

# Sound Bank *Warped Strings* for Alchemy V 1.1

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## 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 unpacked automatically. You will then find a Readme.pdf and 2 folders: \*"Warped Strings" - which contains the tagged patches (.acp) and resynthed sound files (.aaz), 61.8 MB in size. Place this folder here:

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

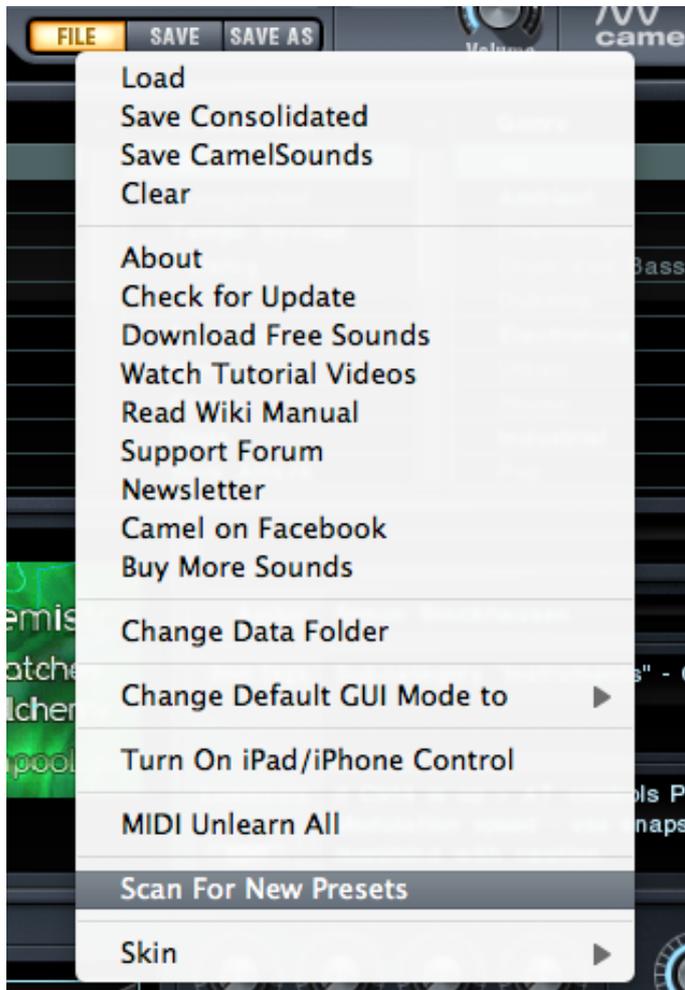
Windows: PathToDataDirectory/Alchemy.data/Presets/

\*"Samples Warped Strings" - which contains 1.59 GB of samples in wav format 48 Khz/24 Bit/stereo

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

Windows: PathToDataDirectory/Alchemy.data/Samples/

After the installation use the "Scan for Presets" function from Alchemy's File Menue.



When opening Alchemy in your DAW it should look like this:



## Licence agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen).

1.) The licensee must not distribute the patches and samples from *Warped Strings*, resample them, copy or otherwise replicate the patches and samples of this Sound Bank 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 Bank *Warped Strings* may not be given away or sold.

## Content

The soundsset *Warped Strings* for Alchemy is the second in a series focussing on specific materials and single instruments. For this soundsset an acoustic Western Guitar was multisampled, treating it with all sorts of tools to create unique sounding real and unreal instruments, otherworldly textures, groovy sequences, beautiful and dark soundscapes and cinematic pad sounds. Multiple velocity layers and Round Robin variations were produced for the creation of expressive and organic sounding instruments.

All samples were recorded with 3 Neumann microphones and processed with native and outboard gear, to make the best out of the recorded audio material. A wide variety of electronic textures derived form the

recorded guitar sounds were produced and often combined with the original samples and sounds resynthed inside Alchemy.

