Falcon Singles - Ambient Piano for Falcon

Installation

As there is no default location for 3rd party sound libraries for Falcon, you can just install the folder "Ambient Piano" 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 "Ambient Piano" 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 sfrom 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 - Ambient Piano*, 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 - Ambient Piano* may not be given away or sold, it is not for resale (NFR).

Description and content

An ambient take on the piano instrument using samples played on various grand and standup pianos, also inside the instrument, plucking and treating the strings with various tools. Ethereal piano clouds and tonal soundscapes meet vibrant pads and spectral sounds, warm embracing tones clash with bizarre sound effects.

Many patches use the multi-granular engine, sometimes layered with wave-table sounds and analog and additive synth tones. Samples are also used to excite the physical modeled pluck oscillator, effect modules introduced in Falcon 2.0 are often involved.

Up to 20+ Macros and switches are assigned in each patch, many presets also use the modulation wheel and aftertouch, providing detailed control over volume envelopes, filtering, amplitude- and pitch modulations, EQ-ing, dynamics, stereo animation, granular parameters and more. All patches use a 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 other patchpool libraries, the other half was produced especially produced for *Ambient Piano*.

<u>Specs</u>:

- 33 patches including some variations.
- 853.1 MB of samples, 81 wavs - up to 2+ min long (stereo/48 Khz/24 Bit), 6 wavetables, 1 impulse response and 1 background image 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.
- Requires the full version of Falcon 2.03 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 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 often the modulation wheel assigned, some also use channel aftertouch.

All playing tips and comments from the alphabetic patch-list below (to be completed) 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 = key-switch, WT = wavetable

Patches	Description
All Gender Synth	WT synth (8 unison voices) using the WT of a wave-tabled/re-synthesized inside piano string accent. Dial in phase distortion modulation/control modulation speed (also assigned to MW) with the two assigned Macros (upper right of the interface). FM/LP filter modulation controlled via a velocity sensitive envelope can be added, two more Macros control amount of vibrato (also assigned to AT) and amount of LFO-controlled detune modulation.
Ancient Piano KS Featured in this video Used in this audio demo Used in this audio demo (KS3 - towards the end)	Use key-switches (located at C0–F0) to switch between 4 different tonal piano scapes - played on an upright piano in a Russian concert hall and processed with various effects. Add tempo-synced, re-triggering amplitude modulation with the assigned Macro (also assigned to MW). More Macros are assigned for controlling grain speed, the volume of two LFO-modulated parallel filters (HP/Notch), the master LP/HP filter cutoff (bi-polar) and various effects.
Chaos Coins Split	Scraping piano strings with a coin - processed with various FX, two samples split across the keyboard, overlapping split point: C3. Macros are assigned for attack/release, sample start point/randomizing sample start point, phasor filter mix and feedback polarity, pitch modulation (also assigned to MW), master LP/HP filter and reverb mix.
Dream Keys Featured in this audio demo	L1: Simple multi-sampled piano with a long decay phase and plenty of harmonics. L2: WT synth using a WT derived from a piano accent. L3: Noise-synth (noise-oscillator through comb-filter). L4: Reversed granular piano, with the "Reverse Speed Inv"-Macro dialed hard left the multi-envelope modulating grain position is synced to 4 bars. Layers 2-4 have their dedicated volume controls. MW is assigned to the Macro which controls amount of flanger FX for the piano layer. Check the interface for more controls.
Epic Melancholy Featured in this video	Granular piano-scape in L1 layered with two analog synth oscillators in L2 with plenty of tempo-synced modulations (LFOs are set to SONG-mode, syncing with bars and beats of your DAW/host). The piano layer has controls for scanning speed (multi-envelope set to legato, playing overlapping notes will not restart the sample), grain spread/detune, volume of the dry/filtered signals and amount of tempo-synced amplitude modulation. The synth layer has 3 Macros for amount of tempo-synced amplitude modulation of the analog sub-synth, redux FX mix and a switch for bit-crusher noise. Check the interface for FX controls.
Ethereal Clouds KS Used in this audio demo	Use key-switches (located at C0–G0) to switch between 5 different piano scapes running in multi-granular mode. Grain position is modulated by multi-envelopes set to legato mode, so playing overlapping notes will prevent sample re-start. Set envelope speed with the assigned Macro. Add tempo-synced, re-triggering amplitude modulation with the AmpMod-Macro (also assigned to MW). More Macros are available for controlling the volume of two LFO-modulated parallel filters (HP/Notch), the master LP/HP filter cutoff (bi-polar) and various effects.

