



# FALCOCON

C R E A T I V E H Y B R I D I N S T R U M E N T

## SOFTWARE USER MANUAL



# END USER LICENSE AGREEMENT [EULA] AND SYSTEM REQUIREMENT



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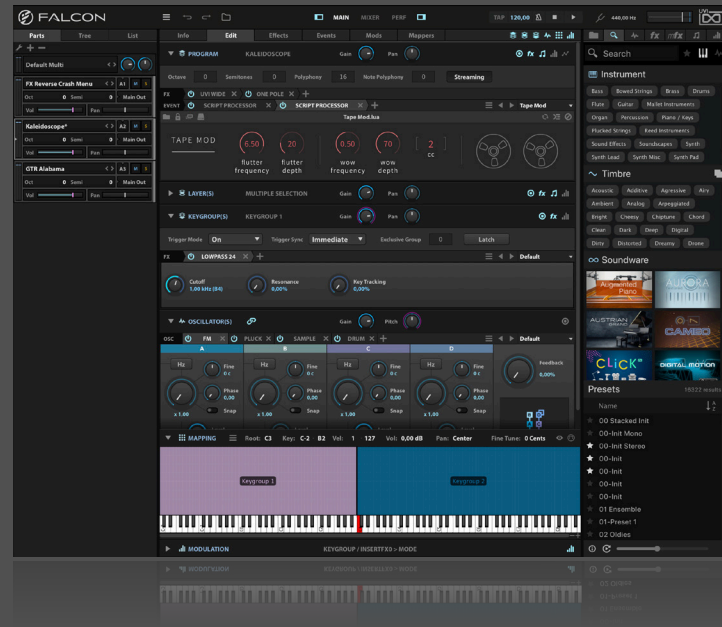


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# INTRODUCTION



## FALCON

EVERYTHING YOU NEED TO CREATE THE SOUND OF YOUR DREAMS

Falcon is more than an instrument, it's your **SOUND DESIGN UNIVERSE**. Built on a semi-modular architecture of oscillators, effects, modulators, and event processors, it lets you create and shape sound in any direction.

Whether you're an experienced pro or just starting out, Falcon adapts to your workflow with a streamlined browser, flexible workspaces, and thousands of inspiring presets.

## WIDE RANGE OF SOUND SOURCES

Falcon includes 24 oscillators covering a wide range of modern synthesis methods from basic sample playback to more advanced generators like Pluck, Wavetable and IRCAM Multi Granular.

One of Falcon's greatest strengths is its ability to freely layer oscillators to create elaborate hybrid instruments that capitalize on the unique features of both sample-based and algorithmic sound creation. There are no preset limits on the quantity or type of oscillators you can use, you're limited only by your computer's processing power and imagination.

## UNIQUE AND POWERFUL EFFECTS

Falcon includes over 100 high-quality effects, categorized for easy navigation: Delays, Reverbs, Modulation, Filters, Equalizers, Amps and Stereo, Drive and Distortions, Dynamics, Analysis and the all-new Pitch. With effects suited for nearly every need from creative mangling to precise sound sculpting, mixing and analysis, Falcon provides a tremendous sound design facility.

## MODULATION

Falcon includes 13 modulation generators including AHD, Analog ADSR, Attack Decay, DAHDSR, Drunk, Flow Noise, LFO, Multi Envelope, Multi LFO, Parametric LFO, Smooth Random, Step Envelope and Voice. Modulation generators can be instanced at any level in a patch allowing them to control nearly any parameter, be it on an oscillator, effect or even on another modulator. This system allows you to paint motion into your sounds almost effortlessly, from subtle variation over time to complex on-demand sequences.

## EVENTS AND SCRIPTING

Falcon's Event section provides script-based control over pre-synthesis data, namely the manipulation, analysis or generation of MIDI notes and data. Event processors can do anything from arpeggiating incoming notes or strumming them like a guitar to applying micro tunings, playing back MIDI files or creating generative sequences. This MIDI can be used to control elements within Falcon, or routed to external software or hardware with MIDI Out.

## WORKFLOW

Falcon's interface is adaptable to your needs, from exploring presets and editing sounds, to creating instruments, mixing multichannel performances, and more. Features like UI Snapshots, program templates, extensive preset implementation, and tree view make realizing your inspirations all that much faster.

## PERFORMANCE

Falcon was designed with a rich performance toolset including full MPE, Open Sound Control (OSC) implementation, host automation, flexible MIDI and audio routing, MIDI learn, key range and velocity range controls, keyswitching and more. Whether you're working with a single instrument or an ensemble, in a DAW or standalone, Falcon gives you the control you need to create dynamic and captivating performances.

## SOUNDS

Falcon comes with 1,600 high-quality factory patches crafted by top sound designers, covering classic synthesis, percussion, physical modeling, granular multi-oscillator hybrids and more. Each preset features intuitive user interfaces and dedicated macro controls for easy performance and editing.

If you need more, Falcon is fully compatible with all UVI and UVI-Powered instruments from companies such as Acousticsamples and VI Labs. From vintage synths, samplers and drum machines to immaculate grand pianos, choirs and orchestras, Falcon is your gateway into some of the world's most sophisticated and highest quality sounding instruments.





# CHANGE LOG



## FALCON 2026

- Add 4 Oscillators: Phase Shaper, SupraSaw, 8o8 Bass Drum, Grains
- Add 3 FX: Bloom Reverb, Tube Amp FX, Vowels filter
- Add 2 Modulators: Voice Modulator, Flow Noise
- Add Chord Generator script
- Add 100 hand-crafted presets
- Add Markovian mode to Arpeggiator
- Various UI improvements: updated knobs, wording, fonts, and spacing for smoother usability, plus visualizers for DiffuseDelay and VelvetDelay

## FALCON 3.1.1

- Fix some issues and crashes related to the new Tag Browser
- UI tweaks in the new Tag Browser
- Can now use AND and OR operation for timbre tags

## FALCON 3.1

- Add new browser with preset tags, audio previews, improved search, favorites, and an optimized layout
- Add VCF-4023 FX: A virtual analog emulation of the ARP 4023 VCF circuit (as found in ARP Odyssey rev1) featuring OTA saturation and self-oscillation
- Fix double note issue in Cartesian sequencer
- Fix sustain pedal issue in mono mode
- Fix crash when trying to connect a sub modulation higher than on the Program level
- Add option to rewrite underscores as spaces in Open Sound Control addresses

## FALCON 3.0.3

- Support for upcoming product
- Other minor fixes

## FALCON 3.0.2

- Fix some display issue with automations on integer and bool parameters
- Fix possible clipping issue in Granulizer FX
- Fix monoization issue in TapeEcho FX
- Add support for more widget in script
- Fix issue in Noise Oscillator Rossler mode with very high pitch
- Fix some SFZ import issue

## FALCON 3.0.1

- Fix MIDI out support in StandAlone version
- Fix MIDI out channel handling
- Fix issue with MIDI Record script
- Fix mapper preset reloading issue
- fix crash in some presets
- fix issue with some presets not responding to MPE

## FALCON 3.0

- Add VOSIM Oscillator
- Add Bowed String Oscillator
- Add Harmonic Resonators Oscillator
- Add Harmonic Resonators FX
- Add Dispersor FX
- Add Ladder FX
- Add Opal FX
- Add MIDI Out support (in compatible host)
- Add MIDI CC Smoother Script
- Add Node Arp script
- Add Motion Grid script
- Add Snowflakes script
- Add Workspaces, save and reload UI snapshots to quickly move between views
- Add 21 Program templates, starting-point patches with optimized settings such as Analog Poly, Wavetable Static or Multi-Granular Strings.
- Add Mappers display to Program Editor
- Add 53 new presets
- Improve Slice Remixer script
- Improve MPE script
- Various UI improvements
- Refreshed Falcon Factory Presets of 1,500+ with improved macros and UIs

## FALCON 2.8.5

- Speedup loading time for some soundbank with heavy script usage
- Fix possible crash in Performance page
- Fix possible crash with Digital EQ

## FALCON 2.8.4

- Fix possible issue with alternate looping
- Add support for more customization in script
- Fix regression regarding Windows 7 support
- Fix slowdown issue in Augmented Orchestra and Quadra series when loading multiple part

## FALCON 2.8.3

- Add support for more widget in script
- Apple ARM (M1) support in AAX format
- Other minor fixes

## FALCON 2.8.2

- Fix sustain pedal handling in Ostinato Arp
- Fix possible crashes with VST3 version on some Windows

## FALCON 2.8.1

- Fix crash with Ableton Live
- Fix crash with Slice Remixer if there was no sample in Slice oscillator
- Fix truncated volume name in browser for UFS with very long name on Windows
- Disable Metal layer on OSX until proper fixes

## FALCON 2.8

- Add Texture Synth Oscillator
- Add Shifter FX with brand new pitch shifting engine
- Add Harmonizer FX with brand new pitch shifting engine
- Add Deffuse Delay FX
- Add Dual Delay X FX
- Add Velvet Delay FX
- Add Granulizer FX
- Add Feedback Compressor FX
- Add Chip Arp script
- Add Ostinato script
- Add Slice Remixer script
- Add Strum Wheel script
- Add Tape Mod script
- Add Portamento Stepped script
- Add Balloons script with Physics sub category
- Add Boids script with Physics sub category
- Add Waterfall script
- Add KeyTracking support to some filters
- Enhanced Multi Envelope Modulator, add support for sample Drag'n'Drop on multi envelope for pitch extraction
- 100 new presets with "Organic Texture" category
- Update UI and parameter for some drive / distortion modules
- Update UI and parameter for some EQ modules
- Some M1 CPU optimization
- Fix possible crashes with Logic on M1
- Fix some issue with VST3 version
- Fix possible glitches in Analog Chorus

## FALCON 2.5.6

- Support for upcoming product
- Fix some visual glitch in volume mounting
- CPU optimization in Audio <-> UI communication

## FALCON 2.5.5

- Fix issue with VST3 version

## FALCON 2.5.4

- Add VST3 version
- Fix REX support on ARM
- Fix possible stuck note related to pedal handling in some sequencing script - Some ARM based optimization
- Fix possible crash related to UI
- Fix song position trigger mode in Parametric LFO
- Other minor fixes

## FALCON 2.5.2

- Fix regression regarding Wavetable oscillator
- Fix issue with Standalone version not updating routing panel when changing audio device
- Fix some popup menu scaling handling
- Fix beat count in MIDI record script





# CHANGE LOG



## FALCON 2.5.1

- Fix regression regarding automation reload
- Fix possible script error on prev/next
- Fix possible script error in Euclidean Keys
- Fix MIDI CC issue with some of the new sequencer scripts
- Fix issue with Standalone version not displaying sample rate and buffer size options

## FALCON 2.5

- Apple ARM (M1) support
- Add TS Overdrive FX
- Add VCF-20 FX
- Add Multi LFO module
- Add Smooth Random module
- Add Cartesian Sequencer script
- Add Euclidean Keys Sequencer script
- Add Probability Arp script
- Add Rain Sequencer script
- Add Wave Sequencer script
- Add Warp Sequencer script
- Add MIDI Record script
- Add MIDI Pitch Delay script
- Add MIDI Monitor script
- Add Note Pan script
- Add Velocity Test script
- New UI for Chord Bank, Chorder, Chorder Extended, Scale, Mapper, Tonal Harmonizer, Step Line, Polyphonic Sequencer and MIDI CC LFO scripts
- Optimize Sallen Key filter
- Allow script UI only scaling
- Fix regression in standalone version regarding output selection

## FALCON 2.1.8

- Fix regression regarding number of output
- Fix audio configuration listed by Logic X
- Support for upcoming product
- Other minor fixes

## FALCON 2.1.7

- Support for upcoming product

## FALCON 2.1.6

- Fix more popup dialog scaling handling
- Fix possible crash with undo

## FALCON 2.1.5

- Now uses JUCE handling of plugin format (AU, VST, AAX and standalone)
- Fix possible UI refresh issue on OSX
- Fix popup dialog scaling handling
- Add Revert parameter in Sample oscillator
- Fix possible issue with touch automation
- Other minor fixes

## FALCON 2.1.4

- Fix some regression introduced in previous build

## FALCON 2.1.2

- Add global Undo/Redo feature (Kudos to Louis for taking up this complicated task)
- Allow to disable switch to info page for soundbank
- Fix some obscure crashes
- Fix regression regarding File dialog on system with UTF-8 folder name

## FALCON 2.1.1

- Script API enhancement
- Fix scaling handling in other popup UIs
- Add 175% scaling
- Other minor fixes

## FALCON 2.1

- Add Feedback Machine FX
- Add Magnetic Bass Shaper FX
- Add Step Arp script
- Add Gate Mod, Gate Mod Poly and Gate Mod Bernoulli scripts
- Add Chord Strum script
- Add record option to Arpeggiator
- Enhanced Tonal Euclidean script
- Fix scaling handling in popup UIs
- Enhanced Script API
- Better handling of octave setting in Arpeggiator mono bassline mode
- 40 new Wavetables

## FALCON 2.0.9

- Fix regression regarding Mappers
- Fix possible issue with noise oscillator in case of very high pitch
- OSX Core Graphics renderer fixes
- Fix regression regarding Windows DPI

## FALCON 2.0.8

- EXS handling fixes
- Optimization in Waveshaper in case of default knee
- Fix regression regarding Windows DPI
- Enable async drawing on OSX Core Graphics renderer
- Handle sustain pedal in Step Line and Polyphonic Seq
- Fix possible out of range note in MIDI Player
- SFZ handling fixes
- Fix position spread on boundaries in IRCAM multi granular
- Fix possible soundcard regression on Windows in standalone version

## FALCON 2.0.7

- Fix possible issue in WaveShaper, Lowpass 12 and 24
- Fix possible missing audio devices on OSX in Standalone version
- SFZ handling fixes
- EXS handling fixes
- UI fixes

## FALCON 2.0.6

- Mapper editor now includes a smoothing button that modifies the current shape
- Fix Garage Band issue on OSX Catalina

## FALCON 2.0.5

- Fix SFZ import issue
- Better aliasing handling in wavetable oscillator
- DMG is now notarized for OSX Catalina support
- Fix possible issue when using Best interpolation mode

## FALCON 2.0.3

- Fix SFZ import issue
- Fix possible script retina assets issue
- Fix possible Cubase 10 scanner hang issue
- Update Falcon Factory to 2.0.1

## FALCON 2.0.2

- Fix possible issue with favorite presets and version 2.0.1

## FALCON 2.0.1

- Fix possible click issue in Additive oscillator at low frequency
- Fix issue with path sorting (visible with Pure Additive folder listed at the end)
- Can now only search for 2.0 patches by entering 2.0 in the search field (dot is now a token character)
- Fix SFZ import issue
- Fix Rise and Delay behavior in non bipolar LFO
- Fix Digital EQ multi selection editing
- Fix background spectrum analyzer display in non 44.1 kHz sample rate
- Update Falcon Factory to 2.0.1

## FALCON 2.0

- Add Additive oscillator
- Add Tape Echo FX
- Add Sallen Key Filter FX
- Add entirely redesigned Redux FX algorithm for Analog Bit-crushing
- Add Formant Crusher FX
- Add Track Delay FX
- Enhance 3 Band Compressor
- Add Parametric LFO module
- Add Step Sequencer script
- Add Euclidean Drum and Tonal Sequencers script
- Add Chord Bank script
- Add Range Limiting script
- Add User Templates
- Add Modulation Quick View
- Various fixes
- 150 new wavetables
- 150 new handcrafted presets





# CHANGE LOG



## FALCON 1.6.6

- Fix selection issue when using mouse wheel on a mod matrix slider
- Fix Digital EQ UI issue
- Fix possible stability issue in Digital Filter
- Fix UI issue with non ascii directory in preferences panel
- Fix issue with Bandlab Cakewalk

## FALCON 1.6.5

- Better error report when a soundbank cannot be mounted at session reload
- Fix LFO speed issue in Phasor and CrossPhaser when changing sample rate
- Fix an issue in Vienna Ensemble Pro
- Better HiDPI support on Windows

## FALCON 1.6.4

- Fix issue with Protools automation
- Fix digital UI issue on OSX
- Fix possible oscillator display order issue

## FALCON 1.6.3

- Add remixing feature to IRCAM Scrub oscillator allowing to control volume of sine, noise and transients
- Fix possible issue when moving loop point in alternate loop while playing
- Fix issue in Digital EQ when changing sample rate

## FALCON 1.6.2

- Fix UI glitch in Digital Filter FX with 18 dB/oct slope
- Fix regression regarding UI scaling on Windows
- Fix possible interaction issue with Micro Tuner and some script
- Fix issue with search reindexing when soundbank are updated

## FALCON 1.6.1

- Fix glitch in Digital Filter FX

## FALCON 1.6

- Add Digital Filter FX
- Add Digital EQ FX
- Add new preset including 50 exclusive preset from Expressive E, the maker of Touché
- Add 40 new wavetables
- Fix regression regarding UI scaling

## FALCON 1.5.6

- Fix Win7 comptibility issue

## FALCON 1.5.5

- Fix sync issue with multipoint envelope
- Fix custom DnD issue with lots of samples on Windows

## FALCON 1.5.4

- Fix regression in 1.5.2 regarding empty slice oscillator DnD
- Fix issue when playing an empty MIDIPlayer
- Fix issue with Multi browser avoiding to close the plugin UI

## FALCON 1.5.3

- Fix regression introduced in previous version with XpanderFilter

## FALCON 1.5.2

- Add optional oversampling in Exciter, Fuzz, Overdrive and Analog Crunch FX
- Fix oversampling in Wave Shaper
- Fix possible crashes when changing oscillator type
- Serialize slice oscillator markers when they differs from the one in the sample itself
- minor UI mods

## FALCON 1.5.1

- Fix crash in Windows with CPU not supporting AVX
- Fix crash with Freq Shifter FX

## FALCON 1.5

- add Freq Shifter FX
- add FM support in Wavetable oscillator
- add MIDI delay script
- add MIDI Controls and velocity remapper script
- add direct key tracking control in Comb filter
- add UI scaling in preferences
- add favorite support in browser
- add preview support in Search tab
- add 100 new preset in Falcon Factory
- fix issue with Mapper selection not being taken into account if one was already selected

## FALCON 1.4.1

- maintain current trigger mode when loading envelope preset
- add length property for each step in Step line script. Gate can now go up to 110% which allows overlap for monophonic glide
- add "Center Root Note" command in mapping editor
- fix reload issue introduced in 1.4.0 following an Edition connection fix
- fix possible issue with loop in Stretch oscillator
- fix Falcon Factory patch "Prehistory 2 1.4" sequence button
- fix Falcon Factory patch "Winter 1.4" CPU overload

## FALCON 1.4

- add support for MIDI and sample Drag'n'drop on multi envelope for features extraction
- add search tab in right panel
- add Scale script
- add Polyphonic Seq script
- add new Chorder script
- add MIDI CC redirect script
- add scale support in Step Line script
- enhance Strum script

## FALCON 1.3.2

- fix reload issue when using VV2 soundbanks with VV1 sessions
- fix issue with non latin character set
- minor UI fixes introduced in previous version

## FALCON 1.3.1

- fix Wavetable SymForm mode when phase distortion is at 0
- fix possible crash on Windows when Drag'n'dropping samples from internal browser
- Multi point envelope can now have up to 128 steps

## FALCON 1.3

- Add new Rotary FX
- fix first transient handling in IRCAM Stretch
- fix per voice Boost init in Xpander Filter
- fix rise time in LFO with non zero phase
- fix issue with bipolar multiEnvelope in some cases
- add basic AnaMark tuning (.tun) support
- fix possible click when modulating Analog ADSR sustain

## FALCON 1.2.1

- add Phasor: A new phaser effect with up to 12 orders
- fix regression regarding display of oscillator actually played when using MIDI Select and Round Robin trigger modes
- add Layer Portamento curve (in Inspector)
- add basic EXS file format support
- fix possible crash when multi editing some FX
- fix display of continuous parameters in AU
- fix oscillator UI height which could be smaller than it should be
- fix possible UI issue on OSX in plugin mode

## FALCON 1.2.0

- add Phasor: A new phaser effect with up to 12 orders
- add Phasor Filter: Similar to phasor but with manual frequency control
- add Diode Clipper: A new distortion effect
- add remixing feature to IRCAM stretch oscillator allowing to control volume of sine, noise and transients
- new Dual Delay parameters
- new Xpander filter parameters
- new Rotary FX parameters
- new UVI Wide parameters
- fix Legato behavior in Stretch and IRCAM stretch oscillator
- fix memory leak
- allow to set start/end markers using the current mouse selection
- fix regression regarding IRCAM Stretch oscillator offline rendering





# CHANGE LOG



## FALCON 1.1.4

- fix possible unison detune issue with very small value in Analog oscillator
- fix possible crash in Wavetable oscillator
- fix issue with Song position Trigger mode in Arpeggiator
- fix possible issue in streaming code
- fix issue with empty multi envelope loop
- fix possible issue when loading serialized mapper
- fix potential crash in Logic with smart controls

## FALCON 1.1.3

- allow resizable UI in plugin version (bottom right corner inside the plugin)
- add input and output gain in Exciter FX
- fixes in MPE script with overlapping note-on the same midi channel
- improvements in Sparkverb and Dual Delay regarding CPU usage when silent
- fix possible issue when saving Effect Rack preset

## FALCON 1.1.2

- fix issue in streaming with stop marker
- improve tilt filter UI
- fix possible issue with some script
- rotary FX improvements
- fix macro connection on IReverb in Falcon Factory patches

## FALCON 1.1.1

- fix Effect Rack custom background display when used in Layer/Keygroup level
- fix regression introduced in 1.1 in IRCAM Stretch with non looped samples
- fix IRCAM Stretch issue with very large stretching in some cases
- support for vst-xml DnD
- add "Song" Trigger Mode in LFO (synced with host song position)
- fix regression regarding markers missing reset when changing samples in an oscillator
- fix song trigger mode in Arpeggiator
- better Chord mode behavior in Arpeggiator
- Minor fixes for Falcon Factory

## FALCON 1.1.0

- add Thorus: A new Chorus FX with up to 8 voices
- add Sample controls (start, detune, key follow), Noise sustain and Stereo control to Pluck oscillator
- add phase and different oscillator tuning controls in FM oscillator
- add M/S Maximizer in Effect Rack preset
- add Fuzz4 in Effect Rack preset
- add script for MPE devices (LinnStrument, Roli Seabord, ...)
- add Copy/paste from clipboard for module preset in module menu to easily copy FX settings among instances
- CPU improvements in some FXs
- fix regression with Double Drive and UVI Drive introduced in 1.0.7
- fix possible crash when loading IR in Convolver or IR Reverb
- fixes in Micro Tuner
- fix issue related to sample markers when changing oscillator type
- Effect Rack is now featured in its own folder in Modules tree
- fix crash when receiving a very large amount of MIDI events
- allow to disable label or macro value display by right clicking on it in Edit mode
- fix Offset reload in Editon mode matrix mod connections
- other minor fixes
- extra MPE preset added to Falcon Factory

## FALCON 1.0.7

- fix regression with legato multi point envelope introduced in 1.0.4
- fix issue with Guitar Boxes under Reaper
- allow edit of oscillators in multi selection
- fix possible crash when deleting mapper
- fix noise when activating filters in UVI Drive and Double Drive
- fix crash when adding Granular oscillator using Tree view
- fix crash when adding MIDI player in Edit view
- fix sample start handling in Sample oscillator
- allows right click on module tab to change their type (similar to long press behavior)
- fix potential crash in script processor when launching lots (100000+) of asynchronous commands
- fix possible issue with Mono Retrigger mode
- rotary FX improvements
- fix for scala keyboard mapping (.kbm) with 0 size

## FALCON 1.0.6

- fix crash in script in case of script errors
- add free running option for each oscillator in Analog Stack (see Inspector)
- fix possible crash with selection and edit all oscillator function
- smoothed random LFO do not smooth the first outputted random value
- fix modulation handling on Drunk initial value
- fix regression in forward xfaded loop introduced in previous build
- fix possible stucked notes with scripted instrument in Digital Performer
- fix possible issue in Analog ADSR with very small attack time

## FALCON 1.0.5

- fix regression introduced in 1.0.4 with some scripts
- fix potential crash in xfade + alternate sample loops
- optimize patch encoding

## FALCON 1.0.4

- fix speed modulation on multi point envelope
- allow to duplicate Oscillators, FX and EventProcessors by pressing Alt key when Drag'n'droping their module name
- fix S&H LFO with null speed

## FALCON 1.0.3

- allow to set omni on only one MIDI port
- fix batch oscillator type changes with custom start/stop markers
- fix regression regarding sample loading/purge in scripts
- add Pre/Post insert flag on auxes
- fix graphic issue on OSX pre 10.11

## FALCON 1.0.2

- fix possible issue with cross-faded alternate looping in Sample oscillator
- WaveEditor sample auditioning now work like a play/stop toggle
- add Reveal in Explorer/Finder in treeview browser
- remember last Audio Config in Standalone app
- allow to change the default VST AudioConfig for VST Hosts that don't implement setpeakerArrangement
- allow using return key to go back to parent folder in right-panel browser
- fix potential crash when dragging stuff on the keygroup mapping view when collapsed.
- fix issue with non Latin character in MIDI panel on OSX
- fix possible crashes in rare cases when connecting modulation
- allow to duplicate a Part using right click menu on it
- add new Script Event Modulation module which allows polyphonic script driven modulation source
- improve randomness in noise oscillator
- allow to modulate Layer glide time
- add an offset to connection in edition mode (Macro and MIDI learn) as well as support for mappers
- add sorting to key and velocity columns in Keygroups list
- Chaos LFO waveforms now handle Phase parameter
- add Stereo switch in Noise oscillator
- fix brown noise volume issue
- toggling shift key while moving loop points will move both points accordingly to the loop length
- fix automation names in AAX when assigning automations
- fix tempo update in Slice oscillator when changing bar/beat settings





## FALCON 1.0.1

- fix right-column file browser scrollbar visibility when the tree width becomes larger than the available size
- better auto naming behavior when binding macros to host automation slots: the host automation name now uses the macro display name
- allow manual renaming of host automation slots
- add Legato mode in IRCAM Stretch allowing to start new voices at the position of currently playing voices. Similar to Legato in regular stretch.
- fix tie mode in arpeggiator in special case
- added master gain parameter to Big PI Tone
- fix issue with Places
- improved support for different kinds of ".wt" file import
- display connected MIDI modulation source in TreeView
- fix potential crash in Multipoint envelope while deleting loop points while the envelope is running and the loop point is being played.
- added selection indicator in XpanderFilter mode menu
- fix potential crash in IRCAM Multi Granular when using reversed grains
- fix parameter automation display names in AU
- fix TreeView browser state serialization
- fix ratio modulation display
- added support for browsing user wavetables folder located in `$(documents)/UVI/Falcon/User Data/Wavetable/`
- added support for browsing pluck user excitations folder located in `$(documents)/UVI/Falcon/User Data/Pluck/`
- added support for browsing user Impulse Responses folder located in `$(documents)/UVI/Falcon/User Data/IR/`
- allow '.' as note name separator in automatic sample import
- fix issue when trying to modulate Organ Harmonic parameter
- fix potential errors in script processor when using midi port D



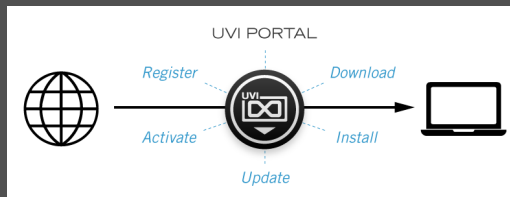
# INSTALLATION





## UVI PORTAL

### Download and Install UVI Portal



UVI Portal lets you register, download, install, activate and update all of your UVI products in a single convenient location. Click one of the link below to download and install UVI Portal for your system:

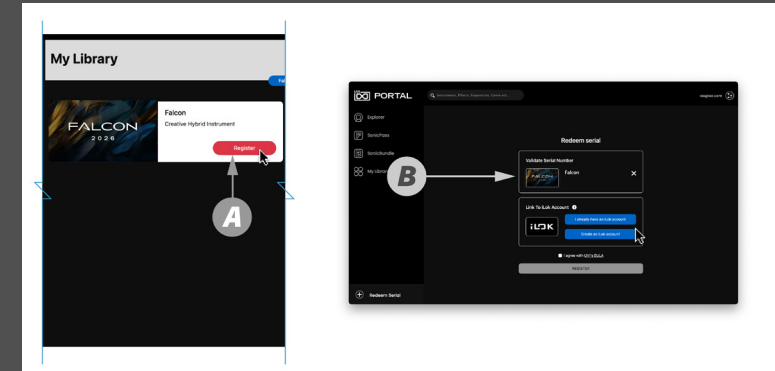
- ▶ [UVI PORTAL FOR MAC OS](#)
- ▶ [UVI PORTAL FOR WINDOWS](#)

IF YOU ARE SONICPASS MEMBER,  
Please refer [HERE](#) for download and install the products including Falcon

1. OPEN UVI PORTAL AND LOGIN TO YOUR UVI ACCOUNT

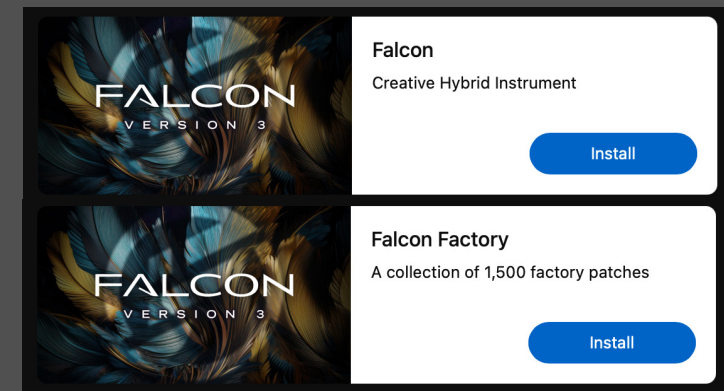
2. REGISTER YOUR SERIAL NUMBER AND LINK IT TO YOUR ILOK ACCOUNT

A - Click the Register button to start  
B - Make sure the serial number and choose the option to enter your iLok ID or create an iLok account if you don't have iLok ID



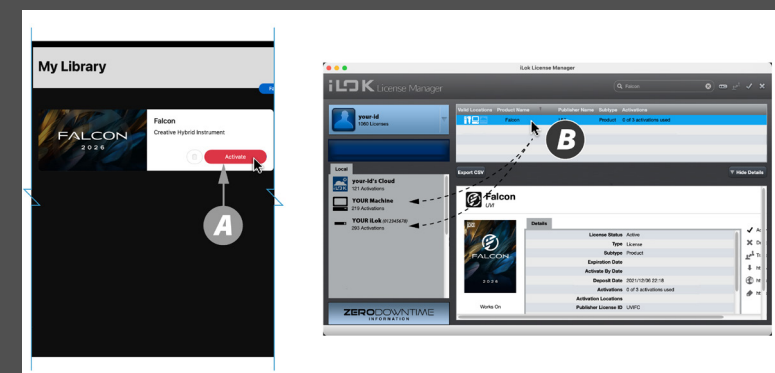
3. DOWNLOAD AND INSTALL FALCON BY CLICKING ON THE INSTALL BUTTON

THE FALCON FACTORY LIBRARY NEEDS TO BE INSTALLED SEPARATELY



4. FINISH BY ACTIVATING FALCON WITH ILOK LICENSE MANAGER

A - Click the activater button to open the iLok License Manager app  
B - Find the license and drag and drop it to the active device at the Local list on the left



Please refer to the [UVI Portal Manual](#) for more details.





## STARTUP SCREEN

The startup screen provides quick access the program templates as well as recent patches..

The templates are covering a range of setups including many types of synths, samplers, MPE and more, Program Templates are a fantastic way to jump-start your creative process. You can even create your own!

### 1. LAUNCH FALCON



### 2. SELECT FROM THE OPTIONS:

#### A. SELECT A TEMPLATE FROM **GETTING STARTED**

#### B. SELECT A **RECENT** PROGRAM

#### C. CLICK **NEW EMPTY PROJECT** TO START FROM SCRATCH OR SELECT RATCH FROM **SOUNDBANK(S)**

#### OTHER OPTIONS

- SMALL 'X' BUTTON AT LEFT UPPER CORNER TO CLOSE THE SCREEN
- UNCHECK THE 'SHOW AT STARTUP' TO LAUNCH FALCON WITHOUT THIS SCREEN
- VIDEO TO OPEN YOUTUBE FALCON VIDEOS WITH YOUR WEB BROWSER
- MANUAL TO OPEN THIS MANUAL WITH YOUR WEB BROWSER





## CONFIGURE I/O

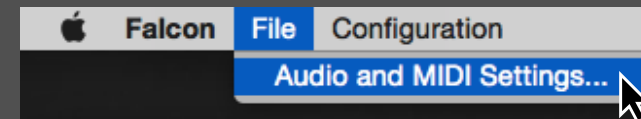
If you plan to use Falcon in stand alone mode you may need to select which MIDI inputs and Audio outputs you want Falcon to use. This only needs to be done the first time you launch Falcon, or if you make changes to your hardware (such as changing your audio interface or controller keyboard), as these settings will be saved and reloaded the next time you start Falcon.

If you intend to use Falcon primarily as a plugin you can skip this step, as the audio and MIDI settings will be defined by your host DAW.

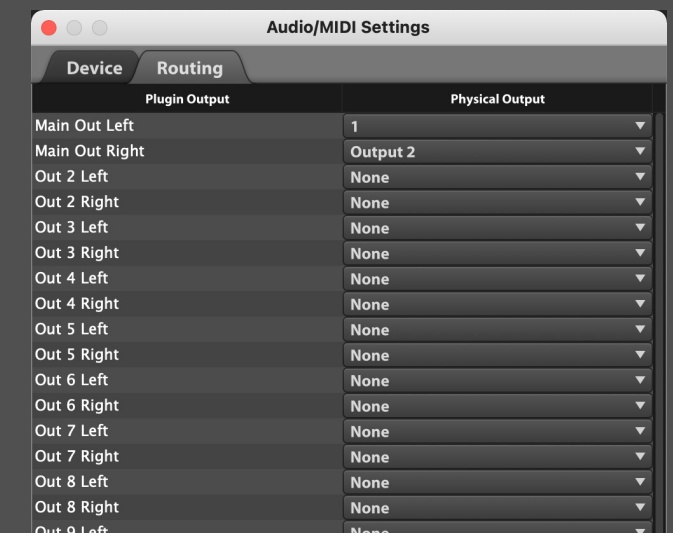
1. LAUNCH FALCON



2. SELECT 'AUDIO AND MIDI SETTINGS...' FROM THE MENU



3. SELECT THE DESIRED AUDIO AND MIDI DEVICES...



### DEVICE

Select the desired audio interface from the Output menu, click for activate the available output channels, then select the sample rate and buffer size from the menus.

Click to activate the available devices or sources for MIDI input.

All incoming MIDI inputs are merged, but channels remain discrete.

On your Falcon parts, select OMNI, or A1-A16 to listen to a specific channel.

### ROUTING

Falcon can address up to 17 stereo outputs. Use this panel to link Falcon's outputs with those of your audio interface.



## PRESET BROWSING

UVI Powered soundbanks are high-quality sound and instrument libraries available from UVI and third-party developers. Soundbanks and Falcon Expansions are fully supported and seamlessly integrated in Falcon.

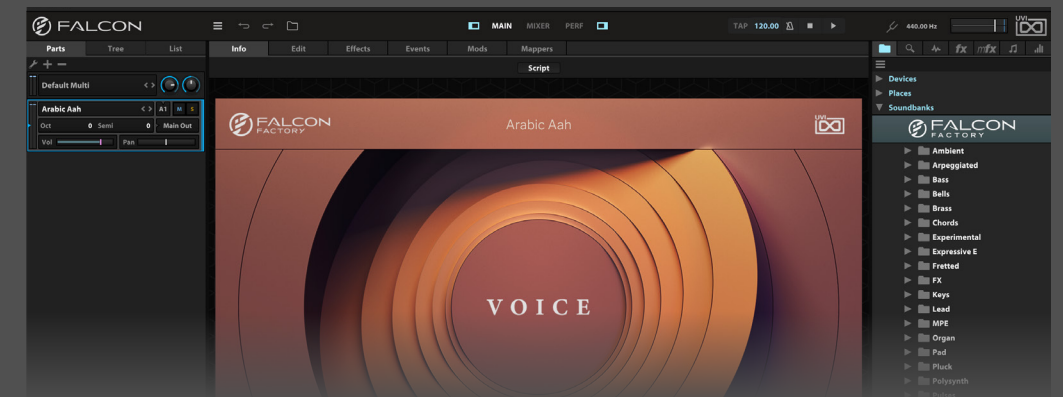
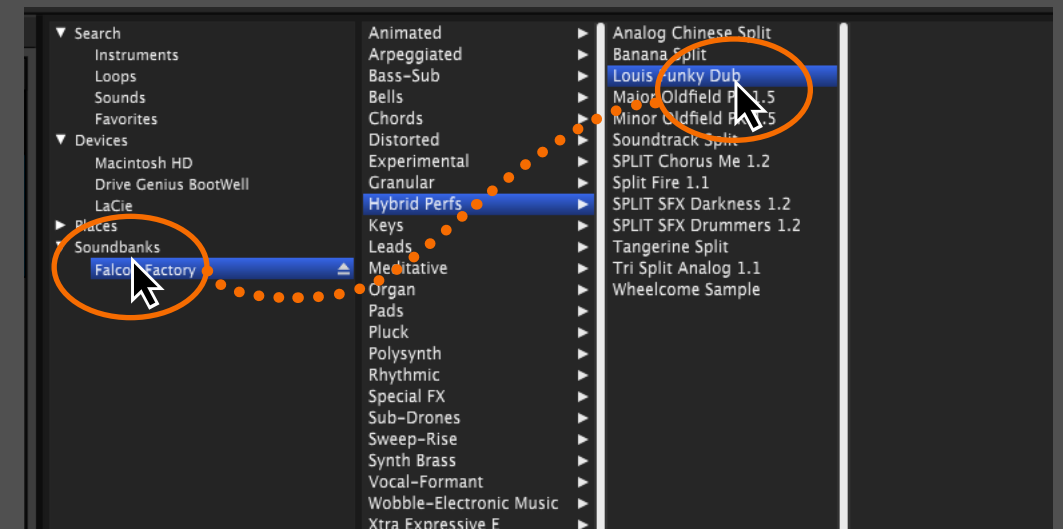
To use Falcon Factory (and soundbanks) in Falcon you just need to tell it where to find them.

You can change the soundbanks location including external drive to install.

To manage your soundbank location, open the preferences panel of UVI Portal, or Soundbanks Tab in preferences panel of the UVI Workstation or Falcon.

**NOTE:** If you commonly use UVI Workstation it is recommended that you place your soundbank files and Falcon Expansions in separate directories.

1. LAUNCH FALCON
2. DOUBLE-CLICK THE WORD 'NEW PROGRAM' (OR 'EMPTY') IN THE PARTS LIST TO OPEN THE BROWSER
3. OPEN THE SOUNDBANKS TAB
4. SELECT A SOUNDBANK, IN THIS EXAMPLE WE'LL CHOOSE FALCON FACTORY, THEN SELECT AN CATEGORY AND PATCH DOUBLE-CLICK THE PATCH TO LOAD IT
5. CLOSE THE BROWSER AND YOU'RE READY TO JAM!



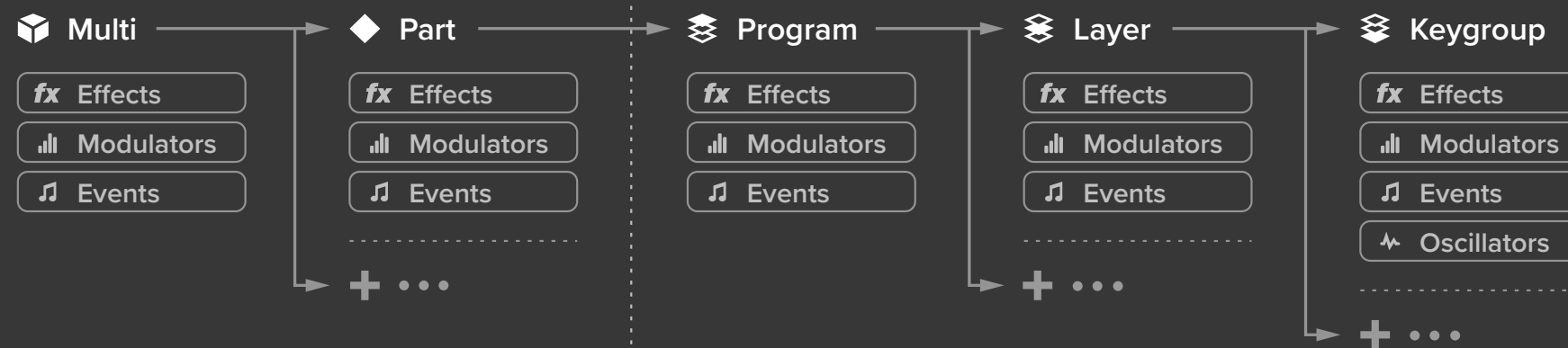


# STRUCTURE





Structure



File Management

Multi (.uvim)

Program (.uvip)

Control Signal Flow



Audio Signal Flow



**FALCON** is a hierarchy of components, structured so that you can focus on the high-level arrangement or drill down to deeper levels as you prefer.

Each instance of Falcon contains:

- one **MULTI**, which contains ...
- one or more **PARTS**

Each of those **PARTS** then contains:

- one **PROGRAM**, which contains ...
- one or more **LAYERS**, each which contains ...
- one or more **KEYGROUPS**, each which contains ...
- one or more **OSCILLATORS**

Each level of this hierarchy has a rich variety of options for crafting your sound, using:

- **MODULATION** control signals, such as LFOs, envelopes, and MIDI controllers
- **AUDIO EFFECTS**, such as filters, delays, and reverb
- **MIDI EVENT PROCESSORS**, such as arpeggiators, micro tuners, and script processors

**NOTE:** Triggering envelopes only work on **KEYGROUPS** level, not on **LAYER** nor **PROGRAM** level.



# STRUCTURE



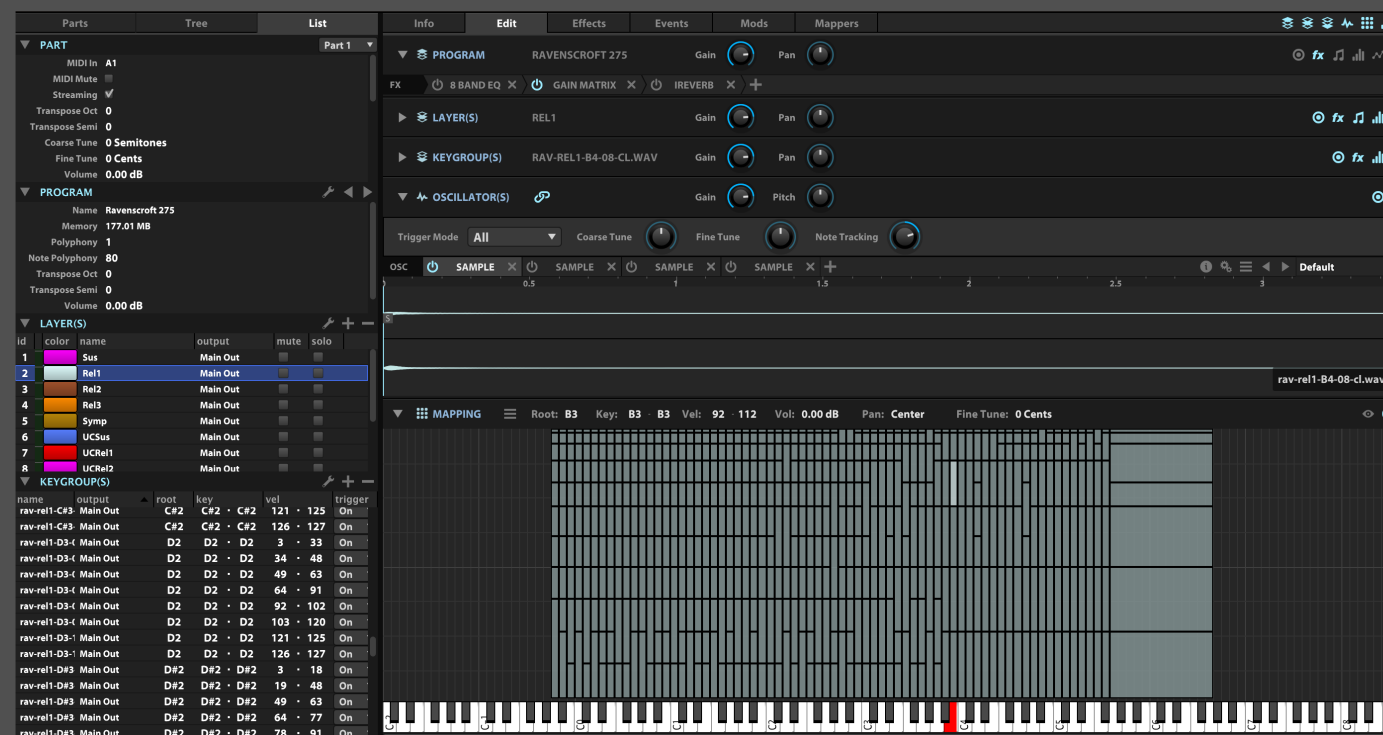
For example, a multi might contain two parts: a drum loop and a grand piano. The drum loop could have a single layer with a single keygroup, which contains a single oscillator playing a single audio sample. The grand piano program might contain three layers, each of which contains dozens of keygroups and audio samples, multiple envelopes and a script processor, all passing through reverb, EQ, and a multi-band compressor.

At its simplest, you can launch Falcon, load some instruments or loops, and just begin playing without worrying about how it's all put together. At the other end, you can craft from scratch your own multi-layered and advanced programs containing dozens or hundreds of oscillators with numerous modulation sources, and then mix many instruments and loops together using multiple parts and effects chains.

The sounds included with Falcon or with third-party libraries contain highly-detailed and richly-varied programs that don't require any editing at all. However, Falcon also provides the means to modify and extend sounds, which can be peeled back one layer at a time for increasingly detailed adjustments.

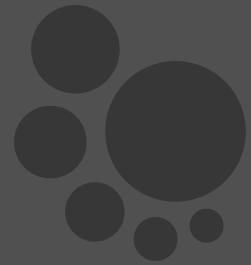


A single Pluck oscillator routed into a spectrum analyzer



Dozens of keygroups, with multiple sample oscillators and effects each, represent just a single layer of VI Labs exquisite Ravenscroft Grand Piano





# COMPONENTS

The basic components of Falcon are:

- **OSCILLATORS**
- **EFFECTS**
- **EVENT PROCESSORS**
- **MODULATIONS**

These components, described in the following sections, can be combined in near-infinite variations to produce compelling sounds and instruments.



## OSCILLATORS

One of Falcon's greatest strengths is its ability to freely layer oscillators to create elaborate hybrid instruments that capitalize on the unique features of both sample-based and algorithmic sound creation. There are no preset limits on the quantity or type of oscillators you can use, you're limited only by your computers processing power and imagination.

### OSCILLATORS

An oscillator is the basic building block of a Falcon program. Oscillators generate the initial sound, which is then modulated, transformed, and combined with other oscillators into a full program. An oscillator can be one of two types: synthesis or sampling.

### SYNTHESIS

Synthesis oscillators produce purely synthesized sounds — no audio sample is triggered. The synthesis oscillators provided are capable of a wide variety of sounds, from classic virtual analog synths to drum modeling to string synthesis.

### SAMPLING

Sampling oscillators play back an audio sample. Each of the sampling oscillators is suited for different types of audio samples and different playback needs, from traditional pitch and speed transposition to slicing drum loops to granular pitch adjustments.

For in-depth details on each oscillator type, see: [\[Appendix A > Oscillators\]](#)



A synthesis-type oscillator: Analog Stack



A sampling-type oscillator: IRCAM Multi Granular



## EFFECTS

Falcon includes over 100 high-quality effects, categorized for easy navigation: Delays, Reverbs, Modulation, Filters, Equalizers, Amps and Stereo, Drive and Distortions, Dynamics, Analysis and more. With effects suited for nearly every need from creative mangling to precise sound sculpting, mixing and analysis, Falcon provides a tremendous sound design facility.

### EFFECTS

Effects are audio signal processors. This includes classic effects such as filters, reverb, and delays, to advanced analysis tools such phase meters and spectrum analyzers. Effects can be added independently at every level of the multi, from a single keygroup up to the master output.

### MULTIFX

Multiple effects can be saved and recalled as a group with a single Multi FX preset. This provides a way for complex chains of effects to be recalled instantly.

For more information on using effects, see: [\[Interface > Main > Effects Tab\]](#)

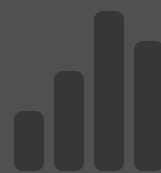
For in-depth details on each effect type, see: [\[Appendix A > Effects\]](#)



The Xpander Filter, one of the many Filter-type effects in Falcon

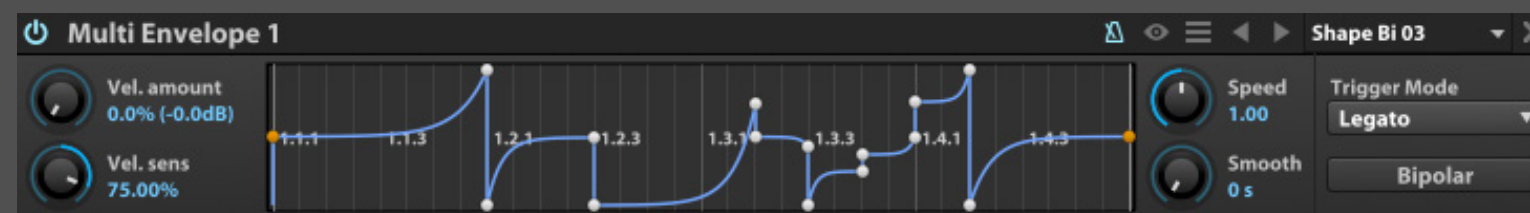


MultiFX are entire effect chains that can be saved and recalled as needed



## MODULATORS

Falcon includes modulation generators such as AHD, Analog ADSR, Attack Decay, DAHDSR, Drunk, LFO, Multi Envelope, Parametric LFO and Step Envelope. Modulation generators can be instanced at any level in a patch allowing them to control nearly any parameter, be it on an oscillator, effect or even on another modulator. This system allows you to paint motion into your sounds almost effortlessly, from subtle variation over time to complex on-demand sequences.



A Multi Envelope modulator provides unlimited breakpoints with complex curve control and interpolation options

### MODULATORS

Modulators are signal generators that modify a control's value. Modulators don't affect the audio or MIDI signal directly; rather, they adjust the values of Falcon's controls. There are two main categories of modulation sources: internal and external.

#### INTERNAL

Internal modulation sources originate from within the Falcon multi or program. This includes a variety of different types of envelopes and LFOs, which can be created at every level of Falcon's hierarchy: master, part, program, layer, and keygroup.

Additionally, macros are a special type of internal modulation. When a control is assigned to a macro, a macro control appears on the Info tab. When the macro control is adjusted, so is the control assigned to it. A control can be assigned one-to-one to a macro, as a shortcut for a commonly used control in the program, or multiple controls can be assigned to a single macro, for complex transformations of multiple controls by adjusting a single knob or button.

#### EXTERNAL

External modulation sources originate beyond the Falcon instance. External sources include MIDI messages, such as continuous controllers (CCs), pitch bend, velocity, aftertouch, and others. Some pre-defined external sources are also available, such as sources that randomize or alternate values.

Additionally, when using Falcon as a plug-in, you can assign a control to be linked to the host program's automation controls. Host automation extends Falcon's available modulation options by tapping into the host's modulation and automation capabilities as well.

For more information on using modulations, see: [\[Interface > Main > Modulation Editor\]](#)

For in-depth details on each modulation type, see: [\[Appendix A > Modulators\]](#)



## EVENT PROCESSORS

Falcon's Event section provides control over pre-synthesis data, namely the manipulation, analysis or generation of MIDI. Event processors can do anything from arpeggiating incoming notes or strumming them like a guitar to applying micro tunings, playing back MIDI files or creating generative sequences.

### EVENT PROCESSORS

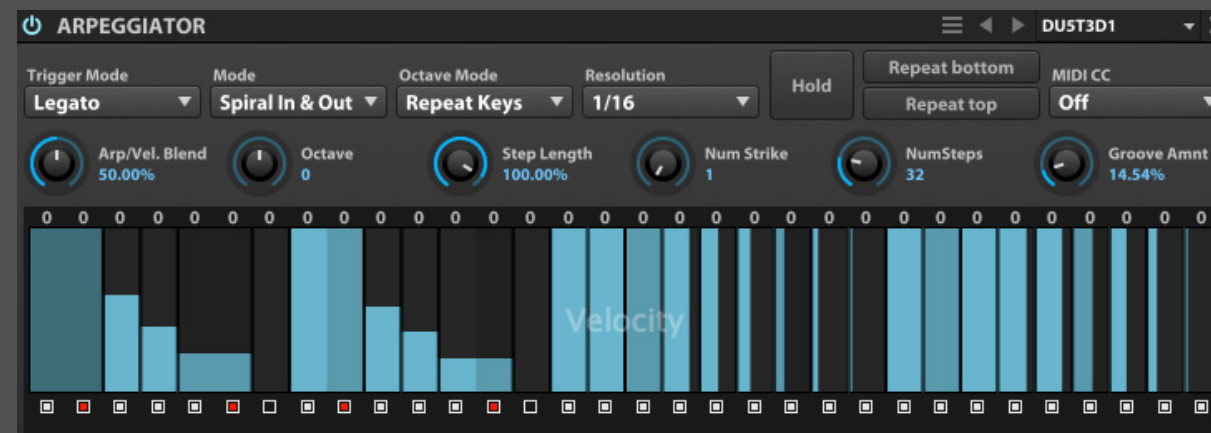
Event processors are MIDI signal processors. This includes well-known processors such as arpeggiators and micro-tuners, to complex, customized processing with the script processor.

### SCRIPT PROCESSORS

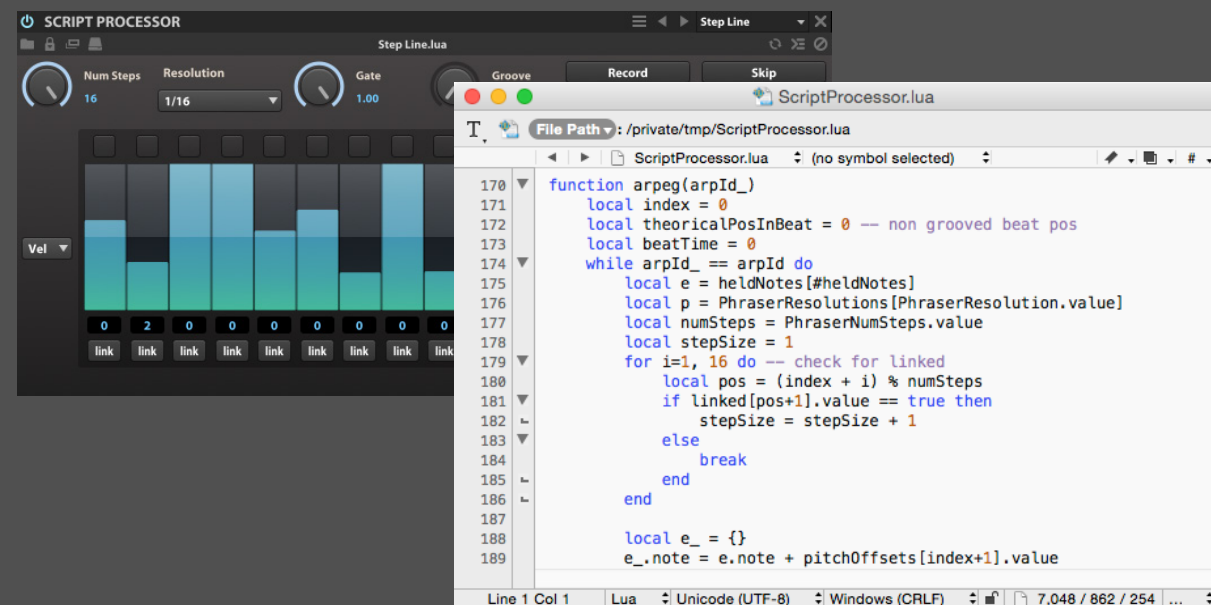
Script Processors are a unique subset of Events Processors which allow Falcon's functionality to be extended with the Lua language. Factory Script Processors include the Chorder, Harmonizer, Unison, Ensemble and many more. Load any Script Processor and click the 'Edit Script' button to take a look at how they work. Experiment with modifying them or write your own, Script Processors provide both an extremely powerful way to interact with existing instruments and a sophisticated code-driven approach to sound design.

For more information on event processors, see: [\[Interface > Main > Events Tab\]](#)

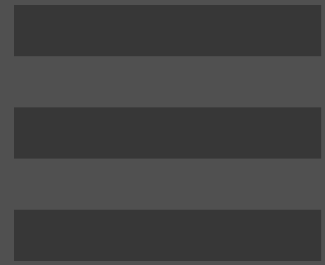
For in-depth details on each event processor type, see: [\[Appendix A > Events\]](#)



An advanced arpeggiator provides deep control over note sequences

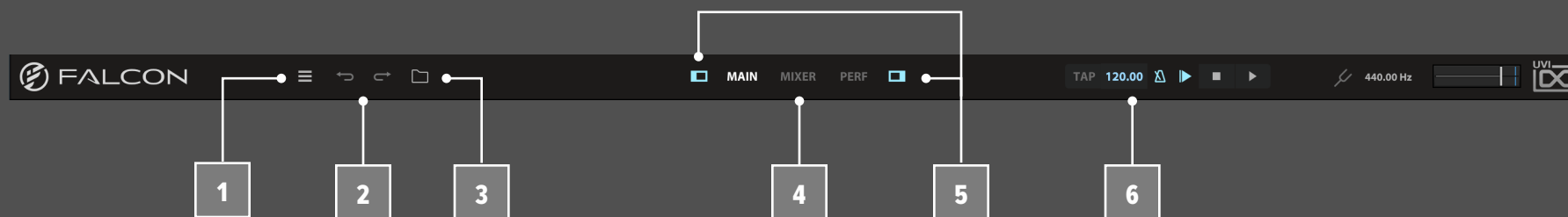
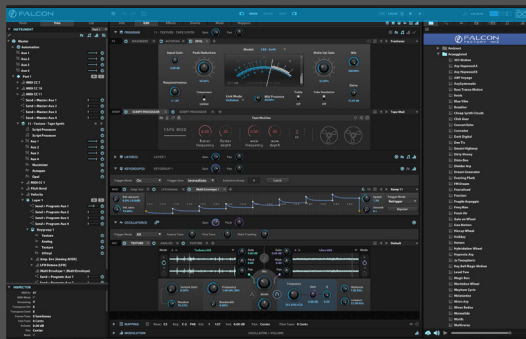


Falcon's Script Processors provide a powerful way to create your own custom tools



# INTERFACE





## TOOLBAR

The toolbar is displayed at the top of the window and is always visible in Main, Mixer, and Performance views. Most controls in the toolbar apply globally to the entire Falcon instance.

- 1 MAIN MENU**  
The main toolbar menu contains commands for loading/saving files and configuring Falcon. The menu is divided into several sections; details about the commands in each section can be found on the following:
- [User Preset]
  - [Undo / Redo / History]
  - [Snapshot]
  - [Preferences]
  - [Toolbar > Window size]

The **SNAPSHOT** commands provide **LOAD** and **STORE** the UI settings of the left and center pane. And the menu for choose the one **RECENTLY** stored.

- 2 UNDO / REDO**  
**UNDO** or **REDO** the last action.  
**NOTE:** You can step back to any previous state with the History panel (available through the Main Menu).

- 3 BROWSER TOGGLE**  
Click the folder icon button to open preset browser to view and load instruments, presets or loops and sounds to the chosen part. For more information please review [Interface > Main > Library Browser or File Browser].

- 4 CHANGING THE VIEW**  
The **MAIN**, **MIXER**, and **PERF** buttons change the primary view of the Falcon window. See [Interface > Main], [Interface > Mixer], and [Interface > Performance] for more information.

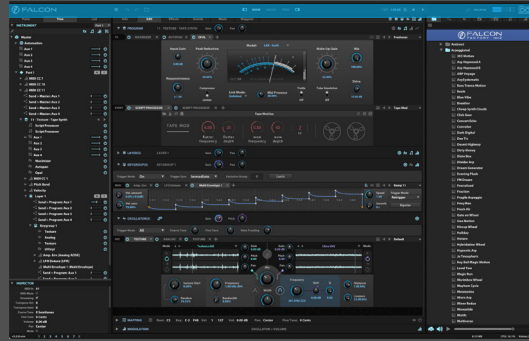
- 5** The left and right sidebars can be individually hidden or shown with the **SHOW/HIDE SIDEBAR** buttons. The left sidebar displays the **PARTS EDITOR**, **TREE EDITOR**, and **LIST EDITOR**; the right sidebar displays the **PRESET BROWSER**.

**NOTE:** The left sidebar is displayed in Main view only. In Mixer and Performance views, the left sidebar will not be displayed even if the button is enabled.

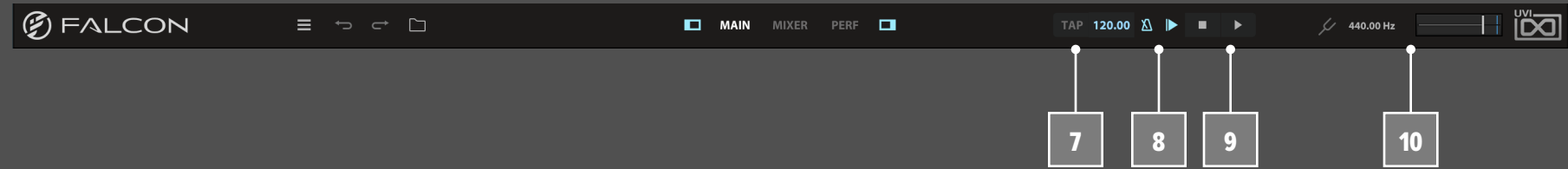
- 6 TEMPO AND TRANSPORT CONTROLS**  
Falcon's current **TEMPO** is displayed in the toolbar. You can edit the tempo here as well, from 10 to 400 bpm, by double-clicking to enter a value or by clicking and dragging the value up and down.

**NOTE:** When Sync To Host is enabled, the Tempo cannot be edited manually.





## TOOLBAR



7

If you would like to tap to enter the tempo rather than typing in a value, use the **TAP** button. For best results, tap repeatedly at a consistent tempo.

