

Falcon Singles - Metal Percussion 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 “Metal Percussion” which you extracted from the zip-file anywhere on your system, preferably on a fast external drive. Then you just locate the folder “Metal Percussion” 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.

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1.) The licensee must not distribute the patches, samples, wavetables and images from ***Falcon Singles - Metal Percussion***, 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 derivatives for your own musical work as long as these derivatives are only distributed in the context of musical work or sound design.

2.) The license to the sound library ***Falcon Singles - Metal Percussion*** may not be given away or sold, it is not for resale (NFR).

Description and content

Metal Percussion is a collection of unusual percussive sounds build upon samples of found metal objects and rare instruments. Besides patches with multi-sampled instruments this library combines many of Falcon's synthesis methods in order to create interesting and unconventional electronic sounds, soundscapes, drones, pads, sequencer patches and granular textures also using the new oscillators and effects introduced in Falcon 3.0.

Up to 20+ Macros and switches are assigned in each patch, many also use the modulation wheel, 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.

Sampled instruments:

• Barrel Drums

200 liter oil barrel, multi-sampled hits at different spots of the barrel, played with all kinds of sticks, mallets and other things, also hitting a cymbal lying on top of the barrel - some electronic derivatives and 2 synced loops are also available.

• Kitchen Percussion

Multi-sampled kitchen objects sampled with up to 8x round robin and 7 velocity layers: two cooking pots (one of them filled with water) played with various sticks, spoons and mallets, a milk foamer, a salad spinner, cutlery and a knife sharpener.

• Container Drums

Various waste, recycling, storage and charity containers of different sizes and materials, mostly multi-sampled with round robin, many of the samples are pre-processed.

- Water Pan, Spring Drum, Thunder Sheet - multi-sampled with up to 6 velocity layers and 8x round robin, some electronic derivatives and tempo-synced loops.
- Various found metal objects and a large Tamtam (ø 150 cm), also sampled in the field with a field recorder.
- Electronic derivatives of the above samples and wave-tables extracted from them.

About 30% of the samples and all wave-tables were produced for this library, all other samples were borrowed from my sound library [Colliding Worlds](#) for Groove Agent (distributed exclusively by Steinberg).

Specs:

- 57 patches.
- 784.4 MB of samples (383 wavs/stereo/48 kHz/24 Bit), 11 wavetables, 11 background images for the interface. Most acoustic samples (except for the field recordings) were recorded in L-C-R with phase-aligned microphone signals.
- Up to 7 velocity layers and 10x round robin.
- Library size in total: 818.4 MB 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 3.01 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.

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, PD = phase distortion

Barrel Drums	Description
Barrel Chain Side - Top RR4 KS featured in this demo	Barrel hit with a metal chain on the top/side, 4x round robin. Each layers has its dedicated volume Macro, activate Diode Clipper on KG level (polyphonic) with switch, activate Resonator on program level with switch, tune its root note, modify tone with the installed Macros. There is also a Macro for pitch randomization installed. KS1 @ A-1 selects both layers KS2 @ A#-1 selects barrel top KS3 @ B-1 selects barrel side
Barrel Drums All featured in this video and this audio demo	This patch contains all 62 samples from Barrel Drums mapped to a single key (white keys only) between C2 – A4. Up to 8x round robin and 6 velocity layers. Mapped to G4/A4 there are two tempo-synced loops. Activate wave-shaper (polyphonic/per note) with switch, control amount with Macro. Two Macros let you control overall pitch tuning/randomization. More Macros are available for controlling ADSR, EQ, delay, reverb, Opal compressor.
Barrel Reso Synth used in this demo	L1: Harmonic resonator oscillator using a barrel stick accent for the transient section and an electronic barrel derivative for the sustain (which has a dedicated volume control). L2: Additive oscillator with modulation of Harmonic Stretch/Shift and amplitude, control layer volume with Macro.
Barrel Sticks Split	Hitting the barrel with a drum stick at various spots, mapped from C1 – B2 is “Barrel Stick Tom“ with 8x round robin, C3 – B4 “Barrel Stick Side“, 4x round robin, C5 – C7 “Barrel Stick Top“ 8x round robin. KS1@C0 selects cycle round robin, KS2@D0 selects random cycle round robin. Two Macros let you control overall pitch tuning/randomization. More Macros are available for controlling ADSR, EQ, delay, reverb, Opal compressor.
Barrel Timpani featured in this video and this audio demo	L1: Barrel hit with a soft mallet at the side, 4x RR in Vel layer 1, 3x RR in Vel layer 2. L2: Harmonic resonator oscillator using a barrel top accent for the transient section and an electronic barrel derivative for the sustain. L2 has its dedicated volume Macro.
Barrel Tremolo	L1: Sample of a barrel tremolo is used to excite the Harmonic Resonators oscillator. L2: String oscillator using the “Bouncing“ articulation. L3: barrel tremolo playing in multi-granular oscillator, dial in tempo-synced glissando (multi envelope) with Macro. Each layer has its dedicated volume control.

