

Soundset *Framedrum* for Alchemy

© 2012 Simon Stockhausen

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presents:

Framedrum

for Alchemy

patchpool.de

Installation

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

*"Framedrum" - which contains the tagged patches (.acp) and resynthed sound files (.aaz), 35.5 MB in size.

Place this folder here:

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

Windows: PathToDataDirectory/Alchemy.data/Presets/

*"Framedrum Samples" - which contains 1.61 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/

After the installation open Alchemy inside your DAW and use the "Scan for Presets" function from Alchemy's File Menue.

Load

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Your Preset Browser should then 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 *Framedrum for Alchemy*, resample them, copy or otherwise replicate the patches and samples of this soundset 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 soundset *Framedrum for Alchemy* may not be given away or sold.

Content

Framedrum for Alchemy contains multisampled framedrum instruments with up to 4 velocity layers and 8 variations per sample (Round Robin). Played with hands and fingers in the centre and on the rim of the drum, rubbing the skin, playing the drum with mallets and sticks and treating it with various objects and materials like rubber balls, tibetan soundbowl, chopsticks, rice and peanuts (in their shell).

This set also contains many patches made from processed Framedrum sounds, treated with granulators, stretching devices, saturators, distortion units, spectral tools, pitch shifters, convolution reverbs and more exotic FX Plug-Ins resulting in a large variety of beautiful and dramatic soundscapes and textures, dark and massive drones, percussive synths, mysterious noises, rich pads, edgy synth sounds and massive impacts.

As nothing beats a real drumming performance there is also a collection of loops in various time signatures, all synced to host tempo by using Alchemy's granular mode and temposynced MSEGs and LFOs.

This set compiled 63 patches / 1 variation with 8 Snapshots each in the Remix Pad, the sample folder contains 1.61 Gigabyte of original samples, 35 MB of resynthed files are included. 35 sfz-files are also included so that you can use the samples and sfzs in other samplers as well.

All Framedrum samples were recorded with 3 Neumann microphones in L-C-R in 48 Khz/24 Bit - U87 center mic - a stereo set of KM 184 for L-R

As in all my soundsets for Alchemy I make extensive use of Alchemy's complex modulation possibilities and Filters, often intermodulating LFOs/MSEGs/Sequencers with each other and assigning numerous parameters to a single Controller. This enables the user to deeply interact with the sounds and shape it according to his needs and preferences. Also the patches can serve as a starting point for the user's own creations when loading new samples into them and then using the pre-assigned Controllers and Snapshots in the Remix Pad.

NOTE: This Sound Bank requires the full version of Alchemy.
It does not work with the Alchemy player version.

CPU

All patches were programmed at a sample buffer of 128 samples inside Logic on a Mac 8-core 3 Ghz computer. I paid a lot of attention to the CPU consumption, if a patch puts too much strain on your system whilst tracking, lower the voice count in the patch or decrease the release time, as many samples have a long natural decay sampled and the release times are usually set quite high with those instruments. You can raise the voice count again when rendering the track/bouncing your project. Also when mixing and not tracking I would advise you to raise the sample buffer, as latency is not an issue in that case.

Patchlist

For the first time I'm not using my own subcategories anymore, as they don't show up in Alchemy's browser anyway. Instead I've used the subfolders defined as the Alchemy standard, this makes things more compatible with the browser system. One thing I noticed: when I e.g. drop a patch into the synth folder but also categorize it as a soundscape in the attributes, it will appear in the Soundscape category because alphabetically "Soundscape" comes before "Synth" - a bit confusing...

Some of the playing tips and comments from the patchlist below were also included in the "Comments" field of the presets.

All 8 Performance Controllers as well as both x/y-pads are assigned for each patch. As many patches use split sounds with samples spread out across the whole range of a keyboard with 88 keys, the usage of a large Masterkeyboard is recommended. Aftertouch was sometimes used for instant control, I use the abbreviation "AT" in the patchlist. When I ran out of Performance Controllers I used the MDecay and MSustain knobs if these were not needed for the respective patch.

