Falcon AIR for Falcon

Installation

As there is no default location for 3rd party sound libraries for Falcon, you can just install the folder “Falcon AIR“ which you extracted from the RAR-archive anywhere on your system, preferably on a fast external drive, if you have one available. Then you just locate the folder “Falcon AIR“ in the Falcon browser under “Devices“, add it to your favorite places and load a program from one of the categories in the main “Programs“ folder, or a sample from the sample subfolders, or a wavetable from the wavetable folder or an image into the wavetable synth from the Images-folder.
You can also drag and drop programs directly from the Finder into “Parts“ in Falcon.

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, samples, wavetables and images from ***Falcon AIR***, resample them, copy or otherwise replicate the patches, samples, wavetables and images from this sound library in any commercial, free or otherwise product. That includes sample- and audio libraries and patches for other samplers and sample- or wavetable-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 ***Falcon AIR*** may not be given away or sold, it is not for resale (NFR).

Description and content

Falcon Air combines organic acoustic samples with the plethora of synthesis forms available in Falcon. Often several different synthesis modules are combined within in one patch, many presets make use of the new multi-granular engine, the wavetable synth and the new physical modeling module introduced in Falcon. All samples, wavetables and images (for image re-synthesis in the WT synth) were created especially for this library.

Expressive hybrid instruments meet multi-sampled percussive sounds, sweet ambient pads, ethereal textures and minimal sequences are drowned in haunting granular abysses, electric guitar ambiences, feedback swells and mesmerizing industrial drones, technoid synth arps and big bass sounds are accompanied by ethnic drums, beautiful mallets and various chromatic percussion sounds.

The sample content was generated from multi-sampled percussion instruments and glass objects, industrial field recordings executed in factories, electric guitar instruments, weird sounds of electronic gadgets captured with special coil microphones, audio-morphed vocal sounds and electronic soundscapes, also re-synthesizing and audio-morphing acoustic sounds with programs like Metasynth, Morph and Kaleidoscope, to name a few.

All patches have up to 30 Macros and switches assigned, most make use of the modulation wheel, quite a few also use aftertouch. In many patches tempo-synced modulators are used to animate the amplitudes and filters of the involved samples and sound generators, often key-switchable sound combinations or different articulations are available within one patch. All patches which have several different sounds split across the keyboard (often over a range of six octaves or more) use key-coloring in Falcon's keyboard which makes it easier to navigate through the various split sounds.

Content:

• 2.57 GB of original samples (538 wavs/stereo/48 Khz/24 Bit/phase-aligned), 24 wavetables, 1 single cycle waveform, 2 impulse responses, 11 images - very few samples were borrowed from other patchpool libraries. The content is not encrypted, so you can use the samples and wavetables in other samplers and synths or directly in your DAW.

• 102 patches combining most synthesis forms available in Falcon.

• Library size in total: 2.6 GB

Sampled acoustic Instruments:

- Chinese opera cymbals, bowed and beaten, also hand cymbals
- Wahwah tube
- Water drums / jicara de aqua (a pair of water pumpkins)
- Various bell types like Japanese wind bells, Nepalese crotales, bell trees, camel bells, sleigh bells, bronze bells, swirling bells (solid sonic triangles)
- Glass gongs
- Large frame drum
- Amped electric guitar - drones, feedback swells, chord textures, e-bow sounds

Patch categories:

- Bells (13)
- Cymbals - Percussion (11)
- Guitars (12)
- Mallets - Plucks (12)
- Pads - Textures (18)
- Sequencer - Arps (11)
- Soundscapes - Drones - FX (14)
- Synths - Keys (11)

All acoustic samples in this library were recorded with 3, sometimes 4 top notch microphones (Neumann/Shure) in L-C-R in 48 Khz/24 Bit, 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, reduced the overall polyphony in Falcon and/or reduce the release time (most patches have a dedicated Macro assigned to “Release“). Also when mixing and not tracking I would advise you to raise the sample buffer in your DAW, as latency is not an issue in that case, the multi-granular engine with many grain streams and the IRCAM-scrub-mode can be somewhat CPU-hungry (especially the latter), that’s why I did not use the IRCAM-stretch-mode at all, as it’s barely usable in a DAW-project-context.

Patchlist

All patches have between 8 - 30 Macro controls and switches assigned. Most also make use of the modulation wheel, many use aftertouch.

All playing tips and comments from the alphabetic patchlist below can also be accessed via the Info-tab in the Falcon UI.

C3 refers to the middle C on a piano (C1 in classical terms).
AT = Aftertouch, VEL = velocity, MW = modulation wheel, L1 = layer 1, KG = keygroup,
KS = keyswitch, WT = wavetable

Bells	
Beautiful Bells KS	Two granular bronze bell textures in layers 1/2 (root note at C#5) and a pluck synth module with a bell texture exciting the resonators in layer 3, select layers with keyswitches located at A-1/A#-1/B-1, MW randomizes grain pitch and adds vibrato in layer 3, AT controls grain position in all granular oscillators.
Bell Tree Accent Mix RR6 KS	Zone 1 = Bell Tree A, Zone 2 = Duet, Zone 3 = Bell Tree B Keyswitch 1 (C0) full sample length - KS 2 (D0) sample start on the main accent, providing a tighter rhythmical control. MW adds fast random pitch modulation, filter control via velocity can be dialed in with a Macro.
Bell Tree Textural Split	Six bell tree textures split across the keyboard,the lower two zones were played on a single bell tree, the upper four using two bell trees simultaneously. Pitch follow is set to microtonal (50%) so each sound has the range of a triton. KS1 (C0) selects normal sampling mode, KS 2 (D0) selectes granular mode, control grain speed with the respective Macro. Sample start position via velocity can be dialed in with a Macro, in that case you might also want to adjust the overall velocity sensitivity with the assigned Macro. Convolution 1 adds a tonal electronic soundscape impulse response (try it with a lot of flanging and modulation wheel action), convolution 2 adds a medium sized room, both convolution engines have on/off switches to save you some CPU. 15 Macros and 2 switches ar e assigned, MW introduces random pitch modulation in both layers.
Bronze Bell Trio	In the upper half there are three multi-sampled bronze bells with 4x round robins, split across the keyboard by transposing each pitch downwards to caver a 3-octave range. In the lower half there is a granulated bronze bell texture layered with the FX tail of the same long soundscape. MW adds random pitch modulation to the upper bells and detunes the grains in the lower sound, AT controls grain position in the lower sound.
Camel Bells Accent Mix RR5 KS	Zone 1 = Camel Bell A, Zone 2 = Duet, Zone 3 = Camel Bell B Keyswitch 1 (C0) full sample length - KS 2 (D0) sample start on the main accent, providing a tighter rhythmical control. MW adds fast random pitch modulation, filter control via velocity can be dialed in with a Macro.
Camel Bells Textural Split	Five camel bell textures split across the keyboard, KS1 (C0) selects normal sampling mode, KS 2 (D0) selectes granular mode, control grain speed with the respective Macro. Pitch follow is set to microtonal (50%) so each sound has the range of a triton. Sample start position via velocity can be dialed in with a Macro, in that case you might also want to adjust the overall velocity sensitivity with the assigned Macro. Convolution 1 adds a vocaloid impulse response (try it with a lot of flanging), convolution 2 adds a medium sized room, both convolution engines have on/off switches to save you some CPU. 15 Macros and 2 switches are assigned, MW introduces random pitch modulation in both layers.

