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## Book Descriptions:

# camel audio alchemy manual

Discover everything Scribd has to offer, including books and audiobooks from major publishers. Start Free Trial Cancel anytime. Report this Document Download Now save Save Camel Audio Alchemy VST Manual For Later 100% 5 100% found this document useful 5 votes 5K views 160 pages Camel Audio Alchemy VST Manual Uploaded by rocciye Description Camel Audio Alchemy VST Manual Full description save Save Camel Audio Alchemy VST Manual For Later 100% 100% found this document useful, Mark this document as useful 0% 0% found this document not useful, Mark this document as not useful Embed Share Print Download Now Jump to Page You are on page 1 of 160 Search inside document Browse Books Site Directory Site Language English Change Language English Change Language. Lets find out what it is that sets Alchemy apart from the softsynth crowd. After making a name for themselves with plugins such as CamelPhat and CamelSpace, and then wowing us with their Cameleon 5000 additive synthesizer — which was impressive enough to warrant a big review in the April 2004 issue of SOS — weve not heard a great deal from them. Apart from some updates to existing products, and a series of wellreceived Soundbanks for thirdparty products such as NIs Absynth and Massive, little seemed to be happening. After four years of development, with a team of six programmers and 25 sound designers, we finally see the release of Alchemy. Operating as a VST or Audio Units plugin and going way beyond Cameleon, Alchemy not only features additive synthesis, but also spectral and granular synthesis and resynthesis, and sample import, along with the more typical virtual analogue engine found in most other software synths although this one offers up to 600 voices and can be used in unison mode for the fattest sounds imaginable!. Alchemy also ships with a 2GB sample library and a collection of 300 presets, but many more are promised for the months to come. Lets get stuck in!<http://mariondhuique-mayer.com/data/how-to-do-a-mountain-bike-manual.xml>

- **camel audio alchemy manual, camel audio alchemy manual pdf, camel audio alchemy manual, camel audio alchemy manual, camel audio alchemy manual.**

For the casual preset dabbler, the Simple interface removes the indepth controls, leaving the title bar with its easytouse preset selector. This has sounds sorted into convenient banks such as Arpeggiated, Bass, Leads, Pads and so on, and also Load, Save, and Random buttons — the last a Camel Audio speciality that creates a new preset each time you click on it. A set of dedicated ADSR buttons for final tweaks and a set of eight Remix pads complete the controls. The latter are a revelation, since each one stores a different snapshot of all 16 Performance control settings. Each preset therefore expands to become a whole area of sonic exploration, and as you drag the target with your mouse over each pad, the controls all smoothly morph from one snapshot to another. You can even switch between Remix pads using keyswitches on your MIDI controller keyboard. The graphic user interface is designed by Bitplant, who also developed interfaces for Propellerheads original Reason, Arturias CS80V and Cakewalks Project 5 PSYN synths, and who seem to have the knack of creating workmanlike interfaces that are stylish, yet easy to get to grips with. Across the top are the four sound sources, morph, main filter and master controls. Ill come to the sound sources in the next section, because they are so revolutionary, but the filters are well worth a mention. Each source can have up to three multimode filters in series or in parallel, and then there are a further two main filters again in series or in parallel, and yet another as an effect option. In total you can have up to 15 filters in each preset, chosen from 15 types including formant and fat, which is designed to saturate at higher resonance and drive settings.<http://hnqc-pathology.com/assets/webdata/how-to-do-it-manuals-for-libraries.xml>

