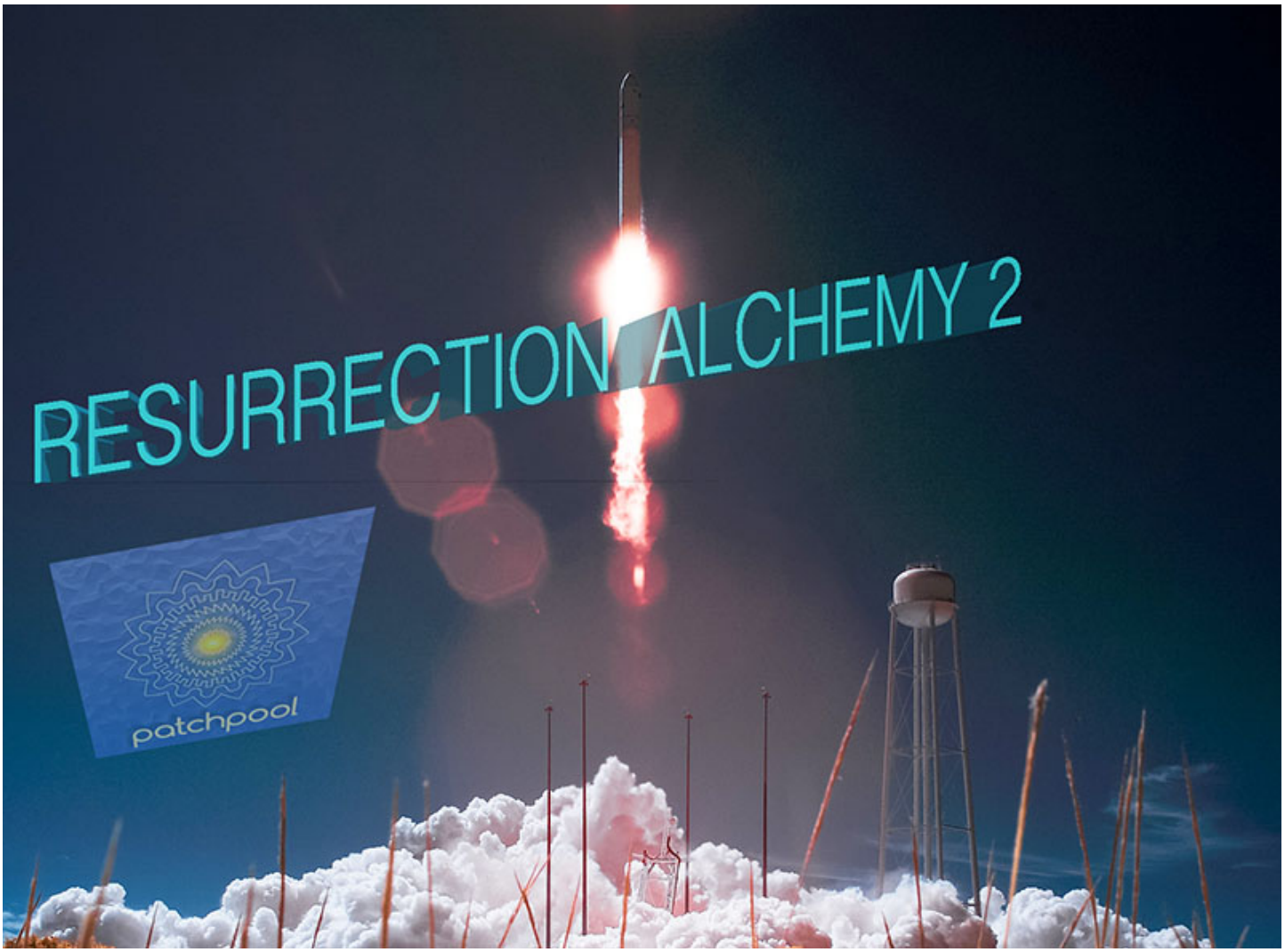
Resurrection for Alchemy 2 (LogicX)



Installation

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

*“Resurrection“ - containing the patches (.acp) and the resynthesized sound files (.aaz) within another sub-folder, 1.22 GB in size, place this folder here:

