

Elysa Morph X

User Guide

eXtended Deep Evolving Synth



Uryan Audio

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This guide is written as a practical user manual. It explains the purpose of each tab, how the controls relate to the sound, and how to build evolving sounds with the X-version engine.

1. Introduction and concept

Elysa Morph X is an extended creative synthesizer designed for evolving pads, cinematic textures, atmospheric layers, ambient motion, and expressive electronic sound design. The X-version keeps the fast macro-based workflow of Elysa Morph, but adds a deep tabbed architecture for detailed editing.

The design philosophy is simple: fast to play, deep to design. You can create and perform sounds from the Main page, then open the Engine, Morph, Env, LFO, FX, Matrix, and Presets pages when you want to edit the sound in detail.

Core fact	Current build
Performance modes	4 modes: Full, Optimal, CPU Saver, Ultra Saver
Plugin parameters	195 state-saved / host parameters
Factory presets	99 generated factory presets
Matrix routing slots	12 routes
Matrix source entries	28 entries including Off
Matrix target entries	123 entries including Off
Active Matrix possibilities	39,528 source-to-target routing possibilities across all slots

The instrument is intentionally deep. A single preset may combine oscillator unison, three engine layers, morph movement, envelope motion, LFOs, random generators, internal effects, and matrix routing. This is why the performance mode system is part of the instrument design rather than a secondary option.

What Elysa Morph X is best at

- Atmospheric pads and wide evolving textures
- Slow morphing soundscapes for ambient and cinematic music
- Expressive electronic layers with motion, shimmer, width, and depth
- Preset-based inspiration that can be opened and edited deeply
- Complex modulation setups using Matrix routing without writing automation manually

Two levels of workflow

Workflow level	Use it when
Main workflow	You want immediate musical results, preset browsing, performance macros, and fast inspiration.
Deep-edit workflow	You want to adjust oscillators, engines, envelopes, LFOs, effects, routing, and detailed motion behavior.

2. Performance modes and CPU behavior

Elysa Morph X uses a deep engine and motion system, so it can be CPU-intensive compared with a simple subtractive synthesizer. Dense presets, high unison settings, long releases, active effects, and complex Matrix modulation can increase CPU usage. The four performance modes let you choose the balance between maximum sound depth and lighter processing.

Mode	Purpose	Recommended use
Full	Maximum depth and the richest engine behavior.	Use for sound design, rendering, freezing tracks, or when the CPU can handle the full engine.
Optimal	Balanced mode and the recommended default.	Use for everyday writing, preset browsing, and normal production work.
CPU Saver	Reduced processing load.	Use when a project becomes heavy or when several instances are running.
Ultra Saver	The lightest mode.	Use on older systems, for many instances, or when you need the most stable low-CPU playback.

A useful way to think about the modes is that Full mode gives the richest version of the sound, while Optimal and the Saver modes progressively reduce the amount of internal work needed to produce a playable result. The musical identity remains, but the deepest motion and luxury layers are reduced in the lighter modes.

Unison and internal workload

When a preset uses unison, one MIDI note can become multiple internal oscillator lanes. For example, with 6 unison voices and both oscillators active, the oscillator section can calculate 12 oscillator lanes before the sound is passed into the wider morph and engine structure. This is one reason why a single held note in Full mode can feel large and animated, but also why Full mode costs more CPU.

Preset setting	Full mode	Optimal mode	CPU Saver	Ultra Saver
6-voice unison, 1 MIDI note	Keeps the richest unison behavior.	Reduces the unison workload for a balanced result.	Uses a lighter unison/core behavior.	Uses the lightest playable path.
Long releases	Most detailed tails and motion.	Recommended compromise.	Better for heavy sessions.	Best for maximum stability.
Complex effects	Fullest texture and space.	Balanced sound and CPU.	Reduced processing pressure.	Use when many instances are needed.

Practical CPU tips

- **Start in Optimal.** It is the best default for most users and most projects.
- **Use Full for final sound design.** Switch to Full when you are shaping or rendering an important sound.
- **Freeze or bounce heavy layers.** If a sound is finished, render it to audio to save CPU.
- **Lower unison for dense arrangements.** A high unison pad can be beautiful, but several high-unison pads can quickly become heavy.
- **Use Saver modes for sketching.** CPU Saver and Ultra Saver are useful when you need to keep composing without breaking the creative flow.

3. Interface overview

The interface is organized around eight tabs: Main, Engine, Morph, Env, LFO, FX, Matrix, and Presets. The top tab bar remains visible so you can move quickly between performance control, deep editing, modulation, effects, and preset management.

