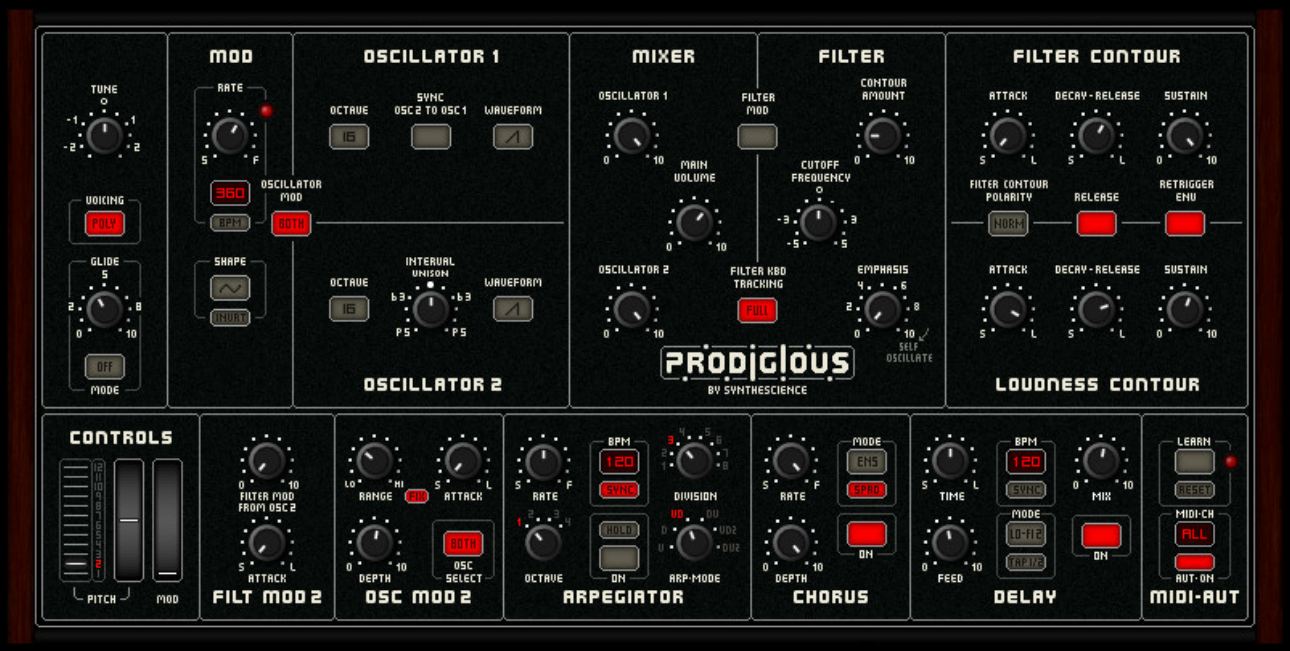
PRODIGIOUS SYNTHESIZER
OPERATION MANUAL



BY SYNTHESCIENCE

Prodigious Synthesiser Operation Manual
Contents

1. Introduction - 1

2. Front Panel Controls
Controller types - 2

Description of Plugin stages and controllers
Tune/Glide - 3
Mod - 4
Oscillator Mod - 5
Filter Mod - 5
Mod Wheel - 5
The Oscillators – 1 and 2 - 6
Mixer - 7
Filter - 7
The Envelopes: Filter Contour and Loudness Contour - 8
Controls - 9
Filt Mod 2 - 9
Osc Mod 2 - 10
Arpegiator - 10 - 11
Chorus - 11
Delay - 12
Midi – Aut (midi automation) - 13
Midi Controllers List - 14 – 15