8

Enabling **SYNC TO HOST** will cause Falcon to follow an external tempo source — the host application’s tempo when using Falcon as a plug-in inside a host application, or MIDI Beat Clock when using Falcon as a standalone application. Additionally, enabling **AUTOPLAY** will cause Falcon to play and stop along with the host application. When using Falcon as a standalone application, the AutoPlay button is not displayed. For details on part auto-play, see also [Interface > Main > Parts > Auto Play].

9

The **PLAY** and **STOP** buttons are used to manually start and stop Falcon’s playback. When AutoPlay is enabled, the Play and Stop buttons also activate to show the current state of the host application’s transport.

10

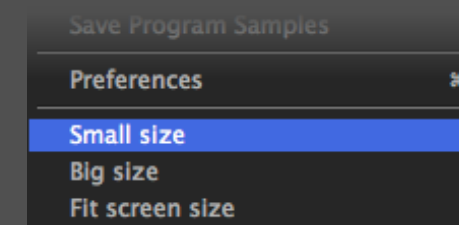
### GLOBAL TUNE AND VOLUME

**GLOBAL TUNE** adjusts the tuning for all parts, using the A above Middle C as a reference. Global Tune defaults to 440 Hz, and is adjustable from 392 Hz to 493.88 Hz.

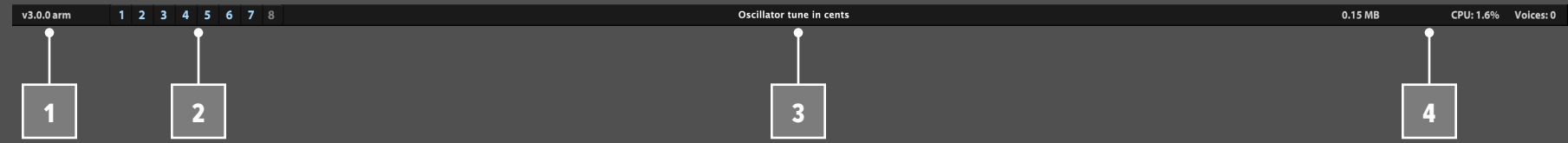
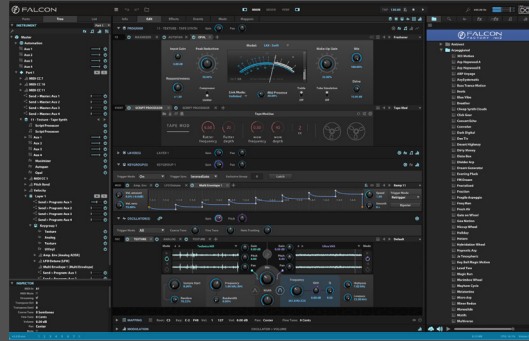
**GLOBAL VOLUME** adjusts the output volume for the Main Outs.

### WINDOW SIZE

To adjust the size of the Falcon window, open the Toolbar menu and choose Small size, Big Size, or Fit screen size.



**NOTE:** The window size also can be click - drag the left bottom corner of the window.

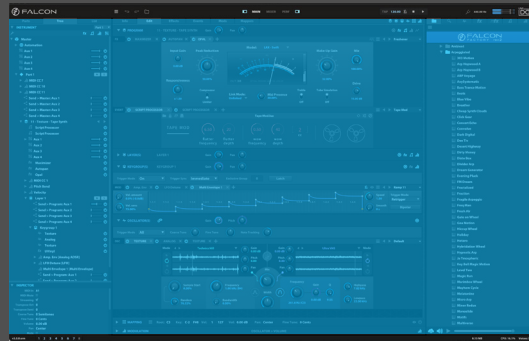


## STATUS BAR

The status bar is displayed at the bottom of the window and provides quick, at-a-glance information.

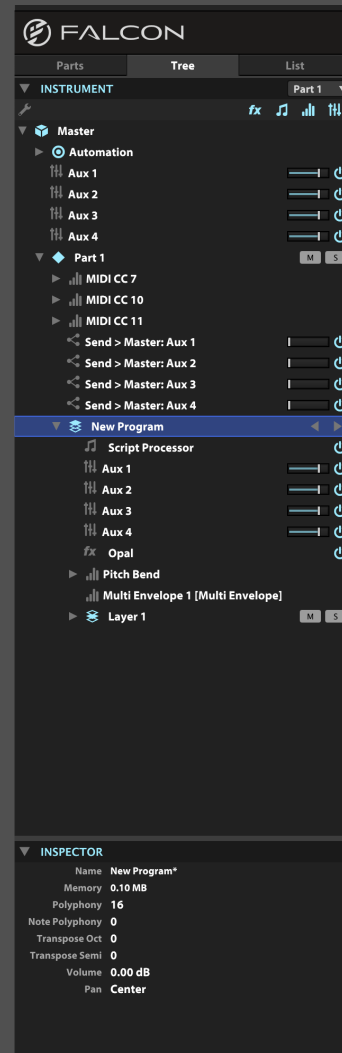
- 1 VERSION**  
The installed version of Falcon is displayed on the left side of the status bar.
- 2 WORKSPACE**  
Store and choose the UI settings of the left and center pane as workspace up to 8. Click the button to select the workspace.  
Shift - click the button to save the current status as workstapace.  
Cmd/Ctrl + Shift - click the botton to delete the worksapce.  
  
**NOTE:** Both Workspaces and Snapshots [\[Main Menu\]](#) are handle the left and center panel states, but they function independently.

- 3 HOVER HELP**  
As you use Falcon, the center of the status bar displays contextual help, such as “Global Volume” when hovering over the output volume knob in the top toolbar, or “Oscillator tune in semitones” when hovering over the Oscillator module’s Coarse Tune knob.
- 4 PERFORMANCE SUMMARY**  
The right side of the status bar displays a performance summary for the current multi:
  - memory usage
  - CPU usage
  - number of voices currently playing



## MAIN

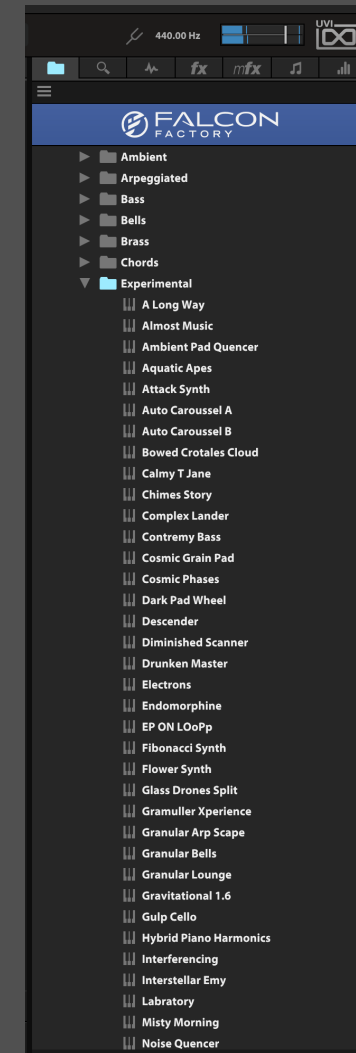
The Main view is the primary view for creating and editing parts in Falcon, and the instruments and samples that those parts contain.



Left Sidebar



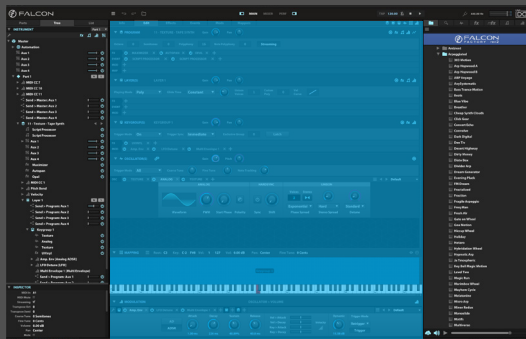
Center Pane



Right Sidebar

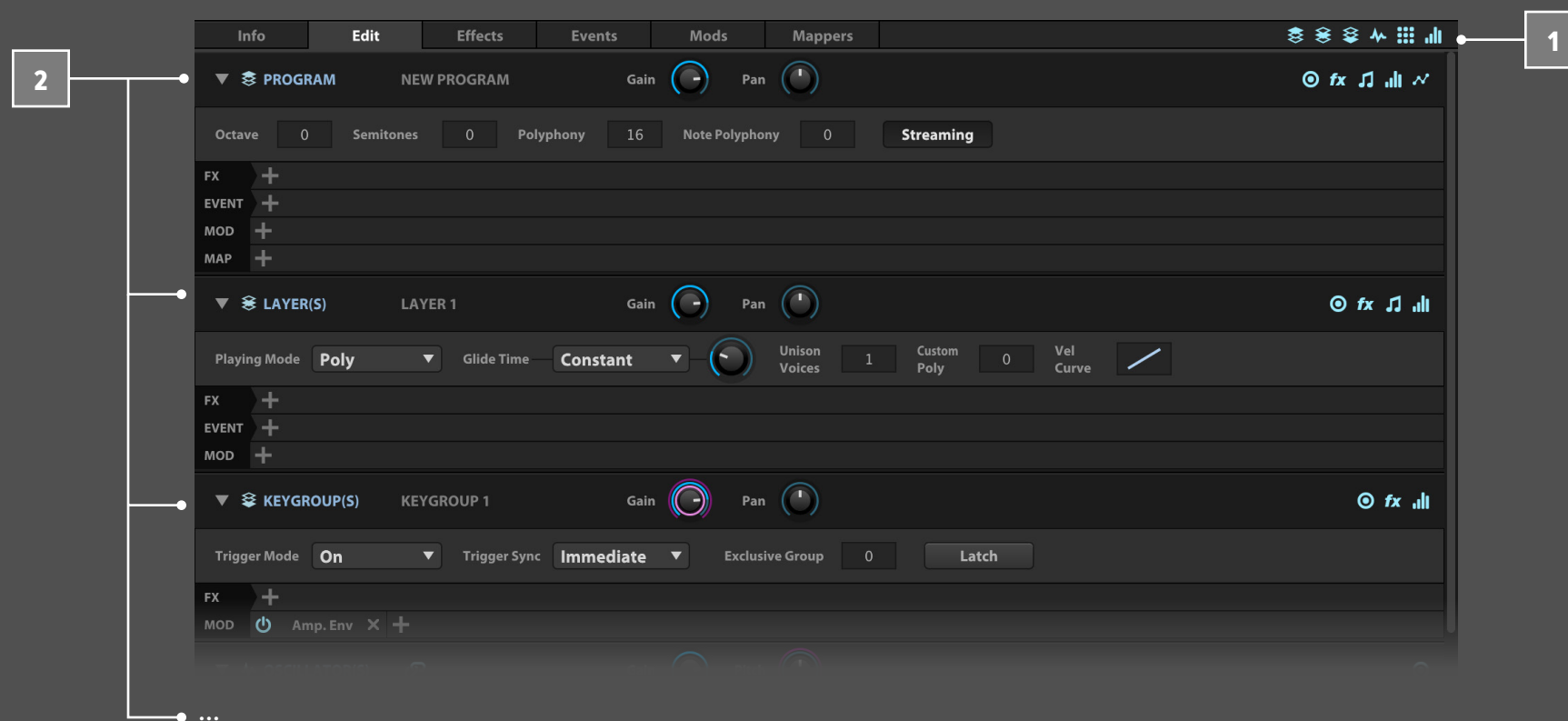
The primary areas of the Main view are:

- The **CENTER PANE**, for viewing and editing parts
- The **LEFT SIDEBAR**, for additional part controls
- The **RIGHT SIDEBAR**, for browsing and loading samples and presets



## EDIT

The Edit tab is the primary view for editing a program.



### THE EDIT TAB

The major sections within the Edit tab are:

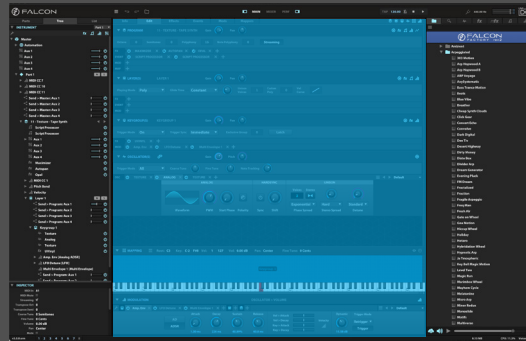
- 1 PROGRAM
- LAYER
- KEYGROUP
- OSCILLATOR
- MAPPING EDITOR
- MODULATION EDITOR

2 Each section may be shown or hidden, using the corresponding buttons in the upper-right toolbar.

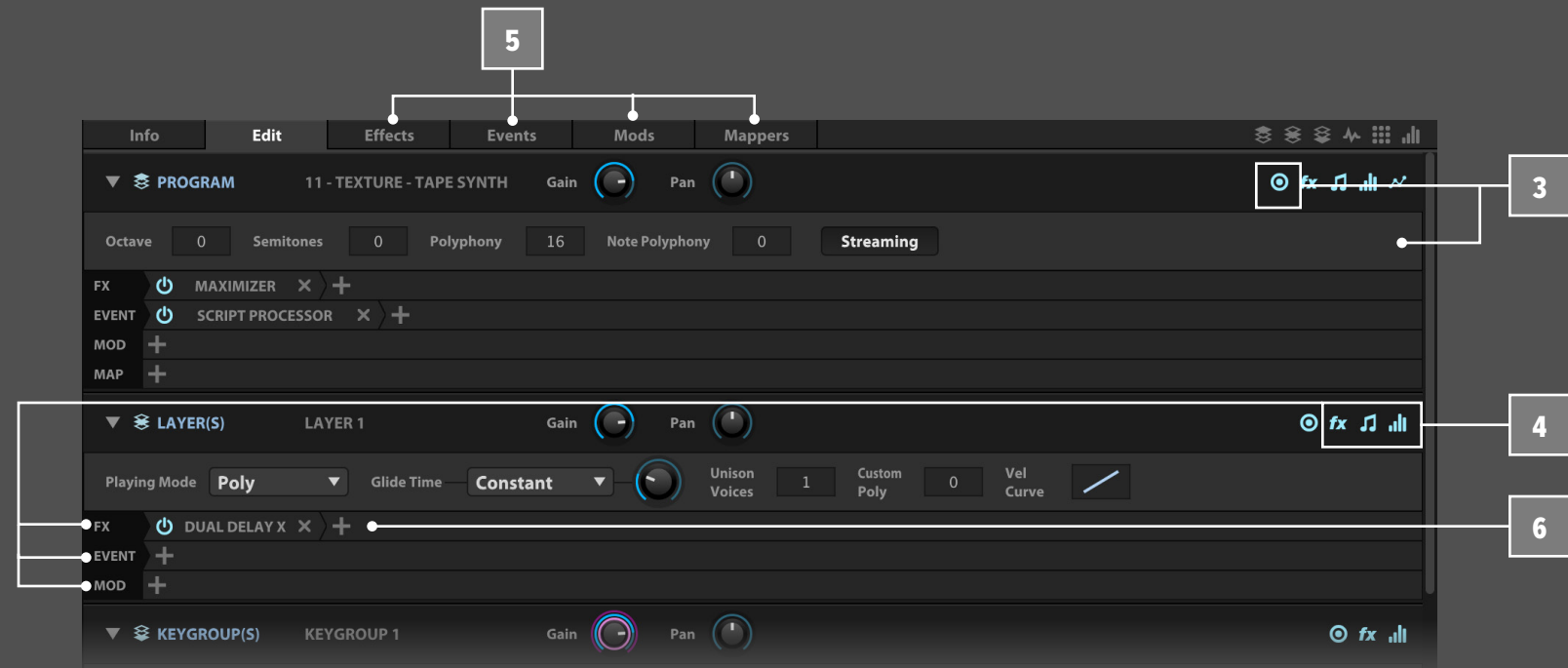


When a section is shown, it can also be collapsed or expanded using the arrow to the left of the section name. Double-clicking the section header also collapses or expands the section.

The first four sections — Program, Layer, Keygroup, Oscillator — form a hierarchy. That is, a program contains layers, a layer contains keygroups, and a keygroup contains oscillators. For more information on how these pieces fit together, see [\[Structure\]](#).



## EDIT



3



Each of these four sections contains a Parameters view which displays its controls, The section parameter view can be shown or hidden by pressing the toggle in the section header.

4



Other lanes can be shown or hidden for each section, such as effects, event processors, modulation sources or mapper editors. These lanes can be toggled with the corresponding buttons in their section's header.

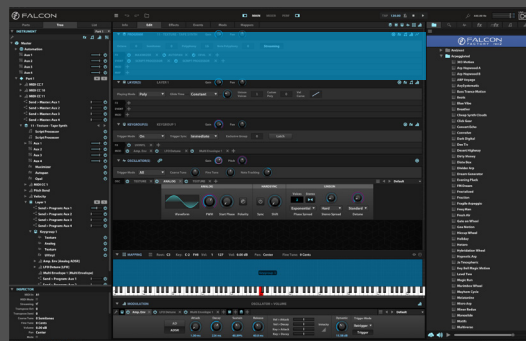
5

Each of these lanes is a condensed view of a corresponding tab, displaying only the modules of that type which are saved at that particular level of the program hierarchy.

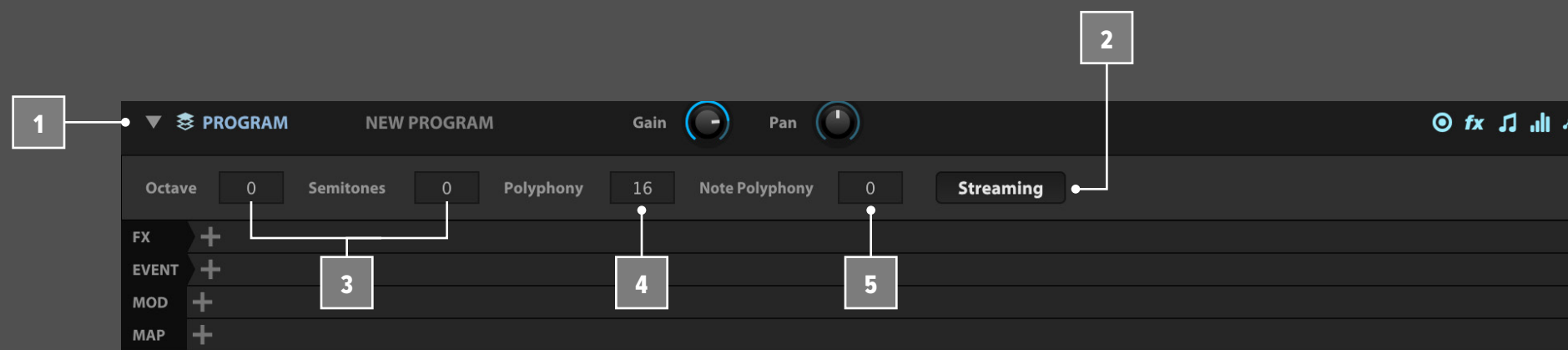
6

To add a new module to a lane, press the plus (+) button to display a menu of available modules. Each module displays a tab, and the module's controls are shown or hidden by selecting the tab's name. The module can be enabled or disabled with the **POWER** button on the left of the tab, or deleted with the **X** button on the right of the tab. Additionally, a press and hold on the module's name will display a preset browser menu to replace the existing module with a different one.

**NOTE:** For the Effects and Event lane, the left-to-right order indicates the signal flow. For the Modulations and Mappers lane, the order isn't significant. For more information, see: [Main > Modulations Tab].



## EDIT » PROGRAM



### THE PROGRAM EDITOR

1

**GAIN** and **PAN** sets the output level and stereo placement for the entire program. These are distinct from the Part gain and pan settings, and are saved with the program.

2

To choose whether samples in the program are streamed from disk or not, sets the **STREAMING** toggle. For more details on streaming, see [\[Preferences > Streaming\]](#).

3

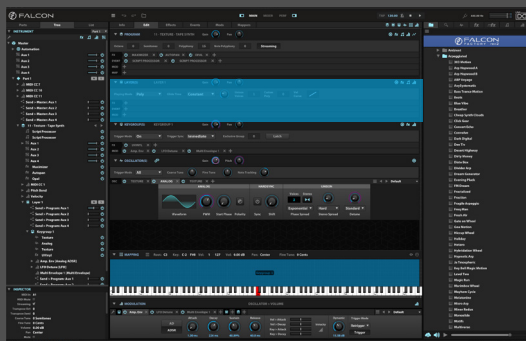
To transpose incoming MIDI to the program, adjust the **OCTAVE** and **SEMI** settings.

4

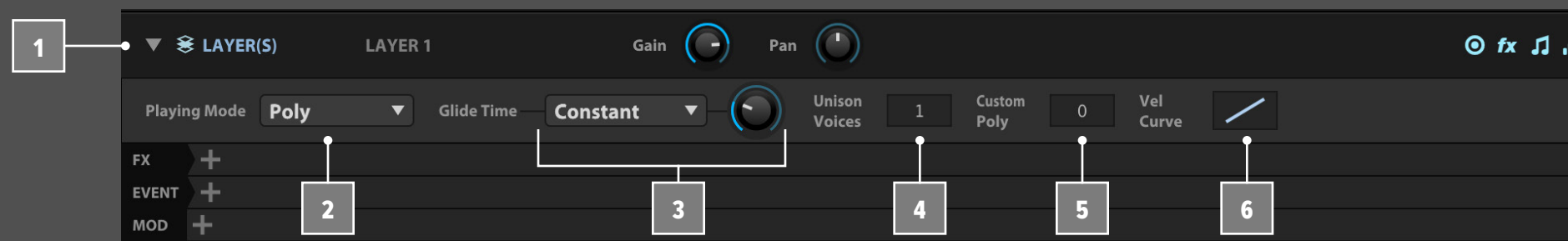
**POLYPHONY** sets the default number of simultaneous voices available for each layer in the program. (To override this on individual layers, see [\[Custom Polyphony\]](#) in the Layer section.)

5

Keeping polyphony as low as you can helps reduce the processing power needed to play back the program, especially if you have per-keygroup effects or modulations. The **NOTE POLYPHONY** value sets the maximum number of simultaneous triggers of the same note. A setting of zero is a special value that indicates **UNLIMITED**.



## EDIT » LAYER



### THE LAYER EDITOR

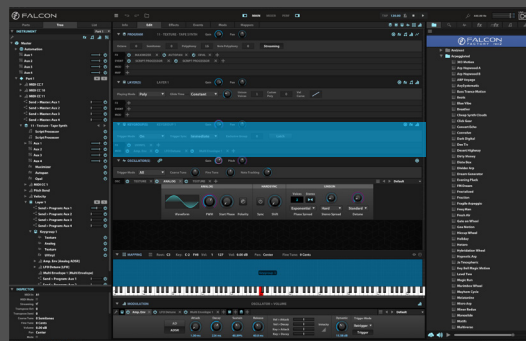
- 1 **GAIN** and **PAN** sets the output level and stereo placement for the selected layers.
- 2 **PLAY MODE** determines what happens when additional notes are triggered while another note is held. In **POLY** modes, multiple notes can be played at once, in **MONO** modes only the last triggered note will be played.
- 3 Additionally, with **POLY PORTAMENTO** or **MONO PORTAMENTO** there is a glide from the previous note to the current one. The duration of the glide is set by **GLIDE TIME**. **PORTAMENTO MODE** chooses whether the time is always the same (Constant Time), or whether the time is proportionally longer based on the spread between the two notes (Proportional Time). In **MONO PORTAMENTO SLIDE** mode, the next note always starts from the pitch of the previous note and glides to the new pitch, even if the next note is played after the previous note is released.
- 4 **UNISON VOICES** sets the number of voices triggered with each note received. When using multiple voices, the Unison modulation sources (found under External > Other) can be used to modulate parameters per voice, such as Keygroup Pitch or Pan, for a dynamic sound.

- 5 **CUSTOM POLYPHONY** sets the maximum polyphony for the layer. A setting of zero is a special value that indicates that there is no layer-specific limit.
- 6 The **VELOCITY CURVE** sets the mapping of incoming velocity values. The default is **NORMAL** (1:1 mapping). To change the velocity curve, right-click and choose one of the preset:
  - **CONSTANT**: The same velocity is always triggered, regardless of the incoming velocity. To sets the value, double-click and enter a velocity value.
  - **MAX**: A constant velocity of 127
  - **HARD**: Remapped so that higher velocities are triggered
  - **NORMAL**: Default, 1:1 mapping
  - **SOFT**: Remapped so that lower velocities are triggered

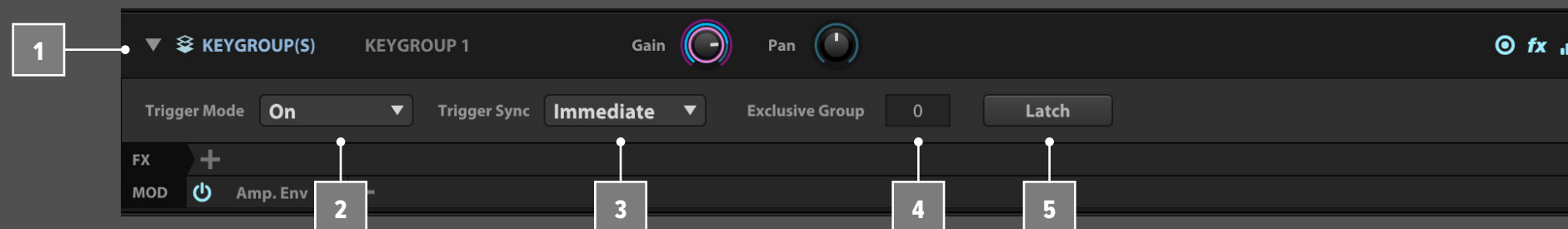
The curve displays incoming velocities on the X axis, and triggered velocities on Y. For finer adjustment of the velocity curve, hold the Shift key and drag the curve up or down. You can also double-click and enter a value:

- Values between -1 and zero cover the range between the Hard and Normal preset
- Values between zero and +1 cover the range between the Normal and Soft preset
- Values between +1 and 127 set a constant velocity





## EDIT » KEYGROUP



### THE KEYGROUP EDITOR

1

**GAIN** and **PAN** sets the output level and stereo placement for the selected keygroups.

2

**TRIGGER MODE** determines what event triggers the keygroup to play back:

- **ON**: Keygroup is triggered by note-on; this is the default.
- **OFF**: Keygroup is triggered by note-off.
- **OFF + E**: Keygroup is triggered by note-off, and the current level of the amplitude envelope will be used as the initial amplitude.
- **OFF + V**: Keygroup is triggered by note-off, and the note-off velocity will be used as the initial amplitude.
- **OFF + VE**: Keygroup is triggered by note-off, and both note-off velocity and the amplitude envelope will be applied to determine the initial amplitude.

Off + E, Off + V, and Off + VE modes are helpful for matching the amplitude of a release sample with the samples that preceded it.

3

**TRIGGER SYNC** determines how the keygroup is played back once triggered:

- **IMMEDIATE**: The keygroup is triggered immediately
- **NEXT BEAT**: The keygroup is triggered at the beginning of the next full beat

- **NEXT BAR**: The keygroup is triggered at the beginning of the next full bar

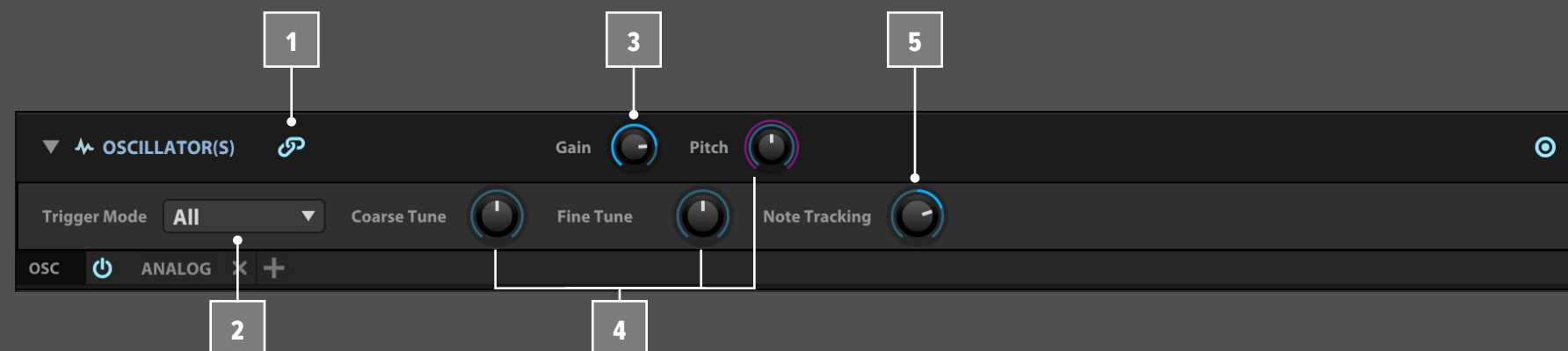
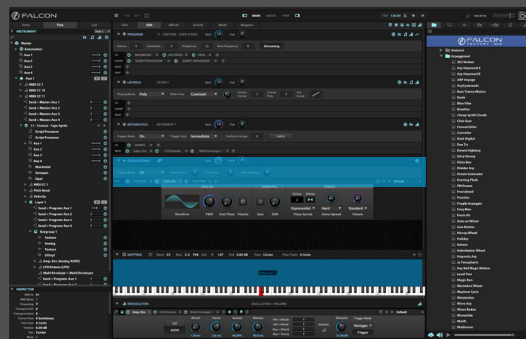
The Next Beat/Bar options are useful when triggering keygroups with tempo-synced effects such as arpeggiators, or a keygroup containing a tempo-synced loop.

4

The **EXCLUSIVE GROUP** is a way of indicating keygroups which should be mutually exclusive. The classic use case is a group of hi-hat sounds, where a closed hi-hat should cutoff any open hi-hat sounds. There are 32 separate exclusive groups available per layer. A setting of zero is a special value that indicates no exclusive group assignment.

5

When **LATCH** is enabled, notes are held (or “latched on”) indefinitely when they are triggered; to release the note, play the same note again.



## EDIT » OSCILLATOR

**THE OSCILLATOR EDITOR**

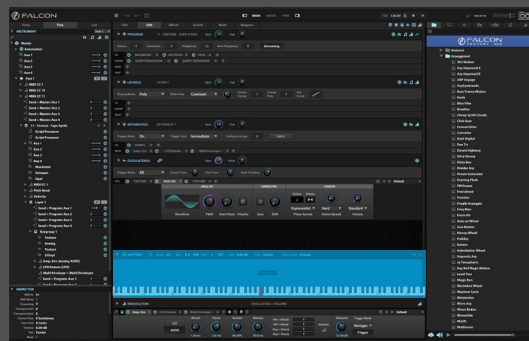
- 1 A keygroup contains one or more oscillators. With **EDIT ALL OSCILLATORS** enabled, the parameters described below will be edited simultaneously for all oscillators in the keygroup. To edit each oscillator individually, disable Edit All Oscillators and select the desired oscillator tab.
- 2 If there are multiple oscillators in the keygroup, the **TRIGGER MODE** chooses which will be triggered:
  - **ALL**: All oscillators in the keygroup are triggered simultaneously with every note.
  - **CYCLE**: Oscillators are triggered individually, “round robin” style. The first oscillator will be triggered on the first note, the second oscillator with the second note, and so on, always in the same order. With oscillators A, B, and C, the order will always be A-B-C, A-B-C, etc.
  - **RANDOM CYCLE**: Same as Cycle, but the order is randomized within each cycle. Each oscillator will always be triggered once per cycle. Additionally, the first note of a cycle will never be the same as the last note of the previous cycle, so there won't be any direct repeats. With oscillators A, B, and C, the order might be B-A-C, A-C-B, then C-B-A.
  - **RANDOM**: One random oscillator is triggered individually. With oscillators A, B, and C, the order might be A-C-C-B-A-B-B-C-A.

- 3 **GAIN** and sets the output level for the selected keygroups.

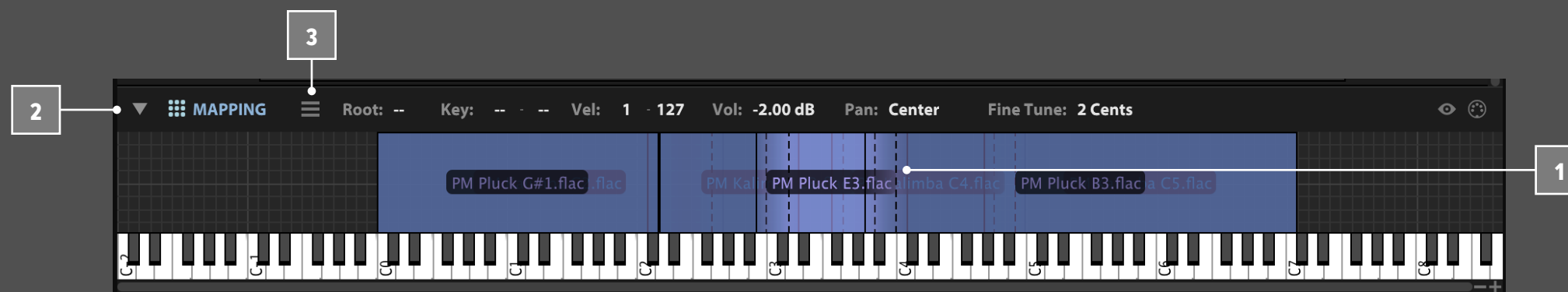
- 4 The **COARSE TUNE** and **FINE TUNE** controls sets the oscillator's pitch in semitones and cents. These controls are for static adjustments, and cannot be modulated. The **PITCH** control, however, can be modulated, and is adjustable over a wide range ( $\pm 4$  octaves). Typical usage might be: **FINE TUNE** to pitch-correct a sample that's slightly out of tune, **COARSE TUNE** to shift the pitch a few keys up or down the keyboard, **PITCH** to modulate the oscillator's pitch with an LFO or envelope

- 5 **NOTE TRACKING** determines how incoming notes are transposed. At 100%, each note is transposed relative to the root key 1:1. At 200%, transposition is double; for example, if the root key is G4 and an G#4 is played, the note will be transposed as if an A4 was played.

Negative values invert the transposition; for example, if the root key is G4 and a G#4 is played, at -200% the note will be transposed as if an F4 was played. For a constant pitch regardless of the note triggered, use 0%.



## EDIT » MAPPING



### THE MAPPING EDITOR

The Mapping Editor displays the arrangement of the program's layers and keygroups. Programs can contain anywhere from a single keygroup in a single layer assigned to the entire key range and velocity range, to many layers each with dozens of keygroups that are assigned to very small ranges.

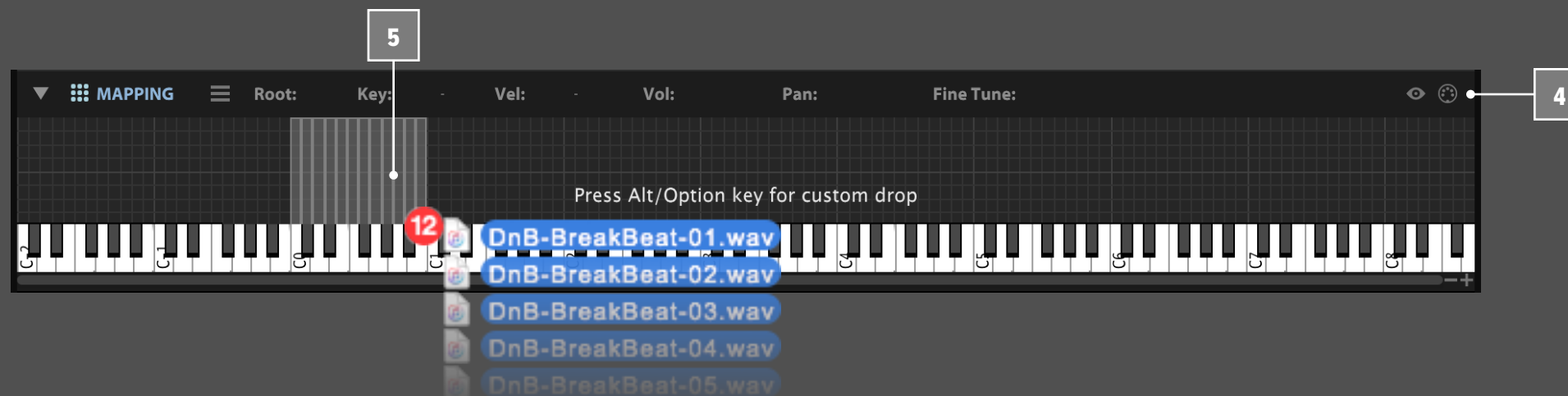
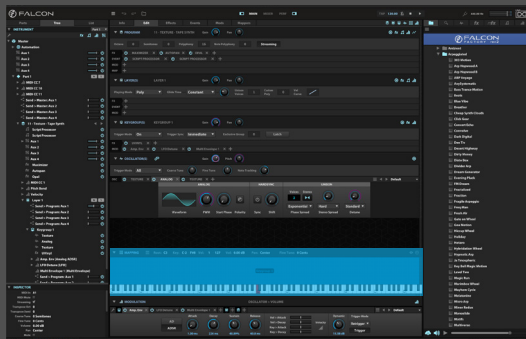
Above the piano keyboard, the key range is displayed horizontally and the velocity range is displayed vertically. Each keygroup appears as a block covering its key and velocity range. When a program has multiple layers, the layers are stacked on top of each other.

Pressing a key on the piano keyboard will trigger the note; if a keygroup is assigned to that key, it will be played back. Higher velocities are triggered by pressing the key closer to the bottom; lower velocities are triggered by pressing close to the top.

To view the mapping area in greater detail, zoom in or out horizontally using the + and - buttons in the lower right, or resize it vertically by dragging the Mapping Editor toolbar up or down.

To adjust a keygroup's key range or velocity range, select the keygroup then click and drag any edge.

- 1 Hold the Command key (Mac) or Control key (Windows) before you start dragging the keygroup edge to fade the key or velocity range. The beginning of the fade will be indicated by a dashed line within the keygroup.
- 2 The toolbar above the mapping area displays details for the selected keygroup, such as its root key, key range, velocity range, and more. These fields can all be edited in the usual manner: double-clicking to enter text, scrolling, and so on. You can also select and edit multiple keygroups at once.
- 3 Additional commands are available under the menu, available by pressing the menu button towards the left end of the toolbar. **TIP:** The same menu is also available by right-clicking in the mapping editor.

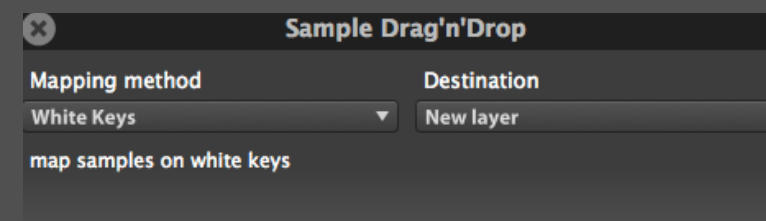


## EDIT » MAPPING

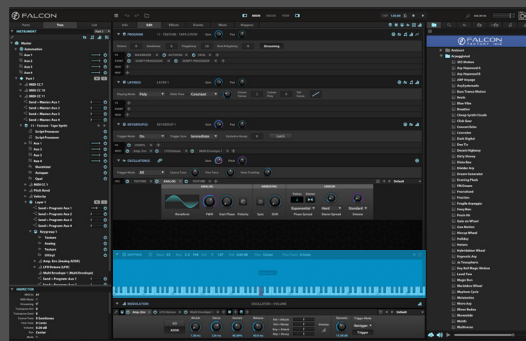
**4** There are two additional options for helping navigate the mapping editor: **HIGHLIGHT PLAYED KEYGROUPS**, and **MIDI SELECT**. These options can be toggled on or off with the buttons at the right end of the toolbar. When Highlight played keygroups is enabled, keygroups are visually highlighted as they are triggered. With MIDI select enabled, keygroups are selected as they are triggered.

To edit a keygroup, select one or more keygroups then right-click to display a contextual menu of editing commands (described below).

**5 IMPORTING SAMPLES AS KEYGROUPS**  
Samples can be easily imported as keygroups by drag and drop from the sidebar browser or your desktop. You can drag a single sample, or multiple samples at once. The vertical placement of the sample as you drop it is a quick shortcut for the new keygroup's key range assignment — the closer you drop the sample to the top of the velocity range, the larger key range the keygroup will span.



Additionally, if you hold the Alt/Option key while dragging in samples, a custom import dialog is displayed. Choose the **MAPPING METHOD**, such as **NOTE NAME** or **BLACK KEYS**, many of which determine details about the sample from its file name or other metadata. The selected mapping method displays a description with details about how it will determine each file's assignment. The layer for the imported samples is chosen with the **DESTINATION LAYER** selector. Samples can be imported to one of the existing layers, or to a new layer.



## ADDING, MOVING AND DELETING KEYGROUPS

The Mapping Editor's menu contains all of the edit commands available in the Mapping Editor. To open the menu, right-click anywhere in the Mapping Editor grid or choose the menu button towards the left end of the toolbar.

Standard editing and selection commands are provided:

- CUT
- COPY
- PASTE
- DUPLICATE
- DELETE
- UNDO
- REDO
- SELECT ALL
- DESELECT ALL
- INVERT SELECTION

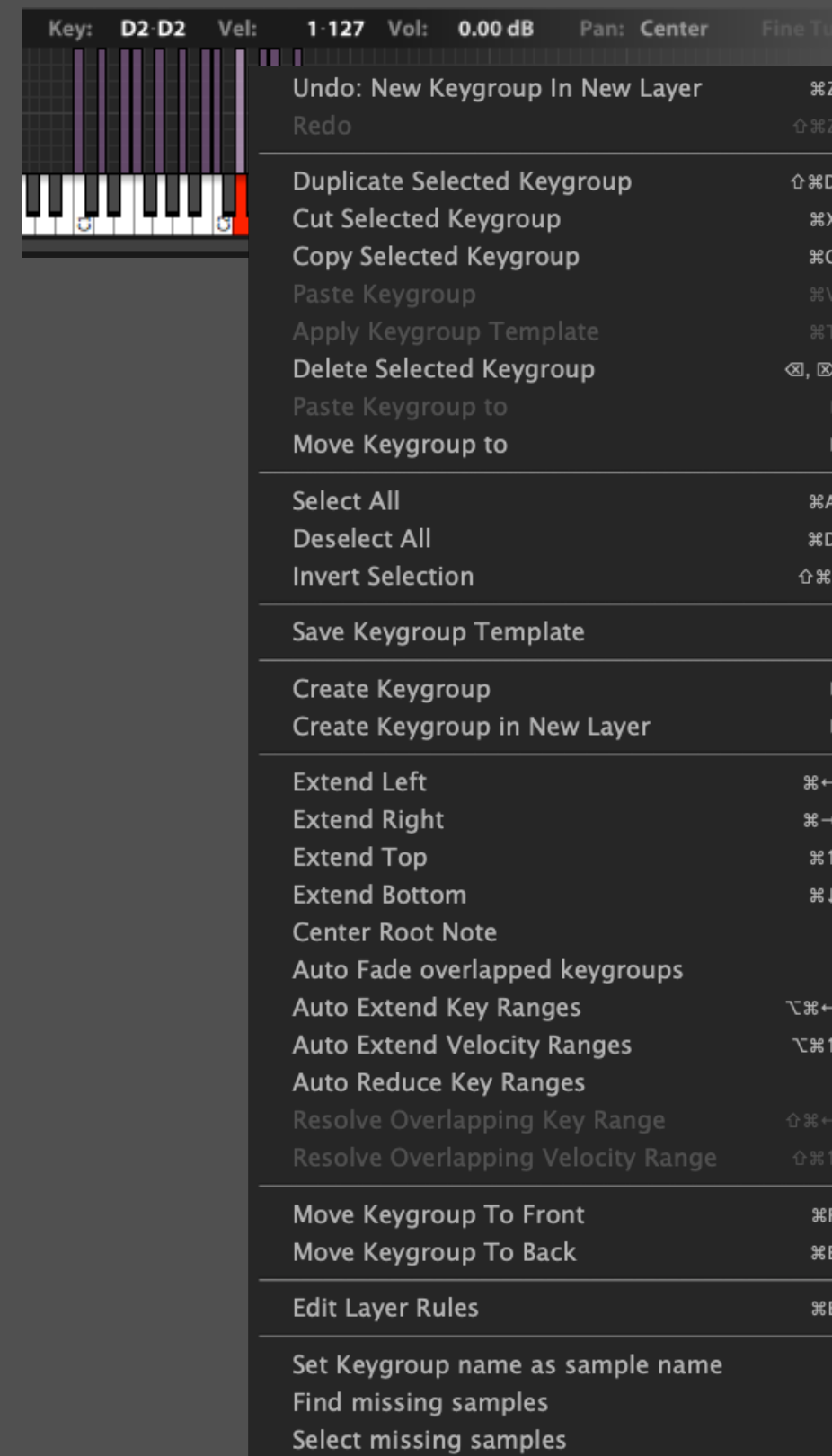
To move keygroups between specific layers, choose one of the following and select a new or existing layer:

- PASTE KEYGROUP TO
- MOVE KEYGROUP TO

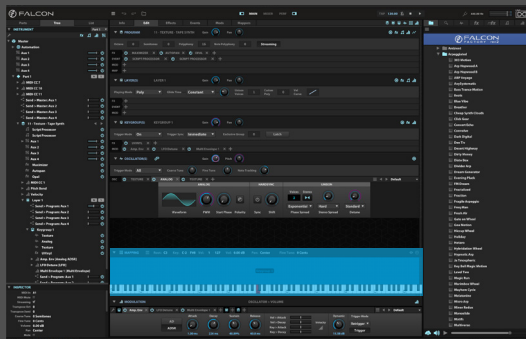
A new keygroup can be created, in the current layer or a new layer. Choose one of the following, then choose Sample or Synth:

- CREATE KEYGROUP
- CREATE KEYGROUP IN NEW LAYER

To copy the settings of one keygroup and apply them to another keygroup, copy a keygroup, then select the keygroup to be updated and choose Apply Keygroup Template. This will replicate the same keygroup settings (such as envelopes and other modulation sources) without changing the oscillator type.



## EDIT » MAPPING



## EDIT » MAPPING

### EDITING KEYGROUP RANGES

The **EXTEND** commands extend the keygroup's range in the chosen direction (right, left, top, or bottom) until another keygroup boundary is encountered, or it reaches the maximum value. The Auto Extend options are similar, but extend in both directions: left and right for **AUTO EXTEND KEY RANGES**, or top and bottom for **AUTO EXTEND VELOCITY RANGES**. A keygroup can also be reduced to only its root key, with **AUTO REDUCE KEY RANGES**.

For keygroups that overlap keys or velocities, choose **RESOLVE OVERLAPPING KEY RANGE** or Resolve Overlapping Velocity Range to adjust the ranges of the keygroups so they no longer overlap. Alternatively, the ranges of the keygroups can remain the same, but key or velocity fades can be applied with **AUTO FADE OVERLAPPED KEYGROUPS**.

If you would like to simply change which keygroup is displayed on top of the other, without adjusting their fade or ranges, choose **MOVE KEYGROUP TO FRONT** or **MOVE KEYGROUP TO BACK**.

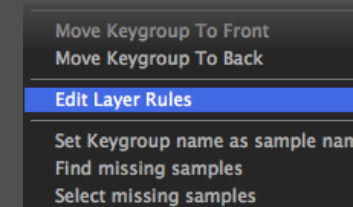
### KEYGROUP SAMPLES

For keygroups with sampling oscillators, it can be helpful to use the **SET KEYGROUP NAME AS SAMPLE NAME** command to give the keygroups more meaningful names.

If a program's samples can't be located, the samples will be marked as missing. **SELECT MISSING SAMPLES** will select any keygroup that contains an oscillator with a missing sample; **FIND MISSING SAMPLES** checks for missing samples and displays an error window listing any missing files. From there, you can choose to ignore the missing samples, or open the file browser to locate them.

### LAYER RULES

Layer Rules provide a way to dynamically change how a program's layers are triggered. For example, you might want to switch between legato and staccato articulations, or cycle through multiple variations of the same note to provide a more realistic performance. Choose **EDIT LAYER RULES** from the Mapping Editor's menu to open the Layer Rules Editor.



The rules are displayed on the left, and a list of layers is displayed on the right. First, right-click and add a **ROOT RULE**. Next, right-click and add a **SUB-RULE**, one for each layer or group of layers that you would like to be affected by the rule. Then select each sub-rule, and choose the desired layers from the list of target layers on the right.

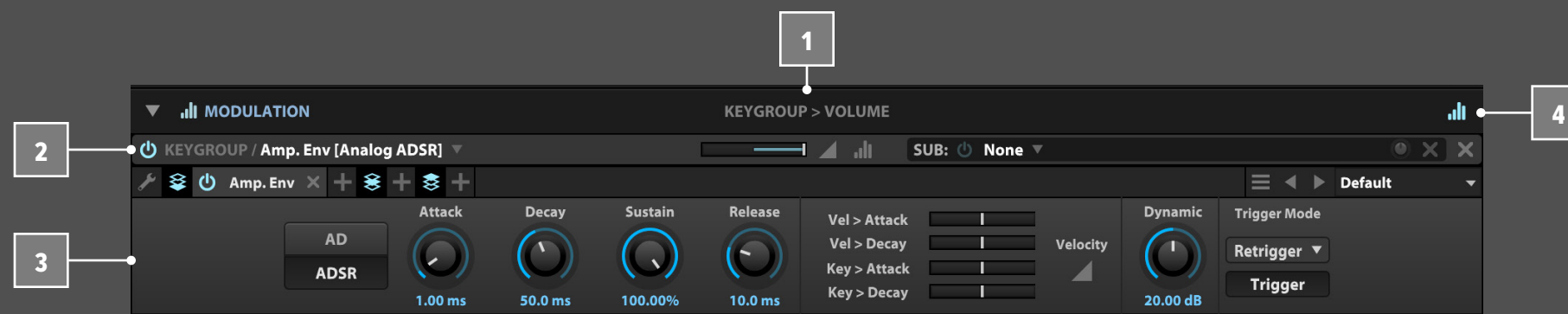
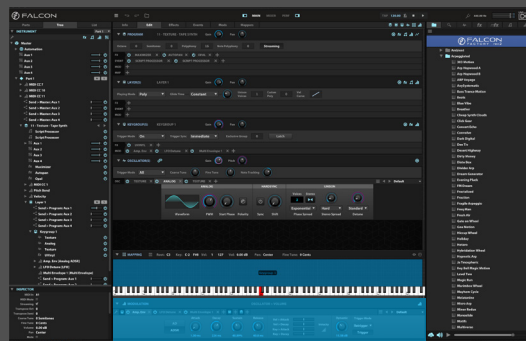
Now choose a **RULE TYPE** for the root rule, such as Key Switch. Each sub-rule can now be assigned to the specific criteria which will trigger that layer. For example, with a Key Switch rule and two sub-rules, the first sub-rule might be assigned to C0 and the second to D0.

The rule types are:

Key Switch, Pitch Bend, Speed, Note Duration, Cycle, Random, Legato, Random Cycle, MIDI CC

Sub-rules can be added to sub-rules, to create further branches in the layer triggering logic.

**TIP:** Falcon's Script Processor module can also be used to dynamically change playback styles. For more details, see [\[Appendix B: Scripting in Lua\]](#).



## EDIT » MODULATION

### THE MODULATION EDITOR

The Modulation Editor displays modulation assignments and sources and is the central location for editing modulation generators.

- 1 When you select a parameter, the node and name of the parameter is displayed in the Modulation Editor. For example, when the layer gain knob is selected, the Modulation Editor displays “Layer > Volume”.
- 2 The top half of the Modulation Editor displays any **MODULATION ASSIGNMENTS** for the selected parameter.
- 3 The bottom half of the panel displays a **MODULATION SOURCE EDITOR** for the selected modulation source.
- 4 The modulation source editor can be shown or hidden with the button on the right side of the Modulation Editor header.

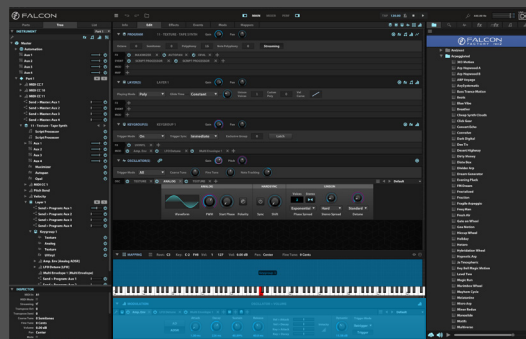
### UNDERSTANDING MODULATION SOURCES

A modulation source generates a control signal that is used to modify other controls — on its own, it doesn't

directly affect Falcon's output. A modulation source must be assigned to modulate another control to have an effect. The location in Falcon's hierarchy where you create the modulation source determines its availability as an assignment choice.

Modulation data flows from the top (Master level), down through Part, Program, Layer and Keygroup levels to the bottom (Oscillators). Therefore, a modulation generator instanced at the Master level can target any parameter within a given Falcon instance, and conversely a modulation generator instanced at the Keygroup level can only see target parameters within its own Keygroup.

**NOTE:** Master and part modulation sources aren't recommended to be assigned to program, layer, or keygroup controls as programs can be saved and recalled separately from the containing multi, and could result in missing modulation sources. If you work with any modules instanced above the Program level make sure that you save your work as a Multi (.uvim) file in order to maintain the integrity of your patch. For more information on signal flow in Falcon see [\[Structure\]](#).



## EDIT » MODULATION

### MODULATION ASSIGNMENTS

5

A parameter can have any number of modulation assignments. Each assignment can be enabled or disabled with the **POWER** button on the left of the tab, or deleted with the **X** button on the right of the tab.

6

Each assignment displays the node, name, and type of the modulation source. For example, with a keygroup DAHDSR envelope named “Amp. Env,” the assignment will display “Keygroup > Amp. Env [DAHDSR]”. To choose a different modulation source for the assignment, press and hold on the name and choose a different source from the menu.

7

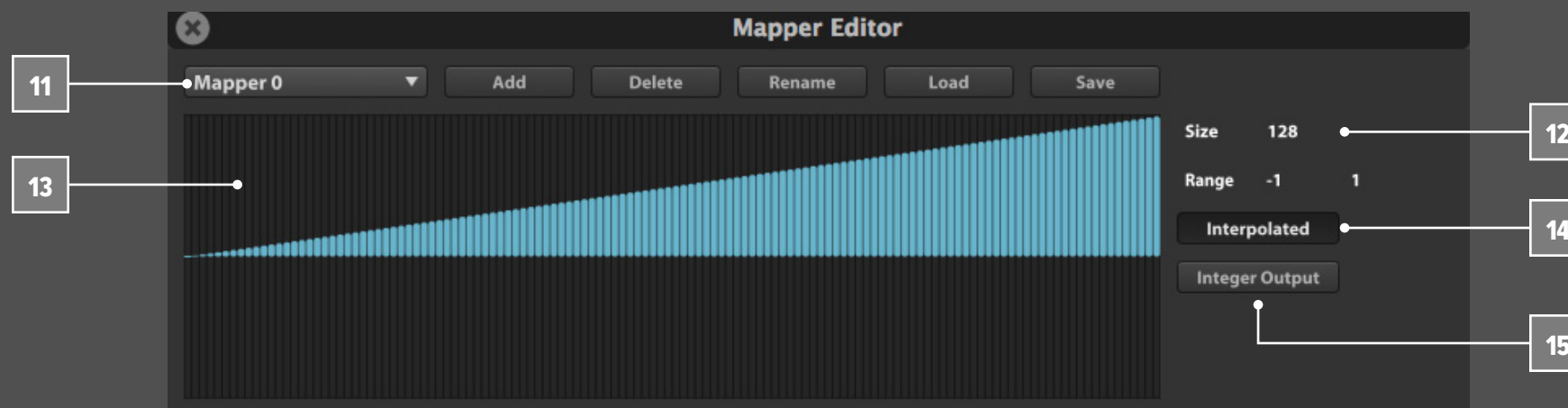
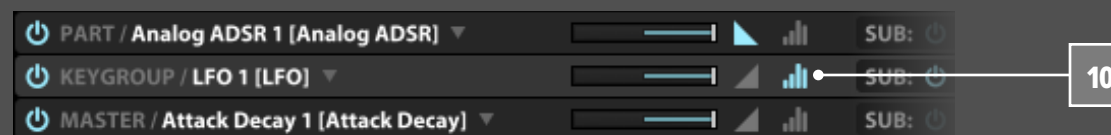
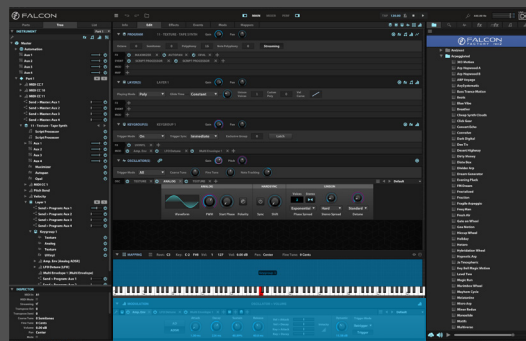
The amount that the modulation source will affect the parameter is set by the **RATIO** slider. The range is displayed as +1 to -1 for most parameters, which can also be thought of as +100% and -100%. For pitch-related parameters, the range is +48 to -48 semitones.

8

To further adjust the range, you can toggle **INVERT** to flip the range, or make detailed, custom shapes with the **MODULATION MAPPER EDITOR**.

9

Each modulation source also has a **SUB-MODULATION** source that modulates the depth of the primary modulation source signal. The sub-modulation source can be enabled/disabled, removed, replaced, and its ratio edited the same as for the primary modulation source. One example would be an LFO assigned to an oscillator’s pitch for vibrato, and the mod wheel assigned as a subsource; the mod wheel would then be used to dynamically sets the depth of the vibrato.



## EDIT » MODULATION

10

### MODULATION MAPPER EDITOR

The modulation mapper editor sits between the modulation source and the parameter that it's modulating, remapping the values of the control signal according to the mapper shape.

When no mapper is chosen, the modulation source is mapped to parameter with a basic 1:1 relationship, visualized as a linear ramp from the lowest value to the highest value.

11

To enable a mapper, choose an existing mapper from the **MAPPER SELECTOR MENU** or press the **ADD** button to create a new one. You can also **LOAD** and **SAVE** preset files from disk, as well as **RENAME** or **DELETE** them.

12

To sets the size of the graph, sets the horizontal axis with the **SIZE** value and the vertical axis with **RANGE**.

13

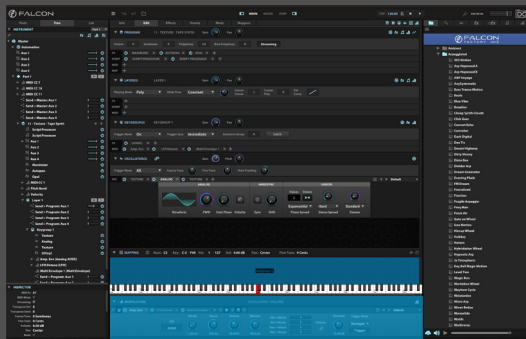
Create the mapper shape by clicking and dragging in the graph; hold the Alt/Option key to draw a straight line. You can also right-click and choose from a number of preset shapes and functions.

14

When **INTERPOLATED** is enabled, the mapper transitions smoothly from one value to the next; when disabled, it transitions immediately from one value to the next, which can create a stair-stepped effect.

15

Enabling **INTEGER OUTPUT** further constrains the values output by the mapper to integer values only.



## EDIT » MODULATION

### MODULATION SOURCE EDITOR

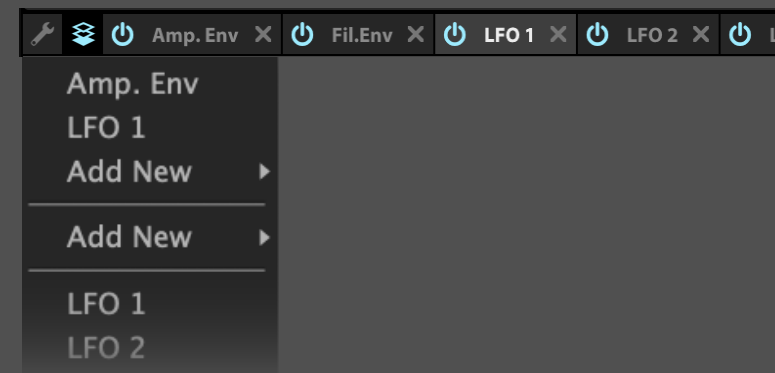
The Modulation source editor displays the parameters of the selected modulation source or sub-source.

The specific parameters shown for each modulation source are described in detail in [Appendix A: Modules > Modulators], and general use of modulation modules is described in [Interface > Main > Modulations Tab].

The modulation source editor displayed here has a few additional controls for helping navigate between different modulation sources.

16

Click the button to open the Modulation Quick View menu to browse, select and create modulators. The list is divided into 3 sections with an 'Add New' menu for each, top-down they represent: Keygroup, Layer, and Program.




17

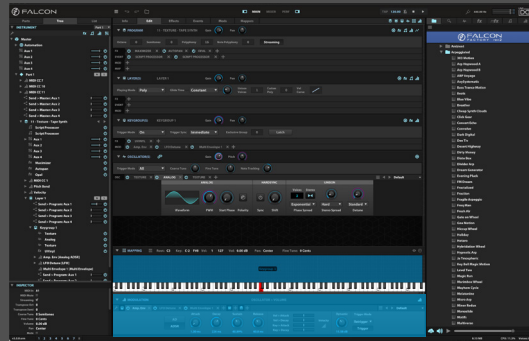
Directly above the modulation sources editor is the modulation ribbon. This displays all of the modulators in the selected keygroup, layer and program (from left-to-right), as indicated by the hierarchy icons. Here you can browse, select, toggle, create and delete modulators.