Category Bass	Remarks
Chopstick Bass 9Vel RR3	27 samples made by slapping a chopstick on the frame of the drum moving the stick into the center of the drum a bit with each accent so that different overtones occur going through the harmonic scale (Pythagoras). That results in 9 velocity layers and I made 3 variations for each sample (3x Round Robin): Snaps 6-8 have nothing to do with Bass really :)

Category Drums	Remarks
Bodranloop 7-8 org	Framedrum loop in 7-8, 8 bars long, tempo synced, root note: C3 - original BPM: 80 - the more your host tempo differs from that tempo the more granulated the loop(s) will sound.
Bodranloop 7-8 Split Continuous	4 tempo synced loops in 7/8, each one has a range of 2 octaves - root notes at C1-C3-C5-C7 - the MSEGs syncing the loops are running in continuous mode meaning the sample is not retriggered when pressing a new key. This keeps the flow of the loops while playing melodic lines.
Bodranloop 7-8 Split Continuous	A variation where the MSEGs are triggering the samples from the start with each note you play
Bodranloops 4-4 Split	Thirteen 4/4 loops mapped on the white keys from C2-A3 - the top 3 are 4 Bars long, the others are 2 Bars long, there is a processed loop playing on D3 - original BPM: 130
Bodranloops 4-4 Triplets Split	Eleven triplet-based loops in 4/4 mapped on the white keys from C2-F3, there are 2-bar, 4-bar and 8-bar loops available
Bodranloops Vowel Delays	tempo synced loops, pure and processed root notes at G2 - sources A+C play double time - adjust Grainsize with inverted Ctrl 1 the higher you play
Deep Drumhits RR8 Split	Split Point C3/C#3 - reversed Hits in the upper half
Dynamic Textures Split	Dynamic swells and decays in 4 and 8 seconds, src A in Sampler mode, src B in Granular mode (Ctrl 6 for sample speed) - the 4 second long samples are mapped between C2-A2 (white keys), the 8 second long samples between C3-A3, Ctrl 1 for pitching the samples up/down RevMix -> MDecay - RevSize -> MSustain some crazy textures are available, enjoy the snaps!
Electrokit Split	7 processed Framedrum samples mapped across the keyboard - Sample and Granular Mode are available in sources A/B, scratch source B with Controller 7
FD 4 Articulations Layered 4Vel RR8	4 multisampled articulations in 4 sources, tuned, Snaps 7+8 sound like tuned clay drums - when Ctrl 3 is down the LP Cutoff is velocity sensitive, a tuned Bandpass Filter can be brought in with Filter Mix (Ctrl 7)
FD untuned 5 Art Split 4Vel RR8	5 articulations in one patch - 4 velocity layers and 8 alternations each (Round Robin): left hand (on the frame): C1-B1 - 3rd and 4th finger alternating for the lower 2 velocities, and both fingers for the 2 louder velocities right thumb articulation drum centre: C2-B2, right hand between centre and frame C3-B3, swishes right hand - 2 velocity layers: C4-C6 muted articulation thumb centre: C0-B0

Category Drums	Remarks
Framedrum Gongs 4Vel RR3	Hanging the Framedrum into a gongstand so that it can freely resonate and decay, played with with soft mallets, sounds like a timpani and has a massive bass in the lower octaves - 4 velocity layers and 3x Round Robin - source A in Sampler mode, source B in Granular mode
Framedrum Gongs All Split	17 Framedrum gong samples between C2-E4 and 4 long textures between F4-B4 (30 seconds up to 1:48 on B4 which is a long stochastic Timplmprov) bring in tuned Combfilter with x2, tune it down with y2
Framedrum Granular Dynamics	src A+B play tremolating swells and decays (4), B+D play 8 second samples . all sources in Granular mode - Gliss (Ctrl y2) corresponds to sample speed (Ctrl 1) - inverted MDecay->RevLength - try holding some notes and morph through the patches while playing, try all ranges
Massive Sticks	4 processed stick hits in 4 sources with a long decay - try all ranges - be careful with the volume when switching Snaps!
Muted Framedrum 4Vel 8RR	Hitting the drum with the thumb of the right hand muting the skin with the right arm - 4 velocity layers, 8x Round Robin - mapped from C0-C4, root note Eb2 - src A: Sampler, src B: Granular, some fat subbass snaps in there...
Resohits Split	5 Hits split across the keyboard from C1-C6 - hitting the Framedrum very hard with the flat hand right in the centre scr A: Sampler - src B: Granular
Rimfingers RR10	Hitting the drum with 2 or 3 fingers very hard on the frame (ouch!!) - 10 variations/Cycle Round Robin
Timp Textures Split	3 long timpani-like tremoli split across the keyboard - split points: E2/F2 - E4/F4 - played with soft mallets on the Framedrum hanging in a gong stand so it can fully resonate and decay - src: A in Granular mode