Bells	
Multibell Textures Granular Split	Three long textures played with several Nepalese bells and crotales simultaneously, split across the keyboard. Multi-envelope-controlled filter modulation (velocity sensitive) and individual pan modulation can be dialed in with Macros, three controls and a reverse switch for shaping the grain streams are available. MW detunes the grains, AT controls grain position. 13 Macros and 3 switches are installed.
Sleigh Bell Accent Mix RR6 KS	Zone 1 = Bell Tree A, Zone 2 = Duet, Zone 3 = Bell Tree B Keyswitch 1 (C0) full sample length - KS 2 (D0) sample start on the main accent, providing a tighter rhythmical control. MW add fast random pitch modulation, filter control via velocity can be dialed in with a Macro.
Sleigh Bells Textural Split	Three sleigh bell textures split across the keyboard,the lower two zones were played on two different sleigh bells, the highest zone plays both sleigh bells simultaneously. Pitch follow is set to microtonal (50%) so each sound has the range of an octave, root note is the upper D# in each zone. KS1 (C0) selects normal sampling mode, KS 2 (D0) selects granular mode, control grain speed with the respective Macro. Sample start position via velocity can be dialed in with a Macro, in that case you might also want to adjust the overall velocity sensitivity with the assigned Macro. Convolution 1 adds a vocaloid impulse response (try it with a lot of flanging), convolution 2 adds a medium sized room, both convolution engines have on/off switches to save you some CPU. 15 Macros and 2 switches are assigned, MW introduces random pitch modulation in both layers.
Swirling Bells Layered	Two layered multi-sampled sonic triangles, sampled with round robins and 3 velocity layers, higher velocities increase the swirling speed. A volume control for each layer is installed. MW adds random pitch modulation. 11 Macros and a convolution on/off-switch are available.
Swirling Bells Split	Two multi-sampled sonic triangles split across the keyboard - split point C4 - sampled with round robins and 3 velocity layers, higher velocities increase the swirling speed. MW adds random pitch modulation. Ring modulation with key follow can be dialed in with a Macro, a control for random pan modulation is installed. 13 Macros and 2 switches are available.
Windbells Microtonal	Two layered Japanese windbell textures played on four bells simultaneously, key follow is set microtonal (20%), so 5 octaves = 1 octave. Root note is located at C5. Tuned comb-filters can be dialed in with a Macro, audio rate and random pitch modulation can be added with the dedicated Macros. Dedicated volume controls for each layer are available, set sample start with the assigned Macro. 15 Macros and two switches are assigned.

Bells	
Windbells Quartet	Four Japanese windbell textures played on four bells simultaneously. Dedicated volume controls for each layer are available, set sample start with the assigned Macro. Tuned comb-filters can be dialed in with a Macro. MW adds random pitch modulation, AT decreases modulation speed. 13 Macros and 1 switch are assigned.

Cymbals - Percussion	
Bowed China All Untuned Explanatory Video	32 bowed Chinese opera cymbals mapped on the white keys between C1 - E5, the color zones mark the 4 different cymbals which were sampled. MW adds vibrato, AT decreases vibrato speed. 17 Macros and 1 switch are assigned.
Bowed China Granular Pad Explanatory Video	Two bowed china cymbals with a distinct tonality mapped/split between C1-C6 and a third one with brighter harmonics in a second velocity zone mapped over the entire range - running in granular mode, speed set to tero with multiple grain streams slowly hovering over the main part of the samples (LFO controlled), MW shifts grain position to the right, AT detunes the grains. A second layer adds a pluck synth module excited by a stretched bowed china cymbal, extended to C0. The 2nd layer can be added with KS2 (located at B-1), KS1 at A-1 only selects the granular cymbals. Two dedicated Macros control the volume of each layer, another Macro tunes down layer 1 an octave. 9 Macros are assigned.
Bowed China Tuned Split Explanatory Video	Nine bowed Chinese opera cymbals with a distinct pitch mapped between C2 - C7, the zone between E3 - C#4 adds another cymbal in a second velocity layer (check the mapping editor). Sample start can either be shifted with a Macro or another Macro dials in sample start modulation via velocity, so the bowing phase can be shortened/skipped. Filter cutoff control via velocity can also be dialed in, a Macro which sets the overall velocity sensitivity for the amplitude is also available. MW introduces tempo-synced amplitude modulation. 13 Macros and reverb-freeze-switch are assigned.
Buffalo Drum 5Vel RR6	A large multi-sampled frame drum (root note at A2) sampled at five velocity layers/6x round robin. A “Pitch Zapp“ can be dialed in with a Macro, controls for waveshaper-distortion mix/amount are available. The convolution reverb has an on/off switch and 4 Macros assigned to shape the reverb sound.