Other controls on offer include the Step Sequencer, ModMap to massage existing modulator outputs into new shapes, such as notequantising pitchbends, scaling parameters across the keyboard, and so on, and XYMSEG, which lets you modulate two MSEGs simultaneously with the XY pad. The last is featured to great acclaim in Cameleon 5000 with its evolving Spirographic pad sounds. Despite its complexity, I found the Modulation area relatively straightforward, since in most cases you simply rightclick on a voice parameter that you want to modulate and then choose the modulation source from a dropdown list. There are few numerical limits, either for instance, although each patch starts life with a single LFO, choosing new LFO in the dropdown list adds another one, and will continue to do so up to a maximum of 16. Thus your patches can be as simple or as complex as you need them to be — its a bit like having a massive modular synth at your disposal, but without needing any patch cords! The arpeggiator offers all the features youd expect, as well as more advanced options such as MIDI File import, so you can grab the velocity and swing values of an existing groove. Similar import features can be found in the builtin Step Sequencer module, which can also use imported note data. This list includes all those found in the popular CamelSpace and CamelPhat effect plugins, which are already used around the world by so many professional musicians. Most often used on drum loops and percussion to create new grooves, I found it inspiring with many other sources and treatments. Ive used various granular synthesis systems in my time, and its incredibly easy to end up with static and crackles that would have been easier to sample from a bowl of Rice Krispies. Alchemys implementation is, however, eminently musical, letting you stretch sounds to incredible lengths while remaining musical, or squashing them into short squeaks, and the modulation options let you perform mindbending manipulations.

Alchemys Additive engine is based on that of Cameleon 5000, and once again analyses imported samples or multisampled sets into multiple harmonics that evolve over time. It is rather more sophisticated in this incarnation, though, offering Pitch, Pan and Phase partials as well as Amplitude. Cameleons 64partial limit has also been increased to a massive 600, which, for sound designers, is droolworthy, especially since you get individual Amplitude, Pitch, Pan and Phase envelopes for each partial, all of which can now be modulated in real time. However, this time around theres an invaluable Detail control, so you can either edit the fine details right down to individual breakpoints, or smoothly gather them into a smaller number of groups, to both reduce visual overload and provide you with a bigger editing brush. This is the successor to Cameleons noise synthesis option, but offers up to 1024 bands compared with 128. This is the least explored option in the Factory sounds thus far, but I was impressed with whats on offer. The Spectral Editor provides graphical sonogram editing with various brushes, so you can both edit analysed sounds, and paint new ones. Theres also the ability to import graphic PNG files, so you can generate sounds from pictures. Sampler mode is an option in the Granular engine that plays back samples continuously instead of splitting them into grains. Virtual Analogue synthesis is an alternative mode for the Additive engine, playing back one of 48 oscillator waveforms with variable pulsewidth, PWM Pulse Width Modulation, and Unison. This is design at its cleverest! This is helped in part by the Performance controls, and in particular the Remix Pad, which generally offers a whole raft of timbres and alternate treatments for each preset. Its easy to move beyond the Performance controls to your choice of MIDI controller as well, since any Simple or Advanced parameter can be allocated to external controls using a rightclick MIDI Learn function.

While various other soft synths refer to morphing from one sound to another, they invariably mean fading one layer out while another fades in underneath. Alchemy also offers true morphing, where a single sound is generated but all the individual harmonics that make up each sound, plus all the other parameters associated with each preset, are gradually interpolated between the settings of all four Sources. This means you can start playing one instrument and have it slowly evolve into something else. I lost whole days exploring the possibilities, yet theres so much more promise still to come. An Undo function would be useful, and I was disappointed that you cant currently view all the

modulation routings en masse, but you can at least click on each parameter in turn to view its modulation routing and controls in the Modulation area. Nevertheless, Alchemy is the easiest and most fun to use soft synth I've played for years, and the results are just so musical. Well done guys! All three of these programs offer the ability to create new instruments from scratch by wiring together a collection of lowlevel modules, but such freedom comes at the cost of a much steeper learning curve than Alchemy. Both are great at creating pads and soundscapes, but having auditioned both sidebyside I feel there are fundamental differences. Omnisphere provides a vast array of polished sounds courtesy of its vast 42GB sound library, and has a very flexible engine, but you can't currently import your own samples. On the other hand, Alchemy offers a much smaller 2GB library, but significantly more flexible sample manipulation, modulation opportunities and sample import. I think Alchemy will appeal more to musicians and sound designers who prefer to create their own unique sounds.