Tab	Main purpose
Main	Fast macro control, performance mode, preset access, main morph control, effect toggles, and output.
Engine	Oscillators, three-engine architecture, noise, unison, voice behavior, and filter chain.
Morph	Morph architecture, aura layer, harmonic glow, air texture, and internal motion.
Env	Amp envelope, filter/brightness envelope, and morph/aura envelope.
LFO	Three LFOs plus three random generators for slow, rhythmic, or organic modulation.
FX	Chorus, Ensemble, Dimension, Delay, Reverb, Sparkle, and Glow.
Matrix	12 source/target/depth modulation routes.
Presets	Factory and user preset browsing, saving, search, favorites, current preset summary, and engine snapshot.

Most parameters are saved with the preset and can be recalled later. This allows Elysa Morph X presets to store not only the basic sound, but also motion behavior, modulation routing, effects, performance settings, and deep engine choices.

4. Main tab



Main tab - fast performance and macro control

Purpose of the Main tab

The Main tab is the fastest way to use Elysa Morph X. It is designed for playing, browsing, inspiring, and shaping the overall character of the sound without opening the deeper pages. It contains the large performance macros, the central Morph Mode control, performance mode buttons, preset navigation, output, and main effect toggles.

Central Morph Mode

The central Morph Mode control selects the main movement character of the sound. The available modes are Still, Drift, Flow, Bloom, Orbit, Ripple, Shimmer, and Nexus. These modes affect how the internal morph system behaves and how the sound moves over time.

Mode	General character
Still	Stable and less animated. Useful when you need a controlled pad or foundation layer.
Drift	Slow movement and gentle instability. Good for organic ambient motion.
Flow	Smooth continuous movement. Useful for evolving beds and transitions.
Bloom	Expanding, opening movement. Useful for emotional pad swells.
Orbit	Circular or spatial motion. Useful for wide animated sounds.
Ripple	Small wave-like movement. Useful for subtle pulse and shimmer.
Shimmer	Brighter movement with a more sparkling character.
Nexus	Full multi-layer morph behavior and a strong X-version character.

Large macro controls

The two large performance orbs and the smaller macro knobs are intended for broad musical changes. They are not simple one-to-one controls; they are high-level shaping controls that can influence multiple parts of the engine, movement, width, atmosphere, and effects.

- **Flux and Tide.** Large performance controls for broad movement and overall sound direction.
- **Hue, Sway, Dive, Span, Aura, Mist, Heat.** Main tone, movement, depth, space, and atmospheric character macros.
- **Glow, Chorus, Ensemble, Dimension, Reverb, Sparkle.** Quick access to the main effect and enhancement character.

Inspire and Evolve

Inspire creates a new musical starting point. Evolve takes the current sound and changes it in a related direction. Use Inspire when you want a fresh idea; use Evolve when you like the current sound but want a new variation.

15. Select a category or preset area from the preset controls.
16. Press Inspire to generate a new sound.
17. Adjust the main macros until the sound fits the track.
18. Open the deep tabs if you want to refine the engine, envelopes, LFOs, effects, or Matrix routing.
19. Save the result as a user preset if you want to keep it.

Performance mode buttons

The Main tab gives direct access to Full, Optimal, CPU Saver, and Ultra Saver. This is important because the CPU cost of the sound is part of the creative decision. Use Full when quality and depth are the priority; use Optimal for normal work; use Saver modes when a project becomes heavy.

Effect toggles and output

The right side of the Main tab contains quick toggles for the main effects. This lets you quickly audition a sound with or without Chorus, Ensemble, Dimension, and Reverb. The Output control adjusts the final plugin level.

5. Engine tab



Engine tab - oscillators, engine architecture, voice behavior, and filter chain

Purpose of the Engine tab

The Engine tab is the main deep-editing page for the sound source. It gives access to oscillator selection, pitch, mix, pulse width, noise, the three internal engines, unison behavior, voice variation, and the filter chain. This is where the raw identity of the sound is built before envelopes, LFOs, effects, and Matrix modulation shape it further.

Architecture module

The Architecture module selects between Elysa and Waelar behavior and displays the active performance mode. Elysa mode is the three-engine morph path used for the X-version evolving sound. Waelar mode provides an alternate oscillator-based character connected to the earlier Waelar family of sound design.

- **Elysa.** The main X-version morph engine for evolving pads and atmospheric motion.
- **Waelar.** An alternate oscillator-based mode for a different character.
- **Performance display.** Shows whether Full, Optimal, CPU Saver, or Ultra Saver is active.