Barrel Drums	Description
Reso Grains featured in this audio demo	<p>L1: Dropping a metal chain on the top of the barrel, playing in multi-granular oscillator passing through a harmonic resonator effect on KG level. Control grain density, resonator modulation and LP filter modulation with the installed Macros. Granular FX and phaser are installed on layer level inside an effect rack (parallel routing), control FX mix with the "Shimmer"-Macro.</p> <p>L2: Solo lead sound created with the Bowed String oscillator, control volume with Macro.</p> <p>More Macros for master delay/reverb/limiter are installed.</p>

Electronic	Description
Barrel Bass	<p>Bass sound consisting of two WT oscillators with multi-envelope controlled LP filter modulation in L1 and a barrel hit with a soft mallet at the side, 4x RR passing through harmonic resonator FX on KG level (key follow). Each layer has its dedicated volume control, control filter envelope speed (synced) with Macro, add wave-shaper distortion in L2 with switch, control delay mix and limiter with Macros.</p>
Barrel Sweller featured in this video (2/5)	<p>L1: WT synth using a WT extracted from a barrel drum sample, tempo-synced WT-index and other modulations via LFO1-3, control layer volume with Macro.</p> <p>L2: Barrel drums tick accent, 8x round robin, harmonic resonator on KG level a sequencer script is running on layer level (polyphonic/per note), delay FX on layer level, control volume/resonator/delay mix with Macros.</p> <p>L3: FM synth, pitch sequence on layer level (polyphonic per note), control volume/formant crusher/delay FX with Macros.</p>
Evolving Drone	<p>Processed and stretched barrel drone sampled at two pitches with KG crossfade between C2–C3. Playing in multi-granular oscillators in L1 and the same samples (only their tails) in sampling oscillators in L2, mix in parallel filter modulation with Macro. L3 adds a vocal synth with modulated phonemes/formants. All layers have a dedicated volume control. L1 has granular controls for grain speed/position/pitch randomization and a phaser mix Macro.</p>
Frozen Steel featured in this video (3/5)	<p>L1: Processed and time-stretched pot accent, sampled at three pitches mapped between C0 – C6. Control layer volume and parallel hybrid filter signal with Macros.</p> <p>L2: Bowed Sting oscillator, control volume and tremolo speed with Macros (speed also assigned to MW), tune up an octave with switch.</p>
Ladder Waves used in this demo	<p>L1: WT oscillator using a WT extracted from a ladder glissando sample, random WT index and other modulations via tempo-synced LFOs/multi envelope. Control volume and amount of LP filter/detune modulation with Macros.</p> <p>L2: multi-granular oscillator using a ladder glissando sample, tempo-synced random modulation of position/grain size via LFO. Control volume/ add harmonic resonator (on KG level) with Macros.</p> <p>L3: Analog synth with tempo-synced modulation of amplitude/PWM/pitch/detune. Control volume with Macro.</p> <p>More Macros are installed for phaser/delay/limiter FX.</p>

