

## Sound Bank Alchemy Beyond © 2011 Simon Stockhausen



### Installation

Unpack the rar files you downloaded by dragging only the first rar-file (part1) into the UnRar-application, all other rar-files will get unpacked. You will then find a Readme.pdf and 2 folders:

\*"Alchemy Beyond" - which contains the patches (.acp) and resynthed sound files (.aaz), 159,2 MB in size

place this folder here:

Mac: HD(not user)/Library/Application Support/Camel Audio/Alchemy/Presets

Windows: PathToDataDirectory/Alchemy.data/Presets/

\*"Samples Alchemy Beyond" - which contains 3,7 GB of samples in wav format 48 Khz/24 Bit/stereo

Mac: HD(not user)/Library/Application Support/Camel Audio/Alchemy/Samples

Windows: PathToDataDirectory/Alchemy.data/Samples/

When opening Alchemy in your DAW it should look like this:



## **Licence agreement and terms of usage**

This license agreement is between you (the licensee) and me (Simon Stockhausen).

1.) The licensee must not distribute the patches and samples from *Alchemy Beyond*, resample them, copy or otherwise replicate the patches and samples of this Sound Bank in any commercial, free or otherwise product. That includes sample and audio libraries and patches for samplers and sample based synthesizers. You can of course create such derivatives for your own musical work as long as these derivatives are only distributed in the context of musical work or sound design.

2.) The license to the Sound Bank *Alchemy Beyond* may not be given away or sold.

## **Description**

This Sound Bank comprises a whole universe of unique and fascinating sounds. A professional violinist and a female vocalist were hired to record unique source material using top notch Neumann microphones, all samples were recorded in L-C-R in 48 Khz/24 Bit/stereo, the Neumann U87 being the center Mic and a stereo set of KM-184 for the left and right side.

Many samples were processed with an array of FX-Plug-Ins to create unheard electronic textures.

Multisampled violin and vocal patches featuring conventional and unusual articulations create evocative, cinematic, dark and touching atmospheres as well as beautiful pad sounds. Various chromatic and achromatic percussion instruments as well as metal and glass objects were multisampled, piano strings treated with coins and lots of processed field recordings from around the globe recorded on trips during the last months are included in the 3,7 Gigabyte sample content. So you will find the voice of a drunken taxi driver who drove us through Moscow at high speed, constantly yelling things we didn't understand, a multi-instrumentalist from Kasachstan I recorded during a banquet and the voice of a street vendor from Tokyo just to name a few.

Otherworldly electronic textures using multisampled software synths with sounds I made for this Bank and fascinating textures created with the incredible Metasynth are another important ingredient of *Alchemy Beyond*.

This Bank contains 128 patches with 8 variations each in Alchemy's Remix Pad. All 8 Performance Controllers as well as both x/y-pads are assigned for each patch. Quite a few patches have 4 alternations (Round Robin) for more realism and expressiveness, some also use up to 3 velocity layers. As many patches use split sounds with many samples spread out across the whole range of a keyboard with 88 keys, the usage of large Masterkeyboard with this Bank is recommended. Sometimes the sample maps even use the entire Midi Note range.

NOTE: This Sound Bank requires the full version of Alchemy.

It does not work with the Alchemy player version.

I paid a lot of attention on the CPU-load this time, however a few patches which use several additive sources with higher numbers of oscillators involved can be quite CPU intensive depending on the processor speed of your computer and the DAW you're using. Some DAWs support multithreading which spreads the load amongst the available cores (like Reaper) and some don't putting all the load on a single core (e.g. Logic).

There is a troubleshooting page on the Camel Audio website which gives tips and workarounds to reduce the CPU load, here is the link:

<http://www.camelaudio.com/alchemymanual/troubleshooting/#CPU>

## Patchlist

There are 128 original patches and 8 variations each. Quite a few patches would qualify for more than one category, the current order made the most sense to me. I added some remarks, explanations and playing advices if I thought that was necessary. Sometimes I ran out of Performance Controller so I used the MDcay and MSustain knobs for more assignments, often the Reverb Length and FX Mix parameters. Many patches also use Aftertouch which is mentioned in the patchlist.