Patches	Description
Flageolets Round Robin Micro KS Used in this audio demo	Flageolets played on a grand piano with sustain pedal pressed. Six samples cycle round robin on oscillator level, KS1 (A-1) selects cycle round robin, KS2 (B-1) selects random cycle round robin. Pitch key follow is set to 33.33% which results in a microtonal tuning - 3 octaves on the keyboard = 1 octave in pitch, root key located at C3. Macros are assigned for controlling ADSR, amount of pitch randomization (also assigned to MW), wave-shaper/chorus mix, delay, convolution reverb and limiter.
Flageolets XFade C-String	Flageolets played on a grand piano with sustain pedal pressed. Select the different harmonics with MW. Macros are assigned for controlling attack/release time, amount of pitch randomization, pan randomization, amount of LFO-modulated formant crusher (also assigned to MW) and various FX.
Granular Glissandos Split	Inside piano glissandos up and down with a long decay phase, split across the keyboard, overlapping split point: C3. Running in multi-granular mode, control grain speed/size with the installed Macros (speed also assigned to MW). Dial in tuned comb-filter resonances with the assigned Macro. More controls are installed for controlling the volume of the LFO-modulated parallel hybrid filter (on layer level), modulation speed, master LP/HP cutoff (bi-polar), delay/reverb and limiter FX.
Mixolydian Cloud	Tonal (mixolydian) piano-scape in L1, running in multi-granular mode (5 voices), Macros are installed for controlling grain speed/position, the volume of the dry signal, the volume of the parallel hybrid filter (with tempo-synced modulations) and amount of tempo-synced amplitude modulation. L2 adds two layered synth sequences, a fast sequence using the additive oscillator and a slow one using the analog stack oscillator, both have dedicated volume controls and there is a Macro for dialing in tempo-synced amplitude modulation. Check the interface for FX controls.
Model Me Used in this audio demo	L1: pluck oscillator in KG1, sample oscillator with fixed pitch in KG2, both using inside piano samples to excite the resonator/tuned comb-filter, the volume of the layer has a dedicated volume control. Amount of Inharmonicity modulation via envelope in KG1 is modulated via VEL. The volume of the noise oscillator inside the pluck synth can be controlled with a Macro and there is a control for cutting the high frequencies of the modeling layer. L2 adds a wave-table drone with a slow attack, Macros are installed for controlling the WT-layer, for tuning the synth up an octave (also assigned to MW) and for chorus mix. Check the interface for more FX controls.
Muted Grains	Two granulated muted piano sequences played on a grand piano layered in L1/2 (each layer with its dedicated volume control), dial in alternating tempo-synced amplitude modulation (4 bars in 4/4) and pan modulation (2 bars) with the assigned Macros. Reverse the grains with a switch, randomize grain pitch with a Macro (also assigned to MW), add wave-shaper distortion with another Macro. L3 adds a synth texture (analog stack) with each oscillator playing one pitch piano sequence 2 with randomized levels and PWM modulation. The synth layer has a volume control and a Macro for dialing in modulated formant crusher filter. Check the interface for more FX controls.
Muted Sequence Split KS Used in this audio demo	Two muted piano sequences played on a grand piano split across the keyboard in L1 (key-switch at C1) and their processed siblings in L2 (key-switch at D1), using the IRCAM Stretch oscillator in tempo-synced mode (high CPU), overlapping split point C4. Control the volume of the tonal body/transients individually with two dedicated Macros, add wave-shaper distortion to the dry sequences with the available control. Check the interface for filter/FX controls.