HD(not user)/Library/Application Support/Logic/Plug-In Settings/Alchemy

so the folder structure will be:

HD(not user)/Library/Application Support/Logic/Plug-In Settings/Alchemy/Resurrection/Resurrection

*“Patchpool“ - which contains 1.84 GB of samples in wav format 48 Khz/24 Bit/stereo, place this folder here:

HD(not user)/Library/Application Support/Logic/Alchemy Samples

so the folder structure will be:

HD(not user)/Library/Application Support/Logic/Alchemy Samples/Patchpool/Resurrection

After the installation use the “Refresh Library“ function from Alchemy‘s File Menu.

When opening Alchemy in Logic, it should look like this:

License 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 *Resurrection*, resample them, copy or otherwise replicate the patches and samples of this sound library 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 library *Resurrection* may not be given away or sold (NFR).

Content

Resurrection for Alchemy 2 contains a broad range of top notch meticulously crafted presets with the focus on as much sonic diversity possible. The 98 patches (x8 snapshots in Alchemy's remix pad) make extensive use of the new features introduced in version 2, like the new spectral and additive re-synthesis and spectral morphing, the improved granulator with multiple grain streams, FM synthesis, and the extended FX section with 4 independent effect racks and convolution reverb.

Multi-sampled instruments like water-bells, stick cello, marching drum and other percussion sounds meet an array of re-synthesized acoustic sounds - also multi-sampled - like flute, violin, trombone, harp, chimes, e-bowed guitar, psaltery and mandolin or bowed metallophones and are often layered with electronic textures also derived from re-synthesized images.

Lush pads, haunting and enchanting soundscapes, massive drones, expressive fantasy instruments, fascinating morph-textures, playful and groovy sequencers and intricate rhythmical textures compose a versatile collection of new sounds applicable in all kinds of genres, from ambient to new-age to electronica, world-fusion, science-fiction and soundtrack work.

Complex modulation routings and controller assignments enable the user to deeply interact with the sounds and shape them according to his/her needs.

All acoustic 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, the microphone signals of all acoustic samples were phase-aligned which improves the stereo picture, enhances the transparency of the sound and makes for snappier transients.

All audio demos for this library are here.

All videos for this library are contained in this youtube playlist.

CPU

If a patch puts too much strain on your system whilst tracking, change Alchemy's quality mode at the upper right of the GUI to either "Good", or "Draft", the latter sounding a bit drafty but saving a lot of CPU cycles. The "Good"-mode sounds perfectly fine to my ears.

You can also lower the voice count/polyphony of a given patch or decrease the release time, you can then 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, especially when many instances of Alchemy 2 are being used. The spectral morphing and multiple granular streams are CPU-hungry but sound great.

Patchlist

All 8 Performance Controllers as well as both x/y-pads are assigned for each patch.

There are 98 patches in *Resurrection,* Alchemy's categories don't really always fit some of these patches, but I did my best to categorize them within this limited framework. All playing tips and comments from the alphabetic patchlist below were also included in the "Comments" field of the presets.

C3 refers to the middle C on a piano (C1 in classical terms). AT means Aftertouch, VEL means velocity, MW means modulation wheel, Perf. or P means Performance Controller.