Electronic	Description
Polar Pad used in this demo	L1: WT synth using a WT extracted from a water pan sample, 6 unison voices, WT index modulation via LFO1, VEL sensitive PD modulation via multi-envelope - processed by a parallel hybrid filter inside FX rack on KG level. Control volume/cut high frequencies with Macros. L2: Multi-sampled synth pad with x-fade looping, control volume with Macro. The "Animate"-Macro (also assigned to MW) adds tempo-synced modulations in both layers, more Macros are installed for phaser/delay/reverb FX.
Spectral Sensation	L1: Tonal texture, aeolian scale derived from a spring drum accent - multi-granular oscillator, tempo-synced amplitude modulation is fading in and out - processed by parallel hybrid filter with tempo-synced modulation (step modulator) inside FX rack, control attack/release, volume, amount of grain position modulation, grain pitch randomization and filter volume with Macros. L2: Pitch sequencer with ascending aeolian scale combining a string oscillator and an analog stack synth with SYNC modulation. Control layer volume and chorus mix (on layer level) with Macros. More Macros are installed for controlling delay/reverb/limiter FX.
Steel Synth	Processed steel bucket accent sampled at 4 pitches with Vel-sensitive LP filter, layered with an analog oscillator - playing in unison mode (layer -> 3 voices, pitch and pan unison spread).
Water Pad featured in this video and this audio demo	Derived from a time-stretched water pan accent multi-sampled at 4 pitched playing in sampler- and multi-granular oscillators, the latter tuned up an octave. Control granular level, grain speed and amount of pitch randomization with Macros. The Animate-Macro (also assigned to MW) adds tempo-synced filter modulation and distortion in L1, amplitude modulation in L2.

Kitchen Percussion	Description
Kitchen Percussion All featured in this demo	Multi-sampled kitchen objects, 89 samples sampled with up to 8x round robin and 7 velocity layers: two cooking pots (one of them filled with water) played with various sticks, spoons and mallets, a milk foamer, a salad spinner, cutlery and a knife sharpener, one FX sample (mapped to B4). Mapped on the white keys only between C2 – C6. Activate wave-shaper (polyphonic/per note) with switch, control amount with Macro. Two Macros let you control overall pitch tuning/randomization. More Macros are available for controlling ADSR, EQ, delay, reverb, Opal compressor.
Pot Gongs RR5 featured in this demo	L1: Accents on cooking pot filled with water, 5x round robin - processed by parallel Phasor filter inside FX rack on KG level. L2: Accents on cooking pot with soft mallet, gong-like sound, 5x round robin processed by frequency shifter inside FX rack on KG level. Both layers have their dedicated volume Macro, Control the volume of the parallel filter/frequency shifter with "Filter"-Macro. More Macros are available for controlling ADSR, pitch randomization, EQ, delay, reverb, Opal compressor.
Pot Plucks featured in this demo	L1: Hitting the backside of a cooking pot with a mallet, 6x round robin, wave-shaper distortion on KG level (per voice). L2: Hitting the side of a pot with a drumstick, 7 velocity layers - layered with a WT oscillator using a WT extracted from a water pan accent. Both layers have their dedicated Macros for volume and delay FX.

Kitchen Percussion	Description
Pot Reso Synth featured in this video (1/5)	L1: Harmonic Resonator using a pot accent for the transient and a processed cutlery texture for the sustain, VEL-sensitive ADH-envelope modulates damping and detune, control sustain level with Macro. L2: WT synth using a WT extracted from a bouncing water pan sample, the same LFO modulates WT index, FM, detune and phase distortion, the latter via MW, control layer volume with Macro. More Macros are installed for controlling phaser, delay, reverb, limiter FX.
PotQuencer featured in this demo	Two different sequencers in two layers. L1: Cartesian sequencer (script on layer level) playing cooking pot accents (backside with mallet), 5x round robin. Control volume, EQ, delay mix with Macros. L1: Rain sequencer (script on layer level) playing cooking pot accents (backside with mallet) with 7 velocity layers. Control volume/delay mix with Macros. More Macros are installed for master LP/HP filter (bipolar), reverb and Maximizer FX.
Spectral Cooking featured in this demo	Drone-pad consisting of a spectrally re-synthesized cooking pot accent inside a multi-granular oscillator processed by harmonic resonator FX on KG level (key follow) and a vocal synth (VOSIM oscillator), Phonem/Morph Time/Pulse Width modulations via LFO 1-3. Each layer has its dedicated volume Macro, control grain speed/position/size in L1 with Macros, the "Animate"-Macro (also assigned to MW) adds tempo-synced amplitude/pan/formant modulation. More Macros are installed for controlling delay/reverb/limiter FX.
Sushi Kitchen	Two different kind of cooking pot accents in two layers sampled with 5-6x round robin, processed by Diode Clipper on KG level (per voice) - each layer has its dedicated volume control, randomize pitch with Macro. L3 adds a harmonic resonator using a pot accent and white noise for the transient and a sample of a salad spinner for the sustain, the latter has a dedicated volume control installed. A dummy KG in L1 is triggering the delay time modulation on program level, control delay mix/feedback with Macros.
Tray Gong	L1: Steel plate (tray) hit with felt mallets, 2 velocity layers, 4x round robin. Control volume with Macro. L2: one of the tray samples used inside a pluck oscillator to excite the resonances. Control volume and add ring modulation with Macros.