Cymbals - Percussion	
Chinese Opera Cymbal Mix Split	Three multi-sampled Chinese opera cymbals played with soft mallets, sampled at 3 velocities/4x round robin split across the keyboard and some cymbal tremolos with 2 velocity zones at the top (a Macro for sample start control for the tremolos is available). In two lower cymbals the 3rd velocity layer was played with a wooden stick on the cup of the cymbal. Wave-shaped distortion on keygroup level controlled via multi-envelopes during the looped decay phases can be dialed in with a Macro. Macros for amplitude pulsation/pulsation speed are available, filter- and stereo modulation can be dialed in. MW adds fast random pitch modulation. 12 Macros are assigned.
Chinese Opera Cymbal Synth	Chinese opera cymbals played with soft mallets, mapped between C0 - C5 (root at F#2), sampled at 3 velocities/4x round robin, the 3rd velocity layer was played with a wooden stick on the cup of the cymbal. Wave-shaped distortion on keygroup level controlled via multi-envelopes during the looped decay phases can be dialed in with a Macro. Macros for amplitude pulsation/pulsation speed are available This is layered with an analog synth drone with 4 unison voices which has it's dedicated volume control. Sync-overtone-modulation for the synth can be dialed in with a Macro, pulsation can be added with another one (speed follows the cymbal pulsation). More controls for master LP/HP filter, chorus/delay/reverb FX are also installed. MW adds tempo-synced filter modulation in both layers.
Chinese Opera Hand Cymbals KS	Multi-sampled Chinese opera hand cymbal accents sampled with 6x round robin and dynamic repetitions sampled with 2x round robins, mapped between C2-C5, root note at F#3, key follow is set to 50%, 3 octaves on the keyboard = 1.5 octaves , tune the samples up/down 2 octaves with the assigned Macro. Five key-switchable layers are available: **KS1 (C0)** - accents normal sampling, not looped, MW -> fast pitch glissando during attack phase **KS2 (C#0)** - accents granular (Macros for sample speed/grain size/density are available) - MW -> grain pitch randomization **KS3 (D0)** - repetitions sampling mode, Macro for sample start is available **KS4 (D#0)** - repetitions granular mode - MW -> grain pitch randomization, AT -> grain position **KS5 (E0)** - accents reversed with 2x round robin 11 Macros and 2 switches are installed.
Cymbal Cloud	Two tremolo textures played with wooden sticks on a Chinese opera cymbal, one running in sampling, the other one in granular mode, layered with a pluck synth which also uses one of the tremolos toe excite the resonators. AT shifts grain position in the granular layer. A 3rd layer adds a field recording I made some years ago of thousand of Philippine women gathering under a bridge in Hong Kong on a public holiday. Dedicated volume controls for each layer are available, three granular controls let you shape the granular cymbal sound. MW detunes the grains, adds chorus FX to the pluck synth sound, AT shifts grain position in the granular cymbal layer.

Cymbals - Percussion	
Cymbal Scaper Split 01	In the lower register (the blue zone) you'll find a pluck synth module excited by cymbal tremolo, an FM synth and a multi-sampled Chinese opera cymbal with 4x round robins (Macros for FM/sampling volume are installed). In the upper two zones there are granulated cymbal tremolos layered with their electronically processed siblings (volume balance via 2 dedicated Macros). The "GrainWorx"-Macro affects numerous parameters in all granular zones, so does the "GrainSpread-Macro", there is also a switch which reverses the grains. 12 Macros and one switch are available.
Cymbal Scaper Split 02	Two Chinese hand cymbals with stereo movement during the decay phase in layer 1 (sampling mode, scaled to quarter-tones) and their re-synthesized derivatives in layer 2 running in granular mode, AT shifts grain position, MW adds tempo-synced modulations (filter / amplitude). The polyphony of the FX layer is set to 12 voices. 15 Macros and a reverb-freeze-switch are available.
Doppler Cymbals FX Split	Four Chinese opera hand cymbals, moving the cymbals around the 3 mics after the attack - layered with their processed/doppler-ized siblings, volume controls for each layer are available., each combo plays over a range of 1 octave. MW adds glitchy pitch modulation. 12 Macros and a switch for convolution on/off are installed.

Guitars	
Dream Guitar Scape Split	In the lower register there is a dreamy acoustic guitar soundscape running in granular mode layered with a phasing drone sound in sampling mode, in the upper half the is a granular texture with a processed single note repetition layered with dreamy chord-scape in sampling mode. MW detunes the grains in the granular layers, AT controls grain position, controls for grain speed/size and a grain-reverse switch are installed. Tempo-synced pulsation can be added with a Macro, dedicated filter-modulation controls for granular/ sampling are available, 13 Macros and 1 switch are installed.
Ebow Mystery Split	Two granulated amped electric guitar e-bow phrases layered with an analog synth drone-pad, the latter having three Macros assigned for volume/delay/ waveshaper mix. If you want to control grain position of the e-bow phrases with AT, dial in the desired amount with the assigned Macro, there is also a control for grain speed. MW detunes the grains and increases detune in the synth sound. 11 Macros and a reverb-freeze switch are assigned.
Ebow Phrase Trio Granular Split	Three e-bowed amped electric guitar phrases split across the keyboard, running in granular mode. Grain position is controlled by a non-retriggering multi-envelope, so the samples always plays on and do not restart. Set the range of the sample scanning and the speed with the respective Macros, the Macro for speed is bipolar. MW detunes the grains. 15 Macros and a reverb-freeze switch are assigned.