3. Factory Patches List - 16 – 19

4. Credits and Acknowledgements - 20

Prodigious Synthesiser
Operation Manual

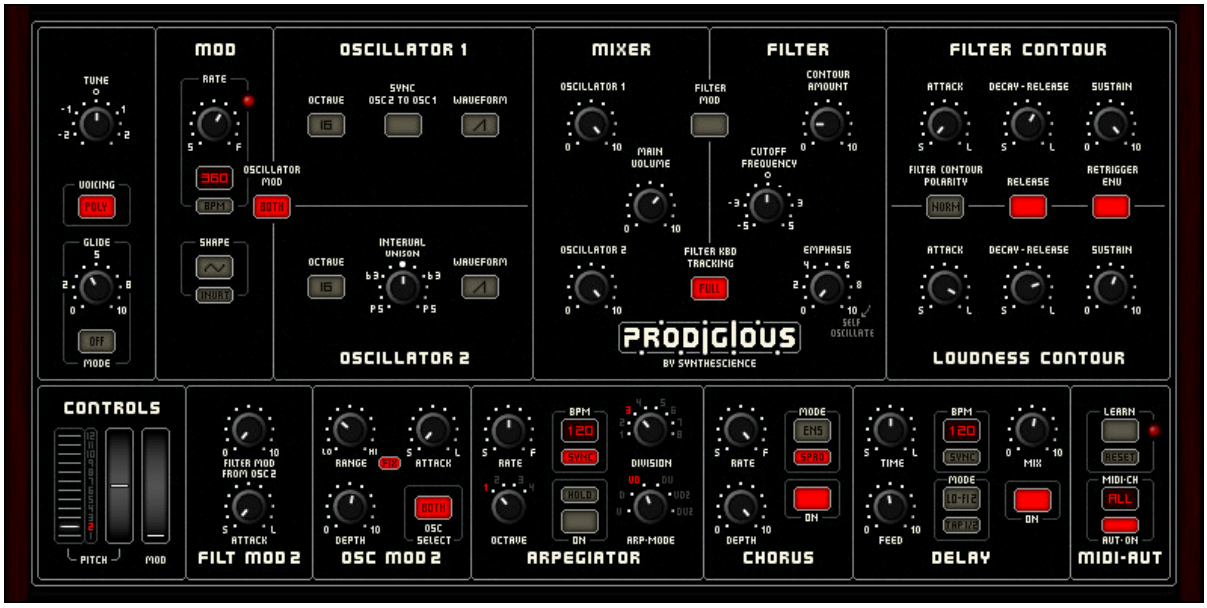
First of all congratulations and thank you for choosing the Prodigious synthesizer into your sonic arsenal, we at Synthescience spend and dedicated quite a long time into taking the Prodigious synthesizer to the shape and sound that is presented today to you.
Furthermore this one of a kind synthesizer is the first oficially public Vsti plugin from Synthescience, it is our firstborn and as such we put a lot of our mind, heart and soul fully working to bring it out into the light.
So the least we could hope is that this plugin fulfills your expectations and may keep you wired in from times to come. Oh and by the way, this is a free to all Vsti plugin so Enjoy..

The Synthescience Team.

1. Introduction

The Prodigious synthesizer is based around the design of a famous synthesizer of the past. Enhanced with a few extras that perfectly complements its original vintage character.
The concept is rather simple, two oscillators that can be self modulated by a third non audio oscillator (FM synthesis capability..) one fat 24db lowpass filter with self oscillation capabilities (and with the possibility of being modulated by the second oscillator, flexibility increased), dedicated envelopes for filter and volume countour, a powerful and flexible arpegiator for those moments where the fingers are simply not that fast (just kidding..), a chorus effect section with three distinctively rich chorus modes (to ticken up things a bit) and to finalize a delay unit to bring out those spacey sounds to the front.
And that's all about the sound routing of the Prodigious synthesiser. We could have made it more complex but what would have been the point? – we tried to make it simple but with just the right amount of features to bring you a well balanced virtual synthesizer with a solid backbone dressed neatly elegant (and by the way, fully midi automatable too..)
The Prodigious Synthesiser is also fully packed with 128 factory presets that really shows some if its power. Basses, Leads, Pads, Strings, Keys, Arpegiated and something in the between its all there for you to try.

2. Front Panel Controls



The controllers in the Prodigious synthesiser may be operated in four different ways:

Circular or Vertical type controls – All the grey knobs (thirty one in total), Controls – pitch slider and Midi - Aut – Midi - channel
Toggle controls – All of the rectangular switches (thirty in total) except for Midi – Aut Learn and Reset switches
Momentary controls – Midi - Aut – Learn and Reset switches
Click controls (only active while clicked) – The Prodigious nameplate which shows additional information about the plugin (like plugin version and credits).

