.
- **PEAK.** The pre-filter's resonance.
- **SWEEP.** How far ENV2 sweeps the pre-filter on each note.
- **D A D S R.** ENV2, the part's volume envelope: **D**elay (0–200 ms before the note starts), **A**ttack, **D**ecay, **S**ustain and **R**elease. The times run as in the S3 envelope. The delay also holds back the pluck, so set it above 0 to make the pluck come in late behind the S3 part.

Vel2

- **TONE.** How much velocity adds to HARSH. Play harder for a brighter pluck.
- **LEVEL.** How much velocity changes the volume. Turn it clockwise for more response; anticlockwise, every note plays at the same level.

Harmonics2

A sine ping at a fixed pitch that adds to the string's modulation at the start of each note. It doesn't follow the keyboard: it makes the same tone colour on every key.

- **PITCH.** The ping's pitch, from about 14 Hz at 0 to 14 kHz at 10.
- **AMT.** How strong the ping is.
- **KEY.** How much the ping's strength follows the keyboard, set by the two TRACK boxes.
- **LENGTH.** How long the ping lasts, as a share of ENV2's decay. Clockwise is longer.
- **TRACK.** The upper box is the direction: **Inv** gets stronger up the keyboard and **Norm** weaker. The lower box is the curve: **Lin**, **Exp** or **Inv**.

Tune2

- **NOTE.** Transposes the pluck part in semitones, ±12.
- **FINE.** Fine tuning, up to one semitone sharp. A little FINE against the S3 part thickens layered patches.

Bend, Porta, Mono

The column at the left of the pluck part:

- **BEND.** Pitch-bend range, 0 to 12 semitones.
- **PORTA.** Glide time, as in the S3 part.
- **MONO switches.** The upper switch lit is mono; the lower switch lit is retrigger. They work as in the S3 part.

Vibrato2

- **DELAY.** 0 to 3 seconds before the vibrato starts.
- **RATE.** About 0.9 Hz to 7 Hz.
- **AMOUNT.** Depth, up to about ±50 cents.

Transient2

A short pitch kick on the string at the start of each note, for a twangy attack. **ATTACK** and **DECAY** set its shape, and **AMOUNT** its size (up to about three-quarters of a semitone).

Post-filter2

A resonant low-pass filter that follows the keyboard.

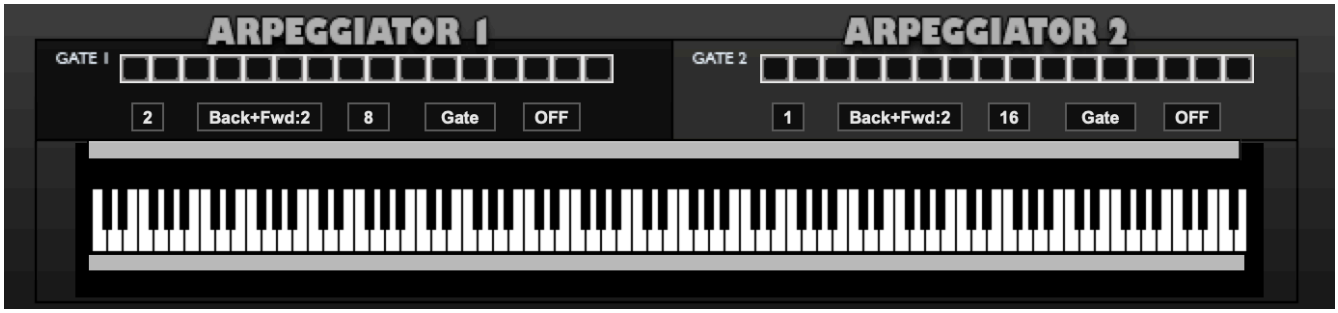
- **CUTOFF.** Turned fully anticlockwise, the filter is open. Turning it **clockwise closes it towards the note's own pitch**, so the tone gets darker but stays the same across the keyboard. This follows the original panel.
- **RES.** Resonance. High settings make the filter sing at its cutoff.
- **TRACK.** The curve of the key following: **Lin**, **Exp** or **Inv**.