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

This set contains 56 patches with 8 variations each in the Remix Pad

1.59 GB of original samples - source material:

- ★ Plucked Guitar using various objects like coins, screwdrivers
- Tremolo Guitar
- Beaten Guitar using drumsticks and mallets
- Scraped Guitar using various metal objects for scraping the strings
- Prepared guitar
- Bowed Guitar - bowing the strings with a violin bow
- Chimed Guitar - playing on the strings with the metal beam of some small windchimes
- Flageolet Guitar
- Trash Guitar
- Slapped Guitar
- Guitar loops

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

## CPU

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

## Patchlist

In the first release of *Warped Strings* when the Alchemy Browser still allowed for user-defined categories I sorted the patches into four main folders, since Alchemy version 1.50 these subcategories no longer exist, but the presets were tagged in a way that those categories still appear in the field "User Tags" of each preset. Some of the playing tips and comments from the patchlist below were also included in the "Comments" field of the presets.

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

I added some remarks, explanations and/or playing tips for each patch.

Flagolets	Comments
Combi Guitar	Source A: Flagolet Flagolet samples on 6 strings (3rd position) plucked with the fingernail with 2 velocity layers and 2X Round Robin Source B: Stick Guitar 135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Source C resynthed StickGuitar sample for chinese flavour Crossfade between flagolet and stick guitar is velocity sensitive
Flago Bells	2 resynthed Flago samples
Flago Chords Coin split	4 Flagolet chords and their 4 electronic derivates plucked with a coin (Euro) split across the keyboard Chord 1 - C-2 - Eb1 - root E0 Chord 2 - E1 - G#3 - root E3 Chord 3 - A3 - G#5 - root A4 Chord 4 - A5 - G8 - root A6 Source A+B: Sampler mode Source C+D: Granular mode MDecay reduces Reverb Length
Flago Chords FX split	3 Flago Chords plucked with the fingernail and their electronic derivatives split across the keyboards Chord 1 C0-B1 root E1 chord 2 - C2 - B4 - root E3 chord 3 - C4 - C6 - root E5 Source A - Flago Chords regular Sampler Mode Source B - Flago Chords FX Sampler Mode Source C - Flago Chords reversed in Granular mode (LFO controlled) Source D - Flago Chords FX reversed in Granular mode (LFO controlled) Ctrl 7 sets the temposynced speed of the LFO scrolling through samples in C+D F1 is always velocity sensitive, this only come into effect when the overall F1 Cutoff is turned down with Ctrl 4 MDecay brings in temposynced Pitchmod, the knob is scaled to clean intervals, control the Mod Speed with MSustain
Flago Pad	Arpeggiated Coin Flago Chord and a resynthed version thereof Source A: Additive mode Source B: Granular mode MSustain->Pitch structure of additive source A

Flagelets	Comments
Flagelet Guitar 6 Strings RR2 2Vel	<p>(set to 16 voices, reduce the voice count or the release time (ADSR) for less CPU)</p> <p>Flagelet samples on 6 strings (3rd position) plucked with the fingernail with 2 velocity layers and 2X Round Robin</p> <p>Range: C-1 - C6</p> <p>Sources A+B are active in Sampler mode, source B play the samples an octave higher</p> <p>The Cutoff of F1 is always velocity sensitive, this only come into effect when the overall F1 Cutoff is turned down with Ctrl 3</p> <p>MAttack activates velocity sensitivity of Attack phase</p> <p>AT-&gt;Pitch fine tune (up)</p>
Flagelet Guitar	<p>Flagelet samples played on the low E-String (3rd position) - 2 velocities, 2X Round Robin</p> <p>Source A in Sampler mode</p> <p>Source B plays the samples reversed in Granular mode, control the temposynced speed of the responsible LFO (2) with Ctrl 2</p> <p>Source C plays a resynthed Flago sample (additive mode) - bring it in with x-axis of x/y-pad 2 and change it's harmonic structure with the y-axis, it's "speed" (Stretch) is velocity controlled</p> <p>The Cutoff of F1 is always velocity sensitive, this only come into effect when the overall F1 Cutoff is turned down with Ctrl 3</p> <p>add tuned Combfilter (F2/key follow) to source A with Ctrl 4, tune the Combfilter up with Ctrl 8 (scaled to octaves)</p> <p>AT-&gt;Pitch fine tune (up)</p> <p>Ctrl 1 adds velocity sensitivity of the attack phase when MAttack is turned towards the right</p>
Funk Flago	<p>Source A: Flagelet samples on 6 strings (3rd position) plucked with the fingernail with 2 velocity layers and 2X Round Robin</p> <p>Source B: resynthed flago sample, tuned down an octave</p>
Granulated Coin Flagos	<p>4 Flago Chords in 4 sources in Granular mode - sample played controlled by LFO 1</p> <p>Tuned Combfilters in each source, bring them in with Ctrl 4</p> <p>MSustain-&gt;Low EQ Gain</p>

