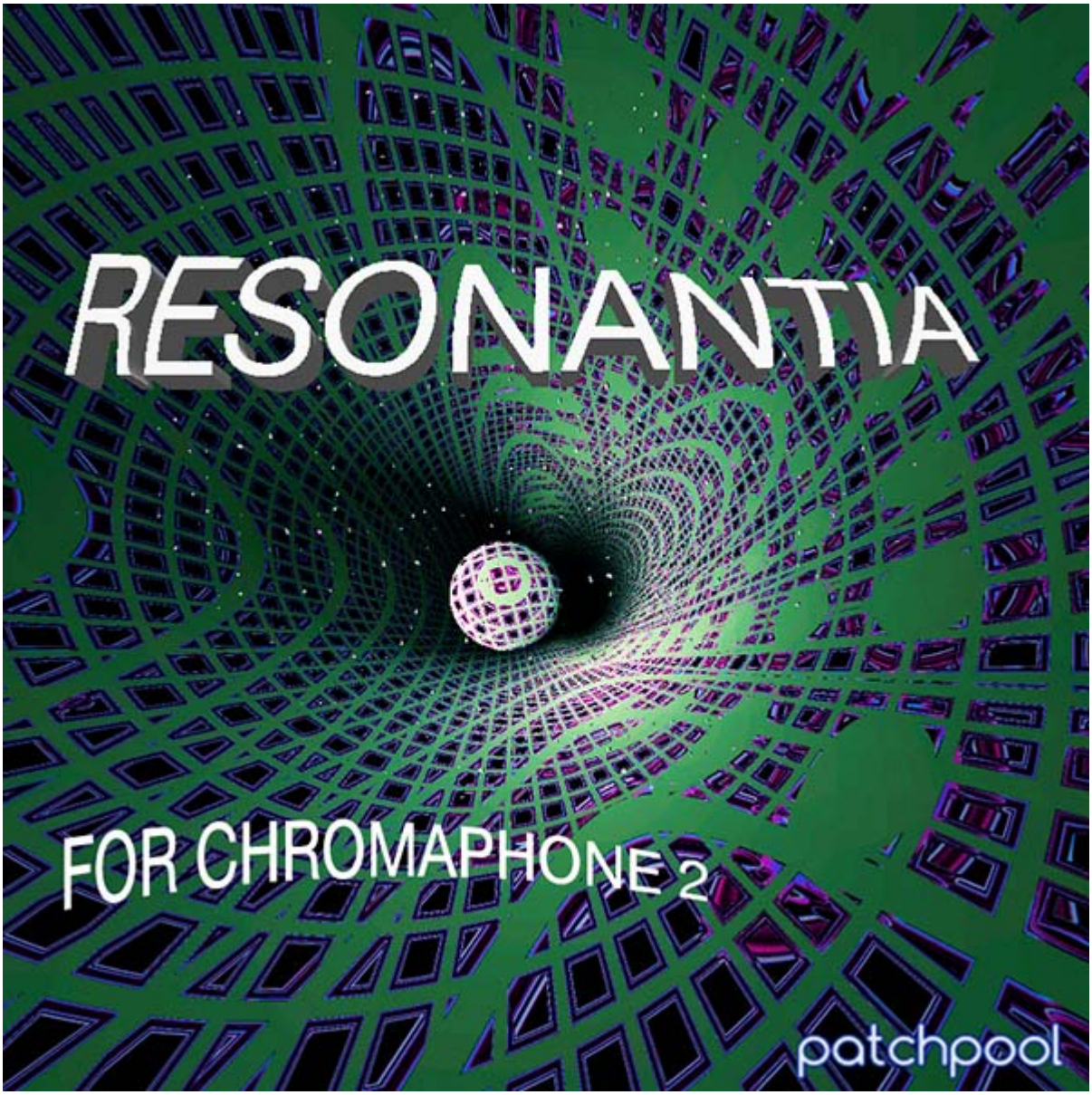
Resonantia for Chromaphone 2



Installation

After unpacking the zip you received you will find a folder *Resonantia* containing a Readme.pdf and 5 Chromaphone 2 Banks:

- Resonantia Drums & Percussion
- Resonantia Keys - Bass - Leads - String
- Resonantia Mallets - Plucks - Bells
- Resonantia Pads & Drones
- Resonantia Textures

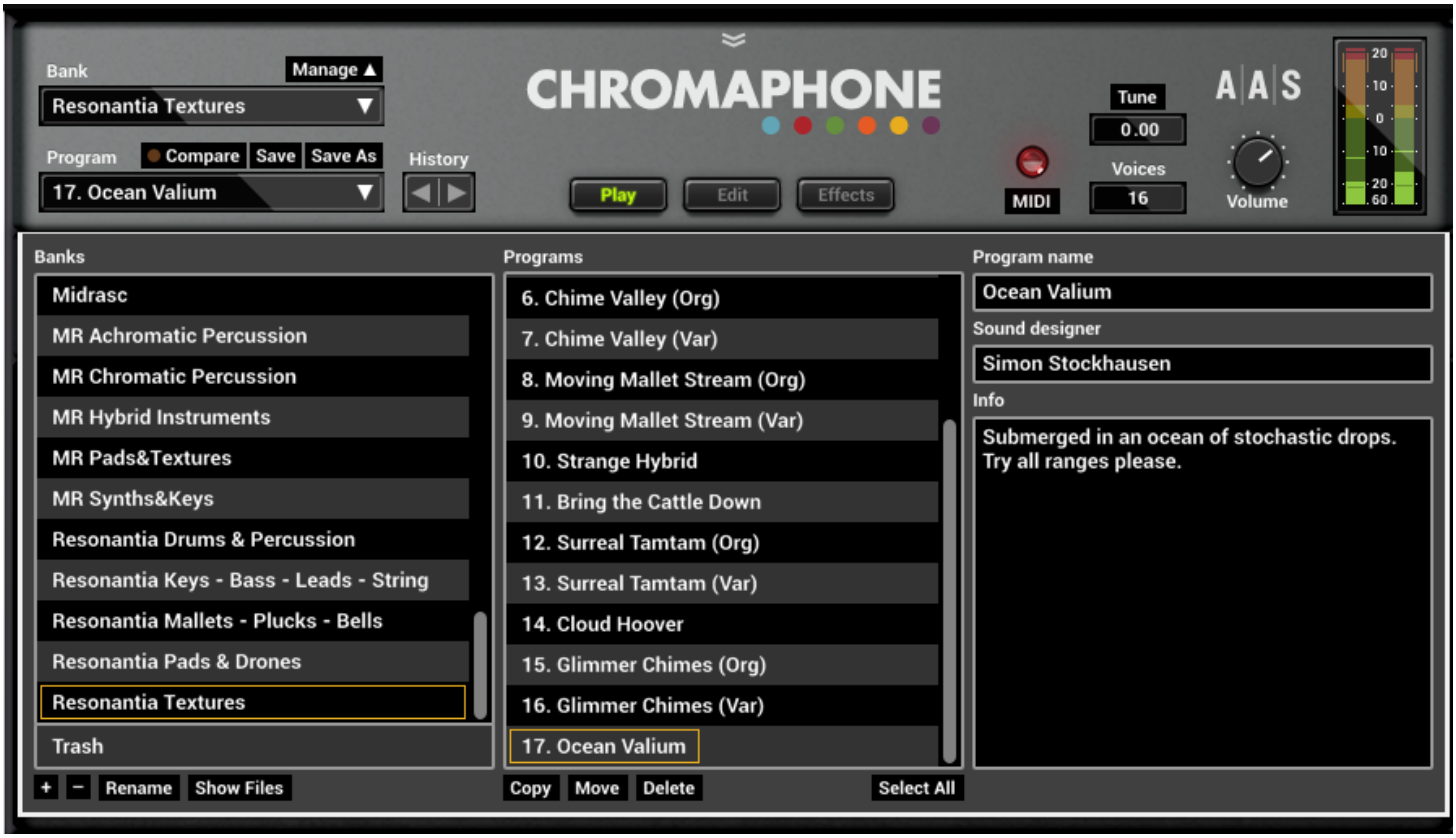
In order to use the patches inside the Chromaphone 2 patch browser, place these 5 folders here:

Mac: User (you)/Library/Application Support/Applied Acoustic Systems/Chromaphone 2/Banks

Windows: %AppData%\Applied Acoustics Systems\Chromaphone 2\

Mac users please note: If you have never saved a patch in Chromaphone 2 before, this folder might not exist on your system, so either create it manually or save anything to your User folder, then this folder will be created automatically.