Guitars	
EG Antipodes	Three layered electric guitar octaver drones in the lower half meet the granulated tails of two e-bow scapes in the upper half. The amplitude modulation which can be dialed in for the lower drones via Macro has a different phase start for each LFO involved. VEL modulates sample start when Macro is engaged. MW adds tempo-synced, square-shaped pitch modulation, +3 semitones with MW fully engaged - and it also detunes the grains in one of the e-bow scapes in the upper half. 15 Macros and a reverb-freeze switch are assigned.
EG Ebow Flago Dome Split	MW introduces tempo-synced amplitude/pan modulation, each e-bowed flageolet transition reaches over 2 octaves and has 5 dedicated controls for sample start, envelope shaping, tuning (+/- 1 octave) and filter modulation. Five master controls for LP/HP filter cutoff, delay mix/warp and reverb mix are also available. Altogether 29 Macros are installed.
EG Ebow Trill Gliss Scape	A glissando trill texture played with an e-bow on an amped electric guitar layered with it's re-synthesized derivatives playing in the upper half (granular/sampling mode mixed, with dedicated volume controls for each), a deep spectral drone playing in the lower half. MW randomizes grain pitch and increases chorus FX in the drone layer. Grain position control via AT can be dialed in with a Macro. 16 Macros are assigned.
EG Feedback Chordscapes Split featured in **this video**	MW introduces tempo-synced amplitude/pan modulation, each guitar scape ranges over 1 octave - root note at E in each octave - and has five dedicated controls for envelope, tuning, sample start and filter modulation. Three master controls for LP/HP filter cutoff and delay/reverb mix are also available.
EG Feedback Swells	Multi-sampled amped electric guitar, feedback swells sampled between E1 - E4 with whammy-bar vibratos, each sampled pitch has 2 samples in 2 crossfading velocity layers, the 2nd layer being more animated, all samples are crossfade-looped. Add tempo-synced amplitude modulation/waveshaper modulation with the assigned Macros. Two parallel filter signals (FX rack inserted on layer level) can be dialed in with dedicated Macros, filter 2 has another Macro assigned for cutoff modulation, MW introduces stereo modulation (UVI Wide), AT increases modulation speed. 17 Macros and an on/off switch for the Maximizer are installed.
EG Major Flavors	Electric guitar chord lick layered with a re-synthesized and an audio-morphed derivate, all sounds play in granular mode, four granular controls and a reverse grain-switch are avalable, each sound has it's dedicated volume control. When you freeze the sound by setting grain speed to hard left, use the Macro for grain position to scan through the samples. MW detunes the grains. 14 Macros an 2 switches are assigned.
EG Minor Scapes Granular Split	Two minor chord scapes performed on an amped electric guitar, dial in grain position control via AT with the respective Macro, control grain speed/size/spread with 3 dedicated controls, MW detunes the grains. Two parallel, filters (lowpass/hybrid) with volume controls for each filter signal are installed, the lowpass filter also has a control for modulation amount. Dial in tempo-synced amplitude modulation with the assigned Macro. 13 Macros are installed.

Guitars	
EG Percussive Trash Guitar	Amped electric trash guitar accents recorded with a ring modulation-stomp box through a Fender Twin, 5 velocity layers with up to seven round robins, mapped between C0 - C7. In a second layer an analog synth run though a wahwah filter can be added (select with KS2 at B-1), blend in with the assigned volume control). MW introduces stereo modulation (UVI Wide inserted on layer level) to the guitar layer. A waveshaper with envelope modulation can be dialed in for the guitar sound, controls for pan/pitch randomization are installed. 13 Macros and 2 switches are available (compressor/convolution reverb on/off).
EG Tremolo Scapes Split	Four electric guitar tremolos layered with their electronic siblings, the dry guitars play in the somewhat CPU-Intense IRCAM-Scrub-mode with Macro controls for speed, direction and sample position, the electronic soundscapes play in sampling mode with a sample start control and a control which enables sample start modulation via velocity. Dedicated volume controls for each layer are available. Each combo plays over an 1-octave range, root note at E in each octave, tune the sounds up/down an octave with the assigned Tune-Macro. Polyphony is set to 8 voices for CPU-reasons. MW adds strong flanging FX, AT increases flanger speed. 19 Macros and a reverb-freeze-switch are assigned.

Mallets - Plucks	
Bettys Harp	Two layered pluck synths, one with a harp-ish timbre, the other one being more percussive in nature fading out towards the low register, with a velocity sensitive filter envelope assigned. VEL modulates various parameters in both modules. MW is assigned to the Inharmonicity-parameter in both modules making for some nice muting/detune effects. Pitch modulation via AT can be dialed in with a Macro, +2 semitones with the control fully engaged. 18 Macros and a convolution on/off-switch are installed.
Chinese Plucker	Pluck synth using a Chinese opera cymbal and the internal synth to excite the resonators layered with an analog sine synth with PWM-modulation via velocity and randomized start phases, each layer has a dedicated volume control, the synth inside the puck module also has a volume control and there is a switch which switches the pluck synth to “Dual String“-mode with the second string being tuned up a perfect fifth. Macros for pitch randomization and pitch control via AT are installed. Filter cutoff modulation via VEL can be dialed in with a Macro. MW adds vibrato. 15 Macros and 1 switch are available.
Dual Glass Gongs 3Vel RR6	Glass gongs - 3 velocity layers/6x round robin, two different mallets (hard/soft) can be either layered (volume controls for each layer are available) or key-switched individually (switches located at A-1/B-1), a lot of things can be dialed in (ring modulation, bit destruction, filter envelope, random pitch/pan and more). MW adds vibrato. 13 Macros and 2 switches are installed.