Description of Plugin stages and controllers.

The Prodigious architecture is divided into several distinct sections or stages, each of it affecting the synthesizers performance in the way we are going to describe next.

Tune/Glide

This first pannel is where the synthesizers main tune is set, along with polyphony and pitch glide. Heres the description of each of them.

Tune – Allows the fine adjustment from main tuning to three semitones above or below standard tuning, thus allowing the Prodigious Synthesiser to match the tuning with other instruments or even to be used as a sort of pitch bend wheel.

Voicing – The Voicing switch allows the Prodigious Synthesiser to behave either as Mono (the original default mode most suited for detailed Basses and Leads) or Poly wich turns the Prodigious into a full 8 voice Polyphonic Synthesizer (wich puts the Cpu to work a little bit more too..)

Glide – Determines the amount of Pitch Glide from one note to another and the time it takes to develop. Lower values makes the Glide effect faster and Higher value makes the Glide effect slower. (Glide is nearly the same as Portamento and can be understood as a Glissando effect between two notes very much in a way that an unfreted instrument like a Violin or Cello is able to acheive)

Mode – The Mode switch is available in three modes: Off – no Glide is acheived independently for what is set with the Glide knob. Lgat – (or Legato) the Glide effect is acheived only if the next note is played without releasing the previous one (exception for Polyphonic chords in Poly mode because normaly theres two or more voices depressed at the same time) and Auto – the Glide effect is acheived either with isolated notes or not.

Mod

The Mod or Modulation pannel is where modulation signals affecting both the synthesizer oscillators and the filter are generated and controlled.

Rate – The Rate knob controls the speed of the modulation signal ranging from slow “S” to fast “F” (full right). The rate of the signal can be set anywhere between 0.017 to 30.1Hz or 1 to 1800 Bpm
The red Led visually displays the speed of the modulation signal through intermitence. (at higher speed rates however it may appear static)

Hertz/Bpm – Selects whether if the modulation signal is shown in Hertz or Bpm (beats per minute). Above the Hertz/Bpm switch theres a display that informs the rate accordingly.

Shape – The Shape switch determines the waveshape of the Lfo (low frequency oscillator) and can be set in five different modes: Sine, Triangular, Saw, Square and Random.

Invert – The Invert switch inverts the phase of the selected waveform set in the Shape switch to further enhance the modulation possibilities available (it is more obviously noted when Saw is selected as modulation waveform)

Ctrl – The Ctrl (abbreviation for Control) has only two available states, Mw (Modulation wheel) or Aftt (aftertouch our pressure). This means that the depth of the signal generated by the Lfo can be controlled by any of these two ways

More about Mod..

The modulation signals can be routed to only two possible destinations, the oscillators and the filter by means of two dedicated controls, the **Oscillator Mod** and the **Filter Mod** switches and the depht of the modulation is adressed through either the Mod Wheel or Aftertouch**,** lets look closer.

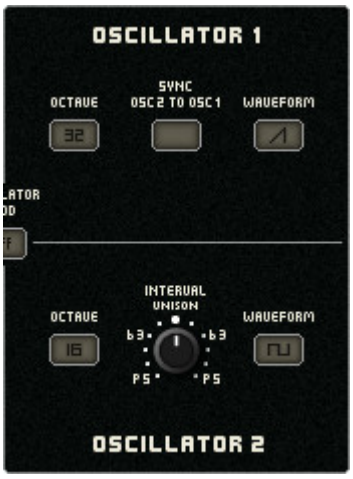
Oscillator Mod – Right next to the Mod pannel there is the Oscillator Mod switch, which is responsible for routing the modulation signal right into the Oscillators. (for vibrato kind of stuff and other weirdness) It is selectable between four modes, Off – no routing at all into both oscillators, Osc 1 – the modulation signal is routed only into oscillator 1, Osc 2 – the modulation signal is routed only into oscillator 2, Both – the modulation signal affects both oscillators 1 and 2