When opening the Chromaphone 2 patch browser it should 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 from *Resonantia*, resample them, copy or otherwise replicate the patches 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 work as long as these derivates are only distributed in the context of musical work or sound design.

2.) The license to the soundset *Resonantia* may not be given away or sold, it is not for re-sale (NFR).

Description

Resonantia contains 100 original patches and 22 variations for Chromaphone 2 by AAS.

- Resonantia Drums & Percussion (16 + 5 variations)
- Resonantia Keys - Bass - Leads - String (22 + 4 variations)
- Resonantia Mallets - Plucks - Bells (27 + 6 variations)
- Resonantia Pads & Drones (22 + 3 variations)
- Resonantia Textures (13 + 4 variations)

Resonantia is a sonic universe in which the laws of physics apply and dissolve at the same time. This soundset explores the second version of Chromaphone in depth, making extensive use of the new resonator models, the updated FX section, the unison-mode and the arpeggiator. Pushing the boundaries of consonance and dissonance, expressive chromatic percussion sounds and catchy plucks meet futuristic drones and otherworldly cinematic textures, edgy unison leads and punchy bass sounds clash with mellow pads and hybrid fantasy instruments, microtonal textures from another world unite with hypnotic pads and ethnic percussion. A wide array of timbres suitable for a broad range of musical styles is waiting for the Chromaphone connoisseur.

As the Midi controller assignments for aftertouch and the modulation wheel can only be assigned globally in Chromaphone 2, many patch descriptions in the preset browser (and the patch list) contain suggestions for controller assignments, expanding the sonic possibilities of this unique instrument even more.

All audio demos for *Resonantia* are **here**.

All video demos for this set can be found in **this youtube playlist**.

Technical notes

Voice count

By default the polyphony is set to 16 voices in Chromaphone 2. This can be appropriate when playing sounds with a short release phase. Patches with long release phases which invite you to play bigger chords or fast sequences like pads, keys and bell sounds might require a higher voice count so that the notes will not be cutoff during the release phase. So set the voice count to as many voices as your CPU can handle or keep it low while tracking/recording your Midi tracks and increase it when rendering/bouncing the track/your project.

Patchlist

There are 100 original patches and 22 variations. The original patches are marked with an “(Org)“ and the variations with “(Var)“. Each patch has a more or less elaborate description and many also have recommendations for controller assignments, you can access these descriptions in the info box which is available in the patch browser which you can access via the "Manage" -tab.

Drums & Percussion	Comments
Gong Mix	Big microtonal Tamtam played with a big soft mallet, try all ranges please.
Dist Gong Plate	Microtonal gong sound, notes in the very low range will make your subwoofer weep for joy and last almost forever.
Deep Double Drum (Org)	Microtonal edgy drum sound, loses it's body below C1.
Deep Double Drum (Var)	Variation with shorter decay, keep it's body in the lower register and produces some amazing subsonic waves.
Drum Quencer 01	Arpeggiated skin drum with metallic timbre in the higher ranges. Assign MW to "Material" in Resonator A.
Drum Quencer 02 Triplets	Noisy, triplet-based drum arpeggiator with micro-tuning, works well in all ranges. Due to the stereo tremolo FX, inserting a limiter on the Chromaphone 2 track is recommended.
Drum Quencer 03	Arpeggiated hand drum sound combining "Drumhead/Membrane" resonators.
Stick Groove Arp (Org)	Metallic rimshot sound, sounding like glass bottles in the very high register, arpeggiated.
Stick Groove Arp (Var)	Variation with 2 coupled drumhead resonators.
String Can (Org)	Coupling a "Membrane" resonator in A with a microtonal "String" in B, sound becomes more metallic above C5. Assign MW to "Resonator/Balance" using the default value as minimum and hard right as maximum, to compensate for the volume loss, also assign MW to "Mixer/Mallet" and set +17 dB as maximum value.
String Can Spoon (Var)	Variation which transforms into a spoon-like sound above C4.
Herma Cymbal	Microtonal hybrid sound reminding of a triangle, chimes and a cymbal cup.
Echolot Cymbal	Microtonal chime-cymbal with a noisy attack phase and stereo movement.
Gliss Drum	Deep skin drum with a velocity sensitive glissando during the attack phase.
Micro Bongo (Org)	Microtonal bongo-like sound with strong tonality.
Micro Bongo (Var)	More "woody" variation using coupled resonators.
Metallic Shaker	Inverted velocity controls the percussiveness (Stiffness) of the shaker sound.
Warped Drum (Org)	Sound effect with high feedback levels in delay/flanger FX.
Warped Drum (Var)	More metallic variation using de-coupled resonators.

