Falcon Singles - Frame Drums & Friends for Falcon

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Installation

As there is no default location for 3rd party sound libraries for Falcon, you can just install the folder "Frame Drums" which you extracted from the zip-file anywhere on your system, preferably on a fast external drive. Then you just locate the folder "Frame Drums" in the Falcon browser under "Devices", add it to your favorite places and load a program from the "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 - Frame Drums & Friends*, 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 - Frame Drums & Friends* may not be given away or sold, it is not for resale (NFR).

Description and content

Frame Drums & Friends is a unique percussion library containing multi-sampled frame-drums, ocean drums and a special gong drum from Pakistan sampled especially for this collection. Besides a broad array of percussive and textural drum sounds with different articulations, this collection also contains bass sounds, soundscapes, tempo-synced loops in various time signatures, experimental noises, drones and synth patches derived from re-synthesized and wave-tabled drum samples. Quite a few patches also layer frame-drum samples or their derivatives with Falcon's internal synth and granular oscillators.

Up to 20+ Macros and switches are assigned in each patch, many also use the modulation wheel and sometimes aftertouch, providing detailed control over volume envelopes, filtering, amplitude- and pitch modulations, time-stretching, granular parameters, 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.

About 50% of the sample content was borrowed from my sound library *Colliding Worlds* for Groove Agent (distributed exclusively by Steinberg) and other patchpool libraries, the other half was produced especially produced for *Frame Drums & Friends*.

Current Specs:

- 68 patches.
- 1.29 GB of samples (363 wavs/stereo/48 Khz/24 Bit), 6 wavetables, 5 background images for the interface. Library size in total: 1.31 GB unzipped.
- The content is not encrypted, so you can use the samples and wavetables in other samplers and synths or directly in your DAW.
- Requires the full version of Falcon 2.5.3 or higher, does not work with the UVI player.

All video demos for this library are here.

All audio demos are here.

CPU

The multi-granular engine with many grain streams, the wavetable synth with many unison voices and especially the IRCAM-Stretch oscillator can be somewhat CPU-hungry, so if a patch puts too much strain on your system whilst tracking, reduced the overall polyphony in Falcon (click the "Edit" tab, at the very top change "Poly" -> number of possible voices) and/or reduce the release time (all 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 often the modulation wheel assigned, some also use channel aftertouch.

All playing tips and comments from the alphabetic patch-list 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 = key-group,
KS = key-switch, WT = wavetable, FS = frequency-shifter, WS = wave-shaper

Electronic	Description
Bordun Synth used in this audio demo	WT synth using a WT extracted from a gong drum rubber ball moan sample, layered with a granular oscillator using only the static decay phase of a rubber moan sample run through a tuned BP filter. Each layer has its dedicated volume control, add phase distortion modulation and FM in the WT synth with Macros, control glide time with Macro, add tempo-synced (triplets) amplitude modulation with macro (also assigned to MW). More Macros for controlling delay/chorus/reverb and limiter are installed.
Clavi Drum used in this audio demo	Sample of a gong drum rimshots played with the wooden stem of the beater exciting the resonators in the pluck oscillator (2 strings), brightness and rolloff are VEL-sensitive. Shape the amplitude envelope with the installed ADR controls, mix in a modulated comb-filter (FC rack on layer level) with Macro, more controls for chorus, delay, reverb and limiter are installed.
Encompassing	Rich pad sound using a WT derived from a gong drum accent, 2 WT oscillators layered, one tuned up an octave, WT index modulation inverted in WT2. Add tempo-synced FM depth and filter modulation with Macros, add tempo-synced gate sequence with Macro, add tempo-synced pitch and phase distortion modulation with Macro (also assigned to MW), more Macros for controlling chorus/phaser/delay/reverb are installed.
Frame Drone used in this audio demo	WT synth using a WT extracted from a frame-drum accent passing through a dual VCF filter, 5 unison voices WT-index modulation via LFO1, add FM depth and filter modulation with Macros, add tempo-synced gate sequence with Macro, add tempo-synced pitch modulation with Macro (also assigned to MW), more Macros for controlling phaser/delay/reverb are installed.
Glass Fragments	L1: Granular pad derived from a frame-drum tremolo, grain position is modulated by multi-envelope in legato mode, playing overlapping notes will not re-trigger the samples, control envelope speed/grain size with Macros. L2: Frame-drum particle texture in sample oscillator passing through a tuned Phasor-filter with high resonance, VEL shifts sample start towards the first accent in the sample. Each layer has its dedicated volume control, the "Animate"-Macro adds tempo-synced filter/amplitude modulations in both layers. Blend in Feedback Machine multi FX with Macro, more controls are installed for delay/reverb/limiter FX.
Gong Pad used in this audio demo	Additive re-synthesis of a gong drum tremolo sampled at 7 pitches between C0–C6. VEL controls sample start point when Macro is dialed in, or randomize sample start with another Macro. Dial in tempo-synced amplitude/pan modulation with the "Animate"-Macro, add re-triggering, tempo-synced filter modulation (VCF-20 LP and HP) with Macro, an extra Macro for increasing LP resonance is installed. More Macros are available for controlling phaser, chorus, EQ, delay, reverb, limiter FX. MW adds vibrato.