There are plenty of famous names in the list, such as Arksun, biomechanoid, Ian Boddy, Tim Conrardy, Richard Devine, John Skippy Lehmkul and Scot Solida, to name but seven, and it's also patently obvious that they have had a lot of fun in the process. At 2GB, the sample library may be modest in size compared to some, but apart from all the staples that you might expect, there are loads of other intriguing sounds tucked away in there. There's a good collection of acoustic instruments, such as dulcimers, harps and guitar harmonics, a vocal and speech library, exotic percussion such as metal hits and waterbells, and a wonderful range of single note and chordal soundscapes. There are also sound effects such as city and nature ambiences, circuit bending, and exotic analogue synths such as the Chimera bC16 and EML Electrocomp 200. Low Red Moon A slowly evolving pad combining a deep saw drone, kalimba rhythms and a wonderfully evocative Eastern flute motif that appears and disappears. Baby Tiger Sleeping An inspired combination of singing sinewave, zingy granulated Ebow guitar and granularly treated purring cat! Glissring Harps A performance pad combining solo harp and delicate background harp glissandos and choir. Bubbles In Limpid Waters Aeolian harp and glissando zither overlaid with metal droplets, producing a delicate landscape of effects. Released simultaneously with Alchemy are two add-on soundbanks the soft pads and soundscapes of Atmospheric Alchemy, and the harder bass, leads, loops and synths of Electronic Alchemy, both of which further illustrate the scope and depth of the Alchemy engine. Some might consider this an odd approach, but Camel Audio prefer to keep Alchemys retail price low and let its users buy only the sound genres they prefer, which makes sense to me! You'll also need 3GB of hard drive space and a suitable AU VST 2.4 compatible host application. Pros The most comprehensive sample manipulation engine ever found in any VST Instrument.

One of the easiest to use interfaces I've seen in a long time, with versatile control options for live performance. A treasurehouse of new sound possibilities for the sonic explorer. Incredibly easy to import and treat your own samples. Cons Factory library doesn't yet do justice to all of Alchemys features. No overall modulation view page or Undo function. Until the DVD version is available, those with lower Internet connection speeds may grumble at the 1.2GB download size. I haven't had so much fun for ages! Everything You Wanted To Know About Studio Headphones. 2 months 3 days ago. Top 10 Boring Things That Are Really Important In The Studio 3 months 6 hours ago. Hi Fi Separates Podcasting New Budget Gear Available Guttled and reworked 18w tube amp, bash away Bash this mix. First mix on a new setup. Separate Ways. technicalities feedback anyone Most underrated synths. Balancing clean and distorted guitars The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers. It's a synth powerhouse and yet is easy to use thanks to its performance controls and remix pads. The library of contemporary sounds explores

new sonic territory ranging from cutting-edge pads and sublime soundscapes to ultra-fat basses and synths. Just tweak the library of presets from many of the world's top sound designers or dive in and analyse your own samples up to you. Alchemy is perfect if you just want quick and easy access to inspiring sounds. The perform section gives access to the most important controls for the current preset, making it simple to tweak.

The remix pad makes it possible to quickly try different variations simply click and drag to morph between the eight sounds. The Alchemy Mobile App for iPhone and iPad is an inspiring touch remote. It's perfect onstage for live performances or in the studio you'll spend more time getting inspired at your controller keyboard and less time reaching for the mouse. Alchemy ships with over 5.5GB of exclusive samples and a library of 675 presets from many of the world's top sound designers. With eight carefully designed variations of each sound, it's like having 4800 presets. Sounds range from soaring pads to endlessly evolving soundscapes and playable arps. All sounds are arranged in categories for rapid access to the sound you require, to keep your inspiration flowing. Feel free to edit this text. In the past Apple has made PDF versions of the Logic manual available, but they have yet to do so for the version with Alchemy in it. Apple is using the iBook format instead, which I lament. LPX Free Apple 10.1 manuals as iBooks Me on the advantages of pdf over iBooks as it is today. Yeah, not a fan of the iBooks app at all. My main gripe is that it's locked into page turning, and doesn't let you continuously scroll, yet strangely the iOS version lets you scroll. I can upload it if firstly, that's allowed moderators and secondly you want it. Cheers. I'll check out Camel Audio's Alchemy manual, and see how much carries over. Thanx. Apple did the same with the newest Mac Pro. No user manual, only a 6 page brochure pointing out some features. After several phone calls, I was told to use the 2013 tower Mac Pro manual. It offers numerous realtime performance controls and an extensive preset library. You can analyze imported samples and can manipulate them using one or more of these synthesis methods. Alchemy provides extensive sample mapping, looping, and grouping facilities that make it easy to create instruments containing hundreds of samples and layers.