Oscillator 1 and Oscillator 2

Oscillator 1 and Oscillator 2 provide the first layer of the sound. Each oscillator has a waveform selector and pitch controls. The two oscillators can be blended using Osc Mix. Use small pitch offsets for movement and width, or larger coarse offsets for harmonic intervals and layered textures.

Control	What it does
Waveform	Selects the oscillator wave character. Available wave types include Morph, Square, Tri, Saw, and Pulse.
Coarse	Changes pitch in semitones. Useful for octaves, fifths, sub layers, or wide harmonic offsets.
Fine	Changes pitch in cents. Useful for detune, beating, width, and subtle instability.

Oscillator Mix and Pulse

Osc Mix blends Oscillator 1 and Oscillator 2. Pulse Width shapes the pulse behavior when pulse-related waveforms or PWM behavior are used. PWM can add animated width, movement, and classic synth motion.

Noise module

The Noise module adds texture and air. White and Pink noise provide different spectral characters, Color changes the tonal balance of the noise, and Cutoff controls the noise filtering. Noise is useful for breath, dust, wind, bow-like texture, analog softness, or cinematic grain.

Control	Use
White	Bright noise texture and air.
Pink	Softer, darker noise body.
Color	Shifts the tonal character of the noise layer.
Cutoff	Controls the brightness of the noise filtering.

Engine 1, Engine 2, and Engine 3

The three engine modules are the heart of the X architecture. Each engine can contribute a different internal layer and each has its own Mix control. The engines are not simply duplicates; they are designed to create a layered morphing sound with oscillator, wavetable, modal, utility, and hybrid-style components.

Engine	Typical role
Engine 1	Often provides the primary wavetable or oscillator body.
Engine 2	Often adds modal, resonant, or utility character.
Engine 3	Often adds additional utility, bright, hybrid, or supporting motion layer.

The Mix controls are important for balancing the tone. If a sound feels too complex, reduce one of the engine mixes. If a sound feels too thin, increase an engine that adds body, motion, or harmonic character.

Voice and Unison

Voice and Unison controls determine how large and animated each played note can become. Higher voice/unison settings can create a wide, rich sound, but they also increase CPU usage. Spread controls pitch spread, Phase Width controls the phase relationship, Glide controls pitch glide between notes, and Variation adds organic differences between voices.

Control	Effect
Voices	Number of unison voices used by the preset.
Spread	Pitch spread between unison lanes.
Phase Width	Controls the phase width and stereo-feeling behavior of the unison stack.
Glide	Portamento time between notes.
Variation	Adds subtle differences between voices for a more organic result.
Random Phase	Randomizes unison starting phase for wider and less static results.

Filter Chain

The Filter Chain shapes the final tone after the engine stack. It includes three filter stages, a filter model, filter mode, slope, bypass, and the main filter controls. This gives both broad tonal shaping and deeper routing character.

Control area	Purpose
Stage 1-3	Selects the behavior of the three internal filter stages.
Model	Selects the main filter model, such as SVF or Ladder.
Mode	Selects LP, BP, or HP behavior.
Slope	Selects 12 dB or 24 dB filter response.
Cutoff	Main brightness control.
Resonance	Emphasizes the cutoff area.
Drive	Adds input intensity and saturation character.
Key Track	Makes the cutoff follow note pitch.
Env Amount	Controls how strongly the filter envelope affects cutoff.

6. Morph tab



Morph tab - morph architecture, aura, harmonic glow, air texture, and internal motion

Purpose of the Morph tab

The Morph tab controls the deeper movement identity of Elysa Morph X. While the Engine tab builds the sound source, the Morph tab controls how the sound evolves, breathes, shifts, glows, and changes over time.

Morph Architecture

The top section selects the Morph Mode and Aura Character, and includes the Infinite and Breathe switches. The visual flow display gives feedback about the current motion character.

Control	Description
Morph Mode	Selects the main morph behavior: Still, Drift, Flow, Bloom, Orbit, Ripple, Shimmer, or Nexus.
Infinite	Extends or sustains the evolving character for drone-like or continuous textures.
Breathe	Adds a more organic rise/fall behavior to the sound.
Character	Selects the aura or harmonic character used by the morph layer.

Aura Layer

The Aura Layer adds an additional halo around the sound. Amount controls how much aura is added, Morph controls how the aura transforms, and Rate controls the speed of the aura motion. Use this section when you want a sound to feel less dry and more alive without relying only on reverb.

Harmonic Glow

Harmonic Glow adds a musical brightness and internal harmonic lift. Amount controls the strength of the glow, while Tilt changes the tonal balance. It can make a pad feel more luminous, glassy, or emotional, but high values can also make the sound more forward in a mix.