Filter Mod – Placed between the Mixer and the Filter sits the Filter Mod switch which is responsible for routing the modulation signal right into the filter for some wobbly sounds and other kinds of stuff.
It is selactable only between two states, Off – (as depicted in the picture the swich is grey, that means it is off) and On – clicking on it activates the switch making it to become red, wich means it is on)

Mod Wheel – In the lower left part of the synthesizer you find the Mod wheel, wich is responsible for controlling the ammount of modulation signal to the above destinations, oscillator mod and filter mod respectively. (provided that Mw is selected in the **Ctrl** switch in the Mod pannel)I f you move the modulation wheel on your midi controller (provided that is wired to the synthesizers) you will be able to watch it move as well

The Oscillators – 1 and 2

The Oscillators are the tone generators for the synthesizer, they allow you to select the tone colour, the pitch range and some detuning in between the two. Lets have a look as well as a brief description into its features.



Octave – The Octave switch controls the pitch height of the oscillators, on oscillator 1 is selectable in steps of 32, 16 and 8 (32 lower and 16 higher in pitch) and on oscillator 2 in steps of 16, 8 and 4 (16 lower and 4 higher in pitch)

Waveform – The waveform switch allows the selection between three particular waveforms, each of them with a distinct flavor. They are Saw or Ramp (a bright, more edgy tone), Triangular (a mellow soft tone) and Square (a hollow kind of tone sometimes described as reedy in a way that resembles the sort of sound that a reed instrument like lets say a clarinet haves)

Sync Osc 2 to 1 – By clicking on this switch, it brings out new tonal colour options emerging from oscillator 2.
Here are some guidelines to take the most out of this particular feature.

*For a more pronounced effect choose Octave on oscilator 1 an octave or two lower than that of oscillator 2 (you could go the other way round but it will sound weaker)
* Move the Pitch Bend wheel, preferably with the pitch range set high (lets say at 12), choose Saw or Square for oscillator 2 waveform, filter all open and enjoy.

Interval Unisson – Featured only on oscillator 2, it allows for subtle to more pronounced detuning between the two oscillators, ranging from full center (no detune) to full left and full right. The numbers depicted indicates the range of semitones to wich oscillator 2 deviates from oscillator 1

Mixer

In the Mixer pannel the volume from oscillator 1 and 2 is set, along with the master volume as well. It features only three controls.

Oscillator 1 – Sets the volume level for oscillator 1

Oscillator 2 – Sets the volume for oscillator 2

Main Volume – The master volume from the synthesizer output is set here

Filter

The filter of the Prodigious synthesiser consists of a 24db low pass filter capable of self oscillation, its a very beefy filter and it is in great part resposible for the overal characther of the synthesizer. Lets get into its features now.

Cutoff Frequency - This knob controls the amount of high frequency content present in the sound from the oscillators that is left to pass or not. At full left position, it literally removes every high frequency content and if you move it more towards right then more high frequency content passes on.

Emphasis – This knob controls the harmonic richness of the frequencies near the cutoff frequency. The more you move it to the right, the more frequencies gets accentuated making the resulting sound more unusual or electronic in nature.

*Self Oscillation, its the point where the filter began to self oscillate and can be used in a very musical way. One way to take benefit from it is as follow. Turn contour ammount to full left, filter kbd track set on full and cutoff frequency to full left or near left, play the syntesizer and try to increase the cutoff frequency a bit, while making it you could tune your sound in increasibly higher pitch range.

Contour Amount – Adjusts the depth of the Filter Contour envelope (were going to see it next), therefore influencing the filter behaviour.

Filter Mod – Routes the modulation signal from the Mod section (the synthesizers Lfo) wich combined with the Mod Wheel sends modulation signals to the filter.

Filter Kbd Tracking – Tracks the keyboard pitch signal into the filter. It is selectable between three stages Off – no tracking is made, Half – medium tracking and Full

The Envelopes: Filter Contour & Loudness Contour

The Envelopes are responsible for the way the sounds generated by the synthesiser evolve in time, they are of great importance to shape your final sound. Lets got into the details

***Attack** – Adjusts the time between the moment you strike a note until filter change takes place. It controls the attack porportion of sound. At full left the attack is sharp but as you move it towards right it begans to evolve slower.