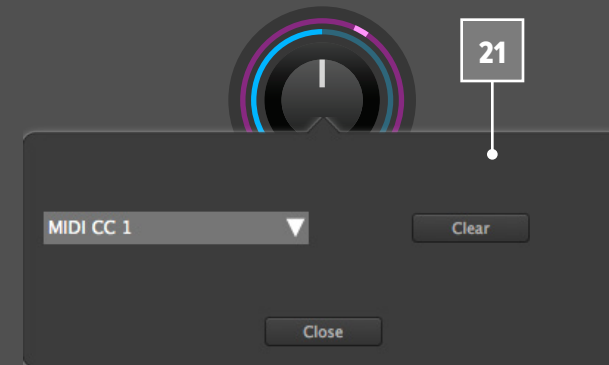
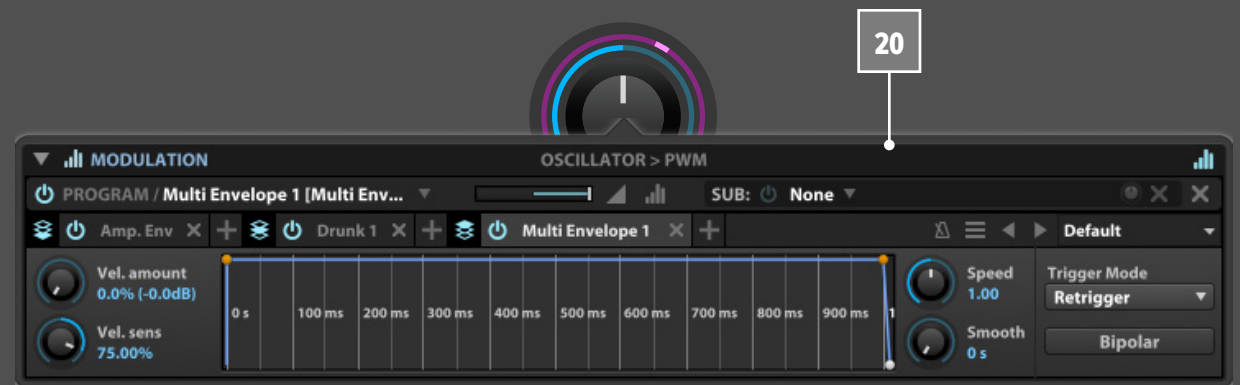
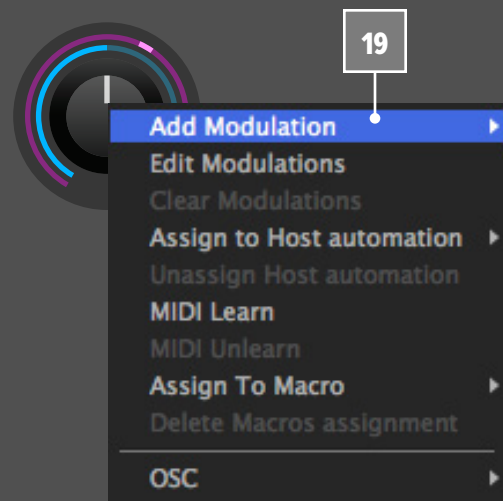
Tip: hover your cursor over the ribbon and use your mouse scroll wheel to navigate the list

18

For modulation generators that support **TEMPO SYNC** there is a small metronome icon  in the toolbar. To enable tempo sync simply toggle it on.



EDIT » MODULATION



**MAKING MODULATION ASSIGNMENTS**

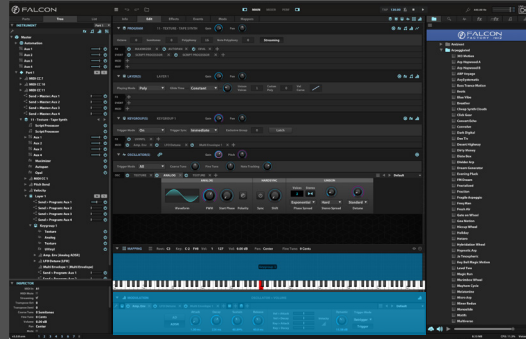
To assign a modulation source\*, right-click the parameter that you would like to modulate and choose from the menu.

**19** Choose **ADD MODULATION** to create a new assignment, using either an existing modulation source or a new one. For more information about External Modulation sources see [External Modulation sources].

**20** To edit existing modulation connections, choose **EDIT MODULATIONS** to view the parameters current assignments in a pop-up directly next to the parameter. Choose **CLEAR MODULATIONS** to remove all modulation assignments for that parameter.

Parameters can also be assigned to macros, for quick control from the Info Tab. Choose **ASSIGN TO MACRO** and assign one of the existing macros, or create a new one. To remove the assignment, choose **DELETE MACROS** assignment.

**21** To quickly assign an MIDI CC to a parameter, choose **MIDI LEARN**. You can then choose a MIDI CC from the on-screen menu, or send the desired MIDI CC from your MIDI keyboard controller. To remove the assignment, choose **CLEAR** from the MIDI Learn window, or choose **MIDI UNLEARN** from the modulation context menu.

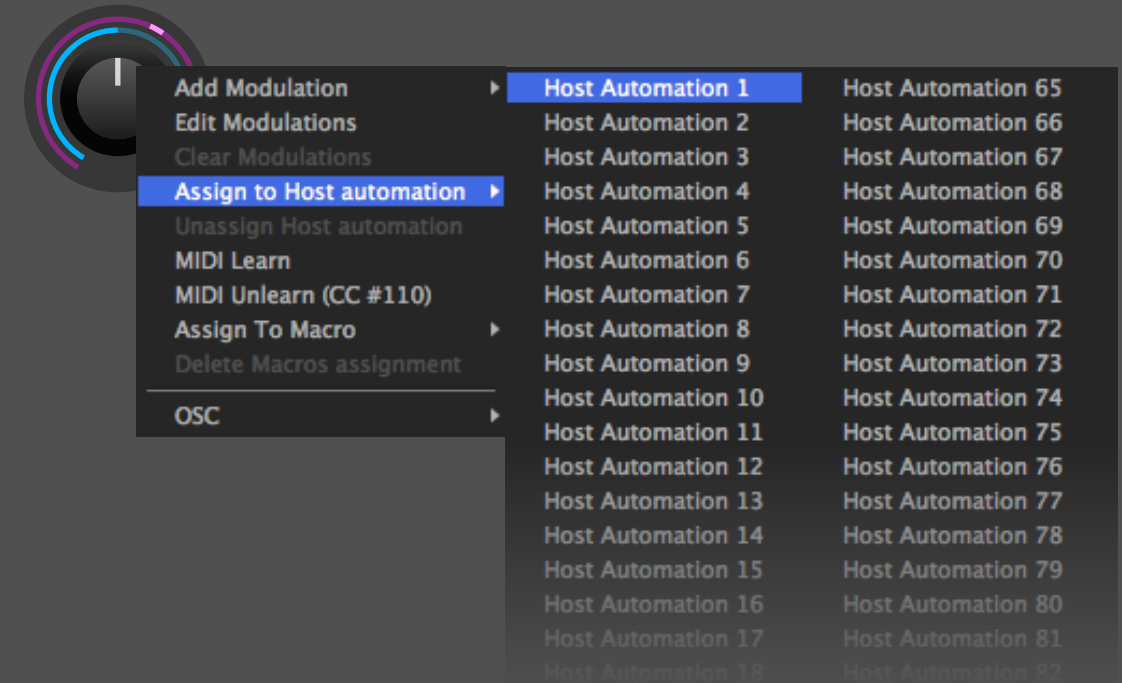


## AUTOMATION ASSIGNMENTS

### HOST AUTOMATION

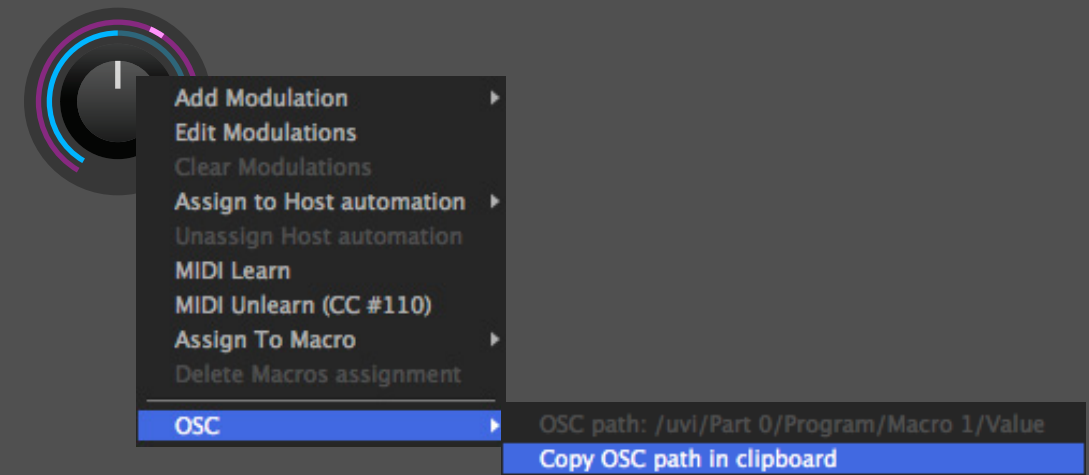
If you are using Falcon as a plug-in and would like to control a parameter with your host application's automation tools, choose **ASSIGN TO HOST AUTOMATION** and assign one of Falcon's 128 host automation controllers. To remove the assignment, choose **UNASSIGN HOST AUTOMATION**.

A limited number of parameters can be automated externally, but not modulated. For those, right-clicking the parameter will open the **MIDI/AUTOMATION CONTROL** dialog, where a MIDI or host automation source can be assigned.



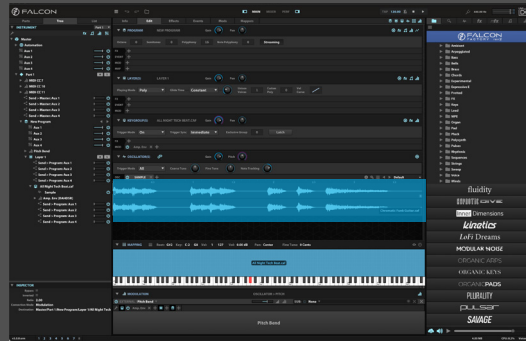
### OSC (OPEN SOUND CONTROL)

Finally, if you would like to control a parameter externally with Open Sound Control, the parameter's **OSC** path is displayed in the menu. The path can also be copied to the clipboard for easy assignment in another application.

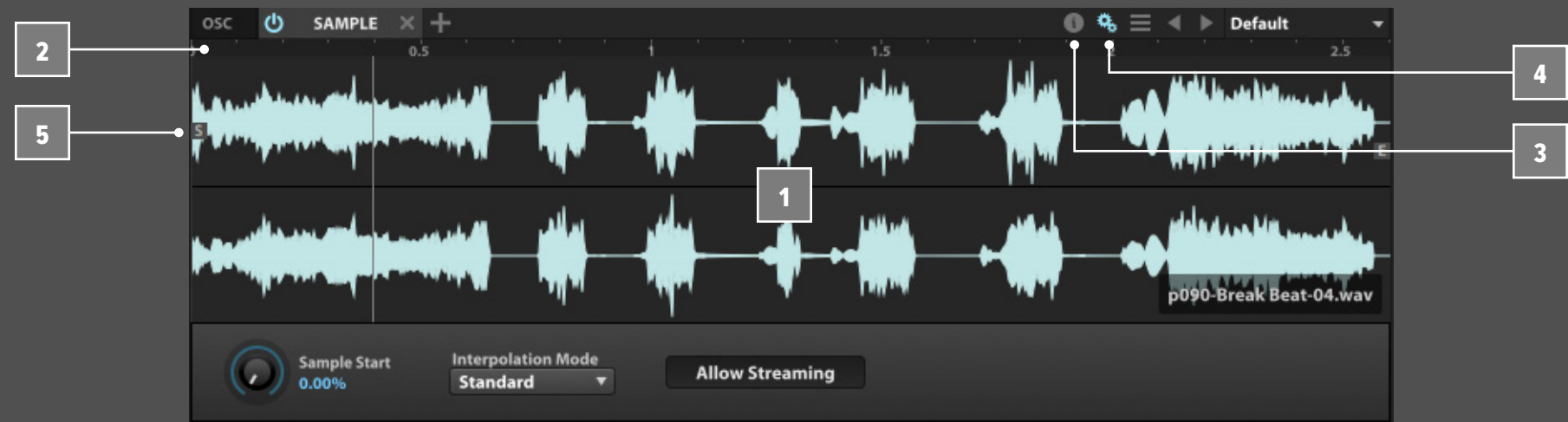


## EDIT » MODULATION





## SAMPLE EDITOR



### SAMPLE EDITOR

For some sample-based oscillator types, the Sample Editor displays a waveform editor and additional controls specific to audio files and loops. (See [\[Appendix > Oscillators > Synthesis\]](#) for details on the editor controls available for each of the synthesis-based oscillator types.)

**1** The Sample Editor's primary display is the waveform of the loaded audio sample. If the oscillator doesn't yet have a sample loaded, you can load one by drag and drop from the sidebar file browser or the Finder (Mac) / File Explorer (Windows).

**2** The time ruler above the waveform displays the duration of the sample. To change the time format between Samples, Beats, or Seconds, right-click the ruler.

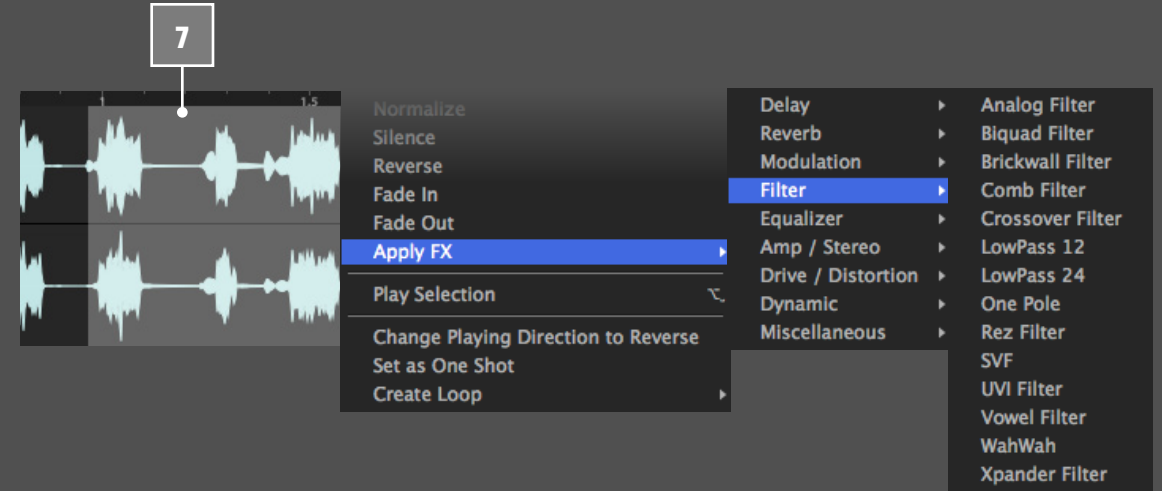
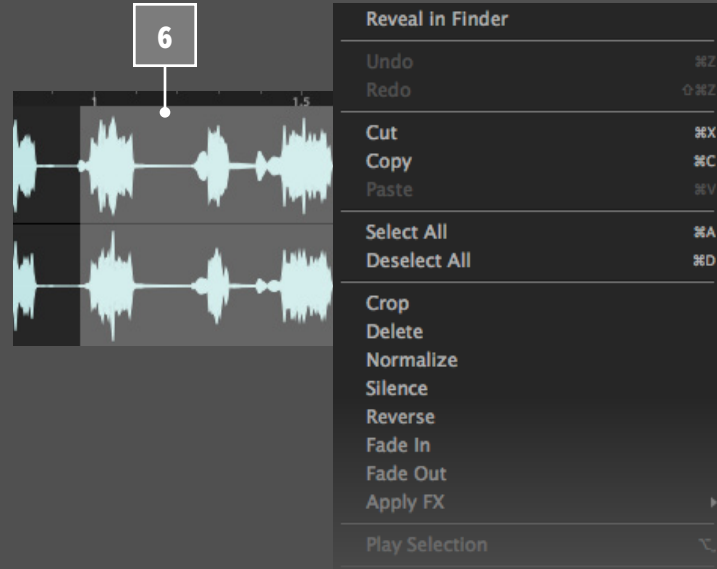
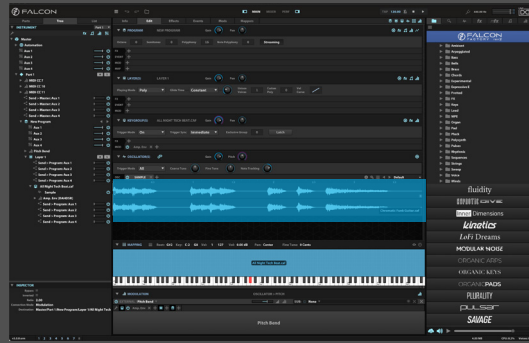
By default the sample's waveform is zoomed to fit the display. To zoom in horizontally, hold the Alt/Option key while scrolling with your mouse scroll wheel or trackpad scroll gesture. Holding the Shift key while scrolling zooms the waveform vertically.

**3** The **SAMPLE INFO** button displays an overlay on top of the sample waveform with details about the loaded sample: the sample file location, bit depth, sample rate, number of channels, duration, and file size. If the sample is looped, details about the file's loop are displayed as well.

**4** The **PARAMETERS** button shows or hides the oscillator parameters that are unique for that oscillator type. See [\[Appendix > Oscillators > Sampling\]](#) for details on each sampling oscillator type.

**NOTE:** Some of the sampling oscillators have a partial subset of the full set of sample editing options described below. The **SAMPLE** oscillator module has the largest variety of sample editing operations available.

**5** **SAMPLE START/END**  
When a sample is loaded, you can adjust the points where sample playback begins and ends within the file by clicking and dragging the "S" and "E" markers.



## SAMPLE EDITOR

6

### EDITING

To edit the sample file, click and drag to select a time range for editing, then right-click to display a contextual menu of editing commands.

Standard editing and selection commands are provided: **CUT, COPY, PASTE, UNDO, REDO, SELECT ALL, DESELECT ALL**

Common sample editing commands are also provided: **CROP, DELETE, NORMALIZE, SILENCE, REVERSE, FADE IN, FADE OUT, PLAY SELECTION, SNAP SELECTION TO NEAREST ZERO-CROSSING, SETS THE START and END MARKER**

7

### APPLYING EFFECTS

You can also permanently apply Falcon's audio effects to a sample file. Select some audio and choose **APPLY FX** from the contextual menu, and choose the desired effect. Sets the effect parameters, then press OK to apply. If you would like to make the effect permanent, remember to save the sample file. If not, choose Undo.

### LOOPING

Sample files can be played back and looped in a number of ways.

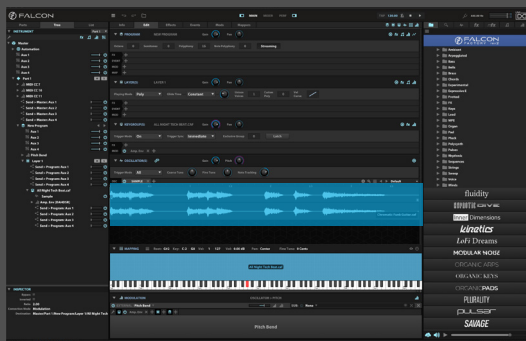
Choose **CHANGE PLAYING DIRECTION TO REVERSE** to simply play the sample in reverse; choose **CHANGE PLAYING DIRECTION TO FORWARD** to change it back.

Choose **SET AS ONE SHOT** to play back a sample in its entirety each time it is triggered, regardless of the keygroup's amplitude envelope. This is a natural fit for drum and percussion samples. Choose **DISABLE ONE SHOT** to return to standard playback.

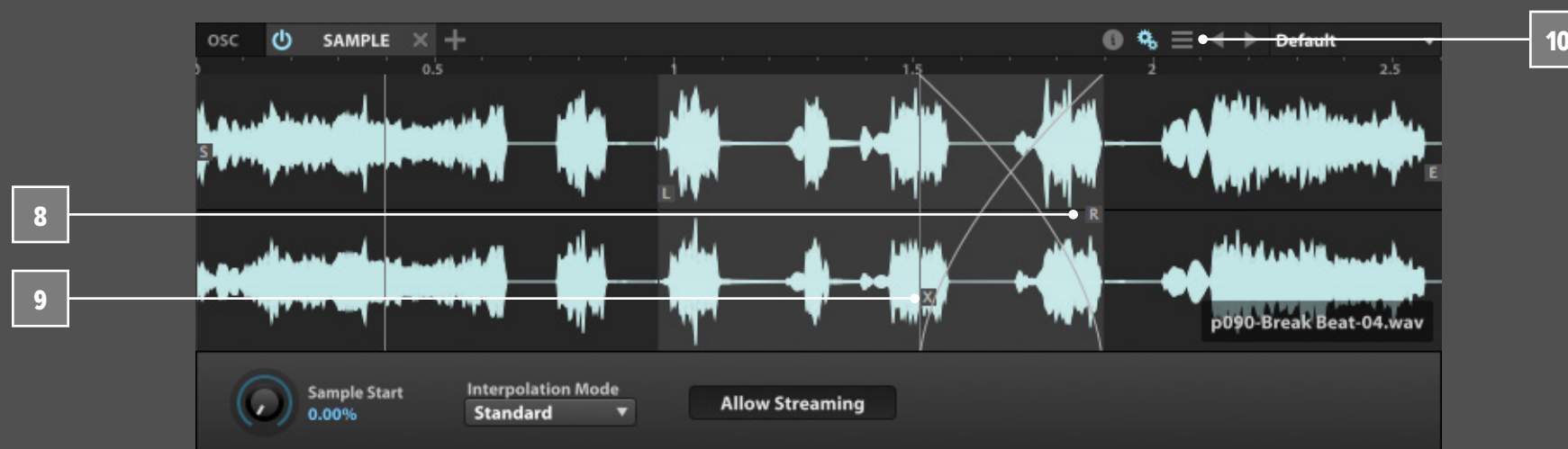
To add a loop to the sample, make a selection in the sample, then choose **CREATE LOOP** and pick one of the loop types:

- **FORWARD LOOP:** The looped section is played forward; when playback reaches the end of the loop, playback begins again from the loop start point.
- **ALTERNATE LOOP:** The looped section is played alternately forward (from the loop start to loop end) and reverse (from loop end to loop start).





## SAMPLE EDITOR



8

Once a loop is created, you can adjust the points where the loop begins and ends within the file by clicking and dragging the **L** and **R** markers.

9

You can also choose to crossfade the looped section. This can sometimes help make a loop sound less looped. Choose **ENABLE XFADE** to enable loop crossfade, or **DISABLE XFADE** to disable it. When the loop crossfade is enabled, you can adjust the loop crossfade point with the **X** marker.

When a sample has a loop and a note triggering the sample is released, there are two release playback options:

- **ENABLE LOOPED RELEASE:** Sample playback will loop in the looped section until the release phase is over.
- **DISABLE LOOPED RELEASE:** Sample playback will continue past the loop end marker until the release phase is over or the sample end marker is reached, whichever comes first.

Lastly, to remove the loop, choose **DELETE LOOP**.

10

### SAVING

The standard module preset browser controls are also displayed (see [Module Preset Browser]). The Preset File menu also displays these options specific to sampling oscillators.

- **SAVE PRESET:** Saves the oscillator parameters
- **SAVE SAMPLE:** Saves the sample/file in place
- **SAVE SAMPLE AS...:** Saves the sample to a new file
- **SAVE SAMPLE WITH PLAYBACK OPTIONS:** Saves the sample/file in place and writes the sample and loop start/end markers to the file
- **SAVE SAMPLE AS WITH PLAYBACK OPTIONS...:** Saves the current sample to a new file and writes the sample and loop start/end markers to the file

To reveal the sample file's location, right-click the sample and choose **REVEAL IN FINDER** (Mac) / **REVEAL IN EXPLORER** (Windows) from the contextual menu.

### BATCH EDITING

When multiple keygroups are selected, the Batch menu appears. From the Batch menu, you can apply an action to all of the selected keygroups at once, such as normalizing samples or applying FX.





fx

## EFFECTS



### EFFECTS TAB

The Effects tab displays all of the audio effects processing paths, from the effects on the master output down to effects on an individual keygroup.

1



### NAVIGATION

To choose which effects path you are viewing, choose a node from the navigation breadcrumbs. Press on a node's name to show its effects. You can also press on the arrow to the right of a node to view one of its child nodes. For example, you can press the arrow to the right of Program and choose from one of its layers.

2

You can also select a node in the Tree view sidebar, and the Effects tab will show the selected node's effects. For more details on the Tree view, see [\[Interface > Tree\]](#).

3

### ADDING EFFECTS

To add an effect, press the + button in the upper right and choose an effect from the menu. You can also drag and drop effects from the Preset Browser on the right.

**TIP:** Keygroup effects are per voice. The more voices you play back, the more effects processing power your computer will need. Keygroup effects are best suited for effects that you want to be processed distinctly for each voice.

The signal flow is top to bottom. To reorder effects, press and hold on an effect's header and drag it to the new position. To replace an effect, press on the effect's name and choose a different effect from the menu.

For details on each of the effects included in Falcon, see [\[Appendix A > Effects\]](#).

Each effect can be enabled or disabled with the **POWER** button to the left of its name, or deleted with the **X** button at the far right end.

4

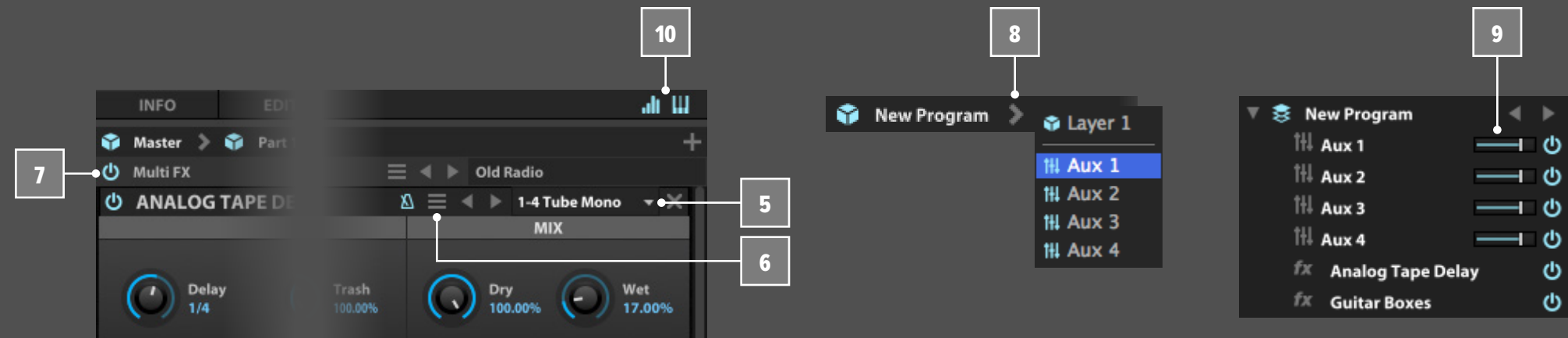
### TEMPO-SYNCING EFFECTS

Some effects, such as delay or tremolo, can sync their time-based parameters to Falcon's tempo. If an effect supports tempo-syncing, a **TEMPO SYNC** toggle button will appear next to the Preset File menu.





## fx EFFECTS



**5 SAVING FX PRESET**  
Each effects module has a preset browser for saving, recalling, and browsing preset for that effect type.

**6** To save an effect preset, press the Preset File menu, choose Save Preset, and name the preset. For more details on the preset browser, see [User Preset > Module Preset Browser].

**7 MULTI FX**  
Multiple effects can also be saved and recalled as a group with a Multi FX preset. This provides a way for complex chains of effects to be recalled instantly. Multi FX preset are saved and loaded through the Multi FX preset menu. All effects for the current node can be enabled or disabled together with the **POWER** button to the left of its name. To clear all effects for the node, choose Clear Multi from the Multi FX preset browser.

**AUX FX**  
There are two aux effects sections: master aux FX and program aux FX.

- The master aux FX are fed by sends on each part in the multi. These settings are saved in the multi.

- The program aux FX are fed by sends on each layer and keygroup in the program. These settings are saved in the program.

**8** To view and add aux FX in the Effects tab, choose the aux bus from the navigation menu on the Part or Layer nodes. Each aux effects section has four independent aux busses.

**9** To adjust the aux sends to each of the aux busses, show the aux FX nodes in the Tree view. On each node where aux sends are present, you can sets the send level, mute/unmute the send, and toggle the send between pre/post fader. For more details on the Tree view, see [Interface > Tree].

You can also view the master aux FX and their sends in the Mixer view. For more details on the Mixer, see [Interface > Mixer].

**10 MODULATION AND KEYBOARD SECTIONS**  
The Modulation and Keyboard sections can be toggled in the Effects tab, using the buttons in the top right.



## EVENTS

### EVENTS TAB

The Events tab displays all of the MIDI event processing paths, from master event processors down to event processors on an individual layer. (Event processors are not added to keygroups, as they generally address events that span multiple keygroups.)

The signal flow is top to bottom. To reorder event processors, press and hold on an event processor's header and drag it to the new position. To replace an event processor, press on the event processor's name and choose a different event processor from the menu. For details on each of the event processors included in Falcon, see [Appendix A > Event Processors].

1 Master > Part 1 > New Program >

### NAVIGATION

To choose which event processing path you are viewing, choose a node from the navigation breadcrumbs. Press on a node's name to show its events. You can also press on the arrow to the right of a node to view one of its child nodes. For example, you can press the arrow to the right of Program and choose from one of its layers.

Event processors can be toggled on/off with the **POWER** button or deleted with the **X** button in their toolbar.

2 You can also select a node in the Tree view sidebar, and the Events tab will show the selected node's events. For more details on the Tree view, see [Interface > Tree].

### SAVING EVENT PRESET

Each event processor module has a preset browser for saving, recalling, and browsing preset.

### ADDING EVENTS

To add an event processor, press the + button in the upper right and choose one from the menu. You can also drag and drop them from the Preset Browser on the right.

4 To save an event processor preset, press the Preset File menu and choose Save Preset. For more details on the preset browser, see [User Preset > Module Preset Browser].

### MODULATION AND KEYBOARD SECTIONS

The Modulation and Keyboard sections can be toggled in the Events tab, using the buttons in the top right.





## MODS

### MODULATIONS TAB

The Modulations (Mods) tab displays all of the modulation sources, from master modulation sources down to modulation sources for a single keygroup.

1 Master > Part 1 > New Program >

### NAVIGATION

To choose which modulation sources you are viewing, choose a node from the navigation breadcrumbs. Press on a node's name to show its modulation sources. You can also press on the arrow to the right of a node to view one of its child nodes.

2 You can also select a node in the Tree view sidebar, and the Modulations tab will show the selected node's modulation sources. For more details on the Tree view, see [Interface > Tree].

3 **ADDING MODULATION SOURCES**  
To add a modulation source, press the + button in the upper right and choose a modulation sources from the menu. You can also drag and drop modulation sources from the Preset Browser on the right.

**TIP:** Keygroup modulations are per voice. The more voices you play back, the more processing power your computer will need. Keygroup modulations are best suited for parameters that you want to be modulated distinctly for each voice.

**NOTE:** Unlike Effects and Events, the list of modulation sources doesn't have a top-to-bottom signal flow. Until a modulation source is assigned to modulate other controls, it won't have an effect on the signal flow. See [Interface > Main > Modulation Editor] for more details.

To replace a modulation, press on the modulation's name and choose a different modulation from the menu.

For details on each of the modulation sources included in Falcon, see [Appendix A > Modulators].

Each modulation source can be enabled or disabled with the **POWER** button to the left of its name, or deleted with the **X** button at the far right end.



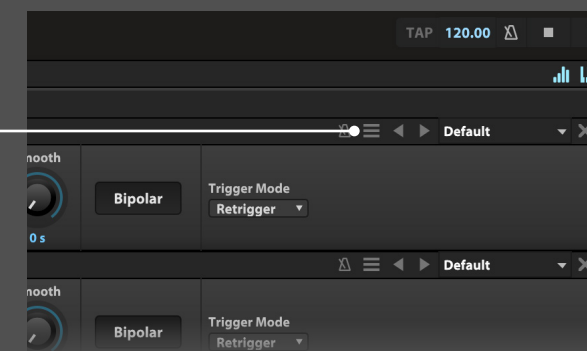
## SAVING MODULATION PRESET

Each modulation module has a preset browser for saving, recalling, and browsing preset for that specific modulation type.

4

To save a modulation preset, press the Preset File button, choose Save Preset, and name the preset. For more details on the preset browser, see [User Preset > Module Preset Browser].

4



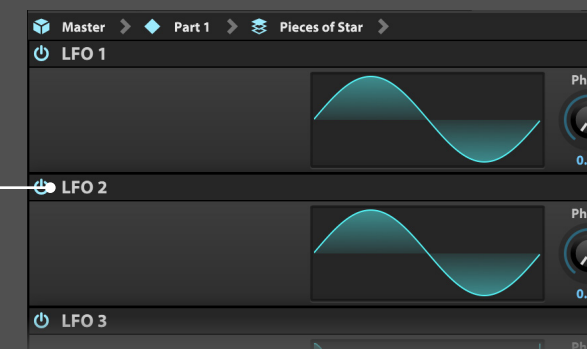
7

5

## RENAMING A MODULATION SOURCE

To rename a modulation source, double-click its name. Using a descriptive name can help differentiate between modulation sources of the same type (“Amp. Env.” and “Filter Env.” for example).

5

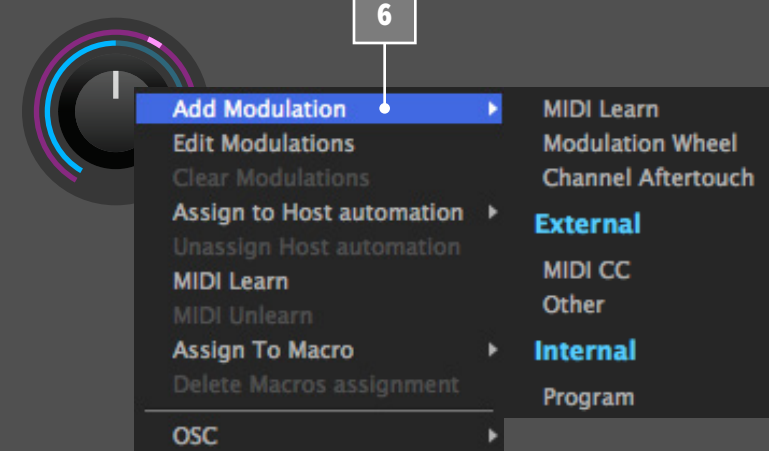


6

## ASSIGNING A MODULATION SOURCE

To assign a modulation source, right-click a control and choose from the Add Modulation menu. Existing modulation sources are listed first, or you can choose to create a new modulation source on the spot.

6



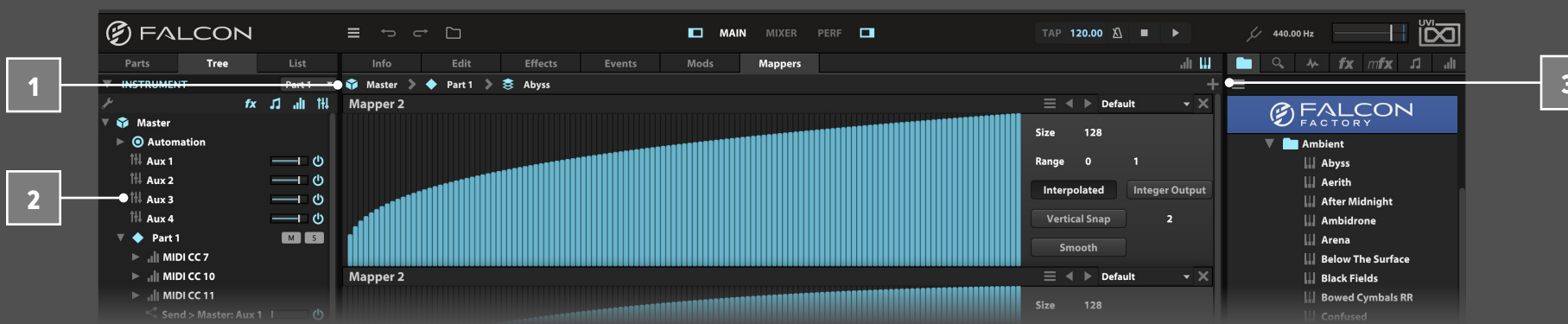
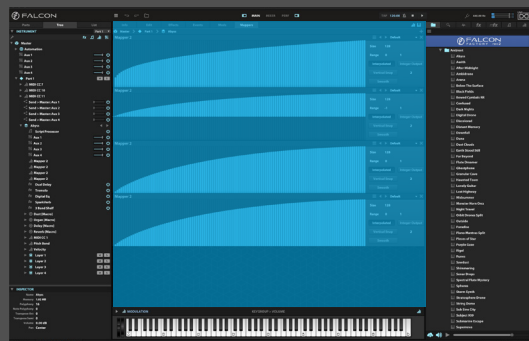
7

## MODULATION AND KEYBOARD SECTIONS

The Modulation and Keyboard sections can be shown or hidden in the Modulations tab, using the buttons in the top right.



## MODS



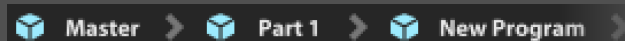
## MAPPERS

### MAPPERS TAB

The Mappers tab displays all modulation mappers of the program.

1

### NAVIGATION



To choose which modulation sources you are viewing, choose a node from the navigation breadcrumbs. Press on a node's name to show its modulation mappers. You can also press on the arrow to the right of a node to view one of its child nodes.

NOTE: This doesn't valid for Mappers.

2

You can also select a node in the Tree view sidebar, and the Modulations tab will show the selected node's modulation sources. For more details on the Tree view, see [Interface > Tree].

3

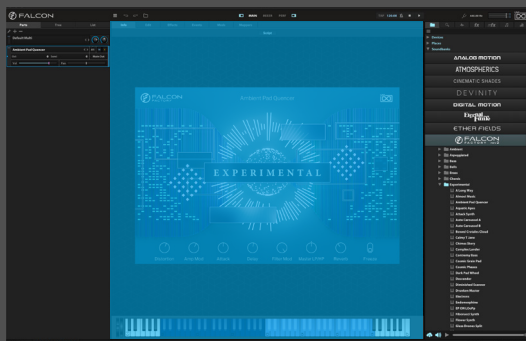
### ADDING MODULATION MAPPERS

To add a modulation mapper, press the + button in the upper right and choose a modulation sources from the menu.

For details on each of the modulation mappers included in Falcon, See [Interface > Main > Modulation Mapper Editor] for more details.

Each modulation source can be enabled or disabled with the **POWER** button to the left of its name, or deleted with the **X** button at the far right.





## INFO

### INFO TAB

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

If macros have been assigned in the program they will appear here. Macros are useful for placing important controls on the “front panel” of a program.

2

To change the layout of the macro controls, press the **EDIT** button in the upper left to switch to Edit Mode. You can press and drag a control to move it, double-click a label to rename it, or right-click and use one of the edit commands from the contextual menu. For more details on macros, see [Appendix A > Modulations > Macros].

3

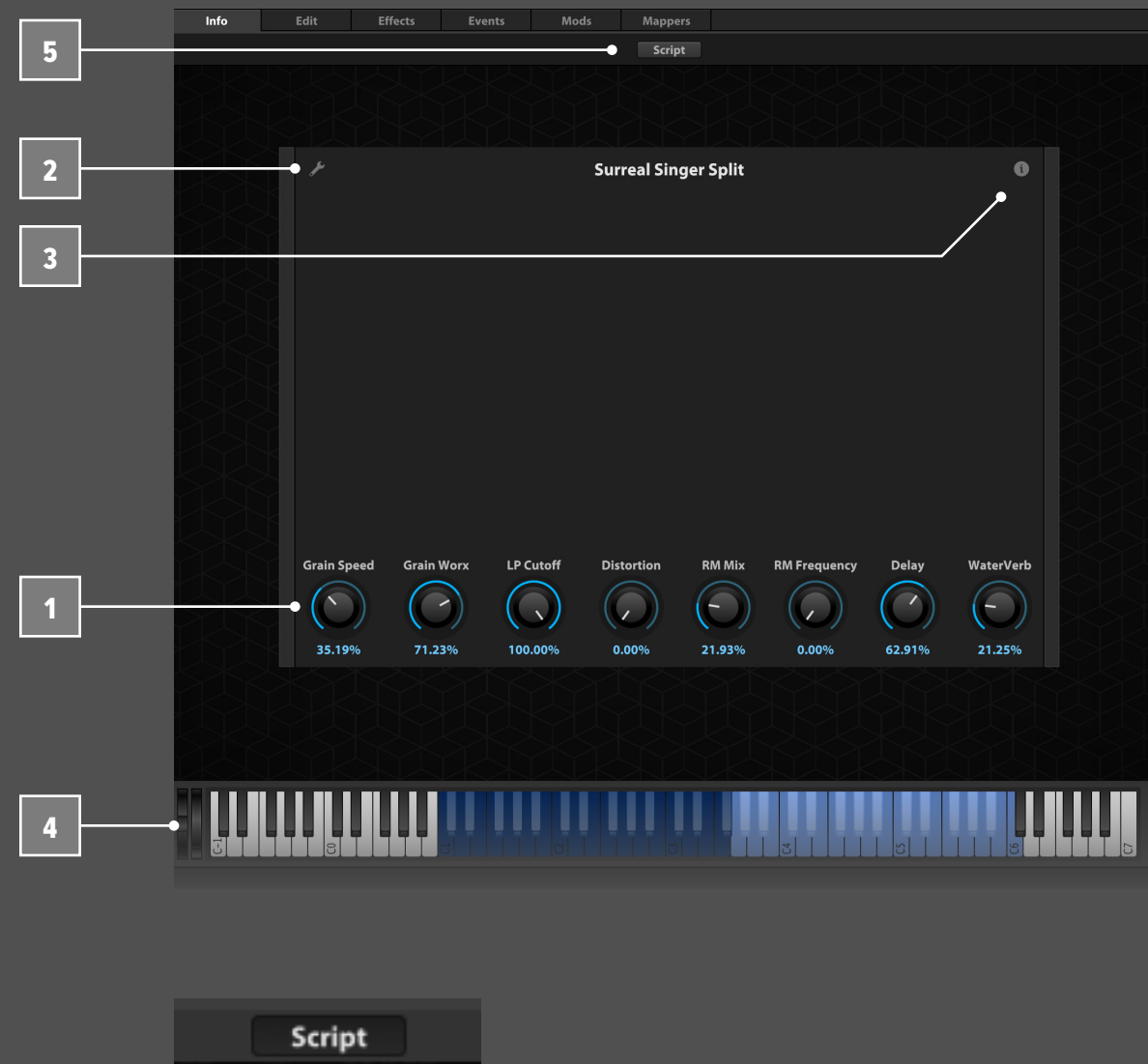
### PROGRAM INFORMATION

Press the (I) button in the upper right to display program information. Many factory preset 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. Programs in UVI soundbanks also display an image for the program. If multiple images are present, “<” and “>” arrows will be displayed and pressing them will cycle through the images.

4

### KEYBOARD

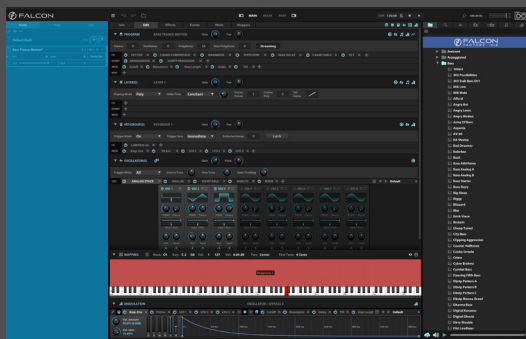
At the bottom of the Info tab, a keyboard is displayed and can be clicked to play the program. The key range of the program is highlighted, with keys outside the key range darkened. If keyswitch layer rules have been created, those keys are highlighted blue. Additionally, key color can be customized using the Script Processor. For more details on keyswitches, see [Interface > Main > Mapping Editor > Layer Rules].



5

### SCRIPT INTERFACE

If the program contains a script that defines a custom user interface, the script interface will be displayed by default. To toggle between the script interface and the standard interface, use the Script button at the top of the Info tab.



## PARTS

### PARTS

The Parts List displays a list view for managing and editing all of the parts in Falcon, and for selecting a part to be displayed and edited in the center pane.

The Parts List is displayed in the left sidebar, which can be hidden or shown with its button in the Toolbar.

1

To resize the Parts List width, click and drag on its right edge. As the Parts List widens, the controls rearrange to allow for greater numbers of parts to be viewed at once.

### MANAGING PARTS

When a part is selected in the Parts List, it will be displayed in the Main view's center pane for editing. Press anywhere on the part to select it.

The Parts List menu at the top left of the Parts List has additional options for the selected part:

- Empty selected part
- Load program in selected part
- New program in selected part

2

To add or remove parts, use the + and - buttons next to the Parts List menu. To reorder parts, press and hold anywhere on the part and drag it to the new position.

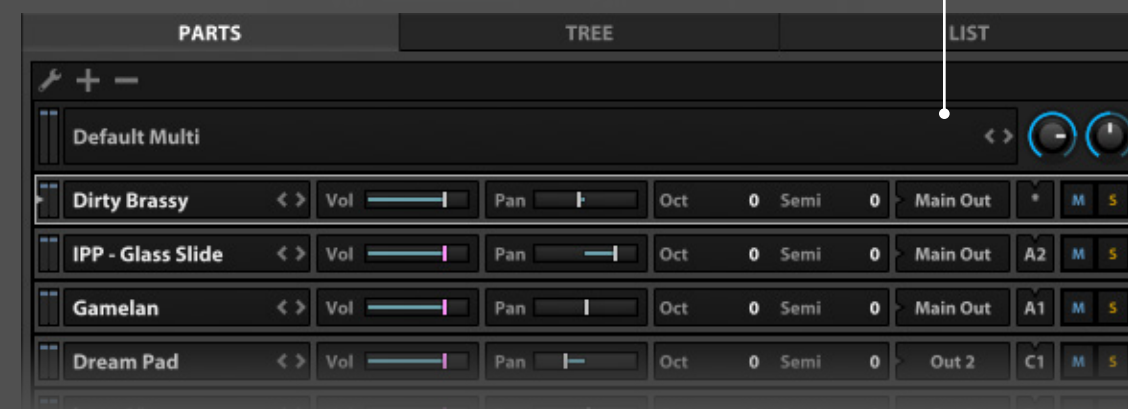
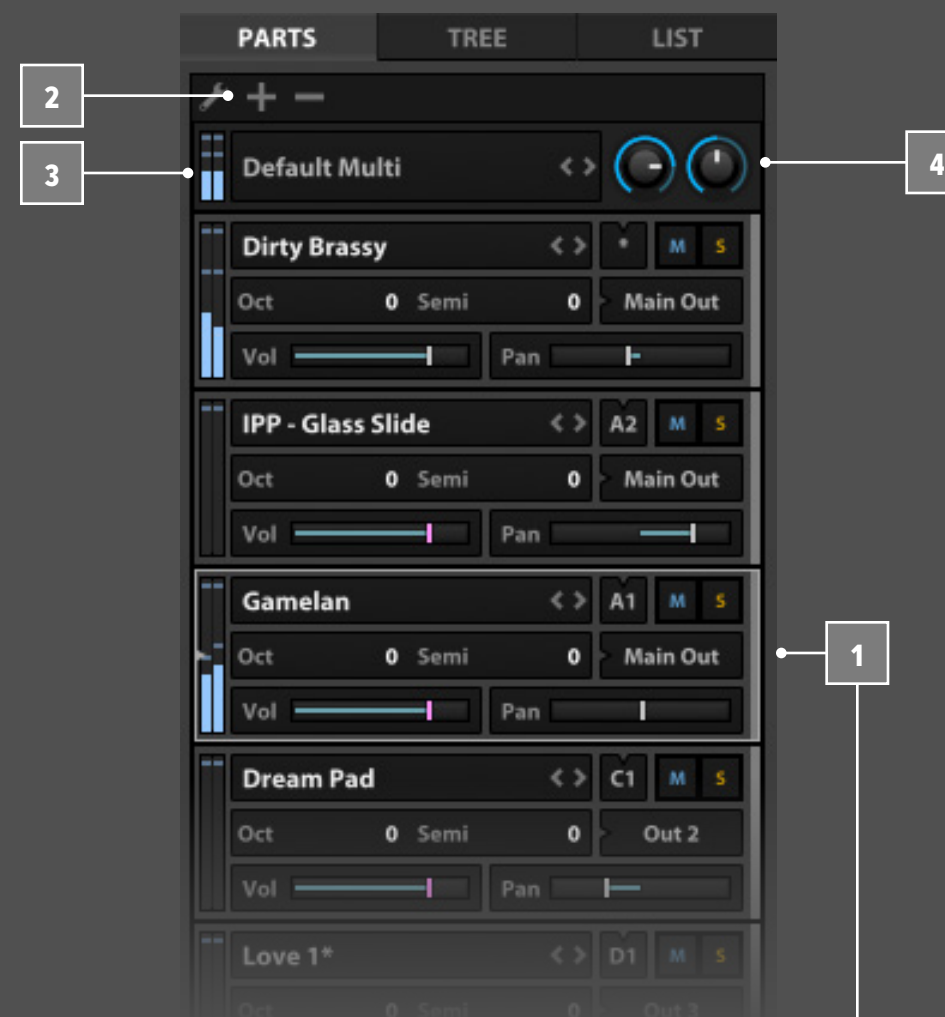
3

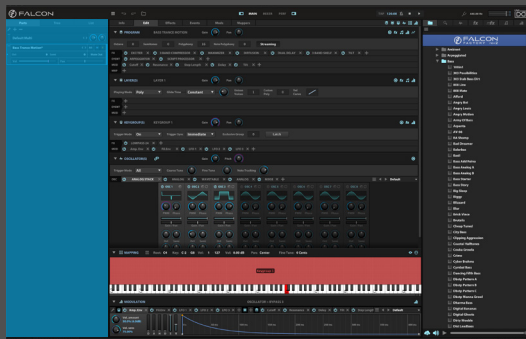
### MULTI CONTROLS

This section displays global controls for the Falcon multi. The name of the currently loaded multi is displayed. To load a different multi, double-click the name to open the file browser, or use the next and previous buttons to browse multis in the same directory.

4

The **GLOBAL VOLUME** and **GLOBAL TUNE** are also displayed; see [Toolbar > Global Volume] and [Toolbar > Global Tune] for details. **OUTPUT METERS** display the audio levels for the Main Out output.





## PARTS LIST

The Parts List displays controls for each of Falcon’s parts. Each of these settings are independent from the settings saved in the program loaded in the part. These part settings are saved and recalled with the multi (or your host session if you’re using Falcon as a plug-in).

**5** The program name of the currently loaded program is displayed. If there are unsaved changes, an asterisk will appear next to the name, for example, “Love 1”.

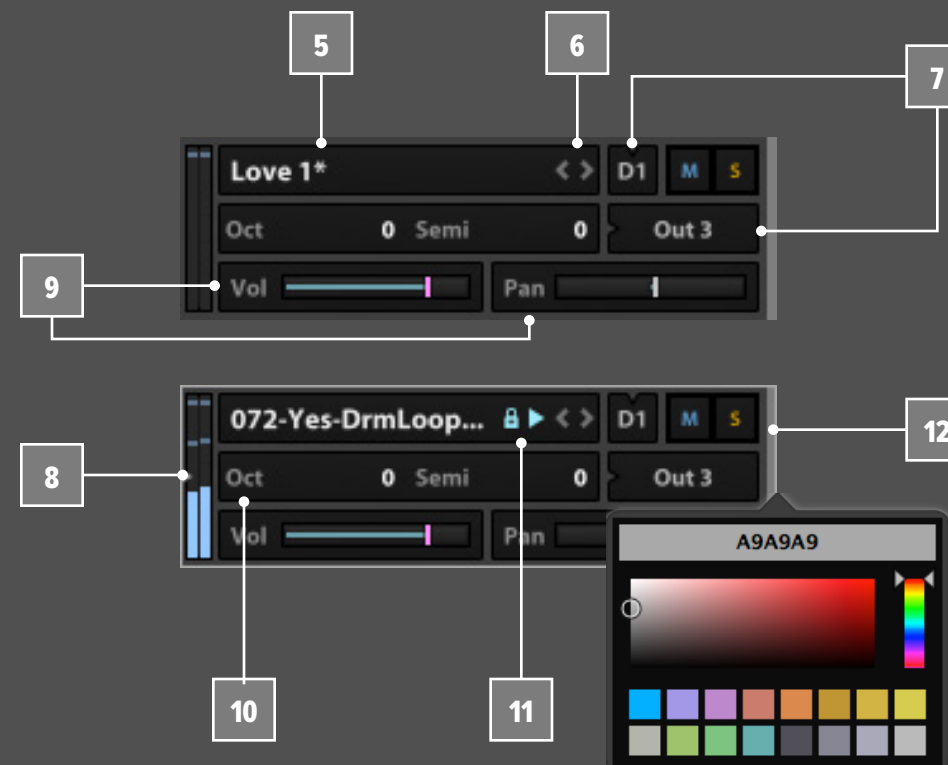
To load a different program, double-click the name to open the [File Browser], or Shift-double-click to open the right hand sidebar [Preset Browser]. In either case, the browser will be opened to the location of the currently loaded program.

**6** You can also use the next and previous buttons to browse files in the same directory, or right-click and choose an option from the contextual menu: Empty part, Delete part, Load program, Reload program, New program

**7** The **MIDI INPUT** and **AUDIO OUTPUT** assignments are displayed for each part. By default, each new part is assigned to the Main Out, and its MIDI input is incremented (A1, A2, A3, ...). To change the assignment, press and hold and choose from the menu. If the MIDI assignment is set to Omni, it will listen for MIDI input on all ports and all channels, and display an asterisk.

**8** **OUTPUT METERS** display audio levels for the part’s output. Also, whenever a part receives MIDI on its assigned input channel, the MIDI input indicator flashes.

**9** **VOL** and **PAN** controls sets the output level and stereo placement for the part. Each part also has **MUTE** and **SOLO** buttons to mute or solo the part’s output. Alt/



Option-click a mute or solo button to mute or solo only that channel; Command-click (Mac) or Control-click (Windows) to mute or solo all channels except the one you clicked.

**10** The **OCTAVE** and **SEMI** controls transpose the part’s incoming MIDI, in octaves and semitones.

**11** If a loop is loaded in the part, two additional controls are displayed:

- **AUTO PLAY:** When enabled, the loop will be triggered when Falcon’s playback begins.
- **PLAY:** Highlights when the loop is playing, and can also be used to manually start/stop loop playback.

**12** The part’s color is displayed on the right side. To change its color, click on the color bar and choose a color from the color picker.



## PARTS





## TREE

### TREE

The Tree view displays a hierarchical view of a single part, with each branch on the tree displayed as a “node”.

The Tree view contains two major sections: **INSTRUMENT**, which displays the structure of the nodes, and **INSPECTOR**, which displays details about the selected node. The Tree view is displayed in the left sidebar, which can be hidden or shown with its button in the Toolbar.

The Inspector and Instrument sections can be collapsed or expanded with the arrow to the left of the section name. Additionally, the height of the Inspector section can be adjusted by dragging its top edge.

1

### INSTRUMENT

The Instrument section displays the nodes for a single part, as well as a few global nodes. To choose which part is displayed, choose the desired part from the **PART SELECTOR MENU** in the upper right.

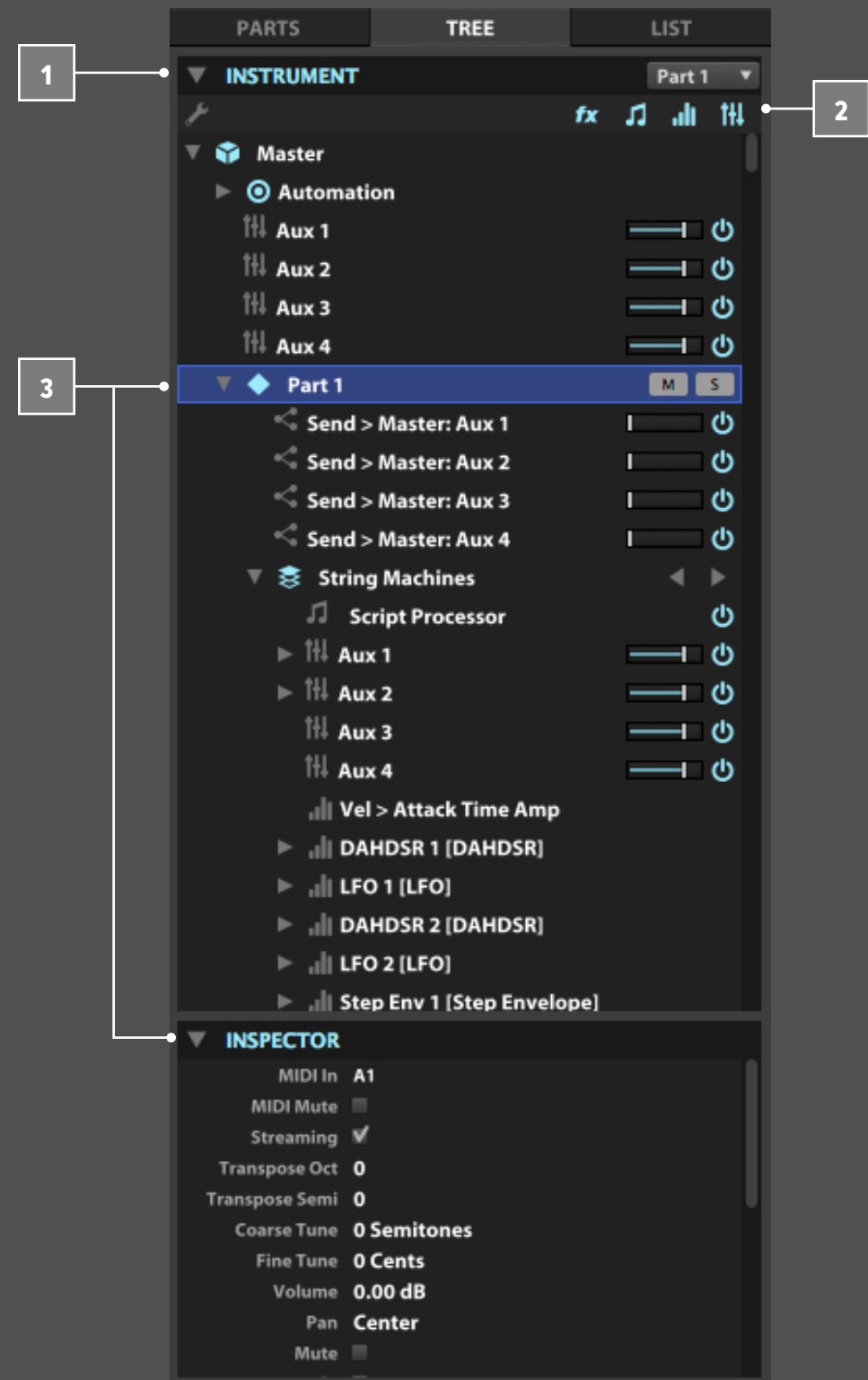
2

To choose which nodes are shown or hidden in the Inspector, use the buttons in the upper right to toggle these node types: Effects, Event Processors, Modulation Sources, Aux FX busses and sends

3

### NAVIGATING WITH TREE VIEW

To navigate the nodes, press a node to select it and view its details in the Inspector. Press the arrow to the left of a node name to expand or collapse it. Holding the Alt/Option key while expanding a node will expand all of its children nodes as well.





The selected node in the Tree view also updates navigation in Falcon's other views, such as the Edit view, Effects Tab, and so on. Using the Tree view to navigate layers, keygroups, effects, and modulation assignments can be very helpful in a large, complex program.

Double-clicking a node will jump to that node's primary edit view. For example, double-clicking an effect will reveal it in the Effects Tab, and double-clicking a modulation source will reveal it in the Mods Tab.



## TREE

4

### NODE OPTIONS

To see a menu of options available for a particular node, select it and choose the menu icon in the upper left, or right-click the node.

5

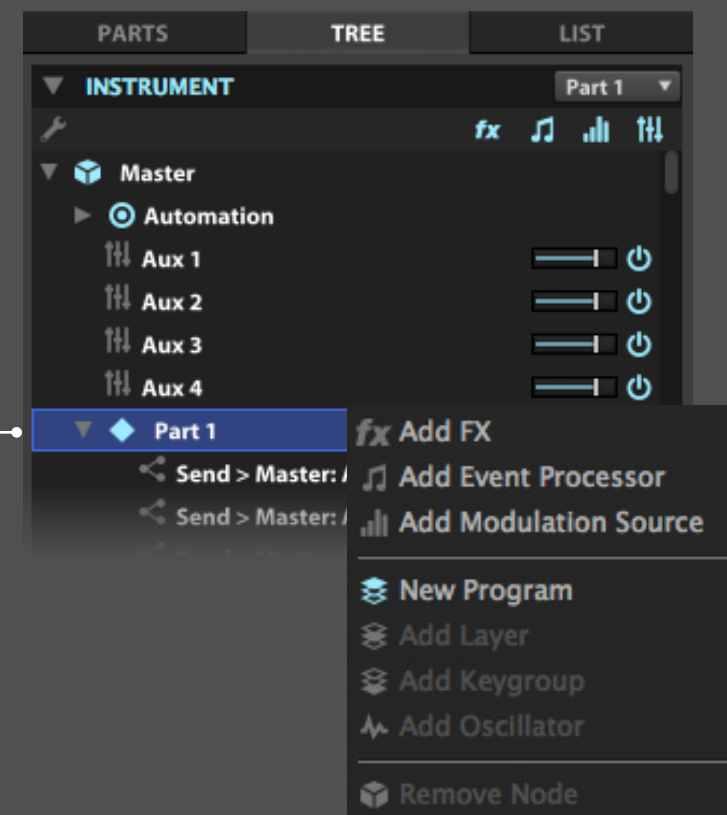
### INSPECTOR

The Inspector displays details about the node that is selected above in the Instrument section.

For properties that can be edited, double-click the value to type in a new value, or click-drag the value up/down.

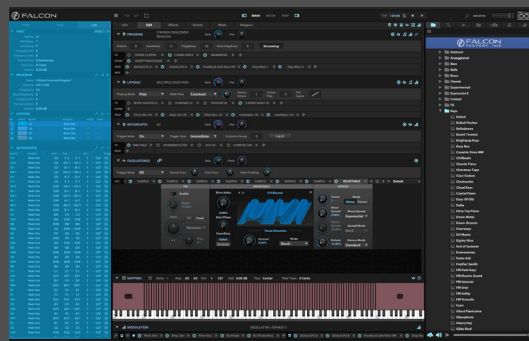
**TIP:** Most properties are also displayed in other views such as the Edit view or Mixer, but there are some "under-the-hood" properties displayed only in the Inspector.

