# fluidity

by Simon Stockhausen

FALCON EXPANSION

SOUNDBANK USER GUIDE

SOFTWARE VERSION 1.0

EN220908

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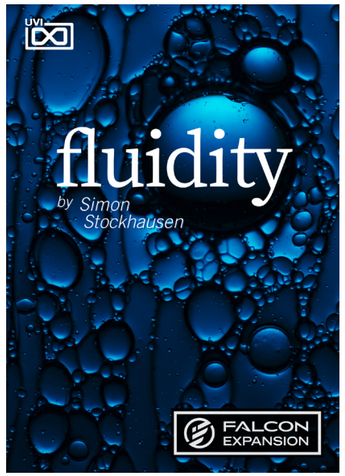



**MINIMUM SYSTEM REQUIREMENTS**

- Latest version of Falcon
- 1.22GB of Disk Space

For more information on the installation process, please refer to the document: Soundbank Installation Guide

**EXPAND FALCON WITH 111 MASTERFULLY-DESIGNED PRESETS**

UVI are proud to present this collection of presets from sound design maestro Simon Stockhausen. Loaded with 111 patches, Fluidity explores the continuous states of movement, flow, and passage through time. The sonic explorations in Fluidity evoke a sense of natural motion and calming beauty, dazzling with small lights of technical wizardry and an ear for detail that is uniquely Simon's.

Fluidity is organized in 7 categories including Electronic, Mallets, Sequencer, Soundscapes, Strings, Water, and Wind. Explore lush pads, glittering arpeggios, moving leads, incredible soundscapes, washing textural sounds and more. In addition, every patch is configured with between 7 and 12 macros, allowing for deep customization, performability, and sonic range. Make broad or fine stroke changes and quickly find the perfect balance for your composition.

**MADE FOR FALCON**

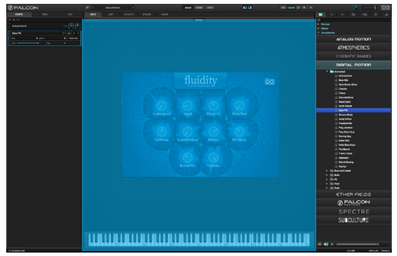
As with all Falcon expansions, Fluidity gives you the ability to dig beneath the surface into each sound's patch structure, to manipulate and reshape it in any way you see fit. Great care was taken with every preset, with detailed patch notes written by Simon for all of the 111 patches. Gain insight into each sound's design, along with explanations of the macro assignments and more.

Quality is evident throughout this collection. Simon utilized numerous synthesis and sound design techniques with a robust use of effects and modulators. Sounds can all be quickly previewed, edited, layered or performed with nearly limitless variation thanks to Falcon's semi-modular architecture and rich library.

Take your experience to the next level with this expertly-crafted Falcon expansion pack.

(Falcon license required. Not compatible with UVI Workstation.)

# INTERFACE



## INFO

The Info tab provides an overview of the selected program, houses macro controls, and provides a location for custom text and images via. the **(I)** view.

### MACROS

1

Same as Falcon Factory Content, Fluidity's patches have been programed with macros which provide users with easy access to the 'key' parameters of each patch. Fluidity also has a custom front panel which is made with Falcon's script feature. The parameters are connected with the macros and these may be controlled via MIDI, OSC, host automation and Lua scripting, allowing for easy customization and expressive performance capabilities.

To change the layout of the macro controls, press the **Script** button above the pannel to hide script pannel, then the **EDIT** button in the upper-left to switch to Edit Mode. You can freely move controls, double-click a label to rename it, or access additional commands from the right-click contextual menu. For more details on macros, please see Falcon's software manual.

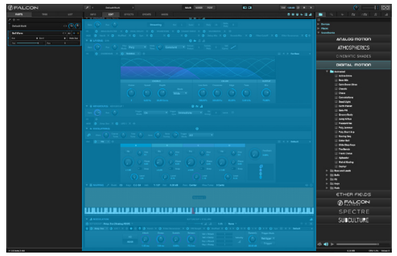
### PROGRAM INFORMATION

Press the **(I)** button in the upper right to display program information. Many factory presets will contain details about the program such as modwheel assignments, macro descriptions or tips for playing it. You can add and save descriptions for your own programs as well.

### KEYBOARD

2

At the bottom of the Info tab, a keyboard is displayed and can be clicked to play the program. The key range of the program is highlighted, with keys outside the key range darkened. If keyswitch layer rules have been created, those keys are highlighted blue. Additionally, key color can be customized using the Script Processor. For more details on keyswitches, please check Falcon's software manual.



## EDIT

If you want more control over a sound than the macros provide, the EDIT tab gives you full access to all parameters. Here you can make fine adjustments to any aspect of a sound or redesign it in any way you can imagine. Here is a brief overview of the EDIT screen hierarchy, for more information please consult the Falcon software manual.

### LAYERS OF A PATCH

Patches in Falcon are created within a fixed hierarchy that can be thought of like layers or folders. At the very top is the Program, inside the Program are Layers, within each Layer are Keygroups, and inside the Keygroups are Oscillators. Audio effects, MIDI effects and modulators can be placed on any level. While patches can be as simple as a single oscillator, the structure of Falcon allows for wildly complex sounds of nearly any variety to be quickly created and edited.

### PROGRAM EDITOR

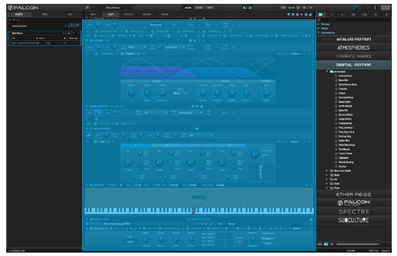
1 The top-most level of your patch, use the Program editor to make broad changes that effect the overall sound of your patch. For example, try adding audio or MIDI effects, or adjusting volume, pan and pitch.

### LAYER EDITOR

2 Layers are used to group and modify Keygroups. Here you can add audio effects, MIDI effects and modulations just like the Program level but you also have control of attributes like velocity curve, polyphony modes and unison settings.

### KEYGROUP EDITOR

3 Keygroups are the ground level of your patch, they can hold any number of oscillators and define which MIDI notes and velocity ranges trigger those oscillators. They also set basic oscillator attributes like pitch and trigger modes. Like the previous ‘folders’, keygroups can contain effects and modulators, but there is one significant difference: effects instanced at the keygroup level operate per-voice. This can have fantastic effects, but comes at an additional CPU cost so consider how you use it carefully.



## EDIT

**4**

### MAPPING EDITOR

The mapping editor allows you to define the note and velocity ranges of the selected keygroup. A patch can be as simple as one keygroup that spans all notes and velocities, or as complex as your desired sound requires; there are no set limits.

**5**

### OSCILLATOR EDITOR

Falcon has many types of oscillators including sample-based and algorithmic. Here you can edit existing oscillators, change them or add new ones.

**6**

### MODULATION EDITOR

Modulators can be instanced at any of the levels mentioned above and this particular editor provides a centralized view of all of them - allowing editing of modulator parameters (e.g. LFO speed, ADSR values etc.) along with their assignments. All modulators in a patch are represented by tabs. Once clicked, the modulators' assignments are displayed directly above the tab. Here you can edit how they effect the various parameters they are assigned to in your patch.