***Decay – Release** – Adjusts the decay portion of sound as well as release, that is you strike a note and if you wish it to decay fast (say for percussive sounds) move the knob towards left, however if you wish the decay to take longer simply turn it to the right. With the release portion of sound (the time it takes to fade) is just the same but it only works if the button Release is on (highlighted in red)

***Sustain** – Adjusts the sustaining portion of sound, that is the part that remains after the envelope changes takes place.

Filter Contour Polarity – Reverts the shape of the filter contour for some wicked oompy sounds. Setings are Normal and Invrt.

***Release** – When active it allows for the release portion of sound to be active, otherwise the sound will cease completely after releasing any key. (grey – off, red – on)

***Retrigger Env** - Retrigger Envelopes when playing legato (you hit a note before releasing previous). Used with Mono Mode. (grey – off, red – on)

(* valid for both Filter and Loudness Contour)

Controls

The Controls section deals with performance controls such as Pitch Bend and Modulation Wheel information, both of them very useful to aply if you wish to enhance your synthesizer playing experience.

Pitch (Range Selector) – Selectable between 1 to 12 semitones it sets the range in wich the pitch bending will be contained.

Pitch (Wheel) – Visually reacts to pitch bend signals that are sent from any external midi controller that is linked to the synthesizer.

Mod (Wheel) - Visually reacts to modulation wheel signals that are sent from any external midi controller that is linked to the synthesizer.

Other Modulation sources: Filt Mod 2 & Osc Mod 2

These two modulation sources opens up new and interesting modulation possibilities for both the oscillators and the filter, making the sound shaping process an even more rewarding experience if your in for some “off the wall” kind of stuff – Check it!!

Filt Mod 2

Filt Mod 2 uses the output from oscillator 2 to modulate the filter, and through that imparts a new characther to filters behaviour. To better take advantage if it we recomende to keep the filters cutoff frequency in the low range area.

Filter Mod from Osc 2 – Sets the modulation signal who comes from oscillator 2 right into the filter. The more you move it towards right, the more it gets pronounced.

Attack – Sets the time it takes between you strike a note, until the effect settles down in its fullness.

Osc Mod 2

Osc Mod2 is an extra, non-audio oscillator that can be routed to Oscillator 1, 2 or both. This function easilly allows the creation of FM like sounds in a miriad of ways.

Range – The range goes from Lo (two octaves below the selected oscillators pitch) to Hi. (one octave above the selected oscillators pitch)

Depth – Sets the depth of the modulation signal.

Attack – Sets the time it takes between you strike a note, until the effect settles down in its fullness.

Osc Select – Selects Oscillator 1, 2 or both for the destination of the modulation signal.

Arpegiator

The Prodigious arpegiator is a full featured, performance oriented tool, it allows the user to step through a sequence of notes automatically related to the chord shape that is played . Arpegiators used to be a commonplace in synthesisers in the early eighties. Nowadays arpegiators are back on demand and the Prodigious synthesizer is not an exception on that.

Rate – The Rate knob range is from 30 to 240 Bpm

Octave – Sets the octave span range of the arpegio. For example **1** arpegiates only the notes being played, **2** arpegiates the notes being played plus the same notes one octave higher, **3** arpegiates the notes being played, plus the same notes up to two octaves higher and **4** as you guessed arpegiates the notes being played plus the same notes up to three octaves higher.

Division – Ranging from 1 to 8, it subdivides the beat into eight steps levels being **1** the slowest and **8** the fastest.

Arp-Mode – The arpegiator mode features six different patterns or playing directions to choose from, such as:
U – Up
D – Down
UD – Up and Down
DU – Down and Up
UD2 – Up and Down variation
DU2 – Down an Up variation

Bpm – Visually displays the speed rate of the arpegiator in beats per minute.

Sync – Allows the user to Sync the arpegiator to the host sequencer tempo (ideal to keep the timing just right) – If this function is active, it automatically bypasses the tempo set by the rate knob

Hold – When this function is on, it allows the notes being played to be memorized by the arpegiator and played indefinetly (or until you switch this function or the On switch to off) You just have to play the chord shape once for it to repeat over and over, and if you hit another chord shappe, it will continue to follow.