Instruments	
Beaten Mantra	<p>Source A+B: resynthed beaten guitar texture (spectral mode)</p> <p>Source C: resynthed stick guitar samples (additive mode)</p> <p>F1 Cutoff is controlled by velocity sensitive ADSR2 which becomes audible when turning down the overall Cutoff of F1 with y-axis of x/y-pad 2</p> <p>Snapshot 5 is a deep synth bass, all the other snaps are more textural incense stick-like</p>

Instruments	
Beaten Texture	Tremolating on the low E-String with a Drum stick Source A: Granular mode Source B: Resynthed (additive) Snaps 5-7 are sequenced sounds
Bouncing Strings split	4 split pairs in 4 sources of bouncing a drumstick on the high E-String, split point at E3 Aftersample adds RM modulation MDecay reduces Reverb Length MSustain for crazy pitchmod
Bowed Scape	4 Sources in Granular mode - 4 samples of bowing the prepared strings with a violin bow MSustain reduces random Grain pitch modulation MDecay reduces Reverb Length
Bowed Strings	Sources A+B: 4 samples with Bowed Strings split (sfz) - the highest sample between A3-C5 sound incredibly flutish C+D: resynthed bowed strings in the high range set this patch to monophonic for a nice lead sound and play legato so that the samples don't retrigger all the time
Bowed Texture	Bowed String Chords Source A: Original sample Granular mode B+D: Timestretched and processed derivatives - Granular mode C: metasynthed Scape sample Granular mode Snaps 4-8 are temposynced/sequenced sounds
Chimed Arp Strings All split	13 samples made by bouncing/playing the guitar string with the metal stick of some small windchimes split across the keyboard from C0 - F6 AT -> reduces the resonance of the Combfilter in F2, tune the Combs with the y-axis of x/y-pad 2
Chimed Arps Scape	4 Sources with pairs - chimed arps and resynthed Metasynth samples (1-6) MSustain->Vibrato C+D MDecay->Highpass Cutoff A+B I ran out of Controllers so if you want to control the Reverb Mix please enter the FX section and do it there...
Corpus Percussion split	15 Guitar Percussion samples hitting the corpus with various metal objects at different spots - mapped from C0-E6 - highest and lowest samples are extended Source A: Sampler Mode Source B: Granular Mode Controller 1 randomizes the pitches, Ctrl 4 randomizes the Cutoff in F1 when the overall Cutoff is turned down (Ctrl 3)