Electronic	Description
Ocean Drone used in this audio demo	L1: WT synth using a WT extracted from a sample with a rubber ball moaning on the drum skin, LP cutoff modulation and amount of phase distortion modulation via multi-envelope is VEL-sensitive, add FM modulation with Macro. L2: a 40+ second long sample of a convoluted frame-drum, multi-granular oscillator, grain position is modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample. The sound is passing through a tuned comb-filter and a tuned HP filter, add tempo-synced filter modulation with the "Animate"-Macro which also adds tempo-synced amplitude modulation to the WT synth. Both layers have their dedicated volume control, more Macros for controlling phaser/delay/reverb are installed.

Frame Drums	Description
Ball Bounce Split	Bouncing rubber-balls on the skin of a frame-drum, then slowly mowing the drum so the balls roll around, 5 looped samples split across the keyboard, 1-octave range each, root note in each octave @ F#. Control sample start with Macro, add polyphonic pan modulation (per note) and control modulation speed with Macros, add amplitude modulation/control modulation speed with Macros. Control polyphonic (per note) wave-shaper distortion with Macros, more controls are installed for 3-band EQ, delay, IR reverb and Maximizer.
Bass Drum 01 used in this audio demo	L1: Physical modeling drum sound sampled at 5 pitches between C1–C5 L2: Analog sine sub bass L3: Frame-drum slaps on the rim of the drum, 4x round robin Each layer has its dedicated volume control. Macros for controlling the 3-band EQ/Compressor and IR verb are installed.
Bass Drum 02	L1: Frame-drum (original pitch F3) played with mallets , center of the skin, 4x round robin, passing though a bass shaper on KG level, the envelopes modulating shaper drive drive and pitch are VEL-sensitive. L2: Synth bass combining analog and FM oscillator, PWM envelope (also modulating level of OP2 in FM) is VEL-sensitive. Rune up the synth 1 octave with switch. Each layer has its dedicated volume control, more Macros for release time, IR reverb and Maximizer are installed.
Bass Drum 03	Hitting a gong drum from Pakistan, 75 cm ø, with the thump at the centre of the skin, 2 velocity layers, 8x round robin - layered with an analog synth bass (analog stack with PWM via VEL-sensitive envelope), the synth has its dedicated volume control. Add distortion/control distortion amount with Macros, add VEL-sensitive LP filter modulation to both layers with Macro. More controls are installed for ADSR, 3-band EQ, IR reverb and Maximizer.
FD Finger Rolls Split	Various finger rolls and tremolos split across the keyboard, set sample start with Macro. Tune the samples with Macro, randomized pitch/pan with Macros. More controls are available for ADSR, 3-band EQ and IR reverb. C1–B1: dynamic finger repetition C2–B2: long constant finger tremolo (20+seconds) C3–F3 (only the white keys): finger rolls with 4 fingers frame-drum 1 C4–F4 (only the white keys): finger rolls with 4 fingers frame-drum 3

Frame Drums	Description
FD Mallets&Slaps RR4	Frame-drum (original pitch F2) played with mallets - center of the skin - and hand slaps on the rim, 4x round robin, each articulation has its dedicated volume Macro. Dial in VEL-sensitive LP filter with Macro, randomize pitch/pan with Macros, add wave-shaper distortion with Macro, more Macros for ADSR control, 3-band EQ, 3-band compressor, short IR ambience, reverb and limiter are installed.
FD Odd Drum Loops Split High CPU