## Instruments

- 1.) Ancient Piano -Playing an old piano I found backstage in a russian concert hall and then processing the recordings with all sorts of plugs
- 2.) Brass Attacks
- 3.) Fantasy Piano
- 4.) Glass Dream Reverb Length->MDecay, Velocity->Attack Time
- 5.) Glockenspiel Piano try laying out big arpeggiated chords and then hold them for longer with the sustain pedal to get the stochastics to going, Reverb Length ->MDecay -Aftertouch influences the pitch behaviour of the Sequencer when Controller 3/4 are turned up
- 6.) Glockenspiel resynthed MDecay->Reverb Length, Velocity->Mod speed when Controller 4 is turned up -Controller 3 activates velocity sensitivity of Lowpass filters in sources A+B, x/y-pad 2 is assigned to F2 Ring Modulation, Filter Mix is available for each source (Controllers 5/6)
- 7.) Granular Steel Koto RR2
- 8.) Hybrid Voxolin -Morph between the 4 sources with x/y-pad 1, the voices (A+C) have a rising pitch ladder modulation which can be dialed in with Controller 4, the violins (v+D) have an arabic sort of melody which can be dialed in with Controller 4. Activating either of them will affect the other sources as well when morphing.
- 9.) Kasachstan Split
- 10.) Piano Coin Strings Aftertouch->Grain Size sources A+B, Reverb Length->MDecay
- 11.) Piano Granular Strings Reverb Length->MDecay
- 12.) Piano One String Mantra Reverb Length->MDecay, Stretch speed source B->MSustain, turn up to slow down, Aftertouch->overall fine tune - good for small glissandi like bending a string with the fingers
- 13.) Spectral Morph Synth Aftertouch->LP Cutoff when x-axis of x/y-pad 2 is towards the right side, the FX-Mix parameters of F1/F2 are modulated by temposynced MSEGs so the 2 sources are processed alternatively, turn up Controller 8 to eliminate the FX modulation
- 14.) Syntholin -This one can generate anything between short stablike synth sounds (Snaps 1-4) to swelling pads (5-8), play around with both x/y-pads to alter the harmonic structure of the resynthed violin sounds
- 15.) Violin Arpeggios accel rit
- 16.) Violin Col Legno -chromatically sampled Col Legno articulation, Round Robin 2, samples mapped from G2 (C2)-E5 (C6) extended in both directions. Below C2 you'll find two alternated chords. Source A->Sampler Mode, Source B ->Granular Mode, Perf Contr 2 controls amount of velocity sens of F1 Lowpass Filter, Gamelan, Koto, it's all possible with this patch