Instruments	
Frozen Strings	<p>Only the decay phase of a bouncing string samples looped back and forth run through a tuned Combfilter F1/key follow)</p> <p>Source A in Granular mode Source B in Granular mode</p>
Granular Scrapes split	<p>9 Scrape samples (looped) split across the keyboard mapped on 6 keys each (C-F/F#-B) from C1-F5, lowest sample extended downwards</p> <p>Source A Sampler Mode Source B Granular Mode MDecay-&gt;Reverb Mix MSustain-&gt;Reverb Worx</p>
Mystery Slides	<p>Sliding on the fretboard with a screwdriver in different speeds and densities and pitches 5 samples, Sources A-C Granular mode, Source D 2 samples split in Sampler mode</p> <p>AT-&gt;Random Pitch Mod of all tuned Combfilters (Contr. 4+5 up) MSustain-&gt;Temposynced Amp Modulation (MSEG1 + LFO8) MDecay-&gt;Temposynced Modulation of Resonance in F1 (MSEG2)</p>
Prepared Guitar 1	<p>Percussive prepared guitar samples (A-String) - 3 vel layers, 6X Round Robin - root note D3</p> <p>2 sources in sampler mode, source B play an octave higher Ctrl 2 adds a fast glissando in the attack phase for more chinese flavour When Ctrl 3 is turned down (F1 Cutoff) you can make the Filter velocity sensitive with Ctrl 4 AT-&gt;Pitch shift</p>
Prepared Guitar 2	<p>Percussive prepared guitar samples (G-String) - 3 vel layers, 6X Round Robin - root note G3</p> <p>2 sources in sampler mode, source B is ringmodulated and tube saturated Ctrl 2 adds a fast glissando in the attack phase for more chinese flavour When Ctrl 3 is turned down (F1 Cutoff) you can make the Filter velocity sensitive with Ctrl 4 Tune up source B an octave with x-axis of x/y-pad 2 (scaled to semi-tones) Add a tuned Combfilter to source A with the y-axis of x/y-pad 2 AT-&gt;Pitch shift</p>

Instruments	
Prepared Guitar mixed	<p>Both prepared guitar samples mixed in Sources A+B (Sampler Mode)  Source C plays the second prepared guitar in Granular Mode  Source D plays a resynthed prep guit sample, change it's harmonic structure with y-axis of x/y-pad 2, speed up sources C+D with the x-axis of x/y-pad 2  Ctrl 2 adds a fast glissando in the attack phase for more chinese flavour  When Ctrl 3 is turned down (F1 Cutoff) you can make the Filter velosity sensitive with Ctrl 4  AT-&gt;Pitch shift</p>
Prepared Guitar Stompbox 1	<p>4 Sources in Granular mode each one playing a sample of an interval played on a prepared guitar processed with stompboxes and amps  Each source as it's own LP Cutoff Filter and panning LFOs at different speeds  AT-&gt;Ringmod Drive in F2</p>
Prepared Guitar Stompbox 2	<p>2 Sources in Granular mode each one playing a sample of an interval on prepared guitar processed with stompboxes and amps  The same samples resynthed in spectral mode playing in sources C+D  Tuned Combfilter in F2 (key follow)  Snaps 3-4 slomo/snap 8 chaos/5-7 Combfilter  AT-&gt;adds Tube Distortion</p>
Scraped Strings gliss split	<p>26 scrape glissando samples split across the keyboard, a few samples play a steady note instead of a glissando - you can play this patch like a quirky Mandolin  1st set mapped from C1-C3, 2nd set mapped from G3-C6 tuned according to the starting pitches of the glissandi (not perfectly in tune though)  Source A in Sampler mode, all samples looped - turning down Controller 1 (LP Cut) will only send the sounds through the Ringmod Filter (modulated by LFO1) as the Filters run in parallel mode</p>
Steel Tremolo Duo split	<p>Source A in Granular Mode plays the tremolo on the low E-String - Range: C-2 - C3  Source B plays a resynthed version of that sample (additive and spectral) Range: C#3 - G8  Filter Cutoff in F1 is controlled by ADSR 2 which becomes audible when the overall Cutoff is turned down with Ctrl 3</p>