If you want to create purely synthetic sounds, the additive, spectral, and virtual analog synthesis engines are full-featured, matching or exceeding the power and facilities of many standalone instruments. You can morph or crossfade between these sources. Dozens of modeled analog and digital filters are available, in addition to multiple racks of integrated effect units and an extensive modulation section. Alchemy also features a powerful arpeggiator that can control each source independently and provides flexible pattern modulation options. Also see the Alchemy tutorial introduction for detailed tasks on the use of several advanced Alchemy synthesis features. Multiple elements can be active in each source. Each source has three independent filters that can operate in parallel or in series. These sources are used to create and shape the basic tone of the sound. All modulation in this section applies per voice. See Alchemy source overview, Alchemy source filters, and Alchemy source modulations. The main filters are used to shape or otherwise alter the combined sound from the four sources. See Alchemy main filter controls. Any modulation of the effects section is applied to the entire audio signal sent from the main filter section. You can also directly route sources post source filters, if used to the effects section, bypassing the main filters altogether. See Alchemy effects overview. This enables you to replace the Camel Audio plugin with Logic Pro X Alchemy. The new instance automatically retains your Camel Audio Alchemy settings. Also, automation doesn't carry over to Logic Pro X Alchemy. I'm using it right now to create some original content for some of my music, and for some upcoming libraries for Modulate This ! In case you somehow missed it, it's available in two forms Click the Octave popup menu next to the Remix Pad select the bottom MIDI note you want to use for control.

Eight notes starting from the one you selected including white and black keys now map to the Remix Pad and will no longer trigger notes. These buttons open a context-sensitive menu and can be used

manage presets for a particular control. Menus typically include load, save, copy, paste, clear, and randomize. In the above image, I clicked the file button in the MSEG section to load Pulse 16 MultiSegment Envelope Generator. You can also build your own presets. The same idea applies for managing presets for LFOs, Envelopes, Effects and more. This is simply a fantastic feature you use over and over. Learn how your comment data is processed. To find out more, including how to control cookies, see here. It functions as a VST Plugin, an Audio Units Plugin and an RTAS Plugin. Just tweak the library of included presets from many of the worlds top sound designers or dive in and analyze your own samples its up to you. Alchemy features additive, spectral and granular synthesis and resynthesis, sampling, and a very capable virtual analog engine with unison and PWM. You can morph or crossfade between sources. You can import your own samples from SFZ, WAV or AIFF files. A wide range of analog modeled filters are included, in addition to a flexible rack of effects which includes all those from CamelPhat and CamelSpace as well as many new effects such as a high quality reverb. The innovative modulation system is extremely flexible, yet easy to use. Alchemy also features a powerful arpeggiator with the ability to import the groove from any MIDI file for immediate synchronization to a beat. Alchemy ships with over 2GB of samples and analysed content from inhouse designers Tim Conrardy and Biomechanoid, as well as designers such as Ian Boddy, Robert Rich, Scott Solida and Nucleus SoundLab. A library of 300 presets from many of the worlds top sound designers is included, arranged into categories for rapid access to the sound you require.