4



5





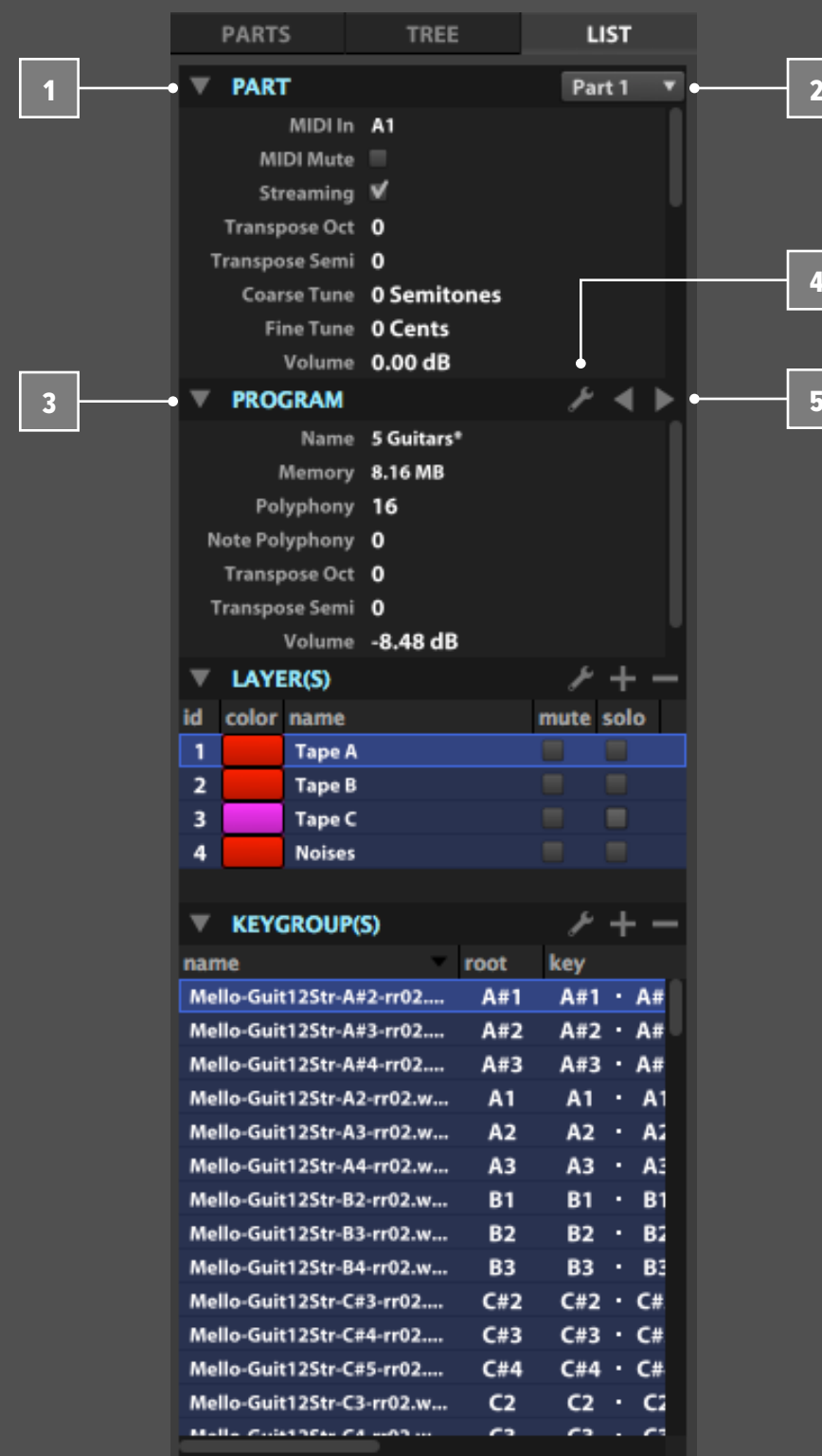
## LIST

### LIST

The List view displays a detailed rundown of the settings for a single part and its currently-loaded program. It contains four sections: Part, Program, Layers, and Keygroups.

The List view is displayed in the left sidebar, which can be hidden or shown with its button in the Toolbar. To resize the List view width, click/drag on its right edge.

Each section can be collapsed or expanded with the arrow to the left of the section name.



1

### PART

The Part section displays the part settings for the selected part.

2

To choose which part is displayed, choose a part from the **PART SELECTOR MENU** in the upper right.

3

### PROGRAM

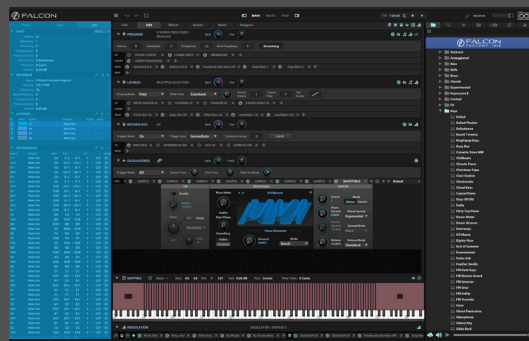
The Program section displays the settings for the program loaded in the chosen part. The Program settings displayed in List view are the same as those displayed in the Program section in the Edit view.

4

On the right side of the Program section is the **PROGRAM MENU**, which contains options for creating, loading, saving, and protecting a program. For details on each of these options, see [User Preset].

5

Additionally, there are **PREVIOUS PROGRAM** and **NEXT PROGRAM** buttons for browsing program files.



## LIST

### LAYERS

The Layers section displays a list of all layers in the program. The selected layer in the List view also updates which layers are displayed in the Edit view. Using the Layers List to view one layer at a time can be very helpful in a large, complex program.

**6** To select a layer, press on its name or ID; hold the Command key (Mac) or Control key (Windows) to select multiple layers at once. To deselect all layers, press in the space beneath the last layer in the list. (When there is no specific layer selected, the Edit view displays a composite of all layers, and edits to Layer settings apply to all layers.)

The Layer settings displayed in List view are the same as those displayed in the Program section in the Edit view (see [Interface > Main > Edit > Program]) or the Tree view inspector (see [Interface > Main > Tree]).

**7** To choose which settings are displayed in the Layers list, right-click a column header and enable or disable the desired columns.

**8** On the right side of the Layers section is the **LAYER MENU**, which contains options for editing layer rules, and copying, pasting, and duplicating the selected layers. For details on these options, see [Interface > Main > Mapping Editor].

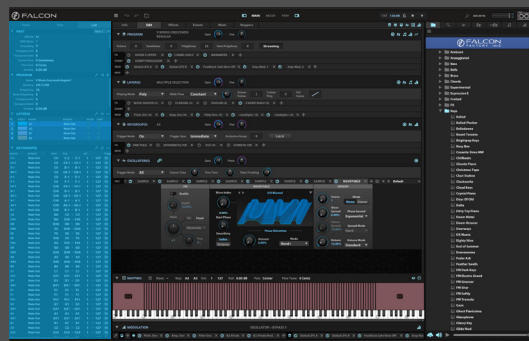
**9** Additionally, there is an **ADD LAYER** button for quickly adding a new layer, and a **REMOVE LAYER** button for removing the selected layers.

The screenshot shows the 'LIST' view of the software interface. It is divided into sections: PART, PROGRAM, LAYER(S), and KEYGROUP(S). Callout 6 points to the 'id' column header in the LAYER(S) table. Callout 7 points to the 'mute' and 'solo' column headers. Callout 8 points to the 'name' column header. Callout 9 points to the 'ADD LAYER' (+) and 'REMOVE LAYER' (-) buttons.

id	color	name	mute	solo
1	Red	Tape A	<input type="checkbox"/>	<input type="checkbox"/>
2	Red	Tape B	<input type="checkbox"/>	<input type="checkbox"/>
3	Purple	Tape C	<input type="checkbox"/>	<input type="checkbox"/>
4	Red	Noises	<input type="checkbox"/>	<input type="checkbox"/>

Auto-size this column  
Auto-size all columns

- id
- color
- name
- mute
- solo
- key
- volume
- pan
- output
- MIDI mute
- Audio meter



## LIST

### KEYGROUPS

The Keygroups section displays a list of all keygroups in the selected layers. The selected keygroup in the List view also updates which keygroup is selected in the Edit view. Using the Keygroups List view to select specific keygroups can be very helpful in a large, complex program.

10

To select a keygroup, press on its name; hold the Command key (Mac) or Control key (Windows) to select multiple keygroups at once. To deselect all keygroups, press in the space beneath the last keygroup in the list. (When there is no specific keygroup selected, the Edit view displays a composite of all keygroups, and edits to Keygroup settings apply to all keygroups.) The Keygroup settings displayed in Keygroup view are the same as those displayed in other Keygroup and Mapping Editor sections.

11

To choose which settings are displayed in the Keygroups list, right-click a column header and enable or disable the desired columns. Pressing a column name will sort the list by the chosen column; press it again to reverse the sort order.

12

On the right side of the Keygroups section is the **KEYGROUP MENU**, which contains options for copying, pasting, and duplicating the selected layers. For details on these options, see [\[Interface > Main > Mapping Editor\]](#).

13

Additionally, there is an **ADD KEYGROUP** button for quickly adding a new keygroup, and a **REMOVE KEYGROUP** button for removing the selected keygroups.

14

Click/drag the right edge of the column to expand its width to accommodate large parameter set.

The image shows a detailed view of the Keygroups section. At the top, there is a table with columns: id, color, name, mute, and solo. It lists four keygroups: Tape A (id 1, red), Tape B (id 2, red), Tape C (id 3, pink), and Noises (id 4, red). Below this is a section titled 'KEYGROUP(S)' with a table with columns: name, root, and key. The table lists various keygroups like 'Mello-Guit12Str-A#2-rr02....' with their respective root and key values. To the right of the 'KEYGROUP(S)' table is a 'KEYGROUP MENU' with a list of settings, each with a checkmark: name, root, key, vel, trigger, key fade, vel fade, volume, pan, trigger sync, latch, ex. group, program aux send 1, program aux send 2, program aux send 3, program aux send 4, layer, and output. Callout 10 points to the 'KEYGROUP(S)' table. Callout 11 points to the 'KEYGROUP MENU'. Callout 12 points to the 'KEYGROUP MENU'. Callout 13 points to the 'id' column header. Callout 14 points to the right edge of the 'KEYGROUP(S)' table.

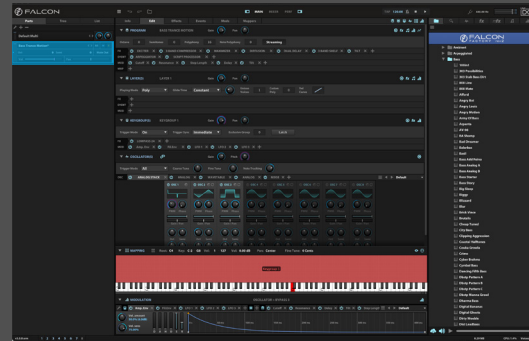
id	color	name	mute	solo
1	Red	Tape A	<input type="checkbox"/>	<input type="checkbox"/>
2	Red	Tape B	<input type="checkbox"/>	<input type="checkbox"/>
3	Pink	Tape C	<input type="checkbox"/>	<input type="checkbox"/>
4	Red	Noises	<input type="checkbox"/>	<input type="checkbox"/>

name	root	key
Mello-Guit12Str-A#2-rr02....	A#1	A#1 · A#
Mello-Guit12Str-A#3-rr02....	A#2	A#2 · A#
Mello-Guit12Str-A#4-rr02....	A#3	A#3 · A#
Mello-Guit12Str-A2-rr02.w...	A1	A1 · A1
Mello-Guit12Str-A3-rr02.w...	A2	A2 · A2
Mello-Guit12Str-A4-rr02.w...	A3	A3 · A3
Mello-Guit12Str-B2-rr02.w...	B1	B1 · B1
Mello-Guit12Str-B3-rr02.w...	B2	B2 · B2
Mello-Guit12Str-B4-rr02.w...	B3	B3 · B3
Mello-Guit12Str-C#3-rr02....	C#2	C#2 · C#
Mello-Guit12Str-C#4-rr02....	C#3	C#3 · C#
Mello-Guit12Str-C5-rr02....	C#4	C#4 · C#
Mello-Guit12Str-C3-rr02.w...	C2	C2 · C2
Mello-Guit12Str-C4-rr02.w...	C3	C3 · C3

Da Room 1.wav	D-1	D-1 · D-1	1	127	On	0.00 dB	Center	0
Da Room 2.wav	D#-1	D#-1 · D#-1	1	127	On	0.00 dB	Center	0
Detune Acc.wav	E-1	E-1 · E-1	1	127	On	0.00 dB	Center	0
Dirty 1.wav	F-1	F-1 · F-1	1	127	On	0.00 dB	Center	0
Dirty 2.wav	F#-1	F#-1 · F#-1	1	127	On	0.00 dB	Center	0
Dynamic Room.wav	G-1	G-1 · G-1	1	127	On	0.00 dB	Center	0
Explosion 1 S.wav	G#-1	G#-1 · G#-1	1	127	On	0.00 dB	Center	0
Explosion 2 S.wav	A-1	A-1 · A-1	1	127	On	0.00 dB	Center	0
Fat Roomy S.wav	A#-1	A#-1 · A#-1	1	127	On	0.00 dB	Center	0
Flat Box.wav	B-1	B-1 · B-1	1	127	On	0.00 dB	Center	0
Gated S.wav	C0	C0 · C0	1	127	On	0.00 dB	Center	0
Messy 1.wav	C#0	C#0 · C#0	1	127	On	0.00 dB	Center	0



## LIBRARY BROWSER

### LIBRARY BROWSER

Browse, search, preview, and load presets and audio files easily with instant access to your file system, UVI Soundbanks, and Falcon Expansions.

**1** To open the Library Browser, double-click a program name or an empty part in the Parts List, Mixer, or Performance view, or choose Load Program from the Toolbar menu, or Browser Toggle.

**2** Search within your collection of UVI Soundbanks and expansions (Library), or your local file system (Files).

Utilize 3 tiers of tags to create highly-focused searches::

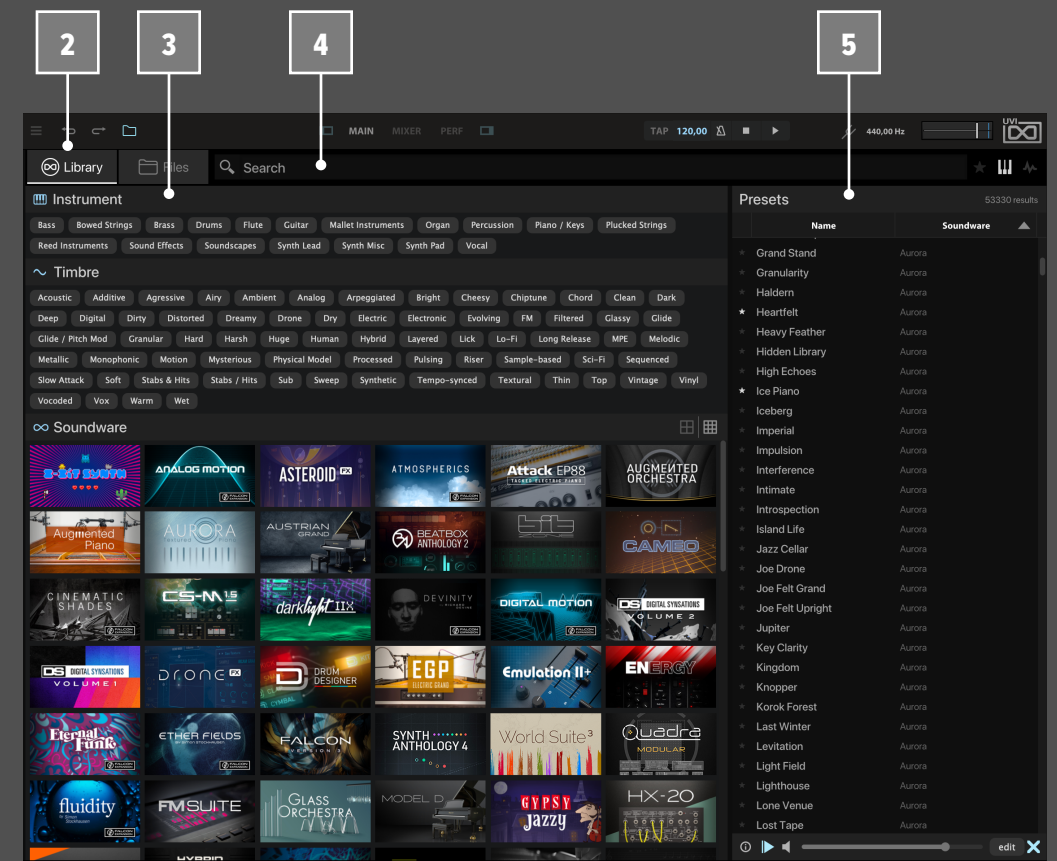
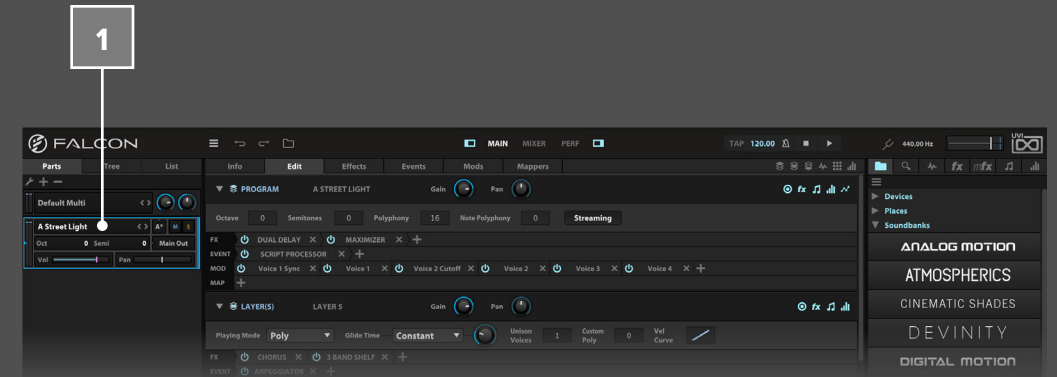
- 3**
  - INSTRUMENTS
  - TIMBRE
  - SOUNDWARE

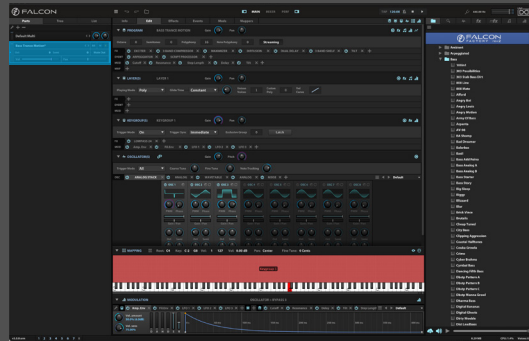
You can expand or collapse each title by clicking on it, and narrow down your search results by selecting tags.

**4** The **SEARCH** section allows you to enter a search term and the matching results will be displayed in the **PRESETS** section.

The buttons on the far right of this section lets you switch between searching for presets (keyboard), and sounds (waveform). The star icon narrows your search results to only your favorites.

**5** The **PRESETS** section displays your results. Double-click a preset to load it. Click on the **NAME** column to change between ascending and descending order. Right-click the column to resize, and add or remove items. The buttons at the bottom allow you to **SHOW TAGS**, sets the **AUTO-PREVIEW** of the selected preset, adjust the **PREVIEW VOLUME**, and enable **AUTO-CLOSE** of the browser after loading a preset.





## FILE BROWSER

The File Browser is a view for browsing, searching, auditioning, and loading files in Falcon.

There are three types of file browsers:

- **PROGRAM FILE BROWSER**, for loading programs, loops, and samples
- **MULTI FILE BROWSER**, for loading multi files
- **SIDEBAR FILE BROWSER**, for quick drag & drop loading of any file type



## FILE BROWSER

### 1 PROGRAM FILE BROWSER

To open the program file browser, double-click a program name or an empty part in the Parts List, Mixer, or Performance view, or choose Load Program from the Toolbar menu, or Browser Toggle. Either the Library Browser or the Program Files Browser will open: to access the Program File Browser, click the **Files** tab.

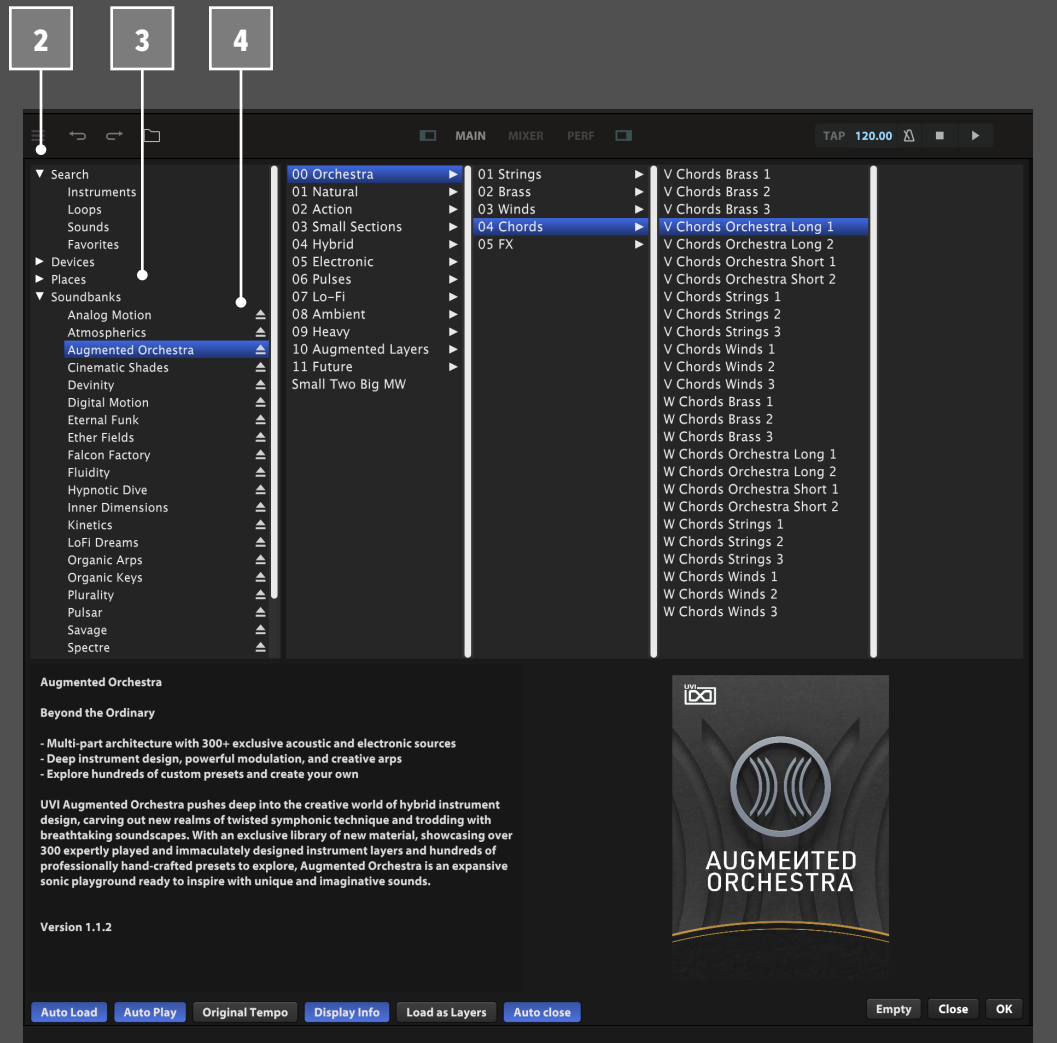
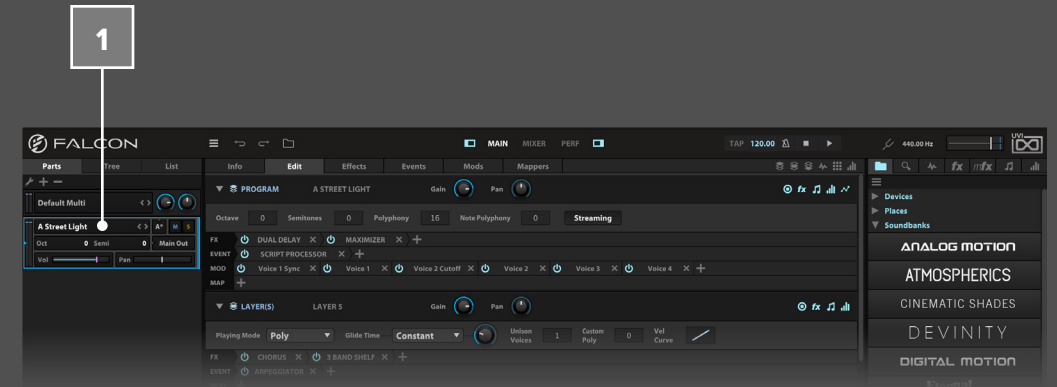
The program file browser has four sections in its left sidebar:

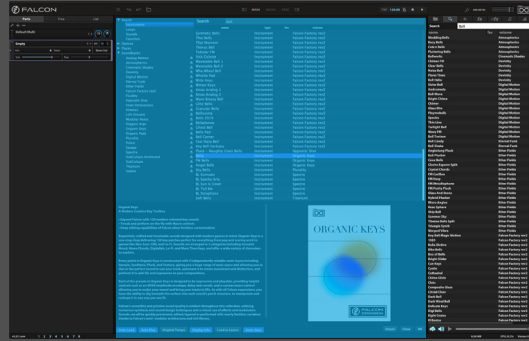
- **SEARCH**
- **DEVICES**
- **PLACES**
- **SOUNDBANKS**

2 Each available disk or volume is listed in the **DEVICES** section, including network volumes.

3 The **PLACES** section is a list of favorite folders saved for easy recall. To add a location to Places, drag a folder in the browser over to the Places section in the browser sidebar. To remove a folder from Places, right-click the folder name and choose Remove from Favorite Places.

4 Each mounted soundbank file is displayed in the **SOUNDBANKS** section. This includes soundbanks that you mount on-demand, and those auto-mounted on startup. For details on auto-mounting soundbanks, see [Preferences > Soundbanks].





## FILE BROWSER

Some UVI soundbanks also have an additional **VERIFY SOUNDBANK INTEGRITY** option, available by right-clicking the name of the mounted soundbank. This verifies that the soundbank file was not corrupted when it was downloaded or moved between disks.

5

The **SEARCH** section is an alternative to choosing a specific location and browsing its contents; instead, a search term is entered and matching results are displayed across all searchable locations. For more details on Search, see below.

### BROWSING AND LOADING

Choose a location from one of the sections in the sidebar to displays its contents. Its files and subfolders are displayed in columns extending to the right.

6

To load the selected program or audio file, double-click the file name or press the **OK** button. You can also drag and drop a file from the browser to the Parts List, by dragging onto an existing part or by dragging beneath the last part in the list to load it as a new part. To close the browser without loading a file, press the **CLOSE** button or press the **Escape** key. To unload the program or sample file currently loaded in the selected part, press the **EMPTY** button.

To reveal the location of a file or folder in the browser, right-click its name and choose **REVEAL IN FINDER** (Mac) or **REVEAL IN EXPLORER** (Windows). To delete a file, right-click its name and choose **DELETE FILE**.

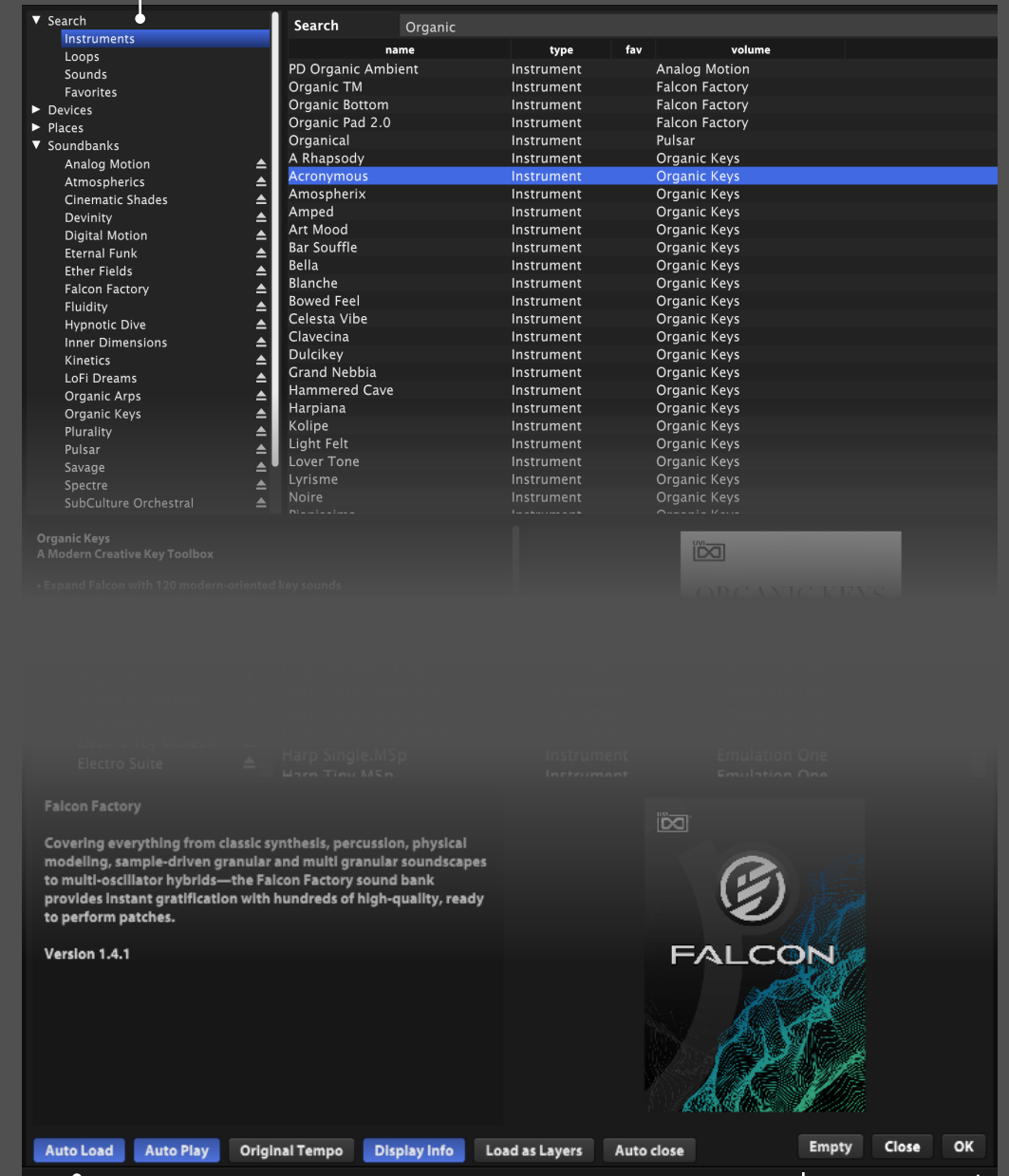
### BROWSER OPTIONS

The program file browser has a number of options, displayed as toggle buttons along the bottom:

7

**AUTO LOAD** will automatically load the audio file selected in the browser into the currently selected part. **AUTO PLAY** will automatically play the selected audio file to audition the file without loading it.

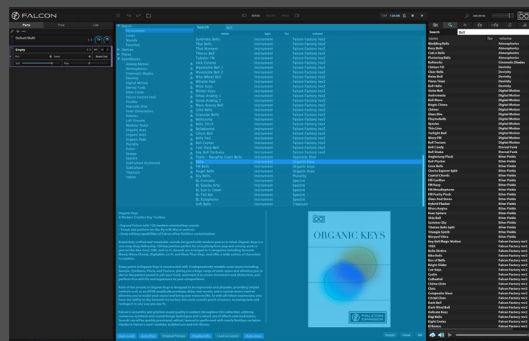
5



7

6





Every patch in Organic Keys is constructed with 4 independently mixable sonic layers including Sample, Synthesis, Pluck, and Texture, giving you a huge range of sonic space and allowing you to dial-in the perfect sound to suit your track, automate it to create movement and distinction, and perform it to add life and expression to your compositions.

Each of the presets in Organic Keys is designed to be expressive and playable,

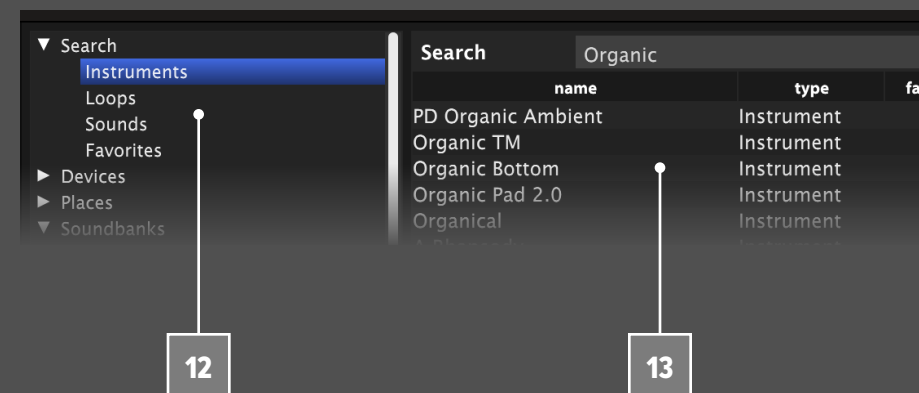
Auto Load   Auto Play   Original Tempo   Display Info   Load as Layers   Auto close

8

9

10

11



12

13



## FILE BROWSER

8

If an audio file's tempo doesn't match Falcon's current tempo, enabling **ORIGINAL TEMPO** will cause the file to be auditioned at its original tempo. When disabled, the audio file auditions at Falcon's current tempo.

9

The **DISPLAY INFO** button toggles the information panel displayed in the lower half of the browser. When enabled, it displays information about the selected file.

10

To load multiple programs into a single part (for example, for multiple articulations of a single instrument, to be switched with layer rules), enable **LOAD AS LAYERS**. This will load additional programs within the current file as new layers (leaving the current program effects, modulations, etc. untouched). When disabled, each loaded program fully replaces the currently loaded program.

11

To automatically close the file browser when the OK button is pressed or a file is double-clicked, enable **AUTO CLOSE**; otherwise, the browser remains open until you press the **CLOSE** button or press the Escape key.

### SEARCH

Rather than navigating to a specific folder and file, you can use search to find files that match your criteria.

To set which locations are searched, add the folder in the Soundbank preferences. For more details, see [\[Preferences > Soundbanks\]](#).

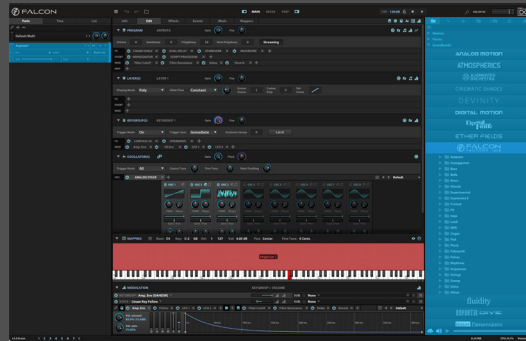
12

To search, begin typing in the search field and results will appear as you type. Search results are one of four types of files:

- **INSTRUMENTS**: program files
- **LOOPS**: looped audio samples
- **SOUNDS** non-looped audio samples
- **FAVORITES** favorite tagged patches

13

To search across all types at once, highlight **SEARCH** in the sidebar. To show results for one specific file type, highlight the type name instead. You can also enter a search term, then switch between types to view the different results. The search results display information about each file, such as its name and file type. To choose which columns are displayed for the list of search results, right-click a column header and enable or disable the desired columns. Pressing a column name will sort the list by the chosen column; press it again to reverse the sort order.



To clear the search results, highlight the current search term and delete it, or close the browser.

14

## MULTI FILE BROWSER

To open the multi file browser, double-click the multi name in the Parts List or Toolbar, or choose Load Multi from the Toolbar menu.

The multi file browser is similar to the program file browser, but loads only multi files. When a multi is loaded, it clears the current multi and replaces all multi settings with the new one. If **APPEND MULTI** is enabled, additional multis are loaded within the current multi as new parts (leaving the current master effects, modulations, etc. untouched).

15

## SIDEBAR FILE BROWSER

The sidebar file browser is displayed in the right sidebar in Main, Mixer, or Performance views, and can be hidden or shown with its button in the Toolbar. To resize the sidebar width, click and drag on its left edge.

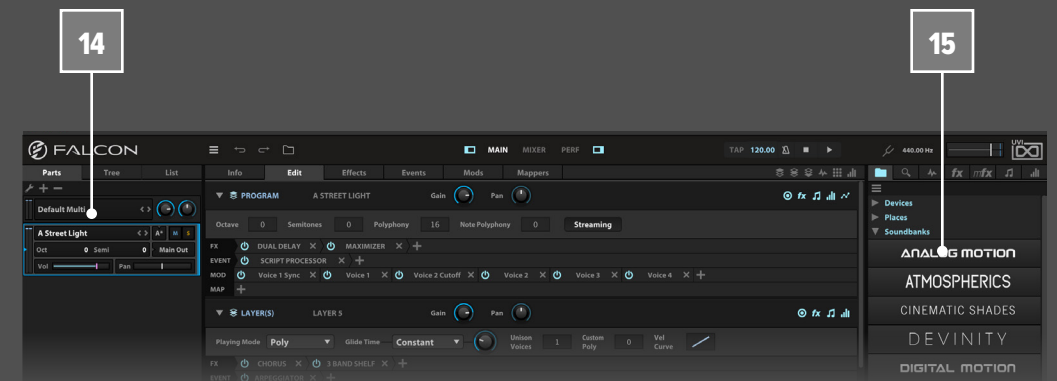
The sidebar browser is similar to the full-size browser, but all navigation happens in a single column. Folders can be expanded or collapsed with the arrow to the left of the folder name. You can also double-click a folder name to drill down one level; to navigate back up to the containing folder, double-click “.. (Parent Folder)”.

16

Pressing on the sidebar menu button opens a navigation menu. The menu displays links to each of your Soundbanks, Places, and Devices, as well as the path from the current folder back up to where you started.

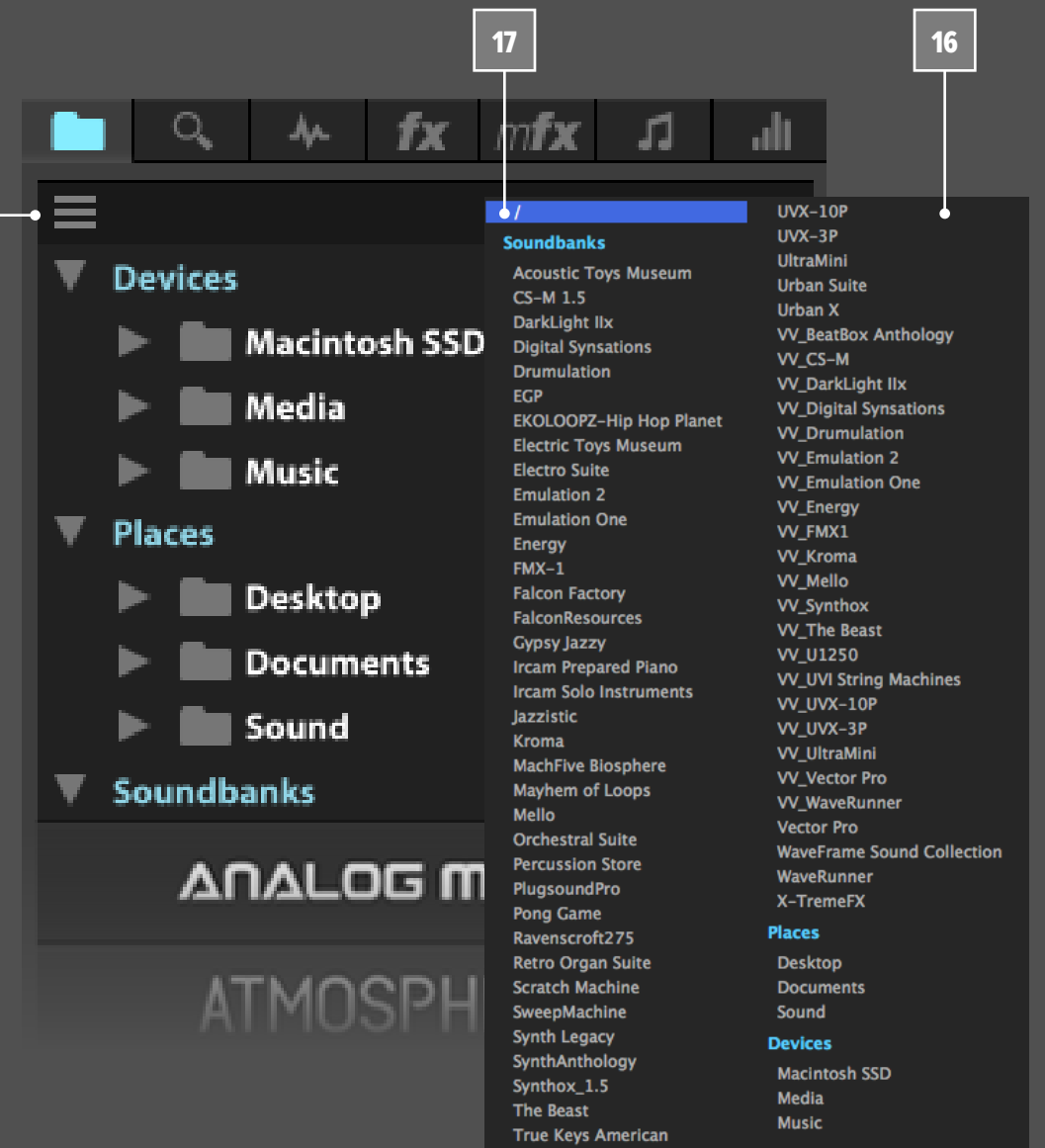
17

To go back to the top level, choose “/”.



14

15



16

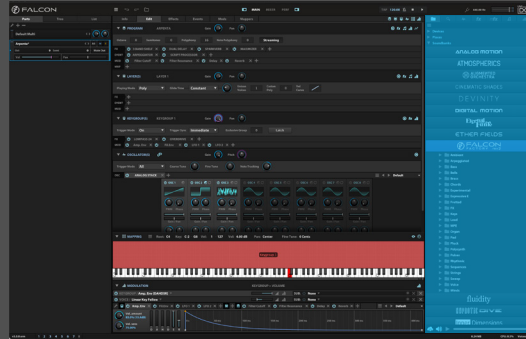
17

16



## FILE BROWSER





## FILE BROWSER

### 18 **SOUNDBANKS**

Each mounted soundbank file is displayed in the **SOUNDBANKS** section. Click on a soundbank name to expand it and display the soundbank's contents; click again to collapse the soundbank's contents.

### **AUDITIONING AND LOADING FILES**

The sidebar browser also has some options for quickly auditioning samples and adding them to a program.

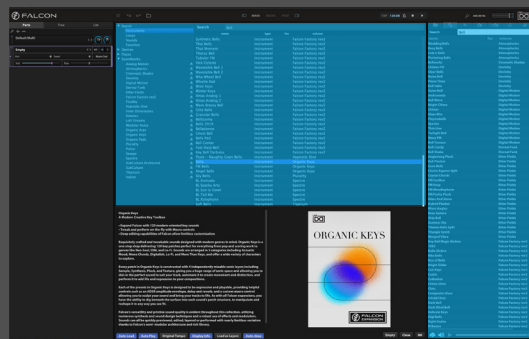
19 **AUTO PLAY** will automatically play audio files

20 The **PLAY / STOP** button next to it lets you manually start and stop sample playback.

21 The **VOLUME** slider sets the playback level.

22 When **AUTO LOAD** is enabled, the sample is automatically loaded in the selected keygroup. This is especially useful when you have already mapped the key range and velocity range of a keygroup, but would like to replace the sample file.





## FAVORITES TAGGING

Falcon supports 'Favorite' tagging of both preset and sounds within UVI Soundbanks (viewable in the Search tab's 'fav' column), and of frequently used directories in your file system (viewable in the Browser/Places list).

## UVI PRESET AND SOUNDS

If you would like to mark a preset or sound in a UVI Soundbank as a Favorite, simply right-click it in one of Falcon's browsers and select "Add to favorites". Once done, the preset will display a "★" icon adjacent to its name showing that it has been tagged. To untag it, right-click and select "Remove from favorites". To view your favorites list click the Search tab in the Falcon's right-panel and click the 'fav' column label to sort by favorites.

## USER PRESET AND SOUNDS

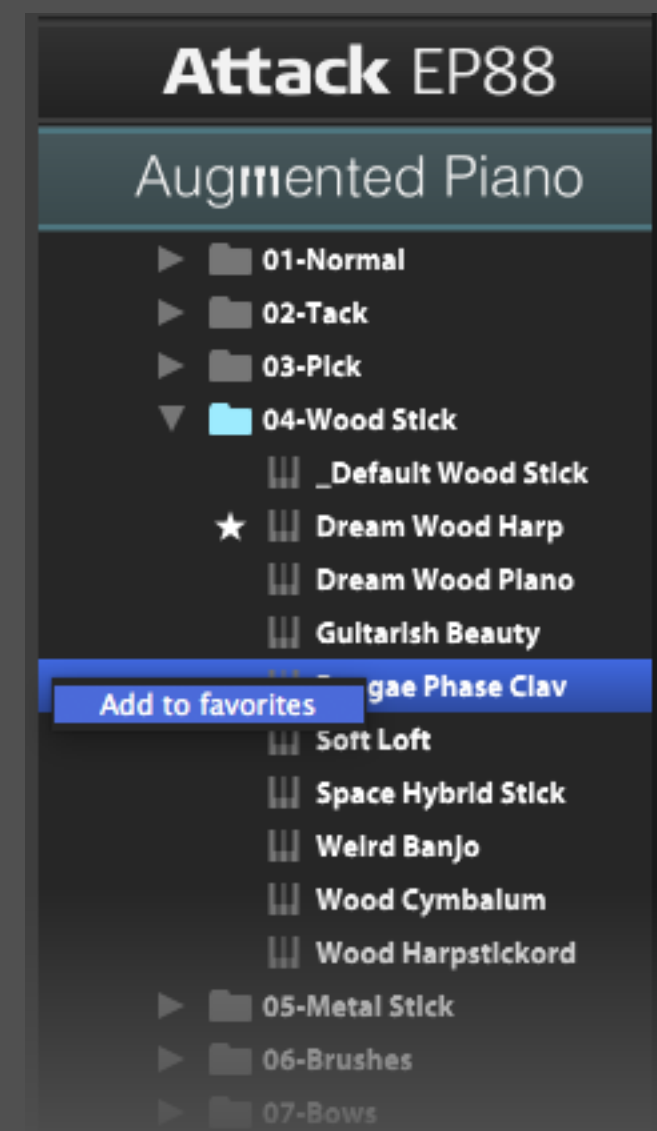
Any preset or sound can be tagged so long as its location has been indexed by Falcon. See [Preferences > Soundbanks] for more information on adding indexed directories to Falcon.

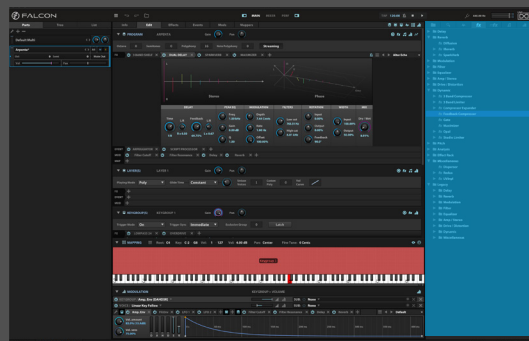
## FAVORITE PLACES

If you have directories that you frequently use for saving your own custom patches or accessing user samples they can be added to the 'Places' list for quick access. To create a Favorite Place, navigate to the desired folder in any of Falcon's browsers, right-click it and select "Add to Favorite Places". The directory will now be visible in the 'Places' list within any of Falcon's browsers. To untag a directory, right-click it and select "Remove from Favorite Places."



## FILE BROWSER





## PRESET BROWSERS

The Preset Browsers are views for browsing and loading preset files for specific module types, such as effects or event processors.

The Preset Browser is displayed in the right sidebar, which can be hidden or shown with its button in the Toolbar. To resize the Preset Browser width, click and drag on its left edge.

1 There are six Preset Browsers and a Search window, each displayed as a tab in the sidebar. From left-to-right the tabs represent:

- FILES
- SEARCH
- OSCILLATORS
- EFFECTS
- MULTI FX
- EVENT PROCESSORS
- MODULATION SOURCES

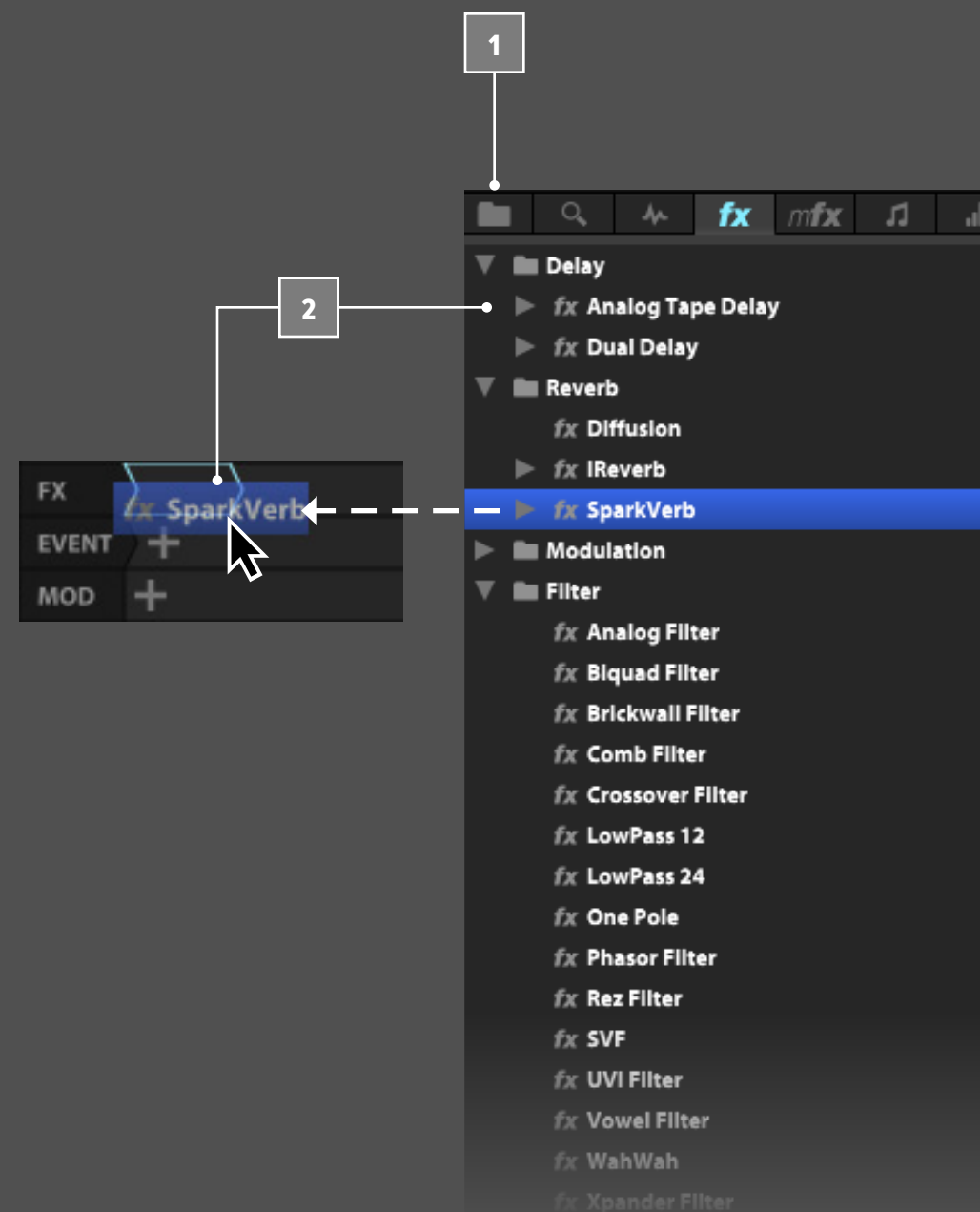
For details on the File Browser, see [Interface > File Browser]; for the rest, see below.

## BROWSING PRESET

Each tab displays all of the factory and user preset for the chosen type. Preset are organized into folders, and can be nested as many levels as needed.

## LOADING A PRESET

2 To load a preset from the Preset Browser, drag and drop the preset to the desired location. For example, you can drag an oscillator preset to the Mapping Editor, an effects preset to a channel strip in the Mixer, or a modulation source preset onto any control that can be modulated. When a target can accept the preset you are dragging, the target highlights.



## PRESET BROWSERS



## MIXER

The Mixer view is similar to a traditional audio mixing console, with gain, pan, output assignments, and effects assignment and editing. The top half of the Mixer view displays the interface of the currently selected effect; the bottom half shows channel strips for each of the part, aux, and master outputs.



### MIXER OPTIONS

1

To add or remove parts, use the + and - buttons on the right side of the Mixer. To reorder parts, press and hold on the part name and drag it to the new position.

2

To show/hide sections of the Mixer, use the toggle buttons on the right side. Each section can be independently shown or hidden:

- ◆ PARTS
- ⌵ AUXES
- ⊞ MASTER
- fx FX
- ↔ AUX SENDS



## MIXER

3

### PART SETTINGS

The Part settings displayed in the Mixer are the same as in the Parts List, but displayed here in a familiar audio mixer style. For more information on part settings, see [Interface > Main > Parts].

Double-clicking a part name opens the file browser. You can also right-click on a part name for additional options from the contextual menu:

- **EMPTY PART**
- **LOAD PROGRAM**

4

### EFFECTS

The Mixer is an intuitive view for managing audio effects. To add an effect, press on the + button on any channel strip and choose an effect from the menu. You can also drag and drop effects preset from the Preset Browser onto the + button.

After the effect is added, it will be selected and its controls will be displayed in the effects editor above. The effects module displayed here is the same as is shown in the Effects Tab view.

To replace an existing effect with a different one, press and hold on the effect's name and choose a replacement from the menu. You can also drag and drop an effects preset onto it from the Preset Browser.

Effects can be bypassed temporarily by pressing the bypass button next to its name. Alternatively, you can bypass by Shift-clicking the effect's name, or with the effect's "power" button when the effect is selected and displayed in the effects editor.

To remove an effect, press and hold on the effects name and choose "Empty" from the menu. You can also use the effect's "X" button to remove it when the effect is selected and displayed in the effects editor.

### AUXES

5

The Mixer also displays the four master aux effect busses. Each part's channel strip has sends for the aux busses. Each send has an enable/bypass switch on the left, and a pre/post-fader switch on the right. The default is post-fader; toggle to switch to pre-fader.

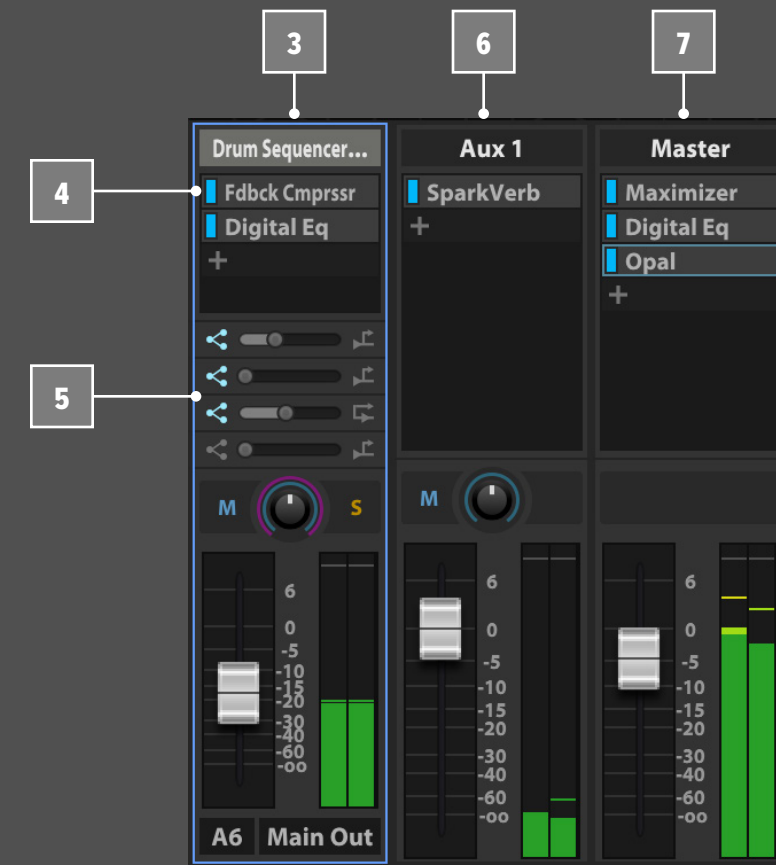
6

The aux channel strips are similar to the part channel strips, just without the part-specific settings. Note that the output of the aux busses are always routed to the Main Out.

7

### MASTER

Lastly, the Mixer displays the Master channel strip. Effects can be added to the Master output just as with parts and auxes, and the master fader adjusts the Global Volume.





## PERFORMANCE

The Performance view displays a bird's-eye view of all parts at once. This can be used as an overview when there are a large number of parts, or during a live performance for quick and simple access to part settings.

1										2		3			
Parts										Keyboard Range		Velocity Range		Key Switch	
String Machines*	<>	Vol	Pan	Oct	1	Semi	0	Main Out	* M S	A#1	F#8	1	127	<input type="checkbox"/>	None
Bass Funky M	<>	Vol	Pan	Oct	0	Semi	0	Out 2	* M S	C-2	D#3	1	127	<input type="checkbox"/>	None
Beast Box	<>	Vol	Pan	Oct	0	Semi	0	Out 3	* M S	C-2	G8	1	127	<input type="checkbox"/>	None
2-Page B	<>	Vol	Pan	Oct	0	Semi	0	Out 4	* M S	C4	B6	1	127	<input checked="" type="checkbox"/>	C3
UVI AP-09	<>	Vol	Pan	Oct	0	Semi	0	Out 5	* M S	C4	G8	1	127	<input checked="" type="checkbox"/>	C3
Blue Rim	<>	Vol	Pan	Oct	0	Semi	0	Main Out	A1 M S	C1	G8	1	127	<input type="checkbox"/>	None
Choir Boys_MK	<>	Vol	Pan	Oct	0	Semi	15	Main Out	A1 M S	C-2	G8	1	127	<input type="checkbox"/>	None
BA 80's Seq A	<>	Vol	Pan	Oct	0	Semi	0	Main Out	A2 M S	C-2	D#7	1	127	<input type="checkbox"/>	None
BA FM Soft A	<>	Vol	Pan	Oct	0	Semi	0	Main Out	B10 M S	C-2	G8	1	127	<input type="checkbox"/>	None
PA Table Tapper MV	<>	Vol	Pan	Oct	0	Semi	0	Main Out	A1 M S	C-2	G8	1	127	<input type="checkbox"/>	None

1

### PART SETTINGS

Each part displays the same controls as in the Parts Editor (see [Interface > Main > Parts]). However, if the Parts column is resized to be relatively narrow, some controls will be hidden automatically.

2

### PART KEY AND VELOCITY RANGE

The **KEYBOARD RANGE** and **VELOCITY RANGE** restrict the key and velocity range for the part. These are independent from the key and velocity range mapping of the program's layers and keygroups. Drag to adjust the ends of the range, or click and drag anywhere on the current range to move it. Holding the Option/Alt key while dragging to apply a fade.

**NOTE:** Changing a part's key or velocity range in Performance view won't extend a part's key or velocity range beyond what the program provides. These key and velocity range settings help stack or split parts by

3

### KEYSWITCH

The **KEYSWITCH** set a keyswitch note for the part. When the chosen note is played, the part will be toggled on. This is useful when toggling between multiple articulations or styles of the same instrument, such as staccato and legato strings. Press the checkbox to enable a keyswitch, then double-click the note name to edit the value and assign a note.

**NOTE:** Keyswitches assigned to parts in Performance view are independent from keyswitches saved in the program. For more information on keyswitches within a program, see [Mapping Editor > Layer Rules].

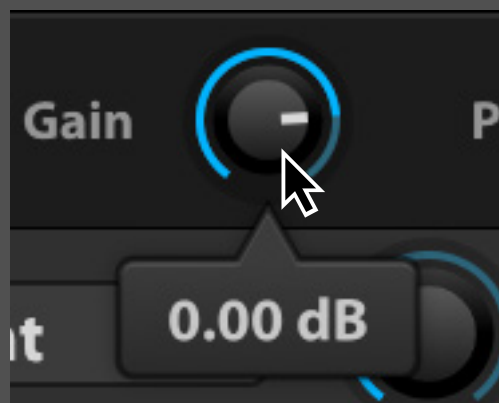


## GENERAL CONVENTIONS

Throughout Falcon, some common conventions are used for adjusting and interacting with controls.

### HOVER

Hovering the cursor over a control will display the control's current value in a pop-up help tag (sometimes also called a "tool tip").



### CLICK AND DRAG

Click and drag a control to adjust its value. Hold the Command key (Mac) or Control key (Windows) while dragging a control for finer adjustment. You can also hover over a control and scroll with your mouse scroll wheel or trackpad's scroll gesture.

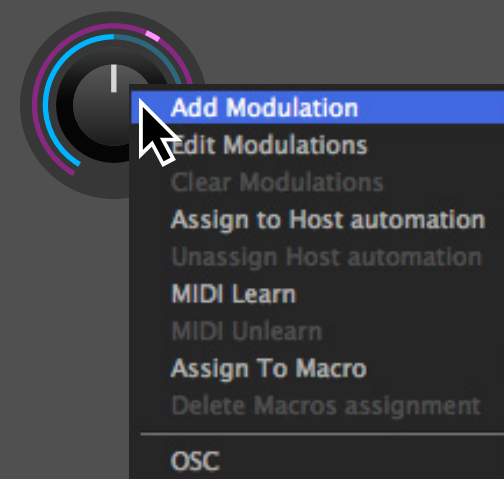
### DOUBLE-CLICK

Double-click a control to enter a numeric value. To confirm a new value, press the Return key or click outside the text field. To dismiss without changing the value, press the Escape key.



### RIGHT-CLICK

Right-click (or Control-click on Mac) to display a contextual menu if one is available. Contextual menus are used for many useful shortcuts, such as assigning modulation sources to a control. The menu items available in the contextual menu vary based on the item that you have right-clicked.



### ALT/OPTION-CLICK

Alt/Option-click a control to return it to its default value.

### ARROW KEYS

The arrow keys can be used to change the selected item in most lists, menus, and file browsers.



## USER PRESETS

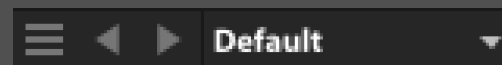
After creating or editing sounds in Falcon, you can save the results as presets for individual modules, programs for a single instruments, and multis for all parts and programs in the entire Falcon instance.

### MODULES

Each type of module — Oscillator, Modulation, Effects, and Event Processor — supports saving and loading presets. Numerous factory presets are included for each module, and you can save user presets as well. Module presets allow for easy recall and reuse of specific module settings in different programs.

### MODULE PRESET BROWSER

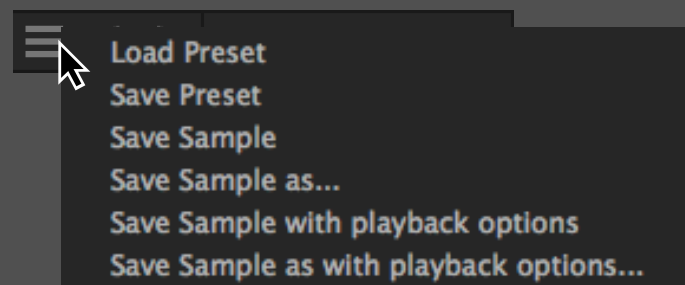
Each module displays a preset browser in the upper right:



The **PRESET MENU** displays the name of the current preset. Pressing the name displays a dropdown menu of factory and user presets for the module.