Acoustic Ebow Spectral	Spectrally re-synthesized e-bowed acoustic guitar with sizzling strings, 3 multi-sampled, zone-crossfading sounds in each source (A/B). With Y-1 dialed towards the bottom individual filter envelopes are activated (MSEG 1/2). Use Perf. 6/7 for auto-crossfading the 2 sources. Sample start is velocity sensitive.
Additive Bassflute	Additive re-synthesis of multi-sampled bass flute creshendos. Instrument range: C-1 to C6. AT adds vibrato.
Additive Chimes	Additive re-synthesis - bar chime gliss in A, glass chimes texture in B. Morphing is activated and controllable with X1.
Additive Mallets	Additive re-synthesis: C1-C4, vibraphone with lots of vibrato layered with singing bowl - C4-C7, glockenspiel - zone crossfade between C4-F4.
Ambient Quadro Morph	Spectrally re-synthesized cello in A, wahwah trombone in B, overtone singing in B and C, either morph through the sources with X/Y-1 or introduce auto-morphing with Perf. 6, which activates 2 LFOs at different speeds/directions (and bypasses pad 1 when fully engaged). AT adds vibrato.
Ambient Scape Quencer	4 multi-sampled tonal soundscapes in 4 sources, each with a dedicated arp with different long cycle lengths, hold long notes to create ever evolving scape mixes.
Ambient Smoothie Split	Split soundscape/drone/pad-patch with a sampling/granular pair each. A/C are mapped up to C4, B/D play from C#4 - C7.
Autumn Leaves	A multi-sampled drone with 3 long samples made from processed field recordings. A/B both run in sampling mode with B starting half way into the samples. Sample start is velocity sensitive, C adds a field recording of strong wind.
Bee Pad	A: spectralized female humming bee, B: multi-sampled unison wavetable pad in sampling mode.

Big Quencer	VA Arpeggiator with 2 sources, each one having a dedicated arp with 3 patterns each, B can be tuned up a fifth/octave with Y1. Select patterns with Perf. 1
Bigger Pad	Multi-sampled pad layering several synth sounds, A: granular mode, B: sampling mode.
Bowed Bamboo Morph	Spectral re-synthesis - bamboo chimes in A, bowed crotales swell in B. Element morphing via Perf. 1/2.
Bowed Spectrality	Mixing additive (B) and spectral (A) re-synthesis of multi-sampled bowed crotales in the upper register and vibraphone and singing bowl in the lower register.
Cascading Dreamer	Nice tonal, multi-sampled soundscape with tempo-synced animation.
Cello Spectral Spiccato	Multi-sampled spiccato repetitions spectrally re-synthesized, tuned combs can be dialed in with Perf 4, tune them down an octave with Perf 5. Perf. 7 introduces FM in F2.
Chime Resynth Scape	A: additive re-synthesis of ascending bar chimes - B: granular air drone - C: granular bar chimes (microtonal). Dial in tuned combs for the granular chimes in C with Perf. 4
Cloud Drones	2 zone-crossfading triton drones in A (bright /dark), only the end of the dark drone is used in B, both sources play in granular mode, 2 noise sounds in C / D, the latter processed by a tuned bandpass filter. Pad 2 crossfades between the 4 sources.
Cold Island	2 additive synths in A/B mixing intricate triplet-based sequences with smooth pads in one patch. Element morphing via X1.
Cosmic Waterbells	Each of the 4 sources plays 2 split waterbell textures, either pure or processed versions, split point: C3 - A/C run in granular mode, B/D in sample mode. Perf. 5 activates auto-crossfade (random LFOs), control speed with Perf. 6.
Crotales Christmas Clouds	Two crotales sequences in major split across the keyboard, split point at C#4. A uses granular synthesis, B additive re-synthesis and D spectral re-synthesis.
Crotales Loops Resynth 01	Two tempo-synced crotales loops in major, each source uses the same 2 loops, A / B with additive /spectral re-synthesis, C / D run in granular mode, split point: C4 - tempo-synced LFO 1 modulates sample position in all sources, use Perf. 1 for double time.
Crotales Loops Resynth 02 Minor	Two tempo-synced crotales loops in minor, each source uses the same 2 loops, A / B with additive /spectral re-synthesis, C / D run in granular mode, split point: C4 - tempo-synced LFO 1 modulates sample position in all sources, use Perf. 1 for double time, eliminate the pitch in the additive sequence (B) by dialing Perf. 3 to the left.
Crotales Loops Resynth 03 Minor	Two tempo-synced crotales loops in minor, each source uses the same 2 loops, A / B with additive /spectral re-synthesis, C / D run in granular mode, split point: C4 - tempo-synced LFO 1 modulates sample position in all sources, use Perf. 1 for double time.
Crotales Tremolo Cloud	Crotales tremolo texture, granular in A, spectrally re-synthesized in B. C/D add additive synth trill sounds, control their volume with Perf. 5, crossfade A-B with X1.
Dancing Harmonics	Two additive synths in A/B meet multi-sampled timpani hits with 8x round robin in C. Control timpani volume with Perf. 3.
Djembe Bass	Djembe hits wit 2x round robin in A (sampler), spectrally re-synthesized djembe hit in B, VA bass in C. X1 crossfades A/C - B.