Air Texture

Air Texture adds fine detail and airy movement. Amount controls how much texture is added and Color changes the spectral character. This section is useful for cinematic noise, breath, bow-like movement, and subtle atmospheric energy.

Internal Motion

Internal Motion is where the deeper movement of the sound can be shaped. Core Motion affects the basic internal movement, Morph Motion controls motion inside the morphing layer, Spatial Motion affects width and stereo behavior, and Slow Drift adds long, gradual movement. These controls are very useful for turning a static pad into a slowly evolving soundscape.

- Use low Internal Motion values for stable pads.
- Use higher Morph Motion for animated, evolving textures.
- Use Spatial Motion for stereo movement and width.
- Use Slow Drift when the sound should change gradually over many seconds.

7. Env tab

Env tab interface showing three envelope sections: AMP ENVELOPE, FILTER / BRIGHTNESS ENVELOPE, and MORPH / AURA ENVELOPE. Each section includes a graph and control knobs.

AMP ENVELOPE (OUTPUT LEVEL AND VELOCITY RESPONSE)

Graph: AMP ENVELOPE (A, D, S, R)

Controls:

- Attack: 2.18 s
- Decay: 2.15 s
- Sustain: 62%
- Release: 4.77 s
- Velocity: 0%

FILTER / BRIGHTNESS ENVELOPE (CUTOFF SHAPE AND BRIGHTNESS LAYER)

Graph: FILTER CUTOFF ADSR (A, D, S, R)

Controls:

- Attack: 350 ms
- Decay: 185 ms
- Sustain: 72%
- Release: 1.80 s
- Env Amount: 65%
- Velocity: 0%
- Brightness: 30%
- Rise Speed: 53%

MORPH / AURA ENVELOPE (MORPH MODULATION AND AURA LAYER)

Graph: MORPH MODULATION ADSR (A, D, S, R)

Controls:

- Attack: 7.55 s
- Decay: 1.44 s
- Sustain: 66%
- Release: 5.59 s
- Aura Amount: 47%
- Aura Speed: 25%

Env tab - amplitude, filter/brightness, and morph/aura envelope control

Purpose of the Env tab

The Env tab contains three envelope systems. These envelopes control the level response, brightness movement, and deeper morph/aura behavior. They are essential for shaping how a sound starts, holds, changes, and disappears.

Amp Envelope

The Amp Envelope controls the output level response of the sound. It determines how quickly the sound fades in, how it settles after the attack, how loud it remains while a note is held, and how long it fades after release.

Control	Description
Attack	Time it takes for the sound to rise after a note is played.
Decay	Time it takes to move from the attack peak down to the sustain level.
Sustain	Level held while the note remains pressed.
Release	Time it takes to fade out after the note is released.
Velocity	How much MIDI velocity affects the output level.

Filter / Brightness Envelope

The Filter / Brightness Envelope controls the movement of the filter and brightness layer. It can create soft openings, swelling brightness, plucked filter motion, or gradual darkening. Env Amount controls how strongly this envelope affects the filter or brightness path.

Control	Description
Attack, Decay, Sustain, Release	Shape the timing of the filter/brightness movement.
Env Amount	Controls how strongly this envelope affects the target.
Velocity	Lets playing strength influence the filter response.
Brightness	Controls the brightness layer related to this envelope.
Rise Speed	Controls how quickly the brightness behavior responds.

Morph / Aura Envelope

The Morph / Aura Envelope controls the deeper morph modulation and aura layer. It is useful for sounds that should not only get louder or brighter, but also change their internal character during the note.

Control	Description
Attack, Decay, Sustain, Release	Shape the timing of the morph or aura movement.
Aura Amount	Controls how much aura is tied into the envelope behavior.
Aura Speed	Controls how quickly the aura layer moves.

Envelope design examples

- **Soft ambient pad.** Use a long Amp Attack, medium/high Sustain, and long Release.
- **Bright swelling texture.** Use a long Filter Attack, positive Env Amount, and moderate Release.
- **Pluck-like motion.** Use a fast Amp Attack, short Decay, lower Sustain, and short Release.

8. LFO tab



LFO tab - LFO 1, LFO 2, LFO 3, and random generators

Purpose of the LFO tab

The LFO tab provides cyclic and organic modulation sources. LFO 1 and LFO 2 are primary modulation sources, LFO 3 is linked to internal engine movement, and the three random generators create slow organic variation.

LFO 1 and LFO 2

LFO 1 and LFO 2 are designed as main modulation sources. They include waveform selection, rate, depth, and curve shaping controls. The visual display shows the shape and motion character so you can see how the LFO behaves while editing.