Patches	Description
Muted Sequence Split KS Low CPU	A variation of the patch above using the normal Stretch oscillators which lowers the CPU load significantly. The Macros for controlling the individual volume of body/transients are removed in this patch.
Night Texture	Dark piano-scape in L1 using the multi-granular oscillator (4 voices) layered with a WT-synth in L2 using the wave-table of re-synthesized piano harmonics. Each layer has its dedicated volume control, the piano layer can be tuned up an octave with the assigned Macro and has controls for grain speed/position installed. The amount of FM in the WT-synth can be controlled with a Macro (FM fine-modulation via LFO3 creates ring-modulation like effects). Check the interface for more FX controls.
Particle Harmonics	Granulated piano flageolet sequence, multi-granular oscillator with 6 widespread voices and LFO-modulation of grain size/density. Layered with a piano accent in a second KG. Lower half: processed coin-scraping of a low piano string, also running in multi-granular mode (4 voices). VEL modulates grain position with the assigned Macro engaged, control grain speed with another Macro. Randomize grain pitch in both sounds with a Macro (also assigned to MW), reverse the grains with a switch. Check the interface for FX control.
Pencil Piano Used in this audio demo.	Plucking the strings of a Blüthner grand piano irregularly with a pencil, the sample are up to 1+ minute long, 8 pitches were sampled between G0 – C4, instrument range: C-1 – C6, alternate looping. Randomize the sample start points with the assigned Macro, add pitch modulation via AT with another Macro. More controls are available for dialing in tempo-synced LP filter modulation (via multi envelope), re-triggering pan modulation/panning speed, wave-shaper and phasor filter mix (the latter on layer level), delay, reverb and limiter FX.
Pencil Piano Meets WT	L1: Plucking the strings of a Blüthner grand piano irregularly with a pencil, the sample are up to 1+ minute long, 8 pitches were sampled between G0 – C4, instrument range: C-1 – C6, alternate looping. Control amount of re-triggering pan modulation/panning speed, wave-shaper mix/phasor filter mix with the Macros on the left side of the interface. L2: Wavetable synth with 4 unison voices using the re-synthesized WT of a pencil pluck sample. Control amount of phase distortion modulation, WT scanning speed and vibrato (also assigned to MW) with the Macros on the upper right of the interface. The two controls int the center of the interface for chorus mix and re-triggering LP filter modulation affect both layers, so do the other FX controls for delay/reverb and limiter FX.
Pencil Piano Unison Used in this audio demo	Plucking the strings of a Blüthner grand piano irregularly with a pencil, the sample are up to 1+ minute long, 8 pitches were sampled between G0 – C4, instrument range: C-1 – C6, alternate looping. The layer is running in unison mode (3 voices), MW increases unison detune. Set the offset between the unison voices for sample start and pan position with 2 Macros, add pitch modulation via AT with another Macro. A velocity sensitive LP filter and a phasor filter (on layer level) can be dialed in, more controls are available for controlling delay/reverb and limiter FX.
Piano Bowls Granular Legato Used in this audio demo	Two layered tonal soundscapes (processed crystal singing bowls and piano tones) running in multi-granular mode (4 voices),grain position modulated by a multi envelope in legato mode (playing overlapping notes will not re-trigger the samples). 4 Macros are available for controlling grain speed/detune/spread and perforation (reduction of grain density). Each sample has its dedicated volume control, more controls are installed for wave-shaper mix/amount, HP/LP filter modulation, delay/reverb/limiter FX. MW is assigned to the Grain Detune-Macro.

Patches	Description
Piano Pecker	Strange piano FX texture running in IRCAM Stretch-mode (high CPU). Control sample start/speed with the assigned Macros (sample start is also assigned to MW). Control the volume of the tonal/noise/transient components with three individual controls. More Macros for controlling wave-shaper mix/amount, Redux FX and reverb are installed.
Pluck And Play Split Used in this audio demo.	Plucking a string with a fingernail and then playing the key on the piano keyboard, performed by two players. Three samples are split across the keyboard (see key colors). Control sample start (Macro dialed hard right shifts sample start position to the next accent and in sample 3 to the last accent) and tune up the samples +12 semitones with the installed Macros. More controls let you add convolution reverb (which uses a sample of an ocean wave with pebble action), control convolution decay length, delay mix/feedback, Maximizer on/off and threshold.
Resynth Pad Used in this audio demo	Multi-sampled re-synthesized pencil piano drones, 5 samples between C0–C6 with crossfade-looping. The layer is set to 4 unison voices, control unison detune with the assigned Macro (also assigned to MW). Amount of vibrato via AT can be set with a Macro. More Macros are installed for ADSR control, for dialing in LP filter modulation, tempo-synced, re-triggering amplitude modulation and for controlling phaser mix/feedback, Formant Crusher mix, delay and reverb.
Sizzle Strings Used in this audio demo	Placing a large singing bowl on top of the low piano strings and playing the C1 key loudly - 3x round robin (different segments of the same long sample with alternate looping) on oscillator level. Macros are installed for controlling the volume of the dry signal, the two parallel filters (Phasor/Formant with tempo-synced modulations) and the LP filter (cutoff modulated via velocity sensitive multi-envelope). L2 adds a pluck oscillator (which has its dedicated volume control) using the entire sizzling bowl sample to excite the resonances. Dial in chorus FX with the assigned Macro. Check the interface for more FX controls.
Spectral Piano Used in this audio demo	L1: Spectral re-synthesis of piano tones, 5 pitches were sampled between C#0 – D4, instrument range: C0 – C6, multi-granular oscillator, grain position modulated by a re-triggering LFO, control LFO speed with the assigned Macro, control grain detune/perforation (also assigned to MW) with two more Macros, add distortion with the "Piano Clipper"-Macro. L2: Additive oscillator with velocity-sensitive LFO modulation of additive cutoff. Control volume/add dissonance with two Macros. More controls are installed for phaser/delay/reverb/limiter FX.
String Mantra Granular	Inside piano ostinato, hitting the C1 string irregularly with a stick layered with a re-synthesized piano sound (OSC2 in the same KG), OSC2 has controls for volume, tuning (+1 octave) and sample start. Randomize grain position/sample start with the assigned Macro, more granular controls are installed for grain speed/detune and a switch for reversing the grains. There are more controls for the volume of the dry signal, the parallel Sallen-Key filter (creating slow overtone movements) and a Macro for the LP master filter. Check the interface for FX and ADSR controls.