Spring Drum	Description
Spring Drum Acc Rit	Samples of hitting the spring of the spring drum with a stick with decrescendo/ritardando - 2x round robin with alternate looping, passing through harmonic resonator on KG level (key follow) and parallel hybrid filter (inside FX rack), balance dry/filter signals with Macros. Add pitch modulation/control modulation speed with Macros, control resonator mix with Macro, add granular FX on layer level, tune the grains (+/- 1 octave) and set feedback level with Macros.
Spring Drum Acc RR6	L1: Accents stick on spring with long decay, 6x round robin, root note C4. Add pitch modulation/control modulation speed with Macros, add resonator FX (key follow) with Macro. L2: WT oscillator using a WT extracted from a spring drum accent, VEL-sensitive, tempo-synced multi-envelope modulates WT index, phase distortion, parallel BP filter cutoff (mix in with Macro) and detune, KG 2 adds an analog synth, PWM/detune/SYNC modulation via a identical multi-envelope. More Macros are installed for controlling delay/reverb/limiter FX.

Spring Drum	Description
Spring Drum All	All spring drum samples split across the keyboard, root note at F# in each octave: C1 – B1 - dynamic texture with occasional spring accents, x-fade looping. C2 – B2 - swell 1 with wah-wah effects created with hand over the spring. C3 – B3 - swell 2 with wah-wah effects created with hand over the spring. C4 – B4 - swish accent decay - 2x round robin. C5 – B5 - series of spring drum accents getting slower/softer over time - 2x round robin. C6 – C7 - accents stick on spring with long decay, 6x round robin. Two Macros let you control overall pitch tuning (+/- 2 octaves) and pitch randomization. More Macros are available for controlling ADSR, EQ, delay, convolution reverb and Opal compressor.
Spring Drum Convolution	Spring drum accents with long decay and wah-wah effects created with the hand over the opening of the drum where the spring is - 4x round robin, add re-triggering pitch modulation (per note) and control modulation speed with macros.. Tune the signal of the convolution reverb with Macro (Harmonizer pitch scaled to semitones, -12 - +12), balance wet/dry signal with Macros.
Spring Drum Granular Sync used in this demo	Two layered spring drum samples (swish and accent texture) in multi-granular oscillator, grain position modulated by a tempo-synced multi envelope - the texture in KG2 is processed by harmonic resonator on KG level (key follow, control resonator mix/add pan modulation with Macros), both sounds have tempo-synced amplitude modulation applied which you can dial in with Macro.
Spring Drum Strings featured in this demo	L1: series of spring drum accents getting slower/softer over time with crossfade looping - 2x round robin, passing through harmonic resonator - dial in chorus/pitch modulation/HP filter modulation and control volume with Macros. L2: String oscillator in Bouncing-mode accelerating over time, granular FX on layer level (inside feedback machine) + Phasor, tune the reversed grains (scaled to -12/-5/0/+7/+12) and control FX signals with Macros.
Spring Drum Thunder	Two layered spring drum samples (swish and accent texture), the texture in KG2 is processed by harmonic resonator on KG level (key follow), control resonator mix/add pan modulation with Macros, set sample start towards the beginning of the samples with Macro.

Various	Description
Container Drums All featured in this video	Various waste, recycling, storage and charity containers of different sizes and materials, mostly multi-sampled with round robin, many of the samples are pre-processed. 52 samples mapped between C2 – E6, white keys only except for sub kicks on F#2/G#2 - mainly one-shots some with up to 6x cycle round robin. The sounds are grouped in layers with different effect processing, each layer has a dedicated set of Macros for volume, pitch, pitch randomization, FX. Switch to List-view to see what each layer contains. Besides full ADSR controls there are more Macros for EQ and wave-shaping (polyphonic -> per KG).