used in this audio demo | Eight tempo-synced ocean drum loops in odd time signatures split across the keyboard (root note @ F# in each octave), IRCAM Stretch oscillators (Tempo-Sync mode), balance transient, tonal and noise components with Macros, time-stretch with the "Slow Down"-Macro. More Macros for controlling delay/reverb/3-band EQ/Maximizer are installed.
C-1– B-1 & C0–B0 - 5/8 time signature
C1–B1 & C2–B2 - 6/8
C3–C7 - 4 loops in 7/8
Also use pitch wheel (set to -/+ 1 octave). |
| FD Odd Drum Loops Split Low CPU | Eight tempo-synced ocean drum loops in odd time signatures split across the keyboard (root note @ F# in each octave), Stretch oscillators (Tempo-Sync mode), balance transient, tonal and noise components with Macros, time-stretch with the "Slow Down"-Macro, add Formant Crusher-filter with tempo-synced, random formant modulation with Macro, morph the vowels with Macro (also assigned to MW), add formant bit-crushing with Macro.. More Macros for controlling delay/reverb/3-band EQ/Maximizer are installed.
C-1– B-1 & C0–B0 - 5/8 time signature
C1–B1 & C2–B2 - 6/8
C3–C7 - 4 loops in 7/8
Also use pitch wheel (set to -/+ 1 octave). |
| FD Straight Drum Loops Split High CPU | Six tempo-synced ocean drum loops in straight time signatures (2/4 and 4/4) split across the keyboard (root note @ F# in each octave), IRCAM Stretch oscillators (Tempo-Sync mode), balance transient, tonal and noise components with Macros, time-stretch with the "Slow Down"-Macro. More Macros for controlling delay/reverb/3-band EQ/Maximizer are installed.
Also use pitch wheel (set to -/+ 1 octave). |
| FD Straight Drum Loops Split Low CPU | Six tempo-synced ocean drum loops in straight time signatures (2/4 and 4/4) split across the keyboard (root note @ F# in each octave), Stretch oscillators (Tempo-Sync mode), time-stretch with the "Slow Down"-Macro, add Formant Crusher-filter with tempo-synced, random formant modulation with Macro, morph the vowels with Macro (also assigned to MW), add formant bit-crushing with Macro. More Macros for controlling delay/reverb/3-band EQ/Maximizer are installed.
Also use pitch wheel (set to -/+ 1 octave). |
| FD Rimfingers RR10

used in this audio demo | Hitting a frame-drum on the rim with fingers, 10x round robin, randomize pitch/pan with Macros, Macros for controlling ADSR, 3-band EQ, compressor and IR verb are installed. |
| FD Swishes Split | Various swishes on the frame-drum with hand, single swishes with 4x round robin between C3-B3 and C4-C5, dynamic swish tremolos between C1-B1 and C2-B2. Set sample start with Macro or via VEL (set assigned Macro to desired value), set overall amplitude VEL sensitivity with Macro. Dial in VEL-sensitive LP filter with macro, set filter resonance with Macro. More Macros for controlling phaser, delay, IR reverb and limiter are installed. |

Frame Drums	Description
Frame Drum 1 Articulation Mix KS used in this audio demo demonstrated in this video	L1/KS1 (@C0): Frame-drum 1 - original pitch @F2 - played with beater, six velocity layers. L2/KS2 (@D0): played with hand, six velocity layers. KS3 @ E0 selects both articulations. Blend in slaps played with hand on the rim (4x round robin) and synth sub-bass with Macros, tune up the synth one octave with switch. Randomize pitch with Macro, add overdrive distortion with switch/Macro, more controls for ADSR, 3-band EQ, 3-band compressor, IR reverb, Spark Reverb and Maximizer are installed.
Frame Drum 2 Beater&Slaps	Frame-drum 2 - original pitch @C3 - played with beater, six velocity layers, blend in slaps played with hand on the rim (4x round robin) and synth sub-bass with Macros, tune up the synth one octave with switch. Randomize pitch with Macro, add overdrive distortion with switch/Macro, more controls for ADSR, 3-band EQ, 3-band compressor, IR reverb, Spark Reverb and Maximizer are installed.
Frame Drum 3 Articulation Mix KS	L1/KS1 (@C0): Frame-drum 3 - original pitch @F2 - played with beater, six velocity layers. L2/KS2 (@D0): played with hand, six velocity layers. KS3 @ E0 selects both articulations. Blend in slaps played with hand on the rim (4x round robin) and synth sub-bass with Macros, tune up the synth one octave with switch. Randomize pitch with Macro, add overdrive distortion with switch/Macro, more controls for ADSR, 3-band EQ, 3-band compressor, IR reverb, Spark Reverb and Maximizer are installed.
Frame Drum Gongs 2VEL RR3-6 used in this audio demo	Frame-drum hanging on a gong stand, played with beater, 3x round robin for VEL-layer 1, 6x round robin for VEL-layer 2. Macro adds Formant Crusher filter with randomized frequency and morph parameters, add dotted delay/control feedback with Macros, switch to half-time with switch. More controls for high EQ (bipolar), 3-band compressor, reverb and limiter are installed.
Frame Drum Tremolos All Split	10 tremolos played on various frame-drums and a gong drum, samples are between 10 - 40 seconds long, mapped across the keyboard between C1–C6, each sample with a half-octave range, the root notes in each octave are located @ D# and A. Tune the samples with Macro (-/+ 1 octave), activate wave-shaper distortion with switch, control mix, amount of wave-shaping and LP filter with macros. Add polyphonic pan modulation (per note played) and control modulation speed with Macros. More controls for 3-band EQ, IR reverb, delay and Maximizer are installed.
Frame Drum Tremolo Split	Lower half - C0 – C4: frame-drum original pitch C2, dynamic tremolo played with hands. Upper half - C4–C7: frame-drum original pitch D#5, dynamic tremolo played with hands. KS1 @ A-1 selects sampling mode, KS2 @ B-1 selects granular mode (LFO modulates grain speed and other parameters, slow down overall grain speed with Macro), control sample start points/grain position with Macro. Dial in LP filter and wave-shaper modulation with Macros, control modulation speed with Macro, dial in random pitch modulation with Macro (also assigned to MW). More controls for AR, 2-band EQ, delay, reverb and limiter are installed.