- 17.) Violin Flagotrem Source A plays in sampler mode and the chromatically sampled flagolet tremolos are mapped from G2-C5 -source B is extended in both directions as it plays in Granular mode (C-2->C6)
- 18.) Violin Flautato Pad
- 19.) Violin Glissando Scape Aftertouch controls Pitchmod Speed of sources A+B when Controller 3 is turned up, as I was running out of Controllers Reverb Mix is assigned to MSustain, Delay Mix to MDecay
- 20.) Violin Granular Stabs split -source A plays 3 violin stab sounds split across the keyboard -source B plays a resynthed synthlike sounds derived from one of the stabs, x-fade between the sources with x/y-pad 1 -this patch can be a very aggressive/perocussive (e.g. Snapshot 3) but also very spacious and mystical (e.g. Snapshot 6)
- 21.) Violin High FX split -MDecay->Reverb Length -MSustain->Reverb Brightness
- 22.) Violin long ascending groove -please try all rranges, all speeds and control the sample start point of this long ascending violin sequence with Controller 5
- 23.) Violin long dynamics -the original violin samples are mapped as recorded from G2-C6, above and below there are resynthed derivates of 2 of those samples -the Reverb length is controlled with MDecay, sample start position for source A with MSustain
- 24.) Violin Runs up and down 5 violin runs (up/down/up-down) spread over the entire Midi note range -source A runs in granular mode, source B in normal sampler mode -Aftertouch->source A Grain Pan & pitchmod speed of source B when Controller 8 is turned up -MSustain->Delay Mix -MDecay->Reverb Mix -try changing the speed of source A drastically up and down while playing a run
- 25.) Violin Spiccato RR4 multisampled spiccato articulation with 4 alternations (Round Robin) mapped from g2 (extended to C2)->C#5 (extended to C6), below C2 a resynthed derivate of one of the samples covers the bass range -source A normal sampler mode, source B granular mode for warm padlike sounds, Controller 1 activates Lowpass velocity sensitivity of F1, this only affects source A
- 26.) Violin Sul Pont Abyss
- 27.) Violin Sul Pont Tremolo source A Sampler mode, source B Granular Mode, samples are partially looped (back and forth), each sample begins with a sustained note follwed by a sul pont tremolo, to skip the first note turn up Controller 1 (sample start)
- 28.) Violin sustained vibr 4 Bows -chromatically sampled starting from g2, not looped, below g2 resynthed violin looped, Aftertouch->Ringmod Modulation Speed Sample Start Controller 1, F1 Lowpass velocity sensitivity->Controller 2

### **Pads**

- 1.) Atheist Church Pad
- 2.) Brainwind -MDecay-> reduces Reverb Length
- 3.) Chimedrone Aftertouch->Pitchmod Speed when Controller 1 is turned up
- 4.) Crystal Pad MDecay->reduces Reverb Length
- 5.) Diminished Cloud sources A+B are split across the keyboard, split point is C4 -source C adds a resynthed sound, MDecay->Reverb Length
- 6.) Epicness Aftertouch->Speed of Notch Filter Modulation in source A when Controller 1 is turned up

- 7.) Evoluted Space Pad      Reverb Mix->MDecay -F1 Filter Drive->MSustain
- 8.) Flautato Bed              Aftertouch->Pitchmod Speed when Controller 6 is turned up -MSustain reduces Volume of source B
- 9.) Fly away
- 10.) Gremlin Pad              Aftertouch->PitchMod
- 11.) Grinder Glasses
- 12.) Legno Pad                4 additive+spectral sources->CPU intense, especially when morphing between the Snapshots in the Remix Pad
- 13.) Nervous Mystery
- 14.) Sul Pont Organ         - Aftertouch->speed of pitchmod-LFO in source C, if you turn up Controller 5 sources C+D will get really nervous
- 15.) Sul Pont Pad            -source A is a resythed violin sul pont sample in additive+spectral mode, sources B-D are violin sul pont samples playing in granular mode split across the keyboard
- 16.) Sun Pad                 -made this one at 4 am when sunrise flooded my studio with glistening light
- 17.) Tail Pad

**Percussion**

- 1.) Beauty Bells
- 2.) Chime In                 3 longer chime samples spread across the keyboard  
-Reverb Mix->MSustain, reduce Reverb Length->MDecay -y-axis of x/y-pad 1 transposes the samples down 5 octaves -the pitch glissandi only work after you have played a note though, otherwise it will just tranpose the incoming Midi notes and note create glissandi (e.g. like the Pitchbender does) so in the 8 Snapshots the y-axis is not programmed but please make use of it -Controller 8 reverses the samples in granular source B (controlled by MSEG 1)
- 3.) Glass Mallets RR4
- 4.) Glockenspiel 4 phrases    4 Glockenspiel phrases mapped across the keyboard, the original/pure sample are used in sources A (sampler mode)+C (granular mode) and processed variations thereof in B+D -Aftertouch->Filtermod Speed when y-axis of x/y-pad 2 is towards the bottom -Reverb Mix->MDecay, Delay Mix->MSustain
- 5.) Glockenspiel glissandi split -10 samples (not looped) spread out over the entire range of an 88-keyboard -source A sampler mode, source B granular mode  
-Aftertouch->source B Grain Pan -Reverb length->MDecay
- 6.) Glockenspiel Morph Scape -Aftertouch->Grain Random Pan sources A+B, MDecay->reduces Reverb Length
- 7.) Gong Bowl
- 8.) Lamp Mallets RR4 3 Vel    - 4 alternations (Round Robin), 3 velocity layers  
Aftertouch->Pitchmodspeed source A when Controller 2 is up, Controller 1 activates velocity sensitivity of LP Filter in source A, source B reverses the samples in granular mode
- 9.) Metal Mallets RR4         -sampling the heater in my bathroom here -4 alternations (Cycle Round Robin), in the sample folder you'll actually find 6 samples and the included sfz-map supports that as well but Alchemy currently only supports 4 Round Robins