Mixer



- **PAN.** The left knob pans the S3 part and the right knob the pluck part. Clockwise is right.
- **REVERB.** The pluck part's reverb: **SIZE**, **WIDTH**, **DAMP** and **MIX**.
- **CHORUS.** The pluck part's two-voice chorus. **ON** switches it in. **RATE1** and **RATE2** set the speed of each voice, **DEPTH** how far they sweep, **INTENSITY** the feedback and **DRY/WET** the mix.
- **VOL.** The pluck part's level.

Arpeggiators



Arpeggiator 1 plays the S3 part and Arpeggiator 2 the pluck part. The notes you play always sound as well; the arpeggiator adds notes on top.

- **Notes.** The arpeggiator plays the keys you hold, in the order you pressed them.
- **Clock.** It follows your DAW's tempo and runs only while the transport plays. In the standalone app it runs at 120 BPM while you hold keys.
- **Note length.** Each arpeggiator note lasts a quarter of a second.

The five boxes under the gate steps, from left to right:

Box	Settings	What it does
Octaves	1–4	How many octaves the pattern climbs.
Direction	OFF, Forward, Back, Fwd+Back, Back+Fwd, Fwd+Back:2, Back+Fwd:2	The order of the notes. OFF stops the arpeggiator. The :2 patterns play the end notes twice.
Divide	64, 32, 24, 16, 12, 8, 6, 4, 3, 2, 1	Notes per bar of 4/4: 4 is quarter notes, 8 eighths, 16 sixteenths. 3, 6, 12 and 24 are triplets.
Mode	Clock, Gate	Clock plays a note on every division. Gate plays only on the steps that are lit.
Latch	OFF, ON	ON keeps the pattern playing after you let go. A new chord, after all keys are up, starts a new pattern.

- **GATE steps.** In Gate mode, the 16 squares are a step pattern: a note plays only on a lit step. Click a square to switch it. With Divide 16 the pattern lasts one bar, lined up with your DAW's bars.
- Several of the pad patches keep an arpeggiator direction set, but in Gate mode with every step off. They play like ordinary pads, and lighting a few steps brings in an arpeggio.

Key ranges

The two grey bars around the keyboard set which keys each part plays: the **top bar** is the S3 part and the **bottom bar** the pluck part. Drag either end of a bar to move it, and hover to see the range as note names. Keys outside a part's range don't reach that part or its arpeggiator. The SPLIT patches use this to divide the keyboard at middle C.

Sound design tips

Start from a patch close to what you want and change a few controls at a time.

To get	Try
A pad on its own	Pluck VOL to 0.
A pluck on its own	S3 VOLUME to 0.

To get	Try
A wider, more animated pad	WIDTH 3–6, MOVE about −6, AMT 3–5, and the ENS level up.
A softer, rounder pluck	HARSH lower, FLT ON lit with FREQ low, or a Sine WAVE.
A bell or tine	Harmonics PITCH 6–8 and AMT 3–5, with a short LENGTH.
A pluck that comes in after the pad	ENV2 D (delay) at 50–150 ms.
An arpeggio over a held pad	Arpeggiator 2 in Clock mode, Divide 8 or 16, pluck part only; leave Arpeggiator 1 OFF.
A bass under a lead	Drag the pluck part's bar to end at middle C and the S3 part's to start there.

If	Then
An ARP patch only plays the notes you hold	Start your DAW's transport. The arpeggiators run only while it plays.
One part is silent	Check its key range bar, and its volume (S3 VOLUME, pluck VOL).
The pluck sounds dull or barely changes across the keyboard	Turn POST-FILTER2 CUTOFF anticlockwise to open the filter.
A patch sounds louder or quieter than its neighbours after editing	That's the level trim no longer matching; adjust the part volumes.

Control reference

Every control on the panel, with its range in the panel's own units and what that means. The names in brackets are the original names, as your DAW shows them for automation.

