

INSPIRATION REDEFINED



# AEON

COLLECTION

HEAVYOCITY  
RAW INSPIRATION™

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# 1 Welcome to AEON SYNTH!

Thank you for choosing AEON SYNTH, a unique virtual instrument for REASON that combines orchestral, traditional, and ethnic instruments with searing synths and edgy samples, all created with Heavyocity's signature sound. Construct lush melodies, dark lyrical phrases and devastating synth and bass lines directly within a customized user interface.

AEON SYNTH provides a collection that is comprised of aggressive analog synths, hybrid presets, and signature "AEON HITS". Quickly create motifs or build intricate rhythmic patterns with your own melodies in the custom Arpeggiator. Further redefine your sound with AEON's Trigger FX and modulation controls.

## 1.1 About AEON SYNTH

The patches for AEON SYNTH are arranged in 2 main categories:

1. **Hits:** These presets are comprised of single-shot impacts and tails. These hybrid hits are suitable for trailer-like stings and transitions, or emphasis on specific points in a composition.
2. **Hybrid:** These presets combine organic and synth sources to create unique and evolving textures and instruments.
3. **Hybrid (ARP):** We've customized a significant portion of the collection to utilize the built-in Arpeggiator. With these presets, you can quickly perform and edit melodic grooves and phrases; control the length, velocity, pitch, rate, and subdivision of a 32 step sequencer.
4. **Synth:** These presets contain an array of sampled analog modular and digital synths. We captured true analog fatness from a variety of modular analog synth rigs. These synths range from clean and pristine to insanely aggressive, and can be quickly customized with AEON's highly tweakable interface.
5. **Synth (ARP):** Similar to the Hybrid (ARP) category, these presets all utilize the Arpeggiator in AEON. With these presets, you can quickly perform and edit melodic grooves and phrases. Add a touch of distortion, or use the filters to create intricate synth arps.

Within these categories are subfolders of Combinator patches that use additional reverb and delay effects to create an even richer palette of sounds.

All of the included patches include 3 sound sources, which are routed to separate channels in the mixer, and include their own envelopes and filters, giving you full control over each sound.

## 2 The Instrument Interface



The AEON SYNTH Interface

The AEON interface allows you to mold the sounds in a variety of ways, via filters, envelopes, effects, and an arpeggiator. This manual will cover each section of the interface in turn...

### 2.1 The Central Area

The central wooden area in the interface contains 3 main sections:

6. 3 Channel Mixer
7. Performance Controls
8. Punish Knob

## 2.1.1 Mixer

Each AEON SYNTH patch includes three sound channels, which can be mixed together in the mixer section.



The Mixer Controls

Each channel has the same set of controls:

- **Pan**: controls the position of the channel in the stereo field.
- **Level**: controls the volume level of the channel.
- **Tune**: controls the tuning of the channel (+/- 24 semi-tones).
- **Solo (S)**: mutes the other channels (with the exception of channels that also have their solo buttons turned on) so only the soloed channel can be heard.
- **Mute (M)**: mutes the output of the channel so it can no longer be heard.

## 2.1.2 Performance Controls

Below the Mixer there are three controls that alter the way the instrument responds to MIDI.



The Performance Controls

- **Glide**: controls the glide time, i.e. the time it takes for one note to transition to the next. This is sometimes also called portamento.
- **Poly**: this switches the playing mode between monophonic or polyphonic. When set to the off position, only one voice will play at a time. When active, multiple voices can play at once, allowing you to play chords.
- **Unison**: turning this knob up adds 2 additional voices with slightly different tuning to create a thicker sound. The knob controls the tuning difference of the additional voices.

### 2.1.3 Punish

In the center of the instrument is the Punish knob, a simple one-knob effect that uses a combination of compression and saturation.



The Punish Knob

Turn the knob to punish the sound.

The effect can be toggled on or off by using the button below the knob.

## 2.2 Filter & EQ

The top left section of the instrument is the EQ and Filter section.