Instruments	
Steel Tremolo split	Range C1 - C5 (Sources A+C) Range C0 - C6 (Sources B+D) Source A: 16 chromatic samples tremolating on the strings with a screwdriver extended to both directions of the original samples root notes originals: E1-G2, sample length between 17 and 27 seconds Source B: 3 tremolo derivatives split across the keyboard C0-C6 Source C: tremolos in Granular mode Source D: derivatives in Granular mode AT->pitch fine tune MSustain->Sped of Filter Modulation in F2 (tuned Bandpass) when x-axis x/y-pad 2 is turned to the right (Filter Mix) and the y-axis is turned towards the bottom (Mod Depth) Snaps 6/7 are to be played more in the higher register
Stick Funk	Source A: 135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Source B: Resynthed Stick Guitar sample (additive mode) Ctrl 5 adds a fast gliss to the attack phase of Source A
Stick Guitar Granular Waves	135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Source A: Granular mode, sample playhead position controlled by temposynced MSEG 1 (2 Bars of 4) looping back and forth Source B: Granular mode, sample playhead position controlled by temposynced LFO 4, change the speed with Controller 7, tune the sample up with Ctrl 8 (scaled to semitones)
Stick Guitar RR5 3Vel	Source A in Sampler mode: 135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Activate velocity sensitivity of the Lowpass Cutoff in F! with Ctrl 4 when the overall Cutoff is turned down with Controller 3 add a fast glissando to the attack phase with Controller 1 AT->pitch fine tune
Trash Guitar Intervals Mix	4 Sources with 1 processed trash guitar samples each - Morphing mode - looped back and forth To morph between the samples either use x/y-pad 1 or automate the morphing by turning up Controller 5 which activates a temposynced LFO/MSEG to do the morphing for you (direction A-B-C-D)
Trash Guitar split 2 Vel	Range:Trash Guitar split 2 Vel C0 - C6 19 Prepared Guitar samples processed with stompoxes and amps, split across the keyboard, not all notes have 2 vel layers - below C2 there are another 4 samples split with 2 vel layers Source A - Sampler Source B - Granular

Instruments	
Tremolo Meta Pad	<p>6 long trem samples resynthed and filtered with Metasynth split cross the keyboard</p> <p>Ctrl 1 controls the sample start - all to the right you'll only get the quite beautiful release phases, as each sample has a different lengths those releases are not uniform in timbre and volume of course, a Compressor is active to make up for the differences in level</p> <p>Snap 5-7 are more percussive using different sample starting positions</p>

Scapes	
Chime Maze	<p>Sources A+B play samples made by hitting the strings with the metal stick of some windchimes</p> <p>Sources C+D use metasynthed derivatives of those samples (in time with the original samples)</p> <p>all sources in Granular mode</p> <p>Ctrl 4 adds pitched Combfilters (key follow) to sources A+B so you can play them tonally as well</p> <p>MDecay-&gt;reduces Reverb Length</p> <p>MSustain adds Xciter/Distortion</p> <p>Morphing wildly between the Snaps is a lot of fun!</p>
Chimescape Drones (split)	<p>2 drones samples made by scraping the lowest string with the metal stick of some windchimes, split point C4</p> <p>Source A root note A2 - Source B root note A6</p> <p>Sources A+B play in Sampler mode - C+D in Granular mode - crossfade between the 2 pairs with the y-axis of x/y-pad 1</p> <p>Controller 2 controls the amount of velocity sensitivity assigned to the sample start points</p> <p>AT-&gt;Modspeed LFO2 for pitch vibrato (Controller 4)</p> <p>MSustain-&gt;Crazy Pitchmod</p> <p>MDecay-&gt;Pan Modulation</p>
Dark Story 1	<p>Take your time with this and play some loooong notes too...</p> <p>processed Flago sample - root note A2</p> <p>Source A Sampler Mode - start point is velocity sensitive so you can skip the slow attack phase</p> <p>Source B Granular mode, sample playhead position controlled by a Random Glide LFO (2) - tune the sample with Ctrl 3 (+7/+12 semitones)</p> <p>Source C Spectral mode - resynthed trash guitar sample run through a tuned Combfilter, pitch modulation of Comb with Ctrl 5, modulation speed Ctrl 6</p>