# PRESET LIST

# PRESET LIST

## PRESETS:

**Electronic**
- Cream Synth
- Fluid Sweeper
- Future Fluid
- Golden Pad
- Rich Man
- Street Canyon
- Surfer
- Theme Synth
- Trill Bird
- Vivid Synth
- Wave Motion

**Mallets**
- Azur
- Freshly Plucked
- HAPI & Gongs
- HAPI FM
- HAPI Shimmer Pearls
- HAPILimba
- Liquid Steel
- Synth Vibes

**Sequencer**
- Chiffer Music
- City Runner
- Fluidity Bass Seq
- Future Retro
- Lake Music
- Minimal Maze
- Night Fluid
- Ocean Rider
- Playful
- Poly Beats
- Syncopator
- WaterQuencer

**Soundscapes**
- Cascade De Sillans
- Dreamscape
- Epic Ocean
- Fluid Sky
- Infinity Pool
- Kronosaurus
- Little River 01
- Little River 02
- Molecule Stretch
- Monster
- Naiads
- Ocean Abyss
- Pebble Beach
- Pool Scape
- Positivity Stream
- Puffer Fish
- Rural Scene
- Sea Missile
- Spectral Fluid
- Swamp Scene
- Warped Pool
- Water Branches
- Wondrous Water

**Strings**
- Cello Vox Grains
- Cello Waves
- Cittern Combo
- Cittern Hybrid
- Cittern Synth
- Counter Pad
- Guitar Stream
- String Wash
- Sul Pont Scape
- Table Cello

**Water**
- Aqua Synth
- Bowed Tube
- Dusk Bathing
- Fluid Resonances
- Fountains
- Macroplata
- Melodic Drops
- Pool Music
- Poseidon
- Sine Drops
- Surreal Water
- Water Motion
- Water Talk
- Water Tube 01
- Water Tube 02
- Water Tube Gliss Slomo
- Water Tube Gliss
- Water Voices
- Whisk Beater
- Whisk Mix

**Wind**
- Altostratus
- Bottle Chiffer
- Bottle Space
- Bottle Vox
- Bottle Windstrument
- Cloud Choir
- Dynamic Sax Layered
- Dynamic Sax Synced
- East Wind
- Ethereal Wind
- Fluid Sax Phrases
- Granular Octave Sax
- Meandering Horns
- Mellowness
- Meta Voices
- Minor Particles
- North Wind
- Ocean Choir
- Octave Meets Table Sax
- Particle Wind
- Penta Particles KS
- Solar Wind
- Spectral Sax Pad
- Spectral Vox
- Synced Sax Arpeggios
- West Wind
- Wind Phrase Trio

# SIMON'S PATCH NOTES

# PATCH NOTE FROM SIMON

## 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 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).
The abbreviations of below are use for description of the notes.
AT = Aftertouch, VEL = velocity, MW = modulation wheel, L1 = layer 1, KG = key-group,
KS = key-switch, WT = wavetable, WS = wave-shaper, PD = phase distortion

### Electronic

| | |
|---|---|
| Cream Synth | WT synth layered with an analog stack oscillator, each component has VEL-sensitive LP filter modulation applied and has its dedicated volume control. Glide is activated, control glide time with Macro, add temposynced amplitude modulation with Macro. |
| Fluid Sweeper | WT synth layered with an analog oscillator, the latter has an octave pitch sequence applied and is processed by a bass-shaper, both synths have their dedicated volume control. Add phase distortion modulation in the WT synth with Macro, add tempo- synced gate sequence with Macro. There is a parallel modulated hybrid filter on layer level, mix dry and filter signal with Macros. |
| Future Fluid | L1: WT synth with tempo-synced (triplets) random modulation of WT index, FM Ratio (add FM with Macro), phase distortion, wave spread and LP cutoff (increase resonance with Macro), a second modulated hybrid filter processes the signal further. Dual delay inserted on layer level.<br>L2: Dynamic analog synth with swelling/decaying amplitude modulation and tempo-synced modulation of PWM, analog tape delay inserted on layer level.<br>L3: FM synth with tempo-synced modulation of amplitude and octave (fast triplets, change to half time with switch), phaser/diffusor FX inserted on layer level. |
| Golden Pad | L1: Granular pad made with multi-sampled shimmer reverbs derived from HAPI accents, 5 pitches sampled between G2–B4, the grain position looping reverse-forward (modulation via LFO4), detune the grains with Macro. Add tempo-synced, VEL-sensitive LP filter modulation via envelope with Macro, add tempo-synced amplitude modulation with Macro.<br>L2: Analog stack oscillator with detuned saws, passing through an LP filter, a tuned BP filter and some overdrive, the “Filter-Env“-Macro adds LP cutoff and drive modulation, tune synth up an octave with switch, control volume with Macro.<br>Both layers have chorus inserted on layer level, mix in with Macro, MW adds vibrato. |
| Rich Man | L1: WT synth using a WT extracted from cello harmonics, MW increases detune/adds vibrato, dial in tempo-synced modulation of PD with Macro. L2: Pluck oscillator using an ocean wave field recording to excite the 2 resonators, tune up the 2nd string an octave with switch - processed by a tuned VCF-20 filter with modulation of LP/HP balance via VEL-sensitive, tempo-synced envelope.<br>Each layer has its dedicated volume control, glide is activated, control glide time with Macro. |
| Street Canyon | L1: Dual WT synth with pan modulation each oscillator using one half of a WT extracted from an e-bowed guitar sound, plenty of tempo-synced modulations applied with different LFO rates in each oscillator. Add FM/ PD modulation and tempo-synced filter modulation with Macros, MW adds tempo-synced pitch modulation (square), +1 octave when fully engaged.<br>L2: Analog oscillator with tempo-synced modulation of pitch (+1 octave), PWM, unison detune, stereo width, amount of SYNC modulation, control volume with Macro, analog tape delay inserted on layer level. |
| Surfer | L1: Two WT oscillators processed by modulated LP filters, each one using a different WT extracted from an e-bowed guitar sound - plenty of tempo- synced modulations, add FM modulation/increase filter resonance in WT1 with Macros, each KG has its dedicated volume control, add chorus on layer level with Macro.<br>L2: Multi-sampled synth sound with tempo-synced swell, control layer volume with Macro. |
| Theme Synth | KG1: WT synth using a modified WT extracted from a saxophone flageolet, re-triggering WT index and FM modulation via LFO1, a parallel vowel filter is installed, control filter mix with Macro, add vibrato/filter modulation with MW.<br>KG2: Analog stack synth with 5 oscillators, tune up an octave with switch, control volume with Macro.<br>Glide is activated, control glide time with Macro, add chorus/delay/reverb with Macros. |
| Trill Bird | L1: WT synth using a WT extracted from a saxophone trill, re-triggering WT index modulation via LFO1, control speed with Macro - add FM/FM pitch modulation (via LFO3) with Macros, add PD modulation via tempo- synced envelope with Macro.<br>L2: Multi-sampled synth sound passing through a tuned hybrid filter, modulated via VEL-sensitive tempo-synced envelope and LFO1.<br>Add chorus/reverb with Macros, dual delay is inserted post-reverb, mix with “Long Tail“-Macro. MW adds vibrato. |
| Vivid Synth | L1: Analog stack synth with 3 oscillators and plenty of tempo-synced modulation processed by overdrive and a tuned comb-filter<br>L2: WT synth, 3 unison voices, using a WT extracted from an e-bowed guitar sound, WT index modulation via tempo-synced multi-envelope, modulation amount modulated by random LFO, PD modulation via tempo- synced multi-envelope 2. Add parallel modulated vowel filter with Macro Control layer volume and add tempo-synced amplitude modulation in both layers with dedicated Macros. |

| | |
|---|---|
| Wave Motion | Three layered WT oscillators using different segments of the same WT passing through an LP filter and a wave-shaper, plenty of tempo-synced modulations for filter, PD and amplitude can be dialed in with Macros, add crazy FM modulation with Macro (also assigned to MW). Stereo Wide- modulation on layer level can be added with Macro, more Macros are installed for controlling delay/IR Mix/IR Decay. |