Drums & Percussion	Comments
Handdrum Tin Snare Split	Microtonal percussion sound, transforms towards a tin/can-like drum above C3 and sounds more like a skin drum below C3. Assign MW to “Resonator/Balance“ using the default value as minimum and hard right as maximum, to compensate for the volume loss, also assign MW to “Mixer/Mallet and “Mixer/Noise“ using the default values as minimum and +8/+10 dB as maximum.
Dive Drum	Microtonal, distorted drum sound combining a “Manual“ with a “Tube“ resonator, the amplitude of the glissando is velocity sensitive.

Keys - Bass - Leads	Comments
String Mallet Synth	Unison is activated (2 voices), Assign MW to the balance of Resonator 1 -> 2 and “Noise“ volume in the mixer section to compensate for the level loss, assign AT to chorus FX mix/depth and “Density“ of the noise oscillator.
Big Uni Lead	Set polyphony to 4 voices so that the sound becomes monophonic (Unison is activated -> 4 voices).
Octave Blower	Flute-like lead sound, the 2nd resonator is tuned down an octave -Unison is activated (2 voices).
Marcato Double String	Very velocity sensitive unison sound (2 voices) using two coupled string resonators with a strong marcato accent followed by a soft sustain phase. Decay and timbre changes towards the low end, also try playing very short staccato notes to hear the release of the noise oscillator.
Interval Clavi (Org)	Electronic clavinet-like sound with a perfect fifth interval, noisy sustain phase
Interval Clavi (Var)	Variation with coupled resonators, sounds becomes very percussive towards the low end.
Hybrid Lady	Very velocity sensitive synth sound with a soft sustain phase combining “String/Marimba“ resonators, try all ranges please.
Bass Gamelan (Org)	Distorted bass sound with a gamelan vibe using highly randomized “Hit Position“ in Resonator A.
Bass Gamelan (Var)	More distorted and brighter version with coupled resonators.
Allround Plucker	As unison is activated (4 voices -> high CPU) reduce the overall polyphony to 4 voices to make this sound monophonic. Works well in all ranges.
Wahwah Dist Plucker	Sound best below C4, assign MW to “Resonator A/Material“ to brighten the timbre.
Punch Bass	Muted bass sound, great for sub-bass lines, to brighten the sound assign MW to “Tone“ in Resonator A, using the default value as minimum.

Keys - Bass - Leads	Comments
Portato Uni String	Unison string sound (4 voices) with a velocity sensitive pitch glissando, set polyphony to 4 voices to make the sound monophonic.
Fusion Hybrid	Hybrid lead synth combining coupled “String/Marimba“ resonators, sounds best below F4.
Tremolesque String	Sharp string attack followed by a tremolo sustain phase, “Unison“ (2 voices) is activated.
String Mantra	Two “String“ resonators, Resonator B tuned down a perfect fifth, soft mallet accent followed by a swelling, modulated sustain phase. MW adds vibrato, assign AT to “Envelope/Sustain“ to enhance the sustain phase.
Tube Keys	“Jittery“ key sound combining a tuned bandpass filter with two Tube-resonators.
Clavi Bass	Works equally well for bass lines and comping.
String Tube Master	Edgy lead synth, a slow LFO modulates the volume of the sustain phase, MW adds vibrato. Try assigning AT to “Flanger/Rate“ in the 2nd FX module.
Air Harp	Very velocity sensitive, becomes more percussive towards the higher ranges, assign MW to “Resonator/Balance“ and inverted “Material“ parameter in Resonator B, also assign MW to “Mixer/Mallet“ minimum values - 12 dB, maximum -5 dB. Unison is activated (2 voices).
Gentle Vibra Lead	Sustained mallet lead, assign MW to “Resonator B/Material“ to modulate the brightness of the sound.
Square Bass (Org)	Plucky bass sound which also works well for sequencer lines and arpeggios in the higher register.
Square Bass (Var)	More metallic sounding variation which couples the resonators, fades out towards the high end.
Bouncer Bass (Org)	Muted punchy bass patch which also works well for sequencer lines and arpeggios in the higher register.
Bouncer Bass (Var)	Variation with more body using an “Open Tube“ resonator in A and a different tuning in Resonator B.
Rimbass	Wooden bass sound which also works well for sequencer lines and arpeggios in the higher register. Assign MW to “Resonator A/Material“ minimum value -1.2