- 10.) Sand Drum split                    10 Sanddrum samples spread across the whole keyboard range  
 -y-axis of x/y-pad 1 transposes the samples down 4 octaves -the pitch glissandi only work after you have played a note though, otherwise it will just transpose the incoming Midi notes and note create glissandi (e.g. like the Pitchbender does) so in the 8 Snapshots the y-axis is not programmed but please make use of it
- 11.) Steel Pole RR4 3Vel                -4 alternations (Round Robin) and 3 velocity layers, Controller 1 activates a fast pitch curve for the attack phase, source A in sampler mode, source B in granular mode for extreme stretching fun -MDecay->Reverb Length
- 12.) Steel Pole Scape
- 13.) Wondrous Glocken Cloud

### **Sequences**

- 1.) Arpifacts
- 2.) Danger Sequence                    -please use a fast limiter on the Alchemy track to tame the peaks which is sort of hard inside the Plug-In :)
- 3.) Granular Glass Sequence
- 4.) Loopmania                                - what the doctor said...
- 5.) Morphloop Synth
- 6.) Pulsating Metal
- 7.) Resoloops
- 8.) Violin 3 Chromatic Grooves split    -sources A+b are temposynced, source B plays in double time  
 -source B uses the same loops in sampler mode so they're not synced, source D is also temposynced and plays the samples backwards
- 9.) Violin Legnoloops                    from C0-F# 2 you have 5 1-Bar Loops, each one mapped over 5 keys, the lowest being the root note -from F#2-C6 you have 7 2-Bar-loops and from C6-C7 2 4-Bar loops -pitch the loops down in 12 semitone steps with the y-axis of x/y-pad 2 while playing the loop
- 10.) Sul Pont Quencer                    Aftertouch controls pitchmod of source B, there is a bass sequencer playing below c1
- 11.) Tinkle Quant                         also quite a nice percussive sequencer in the very high ranges as the grainsize of the loops follows pitch
- 12.) Void Loops                            Morph between 4 loops with x/y-pad 1 -the Reverb Mix is automated via LFO 2 -when you turn up Controller 5 when Controller 4 is down you will get some very deep frequencies which will make your subwoofer wet... - root key for all loops is C3

### **Soundscapes**

- 1.) Animated Metal Scape
- 2.) Auriga
- 3.) Cinescapes                            - 4 soundscapes split across the keyboard with some overlaps, each sound has a Perf Controller assigned for modulating things (1-4), where the sounds overlap you can control their Balance with x/y-pad 1 - MDecay->reduces Reverb Length -MSustain adds Phasing