The EQ and Filter Controls

Each channel in the instrument has its own 3-band EQ and multi-mode filter.

- ▶ You can select the channel you wish to edit by clicking on the channel tabs at the top of the EQ and Filter section.
- ▶ The channels can be linked by activating the LINK button.

Note that when you link the channels, the settings from channel 1 will be applied to the other channels.

### 2.2.1 EQ

The EQ controls are located on the left side of the EQ and Filter section. Each of the 3 bands has the following controls:

- **Gain**: controls the gain level of the band.
- **Freq** (frequency): controls the central frequency of the band.
- **Q** (middle band only): controls the Quality (Q) of the band. This alters the width of the band. A higher Q setting gives a narrower band-width.

## 2.2.2 Filter

To select a filter mode, click on the arrows in the FILTER display. You can choose from the following options:

- **bypass**: the filter will be inactive.
- **LP**: a 4-pole Low Pass filter.
- **BP**: a 1-pole Band Pass filter.
- **HP**: a 2-pole High Pass filter.
- **Comb**: a Comb filter (a metallic-sounding effect produced by very short delay times).

With the filter mode selected, you can use the following controls to shape the sound of the filter:

- **Cutoff**: controls the cutoff frequency for the filter.
- **Reso**: controls the resonance of the filter (for most filters this is a resonant peak at the cutoff frequency).
- **Velocity**: sets the amount of modulation applied from the MIDI keyboard velocity to the filter cutoff.
- **KeyTrack**: sets the MIDI key tracking of the filter cutoff, i.e. how much the cutoff frequency will follow the notes played.

## 2.3 Envelopes

The top right section of the instrument contains the volume envelope controls.



The Volume Envelope Controls

Each channel has a dedicated ADSR envelope for controlling the volume of the channel when a note is played or released.

- ▶ You can select the channel you wish to edit by clicking on the channel tabs at the top of the section.
- ▶ The channels can be linked by activating the LINK button.

Note that when you link the channels, the settings from channel 1 will be applied to the other channels.

Each envelope has the following controls:

- **A** (attack): controls the attack (fade in) time.
- **D** (decay): controls the time it take for the volume to fade from the maximum value to the sustain value.
- **S** (sustain): controls the level at which the envelope will sustain while the key is held.
- **R** (release): controls the release (fade out) time of the envelope after the key is released.

## 2.4 Trigger FX

To the left and right of the Punish knob are the Trigger FX. These are effects that can be switched on or off by using either MIDI keys F5-G#5, or the buttons on the interface.



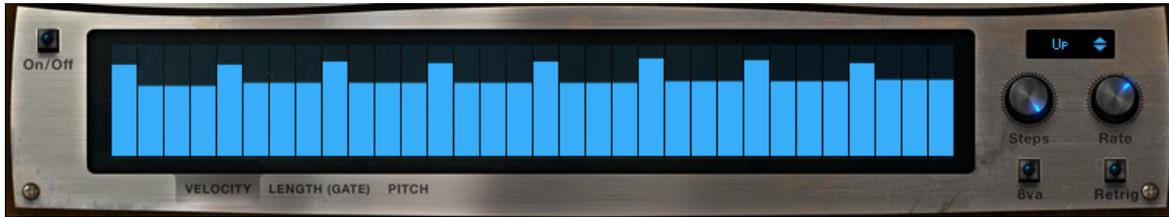
The Trigger FX

There are four Trigger FX available, each with 2-3 controls:

- **Distortion** (F5)
  - **Drive**: controls the overdrive amount.
  - **Damp**: controls a lowpass filter that can be used to soften the harsh overtones produced by the distortion.
- **LoFi** (F#5)
  - **Bits**: controls the bit-depth of the output. A lower bit-depth means more digital distortion.
  - **S. Rate**: controls the sample rate of the output. Lowering the sample rate will produce aliasing - a digital artefact that is usually undesired, but can also be used creatively.
- **Filter** (G5)
  - **Mode**: click on the arrows in the display to select a filter mode (Low Pass, Band Pass, or High Pass)
  - **Cutoff**: controls the cutoff frequency of the filter.
  - **Reso**: controls the resonant peak at the cutoff frequency.
- **Chorus** (G#5)
  - **Rate**: controls the rate of modulation (or movement) in the effect.
  - **Depth**: controls the intensity of the effect.