Control	Description
Shape	Selects the LFO waveform: Sine, Triangle, Saw, or Stepped.
Rate	Controls the speed of the LFO.
Depth	Controls the strength of the LFO.
Phase	Offsets the LFO phase.
Smooth	Softens transitions and reduces sharp edges.
Bend	Changes the curve shape and movement feel.
Bias	Offsets the movement balance toward one side.

LFO 3 / Internal Motion

LFO 3 is connected to the internal movement concept of Elysa Morph X. It can be used for deeper animated behavior and can also be routed through the Matrix. The controls are similar to LFO 1 and LFO 2, but its role is more closely related to the Elysa engine movement.

Random Generators

The three random generators provide slow organic modulation. Unlike a regular repeating LFO, random generators are useful when you want the sound to feel alive, unstable, analog, or naturally changing. Each random generator has Rate, Depth, Smooth, and Bias controls.

Control	Description
Rate	Controls how quickly new random movement is generated.
Depth	Controls how strong the random movement is.
Smooth	Blends sudden changes into slower transitions.
Bias	Offsets the random movement toward a preferred range.

Using LFOs with the Matrix

The LFOs and random generators become especially powerful when routed through the Matrix. For example, LFO 1 can modulate Filter Cutoff, LFO 2 can modulate Resonance, LFO 3 can modulate Osc Mix, and random generators can slowly move engine mixes, noise level, width, or internal motion.

9. FX tab



FX tab - modulation, width, delay, reverb, sparkle, and glow

Purpose of the FX tab

The FX tab shapes the final character of the sound. It includes classic modulation, multi-voice width, micro-delay widening, echo, reverb, and enhancement layers. These effects are part of the Elysa Morph X sound design system rather than simple add-on processors.

Chorus

Chorus adds classic modulation movement. Use it to make a sound wider, softer, and more animated. Amount controls how much chorus character is added, Rate controls speed, Depth controls modulation depth, and Mix blends the processed sound.

Ensemble

Ensemble is designed for richer multi-voice width. It can make pads feel more lush, animated, and synth-like. Spread controls the stereo and voice separation, while Mix controls how much of the ensemble layer is heard.

Dimension

Dimension is a micro-delay width engine. It can widen a sound without sounding like an obvious chorus. Use it when the sound needs more stereo size, a polished pad feel, or subtle movement. Tone lets you adjust the color of the widening effect.

Delay

Delay adds echo and feedback space. The Type control selects the delay character, Time controls delay timing, Feedback controls repeat amount, and Mix controls how much delay is blended into the final sound. Delay can be used subtly for depth or strongly for rhythmic echoes.

Reverb

Reverb creates the spatial tail of the sound. Type selects the space character, Amount and Mix control how strong it is, Size controls the scale of the space, and Damp changes how bright or dark the reverb tail feels.

Sparkle and Glow

Sparkle and Glow add enhancement, shimmer, bloom, and final polish. Sparkle focuses on bright animated detail, while Glow adds warmth and bloom. These controls are especially useful for cinematic pads, luminous textures, and wide ambient sounds.

Effect	Best use
Chorus	Classic movement and soft widening.
Ensemble	Rich multi-voice width and lush pad movement.
Dimension	Micro-delay stereo width and polished spaciousness.
Delay	Echo, feedback, rhythmic space, and depth.
Reverb	Ambient tail, room size, cinematic depth.
Sparkle & Glow	Shimmer, bloom, brightness, warmth, and final enhancement.

10. Matrix tab

The Matrix tab is divided into two panels: MATRIX ROUTES 1 - 6 and MATRIX ROUTES 7 - 12. Each panel contains a table of modulation routes with columns for SLOT, SOURCE, TARGET, and DEPTH.

SLOT	SOURCE	TARGET	DEPTH
M1 ROUTE 1	LFO 1	Filter Cutoff	Amount +30%
M2 ROUTE 2	LFO 2	Filter Resonance	Amount +18%
M3 ROUTE 3	LFO 3	Osc Mix	Amount +26%
M4 ROUTE 4	RND 1	Engine1 Mix	Amount +20%
M5 ROUTE 5	RND 2	Pink Noise Mix	Amount +16%
M6 ROUTE 6	RND 3	Engine3 Mix	Amount +14%

SLOT	SOURCE	TARGET	DEPTH
M7 ROUTE 7	Amp Env	Reverb Amount	Amount +18%
M8 ROUTE 8	Filter Env	Air Texture Amount	Amount +20%
M9 ROUTE 9	Morph Env	Aura Amount	Amount +22%
M10 ROUTE 10	Brightness Env	Filter Cutoff	Amount +16%
M11 ROUTE 11	Aura Env	Width	Amount +24%
M12 ROUTE 12	Velocity	Internal Motion 1	Amount +18%

Matrix tab - 12 modulation routes with source, target, and depth

Purpose of the Matrix tab

The Matrix tab is the deepest modulation area in Elysa Morph X. It lets you connect modulation sources to sound targets using 12 routing slots. Each route has a Source, Target, and Amount/Depth. Positive amounts move the target in one direction; negative amounts move it in the opposite direction.