Various	Description
<p>Container Drums Subs</p> <p>featured in this demo (with pitch randomization engaged and resonator dialed in about 80%)</p>	<p>This patch uses samples made by hitting a huge waste container with the side of the fist, L1 has 4x round robin very deep subs, L2 uses sounds an octave higher with more attack, both layers have dedicated volume controls. Add distortion (Diode Clipper - per voice) with switch, dial in harmonic resonances (key follow) with Macro, add pitch randomization with Macro - also try pitch randomization with the resonator set to 100% wet, that almost sounds like an Asian string instrument -> koto.</p>
<p>Grain Attack</p>	<p>L1: Metallic impact, multi-granular oscillator, tempo-synced LFO modulates grain size(position spread, Feedback Machine on KG level adds tuned comb-filter resonances and more, control effect volume with Macro. MW adds tempo-synced comb-filter modulation.</p> <p>L2: WT synth using a WT extracted from a sample of a rubber ball squeaking over a gong surface, WT index modulation via LFO, multi-envelope modulates FM/phase distortion, LP filter cutoff. MW adds tempo-synced filter modulation via LFO2.</p>
<p>Granular Glass Container</p>	<p>Sample of an impact - dumping glass into a container - multi-granular oscillator passing through harmonic resonator on KG level (key follow), the same re-triggering multi-envelope modulates various granular and filter parameters, control envelope speed, volume, resonator mix and filter modulation depth with Macros. L2 adds an analog stack synth playing the same sus-chord created by the resonator in L1, control synth volume and delay mix with Macros. More Macros are installed for controlling phaser/reverb/limiter FX.</p>
<p>Industrial Scape Seq</p> <p>used in this demo</p>	<p>Industrial sequence consisting of 4 layers, each layer using its dedicated arpeggiator/sequencer.</p> <p>L1: accents on cymbal lying on an oil barrel, 4x round robin, VEL-sensitive LP filter, phaser FX on layer level - control layer volume filter modulation depth/phaser mix with Macros.</p> <p>L2: Waste container impacts, 4x round robin, processed by convolution reverb on layer level inside FX Rack using an IR of a rubber ball on metal tray, pitch-shifter and distortion post IReverb - control volume of dry and FX Rack signals with Macros.</p> <p>L3: Impact samples of huge harbor crane moving metallic parts around, 2x round robin, delay FX on layer level, control layer level/delay mix with Macros.</p> <p>L4: Sample of a squeaking rubber ball on gong surface, multi-granular oscillator, delay and wave-shaper on layer level, control layer volume and effects with Macros.</p> <p>More Macros for pitch randomization, master LP/HP filter (bipolar) and Maximizer FX are installed.</p>
<p>Ladder Glissandos</p>	<p>4 samples of bouncing a metal stick on the different steps of an aluminium ladder layered in 4 key-groups (alternate looping, pitch KF set to 30%), processed by harmonic resonator on KG level (key follow), compressor and LP filter. Control resonator mix and add individual pan modulation (per note played with different phases/speeds for the LFOs) with Macros, control amount of pitch modulation (also assigned to MW) and modulation speed (up to audio rate territory) with Macros, cut high frequencies, add chorus, warped delay, reverb and limiter FX with Macros.</p>