**Mallets**

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|---|---|
| Azur | L1: Electronic chromatic percussion sound, 7 pitches sampled between C1–C5, dial in polyphonic frequency shifter which follows key pitch with Macro, engage VEL-sensitive LP filter with Macro.<br>L2: Analog stack synth with 5 oscillators, passing through tuned BP filter and wave-shaper, WS amount is VEL-sensitive, control sustain level with Macro, add chorus with Macro. Each layer has its dedicated volume control, MW adds pitch randomization. |
| Freshly Plucked | L1: Multi-sampled electronic kalimba-like sound sampled at 4 pitches passing through tuned BP filter (control filter resonance with Macro) and a wave-shaper (control mix with Macro).<br>L2: Multi-sampled electronic pluck sound sampled at 4 pitches passing through wave-shaper (control mix with Macro), WS amount is VEL- sensitive.<br>Randomize pitch with Macro, control chorus/delay/reverb mix with Macros. |
| HAPI & Gongs | L1: Multi-sampled HAPI (chromatic percussion instrument similar to pan drum), 3 pitches sampled at 3 VEL layers and 5x round robin with KG crossfade. Dial in VEL-sensitive LP cutoff envelope and WS distortion with Macro.<br>L2: FM synth, tune up in intervals (+7/+12 semitones via Mod Mapper) with Macro.<br>L3: Multi-sampled Thai gongs, 2 gongs/pitches with 5x round robin. Each layer has its dedicated volume control, a VEL-sensitive pitch envelope can be added to L1/3. |
| HAPI FM | L1: Multi-sampled HAPI (chromatic percussion instrument similar to pan drum), 3 pitches sampled at 3 VEL layers and 5x round robin with KG crossfade. Dial in VEL-sensitive LP cutoff envelope and WS distortion with Macro.<br>L2: FM synth, tune up in intervals (+7/+12 semitones via Mod Mapper) with Macro.<br>Each layer has its dedicated volume control, randomize pitch with Macro (also assigned to MW). |
| HAPI Shimmer Pearls | Multi-sampled HAPI accents processed with shimmer reverb and other effects with crossfade looping of the decay phase, add chorus with Macro. The samples in L2 (with dedicated volume control) are running in reversed granular mode (grain position assigned to tempo-synced envelope, 4 bars), add phaser/delay in L2 with Macros<br>Add tempo-synced (8-bar-cycle) VEL-sensitive LP filter modulation via multi-envelope with Macro, add tempo-synced amplitude modulation with Macro. |
| HAPILimba | L1: Multi-sampled HAPI (chromatic percussion instrument similar to pan drum), 3 pitches sampled at 3 VEL layers and 5x round robin with KG crossfade. Dial in VEL-sensitive LP cutoff envelope and WS distortion with Macro.<br>L2: FM synth tuned up an octave, volume control installed.<br>L3: Kalimba with crossfading VEL zone, add VEL-sensitive wave-shaper distortion with Macro, a dedicated volume control is installed. |
| Liquid Steel | L1: Re-synthesized vibraphone accents with tremolo, 9 pitches sampled between C2–G#5, crossfade looping during the decay phase, parallel Rotary FX on layer level can be added with Macro, dial in VEL-sensitive LP filter with Macro.<br>L2: Analog stack synth with VEL-sensitive LP filter modulation via LFO1, chorus inserted on layer level. Add amplitude modulation with speed modulation via tempo-synced multi-envelope with Macro (also assigned to MW), a dedicated volume control is installed. |
| Synth Vibes | L1: Two layered pluck oscillators using an electronic pluck sound to excite the resonators, both KGs have a VEL-sensitive LP filter envelope installed.<br>L2: Two FM oscillators layered in one KG, 2nd oscillator is tuned up 7 semitones, control interval volume with Macro.<br>L3: Analog stack synth with 3 oscillators, each one has its dedicated amplitude modulation with changing speed, add drive with Macro.<br>L2/3 have their dedicated volume controls, control chorus/phaser/delay/ reverb mix with Macros. |

**Sequencer**

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|---|---|
| Chiffer Music | Three polyphonic sequencers (triplet-based) in 3 layers, L1/2 with pitch sequences using multi-sampled blown bottle staccatos (4 different bottles/ pitches) with 6x round robin, L3 adding an analog synth+noise accent every 4 beats. Each layer has its dedicated volume control, a bipolar Macro for controlling the cutoff frequency of the LP/HP filter on pogram level is installed, more Macros let you control IR mix/decay time, phaser, delay and delay feedback. |
| City Runner | L1: Pad-scape with glissandos made from processed wah-wah tubes drowned in a water basing, two multi-granular oscillator with KG crossfade, control grain speed with Macro, a dedicated volume control is installed, add tempo-synced filter/amplitude modulation with Macros.<br>L2: Polyphonic sequencer with pitch sequence using an additive synth oscillator, dual delay inserted on layer level, randomize pitch with Macro (also assigned to MW).<br>Delay/reverb on program level can be mixed in with Macros. |

# PATCH NOTE FROM SIMON

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|---|---|
| Fluidity Bass Seq | Monophonic sequencer with two layers, each using its dedicated arpeggiator synced to song position (non re-triggering).<br>L1 plays the bass sequence using a WT and an FM oscillator, an analog synth supplies the sub-bass, both components have their dedicated volume controls.<br>L2, arpeggiator set to 20 steps (5 beats), pluck oscillator with WS distortion and tuned HP filter, set volume with Macro.<br>A parallel formant filter with tempo-synced modulations (on program level) can be mixed with the dry signal, add filter bit distortion with another Macro. Control delay and IR reverb with Macros. |
| Future Retro | Four arpeggiators in 4 layers, each layer has its dedicated volume and FX mix control.<br>L1: Bass pitch sequence, monophonic, FM synth<br>L2: pluck sequence, polyphonic (chord mode), FM+analog synth L3: Noise oscillator with amplitude modulation<br>L4: Sub bass sequence, analog synth |
| Lake Music | L1/4: Sequenced samples (arpeggiator on layer level, step length = 4 beats) of throwing big stones into a lake, 7x round robin, key-switches located @ A-1/B-1 let you select either the entire samples in L1 (consisting of 2 accents) or the truncated/tight versions in L4. The stone accents are passing through a parallel tuned comb-filter, set layer and filter volume with Macros. Modulated tape echo and phaser inserted on layer level.<br>L2: Tonal texture derived from gurgling water sounds in a pool, multi- granular oscillator, grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample, control envelope speed with “Grain Speed“-Macro. Processed by a tuned HP filter, add tempo-synced amplitude modulation with the “Scape Motion“- Macro, control volume with Macro.<br>L3: Arpeggiator in chord mode with some octave jumps triggering an analog synth with modulated LP filter, control volume/filter resonance with Macros, dual delay inserted on layer level. |
| Minimal Maze | Euclidian sequencer with different settings for each chromatic note triggering additive oscillator + formant filter and analog synth oscillator with octave interval modulation via tempo-synced LFO + LP filter.<br>Each KG has its dedicated volume control, control decay time and amount of formant filtering in KG1 with Macros, control amount of LP filter modulation and wave-shaper mix in KG2 with Macros. Add Stereo Width- modulation (UVI Wide) and dual delay on layer level with Macros, control reverb/decay time on program level with Macros. |
| Night Fluid | Arpeggiator on program level in legato chord mode (non re-triggering) triggering a WT synth in L1 and round robin samples of beating water with a whisk inside a basin passing through a tuned comb-filter in L2.<br>L1: Add modulated formant filter, WS distortion and LP filter on layer level with Macros, control layer volume with Macro.<br>L2: Control layer volume and comb-filter resonance with Macros. |
| Ocean Rider | L1: Analog synth with re-triggering pitch sequencer (step modulator on KG level) passing through modulated overdrive and LP filter, set amount of modulation with Macro, add tempo-synced amplitude modulation and control volume/pitch glide time (smoothening the step sequencer results in glide effects) with Macros.<br>L2: Two layered field recordings of water, OSC1: waves recorded in a pool, OSC2: ocean waves, tempo-synced multi-envelope and LFO modulate amplitude (1 bar swell, 1 bar rest), delay/phaser/limiter inserted on layer level, control volume with Macro.<br>Control LP/HP filter on program level with bipolar Macro. |
| Playful | Rain sequencer on layer level, each note has a different time resolution (straight or dotted).<br>KG1: FM synth, OP4 has its dedicated volume control and transforms the sound.<br>KG2: Analog stack synth with random PWM/phase modulation, add modulation of amplitude attack time via LFO with Macro.<br>Each KG has its dedicated volume control, mix parallel Rotary FX inside FX Rack and dry signal with Macros, control Rotary speed with another Macro (also assigned to MW). |
| Poly Beats | Three monophonic (pitch) sequencers in legato mode (non re-triggering) in 3 layers.<br>L1: 2 FM oscillators panned L-R + wave-shaper - 12 arp steps dual delay+phaser inserted on layer level<br>L2: Additive oscillator + wave-shaper - 20 arp steps Stereo modulation (UVI Wide) inserted on layer level<br>L3: Analog stack with LP filter envelope + overdrive - 18 arp steps dual delay+phaser inserted on layer level<br>A modulated hybrid filter + chorus on program level can be mixed in with Macro, control master LP cutoff with Macro. |
| Syncopator | 2 arpeggiators with different modes (arpeggiated as played in L1, chord mode in L2) in 2 layers triggering a dual FM synth with LP envelope and WS each, panned L-R. Add sub-oscillator with Macro, mix dry signal and parallel modulated hybrid filter with Macros, add bass shaper drive with Macro. |
| WaterQuencer | 4 polyphonic sequencers in 4 layers triggering different sounds.<br>L1: 8 round robin accents of beating water inside a basin with a whisk, add pitch randomization with Macro, add IR reverb with Macro.<br>L2: 2 layered samples of dropping a stone into a lake,<br>L3: Water splash recorded inside a swimming pool, add IR reverb with Macro,<br>L4: Analog oscillator serving as sub for the kick drum in L2, tune in semitone steps with Macro.<br>Each layer has its dedicated volume control, control delay/feedback with Macros, also try long feedback values... |