Matrix feature	Current build
Routing slots	12
Source entries	28 including Off
Target entries	123 including Off
Active routing possibilities	39,528 across all 12 slots
Amount type	Bipolar: positive or negative modulation depth

How to create a route

20. Choose a route slot, for example M1.
21. Select a modulation source, such as LFO 1, RND 1, Filter Env, Velocity, or Macro Aether.
22. Select a modulation target, such as Filter Cutoff, Osc Mix, Reverb Amount, Width, or Engine Mix.
23. Adjust the Amount knob. Positive values move the target forward; negative values move it backward.
24. Play a note and listen to the movement. Adjust the source rate/depth or the Matrix amount if the movement is too strong or too subtle.

Modulation sources

Matrix sources include LFOs, random generators, envelopes, performance input, drift sources, and macros. This means the Matrix can be used both for automatic movement and performance-responsive modulation.

Source group	Sources
LFOs	LFO 1, LFO 2, LFO 3
Random generators	RND 1, RND 2, RND 3
Envelopes	Amp Env, Filter Env, Morph Env, Brightness Env, Aura Env
Performance input	Velocity, Key Track, Note Number
Motion sources	Drift, Slow Drift
Macros	Macro Aether, Drift, Tone, Motion, Depth, Width, Space, Air, Warmth, Sparkle, Glow

Target areas

Targets cover oscillator pitch and mix, pulse width, engine mixes, filters, noise, unison behavior, gain/output, envelopes, macros, morph layers, LFO parameters, random generator parameters, and effects. This makes the Matrix useful for both subtle movement and complex sound design.

Target area	Examples
Oscillators	Osc1 Coarse/Fine, Osc2 Coarse/Fine, Osc Mix, Pulse Width
Engines	Engine1 Mix, Engine2 Mix, Engine3 Mix
Filter	Cutoff, Resonance, Drive, Env Amount, Key Track

Noise	White Noise Mix, Pink Noise Mix, Noise Color, Noise Cutoff
Voice	Unison Spread, Phase Width, Glide Time, Voice Variation
Envelopes	Amp, Filter, and Morph envelope stages and amounts
Macros and motion	Aether, Drift, Tone, Motion, Depth, Width, Space, Air, Warmth, Aura, Glow, Internal Motion
LFO and Random	Rate, Depth, Phase, Smooth, Bend, Bias
Effects	Chorus, Ensemble, Dimension, Delay, Reverb, Sparkle, and Glow controls

Matrix design examples

Goal	Example routing
Slow filter movement	LFO 1 -> Filter Cutoff, small positive amount.
Organic stereo changes	RND 1 -> Width or Internal Motion, small depth.
Velocity expression	Velocity -> Filter Cutoff or Reverb Amount.
Evolving engine balance	Slow Drift -> Engine1 Mix or Engine3 Mix.
Shimmering pad movement	LFO 2 -> Sparkle Amount or Harmonic Glow Amount.
Animated pulse	LFO 3 -> Osc Mix or Pulse Width.

A good Matrix patch usually uses small amounts. Large amounts can be dramatic, but subtle modulation often sounds more expensive and musical. Start around 5-20 percent and increase only if the movement is too hidden.

11. Presets tab

Presets tab

Preset browser
factory, user, favourites, categories and search

SOURCE: All | CATEGORY: All Pads | SEARCH: Search preset name or category...

