MetaVox for Alchemy

Installation

Unpack the rar archive you downloaded with the UnRar-application, you will then find a Readme.pdf and 2 folders:

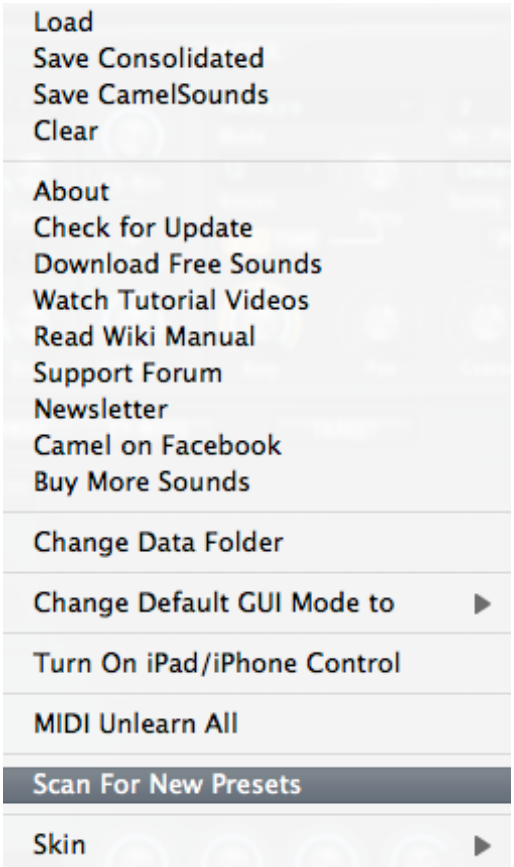
*“MetaVox“ - which contains the tagged patches (.acp) and resynthed sound files (.aaz), 63.2 MB in size.

Place this folder here:
Mac: HD (not user)/Library/Application Support/Camel Audio/Alchemy/Presets
Windows: PathToDataDirectory/Alchemy.data/Presets/

*“Samples MetaVox“ - which contains 1.73 GB of samples in wav format 48 Khz/24 Bit/stereo and also some aaz files in the individual sample folders.

Place this folder here:
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 New Presets“ function from Alchemy‘s File Menue.



Your Preset Browser should then look something 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 *MetaVox 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 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 soundset *MetaVox for Alchemy* may not be given away or sold.

Content

MetaVox for Alchemy is build around the exceptional overtone and throat singing of Gareth Lubbe, a true master of his craft. As Gareth is actually a professional orchestral viola player this library also contains several patches with viola sounds, the viola being a string instrument with a great resemblance to the human voice. During the recording session we also recorded duets of Gareth singing and playing the viola at the same time, these sample make for some more beautiful and wondrous sounds in Alchemy.

There are also patches with female vocals, using samples which were recorded during a recent session with Frauke Albert, a renown german vocalist (soprano), working mainly in the field of contemprary music.

As an additional string instrument some sounds also use violin samples, another instrument which has a very voice-like character and blends beautifully with the vocals sounds in this library.

Besides using the original vocal and string samples (and resynthed derivatives thereof) for making the Alchemy patches, I am fascinated in the microcosmic interior of harmonics, so I produced quite a few electronic derivatives of the samples, created by e.g. detaching the harmonics from the root note, then deleting the root note only leaving the harmonics which are then furtherly processed, timestretched, spectralized, tuned to a tempered scale and more.

So you will find a broad spectrum of sounds reaching from meditative overtone drones to fascinating throat singing to otherworldly vocal soundscapes, from technoid and pulsating sequencers to beautiful vocal pads and textures, from warm string pads with an orchestral character to experimental noises from a different universe.

- **MetaVox Specs:**
  - 1.8 Gigabyte of original samples (wav) and resynthed files (.aaz)
  - 56 patches with 8 variations each in Alchemy's Remix Pad, all Peformance Controllers and both x/y-pads are assigned for each patch.
  - Delivery: Download

Please note: This sound library requires the full version of Alchemy (version 1.55 and higher).
It does not work with the Alchemy player version.

All samples in this library were recorded with 3 Neumann microphones in L-C-R in 48 Khz/24 Bit, a U87 as the 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 Performance 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.

All audio demos for this library are here.