DNA Spectrals	Additive synths in A/B, auto-morphing via LFO5 creating ever changing evolving textures, speed control with Perf. 6, add morphing amplitude pulsations with P7, introduce a morphing tempo-synced pitch sequence (Seq 1/2) with P8. This is a very dynamic patch.
Dream Plucker	Spectral re-synthesis: Multi-sampled acoustic guitar flageolets (A) meet multi-sampled Glockenspiel accents in B.
Droning Fifth	Nice drone with embedded perfect fifth - additive meets VA meets sampling. AT adds vibrato. Each source has it's dedicated volume control, Use Perf 4/7/8 for tempo-synced pan/filter/amplitude animation.
Ebow Flute Morph	Spectral re-synthesis: E-bowed electric guitar sustain with strong vibrato (a) meets flute sustain with strong vibrato (B), activate auto-morph with Perf. 5 (element morphing without pitch), control morph speed with P6 or use X/Y-pad 1. Control sample speed with P4, add pulsation with X2. Use P1 for auto-tune, thumps and glitches can occur in the guitar sound, like kicking the amp with your boots.
Exoplanet	3 alien dronescapes split across the keyboard in 2 sources (sampling/granular).
Flute Spectrality	Spectral re-synthesis - A: multi-sampled flute sustains without vibrato. AT adds vibrato, use P1-4 to shape and modulate the formants, control sample speed with P5, P6 enables sample start modulation via velocity.
Flute Violin Morph	Spectral re-synthesis - A: multi-sampled flute sustains without vibrato - B: multi-sampled multi-bowed violin sustains with vibrato, AT shifts sample start
FM SciFi Morph	Auto-morphing animated additive synths in A/B, control morph-speed with P5, dedicated tempo-synced amplitude modulation can be dialed in for each source with P7/8. X1 shifts balance to convolution FX.
Formant Meditation	Sequenced, additive synth in A meets arpeggiated spectrally re-synthesized waterbell in B.
Fragile Entity	A/B sampling/granular - multi-sampled tonal soundscape derived from chimes and a string drown in the lower register, zone crossfade applied. C/D add VA sequenced/arpeggiated synths sounds.
Framedrum Drones	A/B play spectrally re-synthesized framedrum hits, activate auto-morphing with Perf. 2, control sample speed with Perf. 3. C in sampling mode adds a multi-sampled drone (root notes at F1/F3 with zone.crossfade) derived from one of those hits, volume control with P5. P8 adds self-resonating delays to the hits in A/B, Animate filters and and volume with P 4/6/8.
FX Mayhem All Split	15 processed drum FX samples split across the keyboard between C-1 - C7, source B in reverse mode, tune the samples up/down 2 octaves with Perf. 1, control FM in F2 with x/y-pad 2, control synced amplitude modulation with Perf. 5/6.
FX Mayhem Layered Split	12 processed drum FX samples, 3 per source, each playing over a 3 octave range. Perf. 7 introduces combfilter drone in F2.
Glass Movement	A: additive re-synthesis of an acoustic guitar accent, B: spectrally re-synthesized processed glass bottle texture (mapped up to C5) and binaural singing glass (C4 upwards), zone crossfade applied. Tune B down in octave with Y1, add FM in F2 with P7, when P6 is dialed in, AT decreases modulation speed.
Glimpse Of Light	A in granular mode, B in sampling mode - 3 processed cello drones with harmonic transitions, root notes at C1/G1/D2, instrument range C-1 - C5.
Gong Scanner Drones	4 closely miced gong sounds with slow transitions of harmonics during the long sustains in 4 sources (root note C3), A/B sampling, C/D granular - enable grain position randomization via LFOs with P6, this disables the speed control (P5). P4 introduces individual, slow amplitude modulation in each source.