S3 part

Section	Control	Range	Meaning
Oscillator	WAVE (Osc1WaveType)	11 waves	Sine, Saw, Ramp, Soft Ramp, Peak Ramp, Square, Triangle, Peak, Octava, Cluster1, Cluster2
Oscillator	OCTAVE (Osc1Octave)	−2 to +2	octaves
Oscillator	WIDTH (Osc1DetuneWidth)	0–10	detune spread, up to about ±70 cents
Oscillator	MOVE (Osc1WaveMovement)	−10 to −2	drift speed, 0.01–3 Hz
Oscillator	AMT (Osc1DetuneAmt)	0–8	drift depth
Noise	TONE (Osc1NoiseTone)	1–3	octaves above the note
Noise	AMT (Osc1NoiseAmt)	0–3	noise level
Envelope	A / D / S / R (Osc1Attack … Osc1Release)	0–10	times up to about 5 s; S is a level
Vibrato	DELAY (Osc1VibDelay)	0–30	0–3 s
Vibrato	RATE (Osc1VibRate)	−4 to −1	0.9–7 Hz
Vibrato	AMT (Osc1VibAmt)	0–0.04	up to about ±25 cents
Global	VELOCITY (Osc1Velocity)	0–10	velocity response
Global	VOLUME (Osc1Volume)	0–4	part level
Global	PORTA (Osc1MonophonicPortamento)	0–10	glide, up to 1 s

Section	Control	Range	Meaning
Global	BEND (Osc1BendRange)	0–12	semitones
Global	MONO (Osc1MonoPoly)	switch	lit = mono
Global	RETRIGGER (Osc1MonoRetrigger)	switch	lit = on
Global	FILTER HI (Osc1Hipass)	0–10	high-pass, 14 Hz–14 kHz
Global	FILTER LO (Osc1Lowpass)	0–10	low-pass, 14 Hz–14 kHz
Delay	DELAY (Osc1EchoDelay)	0–2	seconds
Delay	REPEAT (Osc1EchoRepeat)	0–6	feedback
Ens	ENS 1 / ENS 2 (Osc1EnsembleRate1, 2)	0.001–0.1	pitch shift of the copies, up to about 120 cents
Reverb	SIZE / WIDTH / DAMP (Osc1RvbSize, Osc1RvbWidth, Osc1Rvb-Damp)	0–10	
Phase	RATE (Osc1PhaseRate)	–10 to –2	0.01–3 Hz
Phase	AMT (Osc1PhaseModAmt)	0–10	sweep depth
Phase	WIDTH (Osc1PhaseWidth)	0.1–4	notch spacing
FX Levels	PHASE (Osc1PhaseAmt)	0–10	phaser level
FX Levels	RVB (Osc1RvbAmt)	–5 to +5	dry at –5, wettest at +5
FX Levels	ENS (Osc1EnsembleAmt)	0–10	ensemble mix
FX Levels	ECHO (Osc1EchoAmt)	0–5	delay level

Pluck part

Section	Control	Range	Meaning
Impulse2	ALIAS (Osc2AliasAmt)	1–9	fixed sine, 27 Hz–7 kHz
Impulse2	WAVE (Osc2WaveType)	4 waves	Sine, Saw, Ramp, Triangle
Impulse2	BASE (Osc2BasePitch)	–2 to +2	whole octaves
Impulse2	HARSH (Osc2HarshTone)	0–15	pluck strength
Impulse2	SWELL (Osc2NoteSwell)	–3 to +4	impulse attack, instant at 0 and below
Pre-filter	FREQ (Osc2PreFltCutoff)	3–8	110 Hz–3.5 kHz
Pre-filter	PEAK (Osc2PreFltRes)	0–9	resonance
Pre-filter	SWEEP (Osc2PreFltEnvAmt)	0–10	ENV2 sweep
Pre-filter	FLT ON (Osc2PreFltOn)	switch	lit = on
Env2	D (Osc2EnvelopeDelay)	0–200	milliseconds
Env2	A / D / S / R (Osc2Attack … Osc2Release)	A –2 to 10, others 0–10	times up to about 5 s; S is a level
Vel2	TONE (Osc2VelocitytoTone)	0–10	velocity to brightness
Vel2	LEVEL (Osc2VelocitytoVolume)	0–10	velocity to volume, clockwise = more