On – Turns the arpegiator function on and off (grey means off and red means on)

* In order to play the arpegiator in a intelligible manner, it is advisable to set the attack range of the envelopes to short values, especially at higher speed rates. However at slow speed rates you can set the attack range of the envelopes to longer values but its all a matter of try until you feel whats best for your performance.

Chorus

The Chorus Unit in the Prodigious synthesizer is modeled after some older chorus units found on a few popular vintage synthesizers and strings machines of yesteryears and it can really widen up and enhance your patches, proof of that is that this effect is used in a lot of the original Prodigious sounds.

Rate – Controls the rate or speed of the modulation effect, from slow to fast.

Depth – Controls the deepness or intensity of the effect

Mode – The mode switch allows the selection between three very distinct chorus qualities, the first **Chr1** dials into a regular stompbox like chorus type with a mild warm sound quality. The second **Chr2** is a more pronounced chorus type with a heavier modulation feel attached, and finally theres **Ens** wich is modeled after the ensemble effects found on some older strings machines, this one has a totally different vibe and personallity and sounds definetly vintage.

Sprd – This switch adjusts the effects spread to a broader spacious feel, it enhances the stereo separation of the effect making the sound more difuse.

On – Switches the effect on or off.

Delay

The Delay effect adds periodic repetitions of the original played sound over time, it adds that spacious feel to whathever you play over it making the playing experience more rewarding and dimensionally bigger in result.

Time – The Delay time is displayed in beats per minute (Bpm) ranging from short (displayd in the bpm reader as ----) to long (displayed in the bpm reader as 60) in practice the values of the delay time can be set between 8 to 1000 milliseconds. Use short values with generous amounts of feedback if you want a more reverberant sound or use longer values to dial into some classic echo style delays.

Feed - This sets the feedback or repetition rate of the effect, with values from 0 to 10. Set this to 0 (or near 0) for short repetition rates (or for slapback style delay when using short delay times) or increase the values for a more echoey style effect.

Bpm – Displays the delay time in beats per minute (Bpm)

Sync – The Sync switch automatically synchronizes the delay time to the host tempo. Notice that when Sync is select (the Sync switch turn red), the Time knob disappears and is replaced by the Subdivisis knob as you can see in the following image of the Delay pannel.

***Subdivis** – The subdivision knob allows for the subdivision of the delay time (when sync is selected) in steps of 1 to 8 being 1 the slowest and 8 the fastest.

Mode – The Mode selector allows the user to select between three distinct delay modes such as: **Digital** (the cleanest delay available), **Lo-Fi1** (a delay with mild signal deterioration over the repetition rate, meaning that in each repetition the signal looses some part of its original harmonic content softening the sound over each repetition cicle) and **Lo-Fi2** (similar to Lo-Fi1 this mode is a more drastic type and closely resembles the older analog delays based on the infamous Bucket Brigade Delay chips or BBD for short, where in each repetition the delayed signal looses some part of its original harmonic content and accumulates resonant peaks over each repeat, generating a delay sound with loads of charater and charm and analog sounding all the way)

Tap 1/2 - This control if switched on, divides the time of the right channel delay by half, allowing a nice rhythmic stereo tap sound at its output.

Mix - Adjusts the balance between the unprocessed and processed sound or in other words the dry/wet balance, ranging from 0 (only the dry signal is heard) to 10
(The dry and wet signals are mixed in equal proportions i.e. 50/50)

On - Switches the effect on when highlighted in red or off when is not

Midi - Aut

The Midi – Aut (short for midi automation) Sets the midi automation parameters for the Prodigious synthesizer, allowing it to be controlled if desired by a dedicated external hardware controller.

Learn – Click on this for enabling the learn function (activated by means of clicking or moving the slider, knob or button in the master controller). When active, the corresponding led is automatically lit until the change in controller takes place.