Granular Sine Drones	Multi-sampled granular sine-scape made with crusher X and other things, three long stochastic textures with zone-crossfade applied, root notes at E1/C#3/D#5.
Granular String Cloud	Two long synthetic string drones with zone crossfade between A1-E2 playing in granular mode with 5 grain-streams (root notes at C1/C4). P4 introduces tuned bandpass in F2, modulate BP with P5. P6 introduces MSEG/velocity-controlled filter envelope in F1, X1 adds tempo-synced amplitude modulation.
Harmonic Mill	Additive synth harmonics, auto-morphing between A-D
Harp Spectrality	Multi-sampled celtic harb bisbigliandos, spectrally re-synthesized - 8 samples in source A
Hollow Wind Split	A/C each play three mono Photosounder textures (re-synthesized soprano sax phrases) in sampling/granular mode with auto-panning mapped between C0-C6 / 2 octaves each, B plays processed version of these textures in stereo, D adds a noise-oscillator with tuned bandpass filtering.
Howling Spectral Drone	Zebra drones spectrally morphed with MTransform, re-synthesized image in B.
Ice Cube	Additive synth sound in A meets resynthesized multi-sampled glockenspiel and singing bowl in B - C/D play tuned filter noises Use AT for vibrato
Image Morph Synth	4 re-synthesized images in 4 additive sources with auto-element-morphing enabled. P1 controls morph-speed. P8 adds pitch sequence scaled to perfect fifth/octave, P3/4/6 control synced filter modulation, use P7 for synced amplitude modulation, P5 controls additive stereo spread.
Imaginizer	Spectral re-synthesis of abstract images, spectral morphing is activated (X1). Control sample speed with P1, introduce random tempo-synced playhead-position morphing in B with P2. Pr activates LFO-controlled sends to two convolution reverbs (FX A/B).
Mandolin Ebow Spectral	A/B spectrally re-synthesize two e-bowed/amped mandolin textures mapped from C0-C5, P2/3 control tempo-synced formant and size modulation. AT increases sample speed. C/D add 2 VA synth drones, control their volume with P5, animate them with P8.
Marching Drum RR6 3Vel	Lower register: Big marching drum sampled at 3 velocities with 6x round robin, upper register: sidestick accents with 6x round robin, split point: C#3. Perf. 1 introduces a fast pitch gliss during the attack phase. Set delay time to straight or triplet-based with Y1.
Meandering Wind	A: Additive re-synthesis of a long flute morse texture. B: airy drone scape playing in granular mode.
Metallic Resonances Split	Processed gong attacks, 3 samples per source split across the keyboard, 2 octaves each mapped between C0-C6. A-B in sampler mode, C-D in granular mode. P5 introduces auto crossfade on X1-axis, use P6 for speed control. P8 adds a strange reversed resonance in the convolution reverb.
Metalloid Drum Pluck	Multi-sampled metallic synth drum - 2 pitches at 5 velocities each were sampled, zone crossfades between F#2-C3, instrument range C0-C5. P1 introduces pitch glissando during the attack phase, randomize pitch/pan with P2/6, P3 introduces ring modulation, P4 adds a fat filter envelope. Tuned combs can be dialed in with P5.
Morphing String Gliss Combs	Spectrally re-synthesized piano glissandi played on an old, broken piano (up/down), individual element morphing via 2 LFOs (P6 for morph-speed), a tuned comb in F1 tonalizes the sound. P3 shifts from positive to negative comb resonances. P1 controls sample speed (also LFOs 1/2 in A/B), turning up Y1 will creative self-resonating delay lines.