Various	Description
Ladder Grains used in this demo	<p>L1: Sample of bouncing a metal stick on the different steps of an aluminium ladder - multi-granular oscillator, LFO1 modulates numerous granular parameters, increase modulation speed with Macro (also affecting the filter modulation depth speed in layer 2). Harmonic resonator on KG level adds tonality, control resonator mix with Macro, add granular FX on layer level (shifting between +7/+12 semitones) with Macro.</p> <p>L2: WT-oscillator using a WT derived from the ladder glissando used in L1. Control volume/WT index modulation speed /FM amount/volume of parallel filter modulation with Macros.</p>
Ladder Sequence	<p>Two layers with ladder accents using individual polyphonic sequencers on layer level (per note) - side of the ladder with 10 x round robin (layered with an analog oscillator in KG2) in L1, top of the ladder with 6x round robin in L2. Both layers have a Phasor filter with tempo-synced random frequency modulation, dial in filter signal and control layer volume with Macros. Feedback machine on program level can be dialed in with Macro.</p>
Metal Beings used in this demo	<p>L1: Rubbing a rubber ball mounted on a stick over a metal tray, multi-granular oscillator, control grain speed/volume with Macro.</p> <p>L2: WT oscillator using a WT extracted from the sample used in L1, control volume, add FM/phase distortion modulation and parallel BP filter with Macros.</p> <p>More Macros for controlling delay, reverb and limiter FX are installed.</p>
Metal Moaning Split	<p>Two samples of rubbing a rubber ball mounted on a stick over a metal tray, split across the keyboard, split point: C3 - multi-granular oscillators layered with VOSIM oscillators, Formant-mode in the lower half, Phonem-mode in the upper half. Control grain speed/pitch randomization/grain structure (density and length), wave-shaper distortion mix with Macros, control synth volume and formant modulation speed with Macros, add parallel hybrid filter/phasor (inside FX rack on program level) with Macro. More controls for portamento time, delay/reverb/limiter FX are installed.</p>
Steel Bucket	<p>Steel bucket accents with 10x round robin layered with FM synth. Each sound has its dedicated volume control, add wave-shaper for the bucket with Macro, tune up the FM oscillator an octave with switch. More Macros for bipolar LP/HP filter, EQ, delay, reverb and Maximizer FX are installed.</p>
Tamtam Ghosts	<p>L1: A long sample containing a series of Tamtam sounds recorded in a garden with background atmo, produced by playing the surface with a rubber ball mounted on a stick and accents played with a felt mallet - divided into three sections and layered in three KGs processed by overdrive distortion and frequency shifter and hybrid filter on layer level inside FX rack - control layer volume, FS/filter mix with Macros.</p> <p>L2: Harmonic Resonators oscillator using a long Tamtam sample, control layer volume/randomize sample start with Macros.</p> <p>More Macros are installed for controlling delay/reverb/EQ, the Pulsation-Macro (also assigned to MW) adds tempo-synced LFO modulations, different speeds in each KG.</p>

Various	Description
Tamtam Scape Mix	<p>L1: A series of Tamtam sounds recorded in a garden with background atmo, produced by playing the surface with a rubber ball mounted on a stick - multi-granular oscillator, multi-envelope modulates grain speed/size/position spread, LFO modulates pitch randomization. Control grain position (also MW)/speed and feedback machine mix (on KG level) with Macros.</p> <p>L2: The first part of the same sample - a series of Tamtam accents played with a felt mallet - sample oscillator, alternate looping, control volume, add pitch modulation/control modulation speed/add harmonic resonator with Macros.</p> <p>More Macros are installed for controlling delay/reverb/EQ/limiter FX.</p>
Textural Resonance	<p>Texture oscillator using samples of opening a charity bin (reverse looping) and thunder sheet tremolo, Macros for source balance and adding pan modulation are installed. The signal is processed by harmonic resonators on KG level (change chord from sus7/9 to mj+7/9 with switch), control resonator mix/decay time and add LP filter modulation with Macros.</p>
Thunder Drone featured in this video (5/5)	<p>L1: WT synth using a WT extracted from a water pan sample, processed by wave-shaper, tuned comb-filter and modulated LP filter, active wave-shaper with switch, control layer volume and increases comb-filter resonance with Macros.</p> <p>L2: Thunder sheet tremolos, 3x round robin, alternate looping, pitch modulation via LFO/Smooth Random - processed by several effects inside Feedback machine on KG level to create distorted, tuned resonances. Control layer volume and effect mix with Macros.</p> <p>Feedback Machine on program level adds warped reverb, control FX level/feedback amount and decreases low frequencies with Macros.</p>
Thunder Sheet Spectral Drone	<p>Re-synthesized thunder sheet tremolo sampled at 3 pitches (C1/G2/C4), multi-granular oscillator in L1, grain position modulation via multi-envelope in legato mode, playing overlapping notes will not re-trigger the samples, control grain envelope speed/amount of pitch randomization/Phasor FX mix with Macros.</p> <p>L2 adds the same samples in sampling oscillators processed by tuned BP filter on KG level to enhance the root notes and lower the high frequencies. Control layer volume/add tempo-synced BP filter modulation with Macros. The "Pulsation"-Macro (also assigned to MW) adds tempo-synced amplitude modulation via LFO/multi-envelope. More Macros for controlling delay/reverb/limiter FX are installed.</p>
Thunder Sheets used in this demo	<p>Thunder sheet accents with 7x round robin in VEL KG1 and 3x round robin in VEL KG2, root note at C4. Randomize pitch (also MW), add Redux (bit crusher) FX with Macros. Convolution reverb can be activated with switch, it uses a processed oil barrel accent as impulse response, set mix/decay time with Macros. More Macros for delay/reverb/limiter FX are installed.</p>
Thunder Sheets Tremolos	<p>4 layered thunder sheet tremolos - looped, pitch key follow set to 20%, randomize sample start, add individual pan modulation (per note) and random pitch modulation with Macros, mix in resonator FX, control decay time and add interval (perfect fifth) with Macros, add modulated Redux FX with Macro. More controls for delay, reverb, EQ, limiter FX are installed.</p>