A variety of expansion sound banks are in development. Feature Highlights Sounds 500 presets covering everything from pads and soundscapes to keys, basses and leads designed by many of the worlds top sound designers including Junkie XL, John Lehmkuhl, Ian Boddy, Richard Devine, Big Tone, Arksun, Beej, Summa, Xenox, Tasmodia, Paul Nauert, Christian Kjeldsen, Rory Dow, Artvera, Pendle, Dangerous Bear, Biomechanoid and Tim Conrardy. Over 2GB of samples and analysed content from inhouse designers Tim Conrardy and Biomechanoid, as well as designers such as Ian Boddy, Robert Rich, Scott Solida and Nucleus SoundLab. Many years of dedicated sampling sessions of both unusual creative material such as the sound of chewing polystyrene to more conventional sampling of numerous acoustic instruments and voices, including a chamber choir. Advanced resynthesis engines help keep the library small, reducing the need for a huge diskstraining sample library. Samples are provided in open industry standard formats as SFZ and WAV files. Intelligent random preset generation. Addon preset banks in development. Performance Controls 16 controls per preset carefully assigned by the preset designer, for instant access to each presets most tweakable parameters. 8 remix pad variations per preset click and drag to morph between variations. Two XY squares. Unique auto assign feature to assign a full set of performance controls with two clicks. Morphable Sources 4 stereo sources each of which has additive, VA, spectral, granular and sampler engines. Morph between sources using advanced harmonic blending and precise time alignment. Crossfade between sounds with vector mixing. Modulatable stretch and position knobs for anything from tempo synced loops to wavesequencing. Up to 100 zones per source using any synthesis method. Easy to use file import browser with sample preview. Micro tuning support with comprehensive categorized library of scales.

Highly optimized code including SSE and AltiVec optimizations. Analog Filters Up to 15 simultaneous filters. 31 different filter types including 18 analog modelled filters, 2 comb filters, 3 CamelPhat distortion algorithms and polyphonic ring modulation. Each source can be mixed between 2 parallel main filters each of which has an effects mix control. 3 filters per source configurable between serial and parallel modes; applications include formant filtering with free control over the frequency and bandwidth of each formant. 16 Effects Camel reverb, acoustic reverb, 2 delays, 2 mod fx each capable of flanger and chorus effects, 2 distortions each has bit crusher, tube, mech and xcita effects, bass enhancer, compressor, multi mode filter, 2 bandpass filters and band reject mixers, 2 three band EQs, panner and amplifier. All of the CamelSpace and CamelPhat

effects included. Virtually all effects parameters are modulatable. Acoustic reverb with detailed control of time, damping and room design. Up to five effects blocks can be applied in any order. Flexible delay featuring two filter slots, crossover, offset and initial delay controls. Band pass filters and associated band reject mixers allow you to apply effects to specific frequency ranges for effects such as multiband distortion. Groove Arpeggiator Separate control of the velocity, pitch and pan of each note. MIDI file import for drum patterns and melodies. Groove import to synchronize to a particular drum pattern. Many parameters including multiple latch modes, key splits, played key velocity control, octave and source controllable from the modulation system. Ability to control one source or all four. Up to 128 steps. Additive Synthesizer Very high quality analysis and resynthesis import vocal phrases, drum loops. Up to 600 stereo oscillators. Individual amplitude, pitch and pan envelopes for each partial. Easy to use additive editor with unique detail knob to simplify sounds for editing.

Virtual Analog Synthesizer PWM and symmetry control. Initial phase control. Up to 600 oscillator unison with pitch, amp and pan control of unison oscillators. Large library of single cycle waveforms from classic synths to new designs by Galbanum. Spectral Synthesizer Phase vocoder analysis for high quality pitch and time stretching. Noise resynthesis mode using 256 band noise shaping. Advanced graphical sonogram editing choose from a range of brushes and select the colour and opacity. Graphical spectral cut, copy and paste cut or copy and paste specific frequency and time regions. Granular Synthesizer Sampler or granular playback modes. Freely modulatable parameters including grain size, density up to 10 simultaneous grains, random grain time and random pan. Selectable and customizable granular window shapes. Flexible Modulation Up to 16 LFOs, 16 AHDSRs, 16 MSEGs, 16 step sequencers only those you use are displayed. Virtually every knob is modulatable by up to five different modulators including modulationdepth knobs, modulator parameters,.. Advanced modmap feature for anything from drawing custom velocity curves to creating algorithmic random note in a scale effects. XYmseg shows you a vector style view of two parameters such as morph X and Y position, with ability to import XY timelines. Per destination smooth control. Modulation arcs intuitively show the range of modulation. Modulation details of selected knob automatically displayed. Right click on knob and select add modulation to rapidly add and assign modulators. Playing speed modulation source allows variable response to fast and slow playing; for example to crossfade between staccato and legato samples. Unique flipflop modulation source for customizable round robin effects. Other Personalized keyfile for hassle free copy protection. Available as a download or on DVD. Tutorial videos. Graphic interface by BitPlant. Ive got mostly good things to say about this tool.

