

## Sound Bank Alchemy Beyond © 2011 Simon Stockhausen



### Installation

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

\*“Alchemy Beyond“ - which contains the patches (.acp) and resynthed sound files (.aaz), 159,3 MB in size

place this folder here:

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

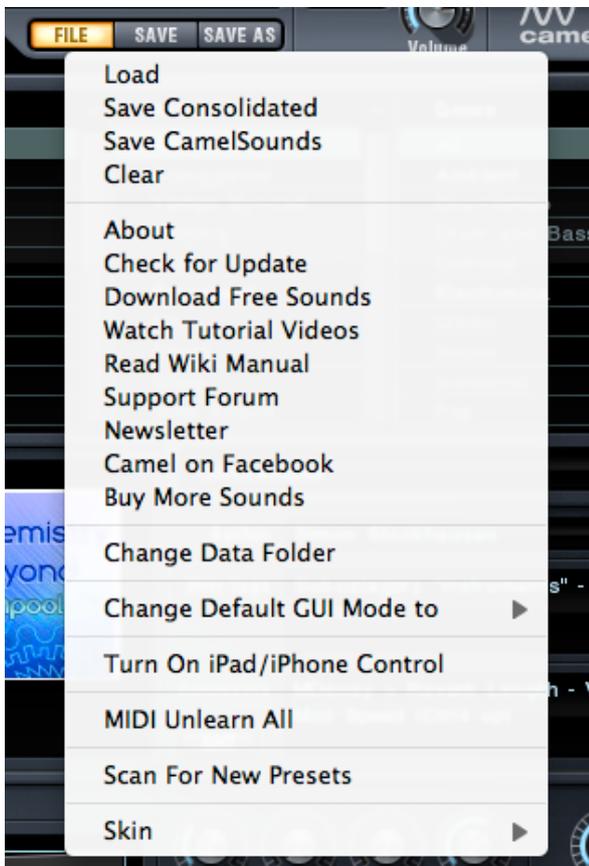
Windows: PathToDataDirectory/Alchemy.data/Presets/

\*“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/Alchery/Samples

Windows: PathToDataDirectory/Alchemy.data/Samples/

After the installation use the “Scan for Presets“ function from Alchemy’s File Menue.



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 derivates for your own musical work as long as these derivates 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. In the initial release of *Alchemy Beyond* when the Alchemy Browser still allowed for user-defined categories I ordered the patches in 8 subcategories, since Alchemy version 1.50 these subcategories no longer exist, but the presets were tagged in a way that those categories still appear in the field "User Tags" of each preset. Some of the playing tips and comments from the patchlist below were also included in the "Comments" field of the presets. In the patchlist below you will find 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	Remarks
Ancient Piano	Playing an old piano I found backstage in a russian concert hall and then process
Brass Attacks	
Fantasy Piano	
Glass Dream	Reverb Length->MDecay, Velocity->Attack Time
Glockenspiel Piano	Try laying out big arpeggiated chords and then hold them for longer with the sustain pedal to get the stochastics going, Reverb Length->MDecay Aftersustain influences the pitch behaviour of the Sequencer when Controllers 3/4
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)
Granular Steel Koto RR2	
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 (B+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.
Kasachstan Split	Samples of an entertainer playing flute and doing some overtone singing which I recorded
Piano Coin Strings	Aftersustain->Grain Size sources A+B, Reverb Length->MDecay
Piano Granular Strings	Reverb Length->MDecay
Piano One String Mantra	Reverb Length->MDecay, stretch speed source B->MSustain turn up to slow down, Aftersustain->overall fine tune - good for small glissand like bending a string with the fingers
Spectral Morph Synth	Aftersustain->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
Syntholin	This patch 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
Violin Arpeggios accel rit	
Violin Col Legno	Chromatically sampled Col Legno articulation, 2x Round Robin 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
Violin Flageolet	Source A plays in sampler mode and the chromatically sampled flageolet tremolos are mapped from G2-C5 - source B is extended in both directions as it plays in Granular mode (C-2->C6)
Violin Flautato Pad	
Violin Glissando Scape	Aftersustain 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
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/percussive (e.g. Snapshot 3) but also very spacious and mystical (e.g. Snapshot 6)

Instruments	Remarks
Violin High FX split	MDecay->Reverb Length -MSustain->Reverb Brightness
Violin long ascending groove	please try all ranges, all speeds and control the sample start point of this long ascending violin sequence with Controller 5
Violin long dynamics	the original violin samples are mapped as recorded from G2-C6, above and below there are resynthed derivatives of 2 of those samples - the Reverb length is controlled with MDecay, sample start position for source A with MSustain
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
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 derivatives 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
Violin Sul Pont Abyss	
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 followed by a sul pont tremolo, to skip the first note turn up Controller 1 (sample start)
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	Remarks
Atheist Church Pad	
Brainwind	MDecay-> reduces Reverb Length
Chimedrone	Aftertouch->Pitchmod speed when Controller 1 is turned up
Crystal Pad	MDecay->reduces Reverb Length
Diminished Cloud	sources A+B are split across the keyboard, split point is C4 - source C adds a resynthed sound, MDecay->Reverb Length
Epicness	Aftertouch->Speed of Notch Filter Modulation in source A when Controller 1 is turned up
Evolved Space Pad	Reverb Mix->MDecay - F1 Filter Drive->MSustain
Flautato Bed	Aftertouch->Pitchmod speed when Controller 6 is turned up - MSustain reduces volume of source B
Fly away	
Gremlin Pad	Aftertouch->PitchMod
Grinder Glasses	
Legno Pad	4 additive+spectral sources->CPU intense, especially when morphing between the Snapshots in the Remix Pad
Nervous Mystery	
Sul Pont Organ	Aftertouch->speed of pitchmod-LFO in source C, if you turn up Controller 5 sources C+D will get really nervous