Reset – This resets the Prodigious synthesizer to its default controllers

Status Led – Shows the status of the automation process, usually lit when the "Learn" switch is activated and lit off after a new controller is selected (by means of moving or clicking a slider, knob or button in the appropriate hardware surface)

Midi – Ch – This chooses the appropriate midi channel that will control the synthesiser functions, Selectable between All, (all midi channels from 1 to 16) and 1 to 16. This makes possible to switch to a specific midi channel to control the synthesizer functions. To select the appropriate channel, simply click and drag the mouse over the controller

Aut - On – This enables the midi automation for the Prodigious synthesizer, active when highlighted in red. Disabling it turns the automation off, however is still possible to automate the effects functions from your host sequencer.

(There is a total of 61 different midi controllers assigned to the Prodigious synthesizer as shown in the below box.)

Prodigious Default Midi Controllers List

03 Tune
04 Voicing (Mono/Poly)
05 Glide Range
06 Glide Mode
07 Mod Rate
08 Hz/Bpm switch
09 Lfo Waveform
10 Lfo Waveform Phase switch
11 Controller selector - Wheel/Afttouch
15 Oscillator Mod switch
16 Oscillator1 Range switch
17 Sync Osc1 to Osc2
18 Oscillator1 Waveform
19 Oscillator2 Range switch
20 Oscillator2 Interval Unisson
21 Oscillator2 Waveform
22 Oscillator 1 Level
23 Main Volume
24 Oscillator 2 Level
25 Filter Mod switch
26 Filter Kbd Track
27 Filter Contour Amount
28 Filter Cutoff Frequency
29 Filter Emphasis (resonance)
30 Filter Contour Attack
31 Filter Contour Decay/Release
64 Filter Contour Sustain
65 Filter Contour Polarity
66 Contour Release switch
67 Retrigger Envelope switch
68 Loudness Contour Attack
69 Loudness Contour Decay/Release
70 Loudness Contour Sustain
71 Pitch Bend Range
72 Filter Mod from Osc 2 depth
73 Filter Mod from Osc 2 attack
74 Osc Mod 2 Range
75 Osc Mod 2 Depth
76 Osc Mod 2 Fix switch
77 Osc Mod 2 Attack
78 Osc Mod 2 Selector switch

79 Arpegiator Rate
80 Arpegiator Sync to Host Tempo
81 Arpegiator Hold switch
82 Arpegiator On/Off
83 Arpegiator Beat Division Factor
84 Arpegiator Mode selector
85 Arpegiator Octave Range
86 Chorus Rate
87 Chorus Depth
88 Chorus Mode selector
89 Chorus Spread switch
90 Chorus On/Off switch
91 Delay Time (manual)
92 Delay Feedback
93 Delay Mix
94 Delay Sync to Host Tempo
95 Delay Sync Tempo Subdivision
96 Delay Mode selector
97 Delay Tap 1/2
102 Delay On/Off

3. Prodigious Factory Patches

The Prodigious is shipped from factory with a full set of 128 presets especially designed from our team wich reveals what the Prodigious is up to do. Basses, Leads, Pads, Strings, Keys, Organs, Percussive, Arpegiated and something in between is all here for yourself to pick.

Basses

001 – Bass Gratification
002 – Citric Bassy 5ths
003 – Contorted Sync Bass
004 – Distorteous Attacks
005 – Distorteous Bass+
006 – Dry Bass
007 – Fried Fifths Bass
008 – Funkd Bass Env.
009 – Inverted Env. Bass
010 – Lo Cut FM Bass
011 – Maj. 3rds Bass Press
012 – Medium Crisp Bass
013 – Melted Rubber Bass
014 – Mid Cut FM Bass
015 – Organik Bass
016 – Overdriven FM Bass
017 – Prodigious Bass
018 – Punchy Bass
019 – Resonatious Bass
020 – SubBass..
021 – Sunken Bass
022 – The Slow Bass Trip
023 – Throaty Bass
024 – Unconventional Bass
025 – Unisson Bass
026 – Up to Taste Bass
027 – Vociferous Bass Talk
028 – Well Fit Bass