FACTORY	Preset Name	Category
FACTORY	Tidal Current	Warm Bloom
FACTORY	Prism Current	Warm Bloom
FACTORY	Echo Current	Warm Bloom
FACTORY	Silent Current	Warm Bloom
FACTORY	Nocturne Current	Warm Bloom
FACTORY	Halo Current	Warm Bloom
FACTORY	Aurora Canopy	Air Motion
FACTORY	Velvet Canopy	Air Motion
FACTORY	Solar Canopy	Air Motion

99 visible presets

Current preset
active sound overview

Floating Chord 1
User / Unsaved | Warm Pads | Morph: Nexus

Macros: Flux 27% Tide 73% Hue 26%
Motion: Sway 38% Dive 72% Span 64%
Atmosphere: Aura 85% Mist 20% Heat 86%
Voice: 6 voices | Spread 18.4 ct | Glide 0.00 s
Gain: -0.5 dB | Seed -3601980339866053746

Engine snapshot
oscillator, fx and factory design notes

Parameter	Value
OSC MIX	50%
CUTOFF	47%
REVERB	47%
DELAY	39%
SPARKLE	39%
GLOW	25%

Oscillators: Triangle / Morph | Coarse 0 / -12
Engines: Wavetable | Modal | Wavetable
Filters: Cutoff 8500 Hz | Res 50% | Drive 100%
Effects: Reverb Cathedral | Delay Diffuse

Factory Idea creates an unsaved factory-candidate sound from the current category. Save it as User first, then later we can hard-code the best ones into the built-in factory list.

Preset actions
main tab preset system remains the fast browser

INSPIRE | EVOLVE | FACTORY IDEA | LOAD SELECTED | ★ FAVOURITE | SAVE USER PRESET | LOAD FROM FILE

Presets tab - browser, current preset summary, engine snapshot, and preset actions

Purpose of the Presets tab

The Presets tab is used for browsing, searching, selecting, saving, and managing sounds. It also shows a summary of the current preset and an engine snapshot so you can understand what kind of sound is loaded without opening every tab.

Preset browser

The current build includes 99 generated factory presets. The browser can show factory sounds, user sounds, favorites, categories, and search results. Use the Source selector to choose where presets come from, the Category selector to filter by style, and the Search box to find a preset by name or category.

Browser control	Function
Source	Filters between All, Factory, User, Favorites, or other source views.
Category	Filters presets by category.
Search	Finds presets by name or category text.
Preset list	Shows matching presets and their category.

Current preset panel

The Current preset panel displays the loaded preset name, source status, category, morph mode, macro values, voice information, gain, and seed. This is useful when comparing presets or when saving your own variation.

Engine snapshot

The Engine snapshot gives a fast overview of important sound-shaping areas such as Osc Mix, Cutoff, Reverb, Delay, Sparkle, Glow, oscillator choices, engine modes, filter information, and effects. It is a quick diagnostic view of the sound.

Preset actions

Action	Description
Inspire	Creates a new inspired sound.
Evolve	Creates a variation based on the current sound.
Factory Idea	Creates an unsaved factory-candidate sound from the current category.
Load Selected	Loads the selected preset from the browser.
Favourite	Marks or unmarks the selected/current preset as a favorite.
Save User Preset	Saves the current sound as a user preset.
Load From File	Loads an external preset file.

Recommended preset workflow

- 25. Open the Presets tab and select a category.
- 26. Browse factory presets or press Inspire for a new starting point.
- 27. Use Main tab macros to adjust the overall feel.
- 28. Open Engine, Morph, Env, LFO, FX, or Matrix for detailed editing.
- 29. Return to Presets and save the result as a User Preset.

12. Practical sound design workflows

Workflow 1 - cinematic evolving pad

30. Start from a pad-like factory preset or press Inspire in a pad category.
31. Set Performance Mode to Optimal while designing.
32. On the Main tab, increase Aura, Mist, Reverb, and Width-related macros gradually.
33. On the Env tab, use a longer Amp Attack and long Release.
34. On the Morph tab, increase Slow Drift and Morph Motion slightly.
35. On the FX tab, add Reverb and Dimension. Use Delay only if you want echoes.
36. On the Matrix tab, route Slow Drift to Filter Cutoff or Width with a small amount.
37. Switch to Full mode when checking the final sound, then bounce or freeze if needed.

Workflow 2 - organic drifting texture

38. Choose a softer preset or reduce oscillator brightness on the Engine tab.
39. Add a small amount of White or Pink noise and shape it with Noise Color and Cutoff.
40. On the Morph tab, increase Air Texture and slow Aura movement.
41. On the LFO tab, use RND 1 and RND 2 with slow rates and smoothing.
42. On the Matrix tab, route RND 1 to Noise Color and RND 2 to Internal Motion 1.
43. Keep Matrix amounts small for natural movement.

Workflow 3 - wide luminous synth layer

44. Use the Engine tab to set Oscillator 1 and 2 to complementary waveforms.
45. Use a small Fine detune and moderate Unison Spread.
46. On the Morph tab, increase Harmonic Glow and Air Texture.
47. On the FX tab, add Dimension, Chorus, Sparkle, and a controlled Reverb amount.
48. On the Matrix tab, route LFO 1 to Harmonic Glow Amount and LFO 2 to Width.
49. Use Output and Gain carefully to keep the sound strong but not clipping.