Here are some links to videos I made with patches from MetaVox:

Tuva&Violin Scape
http://www.youtube.com/watch?v=x5NtO_YFwMA

One more life:
http://www.youtube.com/watch?v=iCLYPESla6U

ViolaVox Dreamy Arp Cloud
http://www.youtube.com/watch?v=OAFGQkLVup0

ViolaVox 3 Flago Trios
http://www.youtube.com/watch?v=IZcdjbBZSu0

Tuva Drone Choir FM Split
http://www.youtube.com/watch?v=XuWX2ihnGlw

Stratosphere
http://www.youtube.com/watch?v=ayjkbP6KKdc

Gibberish Quartet
http://www.youtube.com/watch?v=MHoGDgAE4NE

Sequenced Harmonic Quartet
http://www.youtube.com/watch?v=0f7r94K44OI

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. 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.

Patches with 4 active sources are generally more CPU intense, especially when thy use resynthed sources in additive/stereo mode. Switch off the sources you don‘t need if you‘re e.g. only using a single Snapshot of a patch in which not all sources are audible.

Patchlist

The Preset folder for *MetaVox* doesn‘t contain any subfolders, I put the patches (.acp) and resynthed files (.aaz) into one folder. The sample folder also contains a subfolders with the sfz-files I created by converting my Kontakt mappings with Translator Pro, you might have to change the sample paths if you want to use these sfzs in other sample players.

Some of the playing tips and comments from the patchlist below were also included in the “Comments“ field of the presets if there was enough space.

All 8 Performance Controllers as well as both x/y-pads are assigned for each patch. Some also use Aftertouch. Sometimes I ran out of controllers and used MDecay/MSustain as additional ones.
As quite a few patches have samples split over the entire range the use of a Masterkeyboard with 88 keys and Aftertouch is recommended to make the best of these sounds.

Abbreviations:
AT -> Aftertouch
MW -> Modwheel
VEL -> Velocity

Patch Name	Comments
BassVoxQuencer	2 overtone transitions in 2 granular sources, sample position is modulated by sequencer/LFO/MSEG, temposynced filter action Snaps 6+7 for vocal chaos
Breathing Pad	Combfiltered female breating pad, only breathing noises in Snap 8
Breathing Scape	Original breathing in source A, electronic derivatives (processed with tonal resonators) in B/C/D
Female Morse Vox	Source A (granular): soprano morse texture on one note, B: resynthed derivative
Gibberish Quartet	Female voice talking gibberish, 2 samples in 2 granular sources, 2 resynthed derivatives thereof in additive mode (C+D) Snaps 7+8 are tonal, vocoderlike
Glissando Vox Quartet	4 samples in 4 granular sources of combining overtone transitions with glissandi, Snap 5 is a tonal, pluck-like sound
Guttural Frogs	Guttural voice FX (male/female), 3 samples in 3 granular sources
Harmonic Glottis Melody Split	4 samples in 4 granular sources: overtone melodies with guttural accents Mapping: A/C C-2 - C3 root: G#1 – B/D: C#3 - G8, root G#4 Snaps 4/7/8 use temposynced modulations
Harmonic Major Cloud Tempered	Quite a beauty...