Section	Control	Range	Meaning
Harmonics2	PITCH (Osc2HarmonicsPitch)	0–10	fixed pitch, 14 Hz–14 kHz
Harmonics2	AMT (Osc2HarmonicsAmt)	0–6	ping strength
Harmonics2	KEY (Osc2HarmonicsKeyFollow)	0–6	key following
Harmonics2	LENGTH (Osc2HarmonicsLength)	1–4	clockwise = longer
Harmonics2	TRACK (Osc2HarmonicsKeyTrackReverse, Osc2HarmonicsKeyTrackShape)	Norm/Inv; Lin/Exp/Inv	direction; curve
Tune2	NOTE (Osc2NoteDetune)	–1 to +1	±12 semitones
Tune2	FINE (Osc2FineDetune)	0–0.083	up to 1 semitone
Left column	BEND (Osc2BendRange)	0–12	semitones
Left column	PORTA (Osc2MonophonicPortamento)	0–10	glide, up to 1 s
Left column	MONO (Osc2Mono) / retrigger (Osc2Retrigger)	switches	lit = mono / lit = retrigger
Vibrato2	DELAY (Osc2VibDelay)	0–30	0–3 s
Vibrato2	RATE (Osc2VibRate)	–4 to –1	0.9–7 Hz
Vibrato2	AMOUNT (Osc2VibAmt)	0–0.09	up to about ±50 cents
Transient2	ATTACK (Osc2TransientsAttack)	–3 to 6	up to about 1 s
Transient2	DECAY (Osc2TransientsDecay)	0–10	up to about 2 s
Transient2	AMOUNT (Osc2TransientsAmt)	0–0.06	up to about ¾ semitone
Post-filter2	CUTOFF (Osc2PostFltCutoff)	0–10	clockwise closes towards the note's pitch
Post-filter2	RES (Osc2PostFltRes)	0–9	resonance
Post-filter2	TRACK (Osc2PostFltTrackShape)	Lin, Exp, Inv	curve

Mixer and arpeggiators

Section	Control	Range	Meaning
Pan	S3 / pluck (Osc1Pan, Osc2Pan)	0–10	clockwise = right
Reverb	SIZE / WIDTH / DAMP (Osc2Rvb-Size, -Width, -Damp)	0–10	
Reverb	MIX (Osc2Rvb-Mix)	–5 to +1	dry at –5
Chorus	RATE1 / RATE2 (Osc2ChorusRate-1, -2)	–10 to –4	0.01–7 Hz
Chorus	DEPTH (Osc2ChorusDepth)	0–70	milliseconds of sweep
Chorus	INTENSITY (Osc2ChorusIntens)	0–6	feedback
Chorus	DRY/WET (Osc2ChorusDry/Wet)	2–9	mix
Chorus	ON (Osc2ChorusOn)	switch	lit = on
Vol	VOL (Osc2Vol)	0–10	pluck part level
Arpeggiator 1, 2	Octaves (Arpeg1Octave, Arpeg2Octave)	1–4	octaves
Arpeggiator 1, 2	Direction (Arpeg1Direction, Arpeg2Direction)	7 settings	see Arpeggiators
Arpeggiator 1, 2	Divide (Arpeg1ClockDivide, Arpeg2ClockDivide)	64–1	notes per bar
Arpeggiator 1, 2	Mode (Arpeg1GateOnoff, Arpeg2GateOnOff)	Clock, Gate	
Arpeggiator 1, 2	Latch (Arpeg1Latch, Arpeg2Latch)	OFF, ON	

Section	Control	Range	Meaning
Arpeggiator 1, 2	GATE steps (Arpeg1GatePosition1–16, Arpeg2GatePosition1–16)	switches	lit = plays
Key ranges	top bar (Osc1LowerRange, Osc1UpperRange)	full keyboard	S3 part's keys
Key ranges	bottom bar (Osc2LowerRange, Osc2UpperRange)	full keyboard	pluck part's keys