## 2.5 Arpeggiator

AEON SYNTH includes an advanced arpeggiator that allows you to create interesting rhythms and melodies quickly and easily.



The Arpeggiator Controls

An arpeggiator takes the notes you are holding on the MIDI keyboard and re-arranges them to play patterns. The AEON arpeggiator combines this concept with a step sequencer to give you more control over the patterns you create.

- ▶ You can turn the Arpeggiator on or off by using the button to the top left of the Arpeggiator section.

In the right side of the Arpeggiator section are the main controls:

- **Mode:** this is the menu to the top right of the arpeggiator area. From this you can select the order and mode in which the arpeggiator organizes the played keys by clicking on the arrows. The modes available to you are:
  - **Chord:** all held notes are played at once, as a chord.
  - **Pairs:** the held notes will be cycled through as pairs, creating a "broken chord" effect.
  - **Up:** the arpeggiator will cycle through the notes from the lowest to the highest.
  - **Down:** the arpeggiator will cycle through the notes from the highest to the lowest.
  - **Circle:** the arpeggiator will alternate between the Up and Down modes.
  - **Circle++:** similar to Circle, but the highest and lowest notes are played twice when they are reached.
  - **Single:** a monophonic mode. Only the last played note is used, all other notes are ignored.
- **Steps:** sets the number of steps in the step sequencer (more on that below).
- **Rate:** sets the rate of playback.
- **8va:** duplicates all held notes, but transposed an octave higher. So, if you hold a single C key, the arpeggiator will play a pattern as if you were holding that C key and the C key an octave above it.
- **Retrig:** with this button active, the arpeggiator pattern will return to the start of the pattern every time a new note is played.

There are three sequences that you can edit in the main blue area:

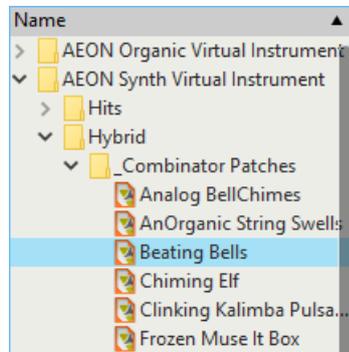
- Velocity
- Length (gate)
- Pitch
- ▶ You can select a sequence for editing by clicking on the tabs below the main sequencer window.
- ▶ To edit a sequence, simply click and drag in the main blue area to alter the values of each step.

Note that when you edit the Length/Gate parameters, setting the gate value of a step to 100% will cause it to tie to the next step (i.e. there will be no gap between the first step and the step it is tied to).

### 3 Combinator Patches

AEON SYNTH includes a collection of patches that use REASON's Combinator to add additional effects.

The Combinator patches can be found in the *\_Combinator Patches* subfolders of the AEON SYNTH preset directory.



The Combinator Patches

All Combinator patches use the same layout.



An AEON SYNTH Combinator Patch

The controls available are as follows:

- **Punish:** these controls are linked to the Punish controls, which are described in section 2.1.3 Punish
  - Punish On/Off
  - Punish Amt
- **Filter:** these controls are linked to the filter in the Trigger FX, described in section 2.4 Trigger FX
  - Filter On/Off
  - Filter Cutoff
- **Delay:** these controls are linked to an additional DDL-1 device in the Combinator.
  - Delay On/Off
  - Delay Mix
- **Reverb:** these controls are linked to an RV7000 reverb device in the Combinator.
  - Reverb On/Off
  - Reverb Mix

## 4 Appendix: Key-Range Guide

Each of the sampled sources had a note range that does not fill all 128 notes on a MIDI keyboard, and so the MIDI key-ranges for the patches are not always the same. The following is a guide to the key-ranges of the main instruments included in this library.

