Falcon Singles - Bass Flute for Falcon

Installation

As there is no default location for 3rd party sound libraries for Falcon, you can just install the folder "Bass Flute" which you extracted from the zip-file anywhere on your system, preferably on a fast external drive, if you have one available. Then you just locate the folder "Bass Flute" 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 Singles - Bass Flute**, 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 Singles - Bass Flute** may not be given away or sold, it is not for resale (NFR).

Description and content

An expanded and falconized excerpt from Aureus Ventus for HALion 5. Multi-sampled bass flute dynamics, overtone beauty, mysterious soundscapes, audio-morphed and re-synthesized sounds, dark drones, granular phrases, pads, an organ flute, a key slap bass and some glass chimes. For the main acoustic instrument 14 pitches were sampled with vibrato, 6-7 notes per octave between B1 - C4 with creshendo, decreshendo - sampled with 2x round robin.

Up to 20+ Macros and switches plus the modulation wheel are assigned in each patch, many also use aftertouch, providing detailed control over volume envelopes, filtering, amplitude- and pitch modulations, EQ-ing, dynamics, stereo animation and more. All patches use some sort of background image in the UI, split patches have colored key-zones in the Falcon keyboard for easier navigation.

<u>**Content**</u>:

• 359 MB of samples (78 wavs/stereo/48 Khz/24 Bit/phase-aligned), 2 wavetables, 4 background images for the UI. The content is not encrypted, so you can use the samples and wavetables in other samplers and synths or directly in your DAW.

• 11 patches combining many synthesis forms available in Falcon.

• Library size in total: 366.3 MB

All acoustic samples in this library were recorded with 3 top notch microphones (Neumann) 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.

A video for the patch *Overtone Sculpture Split* can be viewed here.

CPU

The multi-granular engine with many grain streams and the wavetable synth with many unison voices can be somewhat CPU-hungry, so 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.

Patchlist

All patches have between 10+ - 20+ Macro controls, switches and the modulation wheel, many also 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

Patches	Description
Additive Glass Flute	Spectrally re-synthesized bass flute sustains, 5 pitches were sampled between D1 - C5, sample start can be set with a Macro or modulated via velocity when the assigned control is dialed in. Layered with a WT-synth using a bass flute-wavetable and some glass chimes set to microtonal tuning (pitch -> key follow 15%). A tuned combfilter can be dialed in for the glass chimes, sample start is modulated via VEL. Each sound layer has it's dedicated volume control, more controls for filtering/FX are available. MW introduces random pitch modulation in the chimes (resulting in nice overtones when the combs are dialed in), adds vibrato to the re-synthesized flute and detunes the WT synth. 13 Macros are installed.
Bass Flute Dynamics KS	Dynamic bass flute notes with vibrato - creshendo, decreshendo - sampled with 2x round robin, 14 pitches were sampled, 6-7 notes per octave between B1 - C4, the lowest note was extended down to C1. KS1 (C0) selects the creshendo-layer, KS2 (D0) the decreshendos. Control sample start either with the Macros or via velocity when dialing in the respective control, the start position shifts in the decreshendo layer are only very minor in order to skip the initial embouchure sound, in the creshendo layer sample start reaches up to 45% of each sample. Dial in a velocity sensitive filter with the assigned Macro. More controls for EQ/convolution/delay/reverb are available. MW adds chorus FX. 13 Macros and 3 switches are installed.