**Soundscapes**

| | |
|---|---|
| Cascade De Sillans | L1: WT with a sweeping wave-table, WT-index/detune/stereo spread modulation via tempo-synced LFO, modulated hybrid filter on layer level, add delay with Macro.<br>L2: 2 layered processed tonal waterfall soundscapes with doppler effects, multi-granular oscillators, grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample, control envelope speed with Macro. Notch-filter, limiter, reverb inserted on layer level, control reverb mix with Macro.<br>L3: Analog synth, octave pitch sequence, add HP filter modulation and IR reverb with Macros.<br>Each layer has its dedicated volume control installed. |
| Dreamscape | L1/KG1: Tonal soundscape, multi-granular oscillator, grain spread modulation via LFO - control grain position/speed with Macros, add tempo-synced pitch glissando (and amount of grain detune) with Macro, +1 octave with Macro fully engaged<br>L1/KG2: Only the tail of the sample used in KG1, sampling oscillator - crossfade looping, processed with a LP filter and wave-shaper, tempo- synced amplitude modulation via LFO2. L1 has phaser FX inserted on layer level, control mix with Macro.<br>L2: Analog synth, 6 unison voices, detune/stereo spread, LP cutoff modulated by tempo-synced multi-envelope. Delay and distortion inserted on layer level.<br>Each component has its dedicated volume control, control reverb/decay time with Macros. |
| Epic Ocean | L1: 3 long field recordings recorded at the ocean on a windy day layered in 3 KG2 - pitch key follow set to 25% - with parallel hybrid filter modulation, balance dry/filter signal with Macros, randomize sample start with Macro, add tuned comb-filters with Macro.<br>L2/3: Slow arpeggiators in chord mode triggering FM Drones, the arp in L2 has 10 steps, step length = 6 beats, the arp in L3 9 steps, step length 16 beats. Each FM layer has its dedicated volume control and effects inserted on layer level, control amount of WS distortion with Macro.<br>The “Pulsation“-Macro adds tempo-synced amplitude modulation with different LFO rates for each sound. Control master reverb with Macro. |
| Fluid Sky | L1 - upper half, fading out towards the split point C3: The tail of a tonal soundscape in multi-granular oscillator, grain position modulation via re- triggering LFO, parallel modulated Phasor filter on KG level, control filter level with “Jet Stream“-Macro.<br>L2 - upper half: processed/stretched cello texture sampled at 3 pitches, hybrid filter/phaser inserted on layer level, level of FX signal also controlled by “Jet Stream“-Macro.<br>L3 - lower half C0–C2: Dark cello drone, granular oscillator processed by overdrive and LP filter, layered with analog synth.<br>Add tempo-synced amplitude modulation in all layers with “Motion“-Macro (also assigned to MW), LP inserted filter on program level, control cutoff with Macro, more Macros installed for controlling delay/reverb. |
| Infinity Pool | L1: Field recording of a sequence of water waves in a pool, pitch key- follow set to 20% - add IR reverb on layer level with Macro.<br>L2: Multi.sampled tonal resonances of that wave, 3 pitches sampled between G1–G4, multi-granular oscillators, grain speed is modulated by key follow so that the speed of the resonances stays in sync with the original waves - add delay/reverb on layer level with Macro.<br>L3: FM+analog synth with pitch sequence (arpeggiator in chord mode on layer level), stereo FX and delay inserted on layer level.<br>Each layer has its dedicated volume control, a bipolar Macro is installed for controlling LP/HP cutoff filter and a Macro for phaser mix. |
| Kronosaurus | L1 - mapped from C0–C2: Massive swelling drone-scape, multi-granular oscillator layered with analog synth for sub-bass (control sub volume with macro), grain speed modulated via VEL, control grain position with Macro, randomize grain pitch with MW.<br>L2- mapped from C3–C6: Strange pointillistic texture, sampling oscillator, control volume with Macro.<br>L3 - mapped from C3–C6: Long drone-scape, multi-granular oscillator, grain speed modulated via VEL, control grain position with Macro, randomize grain pitch with MW.<br>Add tempo-synced filter modulation in all layers with Macro. Macros for controlling phaser/delay/reverb on program level are installed. |
| Little River 01 | L1: Field recording of a river with gurgling water action, slow pitch modulation via LFO, inverted LFO polarity in the upper half.<br>L2: Tonal texture made from resonances of that field recording sampled at two pitches with KG crossfade between C3-C4, processed by a modulated LP filter, add chorus on layer level with Macro.<br>L3: Re-synthesized tenor sax drone sampled at 3 pitches processed with distortion and modulated LP filter, KG fades out towards C5.<br>Each layer has its dedicated volume control, add tempo-synced amplitude modulation with Macro. Macros for controlling phaser/delay/reverb on program level are installed. |
| Little River 02 | Five layered field recordings of a river (each river has its dedicated volume Macro), randomize sample start with Macro, each KG processed by a parallel digital BP filter with evolving multi envelope-controlled modulation of cutoff at audio rate speed, balance dry and filter signals with Macros, set the speed of modulation cycle with Macro, add tuned comb-filter and effects with “Resonance“-Macro. |
| Molecule Stretch | L1: Two layered textural samples of beating water with a whisk inside a basin, multi-granular oscillators with modulation of grain size/spread, “Temperature“-Macro increases grain speed, modulation of grain pitch randomization can be added with Macro, each KG has its dedicated volume control (Molecule 1/2).<br>L2: Strange tonal texture, multi-granular oscillator, dedicated volume control.<br>“Temperature“-Macro increases grain speed in both layers and distortion in L2, decrease grain density with “Perforation“-Macro.<br>The “Environment“-Macro controls mix of Feedback Machine on program level containing a modulated dual delay and a frequency shifter. |