Mallets - Plucks	
Electric Glass Gongs	Two layered, re-synthesized glass gong accents in layer 1 with unison detune (3 voices) (crossfade-looping the decay phase), a granular chord-scape also derived from a re-synthesized glass gong in layer 2, each layer has it´s dedicated volume control, a velocity-sensitive filter envelope can be dialed in for the accents. The granular layer has a speed control, hybrid-filter-modulation can be added with a Macro, MW detunes the grains and adds vibrato to the accents, The accents have a reverb inserted on layer level with a dedicated mix control. 15 Macros and an on/off-switch for the Maximizer are installed.
Hang Plucker RR6	A mellow hang (chromatic percussion instrument) accent played with a soft mallet exciting the resonators in the pluck synth, 6 round robin variations run in cycle mode. Macros for filter velocity and overall velocity sensitivity are available. A velocity-modulated waveshaper on keygroup level can be dialed in with a Macro. MW adds vibrato. 17 Macros are assigned.
Litho Synth featured in **this video.**	A pluck synth using a glass gong sample to excite the resonators layered with a round robin chain of glass gongs in a second layer, individual volume controls for each layer are installed. MW adds fast pitch modulation using a custom LFO shape. Pitch Randomization can be dialed in with a Macro, a fast filter envelope can be introduces with a Macro to enhance the pluck-timbre of this sound. 12 Macros and 2 switches are assigned.
Multi Plucker Bass	Percussive pluck synth using also a metallic/percussive sample to excite the resonators, layered with an analog synth bass and an FM bass, a dedicated volume control for the FM layer is installed. Stereo width can be controlled with a Macro, the pluck synth has a control for noise excitation amount. MW decreases LP master cutoff (inserted on program level) and adds some drive, a multi-band compressor and a Maximizer can be activated via switches, threshold for the latter can be adjusted with the assigned Macro. 9 Macros and 3 switches are installed.
Wahwah Tube Synth KS featured in **this video.**	Multi-sampled wahwah tube sampled with 3x round robin and 3 velocities and different vibrato speeds in 3 key-switchable layers. Layer 1/KS1 (C0) has no vibrato, layer 2/KS2 (D0) slow vibrato and layer 3/KS3 (E0) faster vibrato with speed variations. Dial in pan randomization and/or slow pan modulation with the assigned Macros, a fast filter envelope can be introduced with another Macro, full ADSR-control is available via 4 installed Macros. MW adds pitch modulation. 13 Macros and a convolution on/off-switch are installed.
Water Pumpkin Big Bathtub Split the water pumpkin patches are featured in **this video**.	The big water pumpkin (water drum/jicara de aqua) was multi-sampled in the bathtub as it needed an ocean to swim in, which added a nice gated-room-sort-of-ambient to each hit and also some dripping drops were captured here and there. Three articulations (different mallet types) are split across the keyboard, the lowest zone uses 6 velocity layers, the middle zone 4 velocities with 3x round robin, the top zone 3 velocities with up to 6x round robin. 16 Macros and a convolution on/off-switch are installed.
Water Pumpkin Duo Bathtub Split	Both water pumpkins sampled in the bathtub are combined in this patch with a zone-crossfade between C#2 - F#2. The lower sound uses the big pumpkin sampled with 4 velocities / 3x round robin, the higher register uses 6x round robin in velocity layer 1 and a single accent in velocity layer 2.

Mallets - Plucks	
Water Pumpkin Small Art Layered	The smaller water pumpkin (water drum/jicara de aqua) was sampled in a dry studio environment, as it can swim in the bigger pumpkin. In this patch three different mallet types (with up to 6 velocity layers and 3x round robin) and hand accents are layered and you can level and tune each layer. Full ADSR-controls are installed, you can randomize pan/pitch, plenty of controls for filter, EQ and FX are available. 24 Macros and an convolution on/off-switch are installed.
Water Pumpkin Small Art Mix KS	In this patch you can select three different mallet types (with up to 6 velocity layers and 3x round robin) ranging over the lower 3 octaves, via key-switches (located at A-1/A#-1/B-1), the upper sounds - 2 different sets of hand accents with plenty of velocities and round robins and tempo-synced finger trills (in stretch mode) with 5x round robins - are not affected by the key-switches. Full ADSR-controls are installed, you can randomize pan/pitch, plenty of controls for filter, EQ and FX are available. 16 Macros and a convolution on/off-switch are installed.

Pads - Textures	
Airy Chord Scape Split	A long tonal chord scape divided into three segments split across the keyboard. The highest zone runs in granular mode, the other two in sampling mode, VEL slightly shifts the sample start to the right. MW introduces tempo-synced, triple-based amplitude modulation. 13 Macros are installed.
Angelo Vox	In the lower register there is a vocal drone running in granular mode (a GrainWorx-Macro lets you shape the grain streams) layered with an analog synth (a dedicated volume control for the synth is available), in the upper register there is a angelic vocal texture sampled at 2 pitches (C3/G4) with zone crossfade. Sample start control for the upper sound is installed and dedicated controls for amplitude/filter modulation and delay FX are also available. MW introduces audio-rate modulation to pitch in the upper region. 10 Macros are installed.
Arctica	A wondrous vocal-ish multi-sampled texture (sampled at 4 different root notes) with animated harmonics layered with a noise-oscillator processed by a tuned bandpass filter. The noise-synth has it’s dedicated volume control, filter modulation can be dialed in, MW adds amplitude modulation with fluctuating speed. VEL slightly modulates sample start position. KS2 adds a granular bell tree sound which has it’s own volume control so you can balance it with layer1 (which also has a Macro assigned for volume). 10 Macros and a reverb-freeze-switch are installed.

Pads - Textures	
Dream Scape	Dreamy soundscape sampled at 3 different root notes, running in granular mode using 5 grain streams with fluctuating grain spread, two granular controls are installed /grains speed/duration). MW detunes the grains, grain position control via AT can be dialed in with the assigned Macro. Tempo-synced amplitude modulation can be dialed in with a Macro, filter modulation speed can be controlled with another Macro. 13 Macros are assigned.
Hovering Tables	Two layered wavetable synths scanning the same table from different starting points, in a 3rd layer an analog synth supplies some “bone“ to the sound. AT increases unison detune, MW introduces tempo-synced amplitude and phase-distortion modulation. Increase filter resonance with the assigned Macro, control overall LP cutoff with another Macro. 8 Macros and a reverb on/off-switch are installed.
Granular Glassgong Trems Split	Two granulated glass gong tremolos (hard mallet/gong mallet) split across the keyboard (5 grain controls are installed for speed/size/density/spread and a grain reverse switch) - layered with a pluck synth mapped across the entire range which also uses a glass gone tremolo to excite the resonators and has a dedicated volume control assigned. Tuned combfiltering can be dialed in for the glass gongs with a Macro, the dry signal has a dedicated volume control. MW randomizes grain pitch (which also creates nice harmonics in the combfilter), AT controls grain position when the respective Macro is engaged. 14 Macros and 1 switch are installed.
Image Pad	2 images are used in two WT synth modules, split point C#4. MW increases unison detune. Dial in tempo-synced amplitude/filter modulation with the respective Macros. 12 Macros are installed.
Living Pad	Animated wavetable-pad with six unison voices using a wavetable extracted from a cymbal sound. MW introduces tempo-synced amplitude/wavetable modulation, AT adds vibrato. Macros for filter sweeping and notch-filter-modulation are installed. 8 Macros are installed.
Mellow Flute Pad	Wavetable-pad with four unison voices using a wavetable extracted from a bass flute - layered with an analog stack synth. MW increases unison detune. Dial in tempo-synced amplitude modulation with the assigned Macro. MW increases detune in the WT-synth (4 unison voices). When the pan modulation Macro is engaged, AT increases modulation speed. 9 Macros and a Maximizer on/off-switch are installed.
Moon Pad	Multi-sampled spectral pad (5 long sample with crossfade looping/zone crossfade) in layer 1, noise pad in layer 2, dedicated volume controls for each layer are installed. A Macro controls sample start, full ADSR-controls and a Macro for adding tempo-synced amplitude modulation are are available. MW introduces tempo-synced pitch modulation in both layers +2 semis/ square-shaped. 12 Macros and a reverb-freeze-switch are installed.