Mallets	Remarks
Bowldrum 2Vel RR4	Muting the Framedrum with a tibetian soundbowl, hit with soft mallets - 2 velocity layers, the higher one having a metallic accent - root note: E2 4x Round Robin
Bowldrum Rattle 2Vel RR4	Placing the soundbowl on the drumskin and hitting it with a soft mallet so that the drumskin rattles/sizzles with each accent, 2 velocities - 4x Round Robin - sounds like an ethnic maellt instrument somehow :)
Mallets and Sticks Perc RR4 Split	Pure and processed samples 4x Round Robin - split point: B3/C4, sources A +B: Sampler Mode - sources C+D: Granular Mode, the processed samples have a very long decay with interesting textural changes
Mallets and Sticks RR4	Layered mallet and stick hits, both sources in Granular mode - quite a sweet soft bell-like instrument in the higher ranges above C4, pretty massive in the lower octaves

Mallets	Remarks
Massive Mallets	4 processed mallets hits in 4 sources with a long decay - try all ranges - when Ctrl 2 (RM Mix) is up the RM frequency is controllable via Aftertouch

Pads	Remarks
Bodran Pad	Processed drumhits treated with a vowel filter amongst other things
Bodranbell Dronepad	scr A: Sampler mode - src B+D: additive mode wit resynthed drumbell sounds - Snaps 4+8 for warm and more pure pad sounds
Hypnopad	sources A+B in Sampler mode, src C in additive mode Snaps 5-8 are rhythmically animated
Metadrumdronepad Split	Multisampled drumdrones processed in Metasynth sampled over 4 octaves src A: Sampler mode - src B: Granular mode
Windpad	Scr A: Sampler mode with multisampled windpad made from stretched drum sounds - src B: additive mode

Soundscapes	Remarks
Beyond the Drum Scape Split	All sources in Granular mode - split point at C4-C#4 - the sounds in the lower half have a vocal-like quality to them - bring in source C with Controller 7
Bowldrum Automorph	Bowldrum hits and swells - Morphing between the 4 sources is performed by 2 LFOs - Ctrl 5 brings in tuned combfilter (key follow)
Bowldrum Mystery Scape	When Contr 3 is down the amplitude of the ADSR controlling the Cutoff is velocity sensitive
Bowldrum Scape	Natural and processed bowldrum sounds, src A+B play in Sampler mode, scr C: Additive - src D: Spectral
Chopstick Mystery	2 sources in Granular mode, sample playhead position of src B is controlled by LFO 3
Chopstick Quartet	4 textural samples slapping a chopstick on the rim of the drum Snaps 1-4:Experimental Sound Art - Snaps 5-8: combed sounds with a clear pitch
Chopstick Swishdrones	Swishing on the frame of the drum with chopsticks - pure and processsd samples - sources A-C: Granular mode, src D: spectral mode
Cinematic Drone Split	Splitpoint: C3/C#3 - crossfade between samples and resynthed sounds with Ctrl x1 - sample in src B plays up to C5