# PATCH NOTE FROM SIMON

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| Monster | L1: WT oscillator using a WT extracted from a saxophone trill, transposed down so far that you can hear the single pulses of the waveforms, tune up with MW which also engages PD. The signal is processed by a WS and a tuned comb-filter which becomes audible when Macro “Tuned Reso“ is engaged, add HP filter modulation on layer level with Macro.<br>L2: Sample with water drops recorded inside a basin, transposed down 3 octaves, pitch key follow set to 25%, smooth random pitch modulation applied, add fast peak filter modulation with Macro.<br>Feedback Machine with FX chain on program level adds an ominous space, control mix/ feedback with Macros. |
| Naiads | L1: Tonal soundscape, multi-granular oscillator with modulation of grain spread/duration, VEL shifts grain position, a parallel modulated vowel filter on KG level is installed. Control volume with “Vol Naiad Ambience“- Macro.<br>L2: Field recording of ocean, pitch key-follow set to 15%, pitch modulation via LFO1, control volume with “Vol Habitat“-Macro.<br>L3: KG1 contains a a re-synthesized vocal sound, multi-granular oscillator, KG2 plays another vocal sample looping back and forth, pan modulation via LFO. Control volume with “Vol Main Naiad“-Macro Control grain position/speed/amount of pitch randomization in L1/3 with Macros. Add modulated dual delay/reverb with Macros. |
| Ocean Abyss | L1/KG1: Water wave recorded in a pool, multi-granular with 5 wide- spread voices passing through FX Rack on KG level containing a tuned LP filter and a wave-shaper which, 2 Macros installed for resonance and dry signal.<br>L1/KG2: analog synth with dedicated volume control processed by a tuned frequency shifter. L1 has a Feedback Machine inserted with a combination of effects, mix in wet signal/increase feedback amount with Macros.<br>L2: field recording of ocean waves (with a dedicated volume control) hitting a pebble beach, processed by a convolution reverb (with a strange electronic sound used as IR) and frequency shifter/ Spark reverb on layer level, mix in wet signal/control FS-frequency with Macros. |
| Pebble Beach | L1: Tonal soundscape derived from/made with a processed ocean field recording (pebble beach), sampled at two pitches with KG crossfade, multi-granular oscillator with grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample. Control grain speed/amount of pitch randomization with Macros (grain pitch Macro also assigned to MW).<br>L2: Two field recordings of ocean waves hitting a pebble beach split across the keyboard, KG crossfade between C3-F3, pitch key follow set to 45%, randomize sample start points with Macro.<br>L3: Playing from C1–C6 is a tenor sax drone, multi-granular oscillator with modulation of grain pitch/speed, processed by a modulated wave-shaper and LP filter. Each layer has its dedicated volume control phaser/delay/ reverb mix with Macros. |
| Pool Scape | L1: Noise oscillator with amplitude modulation with accel./rit. (LFO2/3) passing through feedback machine with tuned comb-filter/BP filter and frequency-shifter.<br>L2: Gurgling water sounds and splashes recorded in a swimming pool, add crazy LP filter modulation with Macro, IR on layer level using a whisked water sample as IR.<br>L3: Tonal soundscape derived from water sounds recorded in a pool, multi-granular oscillator with modulation of grain density/spread, decrease grain size/increase grain pitch randomization (also assigned to MW) with Macros, add tempo-synced filter modulation via envelope with Macro.<br>L4: Simple analog synth providing some more tonality. Each layer has its dedicated volume control. |
| Positivity Stream | L1: Electronic drone-scape made from processed blown bottle samples, sampled at two pitches, KG crossfade between F#3–C4, multi-granular oscillators with grain spread modulation, grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re- trigger the sample. Control envelope speed/grain pitch randomization with Macros (grain pitch Macro also assigned to MW), add tempo-synced LP filter modulation and phaser on layer level with Macros.<br>L2: Analog synth with random tempo-synced octave modulation (LFO via Mod Mapper) and BP filter modulation, chorus (MW increases depth/mix) and dual delay inserted on layer level, control volume with Macro. |
| Puffer Fish | L1: Bird whistle sustain, moving the whistle around the L-C-R mics while playing, VEL shifts sample start, add random pitch modulation with Macro (also assigned to MW), control volume/add FX on layer level with Macros.<br>L2: Metallic drone texture derived from water pan samples, multi-granular oscillator, passing through modulated hybrid filter. Control volume/grain speed/pitch randomization/density with Macros. |
| Rural Scene | L1: Field recording of swishing branch in lake water, a sequence of panning swishes, multi-granular oscillator with the 6 voices widely spread, increase density so the sounds transforms into a more continuous stream with Macro, control volume and add FX chain (FS/ Thorus) inside Feedback Machine on KG level with Macros.<br>L2: Field recording of squeaking ducks and water drops recorded at a lake with natural reverb reflections, sampling oscillator with pitch modulation via step modulator, set sample start with Macro, dual delay inserted on layer level<br>L3: Tonal spectral soundscape, two pitches were sampled, multi-granular oscillators, the lower KG fades out towards the bottom end, parallel modulated hybrid filter on layer level. Control chorus/IR reverb on program level with Macros, MW introduces master LP cutoff modulation, adds distortion and Spark reverb. |
| Sea Missile | L1: Additive synth, engage accelerating modulations with “Launch“-Macro, control amount of stretch and enhance the root note with Macros.<br>L2: Analog synth with SYNC modulation, add chorus on layer level with Macro.<br>L3: Spectral soundscape, multi-granular oscillator, grain density/speed/ pitch randomization/ size modulated via tempo-synced envelope.<br>L2/3 have their dedicated volume controls installed. |

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| Spectral Fluid | L1: Smooth spectral pad-texture, 3 pitches sampled between C1–C4, multi-granular oscillators, grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample, control envelope speed/grain pitch randomization with Macro,<br>L2: The same samples as in L1 playing in sampling oscillators with sample start at the middle of the sample, crossfade looping applied<br>L3: Field recording of small fountain, sample start is randomized, a 2nd oscillator adds brown noise, processed by a tuned BP filter.<br>Each layer has its dedicated volume control, add tempo-synced filter modulation in all layers with Macro. |
| Swamp Scene | L1: Water bubbles recorded in a swimming pool, IRCAM Stretch oscillator, decrease speed with Macro<br>L2: Water bubbles recorded in a swimming pool, multi-granular oscillator with modulation of density/pitch randomization/speed and random pan modulation.<br>L3: A long field recording of frogs in a pond, sampling oscillator, set sample start with Macro, add parallel tuned comb-filter and modulated hybrid filter inside FX rack with Macro.<br>Each layer has its dedicated volume control, add random pitch modulation in all layers with Macro (also assigned to MW), control mic of modulated delay/reverb on program level with Macros. |
| Warped Pool | L1: Two layered samples of water waves recorded in a swimming pool, pitch KF set to 25% passing through a digital filter to enhance some high frequencies and Feedback Machine on KG level, containing an FX chain (FS/Diffusion/Notch filter), control overall volume, FM mix and feedback amount with Macros.<br>L2: Spacey drone texture, multi-granular oscillator, grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample, control envelope speed with Macro. WS inserted on KG level, dual delay/reverb inserted on layer level, control volume and FX mix with Macros. Control cutoff of the LP inserted on program level with Macro. |
| Water Branches | L1: 14x cycle round robin samples of a branch swishing through lake water, stereo action R-L/L-R embedded in the samples, add tuned comb- filter inside Feedback Machine with Macro<br>L2: Analog stack synth with tempo-synced modulation of amplitude/PWM/ SYNC/hybrid filter.<br>An arpeggiator in chord mode (program level) can trigger the sounds every 4 beats, activate arp with switch. Each KG has its dedicated volume control, control chorus/dual delay/reverb on program level with Macros. |
| Wondrous Water | L1/KG1/2: Two KGs using the sample of a water texture (gently moving water with hands inside a basin) with different sample start points and opposite pan modulation, processed by a tuned Phasor filter, add pitch modulation, increase filter resonance and control water volume with Macros.<br>L1/KG3: Pluck oscillator using the same water sample to excite the resonators, control volume with Macro.<br>L1 has Feedback Machine inserted on layer level, control mix with Macro.<br>L2: Processed cello harmonics, 3 pitches sampled between C1–C3, multi- granular oscillator, control volume, grain speed, amount of pitch randomization, reverb mix with Macros. |

**Strings**

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| Cello Vox Grains | L1: Audio-morphing male overtone singing with cello sustains, 4 pitches were sampled between D1–B3, multi-granular oscillators with overlapping KGs. Rotary FX and hybrid filter on layer level can be dialed in with Macro.<br>L2: Cello dynamic swells, several bows, looped, overlapping KGs, string ensemble sustain in the upper region - a dedicated volume control is installed for both layers. |
| Cello Waves | L1: Drone made from/with processed cello harmonics, 3 pitches sampled between C1–C3.<br>L2: Cello harmonics flautato articulation, multi-granular oscillator, grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample. Both layers have dedicated volume controls and glide engaged, set glide time with Macro. Filter modulation via tempo-synced multi-envelope can be dialed in with Macro, HP in L1, LP in L2 with filter envelope set to legato in L2. Dial in chorus/wave-shaper combo/delay/reverb with Macros. |
| Cittern Combo | L1: Multi-sampled spectrally re-synthesized cittern (octave interval with sizzle, crossfade looping the decay phase), 7 pitches were sampled between B0–B3.<br>L2: Multi-sampled 10-string cittern, 5 pitches (open strings) were sampled, 3 velocity layers, up to 4x round robin, a few samples have that nice sizzle sound when the two strings touch each other during the decay phase.<br>Each layer has its dedicated volume control. Dial in LP cutoff modulation via VEL-sensitive envelope in L1 and VEL-sensitive LP filtering in L2 with Macro, add WS-distortion to the acoustic layer with Macro, add vibrato to the re-synthesized cittern with Macro (also assigned to MW).<br>Each layer has it dedicated chorus FX inserted on layer level, control mix with Macro. |
| Cittern Hybrid | L1: Two KGs with sizzling cittern strings, multi-granular oscillator, grain position modulation via re-triggering LFO, processed by a wave-shaper which fades in during the decay phase and a LP filter (modulated via looping envelope when Macro is engaged). Add grain pitch randomization with Macro.<br>L2: Multi-sampled spectrally re-synthesized cittern (octave interval with sizzle, crossfade looping the decay phase), 7 pitches were sampled between B0–B3. Dial in LP cutoff modulation via VEL-sensitive envelope with Macro.<br>Each layer has it dedicated volume control and chorus FX inserted on layer level, control chorus mix with Macro. |