The **NEXT PRESET** and **PREVIOUS PRESET** buttons load the next or previous preset for the module.

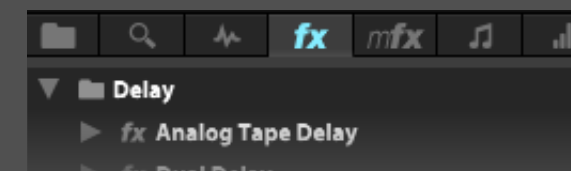
To save a user preset, press the **PRESET FILE MENU** and choose **SAVE PRESET** from the menu. User presets can be organized into subfolders, as many levels deep as you need. **TIP:** The Preset File menu additional options for sample-based oscillators. For more information, see [Interface > Main > Sample Editor].



To load a user preset from any location on disk, press the Preset File menu and choose **LOAD PRESET** from the menu.

### SIDEBAR PRESET BROWSER

The Preset Browser is displayed in the right sidebar.



The Preset Browser displays all module presets in one place for easy browsing. For more information, see [Interface > Main > Preset Browsers].

### PROGRAMS

A program file saves the state of everything within the program, including all of its layers and keygroups. If it's displayed in the Info Tab or the Edit Tab, it's saved with the program.

**NOTE:** A program does not save any part-specific settings, such as part gain/pan, part effects, and so on. To save part settings, use a multi (see below).

Many views throughout Falcon have options available for managing program files, such as in the Toolbar's main menu and the Parts List contextual menu. Each command is explained below.

### CREATING

- **NEW PROGRAM:** Creates a new, empty program.

### LOADING

- **LOAD PROGRAM:** Opens the Program File Browser.
- **RELOAD PROGRAM:** Reloads the most recently saved version of the program; this discards any unsaved changes to the program.
- **RECENT PROGRAMS:** Lists up to ten recently loaded programs for quick access.



## USER PRESETS

### SAVING

- **SAVE PROGRAM:** Saves the program file only
- **SAVE PROGRAM AS...:** Saves the program file only, under a new name
- **SAVE PROGRAM AND SAMPLES:** Saves the program file and all sample files
- **SAVE PROGRAM AND SAMPLES AS...:** Saves the program file under a new name, and all of the program's samples into a subfolder with the program name
- **SAVE PROGRAM SAMPLES:** Saves all samples only; does not save the program file

### PROTECTING

- **PROTECT PROGRAM:** Adds a password to the program. This is useful for complex, scripted programs where the topology needs to remain unchanged. Once protected, only the Info tab is available for the program; the Edit view is disabled. In the Tree and List views, the program node displays only limited settings; the layer, keygroup, and oscillator nodes are not displayed.
- **UNPROTECT PROGRAM:** If the program is protected, you must enter the program password to edit the program.

### MULTIS

A multi file saves the state of the entire Falcon instance — all parts, programs, effects, and master settings.

- 1 Multi files are managed primarily from the Toolbar's main menu.

### LOADING

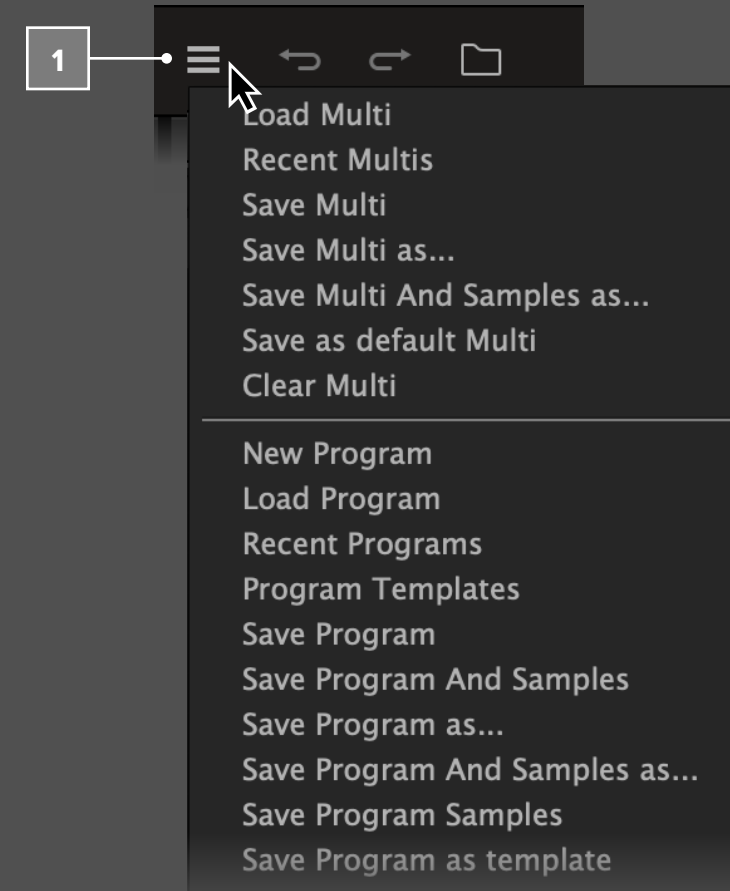
- LOAD MULTI:** Opens the Multi File Browser
- RECENT MULTIS:** Lists up to ten recently loaded multis for quick access.

### SAVING

- **SAVE MULTI:** Saves over the current multi
- **SAVE MULTI AS...:** Create a new file for the current multi
- **SAVE MULTI AND SAMPLES AS...:** Saves the multi file under a new name, and all samples into a subfolder with the program name
- **SAVE AS DEFAULT MULTI:** Saves the current multi to be the default multi. The default multi is loaded whenever the Falcon plug-in or standalone application is first launched. This provides a useful method for loading a custom set of sounds, effects, event processors, and so on every time you use Falcon.

### CLEARING

- **CLEAR MULTI:** Clears the multi (empties all parts).



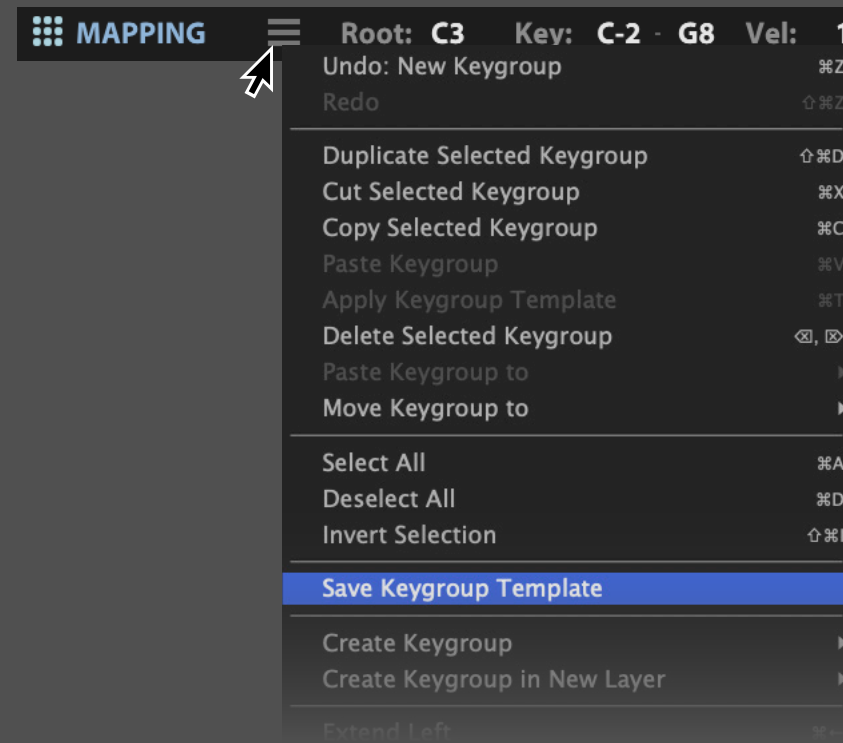


## USER TEMPLATES

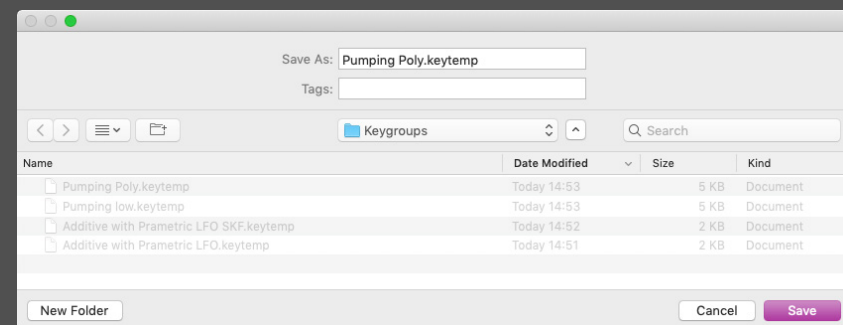
User Templates allow you to snapshot a keygroup in its entirety, including all oscillators, effects and modulators. These templates can then be quickly accessed as starting points for new patches or to speed up your workflow on complex part designs.

### CREATING A USER TEMPLATE

In the Mapping Editor, select the keygroup that you'd like to template, then click the wrench icon in the Mapping Editor toolbar and select 'Save Keygroup Template' from the menu.



Next, name your template and click 'Save'. The new template will be added to the Mapping / Create Keygroup submenu.



### LOADING A USER TEMPLATE

User templates can be added to your patch at any time by accessing the Mapping / Create Keygroup, or Mapping / Create Keygroup in New Layer submenus.

Simply click the wrench icon in the Mapping Editor toolbar (as shown to the left) or right-click anywhere in the Mapping Editor window.

### TIPS

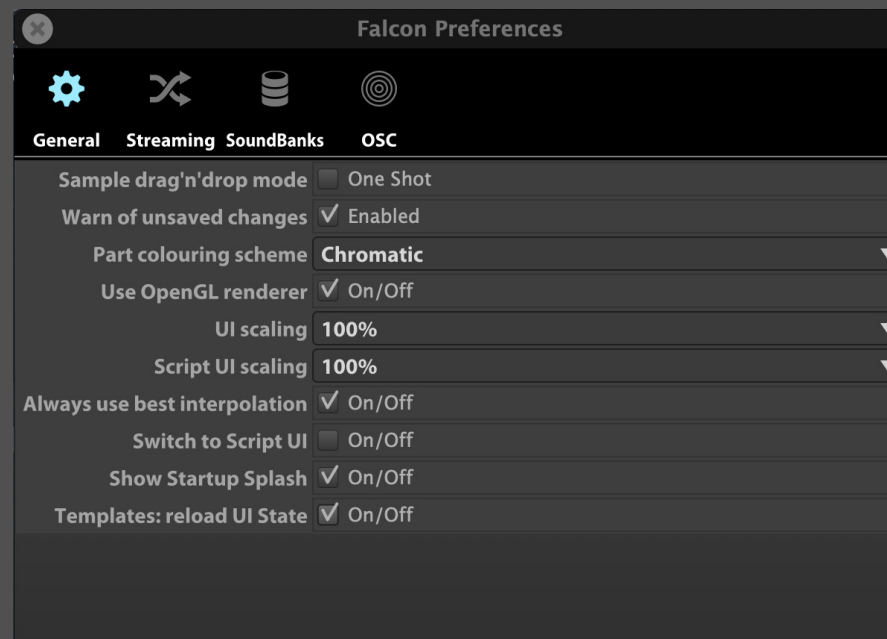
If the Save Keygroup Template command is grayed-out try using the TREE sidebar to select the desired keygroup.

If you want to rename, organize or share your user templates you can access them in:  
~/Documents/UVI/Falcon/User Preset/Keygroups



## PREFERENCES

Falcon's general settings are configured in the Preferences window. To open the Preferences, choose Preferences from the menu in the Toolbar.



### GENERAL

**ONE SHOT** imports all samples in one shot mode by default. To change individual sample modes, see [\[Interface > Main > Sample Editor\]](#).

**WARN OF UNSAVED CHANGES** shows saving dialog when change preset or quit Falcon

**PART COLOURING SCHEME** choose color scheme from [Chromatic] assign each new part a random color [Grey] will assign all parts the same shade of grey

**USE OPENGL RENDERER** offloads all intensive UI rendering to your GPU. For best results on Windows, make sure to keep your GPU drivers up-to-date.

**UI SCALING** controls the zoom level for all UI elements

**SCRIPT UI SCALING** adjusts only INFO panel script UIs

**ALWAYS USE BEST INTERPOLATION** forces the use of best interpolation mode in Sample oscillators at loading time

**SWITCH TO SCRIPT UI** automatically changes the visible tab to 'INFO' when loading a soundbank using script UI

**SHOW STARTUP SPLASH** enables startup splash when launching Falcon

**TEMPLATES: RELOAD UI STATE** enables UI state reloading when using templates

### STREAMING

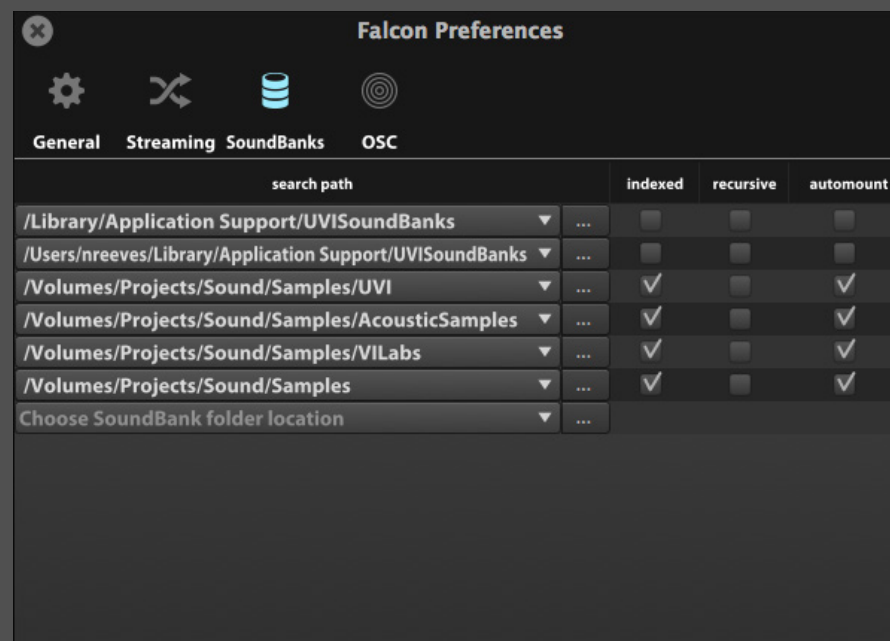
Rather than loading an entire sample into memory, samples may be read (streamed) from disk as they are played. This can improve overall performance by balancing resources between your computer's RAM and its disk drives. That said, streaming performance is directly affected by the speed of the disk, so the faster the disk, the better.

The default settings are optimized for most use cases. To adjust the settings for your computer, choose the appropriate Hard drive type and Cache size. To confirm your changes, press the Apply button. To revert to the default settings, press the Default button.

For details on enabling or disable streaming for individual parts, see [\[Interface > Main > Edit > Program\]](#).



## PREFERENCES

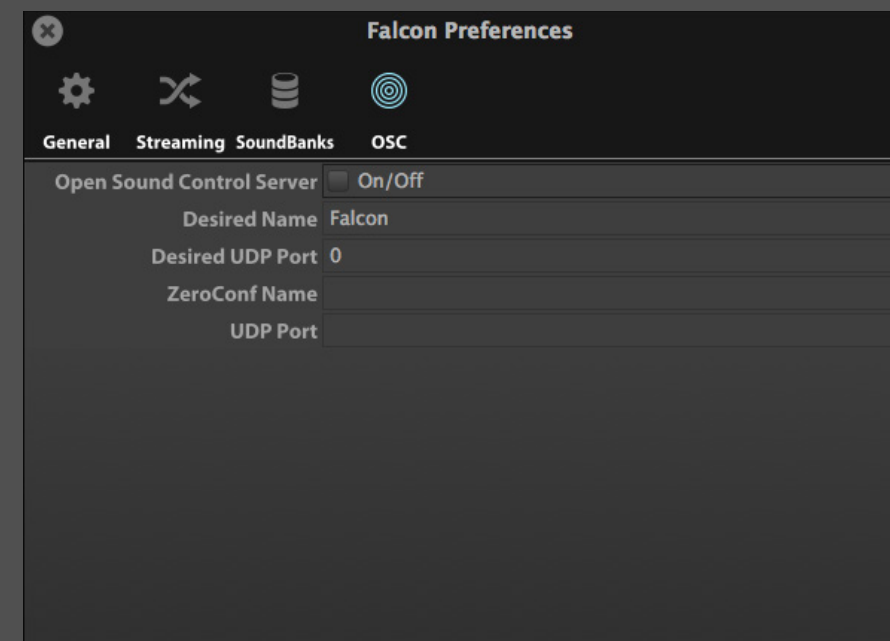


### SOUNDBANKS

Each **SEARCH PATH** is a location on your computer that will be scanned for sound libraries. To add or change a search path, press the “...” button and browse for the desired folder. You can also select a path and type to add a new path or edit an existing one. To delete a path, select the path name, press the Delete key, then press the Return key.

Each search path has the following options:

- **INDEXED:** Any supported files found in the search path will be indexed for searching in the File Browser. For details on searching, see [Interface > Main > File Browser].
- **RECURSIVE:** The search path directory itself and any subfolders within it will be searched. (When disabled, only the search path directory itself will be searched.) Note: this can significantly increase Falcon’s startup time.
- **AUTO-MOUNT:** Any UFS soundbanks in the search path will be auto-mounted in the File Browser.



### OSC

Open Sound Control (OSC) is a protocol used to communicate between different computers and other audio devices, optimized for use with networked devices. Falcon can be controlled remotely by any app or device that supports OSC.

Enabling the Open Sound Control Server will begin broadcasting Falcon as an OSC destination. **DESIRED NAME** and **DESIRED UDP PORT** sets the preferred name and port for the current Falcon instance. Once the OSC server is running, **ZEROCONF NAME** and **UDP PORT** show the actual name and port assigned to the current Falcon instance.

For more details on using OSC in Falcon, see [Interface > Main > Modulation Editor > Automation assignments].

For general information on OSC, see: <http://opensoundcontrol.org>



# LEARNING FALCON 100: SYNTHESIS

The following section will illustrate the basics of using Falcon, from loading and saving patches to creating a number of common sounds and instrument setups from scratch. It's a perfect place to start if you're new to Falcon and need some quick tips to get going.

Falcon's synthesis engine offers a wide range of tools for playing, editing, and creating instruments and samples. You can freely mix sounds created with pure synthesis and sample playback even in the same program. Each

of Falcon's oscillator types has a different speciality; only a few of the possibilities are explored here.

Before continuing, check that you have your audio and MIDI devices connected and working properly. Additionally, some of the following examples use programs and samples from UVI soundbanks. It's recommended to have the "Falcon Factory.ufs" soundbank available to follow along with most of the examples.

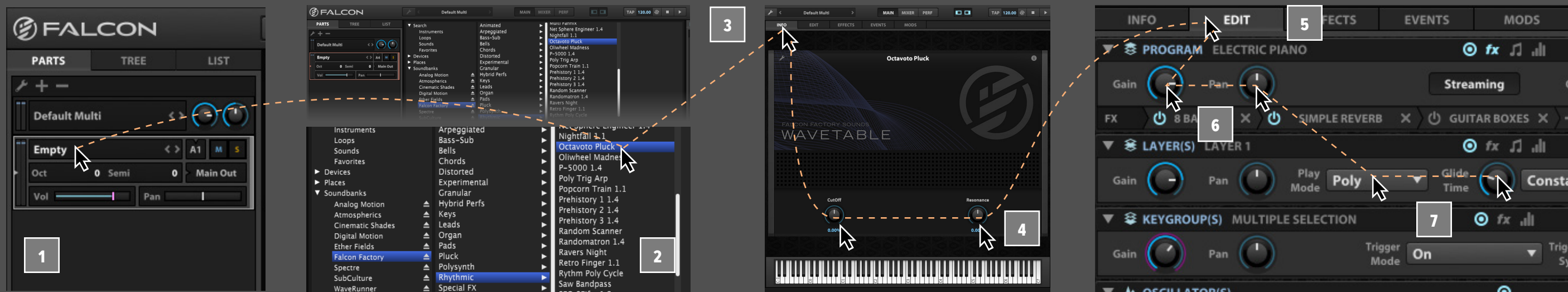
The Falcon factory soundbank is available through UVI Portal and the My Products page on UVI.net

## TOPICS:

- 101 WORKING WITH PRESET
- 102 SAVING A USER PROGRAM
- 103 SAVING A USER MULTI
- 104 MAKE A SIMPLE SYNTH
- 105 MAKE AN ARPEGGIATED SYNTH
- 106 MAKE AN EVOLVING PAD
- 107 MAKE AN INTERACTIVE WOBBLE BASS
- 108 MAKE A DRUM KIT FROM SAMPLES
- 109 MAKE A DRUM KIT FROM A LOOP
- 110 MAKE A DRUM KIT FROM SYNTHESIS



# LEARNING FALCON 101: WORKING WITH PRESET



## LOADING AND TWEAKING A PRESET

1

Let's start by loading a sound from the Falcon Factory. Double-click the part name ("Empty") in the Parts List to open the File Browser.

2

The Falcon Factory will appear in the Soundbanks section of the File Browser. Select the **FALCON FACTORY** soundbank, then **RHYTHMIC > OCTAVOTO PLUCK**.

Press OK or double-click the program name to load it, so the Main view now displays the parameters of the loaded program. The Info tab shows the "front panel" of the program with macro controls for commonly-used settings, and the Edit tab shows all of the program's parameters.

3

Let's go to the **INFO** tab first. Here we can see the instrument's macro controls and an on-screen

keyboard. Press the keys on the keyboard to trigger a note, or play a note from your MIDI controller. You should hear the instrument now; if not, check your Audio and MIDI settings.

To see a description of the instrument, press the Info "i" button in the upper right.

4

Let's make some changes to the program, by adjusting the **CUTOFF** and **RESONANCE** macro controls. Click a knob and drag to adjust it. You can also hover over a control and scroll your mouse scroll wheel, or scroll with your trackpad.

5

That's a start, but to dig in a little deeper, let's switch to the **EDIT** tab. Here we can see the settings for the major components of the instrument: program, layer, keygroup, and oscillator. Additionally, the Sample Editor, Mapping Editor, and Modulation

Editor provides editing of sample files, the mapping of the layers and keygroups, and modulation assignments.

6

Let's make some edits to the instrument. To change the program's output level and panning, go to the **PROGRAM** section and adjust the **GAIN** and **PAN** settings.

7

Let's also change the instrument from polyphonic to monophonic. Go to the **LAYER** section and change Play Mode mode to **MONO PORTAMENTO**, and adjust **GLIDE TIME** to change the amount of "slide" between notes.





## SAVING A PROGRAM

1

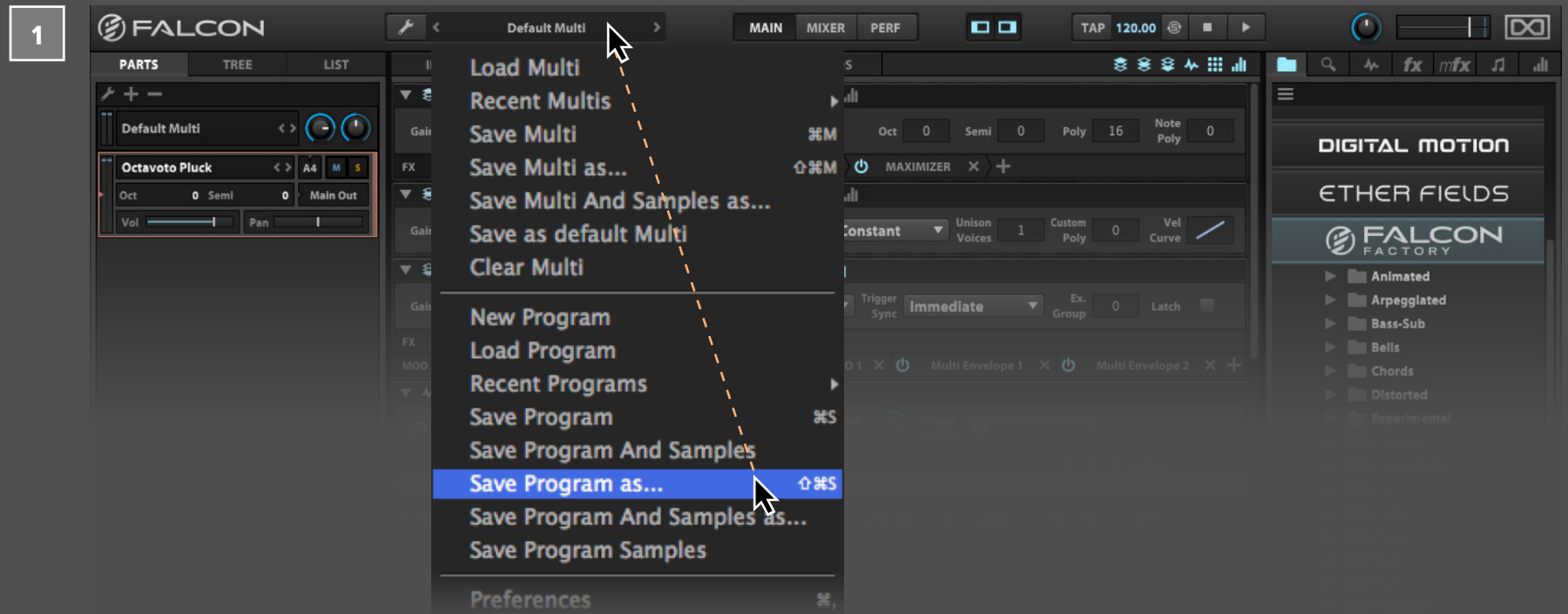
Now that we've made some changes to the program, let's save our edited version. The main menu in the toolbar is a central location for many of Falcon's save/load options. From the **MAIN MENU**, choose **SAVE PROGRAM AS**.

Choose the location where you'd like to save the file, enter a file name, then Save — your edited program is now saved with a new file name. The original program file is unchanged, and your edits are saved under the new program.

If you make some more edits to this program, you can save the same file again with Save Program. That will save the same file in place, and won't prompt again for a file name.

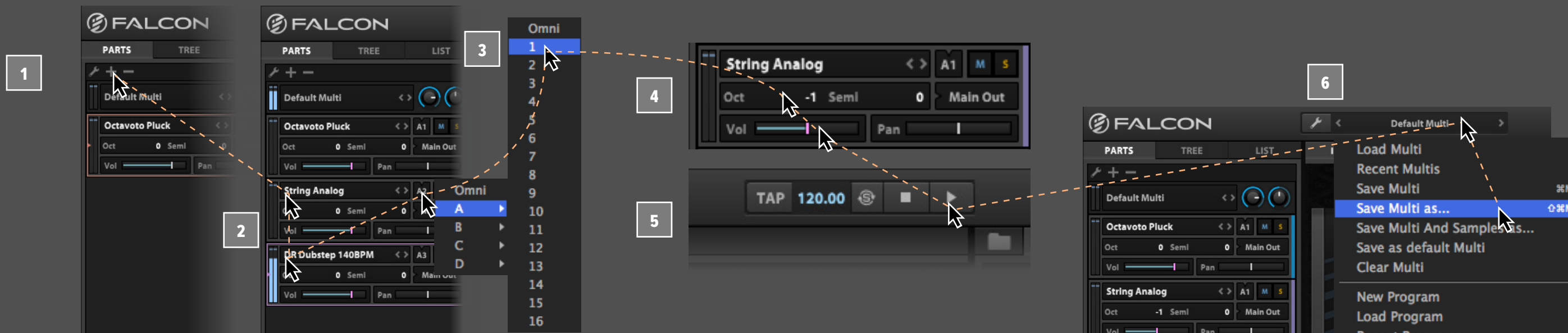
2

If you'd rather discard changes you've made since the last time you saved the file, you can instead choose to reload the program file. Right-click the part in the **PARTS LIST** and choose **RELOAD PROGRAM** from the context menu to undo all of those changes.



2





## SAVING A MULTI

**1** Now that we have one instrument loaded and edited to our liking, let's load some additional sounds. In the **PARTS LIST**, use the **+** **BUTTON** to add a few more parts.

**2** Let's load a few more sounds from the Falcon Factory soundbank, such as the **PADS > STRING ANALOG** instrument and **RHYTHMIC > DR DUBSTEP 140BPM**, or choose a slice drum loop file from other UVI soundbanks or from your own library and start building a multi-timbral multi.

**3** To stack parts 1 and 2, change the **MIDI INPUT CHANNEL** on parts 1 and 2 to A1. Play a few notes from your MIDI controller — you should now hear both parts trigger at the same time.

**4** Now let's adjust the parts relative to each other: reduce the **VOLUME** on part 2 to -12 dB, and transpose part 2 by setting **OCTAVE** (Oct) to -1.

**5** On part 3, just press any note to play the rhythm. If you load your own drum loop, press **PLAY** on Falcon's toolbar and you will hear the drum loop auto-play, synced to Falcon's tempo. Edit Falcon's tempo, and the rhythm automatically stays in sync.

**6** Now with our multi taking shape, let's save it. From the **MAIN MENU** in the toolbar, choose **SAVE MULTI AS**.

All of the details about this instance of Falcon are saved in the multi, and can be recalled with this single file.



# LEARNING FALCON 104: MAKE A SIMPLE SYNTH



## MAKE A SIMPLE SYNTH

**1** Now that we've looked at editing existing sounds, let's start creating some new ones from scratch. In an empty part, go to the Main > Edit view. In the **MAPPING EDITOR**, right-click and choose **CREATE KEYGROUP > SYNTH TEMPLATE**.

**2** A new keygroup has been created, mapped to the full key and velocity range.

**3** Play a few notes, and you'll hear a simple sine wave oscillator. Let's change that to a sawtooth wave, by clicking the **WAVEFORM** and choosing **SAWTOOTH** from the menu.

**4** We can continue building our sound by editing the other synth engine parameters, such as enabling Stereo mode and adding additional voices.

**5** To stack multiple synth sounds, we can add a second synth keygroup. Let's choose **CREATE KEYGROUP > SYNTH TEMPLATE** a second time, and another keygroup will be stacked on top of the first. For this keygroup, let's choose one of the oscillator's factory preset, such as "**MARIO SQUARE**."

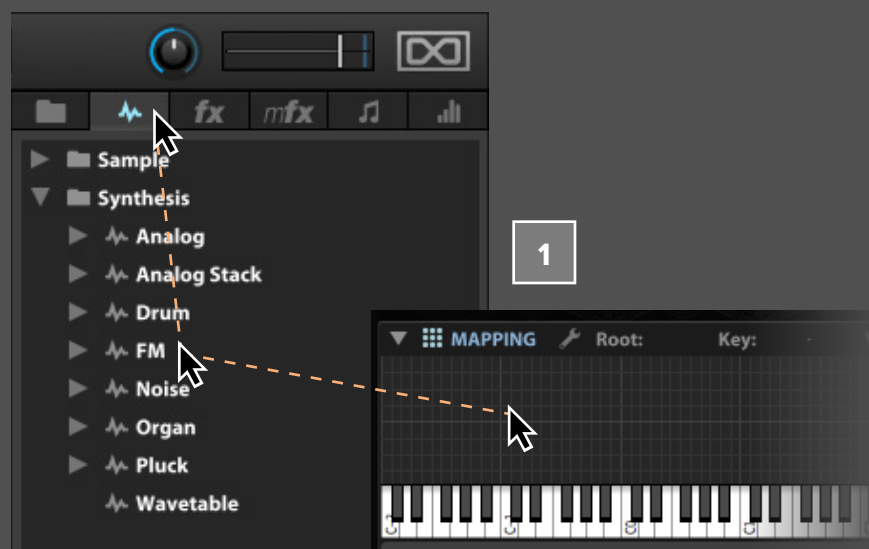
**6** Perhaps instead of stacking these sounds, this could be a split program instead, with one sound for the left hand and another for the right hand. To do that, we'll need to adjust the key ranges of the keygroups so they don't overlap. Right-click in the Mapping Editor and choose **SELECT ALL**, then choose **RESOLVE OVERLAPPING KEY RANGE**.

The keygroups can now be easily edited separately. For example, the key and velocity ranges could be further adjusted by dragging the edge of the keygroup.





# LEARNING FALCON 105: MAKE AN ARPEGGIATED SYNTH



## MAKE AN ARPEGGIATED SYNTH

Falcon has numerous synthesis options in addition to the classic virtual analog oscillator we've already seen. Let's explore the FM (frequency modulation) synth oscillator, using one of the factory preset as a starting point.

**1** Open the right-hand sidebar and choose the **OSCILLATORS TAB**. Expand the Synthesis folder, and drag the **FM** oscillator to the **MAPPING EDITOR**.

**2** While playing a few notes, press the next or previous buttons in the oscillator module to browse the preset. Let's choose the **EP HOLLOW** preset and build from there.

The FM oscillator has four operators (A, B, C, and D), and each operator's frequency is a ratio to the

base note. For example, a ratio of 2.0 means the frequency is doubled, or one octave up from the base note. Whole integers and simple ratios (3/2, 4/3, etc.) create some of the more obvious harmonic relationships, but the ratios are fully adjustable and small changes can create interesting and unexpected results. Let's set **OPERATOR C TO 2.17** and **OPERATOR D TO 1.17** and hear the difference.

**3**

The operators can also be arranged in a variety of topologies. Using the same ratios, different topologies can change the sound drastically. To change the topology, press on the topology diagram in the lower right and choose a topology from the menu. For example, change the **TOPOLOGY** from #8 to #7.

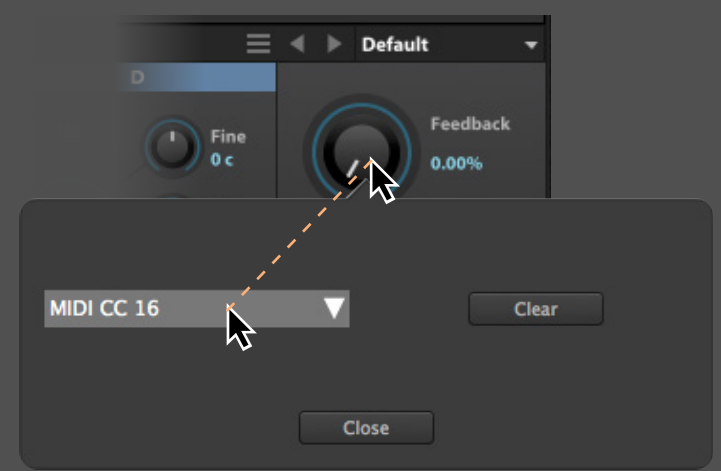
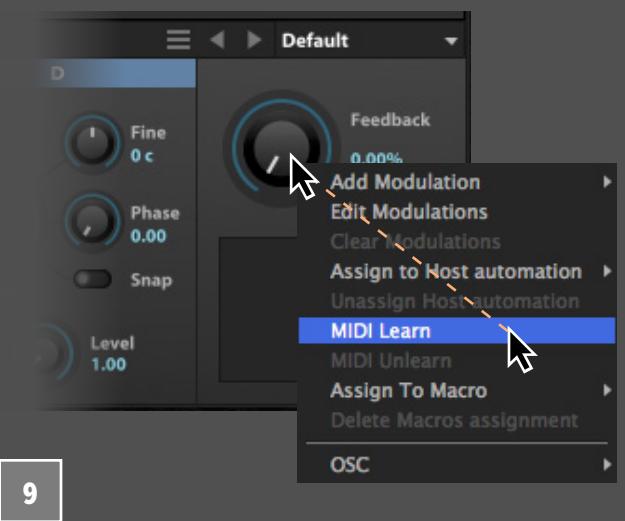
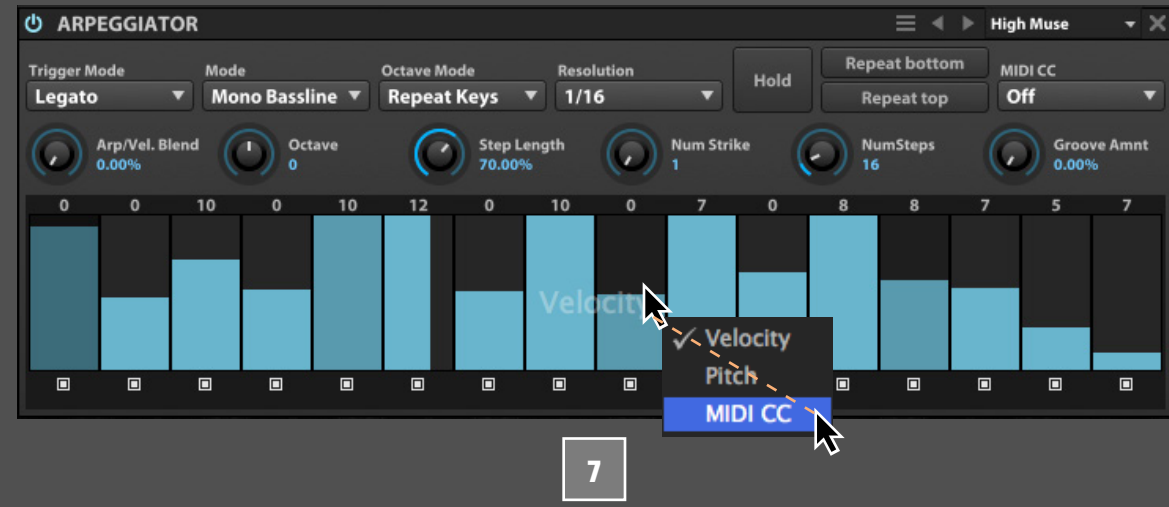
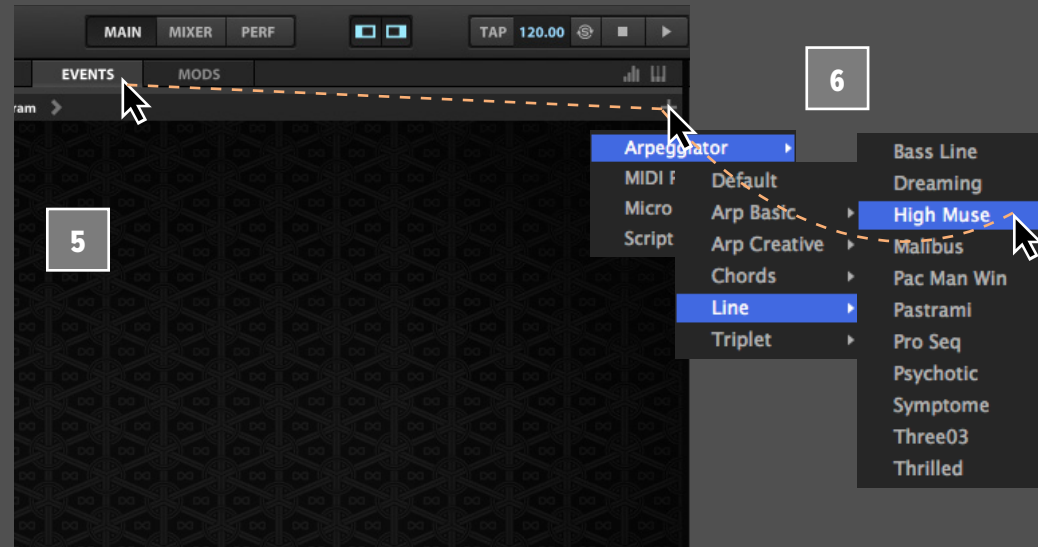
**4**

Now that we've customized the sound source, let's make it more dynamic by adding an arpeggiator.





# LEARNING FALCON 105: MAKE AN ARPEGGIATED SYNTH (PART 2)



**5** Switch to the **EVENTS** tab, press the + button, and choose Arpeggiator.

**6** To load one of the factory preset, press on the **PRESET MENU** and choose one from the menu. Let's choose one of the sequenced pitch preset, such as **ARPEGGIATOR > LINE > HIGH MUSE**.

Press and hold a few keys to hear the arpeggiated sequence. There are actually three layers to the arpeggiator: note velocity, pitch, and MIDI CC. To view the different layers, **RIGHT-CLICK THE STEP GRID** and choose the layer from the menu.

**7** There are actually three layers to the arpeggiator: note velocity, pitch, and MIDI CC. Let's use the MIDI CC layer to generate a control source for modulating the FM operators. Switch to the **MIDI CC** layer, then press and drag across the step grid to enter step values.

**8** Then choose a MIDI CC for the arpeggiator to output; a general purpose MIDI CC such as **16** is a good choice.

**9** Switch back to the **EDIT** view, right-click the **FEEDBACK** knob, and choose **MIDI LEARN**. In the pop-up, choose **MIDI CC 16** from the menu.

Press and hold a note, and you'll see the value automating in sync with the arpeggiator sequence. Let's also slow the tempo down just a bit. Since the arpeggiator is tempo-synced, it will automatically adjust when Falcon's tempo changes.





# LEARNING FALCON 106: MAKE AN EVOLVING PAD



## MAKE AN EVOLVING PAD

Now let's build a pad sound, one that evolves over time by using modulation to create movement.

- 1 In an empty part, create a new synth keygroup.
  - 2 This time, let's use the Analog Stack synth; press on the oscillator name and choose Analog Stack from the menu to change the synth type.
- The Analog Stack starts with the same basic options as the Analog oscillator type, but offers a unified bank of eight oscillators for quickly created stacked sounds.
- 3 Press the **POWER** button on oscillators **2** and **3** to enable them. Each oscillator has independent controls for its waveform shape, gain, pain, pitch offset, and so on.



- 4 Let's change the pitch of oscillator 2's pitch offset to be **+7 SEMITONES** from oscillator 1, and oscillator 3 to be **+1 OCTAVE**.
- 5 We can also modulate each oscillator independently. To add a new modulation source for the oscillator 2 pulse width modulation, right-click its PWM knob and choose **ADD MODULATION**.
- 6 We want to modulate this per-voice, so we'll create a keygroup modulation source by choosing **INTERNAL > KEYGROUP > NEW LFO**.
- 7 The new modulation source now appears in the **MODULATION EDITOR**. If you don't see the Modulation Editor, make sure that its toggle button is enabled at the top of the Edit view, and that it's expanded with the arrow next to its name.





# LEARNING FALCON 106: MAKE AN EVOLVING PAD (PART 2)



Play a note and you'll hear the LFO modulating PWM; this LFO is modulating it too drastically, though, so let's edit it.

**8** Change the **DEPTH TO 0.25**, play a note again, and you'll hear that its intensity has been reduced.

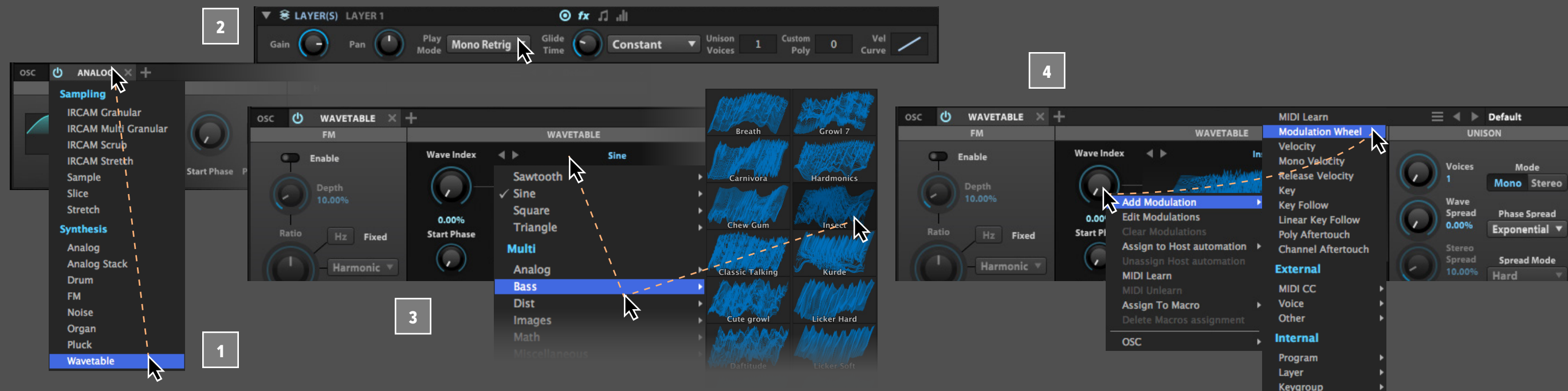
**9** We can also slow down the LFO speed, to **0.15 HZ**. Let's do the same with oscillator 3 PWM, but with a different LFO.

**10** Create another LFO, and set its frequency to be different than the first LFO. This will create a sound that shifts and evolves over time. In this way, we can continue to build up the sound by adding modulation to each oscillator's parameters, such as pan, phase, or pitch.





# LEARNING FALCON 107: MAKE AN INTERACTIVE WOBBLE BASS



## MAKE AN INTERACTIVE WOBBLE BASS SOUND

Falcon's modulation engine provides endless opportunities for customizing and modifying sounds. Let's create a wobble bass that we can tweak in realtime from our MIDI controller.

- 1 As with the previous examples start with a clean patch, create a new Synth Template keygroup and change the Analog oscillator to **WAVETABLE**.
- 2 We also want this sound to be monophonic, so in the Layers section, change the Play Mode from Poly to **MONO RETRIGGER**.
- 3 To change the wavetable, press on the menu above the waveform and choose from the menu. Let's choose **MULTI > BASS > INSECT**.

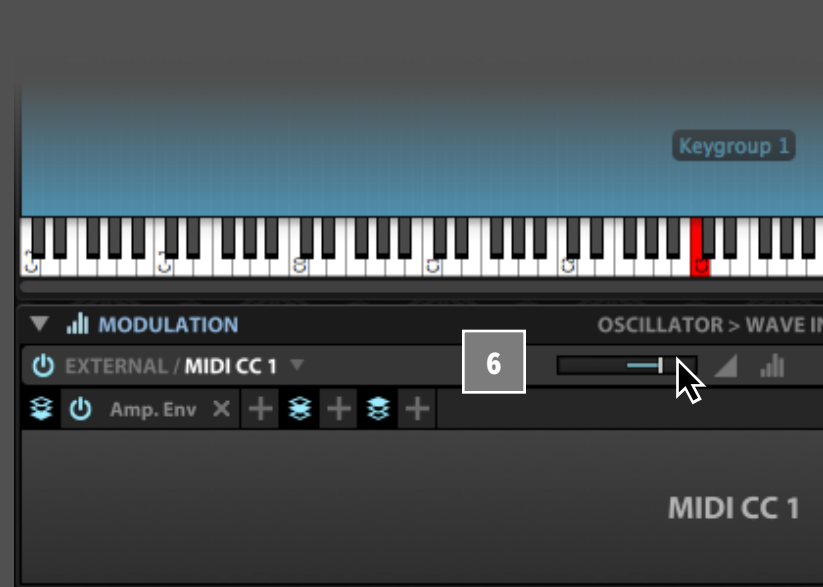
Play and hold a note to audition the wavetable. While holding the note, adjust the **WAVE INDEX** to change the active waveform within the wavetable. This is a good control to adjust in realtime while playing, so let's assign the Mod Wheel as a modulator.

- 4 Right-click the Wave Index knob and choose **ADD MODULATION > MODULATION WHEEL**.
- 5 The new modulation assignment now appears in the Modulation Editor. (If you don't see the Modulation Editor, make sure that its toggle button is enabled at the top of the Edit view, and that it's expanded with the arrow next to its name.)

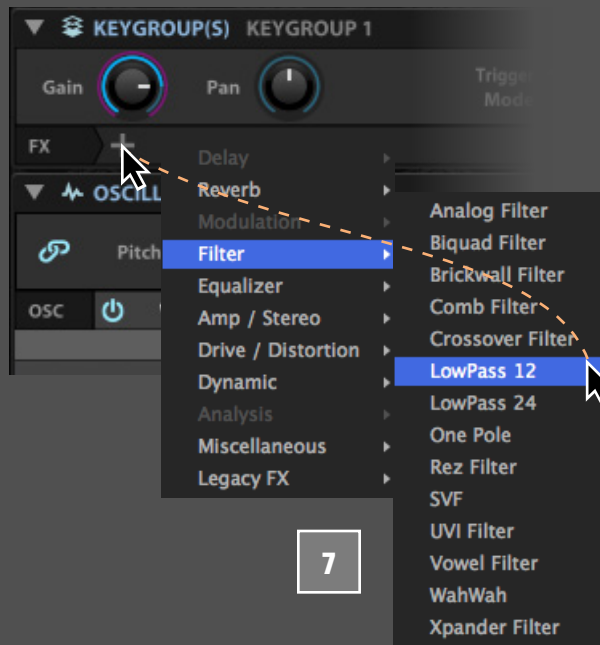




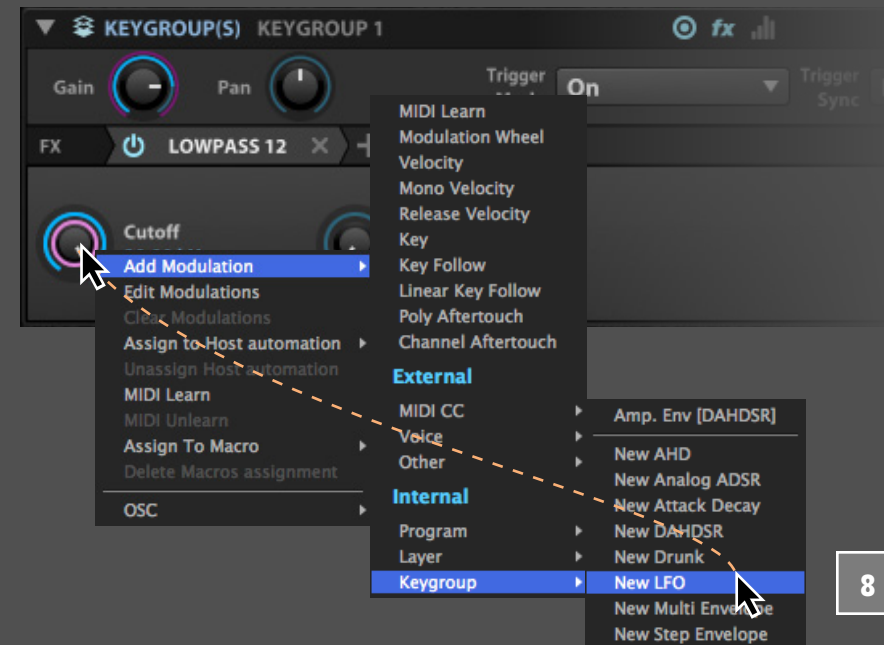
# LEARNING FALCON 107: MAKE AN INTERACTIVE WOBBLE BASS (PART 2)



6 Each modulation assignment has a ratio slider that defines how the modulation source maps to its assigned parameter. By default the full range of the mod wheel will map to the full range of the Wave Index knob, but in this case we'd like the mod wheel to sweep over only half of the Wave Index range. So, to halve the range, adjust the **MIDI CC 1 RATIO SLIDER TO 0.5**.



7 Now let's add a low pass filter. To add a filter, go to the **KEYGROUP > EFFECTS LANE** and press the + button, and choose **FILTER > LOWPASS 12**.

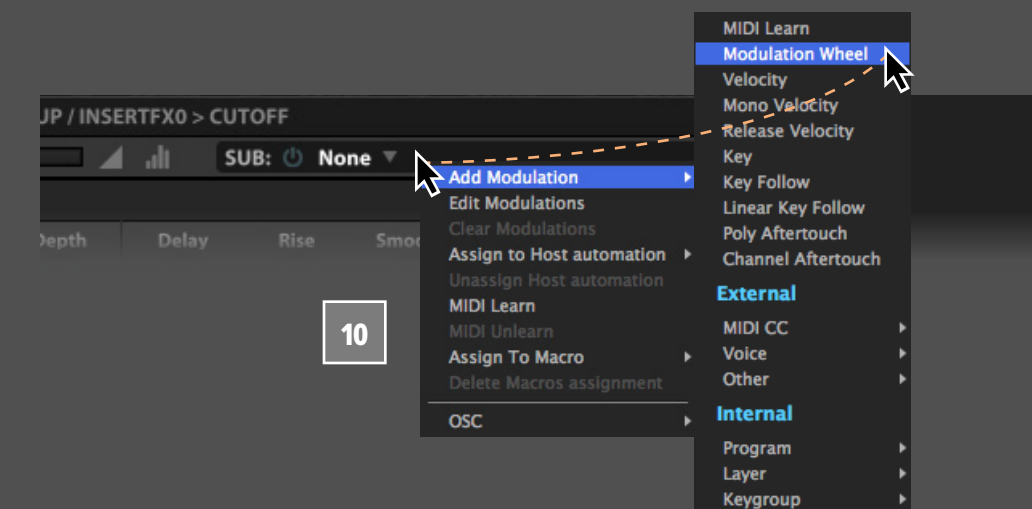


8 To create the wobbling effect, we can modulate the cutoff frequency with an LFO. Sets the **CUTOFF FREQUENCY** near the upper end of its range, then right-click, choose **ADD MODULATION**, and add a new **LFO**.

9 On the new LFO, uncheck its **BIPOLAR** option, then set its modulation ratio to **-0.5**. A unipolar LFO will modulate in only one direction, and a negative ratio means that direction will be downward.



10 Play a note, and you'll hear the cutoff frequency sweeping downward with the LFO. The LFO is applied as a constant modulation, however. To apply the LFO modulation selectively with the modulation wheel, add the mod wheel as a sub-modulation source. Right-click on the **SUB** menu and choose **MODULATION WHEEL**.

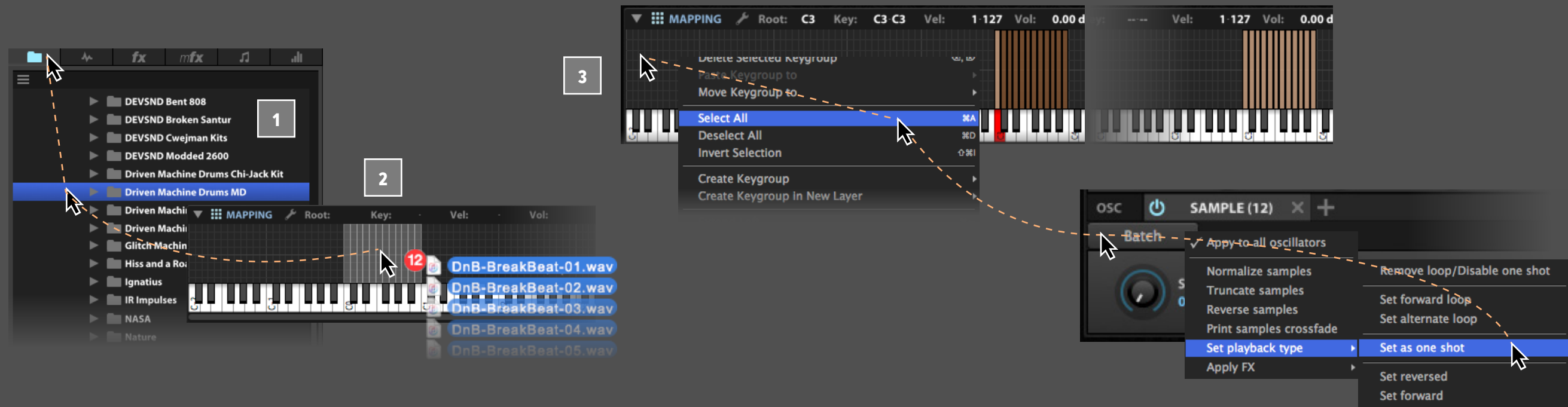


Play a note now, and you won't hear the LFO applied any more. As you raise the mod wheel, the LFO modulation will be increasingly applied, along with the Wave Index modulation we assigned to the mod wheel earlier.





# LEARNING FALCON 108: MAKE A DRUM KIT FROM SAMPLES



## MAKE A DRUM KIT FROM SAMPLES

Creating new programs from samples is just as easy as creating a synth-based program. Most of Falcon's controls are used in the same way whether you're using synth oscillators or sample files. Let's create a drum kit from sample files.

- 1 Open the right-hand sidebar and use the **BROWSER** tab to locate a folder containing some drum samples on your system.
- 2 Select the drum samples you want to use and drag them onto the **MAPPING EDITOR**.

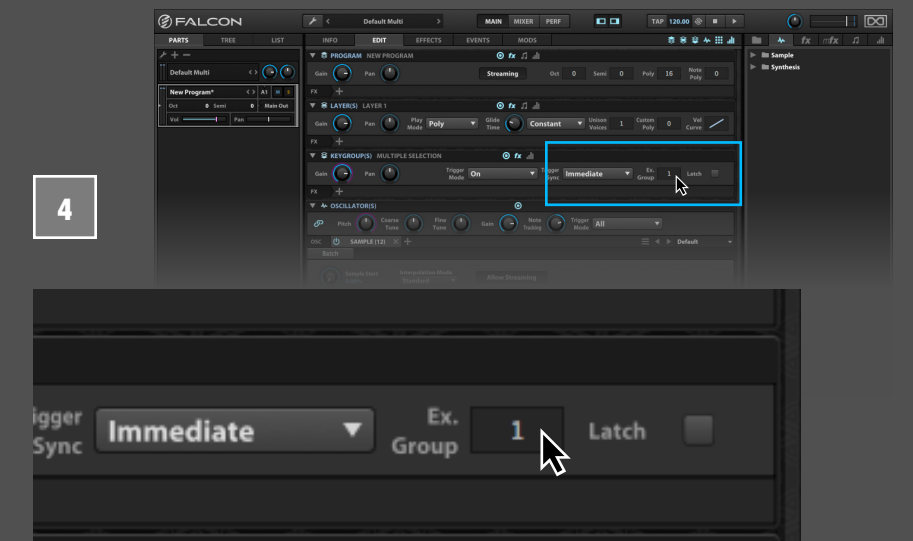
Now let's set the imported samples to be "one shot" samples, so that the entire sample will be played back when the note is triggered.

- 3 Choose **SELECT ALL** from the **MAPPING EDITOR MENU**, then press the **BATCH** button and choose **SET PLAYBACK TYPE > SET AS ONE SHOT**.

We might also want to adjust the settings of individual samples. For example, if a sample needs to be panned or have its pitch adjusted, select the keygroup and then edit the value in the Mapping Editor's toolbar.

- 4 Lastly, let's set an exclusive group for the hi-hat sounds. This will mimic the natural behavior of hi-hat sounds cutting each other off, such as a hi-hat closing and cutting off a ringing open hi-hat.

Select the hi-hat keygroups, then set **EX. GROUP** to **1** in the Keygroup section.





# LEARNING FALCON 109: MAKE A DRUM KIT FROM A LOOP



## MAKE A DRUM KIT FROM A LOOP

Drum loops often provide great source material for building a drum kit, especially if the loop has distinct hits where the different kit elements aren't overlapped. By slicing and mapping the hits in the loop, we can easily take a single loop and turn it into a full kit.

**1** Let's start by loading a drum loop into an empty part. In this case we use Falcon's search engine to find a Loop from our Mayhem of Loops soundbank and double-click to load it. If Mayhem of Loops not available for you, choose a loop from your soundbank, such as BeatBox Anthology 2 or Toy Museum or your own loop libraries.

**2** You'll see that the sample is loaded within the **SLICE** oscillator, with slices marked at each transient. Press Play in Falcon, and the slices are played back in sync with Falcon's tempo.

**3** You can convert these slices to separate keygroups, in order that each slice can be triggered independently. Press the **MAP** button, and a new layer will be created with the slices mapped to individual keys.

**4** The original keygroup containing the loop will still be present in a muted layer. To hide it, open the **TREE** view and select only the "**MAPPED**" layer.

Play a few notes on your keyboard to trigger the new sliced keygroups. You can now easily rearrange the slices to the mapping of your choice, such as a standard drum mapping.

Each slice from the mapped loop is actually referring back to the original sample, with custom start and end markers to define the slice within the larger sample.

**5** To adjust the slice boundaries, select a **KEYGROUP** to toggle the Sample oscillator view and then grab the "**S**" (start) or "**E**" (end) markers and drag them as desired.