Factory patch list

No.	Name	No.	Name	No.	Name	No.	Name
001	LAYER FM Piano + Pad H	033	PD Sustain Me H	065	ARP Magic Mirror H	097	HoojBass IW
002	LAYER Harp + Pad H	034	BA Dark and Jazzy H	066	ARP Magic Stories H	098	AllOvaThePlace IW
003	LAYER Hounted Choir H	035	BA Electro Unison H	067	ARP Poly Kalimbas H	099	Songmaker IW
004	LAYER Lyrical H	036	BA FM Sub Twang H	068	ARP Random Skip H	100	CheekyTarnce IW
005	LAYER Pluck + Pad 1 H	037	BA Nasal Cut H	069	ARP Space Zither H	101	LivePipe IW
006	LAYER Pluck + Pad 2 H	038	BA Phased H	070	ARP Star Twinkle H	102	HappeningOverThere IW
007	LAYER RomancePluck+Pad H	039	BA Sub Ring Click H	071	ARP Toyland H	103	PushTheCones IW
008	LAYER Sharp Pluck + Pad	040	BELL Beauty H	072	Drahmah IW	104	PonyXpress IW
009	LAYER Sinepipes H	041	BELL Christmas H	073	Epick IW	105	2 sweet IW
010	LAYER Sizzle EP+Pad H	042	BELL ElektroPop H	074	FluteyLoops IW	106	Attempts IW
011	LAYER VibroEP+Strings H	043	BELL Ring Abstract H	075	GudLd IW	107	Clarity Split IW
012	LAYER Vinta EP+Pad H	044	BELL Sizzle H	076	IcePick IW	108	GotYourAttention IW
013	LD Brassy Phase Synth H	045	KB Bright & Lush H	077	Lament IW	109	ArpsMixWithVeloc IW
014	LD Frost H	046	KB Cuttin Clav H	078	SteeD IW	110	SunRise IW
015	LD Mono+Poly H	047	KB DX Touch EP H	079	TDEsque IW	111	ThruTheIceTunnels IW
016	LD Shark Unison H	048	KB Electro Splash H	080	WashOut IW	112	Galaxian IW
017	LD Sunrise Chaser H	049	KB Space EP H	081	Just4Playing IW	113	Improvineese IW
018	LD Tronvox H	050	KB Splashy Clav H	082	KickAssLows IW	114	OldFish IW
019	LD Uni SQ RingMod H	051	KB Sweetness H	083	CouldBeTom IW	115	Siblings IW
020	LD Unison Snap H	052	KB Syntetiq Bright H	084	StartinOut IW	116	Flt LD Split IW
021	LD Whistle Spit H	053	SPLIT Pad+Lead-Harsh	085	SteamDriven IW	117	Trem LD Split Layer IW
022	OR Flutish Click H	054	SPLIT Pd+Ld-SunsetRust H	086	Happy2bBorL IW	118	Latent Sea IW
023	OR High Stimulation H	055	SPLIT Pad+Ld-VibRave H	087	SimpleARP IW	119	PlaywithEcho IW
024	OR Jazzy Calm H	056	SPLIT Pluck + Pad 1 H	088	AnoMixFilla IW	120	StabHighs IW
025	OR Smokin Peace H	057	SPLIT Pluck + Pad 2 H	089	Brassed Ouch IW	121	GH 2 IW
026	PD Chamber H	058	SPLIT RingLead+Pad H	090	GuitarHeroSplit IW	122	ThePulse IW
027	PD Choir in Space 1 H	059	ARP Choir + Pluck H	091	OffShore IW	123	StridentLead IW
028	PD Choir in Space 2 H	060	ARP Dual Run 1 H	092	DigDeep IW	124	CrazyPipe IW
029	PD Duality H	061	ARP Dual Run 2 H	093	SmokeThePipe IW	125	AmpedKeys IW

No.	Name	No.	Name	No.	Name	No.	Name
030	PD Passion Voices H	062	ARP EastPluckPad H	094	ItsNotCricket IW	126	TwigletZone IW
031	PD Silver Chrome H	063	ARP Iceparticles H	095	GFT IW	127	FreshSocks IW
032	PD Son of Unison H	064	ARP Kraftspeed H	096	CalmB4 IW	128	CallTheTuna IW