- 4.) Deep Steel source A uses a sample from a huge industrial crane recorded in a russian harbour -MDecay->Reverb Time
- 5.) Departure -source B in spectral mode plays a resynthed jpg photo, the picture from my first Alchemy campaign -MDecay->reduces Reverb Length
- 6.) Future Birds Scape
- 7.) Glorious Scape -split Soundscapes, split point C3, sample start all of sources can be controlled with MSustain
- 8.) Heavens Ladder - MDecay->reduces Reverb Length
- 9.) In the Fields - 4 processed field recordings made on a sunny sunday morning in my area
- 10.) Industrial Wind Scape
- 11.) Leaving Earth One of my favourite patches...
- 12.) Lucidity -Aftertouch->Ringmod Frequency when y-axis of x/y-pad 1 is down, Reverb Length->MDecay
- 13.) Meta Gremlins -Master Pitchmod->MSustain
- 14.) Microcosm
- 15.) Morphing Feedbacks Aftertouch->Chorus Modspeed when Controller 4 is up
- 16.) Morphing Stringscape 2 temposynced MSEGs morph between the 4 sources, the MSEGs are not retriggering so each attack will result in a different sound. If you want them to be retriggered set MSEG 1+2 to "Trigger"
- 17.) New Age Machine
- 18.) Pentacloud - Aftertouch controls Resonance of F2 LP-Filter
- 19.) Raining Spectrals
- 20.) Resynthed Dream
- 21.) Resynthed Factory Scape
- 22.) Rise and Fall Reverb Length->MDecay -turn up to shorten
- 23.) Sooner or Later take your time, these samples are really long.. -sources A+B fade out towards the upper half of the keyboard, Aftertouch controls LFO speed of Filtermod when Controller 2 is turned up (affects sources A+B)
- 24.) Spectral Environment sources A+B use resynthed graphics, source C adds a violin gliss
- 25.) Squeaking Wood Scape Reverb Length->MDecay, Master Pitchmod->MSustain
- 26.) Surreal Snippets
- 27.) The End of the Tunnel Controller 5 activates temposynced crossfading of all sources -alter sample start of source A with Controller 1 -MDecay reduces Reverb Length  
Snapshots 5+6 are triplet based rythmical sequences
- 28.) Tinkling Scapes
- 29.) Train Scape
- 30.) Tube Bursts Aftertouch->Grain Size sources A+B, Reverb Mix->MDecay  
Phaser Mix->MSustain

- 31.) Violin Otherworldly Flagoscope -morph between the sources with x/y-pad 1, in this morph mode almost every setting in the Performance Controllers affects everything else, the Remix Pad is good for selecting starting points smoother morphing is better achieved by moving the individual Controllers and x/y-pads -take your time with this one please...
- 32.) Violin Granular Impro MDdecay->Reverb Length - lots of Aftertouch action available (pitchmod+pan)
- 33.) Where do we go - take your time with this one, play long notes and see what happen... It's nice to scroll through the sample in source B either with Controller 2 which moves the sample start up to 60% or with Controller 6 which activates an MSEG scrolling through the entire sample back and forth -Aftertouch->Pitchmod Speed of source D when Controller 4 is up Volume peaks can occur, a soft limiter on the Alchemy track is advisable

### **The other side**

- 1.) Alien Traffic -when either of the sources is using the Comb Filter in F2 (Filtermix Controller 1/2) the Comb pitches follow the keys and you can also tune it down with MSustain, Aftertouch->Grain Pan source B
- 2.) Around the Corner MSustain->PitchMod source A
- 3.) Cutlery Scape -MSustain controls overall random pitch modulation, MDdecay controls Reverb Length
- 4.) Degrees of Thunder -7 processed thunder samples recorded during a recent storm spread across the keyboard -source A->sampler / source B plays in granular mode, Aftertouch-> Grainsize source B, control Comb Pitch in F2 with x/y-pad y-axis
- 5.) Industrial Nightmare split 20 samples spread out over the entire Midi Note-range, source A loops the samples in normal sampler mode, source B runs in granular mode with forward/backward loops -Perf Controller 1 transposes sources A+B down +4 octaves, the pitch glissandi only work after you have played a note though, otherwise it will just transpose the incoming Midi notes and note create glissandi (e.g. like the Pitchbender does) so in the 8 Snapshots Perf Controller 1 is not programmed, but please make use of it
- 6.) Monster Crowds -Reverb Length->MDdecay, EQ reduce high freq->MSustain
- 7.) Pandoras Box -x/y-pad 2 x-axis controls the Filter Mix Modulation amount, y-axis controls Modulation speed, reduce Reverb Length->MDdecay
- 8.) Scream - spooky stuff, source D uses a sample of shouting parade visitors in Moscow on victory day -the reverb time is automated by MSEG 1
- 9.) Swellcluster split 3 swells spread across the keyboard -Master Pitchmod->MSustain, Mod Speed->Aftertouch
- 10.) Witch Dream - You can either morph between the 4 sources with x/y-pad 1 (like in Snapshot 1) or let two Random LFOs do it for you (e.g. Snaps 2+3+5). For the latter turn up Controller 2 (which also deactivates x/y-pad 1) and control the modulation rate with Controller 3, a bit of both is also possible when setting Controller 2 to around the middle position. Controller 1 controls the modulation amount of the sample stretch parameters in all 4 sources -Aftertouch->Modulation speed of Rng Modulation Frequency when Filtermix (Controller 6) is set to the right