Mallets - Plucks - Bells	Comments
Wooden Air Bell (Org)	The velocity sensitivity for the percussive accent is much higher than for the noise oscillator.
Wooden Air Bell Uni (Var)	Unison variation using 4 detuned voices (high CPU)
Purity Beam	Please be careful with the volume of notes above C6, it's very bright and loud up there,
Bowed Glass Mallet	Unison is activated (2 voices), sound looses it's tempered tuning towards the lower ranges.
Down The Tube Pluck	Becomes more bright and plucky above F3, insert a steep highpass filter to reduce the rumbling of the Mallet-exciter in the higher ranges.
Strange Hybrid Pluck (Org)	If you want to eliminate the stereo movement, reduce the depth or switch of the FX Tremolo module.
Strange Hybrid Pluck (Var)	Variation with a modulated sustained sound following the initial attack.
Pulsating Hybrid	Glissando bell with a pulsating sustain phase (tempo-synced). Assign MW to "Resonator Balance" for crossfading timbres dark -> bright.
Air Drum Mallet	Very velocity sensitive, sound loses it's tempered tonality towards the low end. Assign MW to "Resonator/Balance"
Kalimba Like	Nice kalimba pluck becoming more noisy towards the high end.
Stone And Wood Pluck	Litophonic pluck sound coupling a "Marimba" with a "Membrane" resonator, loses it's root note below C2, becomes more metallic above C4.
Detuned String Plucker	Punchy pluck sound combining two detuned string resonators.
Metallic Couple	Two coupled "Marimba" resonators compose this slightly edgy metallic pluck sound.
Nervous GlassQuencer	Arpeggiated glass drum using coupled "Beam"-resonators. Assign MW to "Resonator/Balance" and modulate values between 40:60 and 0:100, also assign MW to "Resonator B/Material" and use values between -1 and 1
Table Bell	Very velocity sensitive bell sound, try all ranges please.
Micro Tri Bell (Org)	Microtonal bells sound with long decay and fast LFO modulation, MW adds pitch modulation. Assign AT (or any other Midi controller) to "Resonator/Balance"- to compensate for volume loss also assign AT to "Mixer/Mallet" use default value for minimum amount and +6dB for maximum.
Micro Tri Bell (Var)	Less bright variation with shorter decay sounding more like a cymbal at high velocity values.