Scapes	
Dark Story 2 split Vox	<p>Source A: processed Flago sample - root note A2  Range: C-2 - C5  Source B: from C3 upwards a higher processed Flago sample plays - root note E4 - Range: C3 - G8  Source C: plays the only sample in this soundset not originally generated by a guitar, an incredible vocal sample I recorded during one of my impro workshops, add playhead modulation with Ctrl 7, control modulation speed with Ctrl 8  sample start points in sources A+B are velocity sensitive so you can skip the slow attack phase  Controller 5 adds a MSEG controlled Distortion wave</p>
Dream Scape	<p>Metasynthed, paulstretched and distorted flagolets  Sources A/B/D in Sampler mod, Source C in additive mode - change the harmonic structure with Ctrl 2  BP4 in F2 is sequenced (MSEG 1), the same MSEG also sequences the volume of each source (Ctrl 7)  MSustain shifts the sample start of source A to skip the prominent attack sound  MDecay-&gt;Reverb Mix</p>
Drugged	<p>Source A: Arpeggiated Flago Chord in Granular mode  Source B: Metastretched Flago Chord in Granular mode  Source C: the sample from source A in Sampler mode  Source D: Resynthed Flago Chord (additive+spectral)</p>
Evolving Drone Scape	<p>2 metasynthed drones made from Guitar Slaps each one 72 seconds long  Source A: Drone 1 Granular mode  Source B: Drone 2 Granular mode  Source C: Drone 1 Sampler mode  Source D: Drone 2 Sampler mode  add temposynced amplitude modulation for sources C+D with Ctrl 5, control the speed with Ctrl 6  AT-&gt;LFO Speed for Filter Mod in F1, audible only when the overall cutoff is turned down with the y-axis of x/y-pad 2</p>
Glass Strings	<p>Metasynthed StickGuitar and resynthed MetaDrone  Source A: Granular mode  Source B: Additive mode</p>
Mysterious Mix	<p>Source A: textural sample of bashing the lowest string with a drum stick irregularly  Source B: a metasynthed derivative thereof  Source B: Slow Scrape Glissando  Source D: Resynthed version of sample in source A  AT-&gt;Filter Mod F2</p>

Scapes	
Rising and falling Slaps split	<p>Sources A+B: 6 samples and their metasynted derivatives attacking the lowest string and tuning it down after the attack starting from E1 - split across the entire keyboard range</p> <p>Deep Slap - C-1 - F0 root Bb-1  Falling Slap 05 - F#0 - G1 - root C#1  Falling Slap 04 - G#1 - B2 - root G#2  Falling Slap 03 - C3 - E4 - root C#4  Falling Slap 02 - F4 - G#5 - root E5  Falling Slap 01 - A5 - C7 - root E6</p> <p>Sources C+D: 2 samples and their electronic derivatives tuning the lowest string up after the attack</p> <p>Rising Slap 07 - C-1 - F0 - root A#-1  Rising Slap 08 - F#0 - C2 - root G#1</p> <p>All sources in sampler mode, all samples looped back and forth</p>
Rubberball Strings split	<p>3 sources</p> <p>Source A - 5 samples made by rubbing in between the different strings with a small Rubberball mounted on a screw</p> <p>String 1/2 - root C0 - 2/3 - root C2 - 3/4 root C4 - 4/5 root C6 - 5/6 - root C8</p> <p>Source B - 5 derivatives of those samples processed in metasynt</p> <p>Source C - a convoluted derivative processing one of the Metasamples with an Impulse response of a Stick Guitar and some Mod FX</p> <p>MSustain-&gt;Random Pitch Mod  MDecay-&gt;Pan Mod</p>
Scraped Strings gliss FX split	<p>5 processed string scrape samples split across the keyboard</p> <p>Source A Sampler Mode,, Source B Granular Mode - the decay phases of the samples are looped back and forth</p> <p>Range: C1-C6, one sample is doubled to expand the patch to the lower range (C1-F#1)</p> <p>AT-&gt;Mod Speed of BP Filter in F2 (audible when x-axis of x/y-pad 2 is turned towards the right)</p> <p>MSustain-&gt;Amount of Pitch Sequencer  MDecay-&gt;Reverb Mix</p>
Spectral Wonder Scape	<p>5 long metasyntes StickGuitar derivatives split across the keyboard, 2 sources in Granular mode</p> <p>MDecay-&gt;reduces Reverb Length</p>
Strangeness	<p>Source A: Resynthed Steel Tremolo (additive+spectral mode)</p> <p>Source B: Resynthed Chimescrape sample (additive+spectral mode)</p> <p>2 resynthed sources in morphing mode</p>