Morphing Triplet Arps	2 VA synths in A/B and an additive synth in C, auto-element-morphing is activated via LFO 1 for A-B, control morph-speed with P4. Individual arps for A-B are playing in chord-mode. P6 doubles the timing for the amplitude modulation in C.
Morphing Witches	Spectrally re-synthesized vocal artists, a long sample divided into 4 segments in 4 sources with auto-element-morphing applied (root note: C3, sounds best below F3), separate controls for spectral and formant morphing (P1/2), morph-speed controls (P5/6).
Outskirts	Cosmic soundscape, sources 3/4 using FM synthesis play slow pitch/volume sequences (LFO/sequencer) and control volume of A/B via side-chain when dialed in with y1.
Patagonia	Ethereal tonal soundscape in source A - 2 long samples with different root notes and overlapping/crossfading key-zones - two cascading triplet-based pitch sequences in B/D.
Percussion Quadro Quencer	Multi-sampled timpani in A, djembe bass in B, gamelan plucker in C, multi-sampled marching drum in D - each source has it's dedicated arp with 3 patterns, control arp mod with Perf 1, select patterns with 2. C has a dedicated volume control (perf 5). Reduce polyphony to save CPU.
Phone Quencer	Three VA synths compose an intricate patch with lots of animated tempo-synced filter-, pitch-, and amplitude-modulators, get connected!
Psaltery Spectrality	Spectral re-synthesis: A: multi-sampled e-bowed psaltery, B: stick tremolos psaltery - spectral morphing activated, either via X/Y-pad 1 or via auto-morphing (Ctrl 5/6). Individual sample-speed and formant modulation controls for each source are available (P1-4).
Quadro Pulses	Four VA sources with shifting LFO phase pulsations and FM synthesis
Rome Brass	Electronic brass patch - multi-sampled, layered trombone swells, pure in A (spectral re-synthesis) and and processed in B (granular mode). These sounds are also processed by the FM module in F2.
Scattered Sweeper	Re-synthesized image in two sources panned hard left-right. SciFi-textures as well as tempo-synced sequences can be dialed in.
SciFi Sweeps Split	Two split pairs of Photosounder sweeps in each source, split point: C3. A/B sampling mode, C/D granular mode.
Speaking Machine	Additive re-synthesis of a Photosounder texture, either let the alien speak or robotize it with Perf. 3/4/7. Control speech density with P1, add warped flanging and delays with pads 1/2.
Spectral Bamboo	A short bamboo chime texture in A and a long texture in B, both spectrally re-synthesized. Dial in tuned combs for B with P7, add strange FM sounds to A with P1, speed controls for each source are P3/P6.
Spectral Bowls	4 singing bowls spectrally re-synthesized in 4 crossfading sources. Use AT for vibrato. Each source has a dedicated formant control which alters several formant-related parameters, X/Y-pad 2 controls filter balance F1/F2, the latter adding ring modulation effects.
Spectral Cello Mix	Multi-sampled cello portato notes, spectrally re-synthesized in A, sampling mode in B with 2x round robin.
Spectral Cello Pizz	Below C3 there are layered solo pizz cello phrases spectrally re-synthesized in A, granular in B. Above C3 there is a psaltery stick tremolo also running in spectral mode.