Patch Name	Comments
Harmonic Mist	Combining processed overtones with a soprano voice
Harmonic Trans 01	Source A (granular): overtone transitions, B: resynthed derivative (additive) of another transition sample VEL->slightly shifts sample start point
Harmonic Trans Automorph	This patch morphs though 4 overtone transitions automatically, Controller 1 -> Morph Speed, Snaps 3+4 use temposynced modulations
Harmonic Trans Split	Mapping: source A sample 1: F-1 - B2, sample 2: C3 - C6 B plays over the whole range, Snaps 4/5/8 use temposynced modulations
Harmonic Trans Trio 5 Velocities	Periodic overtone singing, in each of the 5 velocity layers the harmonics shift upwards, sources B+D use isolated and tempered overtones of the original samples in A with the root notes removed
Harmonics Stratosphere Split	Overlapping split point: C2
Harmonics Trill Trio Split	Each source has 3 different harmonic trills split across the keyboard
Horror Screams Split	5 samples split across the keyboard, root notes: F#1/F#2/F#3/F#4/F#5 - split points: B1/C2 - B2-C3 - B3/C4 - B4/C5 - B5/C6 AT->Filter Mod Speed when y2 is down
Hybrid Dronos	Mapping: A: C-2 - F1 (root F#0) B: F#1 - G8 (root C2) C: C-2 - C4 (root A1) D: C2 - G8 (root E4)
Melodic Harmonics Split	3 overtone samples with melodic harmonics split mode - roots: F1/F3/F5 source A: sampler - B: granular mode
Sequenced Harmonics Quartet	Sample position in all sources is controlled by temposynced sequencers (1 for each source), sources C+D play in double time, works best at lower and medium tempi (< 100)
Sequenced Harmonics Triplets	
Soprano Phrase Duet Split A	2 female vocal phrases (source A) and their timestretched and processed counterparts (source B) split across the keyboard split point: B3/C4
Soprano Phrase Duet Split B	2 female vocal phrases (source A) and their resynthed counterparts (B+D) with overlapping split points - mapping: A sample 1 C0 - B3, sample 2 C4 - C7, B: C4 - G8, C: C-2 - B3
Soprano Pluck	Filter cutoff is very velocity sensitive - y2 increases delay feedback, self resonating effects can occur, Snaps 4/6/7/8 are more sustained and stranger synth sounds
Soprano Scape	
Soprano Singing Saw	Two singing saw samples in A+B, a resynthed vocoder-synth in C, repeating staccato notes in D

Patch Name	Comments
Soprano Strange Quartet	4 soprano samples, sources B+C use samples with the singing technique of "belting" source-morphing is activated in this pach, use Controller 2 for engaging automorphing between the 4 sources AT > Mod Speed of RM frequency (when Ctrl6 up) It can't get much weirder than than the sounds this patch can produce...
Spectral Continuum	sample position in source A is controlled by a non-retriggered MSEG so the sample will not restart with each key you press, sample in source C is mapped up to C3 only
StretchVox Organ	Organ-like sound derived from timestretched overtone transitions
Transition Quartet InterMod	3 pure harmonic transitions in A/C/D, an intermodulated transition in B
Trio Isolated Harmonics	The root notes were totally removed from the harmonic transitions in the involved samples
Tubular Harmonics Drone Split	Sources A (sampler) +C (granular): vocoding harmonic transitions with some tubular chime samples, multisampled - 4 samples split across the keyboard, B: resynthed harmonic transition
Tuva Drone Choir FM Split	3 overdubbed Tuva drones (throat singing) mapped up to B2 and an electronic FM derivative mapped from C3 upwards made by using the Tuva cchoir as a modulator for an FM oscillator Snaps 1-4: temposynced sequencers, 5-8: drones
Tuva Drone Choir Split	3 overdubbed Tuva drones, each source plays a different segment of the very long sample Mapping: A: C2-B3 (root C3) - B: C0 - B1 (root C1) - C: C4 - C6 (root C5) Snaps 1-4; drones, 5-8: sequenced, 5+6 straight, 7 is triplet based (MDecay->Rev Length, MSustain->Mod Feedback)
Tuva Drone Solo	In Snap 8 velocity controls sample position
Tuva Drones Quartet Split	In each source (A+B) you find 2 Tuva drones, split across the keyboard, slit points are B2/C3, crossfade between the sources with x/y-pad 1 Snaps 6-8 are using temposynced modulations
Tuva Trans Quartet	4 throat singing samples in 4 granular sources, this patch is set to mophing x/y - Snaps 1-4: drones, 5-8: sequencers
Velocity Harmonics	Velocity modulates sample position, higher velocities->higher overtones, works in all ranges for bass as well as plucked synth sounds in the higher registers. Snap 6 is a sustained drone, all other Snaps are more percussive hybrids. When Controller 3 is down, Controller 4 adds velocity modulation of filter cutoff.
Viola Detune Drone	2 long viola samples of playing slow detune transitions on the C and G string simultaneously in sources A/B, granular mode. Scroll through the samples in A/B with Controller 1 (MW), Controller 2 engages a LFO to scroll through the samples automatically. Source C uses a resynthed version of one of the samples. The amount of filter modulation in F2 is velocity sensitive.
ViolaVox Aum Drone Split	Sources A+C: duet of viola and overtone singing (mapped up to C4) B: resynthed derivative (mapped from C4 upwards) Snaps 4/6/7 use temposynced modulations