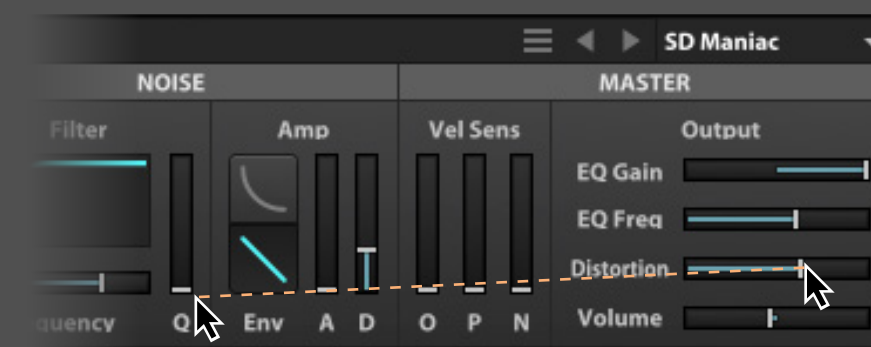
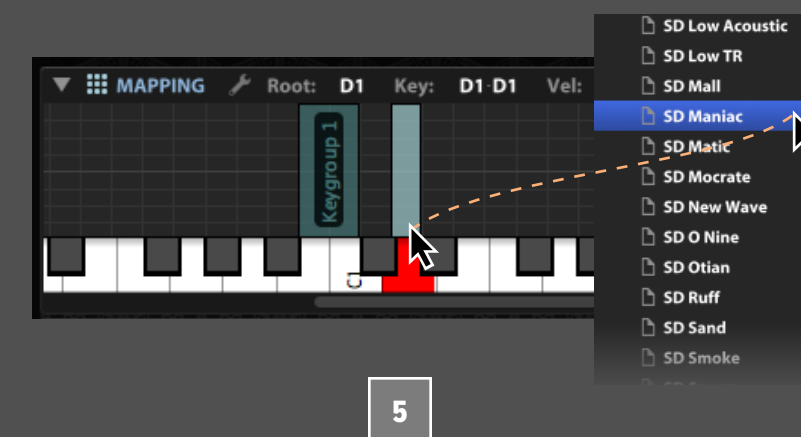
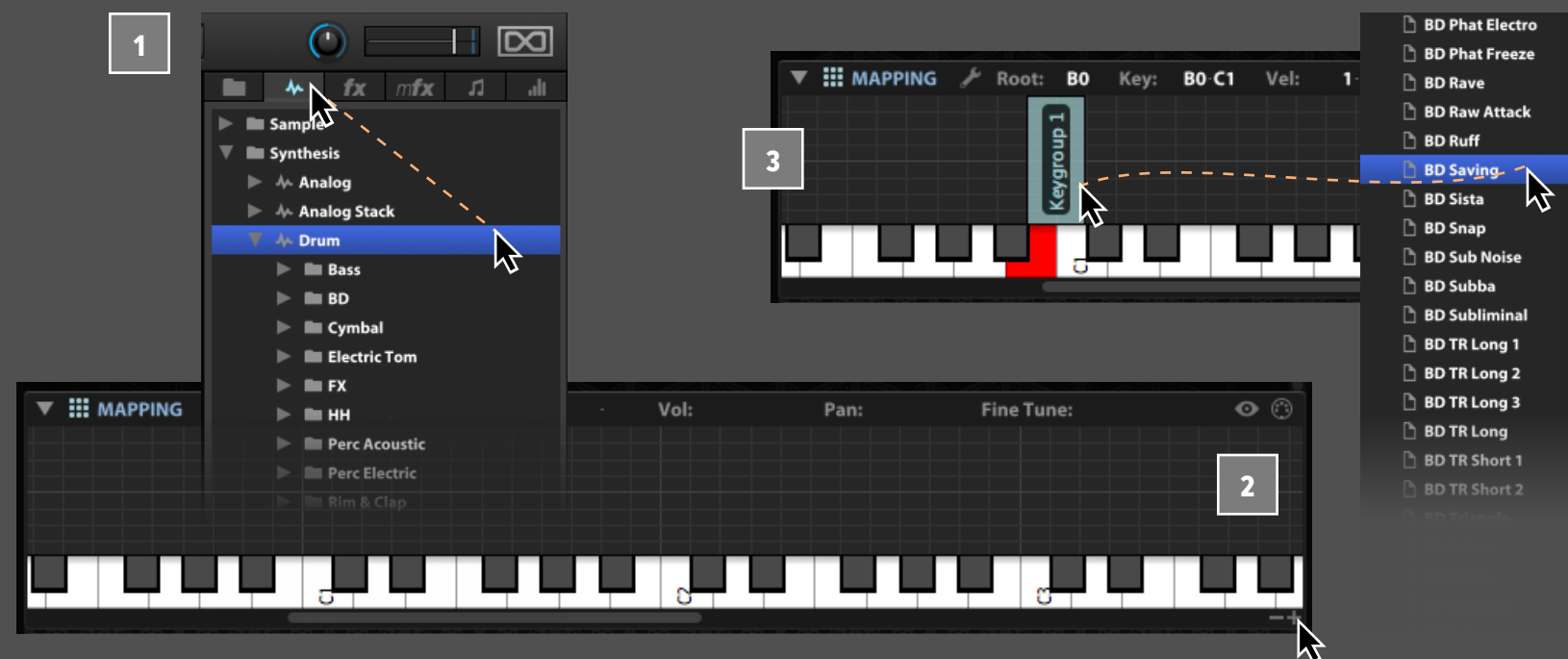
**6** **DOUBLE-CLICK THE SAMPLE WAVEFORM** between the start and end markers to select it, from here you can **RIGHT-CLICK** to reveal a number of common wave editor commands such as reverse, normalize, fade in/out and silence. Changes made here still reference the original file so they will effect all slices.

Slices can be tweaked and tuned in limitless ways. Try changing the sample oscillator type to Stretch and adjusting the Tempo Factor, or adding effects to a specific keygroup to effect only one slice, or at the layer level to effect them all.





# LEARNING FALCON 110: MAKE A DRUM KIT WITH SYNTHESIS



## MAKE A DRUM KIT WITH SYNTHESIS

Instead of starting with a looped sample or a collection of sampled drum hits, we can also create entirely new drum sounds from scratch with Falcon's Drum synth oscillator.

**1** Open the right-hand sidebar and choose the Oscillators tab. Expand the **SYNTHESIS > DRUM** folders, and you'll see all of the drum synth oscillator preset.

**2** Before we get started zoom in a bit in the **MAPPING EDITOR** to see the key range we're going to focus on in greater detail. Click the + button on the bottom right of the editor to zoom in.

**3** Let's start by adding the BD preset '**BD SAVING**' to cover the range B0 to C1. As you drag-and-drop, the vertical position within the Mapping Editor

determines the key range of the keygroup, with wider ranges set near the top and narrower ranges near the bottom.

The Drum oscillator consists of two sound generators, a pitched oscillator and a noise generator. The two can be independently edited, then the mix between the two is set with the Mixer. The Master section adjusts the combined signal, with EQ, distortion, and other settings.

**4** To give the kick a little more edge, let's change the Oscillator waveform from sine to **TRIANGLE**, and move the **OSC/NOISE SLIDER** to add a little noise.

**5** Now let's import the '**SD MANIAC**' preset from the SD folder to **D1**, and play a few notes to see how the kick and snare sound. Let's bump up the **DISTORTION**, and lower the **Q** on the noise filter.

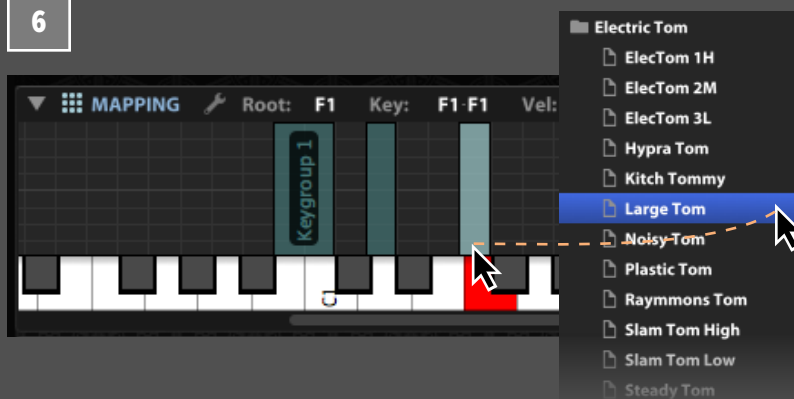




# LEARNING FALCON 110: MAKE A DRUM KIT WITH SYNTHESIS (PART 2)



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6 For toms, let's drag over a preset from the Electric Tom folder, '**LARGE TOM**', to **F1**.

7 We can then tune the tom with the oscillator **FREQUENCY SLIDER**.



8 To use this customized tom as the starting point for additional toms, right-click the keygroup and choose "**DUPLICATE SELECTED KEYGROUP.**"

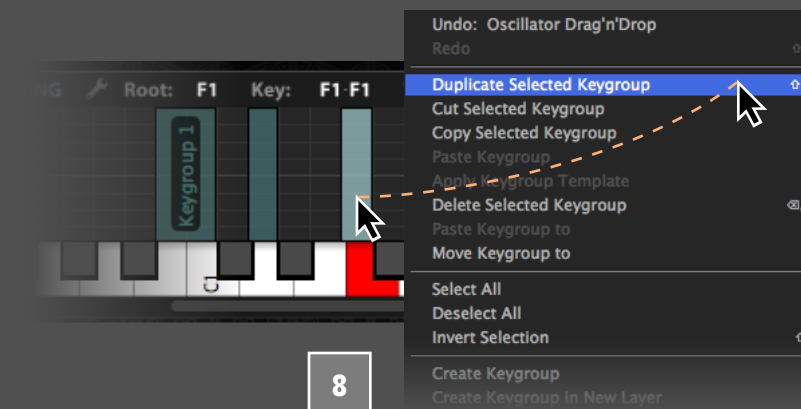
9 The duplicated keygroup will initially appear stacked on top of the existing one; grab the new keygroup and drag it over to **G1**, then adjust its frequency to change the tom's pitch.

To change the length of time the toms ring out let's tweak their amplitude envelope. If it's not already displayed, toggle visibility of the Modulation Editor with its button in the upper right of the Edit view.

10 Then click and drag a selection over each of the tom keygroups, then click on the "**AMP. ENV**" tab in the **MODULATION EDITOR**. When you adjust the envelope's **RELEASE** knob, you'll be editing the release time for all of the selected keygroups.

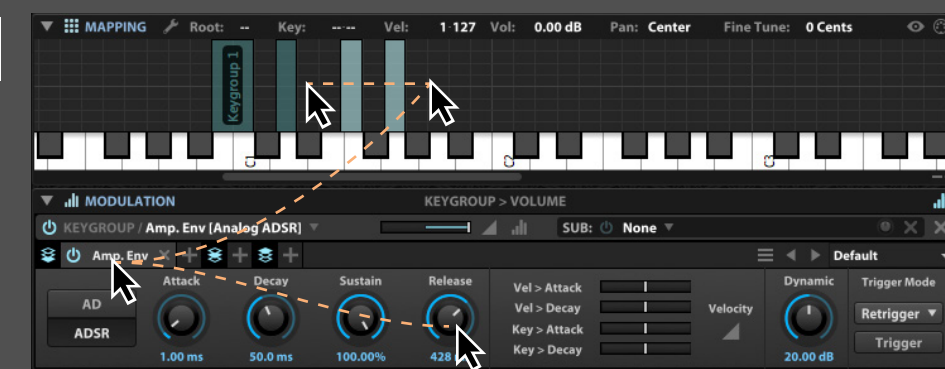
11 We can also use the Drum oscillator for synth lead or bass sounds. For example, drag in a preset from the Synth folder, such as '**CLEAN SYNTH**', to cover the range **C2 TO C3**. Moving this keygroup to a separate layer will give us more flexibility with effects routing and other program settings, so let's move the keygroup.

12 Right-click the synth keygroup in the Mapping Editor and choose **MOVE KEYGROUP TO > NEW LAYER.**

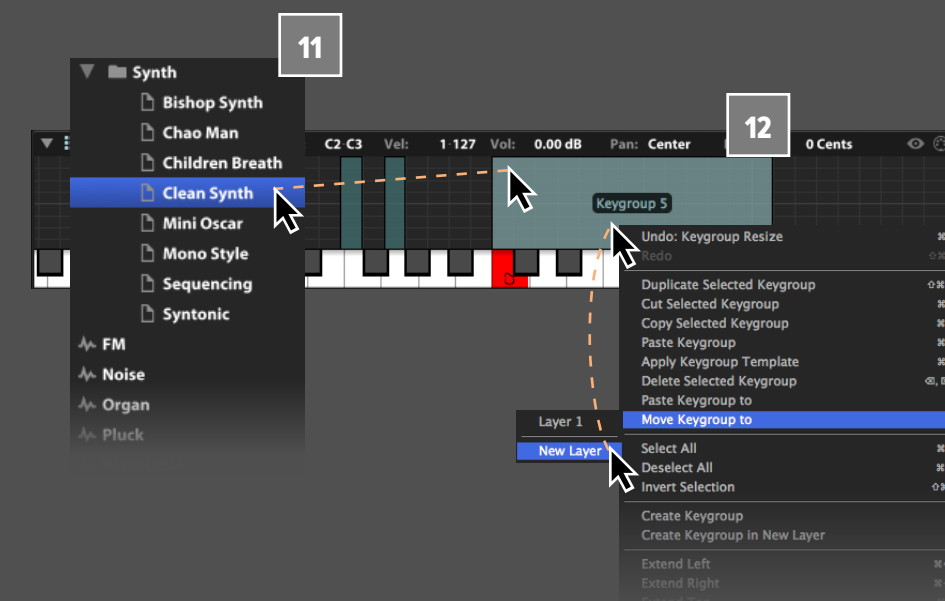


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# LEARNING FALCON 200: EFFECTS + MODULATION

Falcon has an extensive selection of audio effects and modulation sources that can be configured in both simple and extremely complex ways to achieve powerful effects. The majority of these modules all function based on a similar set of principles and interactions.

If you've followed the examples in the previous chapter you should already be familiar with the basic concepts and use of effects and modulators in Falcon. Here we'll build on that experience and explore some ways to further enhance your ability to both design sound and get hands-on with your patches.

For a detailed overview of each effect module and modulation source please consult: Appendix: Modules > Effects, and Appendix: Modules > Modulations.

## TOPICS:

- 201 USING DUAL DELAY
- 202 USING SPARKVERB
- 203 USING EFFECTS RACKS
- 204 USING MACROS
- 205 USING HOST AUTOMATION
- 206 USING STEP ENVELOPES
- 207 USING MULTI ENVELOPES
- 208 USING OSC



# LEARNING FALCON 201: USING DUAL DELAY



fx



## USING DUAL DELAY

Dual Delay is a delay effects module that is capable of a wide range of time-based effects, from classic delays to reverb-like decays to more unusual effects, with an immersive interface to visualize the stereo and phase adjustments being made.

- Let's start with a **LEAD** preset from the **FALCON FACTORY** soundbank, find and double-click '**RETRO LEAD**' to load it.
- Switch to the **EFFECTS** tab, right-click the Analog Tape Delay effect header and choose the **DUAL DELAY > BASIC STEREO** preset.
- First let's increase **DELAY > TIME** to "1/4" for a more pronounced delay effect. The delay time can be specified in milliseconds, or in bars/beats if tempo-sync is enabled (as it is here).

- The Stereo and Phase graphs are the centerpiece of the Dual Delay interface. As you adjust the parameters below, the graphs are updated in realtime. Let's turn the **DELAY > FEEDBACK** knob up to 70%, you will see both the number of delay taps and their magnitude increase.
- Time and Feedback can be the same for the left and right channels, or one channel can be shifted relative to the other. Turn the **TIME L/R** knob counter-clockwise to "**L X 0.50**" and you will see the left channel delay taps are half the duration of the right channel delay taps.
- Let's add some gentle pitch modulation to our sound to give it a chorusing effect. Change **MODULATION > DEPTH** to "**1.00 CENTS**" and **MODULATION > RATE** to "**0.1 HZ**".

- Now let's adjust the filter to clean up the low frequency content, set **FILTERS > LOW CUT** to "**1.6 KHZ**".
- Once you have the effect where you like it you can save its state as a preset. In the upper right of the effect module, press the Preset File menu and choose **SAVE PRESET**, and enter a name for the preset, here we'll title it "**MY PRESET**".
- You'll now see your custom preset in the Browser, within a User Preset folder alongside the factory preset for the module.

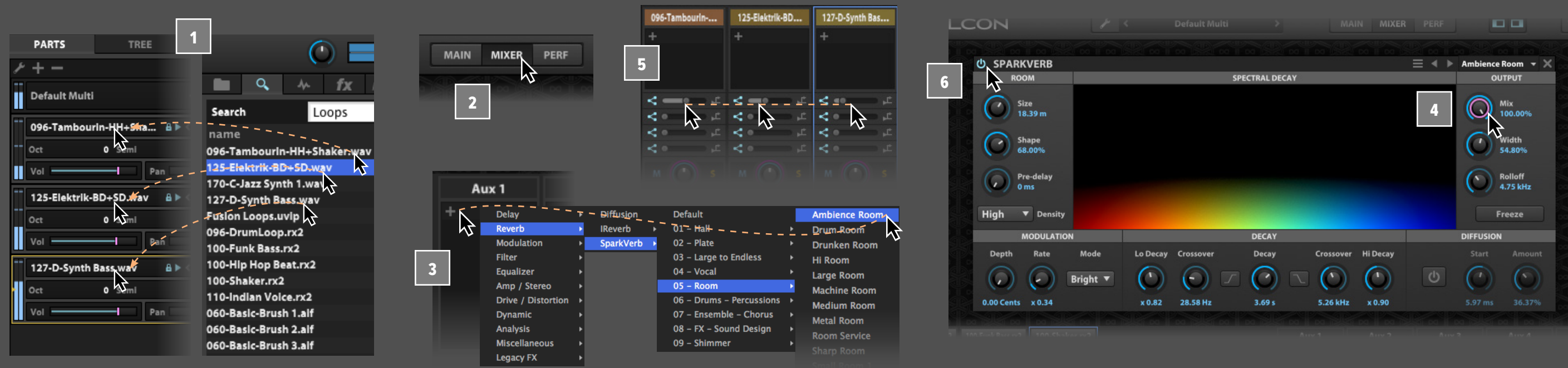




# LEARNING FALCON 202: USING SPARKVERB



fx



## USING SPARKVERB

SparkVerb is a unique and versatile reverb with an extraordinarily light CPU footprint. A single Size parameter emulates room reflections from 4m to 50m while Decay can be shaped globally and with independent low and high frequency multipliers, each with adjustable crossovers.

**1** Let's create a quick set of loops. In this case we are using Falcon's search engine to find the loops from entire our soundbanks such as Mayhem of Loops. Navigate to it and create new parts for loop files by dragging them over to the parts list. If the loops aren't playing automatically hit Play in Falcon's header or in your DAWs transport if you're using Falcon as a plugin.

Now that we have some loops let's put SparkVerb on an Aux channel. This will allow us to use one

instance of SparkVerb for as many parts as we like. Click the **MIXER** button in Falcon's header to change the current view. Now we can see our 3 instrument parts on the left and 4 aux channels and the master on the right.

**3** Click the + button at the top of the **AUX1** channel and select **REVERB > SPARKVERB > 05 - ROOM > AMBIENCE ROOM**, you should now see the SparkVerb interface at the top.

At the center of the SparkVerb interface is the spectral display. frequency is mapped across the X axis (low to high) and decay time along the Y axis.

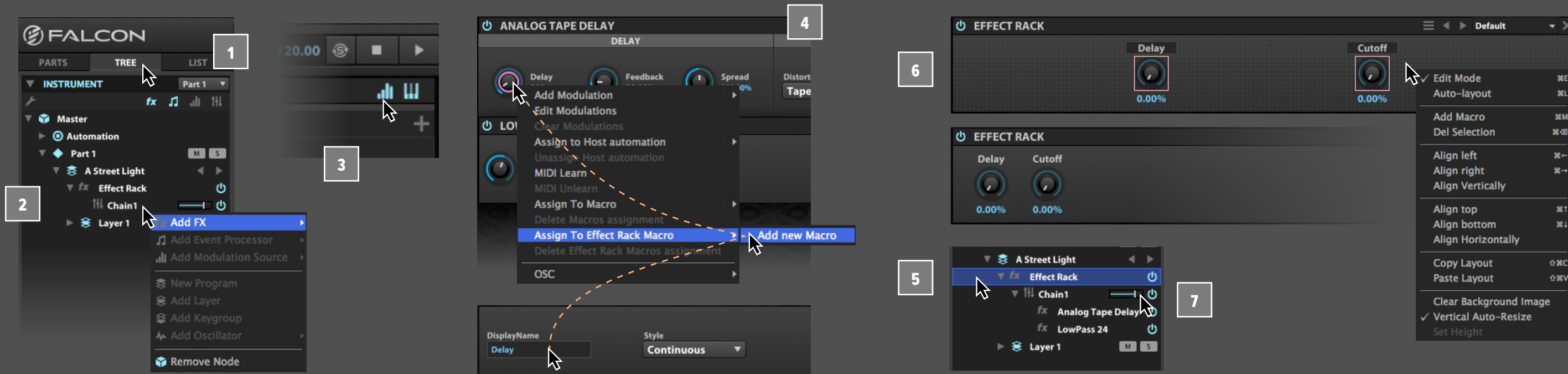
**4** Since we've instanced SparkVerb on an effect bus let's turn the **MIX** amount up to "100%", as we'll control the wet amount with individual track sends.

**5** Let's send some signal from our 3 loops over to SparkVerb. Sets the Aux1 sends for them as "-16DB", "-30DB" and "-60DB", respectively. We can now hear all three tracks effected by the reverb.

**6** Now, finally, lets toggle SparkVerb's **POWER** button on/off to A/B the results. From here, we can continue exploring SparkVerb's settings and if we find one that works well that we want to save, we can make a preset to recall later.

You can also create interesting textures from SparkVerb's decay with its Freeze function. For example, while a drum loop is playing, press the Freeze button just after a snare hit — the decay will hold indefinitely, even if the drum loop stops. That decay will be held until Freeze is disabled.





## USING EFFECT RACKS

The Effect Rack is a special kind of effect module that creates a new effects path inline where the Effect Rack module is added, similar to patching in an external rack of effects from a mixing console. Macros can then be added for “front-panel” control of the effects in the Effect Rack’s FX chain.

To see it in action load a program, then switch the **EFFECTS** Tab and add an **EFFECT RACK**.

**1** When the Effect Rack is added, it doesn’t add any audio processing on its own; instead, it creates a new FX chain. Navigate to the **TREE** tab and toggle open the our new Effect Rack. Inside we see ‘Chain 1’, can right-click this chain to add as many effects as we like.

**2** Let’s add a delay and a filter to chain 1, **ANALOG TAPE DELAY** and **LOWPASS 24**.

**3** Enable the Modulation Editor by clicking the **VISIBILITY TOGGLE** in the **EDIT TOOLBAR**.

**4** Now right-click the **DELAY** knob in the Analog Tape Delay effect and select **ASSIGN EFFECT RACK MACRO > ADD NEW MACRO**. In the Editor below you will see the Macro modulator we just created along with all of its editable parameters. Locate a field titled **‘DISPLAYNAME’**, double-click and rename it to **‘Delay’**. Do the same for the filter cutoff, renaming it **‘CUTOFF’**.

**5** Now let’s head back to the Effect Rack “front panel” by selecting the Effect Rack in the Tree view. Now we see our two macros and the names we set for them.

**6** If you want to change the layout of the Macro panel hit **ctrl+E** on Windows or **comand+E** on Mac to enter **EDIT MODE**. Select both macro knobs and right-click over the background for helpful layout options. You can also add a custom background by dragging an image onto the panel. Hit **ctrl+E** or **comand+E** again to exit Edit mode when your changes are complete.

**7** To sets the overall level of the FX chain, adjust the FX Chain’s **VOLUME SLIDER** in the Tree view.

We can even add whole additional FX chains to a single Effect Rack for parallel processing. To do this right-click the Effect Rack in Tree view and select **‘ADD FX CHAIN’**.

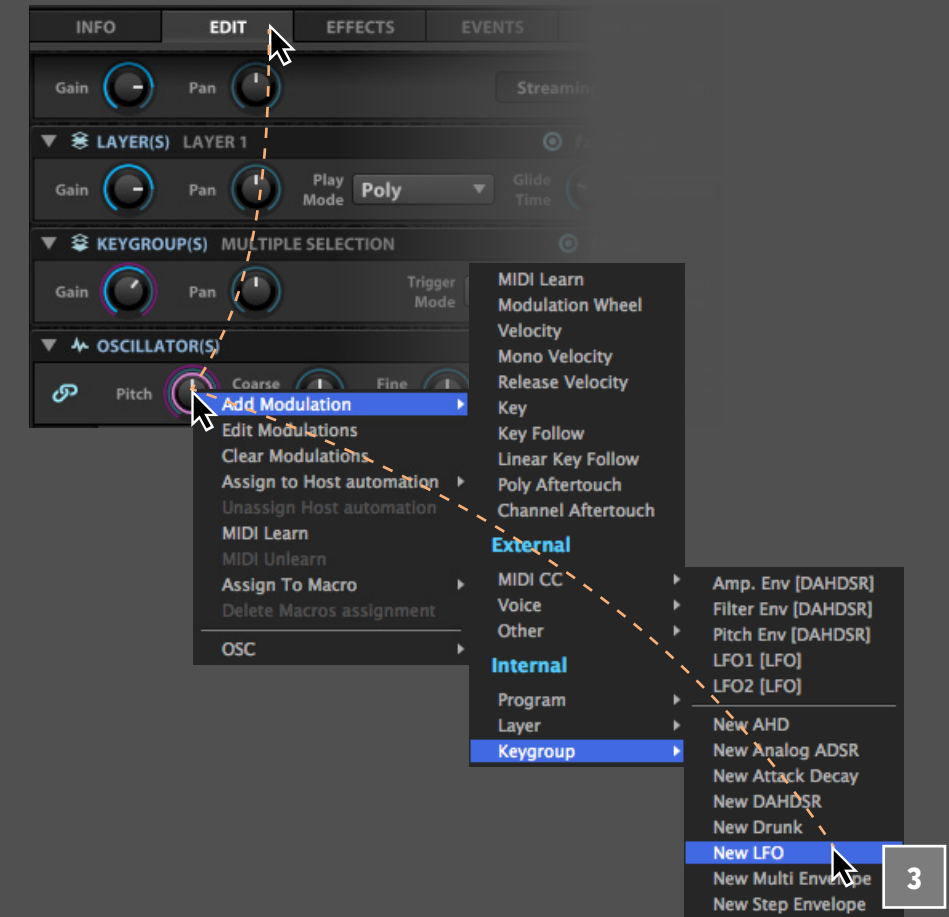
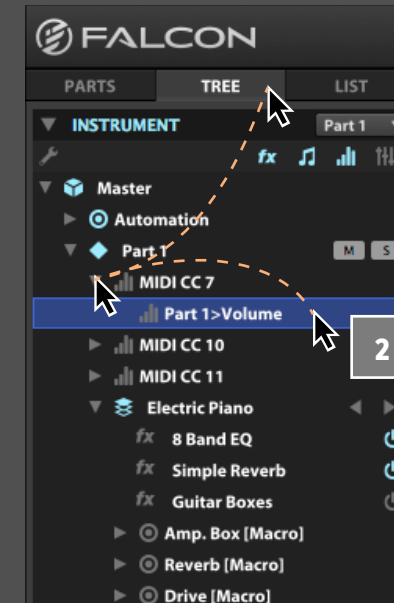
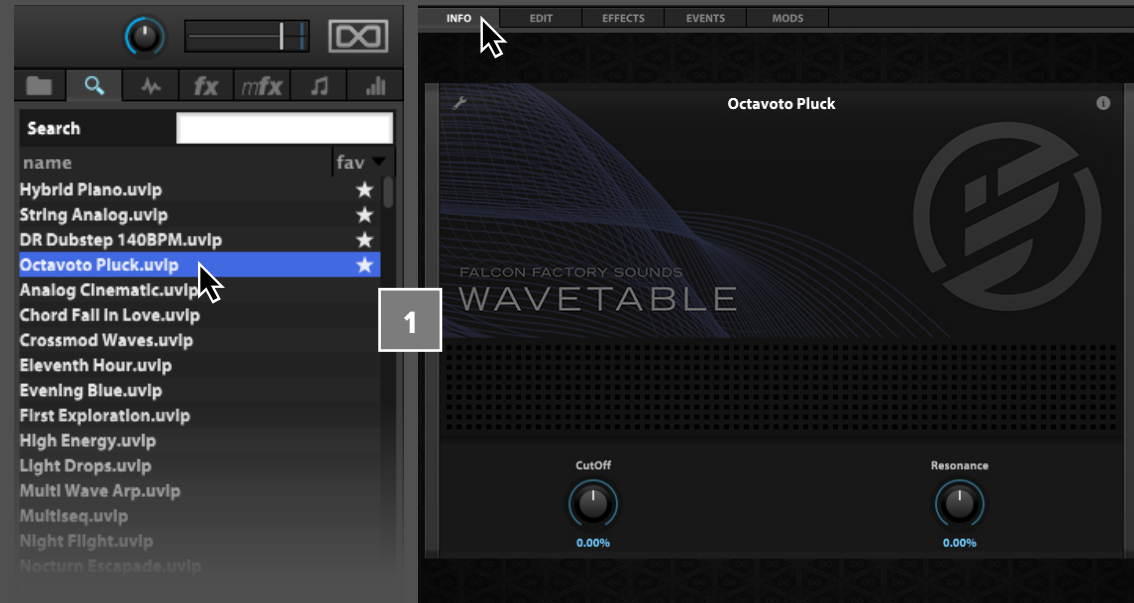
If you save an Effect Rack preset, the settings for all of its loaded effects will also be saved along with all macro assignments and customizations.



# LEARNING FALCON 204: USING MACROS



fx



## USING MACROS

Macros are intermediary modulation sources which modulate other controls, useful for placing a small number of important controls on the “front panel” of a patch. Any parameter that can be modulated can be assigned to a macro, and single macros can drive any number of parameters.

1

Let’s start with a program that already has some macros assigned, such as the **OCTAVOTO PLUCK** program from the **FALCON FACTORY** soundbank. Load the program, then switch to the **INFO** tab in the Main view.

There are two types of macros: continuously-adjustable knobs and on/off toggle buttons. You can adjust these controls just like any other knobs or buttons, and even modulate the macros with other mod sources. For example, you might want to make

MIDI or Host Automation assignments so you can control the macros from your MIDI keyboard or host application.

2

To see which parameters the macros are assigned to, switch the left sidebar to the **TREE** view. Press the **ARROW** next to the macro name to expand it and display its assignments.

Let’s create a new macro. To create an adjustable vibrato, we can modulate keygroup pitch with an LFO and assign a macro to control the depth of the LFO.

3

Switch to the **EDIT** view, right-click the Keygroup **PITCH** knob, and choose **ADD MODULATION > KEYGROUP > NEW LFO**.

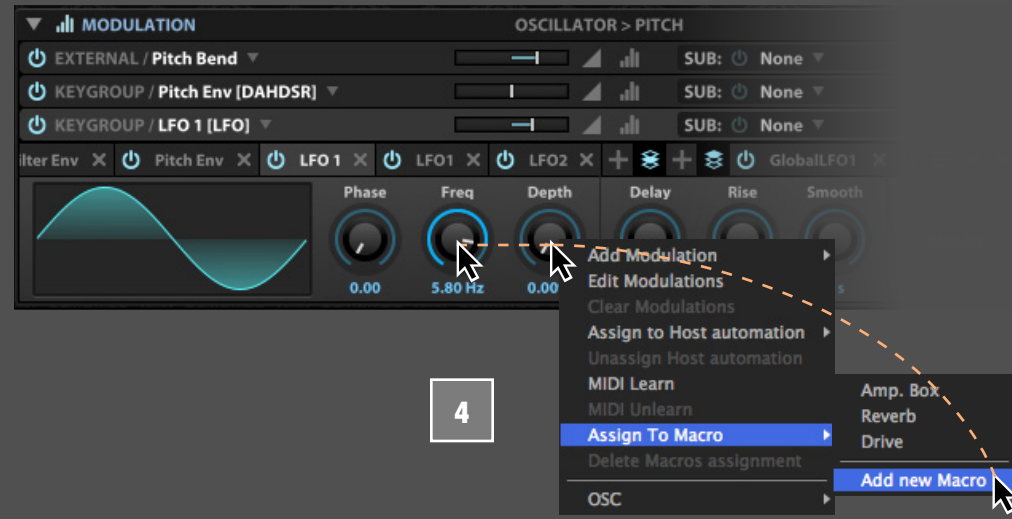




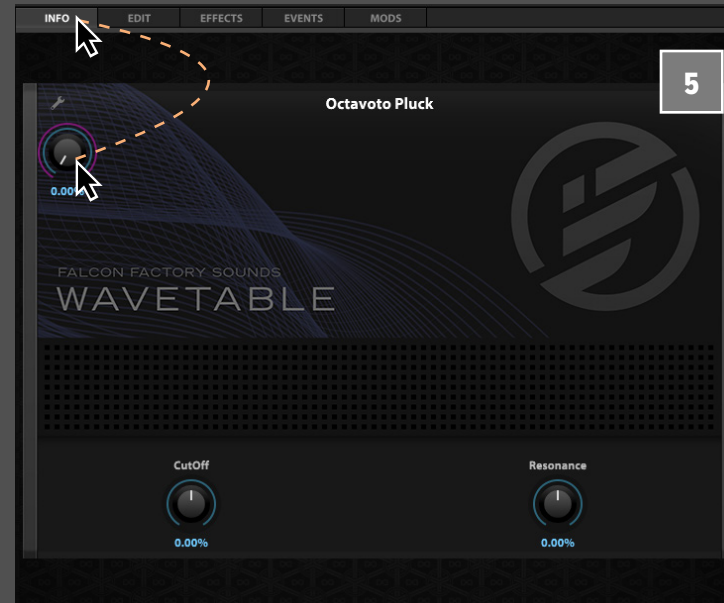
# LEARNING FALCON 204: USING MACROS (PART 2)



fx



4 On the new LFO, sets the **FREQUENCY** to **5.8 HZ** and turn the **DEPTH** knob down to **ZERO**, then right-click it and choose **ASSIGN TO MACRO > ADD NEW MACRO**.



5 Switch back to the **INFO** tab, and you'll see the new macro knob. Adjust the **KNOB**, and you can hear the depth of the LFO modulation increasing.

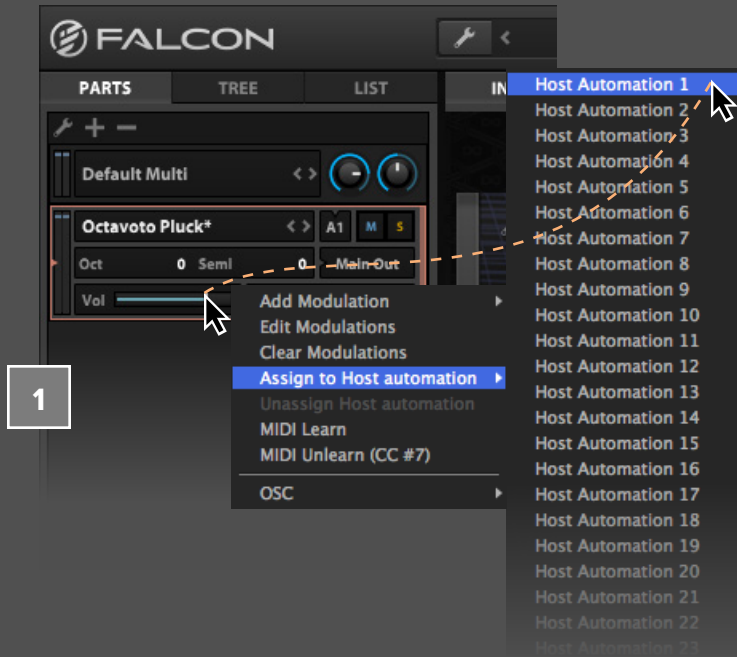
control over complex transformations. For example, you could assign one macro to both filter cutoff and resonance, but with different ratios: 1.0 for cutoff, and -0.5 for resonance. As you turn up the macro knob, it would raise the cutoff frequency but lower the resonance, with the resonance value adjusted by half of the amount that the cutoff value was adjusted.



6 To help remember what the macro is modulating, we can give the knob a more meaningful label and move the position to handy of use as well. Press the **EDIT** button in the top left, then move the macro to align existing macros and double-click the label and enter a new name, such as **"VIBRATO."**

You can assign macros one-to-one, for remote control of a single parameter as above, or you can assign one macro to multiple parameters for simple





## USING HOST AUTOMATION

In addition to Falcon's extensive internal modulation sources, when using Falcon as a plug-in you can take advantage of your host application's automation capabilities. Each Falcon instance has 128 automation connections that can be assigned to individual controls.

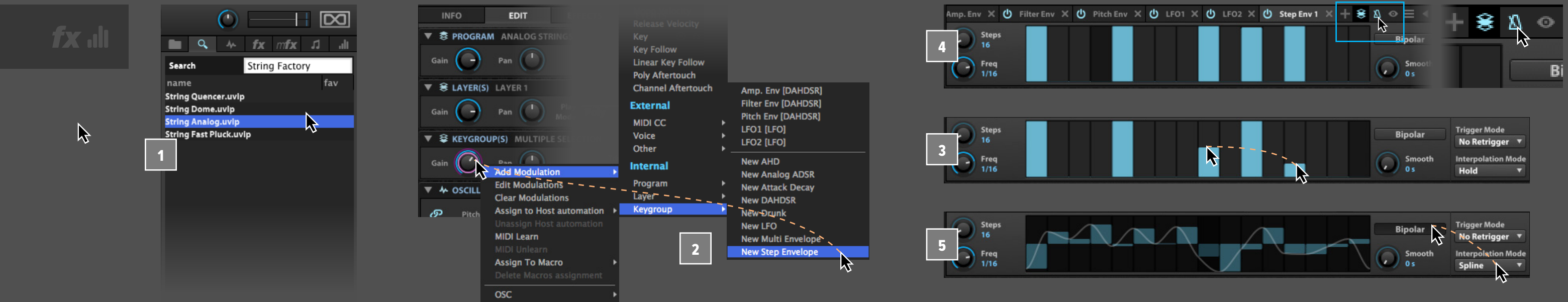
To make a host automation assignment, right-click a parameter, choose Assign to Host Automation, and choose one of the available items.

**1** For example, right-click Part 1's **VOLUME** slider and choose **ASSIGN TO HOST AUTOMATION > HOST AUTOMATION 1**.

**2** The name of the assigned parameter will be displayed in the **TREE** view.

**3** If your host application supports it, the name of the assigned parameter may be displayed in the host application. Otherwise, the numbered parameter name (such as "Host Automation 1") will be displayed.

Each host automation connection can be assigned to one parameter at a time. If you assign a host automation connection that's already assigned to a different control, the original assignment will be removed when the new assignment is created. If you want to create a one-to-many connection try first setting up a macro and then assigning the macro control to host automation.



## USING STEP ENVELOPES

The Step Envelope is a programmable envelope for creating time-based effects, and makes a great programmable pattern sequencer.

**1** A good way to understand the Step Envelope is to use it to modulate keygroup gain. Load the **STRING ANALOG** from the **FALCON FACTORY** soundbank.

**2** Right-click the **KEYGROUP GAIN** knob and choose **ADD MODULATION > KEYGROUP > STEP ENVELOPE**. Play a few notes, and you'll hear the signal gated on the empty steps, and full volume on the steps with full bars.

Each step doesn't have to be fully on or fully off, however — you can continuously adjust the value of each step between the two. Adjust the value of a few steps to be **HALF** or

**3** **QUARTER**, and you'll hear an effect similar to delay feedback taps. You can also apply smoothing between steps to avoid transitions that are too abrupt, pop/click, and so on.

You can also configure the number of steps, as well as the length (in Hertz, or in bars/beats when the module is tempo-synced). When the Step Envelope is tempo-synced, the number of steps is often set to a multiple of the number of beats in the current time signature. However, non-multiples can result in interesting, shifting patterns that don't obviously loop.

**4** To enable **TEMP-SYNC** for the Step Envelope click the sync icon in the **MODULATION HEADER**.

Tempo-syncing can be especially helpful if the envelope is modulating pitch, as can be the Bipolar option. Enabling Bipolar mode puts zero in the center and values can step above to +1 or below to -1. To sets the pitch range for the envelope, adjust the modulation ratio. For example, with a ratio of +12 and the Bipolar option enabled, the envelope with modulate  $\pm 1$  octave (12 semitones).

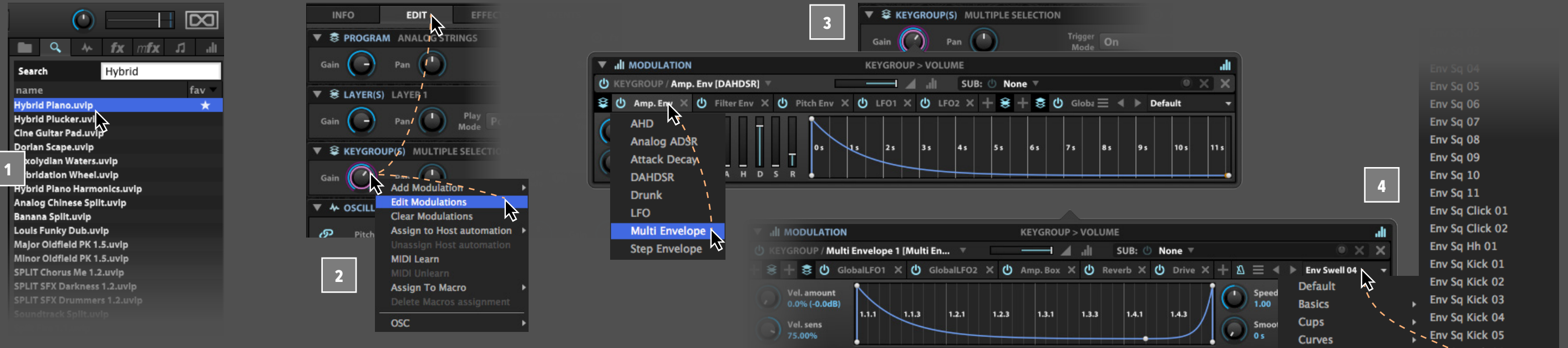
**5** You can also create LFO-like patterns that glide smoothly from step to step. With Interpolation Mode set to **SPLINE**, a continuous line is interpolated from the individual bars, creating a continuously variable modulation source that's suited for pitch sweeps, wobbles, and so on.

Be sure to explore the Step Envelope preset folders, as they contain over 1,000 ready-to-use patterns.





fx



## USING MULTI ENVELOPES

The Multi Envelope is an envelope with a user-defined shape, consisting of any number of points. This allows for truly customized envelopes beyond classic DAHDSR envelopes, such as sweeps that evolve over a long period of time or looped LFO-like shapes.

**1** A good way to understand the Multi Envelope is to use it to modulate keygroup gain. Load the **HYBRID PIANO** from the **FALCON FACTORY** soundbank.

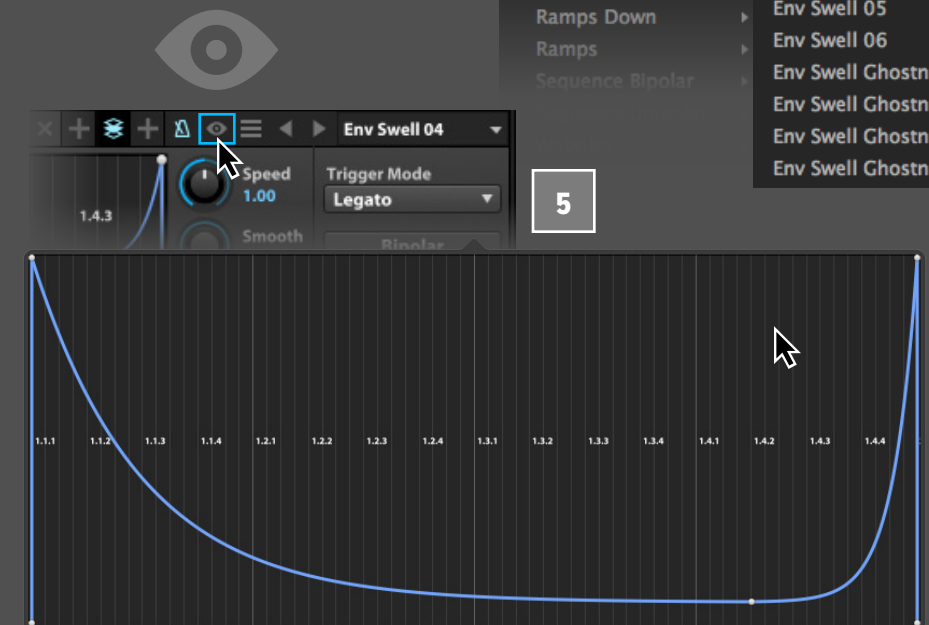
**2** Go to the **MAIN > EDIT** view, right-click the **KEYGROUP GAIN** knob and select **EDIT MODULATIONS**.

**3** A pop-up editor will appear showing all of the modulation sources linked to the control. Right-click the **AMP. ENV.** name and replace it with a **MULTI ENVELOPE**.

**4** Now let's load a Multi Envelope preset, use the **PRESET MENU** to select **ENVELOPES ONE SHOT > ENVELOPE SWELL**, and play a few notes.

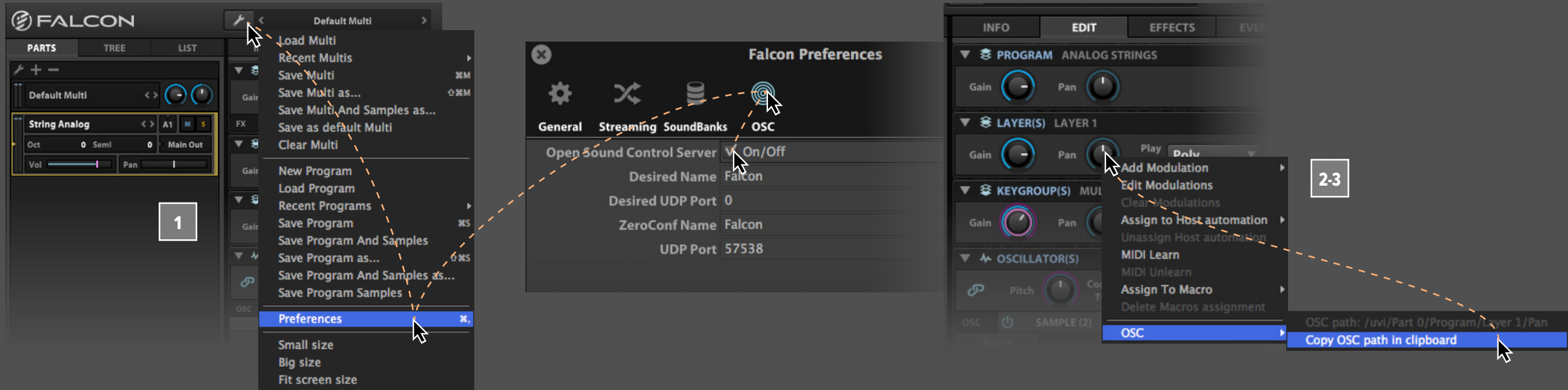
To change the envelope shape, grab an existing point and drag it, double-click to insert a new point, or Shift-right-click to remove a point. You can also drag the lines between the points to adjust the curvature of the line.

**5** If you'd like a bigger canvas to work on, press the "EYE" button next to the Preset File menu.





fx .lll



## USING OSC (OPEN SOUND CONTROL)

Open Sound Control is a protocol used to communicate between different computers and other audio devices. OSC is commonly used as a way for remote software control, such as from a central sequencer that's driving Falcon installations on multiple networked computers, or for touchscreen control from a wireless mobile device.

- 1 To start using OSC in Falcon the OSC server needs to be enabled. Go to Falcon's **PREFERENCES** window, select the **OSC** tab, and enable **OPEN SOUND CONTROL SERVER**. This will make Falcon discoverable on the network by other OSC-enabled applications. Falcon will automatically negotiate a unique name and port number.

Once enabled, Falcon can be controlled remotely by any application or device that supports OSC.

- 2 Each one of Falcon's parameters that can be controlled externally has an OSC Path that uniquely identifies it, such as "/uvi/Part 3/Program/Layer 1/Gain". When a parameter is right-clicked, the contextual menu displays the parameter's OSC path.
- 3 There is also a convenient shortcut provided for copying the parameter's OSC path to the clipboard. You can then use that OSC path in any OSC-equipped application to control that parameter.





# LEARNING FALCON 300: EVENTS

We've looked at ways to create and apply effects to sounds and we've looked at ways to modulate them, now lets take a look at Event processors.

Event modules can generally be thought of as MIDI effects, processing incoming MIDI signals or generating them, though with the Script Processor it's possible to extend that paradigm to include extremely sophisticated creative devices and interface customization.

The most commonly used Event processors are the Arpeggiator, Micro Tuner and MIDI filters like the Chorder, Harmonizer and Strum. These are easily mastered devices providing great performance utility.

In the following chapter we'll take a look at a few of these devices and some of the ways that we can effectively implement them in our own projects.

## TOPICS:

- 301 USING THE ARPEGGIATOR
- 302 USING THE MICRO TUNER
- 303 USING THE SCRIPT PROCESSOR



## USING THE ARPEGGIATOR

The Arpeggiator is a classic synthesizer effect which modifies the incoming notes and plays them in a programmable pattern to create a dynamic sequence.

**1** Let's start by loading the **HYBRID PIANO** program from the **FALCON FACTORY** soundbank.

**2** In **EDIT** mode change the play mode to **POLY PORTAMENTO**.

**3** Switch over to the **EVENTS** tab, hit the + button and select the **ARPEGGIATOR > ARP BASIC > 2 OCTAVE UP** preset.

Since the Arpeggiator is always tempo-synced, the number of steps is often set to a multiple of the number of beats in the current time signature.

However, especially when layered, non-multiples can result in interesting patterns without obvious loop points.

**4** Let's slow the **SPEED** down to **1/8** and add a few more steps to this pattern. Change **NUMSTEPS** to **9** and enable step 9 by clicking the **STEP STATE** box underneath it, so that steps 1, 2, 3, 4, 6, 8, and 9 are On and steps 5 and 7 are Off.

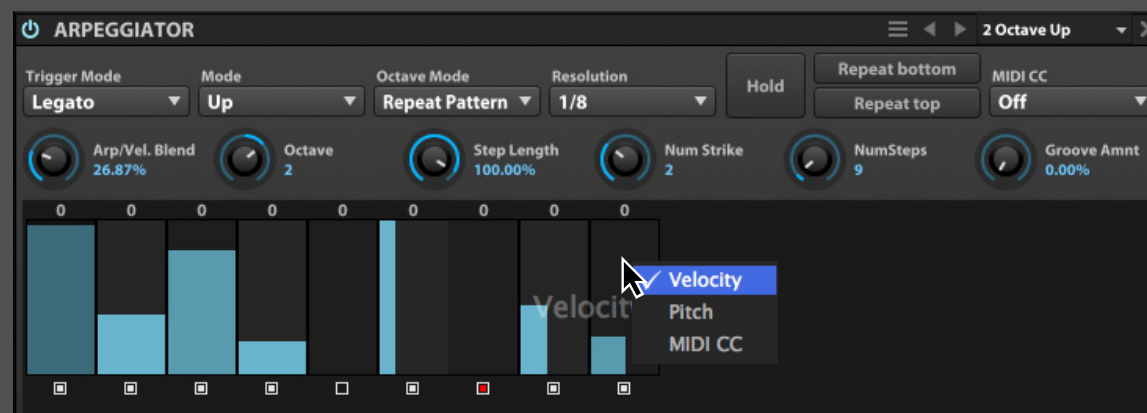
**5** Now let's customize the value of these steps, adjust the **VELOCITY** amount by click-dragging in the graph, and modify the **GATE** by shift-click-dragging.

**6** To give the pattern a more defined groove let's change **NUM STRIKE** to **2** and shift-click the **STEP STATE** button on step **7** to merge it with the step before it.





7



The number of notes played is a combination of the Octave, Repeat Top, Repeat Bottom, and Num Strike parameters. The Octave parameter takes each triggered note and adds octaves of the same note above or below it. Repeat Top and Repeat Bottom will repeat the lowest or highest played note an additional time. Num Strike sets the number of consecutive strikes for every note.

The play mode determines how the arpeggiator cycles through the played notes (and any repeated notes and octaves). For example, if the play mode is “Up & Down”, the lowest note will be played first and cycle up to the highest, then cycle down to the lowest. So if C2, F2, and G2 are held, they will be played as C2, F2, G2, F2, C2, F2, and so on. The “Chord” play mode is notable because all held notes are played at once, rather than cycled; the on/off state, velocity, and pitch values are still applied.

7

The Arpeggiator has three layers: Velocity and Pitch for notes, and MIDI CC for generating a MIDI CC as an additional control signal. Right-click the step grid to change which layer is displayed. The step state (on, off, or merged) is shared between the three layers, but the velocity, pitch, and MIDI CC value for the step is independent.

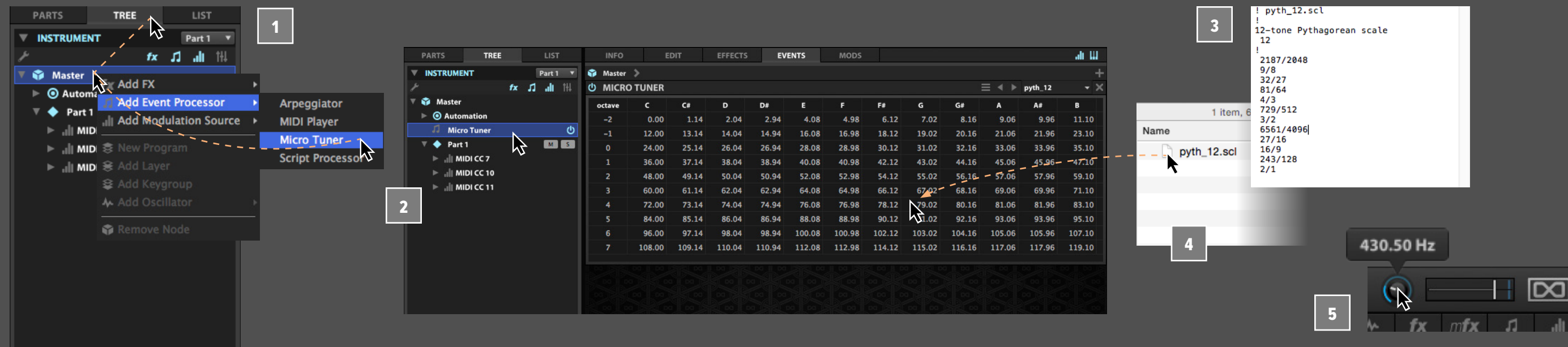
The Pitch layer has a range of  $\pm 48$  semitones (4 octaves), with zero in the center. The pitch value of each step is also displayed above the step grid, as is always visible regardless of the layer you’re currently viewing.

The MIDI CC layer is useful for generating an additional modulation source, especially one that is also cyclical. For example, you could modulate the cutoff frequency of a filter in sync with the note pattern of the arpeggiator; in this way, the MIDI CC

layer can be thought of as a kind of user-defined LFO. To choose which MIDI CC is generated by the Arpeggiator, sets the MIDI CC menu.



# LEARNING FALCON 302: USING THE MICRO TUNER



## USING THE MICRO TUNER

The Micro Tuner allows the exploration of many unique and interesting temperaments, both modern and classical. It also allows ethnic instruments to be played in their natural tuning.

For this example we're going to create an instance of Falcon in 12-tone Pythagorean temperament with C4 at 256Hz. Pythagorean tuning is based on a stack of intervals called perfect fifths, each tuned in the ratio 3:2, and creates exceptional harmonics.

**1** Navigate to the **TREE** tab, right-click the **MASTER** node and select **ADD EVENT PROCESSOR > MICRO TUNER**. Placing the Micro Tuner at the Master level means that all parts in Falcon will be effected, this is a great way to ensure that any and all instruments loaded or created from here on out will be in tune.

**2** Double-click the new Micro Tuner to reveal it in the **EVENTS** editor to the right. In its default state the Micro Tuner doesn't do anything. From here we could load an existing preset, but for this example we're going to use a custom Scala file.

Let's create a new Scala file to describe 12-tone Pythagorean temperament. Create a new text document and paste in the following:

**3**

```
! pyth_12.scl
!
12-tone Pythagorean scale
12
!
2187/2048
9/8
32/27
81/64
4/3
729/512
3/2
6561/4096
27/16
16/9
243/128
2/1
```

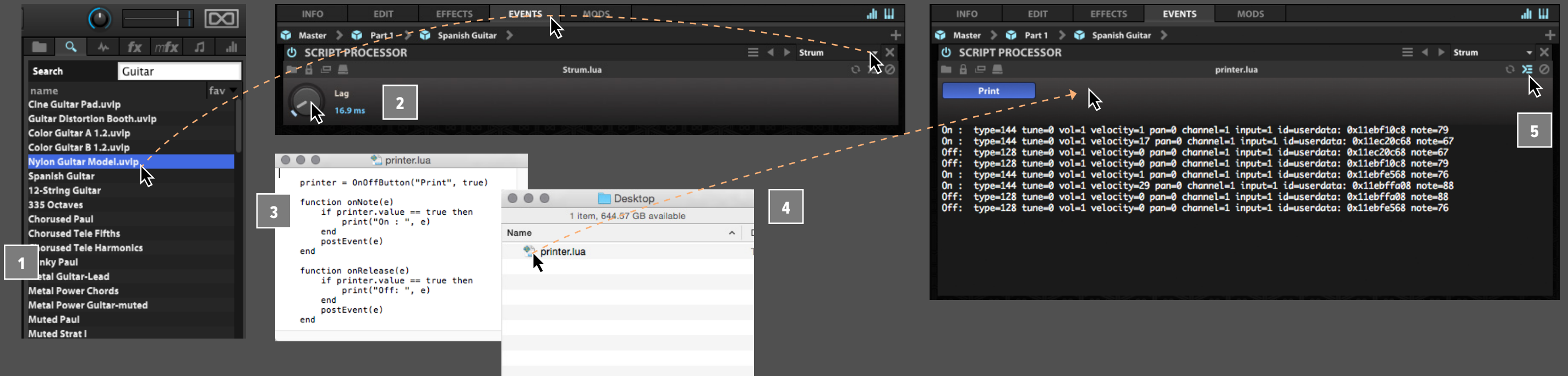
**4** Save this document as "**pyth\_12.scl**" (UTF-8 encoding) and drag the resulting file onto your Micro Tuner. You can save this as a Micro Tuner preset and it will be available for future projects.

**5** Now change the **GLOBAL TUNE** in Falcon's header to **430.5 HZ**. With A4 tuned to 430.5 Hz, C4 will be at 256 Hz. This would be a good time to save out the Multi if you wanted to create a template or even 'Save as Default Multi' if you consistently use a particular tuning.

Now lets load a patch to hear the results, something with a long release, try **PADS > BEAUTY IS SIMPLE 2** from the **FALCON FACTORY** soundbank.

There are many Micro Tuner preset that come with Falcon, and that can be expanded easily with custom Scala files.





## USING THE SCRIPT PROCESSOR

The Script Processor module provides custom event processing capabilities, using the Lua-based scripting language UVIScript.

The Script Processor module has two primary set of controls: the standard controls for interacting with the script itself, and the controls defined by the loaded script (knobs, buttons, menus, and so on).

**1** Let's load the Nylon Guitar Model program from the Falcon Factory soundbank. Then go to the **MAIN > EVENTS** tab, add the Script Processor module, then load the **PERFORMANCE > STRUM** preset.

**2** This script has one parameter, Lag, with a value range of 1 to 200 ms. Adjust **LAG** and play a chord, and you'll hear the notes played in succession as if strummed rather than triggered all at once.

Falcon includes numerous factory preset scripts for a variety of purposes, such as automatic harmonization, unison voice generation, MIDI CC filtering, and more. You can also write your own scripts to further customize Falcon.

**3** Let's start with a simple script that prints some information about each note to the Script Processor console. Enter the following code into a text editor and save the file as "**printer.lua**":

```

printer = OnOffButton("Print", true)
function onNote(e)
  if printer.value == true then
    print("On : ", e)
  end
  postEvent(e)
end
function onRelease(e)
  if printer.value == true then
    print("Off : ", e)
  end
  postEvent(e)
end

```

**4** In the Script Processor module, press the **LOAD SCRIPT** button on the left and choose the "printer.lua" file.

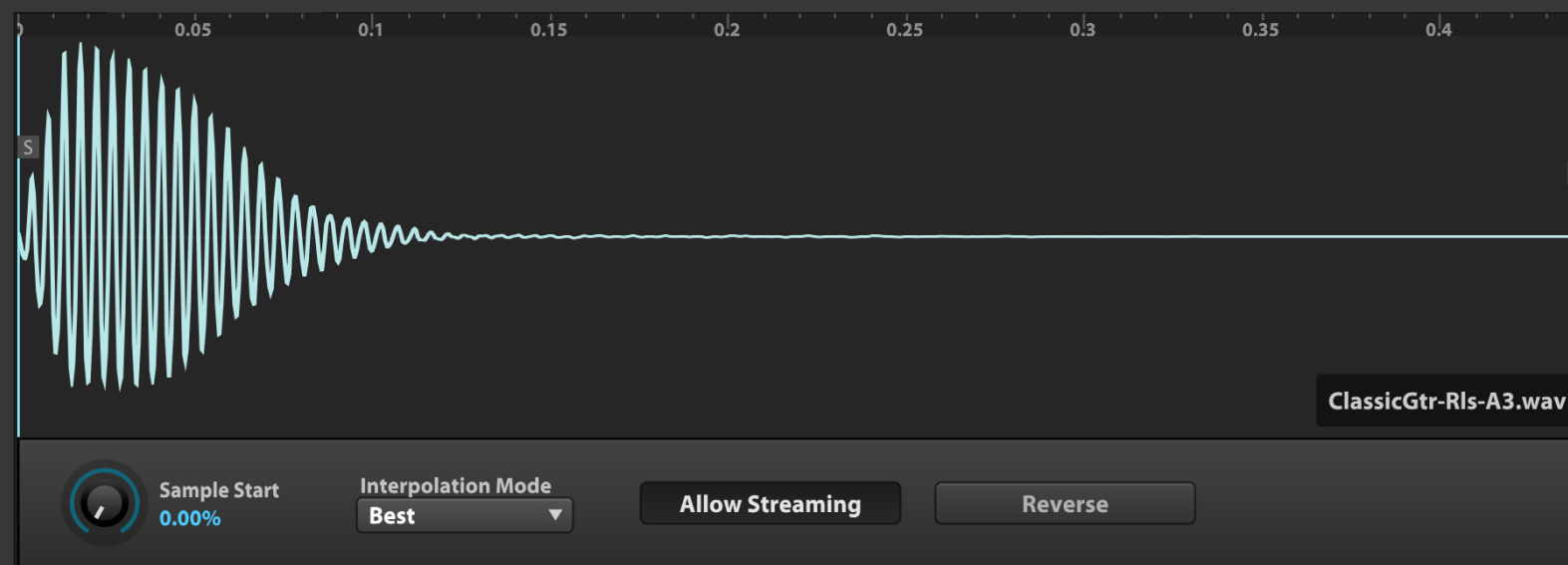
**5** Then enable the "**SHOW CONSOLE OUTPUT**" option, which is generally used for displaying debug messages, and play a few notes—you will see that as each note is triggered and released, a line of information about the note is printed to the console so long as the script's **PRINT** button is enabled. If you disable the Print button, the messages no longer print to the console.





# APPENDIX A: SAMPLING OSCILLATORS

Falcon includes 8 sampling oscillators each equipped with a unique feature set suited for a variety of tasks from basic playback, loop slicing, to advanced time stretching and granular processes.



## SAMPLE

A no-frills workhorse sample oscillator, ideal for basic soundboards and traditional sample playback. The Sample display can be interactively resized and provides editing functions such as crop, normalize, silence, reverse and fade in/out along with the ability to apply any of Falcon's effects in-place. Due to Falcon's ability to efficiently stream samples from disk you can manage tens of thousands of samples at once without a massive RAM footprint.