Bass/Lead

029 – Dimensional
030 – Expanded Basslead
031 – Feedbacked Syncs
032 – FM Basslead
033 – FM Ripped Saw Bass
034 – Oldskool Saw Bass
035 – Prodigious Sync
036 – Spacious Harmonics

Leads

037 – Acid Lead
038 – Creamy Lead
039 – Da 5ths Lead
040 – Ethno Reeds
041 – Feedbacked Vcfs
042 – FM Taste..
043 – Formant Lead
044 – Goblin Mermaid Call
045 – Harmonized Lead
046 – Harmonized Lead II
047 – Harmonized Resonances
048 – High Sinus Lead
049 – Lead Dimension
050 – Major Chord Lead
051 – Sus.4th Chord Lead
052 – Minor Chord Lead
053 – Nevralgic
054 – Prodigitronic Lead
055 – Self Osc. Fbck
056 – Self Osc. Lead
057 – Son Of Formant
058 – The Spice Lead
059 – To Mr. Rick Wright
060 – Tri Lead 1
061 – Twisted Syncs
062 – Vintage Evocations
063 – Zipped Lead Syncs

Pads

064 – 80´s Sweeps
065 – Borealis Pad I
066 – Borealis Pad II
067 – Cristal Reflections
068 – Designers Pad
069 – E.P. Crossbreed Pad
070 – Far Evocations..
071 – Forever Young
072 – Harmonix Pad
073 – Harmonix Wash
074 – Healing Pad
075 – Prodigious Powered
076 – Prodigious Signature Pad
077 – Prodigious Sparkle Pad
078 – Prodigious Strs.
079 – Prodigitronic Pad
080 – Rise&Fade Pad
081 – Sickened Mods..
082 – Sickened Mods +
083 – Smooth Glides..

Strings

084 – Solina Full Strings
085 – Solina High Strings
086 – Solina Low Strings
087 – Stabby Strings Echo

Keys

088 – Boxed Chords
089 – Chromium Keys
090 – Chromium Keys II
091 – Da Harmonium
092 – Eastern Keys
093 – Echo Stabs
094 – FM Harpsyclavier I
095 – Harpsy#1
096 – Harpsy#2
097 – Kristal Edge Keys
098 – Overdriven Plucks
099 – Overtoned Super EP
100 – Phased Stabs
101 – Poly Harpsy I
102 – Poly Harpsy II
103 – Poly Harpsy III
104 – QuasiEP
105 – Sytarizer Comp.
106 – Weirdo Keys

Harp

107 – Classical Harp
108 – Harprodigious

Organ

109 – Floydscapes Organ
110 – Holy Pipes
111 – Holy Pipes II
112 – Warm Hammond I
113 – Warm Hammond II

Arpegiated

114 – Auto Arpegios#1
115 – Fantastic Auto Harp
116 – First Arpegio..
117 – Metalicious Arpegios
118 – Poetic Arpegios
119 – Unstable Arpegios
120 – Wonderous Harp

Percussion

121 – BassDrum I
122 – BassDrum II
123 – Tuned Percussion I
124 – Tuned Percussion II

Specials

125 – Bell Tone Slow
126 – Rhitmyconscious
127 – Rhitmyconscious II
128 – Rhitmyconscious III

4. Credits and Acknowledgements

Graphics and Programming by Synthescience
This plugin uses software modules by Chris Kerry, David Haupt and Lance Putnam.

A special recognition to Mark Andrews and his Pokegy Vsti wich provided the spark that fueled the creation of this very particular work – Respect..

Also I would like to dedicate this work to the Memories of Mr. Rick Wright, Dr. Bob Moog and Frank Zappa, and to the living genious of Mr. Rick Wakeman, David Guilmour, Roger Waters, Chris Squier and Steve Howe. Their musicianship and inventiveness stands in a very special place into the realms of global inspiration..

Synthescience products are developed with SynthEdit development system
By Jeff McClintock. – His work undoubtely helped to democratize and revolutionize the Vst creative universe.. – Big Respect and Thanks.

Vst Plugin Technology by Steinberg Media Technologies AG

About Box - By clicking and holding the mouse arrow over the Prodigious nameplate reveals further information about the plugin.(wich is more or less what we have writen above..)

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