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| Cittern Synth | L1: Multi-sampled 10-string cittern, 5 pitches (open strings) were sampled, 3 velocity layers, up to 4x round robin, a few samples have that nice sizzle sound when the two strings touch each other during the decay phase. Add WS-distortion with Macro (WS LP filter is VEL-sensitive).<br>L2: WT synth using a WT extracted from a sizzling cittern sample, passing though an LPO filter with tempo-synced modulation via envelope, WT index modulation via tempo-synced multi-envelope, add tempo- synced PD modulation and vibrato with Macros (Macro for vibrato also assigned to MW).<br>Each layer has it dedicated volume control, add chorus/delay/reverb with Macros. |
| Counter Pad | L1: 2 layered WT oscillators panned L-R both using the same WT extracted from a violin note, opposite WT index modulation, Filter, FM and PD modulation via VEL-sensitive, tempo-synced envelope.<br>L2: split violin notes with 2x round robin (G2/C3 - split point A#2), granular mode, looping back and forth, LP filter modulation via VEL-sensitive LFO (tempo-synced 4 bars).<br>Each layer has its dedicated volume control, add tempo-synced amplitude modulation on KG level with “Gate Seq“-Macro (re-triggering/per voice), dial in parallel tempo-synced HP filter modulation on program level (synced to Song position) with “HP Filter“-Macro. MW increases WT unison detune and amount of grain pitch randomization. |
| Guitar Stream | L1: Spectral re-synthesis of distorted guitar sound, 4 pitches were sampled between C1–C4, add sample start randomization with Macro, add tempo-synced LP filter modulation, distortion and delay FX with Macros, a dedicated volume control is also installed.<br>L2: WT synth with dedicated volume control using a WT extracted from a vocal sound, LFO1 modulates WT index/detune/amount of PD and LP filter cutoff, add delay with Macro.<br>Add tempo-synced gate sequence in both layers with Macro. |
| String Wash | L1 set to unison (3 detuned/panned voices): Two layered violin tones, detachè articulation, multi-granular oscillators, KG2 tuned up an octave (engage switch to activate oscillator). VEL increases grain speed and shifts grain position, perforate/detune the grains with Macros. LP cutoff modulation via VEL-sensitive envelope.<br>L2: WT synth using a modified wave-tabled violin sound, WT index/ detune/FM modulation via envelope, add chorus with Macro.<br>Each layer has its dedicated volume control. |
| Sul Pont Scape | L1: A long cello texture (50+ second) with changing harmonics, sul pont articulation - layered with dynamic sul pont swells - multi-granular oscillators, control grain position/speed in KG1 with Macros, KG2 has speed modulation via LFO applied, add polyphonic pan modulation (per note played) to both sounds with Macro. Add parallel hybrid filter on layer level with Macro, grain pitch randomization is assigned to MW.<br>L2: WT synth using a WT extracted from a violin glissando, the second half of the table plays an octave higher. Processed with overdrive and LP filter with tempo-synced cutoff modulation, add FM with Macro which adds an octave below.<br>Each layer has its dedicated volume control. |
| Table Cello | 4 layered WT oscillators each one using a different snippet of the same WT extracted from a cello staccato sequence, slow WT index modulation via LFO1, decrease speed further with Macro, add vibrato with Macro (also assigned to MW). LP filter with envelope modulation can be activated with switch, (parallel) distortion/drive amount on layer level can be added/ controlled with Macros. |

**Water**

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| Aqua Synth | L1: WT synth using a WT extracted from a water tube sample layered with an analog stack oscillator, add FM with the “Timbre“-Macro, MW adds vibrato.<br>L2: Two layered samples with water drops recorded at a lake passing though tuned comb-filters passing though an IR reverb on layer level which uses a water sample as IR, set IR mix and IR length with Macros. Both layers have dedicated volume controls. |
| Bowed Tube | L1/KG1: Three samples of drowning a wah-wah tube in a water basin while beating it with a rubber mallet - several accents, cycle round robin, multi-granular oscillators with the sample playhead hovering over the last accent in the samples.<br>KG2: FM synth with dedicated volume control passing through an LP filter with VEL-sensitive modulation of filter cutoff.<br>L1 has chorus and reverb installed on layer level, control mix with Macros. L2: multi-granular oscillators with release samples reversing the first part of the samples in L1, 3x cycle round robin, L2 has an IR reverb installed on layer level, control wet signal with Macro. |
| Dusk Bathing | L1: Long water sample recorded recorded in a swimming pool is used to excite the resonators of a pluck oscillator, dial in modulation of inharmonicity with Macro, use Macro to mix in chorus FX on layer level. L2: WT synth with 5 unison voices, Macro adds amount of FM modulation.<br>L3: Another water sample recorded recorded in a swimming pool with random pitch modulation, use Macro for volume control.<br>Mix in the signal of the Feedback Machine on program level and control feedback amount with Macros. |
| Fluid Resonances | Two key-switchable water ambiences recorded in an open air pool (switches located @A-1/B-1), passing through an IR reverb using a re- synthesized vibraphone sound as IR, tune the IR (frequency shifter) with Macro. |
| Fountains | L1: 2 layered samples of pouring water from a bucket into a basin passing though tuned comb-filters, filter resonance and pitch modulation via envelope can be dialed in with Macro.<br>L2: organ-like sound made from processed water, multi-granular oscillator.<br>L3: Field recording of fountain passing through Feedback Machine on KG-level containing a tuned comb-filter, chorus and a modulated notch- filter.<br>Each layer has its dedicated volume control, dial in polyphonic pan modulation (per note) for layer 1/3 with Macro. |