Frame Drums	Description
Peanuts & Rice 01	L1: Sample of peanuts swishing and bouncing inside a frame-drum layered with a sample of dropping rice grains into a frame-drum, multi-granular oscillators, various granular parameters (e.g. speed) and amplitude/filter are modulated by tempo-synced envelopes and LFOs. L2: sampling oscillator using only the last accent of the peanuts texture sample in L1, looping back and forth, amp envelope is decaying over time. Each layer has its dedicated volume Macro, L1 also has a phaser inserted, control mix and feedback with Macros. More controls are available for LP/HP filter (bipolar) delay, reverb and limiter.
Rice Drums Split KS	Shaking and dropping rice inside/into a frame-drum, 4 samples with a 1-octave range (root note @ F# in each octave) per key-switchable layer, L1/KS1 (@ C0) containing the long textural shaking samples, L2/KS2 (@D0) containing the rice-drop samples. All samples are looped (in L2 using alternate looping), control sample start with Macro, tune the samples with the "Pitch"-Macro, add polyphonic pan modulation/control panning speed with Macros. More controls for delay/phaser/reverb FX are installed.
Textural Peanuts	5 samples of peanuts swishing and bouncing inside a frame-drum, split across the keyboard, 1-octave range each, root note in each octave @ F#. Control sample start with Macro (also assigned to MW), add polyphonic pan modulation (per note) and control modulation speed with Macros, add amplitude modulation/control modulation speed with Macros. Control polyphonic (per note) wave-shaper distortion with Macros, more controls are installed for phaser, 3-band EQ, delay, IR reverb and Maximizer.

Gong Drum	Description
GD Rubber Abyss	Three key-switchable samples (key-switches @ C0/D0/E0) of sliding a rubber ball mounted on a stick on the skin of the drum producing whale-like low frequency glissandos and brassy sounds, multi-granular oscillators passing through a HP filter and a tuned comb-filter, control the amount of resonances with Macro. Grain position is modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the samples, control envelope speed, grain size, pitch randomization and volume with Macros. L4 adds a WT synth using a WT extracted from a rubber moan sample, control volume and amount of FM with Macro, the synth is selected in all three key-switches. More Macros are installed for dialing in parallel hybrid filter (FX Rack) on program level and controlling delay, reverb, limiter FX.
GD Rubber Moan Trio	3 layered samples of hitting a gong drum with a rubber ball mounted on a stick, then sliding the ball on the skin of the drum drum producing whale-like low frequency glissandos and brassy sounds, sample oscillator, looping back and forth, samples 2 and 3 are panned L-R. Random pitch modulation can be added with Macro, control modulation speed and smoothing with Macros, control distortion amount (diode clipper) and amount of asymmetry with Macros. More controls for delay, bipolar LP/HP filter, reverb, 3-band limiter (loudness) and master limiter are installed.