What I would like to see is some sort of visual on whats happening with the wave form or maybe signal flow, routing pop up screen, that I can call up at a mouse click. For most of the time, its like visualizing everything in my mind and but the GUI looks rather static. Hey, not complaining but it always good to look forward to something, else its like working with analogue hardware where the box always looks the same, maybe for a few LEDs blinking. The thing is that Alchemy is much more than an virtual analogue emulation, theres where all the goodies come flying out of the Alchemy tool box. Sound is clear, if you have good samples. Whether you need to fatten things up later theres always the FX section with the Phat button and variations of distortions like Mech and Tube. An FX section with reverb, delay, and phase, chorus, flange type of modulation. EQ is useful for reducing honky, boxy, excessive hissing. Compressor runs auto with 2 knobs for light duties, a wise thing at this stage. Alchemy is able create different types of sounds for the many genres. Going through the audio demos on Camelaudios website would give an idea of the possibilities of your design efforts. I mostly use Alchemy to load up my old samples from recordings, SFZ and bring them to life again with new effects and sample manipulation. The ability to load designed waveforms has been useful in changing the behaviour of LFOs and stacking new sounds with interesting harmonic content. Friends playing synth keys never seem to understand why or what Im doing with Alchemy and I

admit sometimes I dont either, maybe a simpler synth would be suitable for most. If I just wanted a Rompler or a VA synth, I would have had difficulty upgrading from the Alchemy Player to the full version. After spending quite a bit of time checking out the tutorials and listening to the 3rd party demos from around the internet. Id just had to get it.

Notice how I didnt want to say anything about the types of synthesis available for use. Its just too much to describe, but Im glad theyre there to provide me with a bigger palette. Read Review Report Reviewed By SarahBellum October 31, 2013 I tried out the demos of Absynth, Omnisphere, and Alchemy I bought Alchemy because I felt it has the most scope and was also the best value for money. Razor isnt in the same league as these three giants. As a Rompler there are hundreds of presets to tweak, and cheap Soundbanks packs specific to particular genres. Its a powerful 4part multisynth in its own right with multiple Filters, LFOs, EGs, and Seqs etc so if you know how to program making your own sounds from scratch is a dream a lot easier than Absynth. Its Virtual Analogue engine is brilliant for making classic authentic vintage sounds, and it has a great effects section. But the winning features for me were being able to morph in realtime between 8 subpresets with an XY pad I use a nanopad 2, and being able to load Wavs and SFZs and then resynthesise them you cant do that in Omnisphere i use Chicken System Translator to convert SF2s, Kontakt banks and Sampletank banks to SFZs, drop them in Alchemy and then take them to weird and wonderful places Alchemy has replaced almost all of my other synths try the demo for yourself and get the free Alchemy player it also loads Wavs and SFZs Read Review Report Reviewed By rosco12 October 25, 2013 Alchemy strikes me as a somewhat better version of Absynth. Theyre both geared towards huge performable soundscapes. Unlike Absynth you can load in big wave files ie field recordings. You can then modulate and morph it all together with a bunch of analog sounds and a heap of effects. You could play a whole set on pretty much one instance of Alchemy. As far as synthesizing sounds though this is far from the best on the market. The additive, granular and spectral features all feel a little bit like decoration.