# PATCH NOTE FROM SIMON

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| Macroplata | L1: Three layered samples of drowning a small wah-wah tube in a water basin while beating it with a rubber mallet - single accent, multi-granular. L2: Samples of drowning a wah-wah large tube in a water basin while beating it with a rubber mallet - several accents, multi-granular, reverse play direction.<br>L3: Multi-sampled FM drone with LP modulation derived from processed water tube samples.<br>Use Macros (Mother/Children/FM Drone) for balancing the layers, perforate/detune the granular layers with Macros. Multi FX inside Feedback Machine on program level can be mixed in with Macro, control feedback with another Macro. |
| Melodic Drops | Six layered water-drop samples, looped, pitch key follow = 33% - dial in Phasor filter with high resonance with Macro, pitch KF of the filter is also set to 33% - set filter, increase filter feedback with Macro.<br>Dial in slow amplitude and pan modulation (polyphonic -> per note played) with different LFO speeds and phases for each KG with Macros. MW decreases LP filter cutoff and adds WS distortion (on program level). |
| Pool Music | 4 layered samples with water sounds recorded in a pool, add tuned filter resonances with Macro, KG1 using a parallel tuned BP filter passing through a wave-shaper (inside FX Rack), the other ones using tuned comb-filters tuned to different octaves - dialing in the resonances will also add chorus FX.<br>A parallel modulated hybrid filter + phaser can added, reverb decay time modulation can be dialed in with Macro. |
| Poseidon | L1: 2 layered pluck oscillators using a processed water sample to excite the resonators.<br>L2: the same water sampled layered with different starting points exciting two tuned comb-filters with inverted modulation of comb resonance.<br>L3: Multi-sampled cittern in stretch oscillators with tempo-synced modulation of wave-shaper distortion.<br>Each layer has its dedicated volume control. The Macro assigned to tempo-synced amplitude modulation (different sync-speeds in each layer) is also assigned to MW. |
| Sine Drops | Each layer has its dedicated volume control and its own combination of effects inserted on layer level.<br>L1: Analog stack oscillator, VEL-sensitive envelope modulating pitch of the individual oscillators, octave in OSC2 is randomized per note played.<br>L2: Two layered water drops isolated from a longer sample with randomized pitch per note played.<br>L3: FM oscillator layered with an analog synth<br>L4: Cup action inside basin, the end part of 3 different samples in random cycle round robin mode with randomized pitch per note played. |
| Surreal Water | L1: Long sample of beating water with a whisk inside a basin, multi- granular oscillator, modulation of grain size/position randomization via tempo-synced envelope, decrease grain density/increase pitch randomization/grain speed with Macros.<br>L2: Processed water texture with doppler effects, sampling oscillator, randomized sample start position, FS/WS and modulated hybrid filter inserted on layer level, control FS mix with Macro.<br>Each layer has its dedicated volume control, FX chain inside Feedback Machine on program level adds an alien space, control mix with “Feedback Motion“-Macro. |
| Water Motion | L1: Sample of a slowly swishing branch in lake water with embedded stereo action, randomize sample start with Macro - processed by a tuned Phasor filter with high resonance, control filter depth with Macro, add pitch modulation (via LFO with modulated speed) with Macro<br>L2: The sample of a vividly swishing branch in lake water is used to excite the resonators of a pluck oscillator (2nd string tuned up an octave), a parallel tuned BP adds more tonality to the sound, mix to taste with Macro.<br>Each component has its dedicated volume control, add FX chain on program level with “Space Mix“-Macro. |
| Water Talk | L1: Audio morphing a vocal speech sample with water sounds, two pitches of that texture were sampled and are playing in multi-granular mode (reversed grains) with modulation of speed/density/size/spread via tempo-synced multi-envelope, passing though a tuned BP filter, add filter modulation and randomization of grain pitch with Macros, a combo of delay/phaser on layer level can be added with Macro.<br>L2: Analog stack synth with modulated vowel filter, activate tempo- synced, square-shaped octave modulation with switch, add chorus with Macro. |
| Water Tube 01 | L1: Five round robin samples of drowning a large wah-wah tube in a water basin after beating it with a rubber mallet - single accent, the resulting glissando becomes audible in the decay/release phase<br>L2: The second velocity layer with 5x round robin of a HAPI (pan drum) beaten with a soft mallet.<br>L3: 2x round robin of water drops in stretch oscillator with randomized pitch, Macro for volume is installed.<br>Macros for controlling chorus/delay/3-band EQ/reverb are installed. |
| Water Tube 02 | L1: Three layered samples of drowning a small wah-wah tube in a water basin after beating it with a rubber mallet - single accent, panned L-C-R<br>L2: Analog synth with 4 unison voices, PWM modulation via VEL- sensitive, tune up the sound in steps with Macro (+7/+12)<br>L3: Granular tube using only the last accent in the sample, grain position/ size modulation via VEL-sensitive envelope<br>L4: Water drop isolated from a longer sample with pitch randomization passing through a VEL-sensitive LP filter.<br>Each layer has its dedicated volume control, Macros for controlling chorus/delay/reverb mix are installed. |

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| Water Tube Gliss Slomo | L1: Layered in 2 KG2 granular mode are two longer samples of beating a small wah-wah tube while pulling it out of a water basin creating an upward glissando, several glissandos per sample, grain speed is st to 0.1 and size to very small - increase speed/grain size/pitch randomization/ jitter/position randomization with the “Tube Transform“-Macro (also assigned to MW), an IR reverb on layer level can be added with Macro, it uses a water sample recorded in a pool as IR.<br>L2: Noise oscillator producing sparse crackles passing through a Phasor filter with high resonance and Feedback Machine on KG level, mix in the effects with Macro, control layer volume with Macro.<br>Control EQ and delay/reverb mix on program level with Macros. |
| Water Tube Gliss | L1: Four round robin samples of beating a large wah-wah tube while pulling it out of a water basin creating an upward glissando - samples truncated to the the last accents in the sounds. Layer is set to unison mode (3 voices), set amount of detune with “Detune“-Macro, dial in VEL- sensitive LP filter with Macro. MW adds fast random pitch modulation.<br>L2: Granular layer using the full tube samples, 4x round robin, set volume and grain speed with Macros, amount of grain pitch randomization is also set with “Detune“-Macro, add comb-filter and pan modulation FX on layer level with Macro. |
| Water Voices | L1: Long tonal soundscape made from processed vocals, multi-granular oscillator with dedicated volume control, the Grain Freeze-Macro decreases grain structure, increases grain spread and smoothens the grains, control grain position with Macro, add filter modulation on layer level with Macro.<br>L2: Field recording of a small fountain found in the city of Vittel/France, passing through a tuned comb-filter, hybrid filter modulation and chorus FX inserted on layer level.<br>L3: The same fountain sample without filtering passing through an IR reverb on layer level.<br>L2/3 also have their dedicated volume controls, add random pitch modulation with Macro, randomize sample start position with Macro. |
| Whisk Beater | L1: 8x round robin samples of beating water inside a basin with a whisk, pitch key follow set to 20% (5 octaves on the keyboard = 1 octave in pitch range), a parallel vowel filter signal can be added with Macro, add pitch randomization with macro, a dedicated volume control is installed, IR reverb on layer level can be mixed in with Macro.<br>L2: Rich synth sound using two analog stack oscillators tuned in octaves, add random pitch modulation with Macro (also assigned to MW), add parallel modulated hybrid filter/phaser and reverb on layer level with Macros. |
| Whisk Mix | L1: 3 layered samples with alternate looping and individual pan modulation - dense textures of beating water with a whisk, pitch key follow set to 20% (5 octaves on the keyboard = 1 octave in pitch range), processed by tuned comb-filters. Dial in LP filter with tempo-synced, VEL- sensitive envelope modulation with Macro, add chorus/reverb with Macros.<br>L2: Only the tail of a tonal electronic texture, granular mode, modulation of grain position via re-triggering LFO, processed by a tuned comb-filter, passing though Feedback Machine on layer level with modulated reverb effects, mix in FX signal/control amount of feedback with Macros.<br>Each layer has its dedicated volume control. |

**Wind**

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| Altostratus | L1: Granular texture made with multi-sampled tenor sax loops in multi- granular oscillators, soprano sax in the upper range, arpeggio up/down 1-5-7-12 semitones, use “Continuity“-Macro to alter the grain structure from sparse/perforated to dense/smooth. Detune the grains, add distortion and filter modulation with Macros.<br>L2: WT synth using a WT derived from one of the tenor sax arpeggios. Each layer has its dedicated volume control. |
| Bottle Chiffer | Multi-sampled blown bottle staccatos (4 different bottles/pitches) with 6x round robin layered with an analog synth. Each layer has its dedicated volume control. |
| Bottle Space | L1: Multi-sampled blowed bottle sustains (4 bottles/pitches) in multi- granular oscillators passing through a tuned peak filter and a wave- shaper (per voice).<br>L2: pluck oscillator using a whistle flute sample to excite the resonator, use switch to transpose the sound up an octave, control volume with Macro. |
| Bottle Vox | L1: Multi-granular oscillators with spectrally re-synthesized female vocals, multi-sampled, 5 pitches, passing through a tuned BP filter<br>L2: Multi-sampled blown bottle sustains (4 bottles/pitches, 4 blended samples each to extend sample length).<br>Each layer has its dedicated volume control, perforate voice sounds with Macro, dial in filter modulation with Macro. |
| Bottle Windstrument | Multi-sampled blown bottle sustains and staccatos (4 different bottles/ pitches) with 6x round robin for staccato and 4x round robin for sustain, in another layer there are 4 sustained bottles with 4 blended samples each to extend sample length processed by a hybrid filter and phaser FX.<br>The layer with the sustained sounds has dedicated volume controls for volume and filter signal installed, VEL modulates attack time. |
| Cloud Choir | L1: Vocal synthesis audio-morphed with a violin sustain, 2 pitches sampled, running in multi-granular oscillators (4 voices), control grain speed/perforation/detune with Macros, dial in tempo-synced, VEL- sensitive LP filter modulation with Macro.<br>L2: Analog synth with dedicated volume control, dial in tempo-synced, VEL-sensitive HP filter modulation with Macro. |
| Dynamic Sax Layered | Dynamic saxophone sustains (creshendo/decreshendo), tenor sax and soprano for the high range, 2x round robin (3x for A#2), 9 pitches sampled. In layer 2 the samples start at the volume peak resulting in alternating dynamics. Dial in panning/filter/amplitude modulation with Macros, the Macro for vibrato is also assigned to MW. |