Water Pan	Description
Water Pan Articulation Mix	<p>L1: Water pan accents with mallet, 6 velocity layers. L2: Water pan accents with metal stick, 5 velocity layers. L3: Water pan accents mallets, shaking the pan after the attack to create water modulations, 4 velocity layers. Each layer has its dedicated volume control, dial in tuned resonator FX (key follow) with Macro, add granular FX inside Feedback machine on program level with Macro, tune the grains with Macro (-12/-5/0/+7/+12).</p>
Water Pan Bounce RR5	<p>L1: Bouncing a rubber mallet on a water pan, 5x round robin looping back and forth, passing through a resonator on KG level (with key follow), control resonator mix with Macro - granular FX with feedback on layer level inside FX rack, tune the grains/add distortion and filter modulation to the FX signal with Macros. L2: Analog stack oscillator using the interval of the water pan sound, OSC3 adds SYNC modulation, control volume/add delay FX with Macros.</p>
Water Pan Bounce Stretch the main sound in this video animation	<p>Bouncing a rubber mallet on a water pan, 5x round robin - IRCAM Stretch oscillator with Remix activated passing through Harmonic Resonator FX on KG level (key follow). Set individual levels for tonal/noise/transient and control sample speed with Macros. To prevent CPU overloads, polyphony is set to 2 voices in layer inspector. Effects inside Feedback Machine on layer level can be dialed in with Macro, set FX delay with another Macro.</p>
Water Pan Bounce Stretch Low CPU	<p>A low CPU version of the patch above using Stretch oscillators and a wave-shaper on KG level (per note).</p>
Water Pan Loops one of the loops is used used in this demo and others are used used in this demo	<p>46 dry and processed pan drum loops in different time signatures, stretch oscillator syncing the loops to the host tempo, the colored keys in the Falcon UI will help you navigating the different groups. C1 – G#1 loops in 7/8 - 7/4 time signature C2 – A#2 loops in 6/8 C3 – A3 loops in 5/8 C4 – G#4 loops in 4/4 C5 – F5 triplet-based loops in 4/4 Activate wave-shaper distortion on KG level (per note played) with switch, control WS amount with Macro, tune the loops +/- 24 semitones and add random tempo-synced pitch modulation with Macros (Pitch Mod-Macro also assigned to MW). More Macros are installed for controlling EQ, delay, convolution reverb and Opal limiter.</p>
Water Pan Mod Acc RR8	<p>Water pan accents with water modulation, 8x round robin - layered with FM synth (use Macro for volume control). Activate polyphonic sequencer on program level with switch, activate wave-shaper on KG level (polyphonic/per voice) with switch, mix WS signal with Macro. More Macros are available for controlling pitch randomization, ADSR, EQ, delay, reverb, Opal compressor.</p>
Water Pan Reso Scape	<p>Two heavily processed water pan textures, L1 (with delay/chorus FX on layer level) uses a Harmonic Resonator oscillator with a one of these textures to excite the resonators (and Nepalese bell with a dedicated volume control for the transient), L2 (with tempo-synced delay on layer level) uses a multi-granular oscillator passing through resonator FX on KG level (key follow) and a XP LP filter modulated by multi-envelope, dial in tempo-synced modulation of the individual resonator pitches with Pulsation-Macro.</p>

Water Pan	Description
Water Pan Trio Granular featured in this video (4/5)	L1: Three layered multi-granular oscillators playing bouncing water pan samples, control grain speed/density/pitch randomization/volume with Macros. L2: WT oscillator using a WT extracted from a water pan sample - layered with an analog stack oscillator, fast quantized pitch modulation via random LFO (scaled via Mapper), control modulation speed/volume with Macros. L3: FM oscillator using the frequencies of the interval in the water pan sound, chorus FX on layer level, control volume with Macro.

Please enjoy the sounds!

Simon Stockhausen, March 17 - 2024