Pads - Textures	
Plastic Angel	Multi-sampled angelic voices with zone crossfades, when chorus FX is engaged via Macro, AT controls chorus depth. MW introduces tempo-synced amplitude modulation (2 vs 3). Enable sample start modulation via velocity with the respective Macro. 12 Macros and a reverb-freeze-switch are installed.
Punctual Beauty	Animated new-agey electronic texture sampled at two different root notes (C2/C4) running in granular mode, four granular controls for speed/size/grain spread and grain density are installed, tuned comb-filters can be dialed in with a Macro. Two parallel filters on layer level (LP/BP) can be leveled with the assigned controls, the bandpass filter has tempo-synced modulation which can be enhanced with a Macro, the LP-filter has a control for cutoff installed. 13 Macros and a reverb-freeze-switch are installed.
SpectraVox Pad	Multi-sampled lush vocal pad with zone crossfades, when chorus FX is engaged via Macro, AT controls chorus depth. Sample start modulation via velocity can be dialed in with a Macro, two different filter modulations can be introduces with dedicated Macros (hybrid filter on keygroup level, lowpass filter on layer level) MW introduces tempo-synced, triplet-based amplitude modulation. 10 Macros are installed.
Vibra Chord Cloud	Processed vibraphone texture - a rising min7 chord - running in granular mode using 4 grain streams. 4 Macros let you shape the grains, dial in grain position control via AT if desired, tempo-synced amplitude and filter modulation can be dialed in, MW detunes the grains. 10 Macros are assigned.
Vocal Ebow	Audio-morphing electric guitar e-bow sustains with vocal sustains, multi-sampled between G1 - E4, with crossfading key-zones, MW adds tempo-synced amplitude modulation. VEL modulates sample start position when assigned Macro is engaged, another Macro sets the overall sample start position. 13 Macros are assigned.
Vocal Stranger Trills	Mysterious vocaloid texture sampled at 3 different root notes running in granular mode using 4 grain streams, with grain speed set to 0, a slow LFO modulates grain position, the grain streams are spread wide apart. Two controls for grain size/density are installed, MW randomizes grain pitch. HP-filter modulation and filter drive can be dialed in, a master lowpass filter with cutoff control is installed. 12 Macros and a reverb-freeze-switch are installed.
Wahwah Tube Granular	Granular wahwah tube with 2 velocity layers/3x round robin. MW adds rotating auto-pan FX, AT control rotation speed. 8 Macros and a reverb-freeze switch are installed.
Water Pumpkin Granular Combs	Layer 1 selectable via KS1 (A-1) contains 2 split water pumpkin tremolo textures running in granular mode, with grain speed set to 0, a random LFO modulates grain position. MW randomizes grain pitch. Layer 2 via KS2 (B-1) uses a tremolo texture played on two water pumpkins, mapped over the entire range (C0 - C6). Dial in tuned comb-filters with the assigned Macro, a Macro for grain density is installed. 12 Macros are available.

Sequencer - Arps	
Endless Spiral Quencer	Three layered sequences/arps (FM/analog synth/stack synth) with volume controls for each layer, the analog synth layers have delay FX inserted on layer level and there is also a master delay FX inserted on program level with dedicated controls for mix/feedback. MW increases detune in the analog synth and is also assigned to the volume of the 3rd operator in the FM synth. LP filter modulation on program level can be dialed in with a Macro, plenty of FX-controls are installed. 14 Macros and a reverb-freeze switch are available.
Insister featured in **this video**.	Animated sequencer layering a wavetable synth with an FM module. Dedicated volume controls for each layer are installed. Add tempo-synced amplitude modulation and waveshaper distortion to the wt-synth with the assigned Macros. MW reduces/eliminates phase-distortion modulation in the WT-synth and increases filter resonance in the FM synth. 11 Macros are installed.
Noise Quencer	Noise drum module layered with an analog synth and a long flexatone-texture sample with randomized sample start/pitch, an arp inserted on program level provides the sequence, volume controls for each layer are installed, plenty of controls for altering the timbre, envelopes, filter and FX settings are available. MW introduces tempo-synced flanging FX. 12 Macros and a Maximizer on/off-switch are available.
Pumpkin Quencer Split	Each articulation/layer has it's dedicated arpeggiator inserted on layer level, each pattern has some small variations, the upper layers use a different pattern - which is 2 beats longer (40 steps x 16th notes) - with variations, split point: C#4. The smaller water pumpkin (water drum/jicara de aqua) was sampled in a dry studio environment, as it can swim in the bigger pumpkin. In this patch three different mallet types (with up to 6 velocity layers and 3x round robin) and hand accents are layered and you can level and tune each layer. Full ADSR-controls are installed, you can randomize pan/pitch, plenty of controls for filter, EQ and FX are available. 24 Macros and an convolution on/off-switch are installed.
Random WaveQuencer	Wavetable arp with 5 wt-modules running in round robin mode on keygroup level, with individual randomization for WT-index and phase distortion. Above C#4 the wavetable changes. Two filters (resonant bandpass/xpander lowpass) are running in parallel, a volume control for each filter signal is installed. MW increases unison detune. 13 Macros are available.
Six Eight Arpology	Sequencer in 6-8 signature combining a pluck synth (full range) with an FM sound in the lower register (below C2). MW increases unison detune, +/- 12 semitones with the wheel fully engaged. 17 Macros are installed.