Gong Drum	Description
Gong Drum Beater & Rim featured in this audio demo	Lower half - C1 – C4: Gong drum from Pakistan, 75 cm ø, accents played at the centre of the drum with a leather-coated felt beater. 5 velocity layers and 6x round robin. Upper half: Gong drum rimshots played with the wooden stem of the beater, 8x round robin. Dial in wave-shaper distortion and VEL-sensitive LP filter with Macro. Dial in pitch randomization with Macro, controls for ADSR, 3-band EQ, 3-band compressor, IR reverb, Spark Reverb and Maximizer are installed.
Gong Drum Edge 2VEL 6RR featured in this video	Beating the gong drum at the edge of the skin which produces interesting harmonics and a different root note (mapped to E3) - 2 velocity layers, 6x round robin, dial in frequency-shifter which follows Midi pitch with Macro. The drum is layered with wind-gong samples, beating the gong at the center with a metal stick - 5x round robin, pitch key follow set to 40%, a dedicated volume Macro for the gong sounds is installed. L1 (select with KS @ C0) uses cycle round robin, L2 (select with KS @ D0) uses random cycle round robin. Dial in pitch randomization with Macro, controls for ADSR, 3-band EQ, 3-band compressor, IR reverb, delay, Spark Reverb and Maximizer are installed.
Gong Drum Meets Wind Gong used in this audio demo	L1: Gong drum accents played at the centre of the drum with a leather-coated felt beater. 5 velocity layers and 6x round robin. Polyphonic wave-shaper distortion (per note played) can be mixed in with Macro, control WS-amount with Macro. L2: Wind gong accents - soft beater - 4 velocity layers, Macro for volume control is installed. Dial in pitch randomization with Macro, controls for ADSR, 3-band EQ, 3-band compressor, IR reverb, delay, Spark Reverb and Maximizer are installed.
Gong Drum Rubber Moans Split featured in this video (1/2)	Sliding a rubber ball mounted on a stick on the skin of the drum producing whale-like low frequency glissandos and brassy sounds. 12 samples mapped across the keyboard between C0–C6, each sample with a half-octave range, the root notes in each octave are located @ D# and A. Tune the samples with Macro (-/+ 1 octave), activate wave-shaper distortion with switch, control mix, amount of wave-shaping and LP filter with macros. Add amplitude modulation/control modulation speed with Macros. More controls for 3-band EQ, IR reverb, delay and Maximizer are installed.
Gong Drum Thump & Mute featured in this video	Lower half A1–A3, root note A2, playing a gong drum from Pakistan, 75 cm ø, with the thump at the centre of the skin, 2 velocity layers, 8x round robin, tuned chromatically. Add tempo-synced LP filter modulation (envelope+LFO) with Macro. Upper half A#3–A5, muted frame drum hits played with hand, 8x round robin in one shot mode (samples always play to end), pitch key follow -> 45% - playing the mutes will cut off the thump sounds and vice versa (exclusive group 1). Add wave-shaper distortion/control distortion amount in both layers with Macros, more Macros are installed for AR, 3-band EQ, IR reverb (IR Time also decreases low frequency damping, try turning the Macro hard right) and Maximizer.

Gong Drum	Description
Gong Drum Tremolo Split	Lower half - C0 – C4: Gong drum from Pakistan, 75 cm ø, dynamic tremolo played at the centre of the drum with a leather-coated felt beater. Upper half - C4–C7: Gong drum dynamic tremolo played with the wooden stem of the beater. KS1 @ A-1 selects sampling mode, KS2 @ B-1 selects granular mode (LFO modulates grain speed and other parameters, slow down overall grain speed with Macro), control sample start points/grain position with Macro. Dial in LP filter and wave-shaper modulation with Macros, control modulation speed with Macro, dial in random pitch modulation with Macro (also assigned to MW). More controls for AR, 2-band EQ, delay, reverb and limiter are installed.
Granular Rims	KG1: rimshot tremolo played with the wooden stem of the beater, multi-granular oscillator, grain speed is modulated by a VEL-sensitive decaying envelope, so the higher the velocity the higher the initial sample speed will be, reverse the grains with switch, randomize grain pitch with Macro. KG2: the 2nd half of the sample used in KG1, sample oscillator looping back and forth with pan modulation. Each KG has its dedicated volume control. Dial in polyphonic frequency-shifter (with key follow) and tuned comb-filter with Macros, more controls are installed for bipolar LP/HP filter, delay (with delay time modulation), IR reverb (using a long granular frame-drum sample as IR) and limiter.

Ocean Drums	Description
Ocean Drum Hits Split KS used in this audio demo	22 ocean drum hits split across the keyboard, played at different spots on the drum using different playing techniques, reversed samples in L2. Tune the drums with Macro, add randomized pitch/pan modulation with Macros. 3-band compressor can be activated with switch and blended in with Macro, more controls are available for 3-band EQ and IR reverb. KS1 @ C0 selects the normal hits, KS2 @ D0 selects the reversed samples, control sample start of the reversed samples with Macro.
Ocean Drum Hits RR Split	Various ocean drum hits split across the keyboard, played at different spots on the drum using different playing techniques with up to 7x round robin. Original pitch is located at F# in each octave. Tune the drums with Macro, add randomized pitch/pan modulation with Macros, add pitch glissando via multi-envelope with Macro. 3-band compressor can be activated with switch and blended in with Macro, more controls are available for 3-band EQ and IR reverb. KS1 @ C0 selects cycle round robin, KS2 @ D0 selects random cycle round robin.
Ocean Drum Rubber Moans Split featured in this video (2/2)	Sliding a rubber ball mounted on a stick on the skin of the drum producing whale-like low frequency glissandos. 9 samples mapped across the keyboard, each sample with a half-octave range, the root notes in each octave are located @ D# and A, sample no. 9 has a 1 octave range C5–C6), root note @ F#5. Tune the samples with Macro (-/+ 1 octave), activate wave-shaper distortion with switch, control mix, amount of wave-shaping and LP filter with macros. Add amplitude modulation/control modulation speed with Macros. More controls for 3-band EQ, IR reverb, delay and Maximizer are installed.
Ocean Drum Snare RR8 used in this audio demo	A small ocean drum filled with metallic spheres, hitting the rim of the drum with fingers, 8x round robin. Dial in VEL-sensitive LP filter with Macro, add pitch/pan randomization with Macros. More controls for ADSR, 3-band EQ/compressor, IR verb and an FX combo of frequency shifter and delay inside Feedback machine are installed.