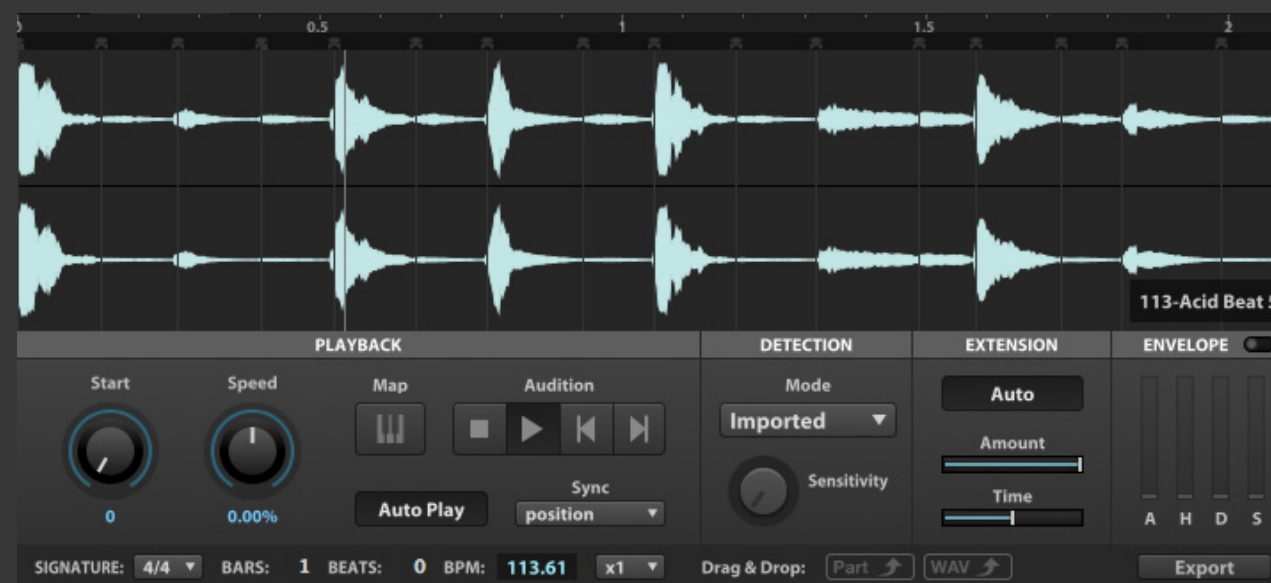
**SAMPLE START** sets the starting point for playback when the sample is triggered, as a percentage of the time between the Sample Start and Sample End markers in the sample file (see: [\[Interface > Main > Sample Editor\]](#)).

The **INTERPOLATION MODE** sets the quality of the transposition. Choosing Lo-fi will reduce the amount of processing needed to transpose the file compared to Standard mode, and likewise choosing Best will increase the processing overhead. (For other styles of transposition, try the other sampling oscillators as well.)

When **ALLOW STREAMING** is enabled, the sample will be streamed from disk if the program has Streaming enabled. When disabled, the sample will always be played from memory and not streamed from disk, even if Streaming is enabled for the program.

**REVERSE** sets the sample playback mode to reverse.





## SLICE

Ideal for rhythmic and percussive material, the Slice oscillator can divide samples into discrete keygroups to be resequenced. Adjust transient sensitivity manually or use embedded markers like those found in REX files. Drag-and-drop export of sliced file maps in a variety of ways including as a Falcon patch, discrete WAV files, or MIDI sequence.

### TEMPO

To sets the loop's tempo, choose its **TIME SIGNATURE** and enter the loop's duration in **BARS** and **BEATS**. The **BPM** field will update as you change the other tempo parameters.

If you'd like to playback the loop at a multiple of its original tempo, use the **TEMPO FACTOR** parameter for coarse speed adjustments (up to 4x faster or slower).

### DETECTION

The **MARKERS** setting determines whether to use slices already saved in the file (imported) or the slices you've defined (user markers). Loops in UVI soundbanks will have imported slices, as will common loop formats such as REX and Apple Loop files.

If you choose to create your own slices, use the **SENSITIVITY** slider to automatically detect and create slices. At the far left, slices will be created only by very prominent beats and there will be a small number of slices; at the far right, slices will be created by more

subtle variations in the sample and there will be a larger number of slices.

To add a slice manually, double-click in the space between the sample's waveform and the time ruler. You can also add multiple slices at once on divisions of the musical grid by right-clicking, choosing **ADD MARKERS WITH GRID SETTING**, and choosing a beat division such as eighth note.

Existing slices can be moved by clicking and dragging anywhere along the slice. To protect a slice from being edited, right-click the slice and choose **LOCK**. The slice can be ignored by right-clicking it and choosing **MUTE**, or it can be removed entirely with **DELETE**.

### PLAYBACK

A single slice can be auditioned by clicking anywhere on its waveform. When a slice is selected, you can also use the forward/back **AUDITION** buttons to audition the next/previous slice. The Audition play and stop buttons can be used to playback the entire file. When





## SLICE

**AUTOPLAY** is enabled, the loop will be triggered when Falcon’s playback begins. (This button is the same as the AutoPlay button in the Parts List.)

**SYNC** determines how the loop interacts with Falcon’s tempo and playback position. When set to “position,” the sample is played back at Falcon’s tempo and also locks to its playback position; in “tempo” mode, only the tempo is matched. When set to “off,” Falcon’s tempo and playback position are ignored and the sample is played back at its original tempo.

In all Sync modes, the **START** control sets the slice where playback begins when the loop is triggered, with zero being the first slice in the loop. The **SPEED** parameter adjusts the loop’s playback tempo, up to 50% faster or slower.

For **MAP**, see: Exporting and converting the loop.

### EXTENSION

When the loop’s playback tempo is slower than its original tempo, you can choose to extend the slices so that the loop is still continuous. With **SLICE EXTENSION** set to **AUTO**, extension of the slices will be configured automatically. When disabled, use the **AMOUNT** and **TIME** parameters to fine-tune how the slices are extended.

### ENVELOPE

You can also optionally enable a slice envelope. When enabled with the **ENVELOPE** button, the **ATTACK**, **HOLD**, **DECAY**, **SUSTAIN** parameters adjust an amplitude envelope that is applied to each slice as it is triggered.

### EXPORTING AND CONVERTING THE LOOP

The entire loop can be exported as a new audio file with the **WAV** button. When you press on it and drag, it creates a new audio file that can be dragged to your host application or desktop. The new audio file is created with all of the current settings applied: tempo, envelope, etc.



Or, to export the slices with each as an individual audio file, choose **EXPORT** and specify the folder where the samples will be saved. To save a program with the slices mapped to individual keys, press on the **PART** button and drag it to the Parts List or to the desktop or other folder.



If you would prefer to create a new layer in the current program rather than a separate program, press the **MAP** button in the Playback section. This will Mute and MIDI Mute the original layer, and create a new layer with the slices mapped to individual keys.



This will also change the audio drag & drop button to a **MIDI** button. When you press on it and drag, it creates a MIDI file that can be dragged to your host application or desktop. The MIDI file triggers the slices in their original order and timing, which you can then edit for new arrangements of the slices.





## STRETCH

A realtime, low-CPU pitch-shifting sample oscillator. Stretch can adjust pitch up to  $\pm 2$  octaves while maintaining sample duration. Freely adjust sample start time, playback mode and tempo analysis. Use the Solo Mode button to switch between discrete monophonic and polyphonic pitch-shifting algorithms.

The Stretch oscillator will pitch-shift the sample  $\pm 2$  octaves from its root key. Beyond that range the pitch will be constant, even if the keygroup's key range extends further.

### PLAYBACK

**SAMPLE START** sets the starting point for playback when the sample is triggered, as a percentage of the time between the Sample Start and Sample End markers in the sample file (see: [\[Interface > Main > Sample Editor\]](#)).

Additionally, when **LEGATO MODE** is enabled, if a new note re-triggers the sample, playback will continue from the current sample position but at the new pitch. With Legato mode disabled, playback will always begin from the sample's start position.

### SAMPLE TEMPO

Although the speed of sample playback is constant across its key range, setting the **SYNC** mode to "TEMPO" will sync the sample's playback speed to Falcon's tempo. Sets the sample's base tempo with the

**TEMPO** field, which can be modified with the **TEMPO FACTOR** ( $\pm 400\%$ ) and **TEMPO FINE** ( $\pm 50\%$ ) controls.

### ANALYSIS

To fine-tune the pitch-shifting, adjust the **GRAIN SIZE** and **SENSITIVITY** parameters. For highly rhythmic or percussive material, try increasing Sensitivity for better transient preservation. Additionally, if a sample contains a solo instrument, try enabling **SOLO MODE** for the best pitch-shifting; for polyphonic samples, turn off Solo Mode.



## GRAINS

Falcon's most advanced granular engine, rebuilt for deep sound design. Explore Classic, Cloud, and Pitch scheduling modes, a fully parametric grain envelope, and per-grain filtering with formant control for intricate textures and rhythmic motion.

### GRAIN SCHEDULING MODE

- **CLASSIC:** periodically spaced grains
- **CLOUD:** randomly spaced grains
- **PITCH:** pitch-periodic grains

### WAVEFORM DISPLAY

**LINK** enables Loop Start link to Transport Position. Click the left blue line or drag the **START** to sets the loop start point. Click the right blue line or drag the **SIZE** value to sets the loop end point.

### TRANSPORT

**POSITION** determines the starting point for grain playback within the audio sample. This is the central point around which grains are generated.

**SPEED** sets the primary direction of playback when Speed is greater than zero.

**DIRECTION** controls the speed and direction at which the main Position marker moves through the sample. At 0, the position is static.

### GRAIN

**RANDOM PAN** (the left icon of the title bar): enables randomization of the pan position for each grain. The voices are panned in a more structured, alternating pattern when disabled.

**ATTACK** (the right icon of the title bar): enables triggering of the very first grain instantly when a note is played, rather than waiting for the first period to elapse. This provides a more immediate attack.

**SIZE** (in Classic and Cloud mode) sets the duration of each individual grain in seconds. Shorter grains sound more textural and abstract, while longer grains are more recognizable as snippets of the original sample.

**FORMANT** (in Pitch mode) shifts the resonant character (timbre) of the sound without changing its fundamental pitch. This can make a sound source sound like it's coming from a larger or smaller body.

**PERIOD** sets the base time interval between the start of successive grains.

**LINK** enables automatically sets the Period to be half of the Grain.

**DENSITY** determines how many grains will be played at once.



## GRAINS

**WIDTH** modifies the steepness of the envelope's attack and decay. Negative values result in a wider, softer envelope, while positive values create a narrower, more percussive sound.

**PEAKINESS** controls the curvature of the envelope. Higher values create a sharper, more defined peak, while lower values result in a smoother, more rounded shape.

**SYMMETRY** adjusts the shape of each grain's volume envelope. Negative values create a fast attack and slow decay (like a plucked string), while positive values create a slow attack and fast decay (reversed sound).

These three controls can also be adjusted by click-dragging the **ENVELOPE DISPLAY** above.

### BAND LIMIT GRAINS

Click the icon button to enable a dedicated band-pass filter that is applied to each individual grain.

**BAND WIDTH** controls the width of the per-grain filter. Lower values create a narrow, resonant peak, while higher values allow a wider range of frequencies to pass through.

**BAND CENTER** sets the center frequency of the per-grain filter. This allows you to isolate specific tonal characteristics from the source sample for each grain.

### VARIATION

**JITTER** introduces a small amount of random variation to the timing of each grain's trigger, making the sound less robotic and more organic.

**POSITION** adds a random offset to the start position of each individual grain. Higher values will grab grains from a wider area around the main Position, creating a more varied texture.

**PITCH** introduces random pitch deviation to each individual grain, measured in semitones. Useful for creating dissonant clouds or subtle chorusing effects.

**REVERSE** sets the probability (from 0% to 100%) that an individual grain will play in reverse, independent of the main playback Direction.

**SKIP** sets the probability that a scheduled grain will be skipped entirely. This can be used to thin out the texture in a random way.

**DURATION** adds randomness to the length of each grain. At 0%, all grains have the exact same duration. Higher values create more variety.

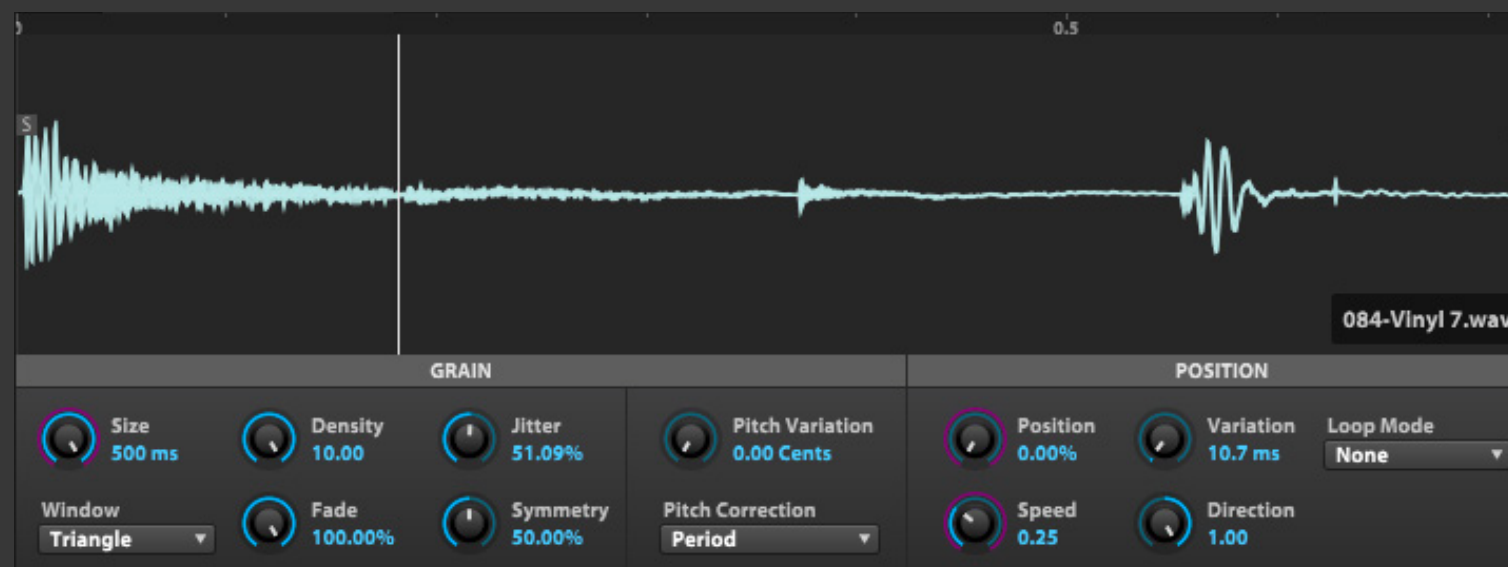
### VOICES

**VOICES** sets the number of simultaneous grain streams (or playheads). Increasing this number creates a rich, layered unison or chorus effect.

**SPREAD** spreads the playback position of the unison voices around the main.

**DETUNE** applies a small amount of pitch difference between the unison voices, thickening the sound.

**PAN** controls the stereo width of the grains. At 0%, the sound is mono. At 100%, grains and unison voices are spread across the entire stereo field for a wide, immersive effect.



## IRCAM GRANULAR

IRCAM's premier granular oscillator, divides an audio sample into grains and recombines them for realistic pitch shifting or soundscape generation. Adjust Grain parameters such as Size, Density, Jitter, Position, Speed, Direction, Loop Mode, Pitch Variation and Correction Method.

### GRAIN

The **GRAIN** section configures the shape of the grains.

**SIZE** sets the duration of the grains. **DENSITY** determines how many grains will be played at once, with 1.00 representing standard playback. With values less than 1.00, there will be silence between the grains with a rhythmic result similar to tremolo; with values over 1.00, there is increasingly more overlap of grains with a harmonic result similar to a chorus or sometimes a ring modulator. **JITTER** varies the consistency of grain playback timing.

**FADE** sets the amount of the grain affected by the fades of the grain envelope's attack and decay, as a percentage of the full grain size. At the default 100%, the full grain can be faded, which results in a triangle-shaped envelope. At less than 100%, there is a plateau in the middle, resulting in a more trapezoidal envelope.

**SYMMETRY** changes the skew of the grain window by balancing the grain envelope attack and decay, as percentages of the grain size:

- **0%**: set an attack of 0% and decay of 100%; this results in more percussive grains
- **50%**: set an attack of 50% and decay of 50%; this is the standard, balanced window
- **100%**: set an attack of 100% and decay of 0% means; this results in reversed grains

**WINDOW** sets the shape of the window (an envelope applied to the signal when creating grains); choose from Triangle, Hanning or Welch curves, or Square.

**PITCH VARIATION** adds randomization to the pitch of each grain, from minor variations of a few cents to an entire octave.

**PITCH CORRECTION** sets how grains will be transposed. The Grain Size option keeps grain size constant, while the Period option adjusts the size of the grain.



## IRCAM GRANULAR

### POSITION

The **POSITION** section controls determine the playback position in the sample file.

**POSITION** determines the starting point for playback, as a percentage of the duration between the sample start and end markers. With Speed set at or near zero, this can be used to manually scrub to any location within the file. **POSITION VARIATION** adds randomization to the current position, with a range of zero to 500 ms from the current position.

**SPEED** sets the scrubbing speed factor, with 1.00 as normal speed, zero as staying in place on the current grain, and 10.00 as 10x faster. **DIRECTION** sets the direction of scrubbing, from +1.0 for fully forward to -1.0 for fully reverse.

If there is a loop in the audio file, the Loop Mode sets how it will be handled:

- **NONE**: The loop will be ignored
- **FORWARD**: The looped section is played forward; when playback reaches the end of the loop, playback begins again from the loop start point
- **FORWARD-BACKWARD**: The looped section is played alternately forward (from the loop start to loop end) and reverse (from loop end to loop start)



## IRCAM MULTI GRANULAR

A multi-voice implementation of the IRCAM Granular oscillator which can be used to great effect to achieve a range of complex unison sounds. Includes the same control set from IRCAM Granular with an additional section to control voice quantity, position and spread.

### VOICES

The **VOICES** section sets the voice-specific settings. **VOICES** sets the number of unison voices. With a single voice, the result will be similar to the standard IRCAM Granular oscillator.

The other Voice controls set relative variations for each voice; **TIME SPREAD** adjusts the timing of each voice's trigger, and **POSITION SPREAD** sets the position within the sample file.

### GRAIN

The **GRAIN** section shapes the grains themselves. Most of the **GRAIN** parameters are the same for the IRCAM Multi Granular oscillator as the IRCAM Granular oscillator; for details, see: [\[Appendix A: Modules > Oscillators > IRCAM Granular\]](#).

- **SIZE**
- **DENSITY**
- **JITTER**
- **WINDOW**
- **FADE**

- **SYMMETRY**
- **PITCH VARIATION**
- **PITCH CORRECTION**

This module also has additional Grain settings not found in IRCAM Granular:

**DURATION VARIATION** sets the amount of grain size variation. Enable Reverse will reverse the individual grains (not the overall playback direction, which is controlled with Direction).

### POSITION

The **POSITION** parameters are the same for the IRCAM Multi Granular oscillator as the IRCAM Granular oscillator; for details, see: [\[Appendix A: Modules > Oscillators > IRCAM Granular\]](#).

- **POSITION**
- **VARIATION**
- **SPEED**
- **DIRECTION**
- **LOOP MODE**



## IRCAM SCRUB

Similar in use to IRCAM Granular, IRCAM Scrub offers random-access scrubbing, speed and directional control but uses the same top-quality algorithm found in IRCAM Stretch.

### PLAYBACK

The Playback parameters are the same for the IRCAM Scrub oscillator as the IRCAM Granular oscillator; for details, see: [\[Appendix A: Modules > Oscillators > IRCAM Granular > Position\]](#).

- **SPEED**
- **POSITION**
- **DIRECTION**

### ANALYSIS

The Analysis parameters are the same for the IRCAM Scrub oscillator as the IRCAM Stretch oscillator; for details, see: [\[Appendix A: Modules > Oscillators > IRCAM Stretch > Analysis\]](#).

- **WINDOW**
- **PADDING**
- **OVERLAP**

### REMIX

Remix mode separates the signal into 3 discrete components and allows you to mix and automate their levels. The 3 signal components are **SINE** (harmonics), **NOISE** and **TRANSIENTS**.

### OPTIONS

The Options parameters are the same for the IRCAM Scrub oscillator as the IRCAM Stretch oscillator; for details, see: [\[Appendix A: Modules > Oscillators > IRCAM Stretch > Options\]](#).

- **TRANSIENTS**
- **SHAPE**
- **ENVELOPE**
- **STEREO**



## IRCAM STRETCH

Similar to the Stretch oscillator, but implementing IRCAM's high-quality phase vocoder for time-stretching and pitch-shifting with transient and envelope preservation. Requires more processing power than the standard pitch-shifting algorithms used in other oscillators but with a significant quality improvement.

### PLAYBACK

**SPEED** sets the scrubbing speed factor, with 1.00 as normal speed, zero as staying in place on the current grain, and 10.00 as 10x faster. **SAMPLE START** sets the starting point for playback when the sample is triggered, as a percentage of the time between the Sample Start and Sample End markers.

### SAMPLE TEMPO

The tempo parameters are the same for the IRCAM Stretch oscillator as the standard Stretch oscillator; for details, see: [\[Appendix A: Modules > Oscillators > Stretch > Sample Tempo\]](#).

### ANALYSIS

**WINDOW** sets the size of the sampling window for grain size. Grain size is optimally set to a size proportional to the fundamental note of the sample, with grain size twice the duration of the fundamental. **PADDING** sets the amount of oversampling, to x1 (no oversampling), x2, or x4. As oversampling is processor intensive, it's recommended to apply oversampling as little as is

necessary to reduce unwanted artifacts. Often, no oversampling will be needed. **OVERLAP** sets the relative amount of grain overlap. As with oversampling, higher values are more processor intensive.

### REMIX

Remix mode separates the signal into 3 discrete components and allows you to mix and automate their levels. The 3 signal components are **SINE** (harmonics), **NOISE** and **TRANSIENTS**.

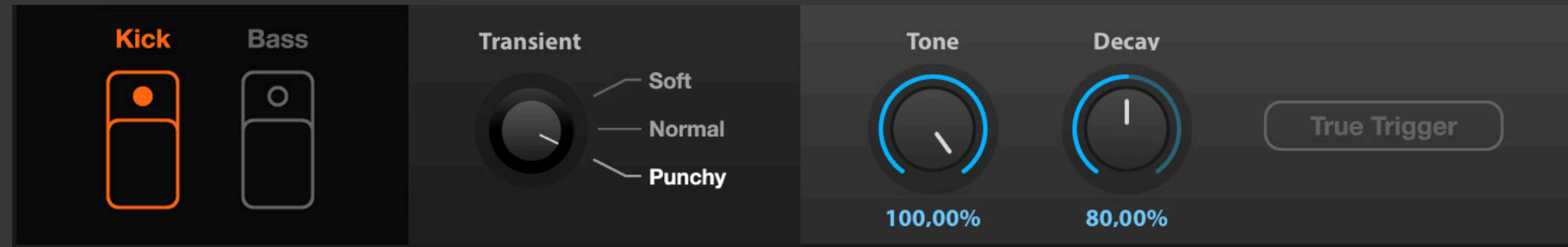
### OPTIONS

- **TRANSIENTS:** Transient preservation; helpful for highly rhythmic or percussive samples
- **ENVELOPE:** Envelope preservation; helpful for avoiding unwanted pitch artifacts with some samples
- **STEREO:** Phase locks between stereo channels
- **SHAPE:** Shape preservation; helpful for preserving the character of voices and other monophonic sounds
- **LEGATO:** New voice playback position will start where currently playing voices are located



# APPENDIX A: SYNTHESIS OSCILLATORS

Falcon includes 16 synthesis-oriented oscillators including featured Additive, VA, analog stack, percussion, noise, organ, FM, Texture, wavetable and a physical string modeling oscillator.



## 808 BASS DRUM

Recreate the legendary analog bass drum with Falcon's circuit-modeled 808 oscillator. From soft thumps to hard-hitting punches, precise Tone, Decay, and Pulse controls deliver iconic kick sounds perfect for any rhythmic foundation.

Sets the playback mode with: **KICK** for machine emulation with short variable decay and true trigger, or **BASS** for longer fixed decay and reinit before trigger.

Select the **TRANSIENT** Soft, Normal or Punchy.

**TONE** adjusts high-end of the sound

**DECAY** adjusts decay

**TRUE TRIGGER** enables true trigger in Kick mode



## ADDITIVE

An easy-to-use additive oscillator inspired by classic subtractive synthesis, with additive twists like partial stretching, frequency shifting, fractional order filtering, even/odd harmonic control, continuous morph from square to saw and more...

**MAX PARTIALS** sets the maximum number of harmonics.

For example an A2 note has 200 harmonics for a sampling frequency of 44.1kHz. It can be used either for sound design to limit the spectrum or to control the amount of CPU which is proportional to the number of partials.

### FREQUENCY

**STRETCH** sets the amount of inharmonicity (partial stretching) of the partials. This is similar to the one present in stiff-stringed instruments like the piano or the guitar, great to spice up static spectrums thanks to the dispersive behaviour.

**DISSONANCE** disturbs the harmonic series according to the law  $f_n = f * (1 + n * dissonance)$

- At 100% the partials are harmonics:  $f * (1\ 2\ 3\dots)$
- At 200% we only have odd harmonics:  $f * (1\ 3\ 5\ 7)$
- At 50% the partials are harmonic but interlaced with the odd partials of its (missing) sub-octave:  $f * (1\ 3/2\ 2\ 5/2\ 3) = f * (1\ 2\ 3\dots) + f/2 * (3\ 5\ 7\dots)$
- For irrational amounts, the partials are inharmonics

**FREQUENCY SHIFT** transposes the spectrum by a fixed amount in Hertz, making all the partials inharmonic

### TIMBRE

**SLOPE** sets the Slope / Tilt of the Spectrum

- The default position decays as  $1/f$  and generates a sawtooth wave
- At +100% generates a unipolar pulse train with flat spectrum
- At -100% generates a parabolic wave decaying as  $1/f^2$  (or a triangle wave when even harmonics are omitted (see the Even/Odd parameter)

**EVEN/ODD** controls the levels of even and odd harmonics

- At +100% removes even harmonics and generates a square wave by default
- At -100% removes odd harmonics and results in the same waveform at the octave e.g.  $(2f\ 4f\ 6f\ \dots) = 2(f\ 2f\ 3f\ \dots)$

**HARMONICS SHIFT** simulates transposition of the spectrum up to +48 semitones, but forces the resulting partials to stay in harmonic relation with the fundamental frequency

This can be compared to (soft-)hard-sync of analog oscillators



## ADDITIVE

### COMB/PWM

**FREQUENCY** sets the relative frequency of a comb filter applied to the harmonic series of the oscillator

This is useful to simulate PWM (Pulse Width Modulation) by sweeping the frequency of notches in the spectrum

**DEPTH** sets the amount of cancellation of the Comb Filter

### FILTER

**CUTOFF** sets the cutoff frequency of the fractional order filter

**Q** sets the resonance of the filter (available according to Filter Type)

**ORDER** adjust the order / slope of the filter

This includes fractional filter slopes from 0.0 to order 8.0 (48dB/octave) that can not be achieved with traditional filters

**TYPE** sets the type of filter among Butterworth Low-pass, Band-pass, High-pass (no Q) and Resonant Low-pass, Band-pass, High-pass.

### UNISON

**VOICES** sets the number of unison voices

**BEATING** when Unison is activated, set partials are shifted by a fixed amount in Hertz

This results in natural built-in Amplitude Modulation (with no LFO involved) whose frequency can be controlled by the Beating frequency. (Only possible with additive synthesis)

**DETUNE** sets the detuning in cents of each unison voice

### GLOBAL

**KEEP BASS** forces the fundamental frequency of the oscillator to be preserved

Some spectral modifications like Comb or HarmShift, may result in cancellation of the fundamental frequency which is not always desired. SafeBass retains the fundamental frequency as a reference point while the remaining parts of the spectrum are being processed.

**RAMP TIME** sets the Ramping time between amplitude changes



## ANALOG

A virtual analog oscillator outfitted with a traditional selection of waveforms including Sine, Saw, Square, Triangle, Noise and Pulse. Includes pulse width modulation, sync control and a robust unison section supporting phase, tuning and spread control on up to 8 voices.

The Analog section contains the primary oscillator controls. **WAVEFORM** sets the shape of the waveform; choose from saw, square, triangle, sine, noise, or pulse. **PWM** (pulse width modulation) modifies the shape of the waveform, and is often modulated with an LFO. **START PHASE** adjusts the point in the waveform at which playback will begin, and **POLARITY** reverses the polarity of the waveform.

The Hard Sync section determines the phase sync between voices. When **SYNC** is enabled, voices are phase-synced to a control oscillator that is not displayed or heard; **SHIFT** sets the amount of drift from the control oscillator.

The Unison section sets the number of voices and how they will be modified. **VOICES** sets the number of simultaneous voices, and **STEREO** toggles between mono and stereo. **PHASE SPREAD** sets the style of phase spread for the voices. When stereo is enabled, the **STEREO SPREAD** knob controls the amount of stereo spread and the menu chooses the style of stereo spread. The **DETUNE** knob and menu adjusts the amount and style of pitch adjustment to each voice.





## ANALOG STACK

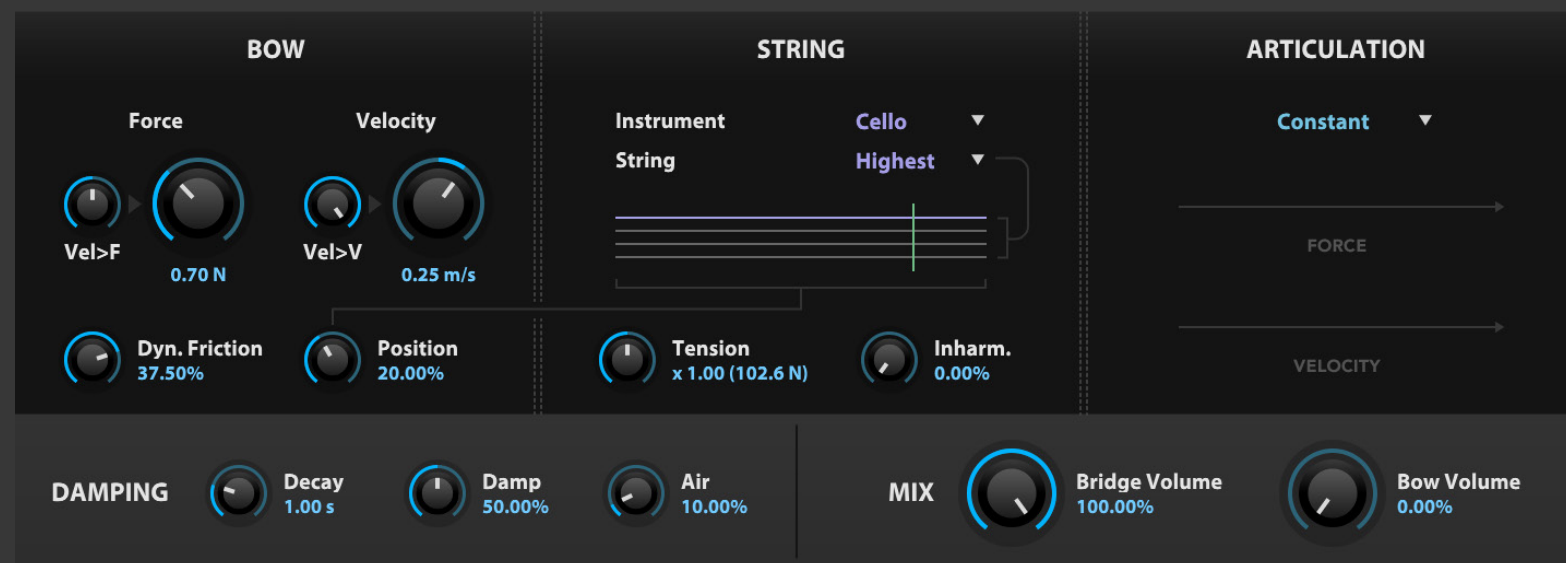
An 8-voice implementation of the Analog oscillator designed to facilitate the rapid layering. Each voice utilizes the same basic engine found in the Analog oscillator, substituting the Unison and Sync sections for Pan and Gain to facilitate spatial and level mixing and a pitch section for subtle to extreme voice detuning.

Each oscillator has a subset of the controls available on the full Analog oscillator: **ENABLE/DISABLE**, **WAVEFORM SHAPE**, **PWM**, **START PHASE**, and **POLARITY**. For details on those parameters, see: [\[Appendix A > Oscillators > Analog\]](#).

Additionally, oscillators 2-8 have an **SYNC TO OSC 1** option to sync their phase to oscillator 1.

The Mixer section adds **GAIN** and **PAN** controls for balancing the level and stereo placement of each oscillator.

The Transposition section has four controls for adjusting each oscillator's pitch: **OCT** and **SEMI** for MIDI transposition, and **CENTS** and **PITCH** for audio transposition.



## BOWED STRING

A bow and string emulation, Bowed String provides in-depth control over numerous articulation modes, capable of creating a variety of tones.

### BOW

This section controls the bow action of the instrument. **FORCE** sets how bow pushes the string and **VELOCITY** controls bowing speed. **VEL > F** and **VEL > V** set MIDI velocity modulation amount of force and velocity. **DYN. FRICTION** controls the friction factor of the bowing action. **POSITION** sets the bowing position of strings.

### STRING

This section controls the string parameters of the instrument. Choose **INSTRUMENT** type: Violin, Viola and Cello from the menu, and select the **STRING** lowest, low, high and highest from the menu. **TENSION** multiplies the tension factor of the string. **INHARM.** sets the inharmonicity amount when bowing happens.

### ARTICULATION

Sets the articulation mode from the menu: Constant, Sautillé, Fast Martelé, Staccato, Tremolo, Detaché, Accentue, Bouncing and Manual to play. Additional parameters vary by mode.

### Articulation Parameters:

- **STROKE FREQUENCY** sets the stroke speed/frequency
- **STROKE PULSE WIDTH** sets the length balance of the stroke up and down
- **STROKE PHASE OFFSET** sets the stroke start point
- **STROKE DURATION** sets the length of the stroke
- **STROKE ATTACK** sets the attack time of the stroke
- **STROKE RELEASE** sets the release time of the stroke
- **BOUNCING DAMP** sets the damping factor of the bouncing stroke
- **MANUAL BOW** for manual control of the bow

### DAMPING

Sets the damping factor of the instrument body. **DECAY** sets the decay time of the low frequencies. **DAMP** changes the amount of viscoelastic damping relatively. **AIR** changes the frequency of the air radiation relatively.

### MIX

Sets the **BRIDGE VOLUME** and **BOW VOLUME** individually.



## DRUM

Designed for the creation of rhythmic and percussive sounds, DRUM utilizes both a pitched oscillator and noise generator. Both pitched and noise oscillators sport discrete AD amplitude envelopes with the former providing pitch modulation. EQ and distortion are available in the master section for broad shape control.

### OSCILLATOR

The pitched oscillator begins with a **WAVEFORM SHAPE**; choose from sine, triangle, saw, or pulse. Sets the base pitch of the oscillator with **FREQUENCY**, and then use the **PITCH MODULATION** controls to further adjust it. **DEPTH** sets the amount of modulation in semitones, and **RATE** determines how quickly that pitch range is modulated. The **SHAPE** of the modulation can be exponential (a rapidly decaying envelope), sine (traditional up and down LFO), or noise (semi-random walk).

The **AMPLITUDE ENVELOPE** is a simple AD envelope, with **ATTACK** and **DECAY** parameters.

### NOISE

The Noise generator provides a **FILTER**. The Filter **TYPE** can be set to low-pass, band-pass, or high-pass, and both **CUTOFF FREQUENCY** and **Q** can be adjusted.

The **AMPLITUDE ENVELOPE** offers **ATTACK** and **DECAY**, same as the pitched oscillator. Additionally, you can choose a **DECAY STYLE** of exponential or linear; exponential decay is more rapid at first, while linear decay is a constant rate.

### MIXER

The **MIXER** sets the relative levels of the oscillator and noise generators. When centered, the two are mixed together in equal amounts; drag the slider up or down for relatively more or less of each sound source.

### MASTER

The Master section provides overall adjustment and effects for the oscillator: **EQ GAIN**, **EQ FREQUENCY**, **DISTORTION**, and **VOLUME**.

**VELOCITY SENSITIVITY** levels can also be set independently for Oscillator Volume, Oscillator Pitch Modulation, and Noise Volume.



## FM

A four operator FM oscillator which can be used in either ratio or Hz modes and is arrangeable in one of 11 configurations. Additional operator controls include Fine Ratio/Freq Multiplier, Snap Ratio (which quantizes modulation frequencies to harmonics) and Start Phase.

### OPERATORS

There are four operators. Each operator has a **RATIO** which defines its frequency relative to the base frequency. At 1.0, the frequencies are the same; at 2.0, the frequency of the operator is double the base frequency; and so on.

The **HZ** toggle changes the operator from a relative ratio frequency to an explicit frequency set in Hz.

The **FINE** control provides fine tune adjustment of +/- 1200 cents. If **HZ** mode is enabled the functionality changes to a **FREQUENCY MULTIPLIER**, allowing oscillator frequencies from 0.001 Hz to 20 kHz.

The **PHASE** control sets the start phase for the operator.

The **SNAP** toggle locks **RATIO** to harmonic intervals (e.g. x1, x2, x3 etc.). In **HZ** mode this control is disabled.

The **LEVEL** control sets the output level for each operator. Depending on the topology chosen, this control will instead adjust the modulation index for operators, B, C, and D.

### MASTER

The relationship between the operators and how they modulate each other is chosen with the **TOPOLOGY** menu. Additionally, operator D can be fed back into itself, with the **FEEDBACK** knob setting the amount.



## HARMONIC RESONATORS

3 mixable exciter sources (transient, texture, and noise) combine to drive a 6-channel resonator bank with per-channel control over course and fine tuning, and coupling.

### EXCITERS

**TRANSIENT** oscillator defines the attack portion of the sound. To load an **AUDIO SAMPLE**, press on the menu above the waveform image and choose from the menu of factory preset. **GAIN**, **PITCH** and **TRACKING** sets the sample gain, pitch and pitch tracking

**TEXTURE** oscillator defines the sustain portion of the sound. To load an **AUDIO SAMPLE**, press on the menu above the waveform image and choose from the menu of factory presets. **GAIN**, **PITCH** and **TRACKING** sets the sample gain, pitch and pitch tracking. **PITCH** and **TRACKING** sets the sample gain, pitch and pitch tracking. **SAMPLE START** determines the starting point for playback, as a percentage of the duration, and **RANDOM** adds randomization to the sample start position.

**NOISE** generator adds static noise to the sound. **GAIN** and **DENSITY** sets the noise level and amount. **CUTOFF** is a one-knob low-pass/high-pass filter, defining cutoff frequency.

The **TILT EQ** combines both low and high-shelf EQs into a single knob; turn clockwise for high-shelf, counter-clockwise for low-shelf; while the small knob below sets the cutoff frequency utilized by both.

The **AMP ENV** is a three stage envelope, sets the **ATTACK**, **HOLD** and **DECAY** of the sound.

### RESONATOR BANK

The 6 bands each offer control of:

- **BYPASS** (power) button
- **COARSE** to sets the filter frequency in semitones
- **FINE** to fine-tune the filter frequency in cents
- **GAIN** adjusts the band level in dB
- **COUPLING** to sets the coupling amount in Reflect and RotCirc (aka Circular Rotation) modes

**DECAY** sets the filter decays of all-bands

**SCALE** controls the amount of decay scaling according to frequency (0%=no scaling, 100%=the higher the frequency, the shorter the decay)

**DAMPING** adjusts the high frequency damping of each bands

**MOD. DEPTH** sets the filter modulation depth in cents

**COUPLING MODE** sets relationship between the filter bands:

- **PARALLEL** mode: processing all bands in parallel (or independently)
- **REFLECT** mode: a weighted sum of each resonator's energy is fed back into all the others
- **ROTCIRC**: rotates a small fraction of energy from each band to the next (circularly)



Band	SampleAndHold	Static I	Static II	Violet
Blue	White	Pink	Brown	Lorenz
Rossler	Crackle	Logistic	Dust	Velvet

 Density  
62.88%



## NOISE

A robust noise oscillator offers 15 unique noise shapes including Band, S&H, Static I, Static II, Violet, Blue, White, Pink, Brown, Lorenz, Rossler, Crackle, Logistic, Dust and Velvet. Dynamic shapes provide additional control such as Static Density and Logistic Chaos.

The **NOISE TYPES** are laid out on a grid; select a name to choose the noise type. Depending on the selected noise type, a **VALUE** control may be available to changes a characteristic of the noise, such as Rate, Density, Chaos, and so on. (Some noise types, however, don't have any parameters.)



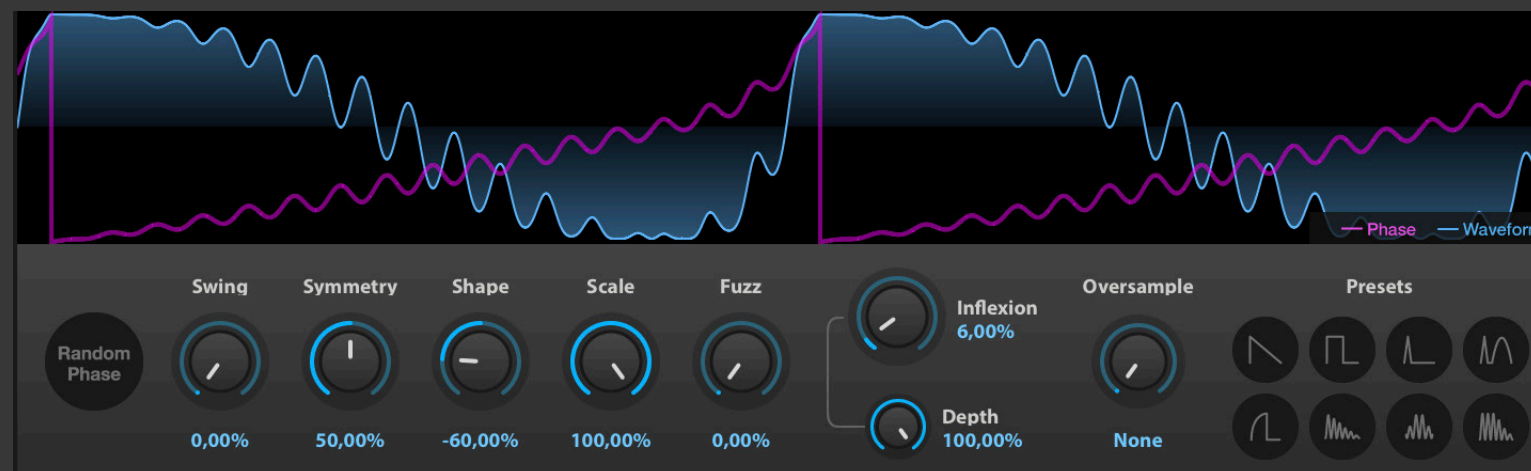
## ORGAN

A drawbar-style organ oscillator with 8 bars representing different harmonics traditionally used on pipe organs. ORGAN provides discrete Gain and Pan controls for each partial and a percussion section with Fast/Slow and Harmonic controls. Pair with the rotary effect for a classic organ sound.

There are eight drawbars, each representing a different harmonic, labeled with the traditional pipe sizes originally used on pipe organs. The 8' drawbar is the base note, and each doubling or halving of the pipe size represents an octave upward or downward. For example, when a C3 is triggered, 8' plays C3, 16' plays C2, and 2' plays C5.

Each drawbar has **GAIN** and **PAN** controls. The Gain slider is used in the traditional drawbar style, where pulling it towards you (in this case, downward) increases the gain for that harmonic.

The **PERCUSSION** section adds a percussive harmonic, when enabled with the **ON** button. This harmonic is chosen with the **HARMONIC** knob, and the **FAST** mode toggle determines its decay speed. This additional harmonic decays quickly, even when notes are otherwise sustained.



## PHASE SHAPER

Sculpt bold and evolving timbres with advanced phase distortion. Shape waveforms using Symmetry, Inflexion, and Fuzz controls, unlocking everything from subtle warmth to aggressive digital chaos. A powerful tool for creating complex textures and cutting-edge tones.

Enables **RANDOM PHASE** for random phase start.

Adjusts the **SWING**, **SYMMETRY**, **SHAPE**, **SCALE** and **FUZZ** to shape the waveform and phase

**INFLEXION** and **DEPTH** modulate the intonation

Sets the amount of **OVERSAMPLING** applied (if any), from 2x to 16x

**PRESETS** select one for quick start



## PLUCK

Pluck is a physically inspired string synthesis module, aimed toward synthetic sounds with a natural decay. A short excitation waveform is triggered and fed through a filtered delay line; the characteristics of the decay are determined by the waveform, filter style, and other adjustments.

### MIXER

There are three sources for the initial excitation: a pitched oscillator, a noise oscillator, and an audio sample. You can blend the levels of each sound source with the **MIXER** section's **SAMPLE**, **SYNTH** and **NOISE** sliders.

### SAMPLE

To load an **AUDIO SAMPLE**, press on the menu above the waveform image and choose from the menu of factory preset samples. Alternatively, you can load your own audio file by dragging and dropping it onto the sample area. **NEXT** and **PREVIOUS** buttons are also present, for browsing samples. **START** sets the sample start time. **DETUNE** provides sample pitch control of +/- 48 cents. **KEYFOLLOW** sets the amount of influence of key position over filtering. **INTERPOLATION MODE** chooses the quality of sample playback. Standard is ideal for most scenarios.

### SYNTH

**EXCITATION BRIGHTNESS** adjusts the brightness of the excitation sources by changing the duty cycle of the source, similar to pulse width modulation.

### PICK

The Pick parameters adjust the character of the plucking point. Enable the **PICK FILTER** to add a picked simulation to the string excitation; sets the position on the string with **PICK POSITION** and the intensity of the picking with **PICK DEPTH**.

### CONTOUR

**SHAPE** adjusts the relative roundness or thinness of the excitation sources; negative values are rounder, and positive values are thinner. **ROLLOFF** is a lowpass filter of the excitation sources.

**DYNAMICS** sets the range of high frequency attenuation (in dB) between the minimum and maximum note-on velocity. At lower velocities, more high frequency attenuation is applied.



## PLUCK

### FINGER

With a **HARMONIC RATIO** of 1.00, the fundamental of the triggered note is played; above 1.00, a harmonic note above the base note is played. The value is a ratio relative to the base note: 2.00 is one octave higher than the fundamental, and so on. Just as with a physical string, not all ratios will produce a clear harmonic tone. Some more commonly used ratios include whole integer values (1.0, 2.0, etc.) and simple integer ratios such as 1.5 (3/2), 1.33 (4/3), and 1.25 (5/4). Additionally, a ratio of 1.01 is useful for simulating a palm-muted string. To dampen the harmonic, increase **HARMONIC DAMP**.

When **STRETCH** is enabled, each sample is either processed through the delay and filter or passed through unprocessed. Increasing the Stretch value will increase the likelihood of samples passing through unprocessed. With more unprocessed samples, there result is a slight buzzing sound which is useful for noise or drum sounds.

### TUNING & COUPLING

By default, one plucked string is simulated; for two strings, change the **STRINGS** value. When there are two strings, the **COUPLING MODE** determines how they interact and the **COUPLING** amount sets the amount of interaction.

- **SERIAL**: The two strings are in series, with the first feeding the second. With Coupling at zero, only the first string is heard; at 1.00, the first string is not directly heard, and only the second string (excited by the first) is heard. A Coupling of 1.00 results in a slower attack time, similar to a cello.
- **BRIDGE**: A small amount of the first string's energy is fed to the bridge and excites the other string through cross feedback.
- **BEATING**: Strings are coupled through a rotation matrix, causing the sound to beat at a few Hz. As Coupling increases, the beating will be faster. Detuning the second string also has an impact on the depth and complexity of this beating.
- **INHARMONIC**: Similar to Beating, but the beating frequency is in the audible range. This can result in bell-like or plate-like sounds, similar to a ring modulator.

To tune the second string relative to the first, set **COARSE TUNE** to the interval in semitones (up to +2 octaves) and **FINE TUNE** in cents (up to 20 cents).

Some string materials, such as steel piano strings, are more inharmonic than others, such as nylon guitar strings.

**INHARMONICITY** controls the amount of stretch of the string partials from the harmonic series.

### DECAY

**DECAY** and **RELEASE** sets the durations for the amplitude envelope decay time. **BRIGHTNESS** highlights or attenuates a high frequency shelf for the decay, and **DECAY CUTOFF** sets the cutoff for a lowpass filter.

**BRIDGE LOSS** set an amount of additional high frequency dampening applied. On physical strings, high frequencies dampen more quickly than lower frequencies; applying some additional dampening can help make the decay sound more natural.

**DECAY TYPE** chooses the filter type used to dampen the decay:

- **MA**: The classic damping mode as used in the pioneering Karplus-Strong paper on plucked-string synthesis.
- **MA2**: A linear phase damping filter that is more controllable than the MA filter.
- **LP1**: The MA and MA2 have a gentle dampening and may be too bright for some uses. LP1 is a more progressive filter that dampens high frequencies more than MA or MA2. Conversely, LP1 may dampen too much for some sources, but is a good fit for sounds like muted basses.
- **SHELF**: Compromises between MA and LP1; high frequencies are not dampened as much as with LP1, but the filter curve is more progressive than the MA or MA2 filters.



The screenshot shows the SUPRASAW synthesizer interface with the following controls and values:

- Phase Spread:** 100,00%
- Stereo Spread:** 10,33%
- Mod Depth:** 21,93 Cents
- Mod Speed:** 1,49 Hz
- Mode:** Center -12
- Blend:** 51,04%
- Oscillators:** 7
- Detune:** 16,78 Cents
- Curve:** 30,94%

The central display shows a spectrum of seven vertical bars representing the oscillators, with the central bar being the tallest and colored yellow, and the other bars being shorter and colored blue.



## SUPRASAW

Build massive, epic sounds by stacking up to 24 sawtooth oscillators. With Detune, Pan Spread, and Blend controls, craft lush pads, soaring leads, and monumental textures, the ultimate choice for huge, anthemic sound design.

**OSCILLATORS** sets the number of the oscillators. **MODE** determines the oscillators' pitch configuration

**BLEND** adjusts the balance of the center and side oscillators

**DETUNE** and **CURVE** sets the pitch interval of the oscillators

**PHASE SPREAD** varies the start phase of the oscillators

**STEREO SPREAD** sets the stereo spread of the oscillators

**MOD DEPTH** and **MOD SPEED** adds pitch modulation



## TEXTURE

A dual sample-based oscillator that allows you to create complex and varying textures using key-tracked filtering, mix, pitch, playback modes, stereo controls and randomness. Includes hundreds of built-in samples as a starting points for your sonic adventure.

Press on the waveform menu to choose from one of the many factory preset waves or use the next/previous buttons to browse. Additionally, you can load your own audio files by dragging and dropping them onto the waveform area.

**MODE** determines sample playback direction: forward, forward loop, backward and backward loop.

**GAIN, PITCH** and **PAN** sets the sample gain, pitch and stereo position for each slot.

**LEGATO** (triplet icon) enables legato mode for both slots.

**MIX** sets the balance of two samples, and **WIDTH** sets the width of the stereo image of the mix output.

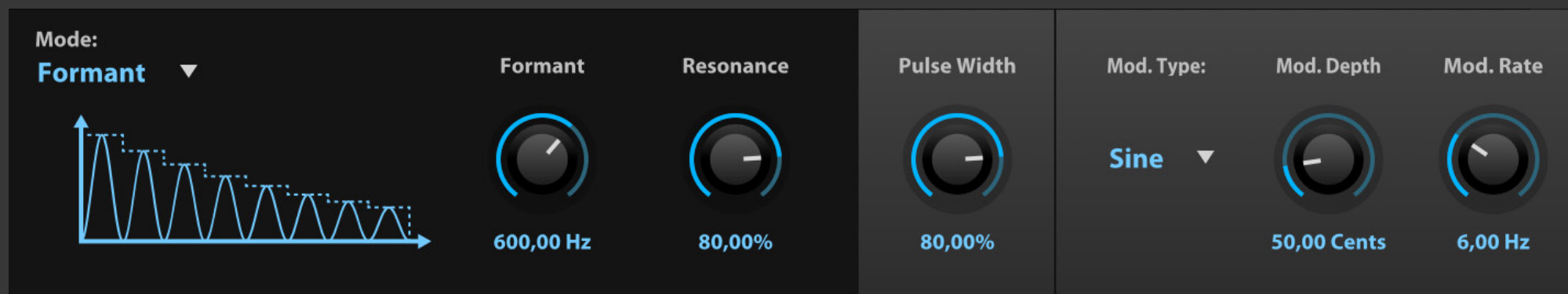
**SAMPLE START** determines the starting point for playback, as a percentage of the duration, and **RANDOM** adds randomization to the sample start position.

The oscillator employs four built-in filters, band-pass (left one), peak (right one), Highpass and Lowpass at mixout stage.

Click the icon at left of the Width label to **ENABLE** the **BP** filter. **FREQUENCY** sets the filter frequency, the note name corresponding to the frequency is also displayed, for example, 2.00 KHZ (B5). **BANDWIDTH** sets the filter's shape.

Click the icon at right of the Width label to **ENABLE** the **PEAK** filter. **FREQUENCY** sets the filter frequency, the note name corresponding to the frequency is also displayed, for example, 2.00 KHZ (B5). **GAIN** control for boosting or cutting the frequency. **Q** control sets the filter's shape.

**HIGHPASS** sets the cutoff frequency of the highpass/low-cut filter, and **LOWPASS** sets the cutoff frequency of the lowpass/high-cut filter.



## VOSIM

A tribute to vintage vocal synthesis, VOSIM offers 2 different oscillator modes; Formant, and Phonem, providing dedicated controls for each synthesis type.

**FORMANT** mode uses formant resonant oscillation. **FORMANT** sets the base frequency of the formant and **RESONANCE** sets the amount of resonance.

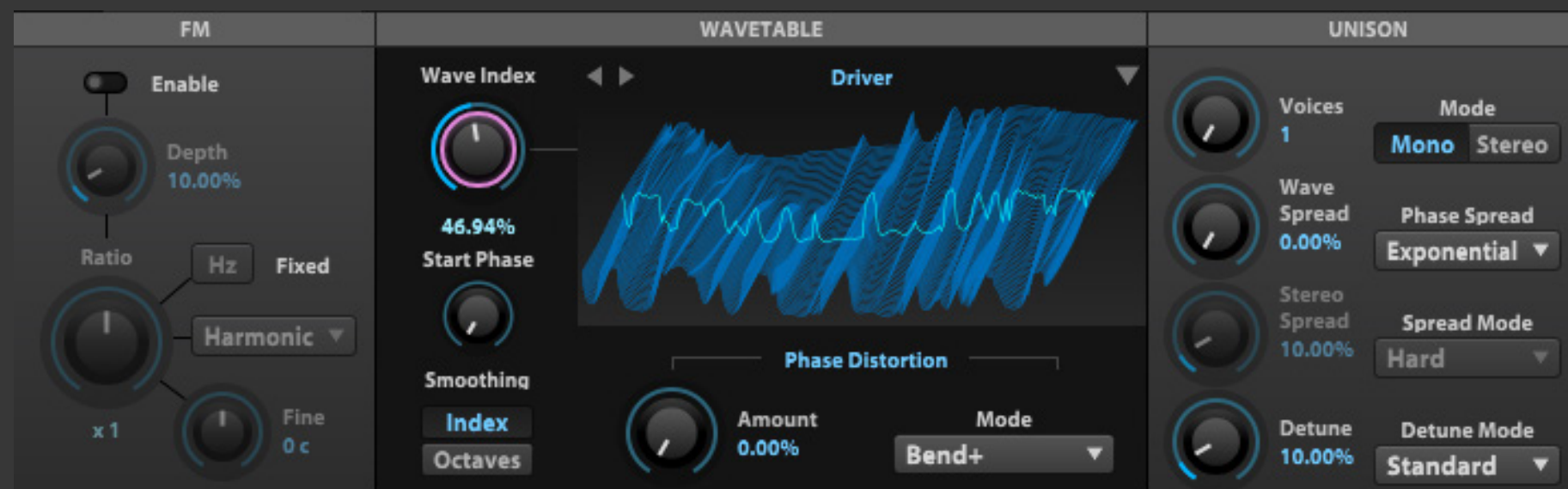
**PHONEM** mode uses vowel oscillation. The first knob sets the vowel **AA** to **Y**, **FORMANT SHIFT** sets the frequency, **MORPH TIME** sets the transition time when changing the vowel while holding the note. **NUM FORMANTS** sets the formant count.

**PULSE WIDTH** adjusts the formant width (duration)

**MOD. TYPE** sets the formant modulation **NOISE** or **SINE**

**MOD. DEPTH** sets the amount of the modulation

**MOD. RATE** sets the speed of the modulation



## WAVETABLE

The WaveTable oscillator uses a table containing multiple waveform shapes. While a single waveform is played at any given time, modulation between the different waveforms produces distinct and unique sounds.

Press on the **WAVEFORM MENU** to choose from one of the many factory preset waves or use the next/previous buttons to browse. Additionally, you can load your own audio files (or even image files) by dragging and dropping them onto the waveform area.

Audio files are imported with one slice per channel. Slices will also be imported if slices are arranged one after the other within an audio file, and the number of samples per slice is specified the end of the file name following an underscore (e.g. “MySweep\_128.wav”). Image files are imported with each row of pixels as the wave cycle, with one slice per row. (Very large image files may be resampled or cropped.)

If the wave has multiple slices, the **WAVE INDEX** determines which slice in the wavetable will be played. Commonly, this is modulated to sweep through slices while playing.

Depending on the wavetable, transitioning from slice to slice has the potential to be abrupt. There are therefore two smoothing options: **SMOOTH WAVE INDEX** and **SMOOTH OCTAVES**.

**PHASE DISTORTION MODE** chooses the style of the phase distortion, and **PHASE DISTORTION AMOUNT** sets the amount.

To sets the point within the waveform cycle where it will begin when triggered, change the **START PHASE** control. For simple waveforms, the image of the waveform will update to show the result of the phase change.

**FM** provides frequency modulation of the wavetable by introducing a sine wave modulator. **ENABLE** turns FM on or off. **DEPTH** controls the amount of modulation applied. **RATIO**, by default, sets the frequency of the sine wave modulator relative to note pitch. Adjacent to the Ratio knob is a **SNAPPING** menu, which allows Ratio to be set relative to harmonic intervals (Harmonic) or in semitones (Chromatic, Octaves, Oct + 5th, Fourths, Fifths). **FINE** adjusts the Ratio in cents (for best results try holding the command/alt key while sweeping values). **HZ** changes Ratio from note-relative to absolute frequency.

The majority of the **UNISON** controls for the WaveTable module are the same as found on the Analog module; for details, see: [Appendix A > Oscillators > Analog > Unison]. There is one additional Unison parameter for the WaveTable oscillator, **WAVE SPREAD**, which sets the range of Wave Index values for each voice.



# fx

## APPENDIX A: EFFECTS

Falcon includes over 100 high-quality effects, categorized for easy navigation: Delays, Reverbs, Modulation, Filters, Equalizers, Amps and Stereo, Drive and Distortions, Dynamics, Analysis and more. With effects suited for nearly every need from creative mangling to precise sound sculpting, mixing and analysis, Falcon provides a tremendous sound design facility.



 TEMPO SYNC

DELAY			DISTORTION		MIX	
 Delay 200 ms	 Feedback 20.00%	 Spread 100.00%	Distortion Mode Tape ▼	 Trash 25.00%	 Dry 50.00%	 Wet 50.00%

**fx**

## ANALOG TAPE DELAY

Analog Tape Delay is inspired by classic analog delays using reel-to-reel tape loops

### DELAY

**DELAY** sets the length of delay, in ms or bars/beats (if tempo-synced)

**FEEDBACK** chooses the percentage of signal fed back into the module

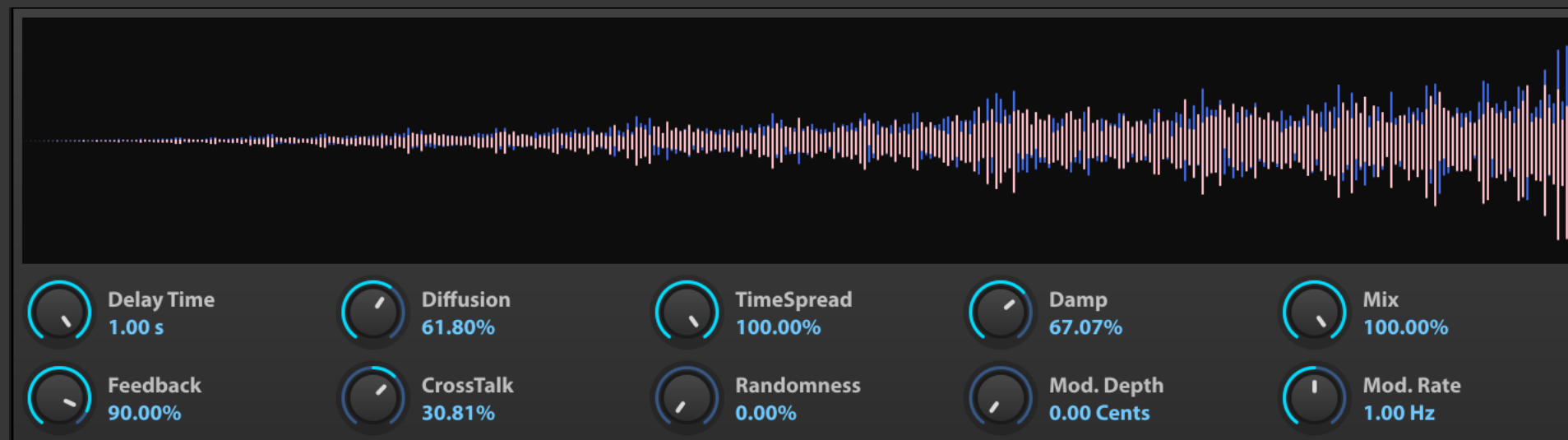
**SPREAD** sets the amount of stereo spread, from zero percent (mono) or 100 percent (full stereo).

### DISTORTION

**DISTORTION MODE** sets the style of distortion (Tape, Tape/Tube, and Analog), and **TRASH** sets the amount of distortion

### MIX

**DRY** and **WET** knobs sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



## DIFFUSE DELAY

Diffuse Delay is an effect capable of morphing continuously from a pure single tap delay to a very long, dense, and lush bloom of echoes. Fantastic for scrambling voices or other instruments into an ambient wash of echoes.

**DELAY TIME** sets the length of delay, in ms.

**DIFFUSION** sets the amount of diffusion (echo density), and **TIME SPREAD** sets the time spread of the diffusion.

**FEEDBACK** chooses the percentage of signal fed back into the module.

**DAMP** sets the amount of damping factor for feedback loops.

**CROSSTALK** sets the crosstalk amount between the left and right channel of the feedback loop.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output

**MOD. DEPTH** chooses a detune amount for the delay taps, and **MOD. RATE** sets the speed of modulation

NOTE: Diffuse Delay will re-calculate the time factor for producing the effect. So manipulating the Delay Time and TimeSpread control will cut the effect for a moment. This means these parameters are not usable for modulation or automation.