Sequences	
DistQuencer	<p>2 processed guitar loops and their resynthed derivatives temposynced by MSEGs assigned to playhead position</p> <p>Source A: E1 - C3 - root note E2 (5 bars in 4/4)</p> <p>Source C: the same loop resynthed (additive+spectral) C-2 - C3</p> <p>Source B: C#3 - G4 - root note: G4 (2 bars in 4/4)</p> <p>Source D: the same loop resynthed (additive+spectral) C#3 - G8 - good for chords!</p> <p>Xfade between samples and resynthed sounds with the x-axis of x/y-pad 1</p> <p>y-axis of pad 1 brings in a double time pitch sequence, all the way down plays it in tune in an 1-octave range</p>
Loop Factory 1	<p>Temposynced loops, synced with a looped MSEGs assigned to playhead position, loops were recorded at 90 BPM</p> <p>Source A: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: E2 - range: C-2 - D#3</p> <p>Source B: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: E4 - range: E3 - G8</p> <p>Source C: the loop from source A resynthed (additive+spectral)</p> <p>Source D: the loop from source B resynthed (additive+spectral)</p> <p>Ctrl 1 reduces the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove</p> <p>bring in a pitch sequence for sources C+D with x-axis of xly-pad 1, to the far right it plays the pitches in tune in a range of 1 octave</p> <p>MDecay eliminates the Filter resonances in the Delay FX</p>
Loop Factory 2	<p>Temposynced loops, synced with a looped MSEGs assigned to playhead position, loops were recorded at 90 BPM</p> <p>Source A: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: A2 - range: C-2 - B3</p> <p>Source B: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: G56 - range: C4 - G8</p> <p>Ctrl 1 controls the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove</p> <p>MDecay eliminates the Filter resonances in the Delay FX</p> <p>MSustain adds gated Reverb</p>

Sequences	
Loop Factory 3	<p>Temposynced loops, synced with a looped MSEGs assigned to playhead position, loops were recorded at 90 BPM</p> <p>Source A: Processed E-String Loop (4 bars of 4) played with a drumstick, root note: E2 - range: C-2 - E3</p> <p>Source B: Processed E-String Loop (4 bars of 4) played with a drumstick, root note: E5 - range: F3 - G8</p> <p>Source C: Resynthed StickSlap sample (additive mode)</p> <p>Source C: Resynthed StickSlap sample (additive mode) an octave lower with diffeent hramonic structure</p> <p>Add Pitch sequence to source C+Dwith Ctrl 8, all to the right it plays in tune in a 1-octave range</p> <p>Add Pitch sequence to the guitar loops (A+B) with Ctrl 4 - all to the right it plays a minor third tremolo in the first bar</p> <p>Ctrl 1 controls the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove - also try changing the Grain size while playing a loop for nice modulation effects</p> <p>Morphing between the Snaps can cause some internal overloads due to the Filter Drive in F1!</p>
Loop Factory 4	<p>Temposynced Loops alternating between flagolet notes played with a screwdriver, synced with a looped MSEGs assigned to playhead position, the loops were recorded at 90 BPM</p> <p>Morph between the loops with x/y-pad 1</p> <p>Source A: Loop 1 - root note D3</p> <p>Source B: Loop 2 - root note A2</p> <p>Source C: Loop1 reversed</p> <p>Source D: Loop 2 reversed</p> <p>morphing between forward and backward llops yields very interesting results...</p> <p>Ctrl 1 controls the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove</p> <p>MDecay-&gt;Reverb Length</p>
Meta Slide Loops	<p>9 metasynted Guitar slide-loops</p> <p>9 temposynced 2-Bar triplet loops, looping back and forth split across the keyboard - root note always on B in each ovtave, range F#-F - starting from C-1 - G8</p> <p>Source B in double time</p> <p>MSustain-&gt;Compressor amount</p>
Minor SciFi Sequence	<p>2 resynthed sources (Prepared Guit samples) playing a minor sequence - Ctrl 7 for Double Speed pitch sequence</p> <p>MDecay reduces Reverb Length</p> <p>MSustain adds temposynced Pan modulation</p>

And now i can only wish you an inspired encounter with Warped Strings!  
Greetings from Simon Stockhausen