Patches	Description
String Mantra Granular Split	Lower half - inside piano ostinato, hitting the C1 string irregularly with a stick. Upper half: processed inside piano accents. Both oscillators are running in multi-granular mode (4 voices), overlapping octave C3 – C4. Randomize grain position/sample start with the assigned Macro, more granular controls are installed for grain speed/detune and a switch for reversing the grains. Each sound is also layered with a re-synthesized piano sound (OSC2 in each KG), OSC2 has controls for volume, tuning (+1 octave) and sample start. There are more controls for the volume of the dry signal, the parallel Sallen-Key filter (creating slow overtone movements) and a Macro for the LP master filter. Check the interface for FX and ADSR controls.
String Mantra Modeling	The sample of scraping a piano string with a coin is used to excite the resonances in the pluck oscillator, randomize sample start with the assigned Macro. Control the volume of the noise oscillator inside the pluck oscillator with the assigned Macro (also assigned to AT), change the harmonics with another Macro (also assigned to MW). 2 Macros are installed for controlling the volume of the dry signal and the parallel BP filter on KG-level (routed through auto-panner and chorus). Please check the interface for more controls.
Sunrise Arp Pad Used in this audio demo	Five processed ascending piano arpeggios with long decay phases played on a grand piano in the same tonality/different range spread across the keyboard - running in multi-granular mode layered with a synth chord (analog stack with 8 oscillators) in L2. Control grain speed/position of the piano with the assigned Macros (the Position-Macro also introduces wave-shaper FX), more Macros are installed for controlling the volume of the dry piano signal, the parallel hybrid filter (modulated by a re-triggering, tempo-synced multi-envelope), for adding tempo-synced amplitude modulation and flanger FX. The synth layer has controls for volume, for adding tempo-synced amplitude modulation and for controlling its dedicated delay effect. Check the interface for more controls.
Sweep It	WT synth using a WT derived from piano flageolets layered with an FM synth. VEL controls amount of PD modulation in KG1 and FM when the assigned Macro is engaged, in KG2 VEL also controls an envelope which modulates operator volume and feedback, the attack/release Macros affect all envelopes involved. More Macros are installed for dialing in tempo-synced amplitude modulation, for changing modulation speed from 1/8-triplets to 1/16 and for controlling LP/HP-filter cutoff (bipolar)/chorus/delay/reverb FX.
Tail Pad Used in this audio demo	The layered tails of two tonal piano scapes in L1 layered with a synth chord in L2 (analog stack, 8 voices). Each layer has its dedicated volume control. Control LP filter resonance for L1 with the "FilterRes Samples"-Macro, add re-triggering, tempo-synced amplitude modulation with the assigned control. More controls for reverb/delay/phaser FX are installed.
Tinkle Scape Featured in this video	Inside piano texture, processed - run through a tuned comb-filter. The sample is 90+ seconds long, change sample start with the assigned Macro. Add pitch modulation with the assigned Macro, decrease comb-filter resonance with the "De-Comb"-Macro. Check the interface for more controls.
Tinkle Scape FM Granular	Inside piano texture, processed - playing in granular mode and run through a tuned comb-filter. The sample is 90+ seconds long, AT shifts grain position when the respective Macro is engaged. Add pitch modulation with the assigned Macro, decrease comb-filter resonance with the "De-Comb"-Macro, add LP filter modulation with the "FilterMod"-Macro. In Layer 2 there is an FM synth processed by a Phasor filter with high resonance. Each layer has its dedicated volume control, cut the high frequencies in L2 with the "Modal Hi Cut"-Macro. More controls for delay/reverb/limiter FX are installed.

Please enjoy the sounds!

Simon Stockhausen, January 18 - 2020