Workflow 4 - expressive playable patch

50. Start from a preset with a clear attack and not too much release.
51. On the Env tab, set Velocity to Amp and Velocity to Filter above zero.
52. On the Matrix tab, route Velocity to Filter Cutoff, Reverb Amount, or Engine Mix.
53. Use Key Track to make higher notes brighter or more open.
54. Reduce long effects if the patch needs to be played rhythmically.

13. CPU optimization and troubleshooting

The sound is too CPU-heavy

- Switch from Full to Optimal first. This is usually the best balance.
- If the project is still heavy, try CPU Saver or Ultra Saver.
- Reduce Unison Voices on the Engine tab.
- Shorten Release time on the Env tab if many notes overlap.
- Disable or reduce heavy effects such as Reverb, Dimension, Ensemble, Sparkle, and Glow.
- Freeze or bounce the track when the sound is finished.

The sound is too quiet

- Check the Output control on the Main tab.
- Check Gain in the current preset summary on the Presets tab.
- Increase Engine Mix levels if the sound source is too low.
- Check filter Cutoff and Env Amount. A very closed filter can make a preset feel quiet.
- Check the Amp Envelope Sustain and Release. Very low Sustain can reduce level after the attack stage.

The sound is too bright or harsh

- Lower Filter Cutoff or increase damping in Reverb.
- Reduce Sparkle, Glow, Harmonic Glow, or Air Texture.
- Reduce filter Drive if it is adding too much edge.
- Lower Noise Color or Noise Cutoff if the noise layer is too bright.

The sound is too wide or unfocused

- Reduce Unison Spread and Phase Width.
- Reduce Dimension Spread or Mix.
- Reduce Reverb and Delay Mix.
- Use less Spatial Motion on the Morph tab.

Matrix movement is too strong

- Lower the Matrix route Amount.
- Lower the source Depth on the LFO or random generator page.
- Use Smooth on LFOs or random generators for gentler motion.
- Check if multiple Matrix routes are moving the same target at the same time.

Preset management tips

- Save important sounds as User Presets before making major changes.
- Use Favorites to build a small performance-ready collection.
- Use Factory presets as starting points, not only as finished sounds.
- Use Evolve when a sound is close, but not quite right.

14. Appendix - modulation sources and target areas

Matrix source entries

Source 1	Source 2	Source 3	Source 4
Off	LFO 1	LFO 2	LFO 3
RND 1	RND 2	RND 3	Amp Env
Filter Env	Morph Env	Brightness Env	Aura Env
Velocity	Key Track	Note Number	Drift
Slow Drift	Macro Aether	Macro Drift	Macro Tone
Macro Motion	Macro Depth	Macro Width	Macro Space
Macro Air	Macro Warmth	Macro Sparkle	Macro Glow

Target areas in practice

The Matrix target list contains 123 entries including Off. Instead of memorizing every target, it is easier to think in target areas. Most sound design tasks fall into one of the groups below.

Target area	Typical targets
Pitch and oscillator balance	Osc1/2 Coarse, Osc1/2 Fine, Osc Mix, Pulse Width
Engine structure	Engine1 Mix, Engine2 Mix, Engine3 Mix
Filter and tone	Cutoff, Resonance, Drive, Filter Env Amount, Key Track
Noise and air	White Noise, Pink Noise, Noise Color, Noise Cutoff
Voice behavior	Unison Spread, Phase Width, Glide, Voice Variation
Level and output	Gain, Output
Amp envelope	Attack, Decay, Sustain, Release, Velocity -> Amp
Filter envelope	Filter Attack, Decay, Sustain, Release, Velocity -> Filter, ENV2 Amount/Rate
Morph envelope	Morph Attack, Decay, Sustain, Release, ENV3 Amount/Rate
Main macros	Aether, Drift, Tone, Motion, Depth, Width, Space, Air, Warmth
Morph layers	Aura Amount/Morph/Rate, Harmonic Glow, Harmonic Tilt, Air Texture, Internal Motion, Slow Drift
LFO shaping	LFO Rate, Depth, Phase, Smooth, Bend, Bias
Random shaping	RND Rate, Depth, Smooth, Bias
Effects	Chorus, Ensemble, Dimension, Delay, Reverb, Sparkle, Glow controls

Final note

Elysa Morph X is designed to be immediate on the surface and very deep underneath. The best way to learn it is to start from the Main and Presets tabs, then open one deep tab at a time. Small changes in the Engine, Morph, LFO, FX, and Matrix pages can create large musical differences.