### 4.1 Hits

| Instrument        | Low | High |
|-------------------|-----|------|
| Aeon Hits Combo 1 | C0  | C6   |
| Aeon Hits Combo 2 | C0  | C6   |
| Aeon Hits Combo 3 | E0  | C6   |
| Aeon Hits Combo 4 | C0  | C6   |

| Instrument        | Low | High |
|-------------------|-----|------|
| Aeon Hits Combo 5 | C0  | C6   |
| Aeon Hits Combo 6 | C0  | C6   |
| Aeon Hits Menu    | D#1 | G#2  |

The Combo instruments have each sound/channel mapped to a separate key range:

- Channel 1: C0 to C2
- Channel 2: E2 to C4
- Channel 3: E4 to C6

The Menu has a different sound on each key and the channels are duplicates of each other.

### 4.2 Hybrid

| Instrument                  | Low  | High |
|-----------------------------|------|------|
| Analog BellChimes           | C0   | C7   |
| AnOrganic String Swells     | A-1  | D#6  |
| Beating Bells               | G0   | C6   |
| Chiming Elf                 | G-1  | C6   |
| Clinking Kalimba Pulsations | A0   | C6   |
| Frozen Muse It Box          | G#-1 | C6   |
| Harpsichordian              | C1   | C6   |
| Heavenly Crotale Swells     | G-1  | C6   |

| Instrument               | Low | High |
|--------------------------|-----|------|
| Padded Piano Reflections | A-1 | A#6  |
| Piano Party Time         | A-1 | C5   |
| Plucked Bells            | A-1 | C6   |
| Psalmry Pulses           | C0  | C6   |
| Running The Blade Swells | G#0 | E6   |
| Sad Mime Piano           | A-1 | C5   |
| Synister String Swells   | A-1 | D#6  |

## 4.3 Synth

| Instrument             | Low  | High |
|------------------------|------|------|
| Analog Pulse           | C-1  | G4   |
| Arise                  | G-1  | C5   |
| Bass Muff              | G-1  | C5   |
| Beating Drones         | C0   | E6   |
| Black Lagoon Synth     | G0   | C4   |
| Cloud 9                | B-1  | A#5  |
| Dirty Bassynth Filters | A-1  | C6   |
| Distort The Sweep      | G-1  | C6   |
| Feeding Back Keys      | A-1  | C5   |
| Fried Green Synth      | G0   | C4   |
| Fuzz Crunch            | G0   | C6   |
| Horning Echoes         | C0   | C6   |
| Layzr Pointer          | G0   | C6   |
| MetaSquare             | G0   | E6   |
| MetaSquelch            | B-1  | C6   |
| MetaTronix             | B-1  | C6   |
| Might As Well Jump     | G#-1 | C6   |
| Moogami Bass Tubes     | A-1  | C6   |

| Instrument                   | Low  | High |
|------------------------------|------|------|
| Node Pulses                  | C-1  | C5   |
| Peaceful Pulses              | A-1  | C6   |
| Phase The World              | A-1  | C5   |
| Pluckd                       | A-1  | C6   |
| Pulsars Rising               | G-1  | C6   |
| RhodesyTron                  | A-1  | C6   |
| Rolling Swells               | G-1  | C5   |
| Saw Blades                   | A0   | E5   |
| Saw The Aggression           | C0   | C5   |
| Screaming Morsey             | A-1  | C5   |
| Sliding Echoes               | G-1  | C6   |
| Soft Hybrid Pad With A Pulse | A0   | E6   |
| Swelling Dark Fifths         | C0   | E6   |
| The Subs Have It (Glide)     | A#-1 | E6   |
| Tight Fatty Bass             | E0   | G#4  |
| Tube Thump                   | C0   | C6   |
| Tuning SynthPipes            | C1   | C5   |

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