Ocean Drums	Description
OD Drum Loops Split High CPU used in this audio demo	Six tempo-synced ocean drum loops split across the keyboard (root note @ F# in each octave), original tempo 90 bpm, IRCAM Stretch oscillators (Tempo-Sync mode), balance transient, tonal and noise components with Macros, time-stretch with the "Slow Down"-Macro. More Macros for controlling delay/reverb/3-band EQ/Maximizer are installed.
OD Drum Loops Split Low CPU	Six tempo-synced ocean drum loops split across the keyboard (root note @ F# in each octave), original tempo 90 bpm, Stretch oscillators (Tempo-Sync mode), time-stretch with the "Slow Down"-Macro. More Macros for adding wave-shaper distortion and controlling delay/reverb/3-band EQ/Maximizer are installed.
OD Long Waves Split KS used in this audio demo	2x6 key-switchable ocean drum waves (looped) split across the keyboard, root notes located at F# in each octave, key-switches @ C0/D0. Control sample start and pitch with Macros, add polyphonic pan modulation (per note) and control modulation speed with Macros, more Macros for controlling phaser/delay/reverb/EQ are installed.
OD Shake Loops High CPU used in this audio demo	7 tempo-synced ocean drum shaker loops in IRCAM Stretch-Mode (high CPU) split across the keyboard, 1-octave range each, root note @ F# in each octave. Decrease sample speed with Macro (x 0.25 hard right), balance transients/tonal/noise components of the sound with Macros, more controls are available for 3-band EQ/phaser/delay/reverb FX.
OD Shake Loops Low CPU	7 tempo-synced ocean drum shaker loops, Stretch-oscillators, 1-octave range each, root note @ F# in each octave. Decrease sample speed with Macro (x 0.25 hard right), more controls are available for 3-band EQ/phaser/delay/reverb FX.
OD Short Waves Split KS used in this audio demo	2x4 key-switchable ocean drum waves (looped) split across the keyboard, root notes located at F# in each octave, key-switches @ C0/D0. Control sample start and pitch with Macros, add polyphonic pan modulation (per note) and control modulation speed with Macros, more Macros for controlling phaser/delay/reverb/EQ are installed.
OD2 Short Waves Split KS	Short swishes played on a small ocean drum filled with metallic spheres, 4 similar samples split across the keyboard, root notes located at F# in each octave, L2 contains the reversed samples, key-switches @ C0/D0. Control sample start and pitch with Macros, add polyphonic pan modulation (per note) and control modulation speed with Macros, more Macros for controlling phaser/delay/reverb/EQ are installed.

Soundscapes	Description
Atlantic Ocean used in this audio demo	L1: a long sample with dynamic ocean drum swishes, multi granular oscillator, passing though a tuned comb-filter and a modulated hybrid filter (activate the latter with switch). Control grain speed/position with Macros, control amount of comb-filter resonance/chorus with Macros. L1: field recording I made at the Atlantic Ocean in western France, sample oscillator with pitch key follow set to 30%. Set sample start / amount of random sample start modulation with Macros, add random pitch modulation with Macro, control bipolar LP/HP filter with macro. Each layer has its dedicated volume Macro. more Macros for delay/reverb/limiter are installed.