Soundscapes	Remarks
Convodrones Split	sfz with 4 multisampled stretched and convoluted drumdrones src A: Sampler - src B in Granular mode Src B plays them temposynced forth and back ranges: drone 1: C-1-B0, drone 2: C1-G2, drone 2: Ab2-Eb4 drone 3: E4-C7
Crushed Framedrum Split	10 crushed and looped Framedrum samples split across the keyboard from C-1-C7 - src A: Sampler - src B: Granular
Drama Scape	Pure and processed samples made from rolling peanuts (in their shells) in the drum - src A: Sampler - src B-D Granular
Dreamy Bodran Scape	Metasynthed drumsounds in sources A-C and a soundscape in source D - all 4 sources play in Granular mode
Echo Madness Split	3 sources in Sampler mode play different segments of a processed drumhit mapping: src A: C-2-B2, src B+C: C3-C6
Granular Maze Split	Granulated Framedrum samples and an irregular tremolo, source A: Sampler, source B: Spectral, sources C+D: Granular
Land in Major	Stretched and retuned drum texture - src A Sampler mode plays up to C4 - src B additive mode plays full range - Snap 5 for Stabs, some fast pitch sequencing going on in src B in Snaps 7+8 - play long notes in the lower ranges for cinematic swells (Snap 1)
Magic Swishes	Processed stickswishes - sources ABD: Granular, source C: Sampler AT->Pitchmod src B
Massive Stretchloopbass Split	Sources A+B: Sampler, src D: Additive - when Ctrl 4 is down, velocity sensitive ADSR2 controls the filter rise/fall - split point for src A/B: Eb2/E2
Meta Bodran Scape Split	Metasynthed Framedrum accel, 3 sources in Sampler mode play 3 different segments of that sample - (overlapping) mapping: src A: C-2-C3, scr B: C3-C5, src: C4-G8
Metaswishes Split	Metasynthed chopstick swishes in sources A+B, samples of swishing rice inside the Framedrum in sources C+D - split point: C4/C#4
Peanuts and Rice Textures Split	17 textures made by swishing/rolling/turning peanuts (in their shells) and rice inside the Framedrum - mapped/grouped from C2/C3/C4/C5 upwards only on the white keys - src A: Sampler, src B: Granular 2 processed texture on C5/D5 bring in tuned Combfilter with Ctrl 2, tune it with Ctrl 3
Phrygian Stretch	Stretching and retuning a Framedrum sound to a phrygian scale, sources A+B play the same sample - A in Sampler mode, B in Granular mode, src C plays a processed derivative, and source D plays a winddrone sample



Soundscapes	Remarks
	<p>All rubberball samples were made like this: Bouncing little rubberballs into the drum (I bought a bag containing 50), then turning the drum so they would roll at different speeds and densities. I started with one ball and in the end used 20 or so. Treating the results with M/S compression to manipulate the stereo field, using dynamic EQs to bring out the right and suppress the annoying frequencies</p>
Rubberball Mystery	Spectralized Rubberball Framedrum samples - sources AB: Sampler CD: Granular
Rubberballdrums Split	2 rubberball trills (one ball) and their processed derivatives, all sources in Sampler mode - split point: F3/F#3 - crossfade between pure and FX samples with Ctrl 1 or automate the crossfade with Ctrl 2 makes for some massive rumbling textures in the lower ranges
Rubberballtrills	More rubberball trills with several balls, 3 samples in 3 sources (all Granular), bring in tuned Combs (key follow) with x2 (Snaps 4/7/8)
Screaming Gongcrusher	Src B in Sampler mode (the alien FD voice) plays up to C5 - the other sources in Granular mode play full range - the samples in B+C are very loooong, a lot to explore here This patch is further out than most things I've done before...
Thunderdrones Split	Split pont C3/C#3 - xfade between sorces AC-DB using y1
Wind Drone	Peanut-textures in sources A/C (Granular/Sample) and a processed derivative thereof in B/D (both Granular) - tuned combs for src C (key follow) with Ctrl 3

And now please have fun exploring the sounds and make some music with them!

Greetings from Simon Stockhausen