Mallets - Plucks - Bells	Comments
Carillon Like (Org)	Very velocity sensitive carillon, also try the very low register.
Carillon Like (Var)	More dissonant variation with coupled resonators.
Descending Bell Tails	Transforms into a dissonant sound below C5, a slow, tempo-synced LFO modulates the amplitude of the sustain phase. Assign MW to “Resonator A/Material“ for interesting timbre changes, sound fades out below C2
Double Rimba Arp (Org)	Assign MW to “Resonator A/Material“ using the default value as minimum and hard right as maximum.
Double Rimba Arp Flute (Var)	Variation with a soft attack and a flute-like timbre which produces some nice sub-sonic waves. Assign MW to “Resonator/Balance“, to compensate for the volume loss also assign MW to “Mixer/Mallet“ use default value for minimum amount and +25 dB for maximum.
Gentle Whistle Mallet	Soft mallet-flute, becomes very dissonant and loses it’s body below C2.
Mystery Bells (Org)	Sustained tubular bell-like patch sounding good in all ranges, assign MW to Flanger Mix and sustain level of the ADSR envelope.
Mystery Bells (Var)	Variation with coupled resonators, more dissonant.
Cross Country	Timbre transforms into a more metallic pluck sound above C3, Resonator A is microtonal (key follow -> 20%).
Wood Metal Split	Transformation from wood to metal starts above F2, becomes more noisy towards the high end.
Gamelan Hybrid	Kalimba meets gamelan, becomes dissonant below F3, loses body below A0, more noisy above C5.
Tokyo Garden	Reminding of distant Thai gongs, modulated sustain phase, sound loses it’s percussiveness above C4.
Wobble Mallet	Strong pitch modulation in Resonator A, overloads can occur at high velocity values, reduce LFO modulation to tame the resonances. Assign MW to “Resonator A/Material“ using the default value as minimum and hard left as the maximum, also assign “Resonator A/Decay“ to MW using the default value as minimum value.
Hybrid Hangelan	Hang percussion meets gamelan, sound fades out below F#1, transforms into a more glassy timbre above C4.
Church Transform	Church bell meets gong, Resonator B is microtonal (key follow 77%), try all ranges please.
Zip A Mallet	Plucked, metallic mallet sound, try all ranges please.

Pads & Drones	Comments
Plucker Pad (Org)	Warm pad with a plucky attack and some tempo-synced LFO pulsation (assigned to Noise Density). Try assigning MW to ADSR/Sustain and Noise/Density to enhance the sustain phase and brightness of the sound.
Plucker Pad Uni Interval (Var)	Unison version with 4 voices and a unison detune of a perfect fifth (high CPU).
Resonant Abyss	Metallic drone mystery with glissando, try all ranges please. MW adds fast pitch modulation.
Drone Sweller	Tempo-synced ramp up LFO (2 bars) produces the swelling character of this patch. Try assigning MW to “Resonator Balance“ and “Mixer/Noise“ volume to compensate for the level loss.
Sweller Pad	Rich detuned pad sound with a slow tempo-synced LFO modulating filter frequency.
Mellow CembaPad	Cembalesque pad sound, assign MW to “Noise/Frequency“ for timbral changes.
Seashore String	A sharp attack followed by a modulated sustain phase, try all ranges please, makes for some massive drones in the low register. Assign MW to “Noise/Density“
Ice Lake Freeze	Mysterious drone-pad with 2 coupled Manual resonators. Sound becomes more percussive in the low register.
Pulsator Pad	Pulsating pad with a metallic accent, the tempo-synced LFO is assigned to “Noise/Frequency“ and the volume of the noise oscillator. Assign MW to “Noise/Filter Q“ and set minimum level to 52.2 (default value) and maximum level to something like 3, compensate for the volume loss by also assigning assigning “Mixer/Noise“ to MW using the default value as minimum level and +7 dB as maximum level.
String Pad Pulse	Bright pulsating pad sound combining “Manual“ and “String“ resonators.
Wind Chord	The “Manual“ resonator in A using 4 partials composes a major chord, this is combined with the airy tube resonator in B. Assign “Noise/Frequency“ to MW using the default value as minimum level, also assign “Mixer/Noise“ to MW to compensate for the level loss.
Storm Drone	Two slightly detuned tube resonators compose this drone sound, assign MW to “Noise/Density“ using the default value as minimum level and something like 40 for maximum level, also assign inverted “Noise/Graphic/ 2.7 k Band“ to reduce high frequencies.
One Finger Mallet Stream	Ambient chord-pad (sus7) with a lot of wind, assign MW to LFO modulation depth in “Noise/Frequency“ to control the amount of frequency modulation, assign AT to “LFO/Rate“ to control modulation speed.
Chem Swells	Pluck accent followed by modulated sustain phase (tempo-synced LFO) with stereo movement, MW adds vibrato. Try all ranges please.
Micro Plate Drone (Org)	Microtonal stranger with tempo-synced pitch/filter/amplitude modulation and stereo action.