Sequencer - Arps	
Split FM Quencer	Two different arps inserted on layer level, split point C4. The low register uses an FM synth, the upper sound layers FM with an analog synth, both layers are running in unison mode (3 voices). Macros for unison pan/detune are installed, MW adds chorus FX. Four Macros let you shape the FM timbres and sub-oscillator sound, four FX controls are available, controls for decay/sustain/release are installed. 13 Macros are available.
Stack Quencer	Analog stack synth running in unison mode (3 voices) with dedicated amplitude/pitch/pan modulations for each of the 3 involved oscillators, the 3rd oscillator has a dedicated volume control. MW increases unison detune. Three parallel filter signals (Effect Rack on keygroup level) can be mixed with the assigned Macros (Lowpass/Hybrid/Vowel Filter-Waveshaper). 10 Macros and an on/off-switch for the Maximizer are installed.
Table Bass Triplets	Fast, triplet based bass sequencer with two wavetable oscillators, one of them using a single cycle tuned down an octave with a dedicated sub-bass-volume control. AT increases detune, MW introduces tempo-synced filter modulation. An octave-pitch-sequence can be dialed in with a Macro, tempo-synced waveshaper modulation can be dialed in, hybrid filter modulation can be added with a Macro, 9 Macros and Maximizer-on/off-switch are installed.
Triplet Melancholy	KG1 combines an analog stack with a pluck synth, KG2 adds an FM synth, dedicated volume controls for each KG are available. MW controls chorus FX mix (inserted on layer level), AT increases chorus speed/depth. 10 Macros are assigned.
Wahwah Pluck Quencer	Pluck synth driven by an arpeggiator inserted on program level, use MW for timbre changes, switch the synth to dual-string-mode with the installed switch, the 2nd string is tuned up an octave and slightly detuned, add more edge with the waveshaper control. A wahwah-filter is inserted on keygroup level modulated via velocity and a unipolar random modulator, dial through the different models in the wahwah filter with the assigned Macro. 7 Macros and 2 switches are installed.

Soundscapes - Drones - FX	
Desert Bell Scape	Two camel bell textures (sampling mode) layered with their granulated electronic derivatives (granular mode), split across the keyboard, dedicated volume controls for each layer are installed, sample start for the dry bells can be controlled with a Macro, the granular textures have two grain controls assigned (grain speed/length). MW detunes the grains and adds slow random pitch modulation to the dry bells. 12 Macros and a reverb-freeze switch are installed.

Soundscapes - Drones - FX	
Fire Drone	Lower key zone: two drones (one dry one processed) recorded in a steel factory layered with an analog synth, the synth has a dedicated volume control. Upper key zone: Factory ambience from the same steel factory with a hammering machine sound, dial in tuned combs with the assigned Macro. MW increases detune in the synth sound and adds fast random modulation to the tuned combfilter. VEL slightly shifts sample start position, a Macro is also assigned for sample start. Dial in tempo-synced amplitude modulation with the assigned Macro, 12 Macros and 2 switches are installed.
Glassgong Drone	A time-stretched glass gong sample layered with itself in granular mode, a stack synth emulating the harmonics of the glass gong and a wavetable synth using a wavetable extracted from the glass gong sample - the amount of phase distortion-modulation via LFO is modulated via velocity. Each layer has it's dedicated volume- and FX controls. MW introduces tempo-synced filter modulation (inserted on layer level). 12 Macros are assigned.
Incense Sticks featured in **this video**.	Scan through the harmonics in Layer 1 using AT. Detune grains with MW, MW also increases speed of chorus FX in the resonator layer. 9 Macros and a reverb-freeze switch are installed.
Industrial Being	Factory ambience recorded in a giant steel factory, layer 1 plays a de-noised granulated version of the metal squeaks also contained in the main ambience in layer 2, L2 has it's dedicated volume control. A Macro enables random sample start modulation in L2. MW detunes the grains in L1 and adds fast random pitch modulation in L2. 13 Macros and a convolution on/off-switch are installed.
Industrial Drone Mix	In the lower half there are 2 layered industrial drone, one of them running in Stretch-mode, control sample speed with a Macro, dial in tuned combs with another Macro, each drone has a dedicated volume control, In the upper half there is a de-noised drone with a very distinct tonality, recorded in a car factory. Overlapping split point: C3 MW introduces tempo-synced amplitude/pan modulation, AT shifts modulation speed from triplets to straight. 13 Macros and a convolution on/off-switch are installed.
Industrial Machine Morph Split	Three rhythmical machine loops recorded in a steel factory and their audio-morphed, vocal-like derivatives, layered in L1/2, each layer has it's own volume control, sample start can be adjusted with a Macro. 16 Macros and a convolution on/off-switch are installed.
Mabuses Kitchen	Very strange sound using a wave-tabled image, key follow is set to microtonal (10%), MW increases the wavetable-scanning speed (via LFO 1). Three parallel signals in the Effect Rack inserted on keygroup level are controllable with the assigned Macros: LP filter with cutoff control, tuned combfilters, waveshaper and stereo modulation (UVI Wide). 12 Macros and a convolution on/off-switch are available.