# PATCH NOTE FROM SIMON

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| Dynamic Sax Synced | Dynamic saxophone sustains (creshendo/decreshendo), tenor sax and soprano for the high range, 2x round robin (3x for A#2), 9 pitches sampled. Tempo-synced in multi-granular oscillators (grain position modulated by a tempo-synced multi envelope - 4 bars in 4/4), detune the grains with Macro. Increase envelope speed with Macro (knob hard right = double time). Dial in tempo-synced filter/amplitude modulation with Macros, the “Sync Speed“-Macro also affects filter modulation speed. Layer 2 adds an analog synth with tempo-synced modulation of PWM/ detune/LP filter. |
| East Wind | L1: Whistle-tone flute in multi-granular oscillator passing though a tuned parallel hybrid filter.<br>L2: WT synth using a WT extracted from a violin sound layered with an analog synth.<br>Each layer has its dedicated volume control, diel in tempo-synced amplitude/filter modulation with Macro. |
| Ethereal Wind | L1: Spectrally re-synthesized vocals (male/female), parallel hybrid filter modulation and phaser FX on layer level. Dial in tempo-synced amplitude modulation with Macro.<br>L2: WT synth using a WT extracted from a spectral voice sample passing though a tuned BP filter. Dial in tempo-synced amplitude/filter modulation with Macro.<br>Glide is activated, control glide time with Macro. |
| Fluid Sax Phrases | L1: a long sequence of tenor sax phrases layered with itself in granular oscillator with frozen grain position in KG2, both oscillators using a slow LFO modulating grain position (decrease modulation speed with Macro) - scan through the long phrase with “Grain Position“-Macro (also assigned to MW), detune the grains with Macro.<br>L2: Re-synthesized tenor sax sustains (4 looped samples between C2 – C4) with a dedicated volume control. |
| Granular Octave Sax | A sequence of octave intervals played on tenor and soprano sax, 8 pitches sampled between A#2 – D#5, multi-granular oscillators passing through a wave-shaper and a modulated LP filter (dial in with Macros). Increase grain speed/filter modulation speed with Macro, transform the sound into a perforated grain cloud with “Randomize“-Macro, randomize grain pitch with Macro. |
| Meandering Horns | Re-synthesized tenor sax textures playing in in multi-granular oscillators, sampled at three pitches with overlapping key-groups, control grain speed/position/amount of size modulation/grain detune with Macros, add WS-distortion with Macro. L2 adds a WT synth using a WT extracted from a tenor sax sample, a dedicated volume control is installed. |
| Mellowness | L1: Re-synthesized tenor sax sustains, sampling oscillators with crossfade looping, 5 pitches sampled between C1–C5.<br>L2: WT synth using a WT extracted from a tenor sax flageolet, LP filter is VEL-sensitive, additional cutoff modulation via LFO2<br>Feedback Machine on program level adds modulation effects, control mix /drive/increase feedback with Macros. |

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| Meta Voices | Processed/re-synthesized vocals sampled at 4 pitches between A1 – A4 layered with the tails of the samples, each layer has its dedicated volume control. Sample start position in L1 is VEL-sensitive. Dial in filter/ amplitude modulation and vibrato (also assigned to MW) with Macros. |
| Minor Particles | Soprano sax arpeggio in harmonic minor, multi-granular oscillator (3 voices), grain position modulated by a multi-envelope in legato mode, playing overlapping notes will not re-trigger the sample. Control envelope speed/grain density/detune with Macro, use the “De-Spread“-Macro to unify the grain streams so the original arpeggio becomes audible.<br>Layer 2 adds a synth drone with the root note (additive + analog), use Macro for volume control. |
| North Wind | L1: Tenor sax flageolets (multi-granular) layered with whistle flute tones (sampling, VEL shifts sample start), FX Rack on layer level adds a parallel modulated hybrid filter for some extra wind, control volume with Macro.<br>L2: WT synth using a WT extracted from a violin sample passing through a tuned BP filter, use Macro for volume control.<br>Add tempo-synced amplitude modulation in both layers with Macro. |
| Ocean Choir | Various processed vocal samples layered in multi-granular oscillators, detune the grains with Macro. 3 samples are grouped in L1 - add tempo- synced filter modulation with Macro, the sound in L2 has very perforated grains and is processed by a tuned comb-filter, add parallel vowel filter with Macro. |
| Octave Meets Table Sax | L1: A sequence of octave intervals played on tenor and soprano sax, 8 pitches sampled between A#2 – D#5. Add wave-shaper distortion and LP filter modulation with Macros, increase modulation speed with Macro.<br>L2: WT synth using a WT extracted from one if the samples used in L1, add tempo-synced phase distortion modulation with Macro.<br>MW adds vibrato in both layers. |
| Particle Wind | L1: A long sequence of tenor sax phrases (70 seconds) in multi-granular oscillator with randomized grain position (LFO) and a wide grain spread. Control the size of the grain particles and grain density with Macros, add WS distortion and a parallel modulated hybrid filter with Macros.<br>L2: Analog synth drone with LP filter modulation, a dedicated volume control is installed. |
| Penta Particles KS | Granular saxophone particles with pitch modulation scaled via modulation mapper, key-switches located at A-1/B-1 let you switch between two pentatonic scales. Add random LP filter modulation with Macro. L2 adds granular saxophone drones with slow modulation of grain position and LP filter cutoff. Each layer has its dedicated volume control. |

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| Solar Wind | Upper half: 2 layered whistle flute sustains, granular oscillator, dial in polyphonic pan modulation (per note) with Macro (inverted polarity in KG2).<br>Lower half: 2 layered processed flute drones.<br>A multi-sampled synth flute is mapped over the entire range and has its dedicated volume control. Dial in tempo-synced, VEL-sensitive filter envelopes and amplitude modulation with Macros. |
| Spectral Sax Pad | Multi-sampled spectrally re-synthesized tenor sax sustains layered in two layers, L1 using a hybrid filter on layer level, L2 using a hybrid filter on KG level with re-triggering modulation and VEL-sensitive sample start. Each layer has its dedicated volume Macro, add tempo-synced, square-shaped pitch modulation in L2 with Macro, +/1 octave when fully engaged. Dial in tempo-synced amplitude modulation and vibrato with Macros (vibrato also assigned to MW). |
| Spectral Vox | L1: Spectrally re-synthesized vocal sustains, 6 pitches were sampled between E1–B3. Tempo-synced dual filter modulation on layer level can be added with Macro.<br>L2: WT synth using a WT extracted from a spectral voice sample, free- running LFO modulates WT index,<br>With “Filter Env“-Macro engaged VEL-sensitive tempo-synced envelope modulates LP cutoff in L1 and PD/FM/LP cutoff in L2. “Gate Seq“-Macro adds tempo-synced amplitude modulation in both layers on layer level (not re-triggering). Both layers have their dedicated volume control. |
| Synced Sax Arpeggios | Multi-sampled tenor sax loops, soprano sax in the upper range - tempo- synced (stretch oscillator).Up/down 1-5-7-12 semitones, 4 bars with a triplet variation in the second half of the loop.<br>The sax loops are layered with an analog synth sequence which has a dedicated volume control, switch on/off the TS Overdrive on key-group level as it’s quite CPU hungry.<br>Dial in modulated formant filter and gate sequence with Macros, use key- switch for double/half time - key-switches are located at C0/D0. |
| West Wind | L1: Tenor sax flageolet in multi-granular oscillator, perforate the sound with Macro (also adding random amplitude modulation in the WT synth).<br>L2: WT synth using a WT extracted from the sample used in L1.<br>Each layer has its dedicated volume control, dial in parallel tempo-synced hybrid filter modulation with Macro, add frequency shifter to the filter signal with Macro. |
| Wind Phrase Trio | L1: Two similar tenor sax phrases layered in multi-granular oscillators with opposite play directions.<br>L2: soprano sax trill and a derivative (FM to sample) thereof layered in multi-granular oscillators, a dedicated volume control is installed.<br>Macros for controlling grain speed/perforation and pitch randomization are available, dial in WS-distortion on KG for the phrases and analog crunch for the trills on layer level with the “Distortion“-Macro, add polyphonic pan modulation (per note) with Macro. |

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## EXTENDING FALCON

UVIscript . . . . . http://www.uvi.net/uviscript

Lua . . . . . http://www.lua.org/docs.html

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Scala . . . . . http://www.huygens-fokker.org/scala

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