Patches	Description
Bass Flute Dynamics VEL	Dynamic bass flute notes with vibrato - creshendo, decreshendo - sampled with 2x round robin, 14 pitches were sampled, 6-7 notes per octave between B1 - C4, the lowest note was extended down to C1. The swells play up to velocity level 85, the decaying notes play above velocity 85. Control sample start either with the Macros or via velocity when dialing in the respective control, the start position shifts in the decreshendo layer are only very minor in order to skip the initial embouchure sound, in the creshendo layer sample start reaches up to 45% of each sample. Dial in a velocity sensitive filter with the assigned Macro. More controls for EQ/convolution/delay/reverb are available. MW adds chorus FX. 13 Macros and 3 switches are installed.
Bass Flute Granular Legato Lead	Granular, monophonic legato lead - dynamic, decaying bass flute notes with vibrato sampled with 2x round robin, 14 pitches were sampled, grain position is modulated by a non-retriggering multi envelope, so the samples never restart. Set the grain scanning range via the envelope and the scanning speed with the assigned Macros. Dial in 2 types of filter modulation and waveshaper distortion with the assigned Macros. More controls for EQ/convolution/delay/reverb are available. MW adds chorus FX and detunes the grains. 16 Macros and 3 switches are installed.
Bass Flute Organ	Dynamic bass flute notes with vibrato / decreshendo - sampled with 2x round robin, 14 pitches were sampled, 6-7 notes per octave between B1 - C4, the lowest note was extended down to C0, the highest note to C5. The flute instrument is layered with an organ oscillator, a dedicated volume control for the organ is installed. Dial in a velocity sensitive filter for the flute with the assigned Macro. More controls for EQ/convolution/delay/reverb are available. MW adds chorus FX. 16 Macros and 4 switches are installed.
Bass Flute Pad Granular	Granular pad - dynamic bass flute notes with vibrato - creshendo and 2x round robin, 6-7 notes per octave between B1 - C4, the low range was extended down to C0, the highest note to C5. Granular controls for speed, grain spread and grain position control via AT are installed, MW detunes the grains. Dial in two different filter modulation types (LP/hybrid) with the assigned controls, More controls for pan/amplitude modulation, EQ/delay/ring modulation/chorus/reverb are available. 21 Macros and 2 switches are installed.

Patches	Description
Key Slapper RR3	Three percussive slaps performed on the low C1 of a bass flute. A Macro is assigned to sample start position to make the attacks really tight, a very fast, velocity sensitive filter envelope can be dialed in with a control, velocity sensitive waveshaper-distortion can be added with another Macro. More controls for pan/pitch randomization, filtering, delay, diffusion and convolution FX are available. 15 Macros and 4 switches are installed.
Overtone Sculpture Split	Upper register: overtone texture performed on a bass flute, layering the dry and a processed version, both sound running in granular mode have a dedicated volume control. Controls for grain animation (via random LFO) and grain size are available, tempo-synced amplitude modulation can be dialed in. Lower register: drone scape derived from the dry overtone texture, audio-morphed with a vocal sound. A velocity-sensitive, tempo-synced filter envelope can be dialed in , sample start control via velocity is assigned to a Macro, tempo-synced amplitude modulation can be dialed in. There are two sweeping filter signals and the dry signal which can be blended with the 3 assigned Macros. MW detunes the grains in the upper register and adds flanger FX to the bass drone. 20 Macros and a reverb-freeze switch are installed.
Phrase Layers Split	Three bass flute phrases split across the keyboard, running in granular mode layered with three processed flute phrases in layer 2, dedicated volume controls for each layer are installed. Granular controls for speed / grain position randomization and grain spread are installed, AT shifts grain position when the respective Macro is dialed in, MW detunes the grains- Tune the phrase up/down 1 octave with the Tune-Macro. When filter modulation is engaged (opposite LFO phase for dry/FX layer), the LFO also modulates waveshaper amount, blend in the distorted signal with the assigned Macro. Another Macro introduces tempo-synced amplitude modulation. 22 Macros and a reverb-freeze-switch are installed.
Phrase Scanner MW Split	Three bass flute phrases split across the keyboard, running in granular mode. Grain speed is set to zero, scan through the phrases with MW. Controls for grain position randomization and grain spread are installed, AT detunes the grains when the respective Macro is dialed in. Tune the phrase up/down 1 octave with the Tune-Macro. When filter modulation is engaged, the LFO also modulates waveshaper amount, blend in the distorted signal with the assigned Macro. Spark reverb is inserted on layer level, so the flanger and delay FX on program level process the reverb tail. 17 Macros and a reverb-freeze-switch are installed.

Patches	Description
Tube Droner Split	Lower half: WT-synth using a wavetable extracted from a bass flute sustained note - layered with a time-stretched flute key slap-drone, 2 samples with different start positions are layered in that layer., dedicated volume controls are installed for each sound, tempo-synced filter modulation can be dialed in with a Macro. Upper half: a tonal audio-morphed drone-scape derived from a bass flute running in granular mode. Grain position is modulated by an LFO, increase the scan speed with the assigned Macro, detune the grains with another Macro. MW introduces phase distortion in the WT-synth, adds modulated waveshaper distortion in the stretch drone and adds HP-filter modulation/phasing in the upper drone sound. More controls for filter/FX control are installed, 13 Macros and 2 switches are available.

Please enjoy the sounds!

Simon Stockhausen, February 9th - 2016