Spectral Flute Texture	Spectrally re-synthesized flute repetitions, 2 samples with different route notes in A/B, element morphing is performed by 2 LFOs, Perf. 2 adds tempo-synced formant modulation.
Spectral Rain	Photosounder texture edited in Alchemy's spectral editor using an abstract image as paint brush, sources A-B either morphed manually (X1) or auto-morphing (Y1, control speed with X2).
Spectral Scrapes	Spectrally re-synthesized piano strings, two split sounds in each source - scraping sounds in A, string impacts in B, split point: C#4 sample position in A is controlled via LFO 1
Spectral Violin	Multi-sampled violin flautatos, spectrally re-synthesized in A, layered with a VA synth in B. Be somewhat careful with the snapshot morphing, high frequency bursts can occur.
Spectral Wonder	Additive re-synthesis of a long electronic sine-rain-texture. Dial in tuned combs with P1, control comb damp with P2.
SpecTrills	A: spectral re-synthesis: multi-sampled microtonal Pars-Pro-Toto-flute trills - B: VA synth with microtonal pitch modulation and fluctuating modulation speed
Stargazer Scape	Beautiful multi-sampled tonal soundscape, A: granular, B: sampling. Perf. 7/8 dial in tempo-synced amplitude modulation and pitch sequencing.
Stick Cello 5Vel RR3	Cello strings played with a thin drumstick - 10 pitches sampled between C1 - G3 at 5 velocity layers / 3x round robin, total range C0 - C4, 150 samples in total
Stick Cello Dynamic Trems	Multi-sampled tremolos played with drumstick on cello and violin, 3 different textures in each granular source, sampled at different root notes and densities. Perf. 6 introduces auto-crossfading via 2 LFOs (5+6).
Stick Cello Granular	A granular version of the multi-sampled Stick Cello extended up to C5, AT adds vibrato.
Stick Cello Synth	Spectral re-synthesis in A - 3 stick cello samples split across the keyboard - Additive re-synthesis in B, 2 samples split. AT adds vibrato.
Sub Bass Drum	Sub Bass Hits wit 2x RR in A, marching drum hits with 2x RR in B, Sine Sub in C, key scaling is microtonal - original pitches at C1.
Timpani Synth	A uses multi-sampled timpani hits in normal sampler mode, sampled at 2 velocity layers and 8x round robin, B uses spectral re-synthesis of one of the hits.
Trombone Bassflute Swell Morph	Additive re-synthesis - multi-sampled bass flute swells in A meet multi-sampled trombone swells in B, AT controls vibrato speed when Perf Ctrl 8 is engaged, VEL shifts sample start
Trombone Resynth	A: multi-sampled trombone shakes (additive) meet multi-sampled sustain notes in B (spectral), P1 controls sample speed for both sources, the filter env which can be dialed in with Y1 to the bottom is velocity sensitive. P2 dialed towards the left eliminates the shaking vibratos in source A.
Trombone Wahwah Morph	Spectral resynthesis - A: multi-sampled sustain notes - B: wahwah accel/rit - morphing via pad 1 or auto-morphing via P5/6 P4 introduces velocity sensitive filter envelope when P3 is dialed to the right, P7/8 for individual formant modulation.
Venus Ambience Split	Three tonal soundscapes, audio-morphing cello textures with ambient pad clouds, split across the keyboard with zone crossfades, source A: granular, source B: sampling with crossfade loops, Perf. 8 enables tempo-synced auto-crossfade.

Violin Spectral Spiccato Synth	Violin spiccato accents with 3x round robin spectrally re-synthesized, B can be tuned up an octave scaled in semitones with Y1, velocity modulates sample speed. Perf. 2 dials in formant shifting via velocity.
Water Bowl Velocity	A singing bowl swimming in the bathtub, drowning after it has been hit, 4 velocity layers mapped between C3 -C7, more gliss bowls mapped from C-1 - C2 with 3x round robin in B (sampling) and a single hit in A, (spectral).
Waterbell 1 Single RR8 FX	Processed waterbell with 8x round robin mapped from C0 - C6. Perf. 3 introduces a tuned bandpass filter in F2.
Waterbell 2 Gliss Vel Mix	Waterbell with glissando and water drops looped back and forth sampled at 2 velocity layers and 7x round robin, source A in sampling mode, source B in granular mode.
Waterbell 3 Split Mix	In the lower register from C0 - B2 there are 2 waterbell sounds with water drops and bubbles looping back and forth (sources B/C), in the upper register C3 - C7 /A/D) there are waterbells with several accents looping back and forth sampled at 6x round robin, D only plays the water sounds at the end of each sample in reverse mode.
Waterbell Scape	A long waterbell soundcape (3+ min) divided into segments in 4 sources, A/C playing the same segment and B/D playing the end of the sample. A runs in granular mode, the others in sampling mode. Dial in tuned combs with Perf. 1 and tuned bandpass with Perf. 4
Waterbells Quadro Mix	Three different waterbells and a water bowl, all multisampled - in 4 sources. A: bell 1 (processed) - 8x round robin, B: bell 2 - 2 velocity layers / 7x round robin, C: drowning singing bowl - 4 velocity layers, D: bell 3 - 6x round robin
Wondrous Tubes XFade	Spinning plastic tubes in granular mode with 3 grain streams slightly offset, each source play a different sample, adding more harmonics and animation with each source, crossfade with X1 or use auto-crossfade (P5/6). AT adds vibrato.

Please enjoy the sounds!

Simon Stockhausen, November 3rd - 2015