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Percussion	Remarks
Beauty Bells	
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 not 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)
Glass Mallets RR4	
Glockenspiel 4 phrases	4 Glockenspiel phrases mapped across the keyboard, the original/pure samples 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

Sequences	Remarks
Arpifacts	
Danger Sequence	please use a fast limiter on the Alchemy track to tame the peaks which is sort of hard to do inside the Plug-In :)
Granular Glass Sequence	what the doctor said...
Morphloop Synth	
Pulsating Metal	
Resoloops	
Violin 3 Chromatic Grooves split	sources A+B are temposynced, source B plays in double time source C uses the same loops in sampler mode so they're not synced, source D is also temposynced and plays the samples backwards
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
Sul Pont Quencer	Aftertouch controls pitchmod of source B, there is a bass sequencer playing below c1
Tinkle Quant	also quite a nice percussive sequencer in the very high ranges as the grainsize of the loops follows pitch
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 while Controller 4 is down you will get some very deep frequencies which will make your subwoofer sweat... root key for all loops is C3

Soundscapes	Remarks
Animated Metal Scape	
Auriga	
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
Deep Steel	source A uses a sample from a huge industrial crane recorded in a russian harbour - MDecay->Reverb Time
Departure	source B in spectral mode plays a resynthed jpg photo, the picture from my first Alchemy campaign - MDecay->reduces Reverb Length
Future Birds Scape	
Glorious Scape	split soundscapes, split point C3, sample start all of sources can be controlled with MSustain
Heavens Ladder	MDecay->reduces Reverb Length
In the Fields	4 processed field recordings made on a sunny sunday morning in my area
Industrial Wind Scape	
Leaving Earth	One of my favourite patches...
Lucidity	Aftertouch->Ringmod Frequency when y-axis of x/y-pad 1 is down Reverb Length->MDecay

Soundscapes	Remarks
Meta Gremlins	Master Pitchmod->MSustain
Microcosm	
Morphing Feedbacks	Aftertouch->Chorus Modspeed when Controller 4 is up
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"
New Age Machine	
Pentacloud	Aftertouch controls Resonance of F2 LP-Filter
Raining Spectrals	
Resynthed Dream	
Resynthed Factory Scape	
Rise and Fall	Reverb Length->MDecay - turn up to shorten
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)
Spectral Environment	sources A+B use resynthed graphics, source C adds a violin gliss
Squeaking Wood Scap	Reverb Length->MDecay, Master Pitchmod->MSustain
Surreal Snippets	
The End of the Tunnel	Controller 5 activates temsynced 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
Tinkling Scapes	
Train Scape	
Tube Bursts	Aftertouch->Grain Size of sources A+B, Reverb Mix->MDecay Phaser Mix->MSustain
Violin Otherworldly Flagoscape	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 patch please...
Violin Granular Impro	MDecay->Reverb Length - lots of Aftertouch action available (pitchmod+pan)
Where do we go	take your time with this one, play long notes and see what happens... 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	Remarks
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
Around the Corner	MSustain->PitchMod source A
Cutlery Scape	MSustain controls overall random pitch modulation MDecay controls Reverb Length
Degrees of Thunder	7 processed thunder samples recorded during a recent storm spread across the keyboard - source A->sampler mode, source B plays in granular mode, Aftertouch-> Grainsize source B, control Comb Pitch in F2 with x/y-pad y-axis
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 tranposes sources A+B down +4 octaves, the pitch glissandi only work after you have played a note though, otherwise it will just tranpose the incoming Midi notes and not 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
Monster Crowds	Reverb Length->MDecay, EQ reduce high freq->MSustain
Pandoras Box	x/y-pad 2 x-axis controls the Filter Mix modulation amount, y-axis controls modulation speed, reduce Reverb Length->MDecay
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
Swellcluster split	3 swells spread across the keyboard - Master Pitchmod->MSustain, Mod Speed->Aftertouch
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 Ring Modulation Frequency when Filtermix (Controller 6) is set to the right

Voices	Remarks
Cat Woman (split)	6 samples mapped across the keyboard, the root not 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
Female Fluttervox	
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...
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
Female Sigh Scape split	
Female Vox 6 Phrases split	source B only plays the Reverb tails of the 6 samples looped in forward/back mode

Voices	Remarks
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 not 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
Harmonic Ladder	Resynthed female overtone singing, this can be a nice lead sound too, if you want portamento for playing leadish turn up MSustain
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
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
Male OT Pad	The lower ranges sound especially nice...
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
Shaman Drones	split patch overlapping at C3, 2 shaman vocal sequences each one combined with their resynthed derivatives, MDecay increases Reverb Length
Tokyo Street Seller	I recorded this girl in Tokyo, a street vendor in a silly looking Mickey Mouse costume repeating her advertizment speach over and over again...
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

Have fun with these sounds please!

Simon Stockhausen