



Starscape Absynth Sounds

250 high quality presets for Absynth 4, featuring evolving moving textures, ethnic alien instruments, intricate rhythms, 'spacial' basses and leads and otherworldly sound effects.

designed by

Tim Conrardy



Introduction

Thank you for purchasing this sound set. We hope you enjoy using the patches and find them inspiring and useful. We have tried to provide a broad-ranging selection of sounds that are innovative, exciting and musically usable in a wide range of styles and genres.

This collection contains 250 presets for Native Instruments Absynth 4, all designed by Tim Conrardy. It is comprised of evolving, moving textures, ethnic alien instruments, intricate rhythms, 'spacial' basses and leads and otherworldly sound effects.

All the presets have attributes assigned, to allow you to rapidly find what you require. On the attribute page you can find a description including tips on how to get the most from the patch. Each preset has numerous performance controls assigned to allow easy tweaking of the sounds. There are mix sliders for each oscillator, so you can create your own mixes of each sound. The mod wheel does something different for each patch – from subtle vibrato, to extreme pitch and delay effects, as well as thumping rhythms and modulation effects.

The set also includes a 230 MB collection of specially-created samples from a wide variety of sources. These include algorithmic patterns created with a variety of programs, Max/MSP processing, custom-made circuit bent devices, vocal and vocoding experiments, analog modular systems and additive synthesis. Acoustic instruments were also sampled, including ethnic percussion, guitars, violin and many types of flute. A field recorder was used to bring the technique of Musique Concrète into the modern age. These recordings include sounds from the desert, rock and wood scrapings, water sounds from the ocean and streams, man-made sounds such as scraping concrete against bricks and various samples from the city.

Installation

This sound set requires Absynth 4.02 or higher. To install the presets, decompress the ZIP file, and place the 'StarscapeAbsynthSounds' folder in the Absynth folder. The exact location depends on the installation, but under Windows it is typically 'My Documents/Native Instruments/Shared Content/Sounds/Absynth 4' and on Mac 'Documents/Native Instruments/Shared Content/Sounds/Absynth 4 '.

The 'StarscapeAbsynthSamples' folder should be placed in the Absynth Samples folder. Under Windows it is typically '/Program Files/Common Files/Native Instruments/Absynth 4/Samples/' and under Mac its 'Applications/Absynth 4/Samples '.

Once the files have been installed, start Absynth. In the browser view, you should see 'StarscapeAbsynthSounds' in the selection tree. Selecting it will display the presets for auditioning.

Categories

The sound set contains a wide variety of sound types. These are the categories, along with their color code.

[ACT] Acoustic - pink

[ATM] Atmosphere - blue

Many of the pads and atmospheres use algorithmic patterns and grained textures that evolve over time. Simply holding one note, or a chord, can create a soundtrack in itself, which may take several minutes to completely evolve. The performer can choose the key and also the length of time for each sound to evolve.

[BAS] Bass - red

[KBD] Keyboard - orange

[LED] Lead - turquoise

These can be played in the normal way. However, when playing leads, it's recommended to use the legato technique (gliding from note to note without triggering) as well as pitch bend and vibrato on the mod wheel.

[PAD] Pad – purple

[RYM] Rhythm - green

To make these work with each key change you must trigger on the start of each beat, so the rhythms run smoothly with each key change.

[SFX] Sound Effects - yellow

Many of these – especially the circuit bent collages – are 'one shots', meaning they start and end quickly, allowing you to place a unique sound effect within your composition. Simply trigger a note and let it run its course.

About Tim Conrardy

Starting from a background of interest in algorithmic tools for the Atari and creating a popular online resource – <http://tamw.atari-users.net> – Tim entered the sound design field by creating two popular banks for Green Oak's Crystal soft-synth. Subsequently Tim has done sound design for Muse Research, Camel Audio, Big Tick, Antares, Dash Signature, ConcreteFX, ImageLine and LinPlug, among others. Currently he works for Camel Audio doing sound design and providing customer support. Tim also founded his own company, Algomusic, which produces virtual instruments – <http://www.algomusic.net>.



Credits

Sound design
Tim Conrardy

Product development
Ben Gillett

Testing and demos
Terry Michael Huud
Claire Fitch
Christian Kjeldsen
Colin Fraser
Eric Wistrand

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