Soundscapes	Description
Bowldrum Scape used in this audio demo	A long sample of a processed tremolo texture with a singing bowl standing on the skin of the frame-drum. multi-granular oscillator, control grain speed, position, pitch randomization and size with Macros. L2 adds an additive synth which has dedicated volume/pan modulation controls. Add tempo-synced amplitude modulation with Macro, switch speed from 1/8 triplets to 1/16 with switch. Add parallel hybrid filter modulation with Macro.
Bowldrum Scapes Split	Two long samples of a processed tremolo texture with a singing bowl standing on the skin of the frame-drum in multi-granular mode (with modulation of grain spread/size) layered with themselves in sampling mode, split point: C3 - in the lower half there is also a layer with samples of additive re-synthesis of a gong drum tremolo. Each layer has its dedicated volume control, control grain speed/position/amount of pitch randomization with Macros, control sample start in the sampling KGs with Macro. Add parallel hybrid filter with Macro, more controls for delay (modulated), reverb and limiter are installed.
Convo Drones Split	Three long samples of drones made by sending frame-drum sounds through strange impulse responses and other things split across the keyboard, 2-octave range for each drone C0–B1, C2–B3, C4–C6. Set sample start with a Macro or randomize it with another Macro. Re-triggering LP filter envelope can be dialed in with the "Filter Env"-Macro. MW is assigned to Macro "PitchMod" adding tempo-synced pitch modulation, Tempo-synced amplitude modulation can be added with Macro, control synced speed with another Macro. More controls for pan modulation (per note) and delay/reverb/limiter/master filter are installed.
Cosmo Drums	L1+3: Processed, textural frame-drum soundscapes, multi-granular in L1, sampling oscillator in L3 playing in reverse, sample start is VEL-sensitive, randomize sample start with Macro. Grain position in L1 is controlled by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample, control envelope speed with Macro, fragmentize the grains and randomize grain pitch with Macros. L2 adds an FM synth, 2 FM oscillators panned L-R with inverted modulations and phase randomization in KG2. Add distortion and pitch modulation (also assigned to MW) via tempo-synced envelope to L1+3 with Macros. Each layer has its dedicated volume control, more Macros are installed for delay/reverb, limiter FX.
Final Curtain	L1: Tonal soundscape, 80+ seconds long, multi-granular, VEL slightly shifts grain position, control volume, grain position/speed/size with Macros, add polyphonic LP filter (per note) with Macro. L2: Analog stack synth control volume with Macro. L3: Tonal texture derived from an ocean-drum sweep mixed with ocean waves, sampling oscillator, control volume, sample start and amount of hybrid filter modulation (layer level) with Macros. Add tempo-synced pitch modulation to all layers with the "Wobble Mod"-Macro, more controls are installed for master LP/HP filter, delay, reverb and limiter.

Soundscapes	Description
Frame Drum Dyn Tremolo Split used in this audio demo	Upper half - C4 – C7: long dynamic frame-drum tremolo played with hands, root note: F5 Lower half - C1 – B3: long processed/granulated frame-drum tremolo with glissandos and effects. Use Macro to control sample start position, both KGs have a polyphonic wave-shaper/LP filter and a tuned comb-filter applied, use Macros to blend in the FX signals, switch comb-filter polarity with switch. Add tempo-synced pitch modulation (16 bEATS per cycle) with Macro (also assigned to MW). More controls for EQ, flanger, delay, reverb and limiter FX are installed.
Frame Drum Tremolo Mix featured in this audio demo	Two dynamic frame-drum tremolos layered with their audio-morphed counterparts split across the keyboard, split point C4, each layers has its dedicated volume Macro. L1 uses normal sampling, L2 uses multi-granular oscillators, key-switches are located at C0/D0. Control sample start, respectively grain position with Macro, when selecting the granular layer you can also control grain speed/size with Macros. Add LP filter and wave-shaper modulation with Macros, control modulation speed with Macro, more controls for pitch modulation (also assigned to MW) EQ, delay, reverb and limiter FX are installed.
Marsian Drums featured in this video	4 layers of sound (sampling + granular oscillators), each layers has its dedicated volume control. L1: frame-drum finger slap on the rim, original pitch D#2 L2 : time-stretched finger slap looping back and forth L3: granular frame-drum soundscape, control grain speed/amount of pitch randomization with Macros L4: particle-ized frame drum cloud with doppler effects, add pitch modulation/increase wave-shaper distortion with Macros. The Feedback Machine on program level adds alien resonances, blend in the signal with the "Stranger"-Macro. More controls for delay/reverb/limiter FX are installed.
Meta Scape	L1: Spectral soundscape derived from a frame-drum tremolo, multi-granular, control volume, grain speed/position/size/pitch randomization with Macros. L2: Pluck oscillator using a meta-synthed rubber-ball texture to excite the resonators, control volume with Macro. L3: Sample oscillator using another meta-synthed texture, a tonal drone with plenty of moving harmonics, control volume and add tempo-synced Phasor-filter modulation with Macros. More controls for LP/HP filter, phaser, delay, reverb and limiter are installed.
Moaning Drone 01 used in this audio demo	L1: Sliding a rubber ball mounted on a stick on the skin of a gong drum drum producing whale-like low frequency glissandos and brassy sounds, multi-granular oscillator, looping back and forth, control grain speed/position, amount of pitch randomization and density/length with Macros. L2: the sample used in a re-synthesized spectrally, sample oscillator passing though a wave-shaper, sample start point modulated via VEL. Each layer has its dedicated volume control, more controls for chorus, ring modulation, delay, reverb and limiter FX are installed.