Patch Name	Comments
ViolaVox Dreamy Arp Cloud	Viola arpeggios and a small vocal interlude at the middle of the sample in A, timestretched derivative in B, resynthed derivative in C
ViolaVox Dronepad Split	Mapping of the 4 sources: A: C-2 - C1 - processed/distorted ViolaVox drone B: C1- C3 (root C2) pure ViolaVox drone C: C2 - C5 (root F3) processed/spectralized ViolaVox drone D: C3-G8 (root: G5) processed/stretched soprano voice
ViolaVox Flago Trio 1 Split	Duet of viola and overtone singing, each source plays in split mode, split point C3/C#3 - mapping C0 - C3, C#3 - C6 A (granular): pure - B (sampler): electronic derivatives 1 C (sampler): electronic derivatives 2 Snaps 7/8 use temposynced modulations
ViolaVox Flago Trio 2 Split	Duet of viola and overtone singing, each source plays in split mode, split point C3/C#3 - mapping C0 - C3, C#3 - C6 A (granular): pure - B (sampler): electronic derivatives 1 C (sampler): electronic derivatives 2 Snaps 7/8 use temposynced modulations
ViolaVox Flago Trio 3 Split	Duet of viola and overtone singing, each source plays in split mode, split point C3/C#3 - mapping C0 - C3, C#3 - C6 A (granular): pure - B (sampler): electronic derivatives 1 C (sampler): electronic derivatives 2 Snaps 7/8 use temposynced modulations
ViolaVox Harmonic Meditation	Duet of viola and overtone singing, A: pure, B: electronic derivative
ViolaVox Huge Drone	Duet of viola and overtone singing - 3 drones in 3 granular sources makes for some huge drones in the low register Snaps 4/5/6 use temposynced modulations
ViolaVox Hurdy Gurdy Drones Split	Duet of viola and overtone singing, 4 samples split across the keyboard, A: sampler, B:granular, MDecay->Delay Mix Mapping: Sample 1 C-1 - B0 (root C0) Sample 2 C1- B2 (root C2) Sample 3 C3 - B4 (root C4) Sample 4 C5 - C7 (root C6)
Violin Articulation Quartet	4 multisampled violin articulations in 4 granular sources A: sustained vibrato, 4 bows - B: flautato tremolo - C: flautato non vibrato D: flautato vibrato - Snaps 5+6 use temposynced modulations
Violin Flautato Pad FX Split	Multisampled violin flautato articulation with and without vibrato (sources A+D), multisampled violin flautato derivatives (B) and a resynthed soprano voice (C) The violins are mapped from C0 to C6, the soprano plays full range
Violin Gliss Harmonics	A: natural flagolet harmonic transitions on the D-string - root note D5 B: natural flagolet harmonic transitions on the A-string - root note A5 C: resynthed derivative of A D: resynthed derivative of B

Patch Name	Comments
VioVox Quartet	Soprano meets violin meets overtone singing A (granular): soprano alternating between two notes (mj second) with gliss/ portamento - C2 - G8, root: F4 B (granular): violin natural flagolet harmonic transitions on the D-string C2 - G8 root: D5 C (sampler): male overtone singing C-2 - C2 root: F2 D (sampler): timestretched and processed overtone transitions C-2 - C2 root: F2 x/y-pad 2 for pitch modulation, each source has a dfferent modulation source/ setting (LFOs/MSEG/Sequencer)
Vln Meta Drones Split	3 metasynthed multisampled violin derivatives split across the keyboard, A: sampler, B:granular
Vox Pad Versatile Beauty	2 soprano samples in A+C, resynthed soprano synth in B Snaps 5-7 use temposynced modulations
Vox Trill Gliss Scape	Caution: Morphing in the Remix Pad can cause volume peaks! A: granular overtone trills combined with glissandi B: electronic derivative of A with Doppler FX C: resynthed (spectral mode) derivative of B
Voxpad Trans Harm 3 Vel Split	Harmonic transitions, 3 velocity layers each one adding higher overtones to the transitions, split point G#2/A2, in the upper layer the root note was removed so that the second harmonic is the new root note Snap 6 has a pitch sequence engaged, play long notes and let the harmonics unfold...or use it as a gentle pad sound.

And now please be inspired by *MetaVox*
Greetings from Simon Stockhausen