Pads & Drones	Comments
Plate Drone (Var)	More metallic variation with tempered tuning, try all ranges please.
Minor Six Pad	Percussive one-finger-pad with a minor6 chord, MW adds vibrato.
Gentle Mallet Pad	To darken the timbre, assign AT to “Noise Frequency“ using the default value as minimum and 300 Hz as maximum value, also assign the **inverted** “Material“ parameter in both resonators to AT. MW adds vibrato.
From East To West (Org)	Bell pad, becomes less percussive towards the high end.
From East To West (Var)	More percussive variation with de-coupled resonators, try all ranges please.
City Lights	Shimmering drone-pad with slow LFO modulation, fades out towards the very high end, also try the very low range. MW adds vibrato.
Orion String	Piercing, dissonant drone sound with a sharp attack, to darken the timbre assign AT to “Resonator B/Material“ using the default value as minimum and hard left as maximum value.
Cemba Pad	Cembalesque attack followed by a modulated sustain phase. To brighten the sound, assign AT to “Noise/Frequency“ using 263 Hz as minimum value and 1046 Hz as maximum value (filter is tuned -> key follow = 1). MW adds vibrato.
Evolver	Mallet attack followed by a pulsating sustain phase, sounds best above D#1.
Diminished Expectations	Two “Manual“ resonators composing a diminished one-finger-chord, slow tempo-synced LFO modulation is applied to “Noise“ frequency/volume, the pitch LFO on the “Play“-page is engaged. Assign AT to “Chorus/Rate“ on the FX-page.

Textures	Comments
Filter Scaper	Harp-like attack followed by a beautiful sustain phase with tempo-synced random filter modulation and stereo action. Try all ranges please.
Moving Chimes	Delicate chimes in the high register meet sleigh bells in the middle register meet gong-like metallic timbres in the low register. Due to the stereo tremolo FX, inserting a limiter on the Chromaphone 2 track is recommended.
Sine Pearls	Soft bell attack followed by a modulated, slightly distorted textural sound using a tuned bandpass filter with high resonance. If you assign MW to “Noise/Frequency“ you will lose the tonality of the sound and gain interesting filter clicks, set minimum value to 262.6 Hz so you can always come back to the tuned filter setting.

Textures	Comments
Mrs Glitter	Microtonal bell texture with stereo movement, MW introduces slow pitch modulation. Assign MW to “Resonator/Balance“ for producing crossfading timbral changes.
Reso Ghosts	Haunting microtonal sound effect, sound becomes more percussive and louder towards the low register.
Chime Valley (Org)	This patch can create very bright tones, so watch your ears a bit. To reduce brightness, turn “Resonator B/Material“ to the left, or assign it to MW. I especially like the tones produced in the very low range of this patch. Unison is activated (2 voices).
Chime Valley (Var)	More dense, less bright and more litophonic variation. MW introduces slow pitch modulation. Tempo-synced LFO modulates pitch in resonator A.
Moving Mallet Stream (Org)	Metallic accent followed by a swelling, pitch-modulated drone, MW adds fast pitch modulation.
Moving Mallet Stream (Var)	More spacious variation with coupled resonators and fast LFO speed.
Strange Hybrid	Bright pitch-modulated drone-pad, loses it’s tonality below C3.
Bring the Cattle Down	Distant bells on a mountain top, MW adds slow pitch modulation. Assign AT (or any other Midi controller) to “Resonator B/Material“ using the default value as minimum and -1.70 as maximum value.
Surreal Tamtam (Org)	Dark microtonal gong-like sound, assign MW to “Resonator/Balance“ using 8:92 as maximum value, which produces some amazing sub-sonic waves.
Surreal Tamtam (Var)	Brighter variation using a String model in Resonator B and slower tempo-synced Density-modulation.
Cloud Hoover	Percussive mallet attack followed by a tempo-synced modulated sustain phase (LFO modulates “Noise/Frequency“ - “Mixer/Noise“ and “Resonator A/Pitch“, try all ranges please.
Glimmer Chimes (Org)	Dissonant, very bright chimes with a microtonal Resonator B. dial the “Material“ parameters in both resonators to the left to obtain a darker and more percussive sound.
Glimmer Chimes (Var)	More consonant, darker version, sounds best below C5.
Ocean Valium	Submerged in an ocean of stochastic drops. Try all ranges please.

Please enjoy the sound!

Simon Stockhausen, Berlin June 20th - 2016