Soundscapes	Description
Moaning Drone 02 used in this audio demo	L1: Processed gong scrape-drone, multi-granular, grain position is modulated by an envelope in legato mode, playing overlapping notes will not re-trigger the sample, control envelope speed with "Grain Speed"-Macro. L2: Sliding a rubber ball mounted on a stick on the skin of an ocean drum producing whale-like low frequency glissandos, multi-granular, an LFO is slowly scanning grain position at the beginning of the sample, control LFO speed with "Grain Speed"-Macro. Both samples are affected by the Macros for grain perforation and pitch randomization. Add tempo-synced amplitude modulation with "Gate Seq"-Macro, add filter modulation (hybrid filter in L1, notch filter in L2) and wave-shaper distortion with Macros, each layer has its dedicated volume control, more controls for chorus, ring modulation, delay, reverb and limiter FX are installed.
Pacific Ocean	Two long textural samples made by slowly moving a small ocean drum filled with metallic spheres layered with two field recordings of ocean waves hitting a pebble beach I made at the Atlantic Ocean in in Northern France, control or randomize sample start with Macros. The drum swishes and the ocean sounds have dedicated volume controls, add tuned comb-filter with "Resonator"-Macro, add polyphonic modulation (per note) for LP filter, panning, pitch and amplitude modulation with Macros. More controls for phaser/delay/reverb/limiter are installed.
Resonant Swish	L1-KG1: Frame-drum swish, granular oscillator passing though a tuned resonant Phasor filter, in KG2 there is a combination of additive and analog synth. Add various modulations with the "Animate"-Macro. L2: Tonal texture in multi-granular oscillator, add pitch modulation with Macro. Both layers have dedicated volume controls, add frequency-shifter inside Feedback Machine with "Strangers"-Macro.
Spectral Beings	Two layered spectral soundscapes derived from bouncing rubber balls inside a frame-drum, multi-granular oscillators with dedicated volume Macros, control grain speed/position, amount of pitch randomization (also assigned to MW) and density/length with Macros. Add pan and filter modulation (polarity inverted in KG2) and control modulation speed(s) with Macros. More controls for EQ/flanger/delay/reverb/limiter are installed.
Strange Dream Split used in this audio demo	Lower half, fading out towards the top end: gong-like frame-drum stretch sample, multi-granular oscillator layered with deep drum hits with 3x round robin. Upper half, fading out towards the low end: strange spectral sound texture derived from a sample of falling drum sticks, multi-granular oscillator layered with processed and reverberated frame-drum hits with 4x round robin, add wave-shaper modulation to the granular sound with Macro. The drum sounds have their dedicated volume controls, add tempo-synced amplitude modulation, chorus and delay to the granular textures with Macros, the drum sounds have tempo-synced delay inserted on layer level.
Stretched Entity	Spectral soundscape derived from a frame-drum texture, IRCAM Stretch-mode (high CPU). Set sample start/speed with Macros, balance tonal, noise and transient components with Macros, add random pitch modulation (also MW), control modulation speed with Macros. More controls are installed for chorus, ring modulation, delay, reverb and limiter FX.

Soundscapes	Description
Stretched Ocean Tremolo	Hand tremolo played on a small ocean drum filled with metallic spheres while slowly shaking the drum, IRCAM Stretch-mode (high CPU). Set sample start/speed with Macros, balance tonal, noise and transient components with Macros, add random pitch modulation (also MW), control modulation speed with Macros. More controls are installed for chorus, ring modulation, delay, reverb and limiter FX.
War Zone used in this audio demo	Two key-switchable pairs of bouncing rubber-ball frame-drum sounds, one layer uses the multi-granular oscillator for the dry sample and the sampling oscillator for the processed version, each layer has its dedicated volume Macro, KS are located @ C0/D0. Control grain speed/position/size and amount of pitch randomization (also assigned to MW) with Macros. Add strange ring-modulated reverb (inside Feedback Machine) with Macro, control reverb length/RM frequency with Macros, more controls are installed for delay/limiter FX.
Whale Song	Three layered samples of sliding a rubber ball mounted on a stick on the skin of an ocean drum drum producing whale-like low frequency glissandos, multi-granular oscillators - layered with an analog synth drone in L2. Each glissando and the synth have their dedicated volume controls. Control grain speed/position/pitch randomization with Macros, add re-triggering HP filter modulation and tempo-synced amplitude modulation (different sync speed for each sample) with Macros. More controls for delay/reverb/limiter are installed.

Please enjoy the sounds!

Simon Stockhausen, April 14 - 2022