## Voices

- 1.) Cat Woman (split) -6 samples mapped across the keyboard, the root note is F in all octaves  
-source B adds my real cat Luise (she died some years ago, this is the one and only recording I have from here), she doesn't follow pitch but is tuneable with Controller 3 (middle position = original pitch)  
-Aftertouch->Pitchmod speed of the voices in source A when Controller 5 (Pitchmod amount) is turned up -MSustain adds Frequency modulation for the Comb in Filter 2 -MDecay->Reverb Length
- 2.) Female Fluttervox
- 3.) Female Overtone Singing mixed The original samples are mapped from Eb2 (C2)-B3 (D4), above and below are resynthed derivatives of 2 of the samples, you can change their pitch structure with Controllers 3/4  
-Aftertouch->Master fine tune good for small glissandi/vibrati  
Velocity->Sample Start position (7-9%). the samples are long (+/- 60 seconds) so to hear them entirely play loooong notes and light some incense sticks before doing so...
- 4.) Female Portato Vox split -Controller 1 activates velocity sens of F1 LP Cutoff, the original samples are mapped from Eb2 (C2) - C#4(G4), above and below are resynthed derivatives of 2 of the samples, control their speed with Controller 4, the bass sound can be distorted with Controller 5, Aftertouch->F1 LP Cutoff
- 5.) Female Sigh Scape split
- 6.) Female Vox 6 Phrases split source B only plays the Reverb tails of the 6 samples looped in forward/back mode
- 7.) Gremlins -y-axis of x/y-pad 1 tranposes sources A+B down 3 octaves and brings in distortion, the pitch glissandi only work after you have played a note though, otherwise it will just tranpose the incoming Midi notes and note create glissandi (e.g. like the Pitchbender does) so in the 8 Snapshots the y-axis is not programmed but please make use of it, Aftertouch->Grain Pan source B
- 8.) Harmonic Ladder Resynthed female overtone singing, this can be a nice lead sound too, if you want portamento for playing leadish turn up MSustain
- 9.) Huge Voice Cloud -sources A&B are split across the keyboard up to C5 and overlap at C3, source C plays over the entire range
- 10.) Kasach Party Singer split -19 samples spread across the keyboard in source A, source B plays more processed version of those samples -MSustain->Reverb Mix, MDecay Reverb Length/Reverb Gate
- 11.) Male OT Pad The lower ranges sound especially nice...
- 12.) Mother Earth Vox - 2 samples in granular mode and two resynthed derivatives thereof, this patch can be CPU heavy depending on how many voices you play, I set polyphony to 12 Voices which works fine on my system at low buffer sizes
- 13.) Shaman Drones -split patch overlapping at C3, 2 shaman vocal sequences each one combined with their resynthed derivatives, MDecay increases Reverb Length
- 14.) Tokyo Street Seller I recorded this girl in Tokyo, a street vendor in a silly looking Mickey Mouse costume repeating her advertizement speach over and over again...
- 15.) Watervox Aftertouch->Cutoff F2, Reverb Length->MDecay -sounds best in the lower regions, the Combs resonate beautifully with the voice watersounds, try different sample stretch speeds (Controllers 6/7) or just use the Snapshots