Soundscapes - Drones - FX	
Micro Electronics Drones Split	SSD hard-disk sounds while reading/writing data, recorded with special coil microphones.Two layered drone sounds in each zone, MW introduces tempo-synced amplitude/pan modulation with opposite polarities for each layer, each drone has a dedicated volume control. Sample start modulation via velocity can be dialed in with a Macro. Controls for filter modulation amount/speed are installed for each zone. 15 Macros and a convolution on/off-switch are available.
Micro Electronics Mix KS	Interior sounds of various electronic gadgets and computers recorded with special coil microphones. Seven key-switchable (key switches from C-1 - B-1) sounds are mapped over a range of 5 octaves, tuning the main pitch in each layer to fit the tempered tuning (well, sort of). Sample start control via Macro is installed, various effects are available - bit crusher, distortion, filter, delay, reverb. MW adds fast random pitch modulation, AT decreases modulation speed. 13 Macros and 2 switches are installed.
Shelter Drone	Slowly morphing wavetable drone fading out towards the very top, layered with two split drone/pad samples in a second layer, the drone sample ranging from C0 - C3 can be tuned up an octave with a Macro. Dedicated volume controls for each are installed, tempo-synced amplitude modulation can be dialed in, filter modulation can be added to the sample layer. MW increase detune/stereo spread in the WT-synth and adds vibrato to the samples. 10 Macros are installed.
Solar Drone	Two WT synths in 2 velocity zones, with velocity crossfade. MW increases detune. 8 Macros are assigned.
Tube Scape	Processed textural wahwah tube- scape playing in granular mode using six grain streams, 5 granular controls and a grain-reverse switch are assigned, HP-filter modulation can be dialed in. In a 2nd layer an analog stack synth can be added with KS2 (located at B-1), a volume control for the synth is installed, KS1 selects only the granular sound. MW detunes the grains and introduces pitch modulation in the stack synth, AT and/or VEL control grain position when the respective Macros are engaged. 16 Macros and 2 switches are available.
Vocal Bell Scape	Granular soundscape layering bell textures played on several bells simultaneously with audio-morphed tonal vocal-bell scapes - two combos are split across the keyboard, volume controls for each layer are available, grain controls for speed/density/position spread and a grain reverse switch are installed. MW randomizes grain pitch, AT controls grain position. Tempo-synced tremolo/pad-modulation can be dialed in with a Macro. 13 Macros and 2 switches are installed.

Synths - Keys	
Brainscan featured in this video.	Wavetable synth with 6 unison voices slowly scanning through a table with “digital“ waveforms with fast wave-spread-modulation (synced), MW adds tempo-synced amplitude modulation. Two parallel filter signals can be controlled via Macros (vowel/LP filter in Effect Rack on keygroup level), a pitch sequence can be dialed in with another Macro, waveshaper distortion can be added. 12 Macros are installed.
Brassy Keys featured in this video.	Pluck Synth with VEL modulating numerous parameters layered with an analog brassy sound. Control the volume of the analog synth with a Macro, increase filter resonance with the assigned control. A Macro for changing the harmonics of the pluck synth is installed, MW controls the Inharmonicity parameter in the pluck synth, with MW fully engaged the timbre becomes flute-like. 8 Macros are installed.
Feedback Tabler	Wavetable synth using a wavetable extracted from various feedback drones, layered with looped guitar feedbacks split across the keyboard, MW increases unison detune in both layers, dedicated volume controls for each layer are installed. Dial in tempo-synced amplitude/filter modulation with the assigned Macros, increase wt-scan-speed with a Macro, dial in phase-distortion-modulation with another Macro. Attack is very velocity sensitive, release-time has a dedicated control. 11 Macros and 1 switch are installed.
Formantic	Wavetable synth, three sequenced filters are running in parallel, (vowel/ lowpass/bandpass) each one has it's dedicated volume control. KS2 (B-1) adds another wt-synth using a vowel wavetable, tuned up an octave. Wave Index and wave-spread are modulated by a slow random LFO, a bipolar Macro shifts wavetable position in both directions. MW decreases detune, 11 Macros are assigned.
Harmonic Cascades	Four layered wavetable synths, divided into combos using the same table with cascading harmonics, each combo has it’s dedicated volume control, in a third layer an FM synth run through a tuned bandpass filter can be added using the assigned volume control. Add HP-filter sweeps at different speeds to the wt-combos, dial in tempo-synced amplitude modulation with MW, add modulation to the FM synth with the respective Macro. Use AT for increasing the detune (when the assigned Macro is engaged). 13 Macros are installed.
Image Swirler	Two wt-synths using different abstract wave-tabled images, tempo-synced wave-index modulation is applied, MW controls phase distortion. Hybrid filter modulation (inserted on program level) can be dialed in with a Macro. AT increases detune when the respective Macro is engaged. 8 Macros and a reverb-freeze-switch are installed.
Mr Massive	Wavetabled abstract image, 8 voice unison in the WT synth and 4 unison voices in the layer add up to 32 voices per note played, polyphony is set to 4 voices. MW introduces tempo-synced modulation of phase distortion and peak filter, dial in tempo-synced amplitude modulation with the respective Macro. 8 Macros are assigned.

Synths - Keys	
Table Keys	A more mellow key sound good for comping and chord progressions, layering a wavetable and a stack synth plus a noise oscillator tuned by a comb-filter. MW adds vibrato to the stack synth, the wt-synth has a tad of pitch modulation applied via LFO2, the modulation amount is modulated by LFO 3. VEL modulates numerous parameters. 9 Macros are installed. Happy comping!
Table Leader	Wavetable synth layered with an analog synth, bot running in unison detune mode (6/5 voices), layer is set to monophonic, glide time can be controlled with the assigned Macro. MW introduces pitch modulation, AT decreases modulation speed. 10 Macros and an on/off switch for the guitar amp sim are installed.
The Descender	Pluck synth in stretch-mode layered with an analog stack synth using 4 oscillators. MW introduces audio-rate modulation for stack synth pitch and pluck synth filter cutoff. Tempo-synced amplitude modulation can be introduces with the assigned Macro. 9 Macros are installed.
Vowel Synth	A wavetable synth combined with a noise oscillator run through a tuned bandpass filter. Scan through the vowels in the WT synth with MW, AT adds vibrato. Use the Aspiration-Macro to blend in the noise oscillator, add phase distortion to the WT synth with the respective Macro. 12 Macros are installed.

Please enjoy the sounds!

Simon Stockhausen, December 30th - 2015