TEMPO SYNC

DELAY		MODULATION		REFLECTION		FILTERING		MIX
Time	Feedback	Depth	Rate	Angle	Rotation	Frequency	Q	Amount
1/8 dot	50,4 %	0,00 Cents	0,10 Hz	45,0°	45,0° R	706,37 Hz	0,34	24,0 %
L/R	L/R	Offset	Offset	Input	Output	Gain	Compensate	
		0,0 %	0,0 %	45,0° R	100,0 %	17,44 dB	45,9 %	
						Low Cut	High Cut	
						987,62 Hz	1,00 kHz	

fx

## DUAL DELAY X

A versatile delay module with discrete channel controls for creating time-based effects. A sophisticated display visualizes changes to time, stereo and phase. Dual Delay X features built-in dispersion, diffusion, digital grit and tape saturation for a more polished sound out of the box.

NOTE: Dual Delay still available as Legacy FX

### DELAY

**TIME** sets the length of delay, in ms or bars/beats (if tempo-synced). **FEEDBACK** chooses the percentage of signal fed back into the module. Both Time and Feedback have **L/R** controls to adjust the value for each channel as a percentage of the main value.

### MODULATION

Click the Switch to enable the Modulation section. **DEPTH** chooses a detune amount for the delay taps, and **RATE** sets the speed of modulation. **OFFSET** adjusts the phase offset of the delay line LFO.

### ROTATION/REFLECTION

Click the switch to toggle between Rotation and Reflection mode, apply to the stereo feedback. The **ROTATION** section adjusts the phase of the **INPUT**, **OUTPUT**, and **FEEDBACK** signals. The **WIDTH** section adjusts the stereo spread of the signal **INPUT** to the effect, and the spread of the **OUTPUT** signal.

### FILTERING

Click the Switch to enable the Filtering section. A peak EQ located in the feedback loop. **FREQUENCY** sets the EQ frequency. **GAIN** sets the EQ gain amount (+/-). **Q** sets the filters bandwidth. **COMPENSATE** Sets the amount of gain reduction for EQ to avoid feedback instability. **LOW CUT** rolls off lower frequencies, and **HIGH CUT** rolls off higher frequencies. The filters affect only the wet signal; the dry signal is not filtered.

### MIX

**AMOUNT** knob sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output

### DISPLAY

The display shows a visual representation of how the controls will affect the **STEREO** and **PHASE** output of the module. Click the Switch to toggle between main and feedback shaping controls.



TEMPO SYNC

The screenshot shows the Dual Delay X plugin interface. At the top, there are two waveform displays: 'Stereo' on the left and 'Phase' on the right. Below these are four sections of controls, each with a toggle switch and two knobs:

- TAPE SATURATION:** Warmth (50.0%), Drive (0.0%)
- DISPERSION:** Frequency (200.00 Hz), Spread (20.0 ms)
- DIFFUSION:** Amount (20.0%), Spread (20.0 ms)
- DIGITAL GRIT:** Bit Depth (16), Sample Rate (44 kHz)

**fx**

## DUAL DELAY X

### TAPE SATURATION

Click the Switch to enable the section.

**WARMOTH** sets the amount of the pre-emphasis before saturation, and **DRIVE** sets the saturation amount.

### DISPERSION

Click the Switch to enable the section.

**FREQUENCY** sets the dispersion frequency, and **SPREAD** sets the dispersion time in ms.

### DIFFUSION

Click the Switch to enable the section.

**FREQUENCY** sets the diffusion frequency, and **SPREAD** sets the diffusion time in ms.

### DIGITAL GRIT

Click the Switch to enable the section.

**BIT DEPTH** sets the bit reduction, and **SAMPLE RATE** sets the sample rate reduction.

### DISPLAY

The display shows a visual representation of how the controls will affect the **STEREO** and **PHASE** output of the module.

Click the Switch to toggle between main and feedback shaping controls.



TEMPO SYNC



fx

## TAPE ECHO

A recreation of the famous 70's tape delay

### ECHO

**RATE** sets the rate of the delay repeats, **INTENSITY** chooses the percentage of signal feed back into the module

### MODE

The central **MODE** knob selects between delay, delay + reverb, or reverb only modes

The numeric indicators (1, 2, 3, and combinations) represent which of three discrete delay heads will be utilized

The **DELAY TIMES** for each head can be seen and modified via the I, II, III number boxes on the right

The **STOP** button activates a tape stop effect

**REVERB GAIN** sets the reverb volume

### FILTER

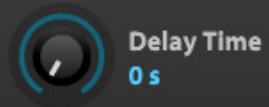
The filters effects only the wet signal; the dry signal is not filtered. **BASS** rolls-off lower frequencies, and **TREBLE** rolls-off higher frequencies

### OUTPUT

**MIX** knob sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC

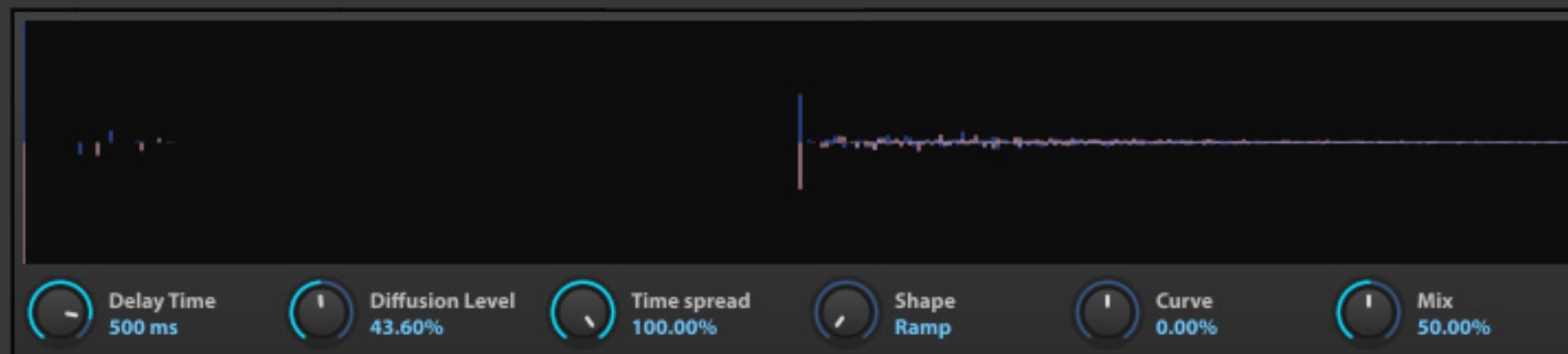


**fx**

## TRACK DELAY

A simple time-shifting of the input using a delay

**DELAY TIME** sets the length of delay, in  $\mu$ s, ms and seconds or bars/beats (if tempo-synced)



## VELVET DELAY

Velvet delay is another take at morphing from a single tap delay to a smooth aura of echoes. Compared to Diffuse Delay, the emphasis is less on maximal diffuseness, but more on the smoothness of the pre and post echoes and precise control of the ratio between specular and diffuse reflections.

**DELAY TIME** sets the length of delay, in ms.

**DIFFUSION LEVEL** sets the amount of diffusion (echo density), and **TIME SPREAD** sets the time spread of the diffusion.

**SHAPE** chooses the echo shapes, Uniform, Ramp or Exp, and **CURVE** adjusts the shape

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



## BLOOM

A reverb that swells into existence, building rich ambience after your initial sound. Shape the rise, depth, and decay to create lush soundscapes, evolving textures, and immersive atmospheres unique to Bloom.

### SPECTRAL DECAY

The central **DECAY** parameter controls the duration of the reverb decay. Low and Hi frequency bands can further tailor the decay response across frequencies. Choose frequency for each band with **LO f** and **HI f**, and sets the decay ratio (relative to the main Decay time) with **LO DECAY** and **HI DECAY**. **RISE** controls the amount of rise time as a percentage of the current decay time.

### ROOM

**SIZE** sets the mean room dimension in meters with continuous control (from tiny rooms to huge halls)  
**SHAPE** sets the delay distribution and distortion of the room, from zero (highest echo density) to 1.00 (highest spectral mode density).  
**PRE DELAY** sets the amount of delay before the wet signal is heard.

### MODULATION

**DEPTH** chooses the depth of the decay modulation, in cents.  
**RATE** chooses a relative ratio for each delay line.

### MODE

Select the processing mode:

- **SINGLE**: reverb engine mode
- **PARALLEL**: Rise time is obtained by running two slightly detuned reverb engines in parallel
- **SERIAL**: Rise time is obtained by running two slightly detuned reverb engines in sequence

### OUTPUT

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output. **WIDTH** adjusts the stereo spread of the module's output. **ROLLOFF** sets the cutoff frequency of an overall lowpass filter to adjust the brightness of the wet signal. Enabling **FREEZE** will hold the current decay infinitely, until Freeze is disabled. **DIFFUSION** controls the amount of diffusion, a lower diffusion amount

### TAPS

Select the shape of the impulse response and early reflections





## DIFFUSION

Diffusion spreads the signal over time, creating a simple yet versatile decay with reverb-like results

The **DIFFUSION** control sets the amount of diffusion applied

**DIFFUSION START** chooses the time delay until diffusion begins to be applied

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



fx

## IREVERB

IReverb is a convolution reverb. Given an impulse response for a physical space or a piece of gear, IReverb can accurately reproduce what the input source would sound like if it were actually in that space or played through that piece of hardware.

If there is audio passing through the IReverb while parameters are being adjusted, the dry signal will be heard momentarily. This is because convolution is a processor-intensive effect and briefly muting the processing signal is necessary to avoid pops/clicks or other artifacts.

### IMPULSE

To load an **IMPULSE RESPONSE**, drag and drop an audio file to the sample area, or load one of the factory preset.

### REVERB

**TIME** sets the duration of the wet signal, specified as a percentage of the impulse response's duration. **PRE DELAY** sets the amount of delay before the wet signal is heard.

**WIDTH** adjusts the stereo width of the impulse response. At negative values, the left and right channels are swapped.

### DAMP

To filter the output, use **LOW DAMP** and **HIGH DAMP** to dampen the low or high frequencies, respectively.

### MIX

**DRY** and **WET** knobs sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.

### IMPULSE FILES

To save the currently loaded impulse, choose **SAVE IMPULSE** to save the current file or **SAVE IMPULSE AS** to save as a new file.



fx

## SPARKVERB

SparkVerb is a unique and versatile algorithmic reverb, centered around a frequency-based spectral display. The sound can be shaped with separate frequency bands, or adjusted globally.

### DECAY

The central **DECAY** parameter controls the duration of the reverb decay. Low and Hi frequency bands can further tailor the decay response across frequencies. Choose frequency for each band with **LO XOVER** and **HI XOVER**, and sets the decay ratio (relative to the main Decay time) with **LO DECAY** and **HI DECAY**. If you would rather cut the Low or Hi bands instead, use **DECAY LOW-CUT** and **DECAY HI-CUT**.

### ROOM

**ROOM SIZE** sets the size of the simulated space, from small rooms (4 meters) to very large rooms (50 meters). **SHAPE** sets the delay distribution and distortion of the room, from zero (highest echo density) to 1.00 (highest spectral mode density). **PRE DELAY** sets the amount of delay before the wet signal is heard. **DENSITY** changes how dense the reflections will be; lower values will be more like distinct echoes.

### MODULATION

**DEPTH** chooses the depth of the decay modulation, in cents. **RATE** chooses a relative ratio, from 1/4 to 4x, for each delay line. **MODE** sets the modulation interpolation style; choose from Dark (default; some high-frequency decay damping), Lo-Fi (more high frequency diffusion), or Bright (more precise high-frequency response, but more processor intensive).

### DIFFUSION

**DIFFUSION ON/OFF** toggles the short-term diffusion option. When enabled, **DIFFUSION START** sets the delay time until the diffusion is heard, and **DIFFUSION AMOUNT** set how much diffusion will be applied.

### OUTPUT

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output. **WIDTH** adjusts the stereo spread of the module's output. **ROLLOFF** sets the cutoff frequency of an overall lowpass filter to adjust the brightness of the wet signal. Enabling **FREEZE** will hold the current decay infinitely, until Freeze is disabled.

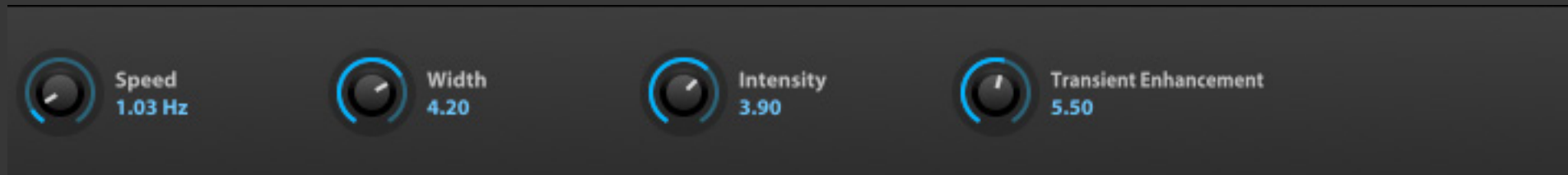


## ANALOG CHORUS

Analog Chorus is a chorus module that is inspired by a popular analog effects pedal

**SPEED** sets the speed of the modulation, **WIDTH** adjusts the width of the stereo spread, and **INTENSITY** sets the depth of the effect.

**TRANSIENT ENHANCEMENT** adjusts how much transients are affected by the module. Higher values allow for more prominent, unmodulated transients.

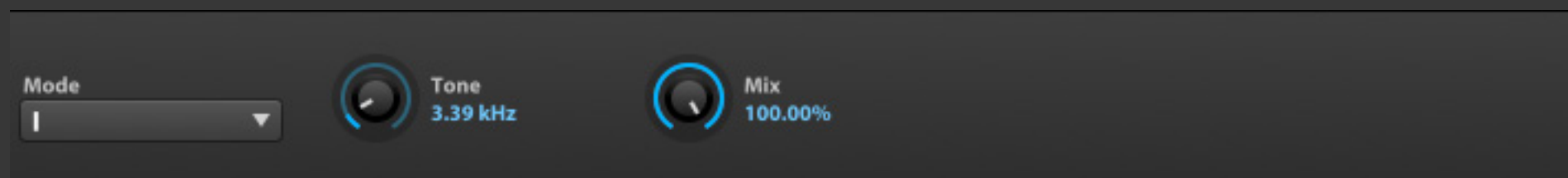


## ANALOG FLANGER

Analog Flanger is a flanger module that is inspired by a popular analog effects pedal

**SPEED** sets the speed of the modulation, and **INTENSITY** sets the depth of the effect. **WIDTH** adjusts the delay times and modulation depth to increase the stereo width of the effect.

**TRANSIENT ENHANCEMENT** adjusts how much transients are affected by the module. Higher values allow for more prominent, unmodulated transients.



**fx**

## ENSEMBLE 505

Ensemble 505 is an ensemble chorus effect, inspired by the ensemble effect section of a popular synth

**MODE** chooses the style of ensemble, with mode I being a less pronounced effect and mode III being the most. A lowpass filter is applied after the ensemble; **TONE** adjusts the cutoff frequency.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC



Speed  
1/1



Delay Time  
250 ms



Depth  
4.50%



Feedback  
68.00%



Mix  
70.00%

**fx**

## FLANGER

Flanger is a classic flanger effect, where the input signal is delayed with a variable time delay and fed back onto itself

**SPEED** sets the speed of the modulation (in Hz, or bars/beats if tempo-synced)

**DELAY TIME** adjusts the amount of delay applied,

**DEPTH** sets the depth of the effect.

**FEEDBACK** sets the percentage of signal fed back into the module

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



fx

## FREQ SHIFTER

Freq Shifter is a frequency linear shifter effect. Shifts all frequencies in the spectrum by a set amount (Hz) for interesting morphing effects, widening, sound thickening and repitching inharmonic sounds like drums.

### PRE HP

Click the Switch to enable the section.

**CUTOFF** sets the cutoff frequency of the pre-highpass -24 dB/oct butterworth filter, gets rid of the low end when the shift is too high.

### SHIFT

**MIRROR** adds extra content in the low end when enabled. When the shift is positive, it creates negative frequencies. When the shift is negative, it creates mirrored low positive frequencies.

NOTE : disabling MIRROR will produce aliasing for extreme frequency shifting

**COARSE / FINE** shifts the spectrum up or down by a constant frequency in Hz such that harmonic sounds becomes inharmonic

**SPREAD** adds a shift difference between the channels. Even a slight difference can be used to get a full, wide stereo effect.

### X-OVER

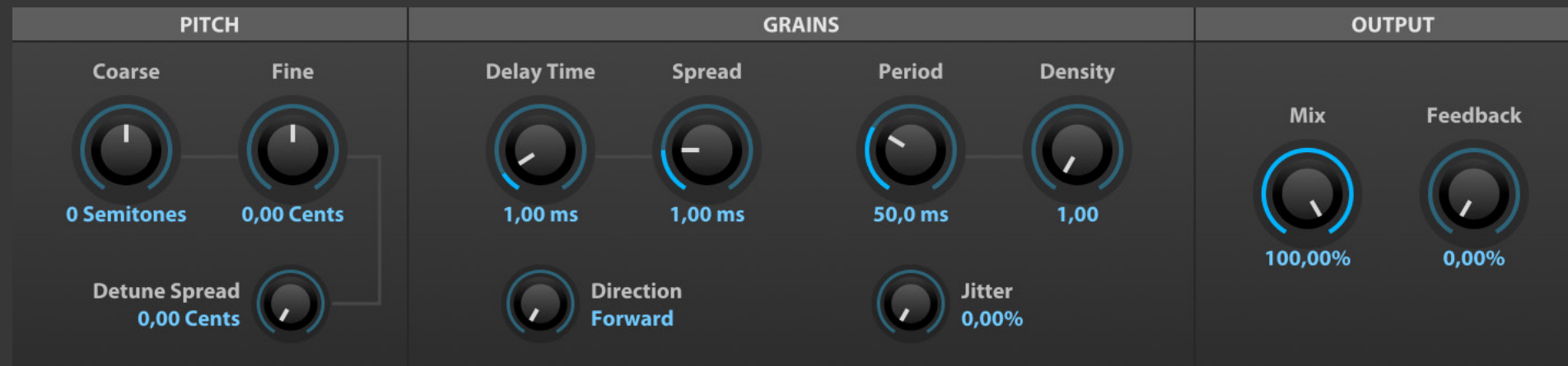
Click the Switch to enable the section.

**FREQ** sets the split frequency of a -24 dB/oct crossover filter to allow preservation of the original low-frequency content.

### MIX

**WET GAIN** sets the gain of the wet signal

**MIX** sets the dry/wet amount



## GRANULIZER

Granulizer can be thought of as the effect equivalent to Falcon's granular oscillator, and is exceptional for creating pads, textures, and ambiance. Instead of splicing grains of sound taken from audio files, grains are extracted directly from audio in realtime. It is possible to shape sound in multiple ways for kaleidoscopic sound deconstruction and reconstruction.

### PITCH

**COARSE / FINE** shifts the grain pitch in semitone and cent. **DETUNE SPREAD** adds detune effect to each grain.

### GRAINS

**DELAY TIME** sets the delaytime of the grains in ms, and **SPREAD** adds the variation of the delay time.

**DIRECTION** sets the direction of scrubbing, Forward, Backward, Alternate and Random.

**PERIOD** sets the duration of the grains. **DENSITY** determines how many grains will be played at once, with 1.00 representing standard playback. With values less than 1.00, there will be silence between the grains with a rhythmic result similar to tremolo; with values over 1.00, there is increasingly more overlap of grains with a harmonic result similar to a chorus or sometimes a ring modulator. **JITTER** varies the consistency of grain playback timing.

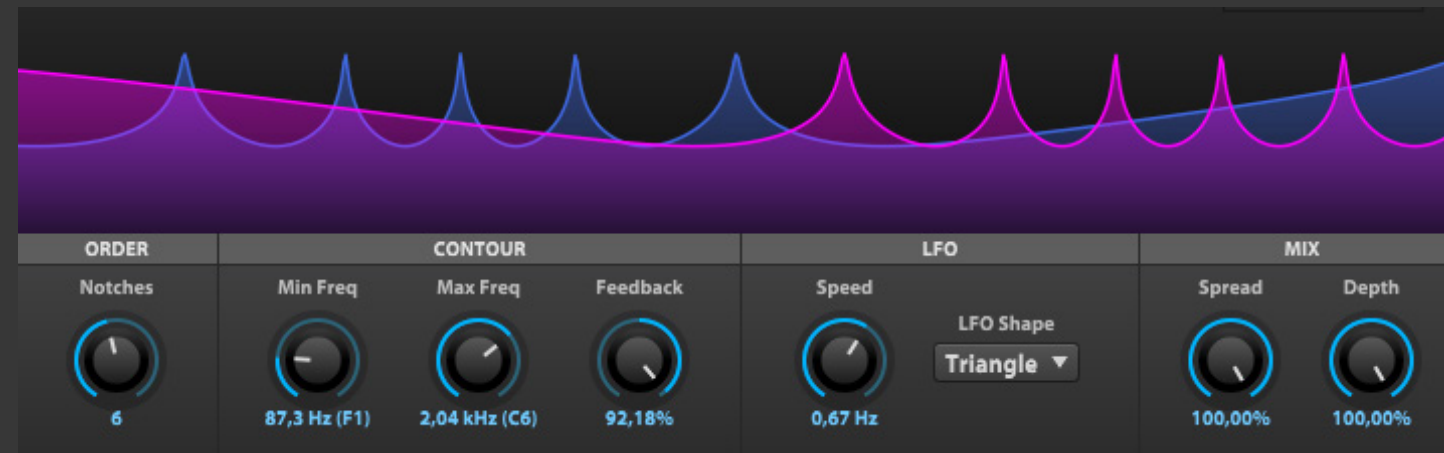
### OUTPUT

**MIX** sets the dry/wet amount.

**FEEDBACK** sets the percentage of signal fed back into the module.



 TEMPO SYNC



fx

## PHASOR

Phasor is a variable 12-order automatic phaser effect

### ORDER

**NOTCHES** changes the number of filters in sequence which correlates to the number of peaks and valleys you see displayed in the visualizer

### CONTOUR

In Phasor an LFO sweeps between two variable frequencies, these are controlled with **MIN FREQ** and **MAX FREQ**

**FEEDBACK** controls the amount of the effected signal reinjected

### LFO

**SPEED** sets the speed of the LFO, which defaults to a free-running frequency between 0.01 Hz and 10.00 Hz

Toggling the **TEMPO SYNC** icon in the header allows the LFO to sync'd to the host clock and set between 1/64 tri and 32x

**LFO SHAPE** controls the shape of the LFO which can be set to TRIANGLE, SINE, S&H or RANDOM

### MIX

**SPREAD** emphasizes the stereo effect. **DEPTH** sets the wet/dry mix amount.





fx

## ROTARY

Rotary is a highly-customizable speaker emulation effect modeled after the classic two-way rotating designs created for electric organs in the 1940s

### CABINET

**MODEL** changes the cabinet type  
**DRIVE** sets the amount of overdrive in the cabinet circuit  
**GAIN** controls amount of output gain

**SPEED** sets the rotary style:

**BRAKE** = none  
**CHORALE** = slow speeds  
**TREMOLO** = fast speeds

Chorale and Tremolo speeds are controllable with the **CHORALE** and **TREMOLO** knobs below

**HORN VOLUME** adjusts the rotating horn level  
**DRUM VOLUME** adjusts the rotating drum level

### MICS

**DISTANCE** sets the distance of the mics to the cabinet  
**ANGLE** sets the angle between the mics relative to the cabinet  
**WIDTH** sets the angular separation of the two mics  
**SKEW** sets the disparity in distance between mics and cabinet. If set high, one mic will be close and the other will be far from the speaker

**BACKPANEL (COGWHEEL ICON)** open the settings to access the back panel controls



## ROTARY

### Directivity Type

- Horn: standard directivity with deflector
- Omni: No AM
- Cardio: Classic polar pattern (sound cancellation when horn is off-axis)
- SoftCardio: Softer version of cardioid (with no off-axis cancellation)
- Unipolar: heavy pulsating tone (pronounced AM)
- Drum : directivity with less side lobes - less wide sound (usable on horn)
- Drum Cardio: standard drum directivity (usable on horn)
- Drum Cardio 2: More pronounced off-phasesidelobes (drum exclusive)
- Drum Cardio 3: Most pronounced off-phasesidelobes (drum exclusive)

### SETTINGS

**DELAY COMPENSATION** removes latency caused by mic distance.

**SPHERICAL DAMPENING** controls the amount of attenuation that is applied to reflections with propagation distance

**DRIVE PREEMPHASIS** controls the amount of pre-emphasis that is applied before amplifier drive

**REFLECTION** controls the absorption of reflections within the cabinet

**ORDER** controls the order of ray traced early reflections.

**RADIUS** changes the length of horn and drum speakers

### BOX REVERB

**POWER** enable diffusion

**LEVEL** sets the amount of diffusion

**TYPE** sets the Cabinet type

### HORN

**ACCELERATION TIME** sets the horn acceleration time

**DECELERATION TIME** sets the horn deceleration time

**FILTER** sets the horn frequency response

**DIRECTIVITY** choose horn directivity type

### DRUM

**ACCELERATION TIME** sets the drum acceleration time

**DECELERATION TIME** sets the drum deceleration time

**FILTER** sets the drum frequency response

**DIRECTIVITY** choose drum directivity type



fx

## THORUS

Thorus is a variable 8-voice chorus that provides an exceptionally clear effect and a number of useful color controls

### CHORUS

**VOICES** sets the number of chorus voices utilized from 2-8

**SPEED** sets the chorus frequency from 0.1 Hz to 1.0 Hz

**DEPTH** sets the pitch modulation depth from 1 to 40 cents

**MODE** influences the perceived stereo effect and can be set to either Standard or Wide.

### COLOR

**CROSSOVER** sets the crossover frequency between the Low (pass-through) signal and the High (chorused) signal

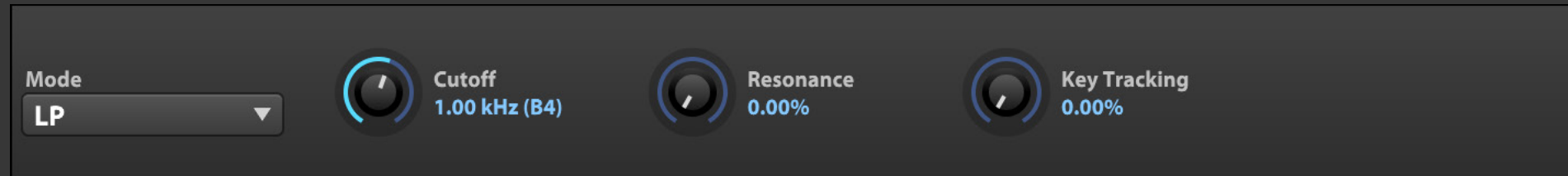
**LOW GAIN** controls the level of the low (pass-through) signal

**EDGE** controls the feedback amount of the High (chorused) signal

**TONE** controls the frequency of the low-pass filter.

### OUTPUT

**MIX** controls the wet/dry mix amount of the effect.



## ANALOG FILTER

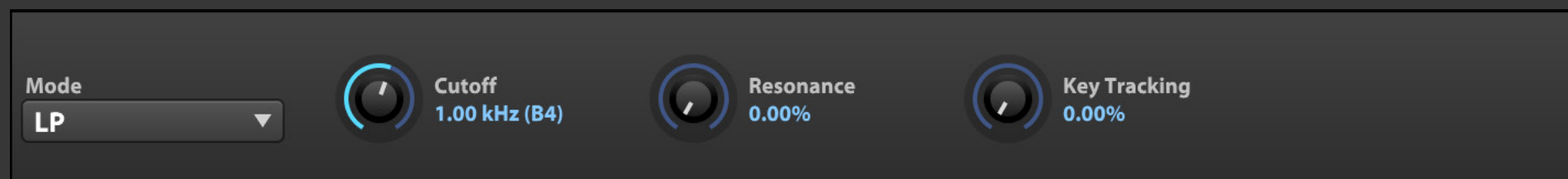
Analog Filter is a multimode filter inspired by the filter section found on a popular American analog synth

**MODE** chooses the type of filter: low pass (LP), high pass (HP), or band pass (BP)

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



## BIQUAD FILTER

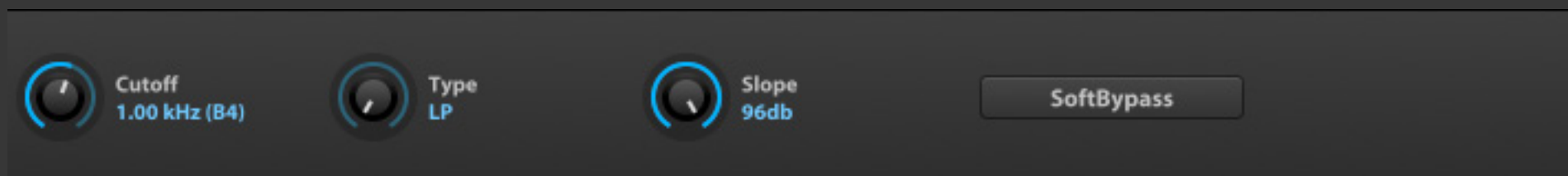
The classic swiss-army knife multimode filter

**MODE** chooses the type of filter: low pass (LP), high pass (HP), band pass (BP), or notch

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



## BRICKWALL FILTER

Brickwall Filter is a filter with a steep slope, for “brickwall” filtering beyond the cutoff frequency

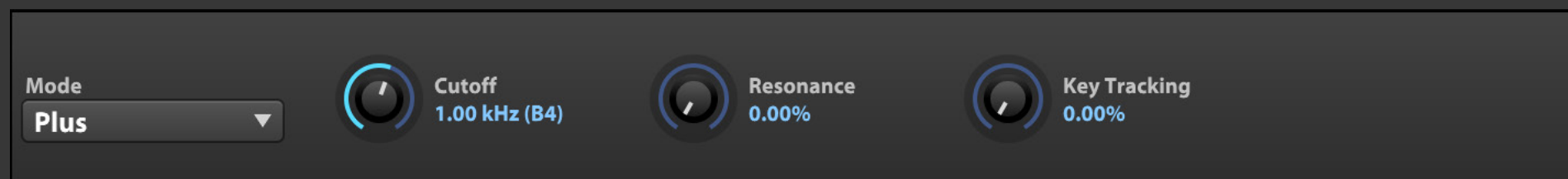
**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**TYPE** chooses the type of filter: low pass (LP) or high pass (HP)

**SLOPE** set how sharply the filter slopes downward at the cutoff frequency

**SOFT BYPASS** lets the signal continue to pass through the module, but the output signal is unaffected

This is an ideal way to bypass the effect while playing, as the regular bypass can potentially pop/click if enabled/disabled during playback



## COMB FILTER

A classic comb filter, where a time delayed version of the signal is fed back into itself and added or subtracted. This results in a unique frequency peaks and valleys where the phase of the signals combine or cancel each other out.

**MODE** chooses the type of comb filter applied: Plus (frequencies are added) or Minus (frequencies are subtracted)

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



## CROSSOVER FILTER

Crossover Filter has a selectable filter type and variable crossover frequencies for the affected band

**TYPE** chooses the type of filter: low pass (LP), high pass (HP), or band pass (BP)

**LOW-MID FREQ** and **MID-HIGH FREQ** sets the frequency boundaries for the crossover

When Low Pass is chosen, only the Low-Mid knob can be adjusted; the Mid-High Freq knob is disabled

Likewise, when High Pass is chosen, only the Mid-High knob can be adjusted

Both knobs can be adjusted when Band Pass is chosen



## DIGITAL FILTER

Digital Filter is a multi-mode filter with variable slope ranging from 6 to 96 dB/oct, spread and keytracking

**MODE** sets the filter mode and filter slope  
Click the upper button to switch the filter mode: low-pass, high-pass, band-pass, notch, low-shelf, high-shelf and peak

**FREQUENCY** sets the frequency for the filter

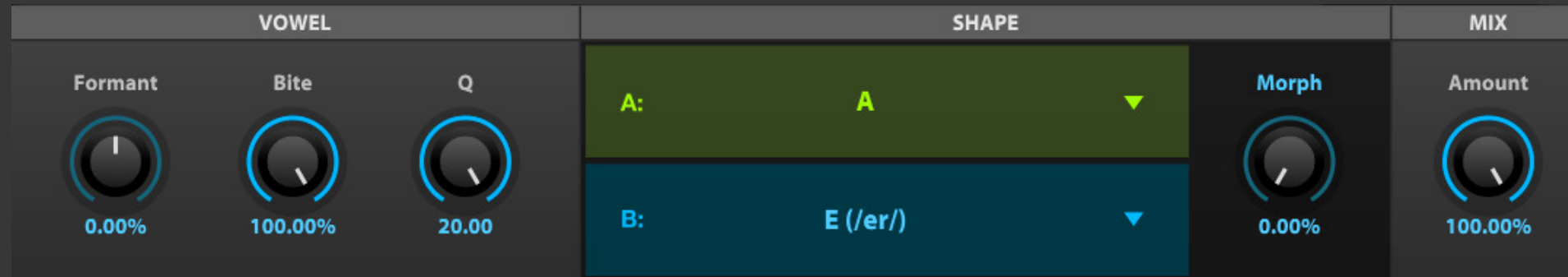
**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played

**SPREAD** emphasizes the stereo effect

**Q** adjusts the filter resonance

**GAIN** adjusts the filter level in dB

**BANDWIDTH** changes the frequency width



## FORMANT CRUSHER

A screaming lo-fi take on formant filtering, (ab)using a resonant filter and a bitcrusher to generate vocal formants; a perfect fit to spice up your talking basses!

### VOWEL

**FORMANT** set whether formant frequencies are shifted higher or lower

**BITE** adjusts how much the cutoff frequency is emphasized

**Q** sets the filter's width

### SHAPE




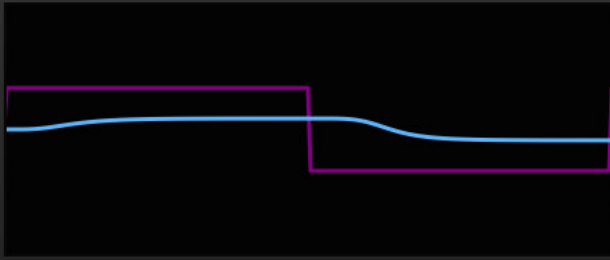


Two vowel sounds can be chosen for the filter, set via **FILTER A** and **FILTER B**, while the blend of the two is controlled via **MORPH**

### MIX

**AMOUNT** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output





CUTOFF	RESONANCE	VOLTAGE REF		OVERSAMPLING	KEY TRACKING
 20 20k <b>1,00 kHz (B4)</b>	 0 100 <b>0,00%</b>	 10 mV 1V <b>100 mV</b>		 2x 4x <b>2</b>	 0 100 <b>0,00%</b>



## LADDER

Our take on the classic East Coast lowpass filter sound, capable of everything from smooth tones to ripping sweeps.

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**VOLTAGE REF** sets the reference voltage of the unit

**OVERSAMPLING** enables oversampling for the filter and provides the cleanest results when active.

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



The control panel features three knobs with blue highlights. The first knob is labeled 'Cutoff' with a value of '1.00 kHz (B4)'. The second knob is labeled 'Resonance' with a value of '0.00%'. The third knob is labeled 'Key Tracking' with a value of '0.00%'.



## LOWPASS 12

LowPass 12 is a 12 dB/octave low pass filter

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



The control panel features three knobs with blue indicators. The first knob is labeled 'Cutoff' with a value of '1.00 kHz (B4)'. The second knob is labeled 'Resonance' with a value of '0.00%'. The third knob is labeled 'Key Tracking' with a value of '0.00%'.



## LOWPASS 24

LowPass 24 is a 24 dB/octave low pass filter

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



fx

## ONE POLE

A gentle and very efficient 6dB/octave lowpass or highpass filter. The most efficient of all filters by far.

**MODE** chooses the type of filter: low pass or high pass

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



## PHASOR FILTER

A manual version of the Phasor effect

### ORDER

**NOTCHES** changes the number of filters in sequence which correlates to the number of peaks and valleys you see displayed in the visualizer

### CONTOUR

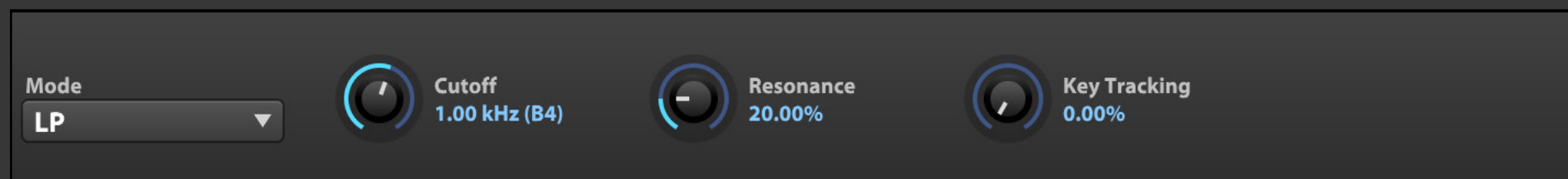
**FREQ** sets the filter frequency

**FEEDBACK** controls the amount of the effected signal reinjected

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played

### MIX

**SPREAD** emphasizes the stereo effect. **DEPTH** controls the wet/dry mix amount



## REZ FILTER

Rez Filter is inspired by the filter section found on a popular Japanese synth

**MODE** chooses the type of filter: low pass (LP), high pass (HP), or band pass (BP)

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played



The image shows a control panel for the SVF filter. It features five main controls: a dropdown menu for Filter Mode set to 'LP', a knob for Cutoff set to 1.00 kHz (B4), a knob for Resonance set to 20.00%, a knob for Key Tracking set to 0.00%, and a dropdown menu for Drive Mode set to 'Linear'.



## SVF

SVF is a state variable multimode filter

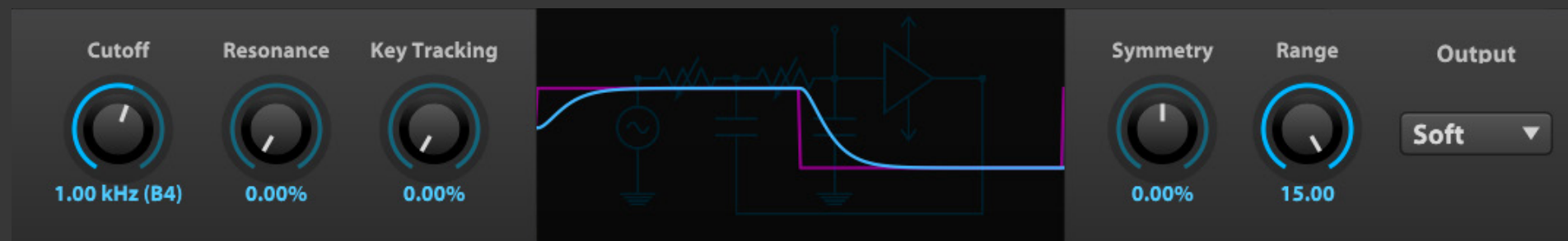
**FILTER MODE** chooses the type of filter: low pass (LP), high pass (HP), band pass (BP), peak, or notch.

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played.

**DRIVE MODE** chooses the style of overdrive, linear or soft



## SALLEN-KEY FILTER

A circuit-modelled second-order single op-amp nonlinear Sallen-Key lowpass filter with controllable asymmetric clipping and power supply starvation

**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 1.00 kHz (B4)

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**KEY TRACKING** adjusts how much the cutoff frequency is adjusted relative to the note played.

**SYMMETRY** shifts the saturation symmetry between the two diodes, effecting the even/odd harmonic ratio

**RANGE** sets the saturation range

**OUTPUT** sets the output gain lower (Soft) or higher (Hard)



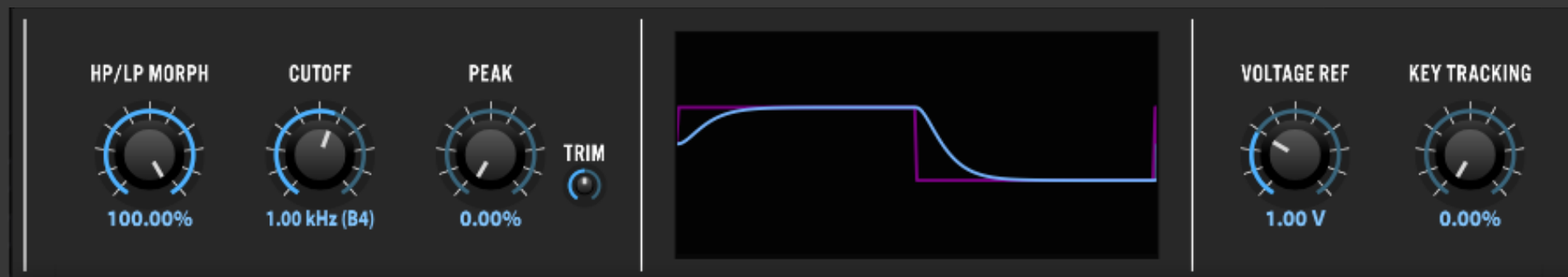
## UVI FILTER

UVI Filter is a filter that is continuously adjustable between low pass and high pass modes.

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency. The **Q** control sets the filter's shape.

If you load preset saved in older versions of MachFive or UVI Workstation, **MAPPING MODE** will be set to Legacy; otherwise, use Standard





fx

## VCF-20

Emulation of the MS-20 VCF filter (rev-2), single version with HP / LP morphing

**HP/LP MORPH** sets the balance between the high and low pass filter

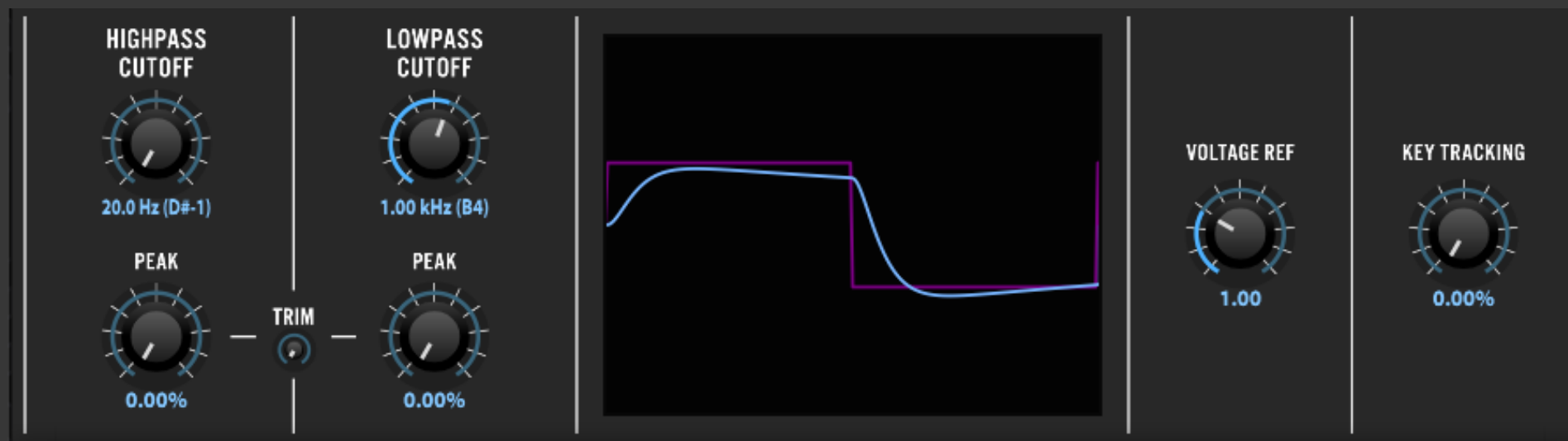
**CUTOFF** sets the cutoff frequency of the filters

**PEAK** sets the resonance of the filter

**TRIM** adjusts the resonance shape

**VOLTAGE REF** sets the reference voltage of the unit

**KEY TRACKING** adjusts how the cutoff frequency is adjusted relative to the active note



## VCF-20 DUAL

Emulation of the MS-20 VCF filter (rev-2), dual version with discrete LP and HP filters

### HIGH PASS FILTER

**CUTOFF** sets the cutoff frequency of the filter  
**PEAK** sets the resonance of the filter

### LOW PASS FILTER

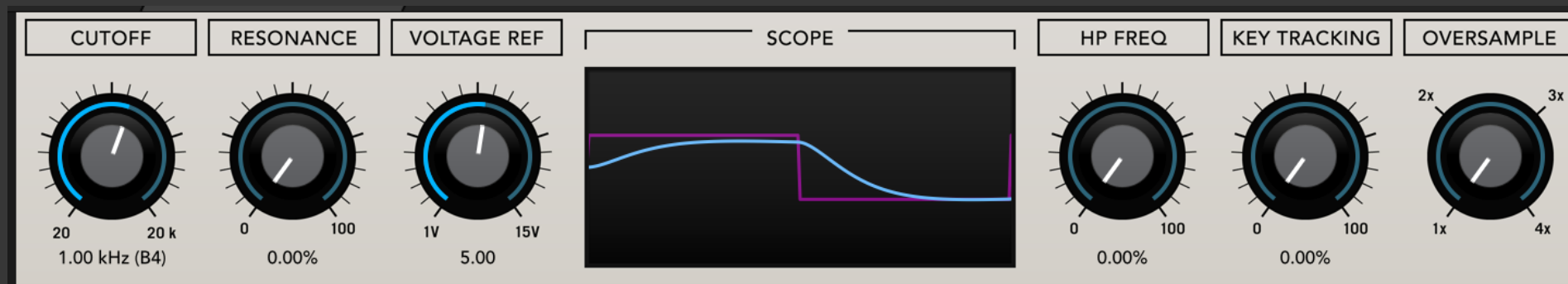
**CUTOFF** sets the cutoff frequency of the filter  
**PEAK** sets the resonance of the filter

**TRIM** adjusts the resonance shape for the both high and low pass filter

**VOLTAGE REF** sets the reference voltage of the unit

**KEY TRACKING** adjusts how the cutoff frequency is adjusted relative to the active note





## VCF-4023

A virtual analog emulation of the ARP 4023 VCF circuit (as found in ARP Odyssey rev1) featuring OTA saturation and self-oscillation

**CUTOFF** sets the cutoff frequency of the filter

**RESONANCE** adjusts how much the cutoff frequency is emphasized

**VOLTAGE REF** sets the reference voltage of the unit

**SCOPE** shows the output (blue line) and input (pink square wave)

**HP FREQ** sets the cutoff frequency of the high-pass filter

**KEY TRACKING** adjusts the cutoff frequency relative to the active note

**OVERSAMPLE** enables oversampling (2x/3x/4x) for the filter, providing higher precision at the cost of increased CPU utilization





## VOWEL FILTER

Vowel Filter is a dual filter version of the classic talkbox effect

**MODE** chooses the style of filter: low pass (LP2), band pass (BP2), or high pass (HP2). Two vowel sounds can be chosen for the filter, set with **FILTER A** and **FILTER B**, and the blend of the two is controlled with **MORPH**. The **Q** control sets the filter's shape.

Sets the number of formants with **NUM FORMANTS**, the formant frequencies are shifted higher or lower with the **FORMANT** control





## VOWELS

Infuse your sounds with a human touch. This formant filter uses precision resonant filters to mimic vowel shapes, allowing seamless blending between vowels for vocal-like textures and expressive effects.

Set with **MORPH X** and **MORPH Y** or click and drag the display to changes the filter's shape.

**FORMANT** controls the formant frequencies are shifted higher or lower.

**MODE** chooses the style of filter: low pass (LP), band pass (BP), or high pass (HP).



Wah 50.00%   Drive 0.00%   Model Default   Master 10.00 dB



## WAHWAH

WahWah is a wah filter effect with full manual control over the wah amount, same as with an effect pedal

**WAH** sets the filter frequency, which is commonly modulated or controlled with a pedal or other MIDI controller

**DRIVE** sets the amount of overdrive applied

**MODEL** sets the style to a variety of common wah pedal models

**MASTER** sets the output gain level



## XPANDER FILTER

A highly-customizable multi-mode filter with 37 shapes, vintage and modern algorithms, built-in saturation and oversampling

### MODE

**MODE** sets the filter shape. Click the image to choose between 37 different options or use the left/right arrows to scroll through them.

Filter types include:

- LP** - low pass
- HP** - high pass
- BP** - band pass
- AP** - all pass
- PK** - peak filter
- T** - twin filter

The number indicates the order of the filter (e.g. LP1 is a low pass filter with a 6 dB/octave slope)

### FILTER

**CUTOFF** sets the frequency for the filter; the note name of the corresponding frequency is also displayed (e.g. 2.00 kHz (B5)). **RESONANCE** adjusts how much emphasis is given to the cutoff frequency. **THICKNESS** overdrives the filter at lower frequencies to compensate

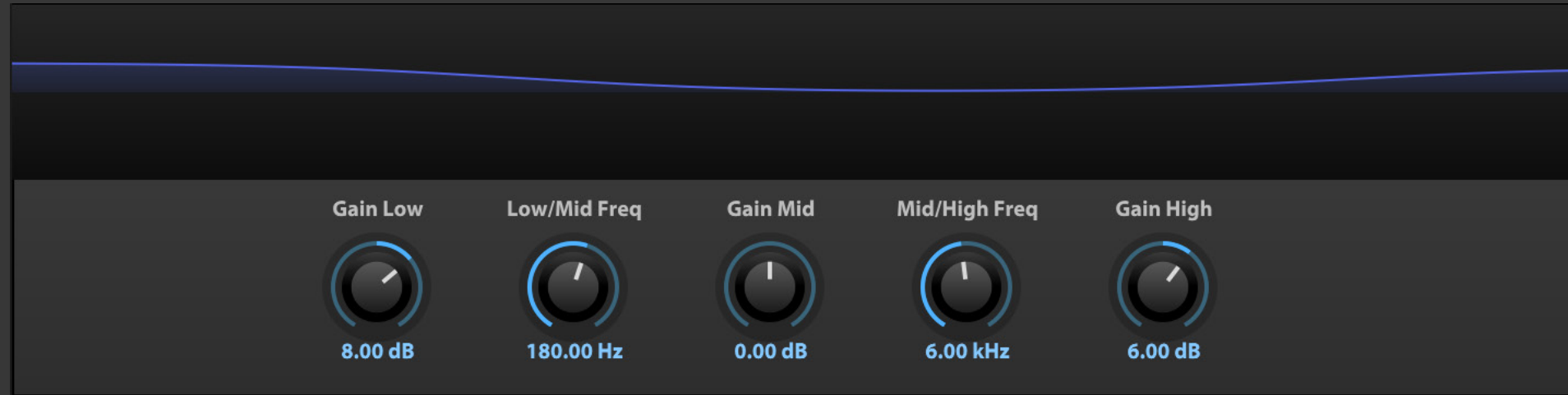
for DC gain drop (e.g. crank it when you want more OOMPH than SIZZLE). **KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played.

**ALGORITHM** allows you to choose between two modes: **MODE I** emulates a classic constant-Q filter solver, **MODE II** is a modern zero-delay filter solver. **2X** enables oversampling for the filter and provides the cleanest results when active.

### OVERDRIVE

**TYPE** sets the style of overdrive used: Soft Saturation, Hard Clip, or Linear

**AMOUNT** sets the amount of overdrive used

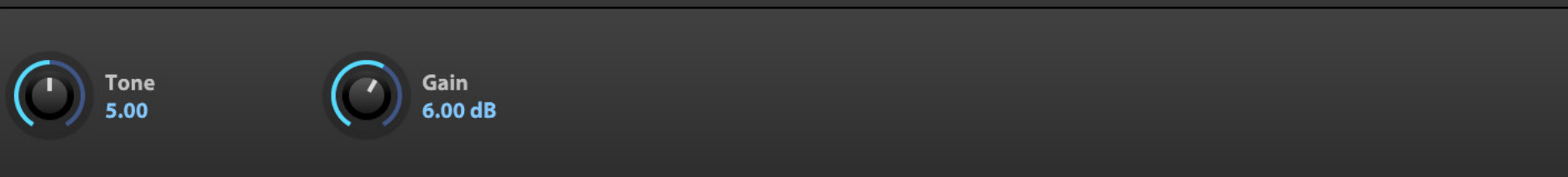


## 3 BAND SHELF

The 3 Band Shelf has Low, Mid, and High bands. The Mid band is a bell curve, while the Low and High bands are shelves.

The crossover points between the bands are set with the **LOW/MID FREQ** and **MID/HIGH FREQ** controls

Each of the three bands have a **GAIN** control for boosting or cutting its frequency



## BIG PI TONE

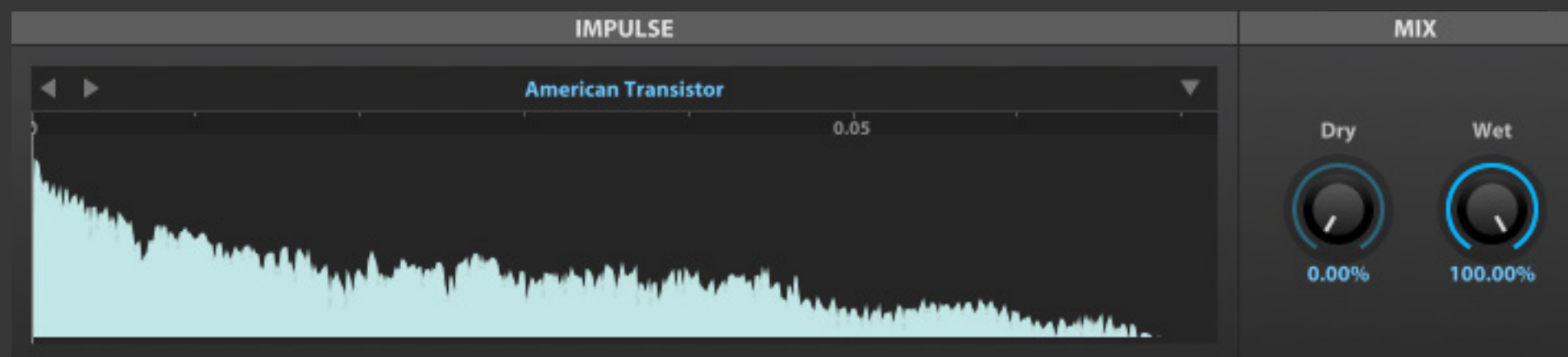
An emulation of the tone circuit in a popular fuzzbox guitar pedal

**TONE** adjusts the amount and type of filter applied

At zero a lowpass filter is applied, at 10.00 a highpass filter is applied, and the interim values are a blend of the two

The blended result is similar to a shelving filter with a notch in the middle

**GAIN** adjusts output level



## CONVOLVER

Convolver is a simple convolution processor, ideally suited for emulating EQs, cabinets, and so on. For reverb, the IReverb effect is recommended; see: [\[APPENDIX A > Effects > Reverb > IReverb\]](#)

### IMPULSE

To load an **IMPULSE RESPONSE**, drag and drop an audio file to the sample area

### MIX

**DRY** and **WET** knobs sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output

### IMPULSE FILES

To save the currently loaded impulse, use the Preset File menu and choose **SAVE IMPULSE** to save the current file or **SAVE IMPULSE AS** to save as a new file



fx

## DIGITAL EQ

Digital EQ is a parametric EQ with up to 16 bands, variable filter shapes, L/R and M/S modes, interactive graphic display, transpose and keytracking

**MODE** sets the stereo mode to L/R or M/S

The 16 bands each offer control of:

- Bypass (power) button
- Band selector
- Link switch to control left or right channel independently or stereo link of the band
- EQ mode to choose the shape of the band: low-pass, high-pass, band-pass, notch, low-shelf, high-shelf and peak
- Frequency sets the frequency of the band
- Q adjusts the filter resonance
- Gain adjusts the band level in dB
- Bandwidth changes the frequency width

**TRANPOSE** shifts all frequency bands

**KEY TRACKING** changes how the cutoff frequency is adjusted relative to the note played

**GAIN** adjusts overall output level

**SCALE** is scaling the all band's gain

In addition to the knobs and toggle switches, the bands can also be edited graphically in the frequency graph:

- Press and drag a point to adjust its frequency by dragging right/left, or its gain by dragging up/down
- Press and drag a band's color bars to adjust Q
- Right-click a point to enable/disable the band
- Double-click a point to return it to its default value
- When a band is selected, an information box is displayed in the upper left. As the band is adjusted, its Gain, Frequency, and Q values update in realtime.

To view a larger graph, drag the bottom edge of the module to resize it



## HARMONIC RESONATORS

The effect version of our resonator bank, offering 6-channels with coarse and fine tune, gain, coupling, key follow, and more.

**GAIN** adjusts overall output level

**MIX** sets the dry and wet signal balance

The 6 bands each offer control of:

- Bypass (power) button
- Coarse to sets the filter frequency in semitones
- Fine to fine-tune the filter frequency in cents
- Gain adjusts the band level in dB
- Coupling to sets the coupling amount in Reflect and RotCir (aka Circular Rotation) modes

**KEY FOLLOW** to enable key tracking mode, **NOTE** sets the base note for the filters when Key Follow switch is off

**TONE** adjusts the high frequency damping of each harmonic resonator

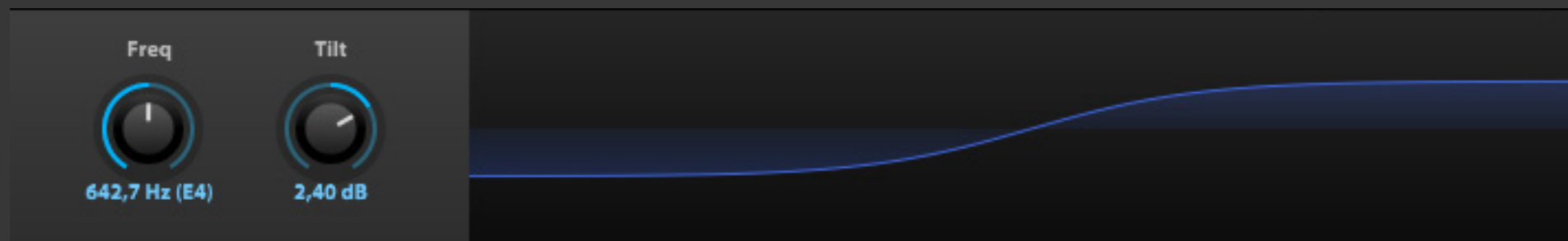
**DECAY** sets the filter decays of all bands

**SCALE** controls the amount of decay scaling according to frequency (0%=no scaling, 100%=the higher the frequency, the shorter the decay)

**MOD. DEPTH** sets the filter modulation depth in cents

**COUPLING MODE** sets relationship between the filter bands:

- Parallel mode: processing all bands in parallel (or independently)
- Reflect mode: a weighted sum of each resonator's energy is fed back into all the others
- RotCirc mode: rotates a small fraction of energy from each band to the next (circularly)



fx

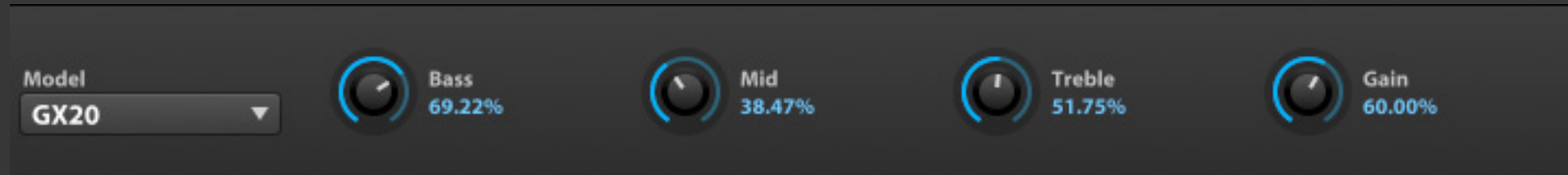
## TILT

The Tilt module has two shelf bands, a low shelf and a high shelf, which are applied inversely

The **TILT** control sets the amount of gain applied each to band

With negative values, the low shelf is boosted and the high shelf is cut; the opposite occurs with positive values

**CUTOFF** sets the frequency for the EQ; the note name corresponding to the frequency is also displayed, for example, **2.00 KHZ (B5)**



## TONE STACK

Tone Stack emulates the tone controls found on many common amplifier heads

**MODEL** chooses the style of amplifier head

**BASS, MID,** and **TREBLE** controls sets the relative levels for each tone band

**GAIN** sets the module's output gain, as a percentage of its input



 TEMPO SYNC



Speed  
3.00 Hz



Depth  
100.00%

Mode

Balance ▼

**fx**

## AUTOPAN

Autopan varies stereo panning with an LFO

**SPEED** set how quickly one auto-pan cycle is completed, in Hz or bars/beats (if tempo-synced)

**DEPTH** set how far across the stereo field the auto-pan will cover, with 100 percent covering the full distance from hard left to hard right

**MODE** chooses the pan law for the auto-pan cycle



Volume  
0.00 dB

**fx**

## GAIN

Gain is a simple level adjustment module, used to boost or cut the signal level

**VOLUME** sets the amount of boost or cut, from +12 dB to  $-\infty$



in \ out	L	R	C	LFE	Ls	Rs
L	1.00	0.00	0.00	0.00	0.00	0.00
R	0.00	1.00	0.00	0.00	0.00	0.00
C	0.00	0.00	1.00	0.00	0.00	0.00
LFE	0.00	0.00	0.00	1.00	0.00	0.00
Ls	0.00	0.00	0.00	0.00	1.00	0.00
Rs	0.00	0.00	0.00	0.00	0.00	1.00



## GAIN MATRIX

Gain Matrix sets the gain level and phase of each channel. This allows for simple per-channel gain adjustments, or for specialized gain/phase transformations. Factory preset provide some common transformations, such as decoding mid-side to stereo.

The **INPUT** channels are listed down the side, and the **OUTPUT** channels are listed across the top. Each in/out relationship can be edited by typing in a new value or clicking and dragging the value:

- At 1.00, the signal is passed through at full strength and its original phase
- At 0.00, output is silenced for that channel
- At -1.00, the output is passed through at full strength but with the opposite phase

Gain Matrix also supports multi-channel configurations, such as quad, 5.1, 7.1, and others



 TEMPO SYNC



Freq  
5.00 Hz



Depth  
100.00%

**fx**

## TREMOLO

Tremolo varies amplitude with an LFO

**FREQUENCY** set how quickly the LFO cycle is completed, in Hz or bars/beats (if tempo-synced)

**DEPTH** set how far across the gain range the cycle will cover, with 100 percent covering the full distance from  $-\infty$  to 0 dBFS



Width 0.00%    Delay 0 ms    Extra Width Freq 10.00 kHz    Extra Width Gain 0.00 dB



## UVI WIDE

UVI Wide is a stereo width enhancer with a high-shelf filter

**WIDTH** adjusts the stereo spread of the module's output. At zero, the stereo image of the input signal is unaffected. Positive values increase the stereo spread and negative values reduce it, down to a mono signal at -100%.

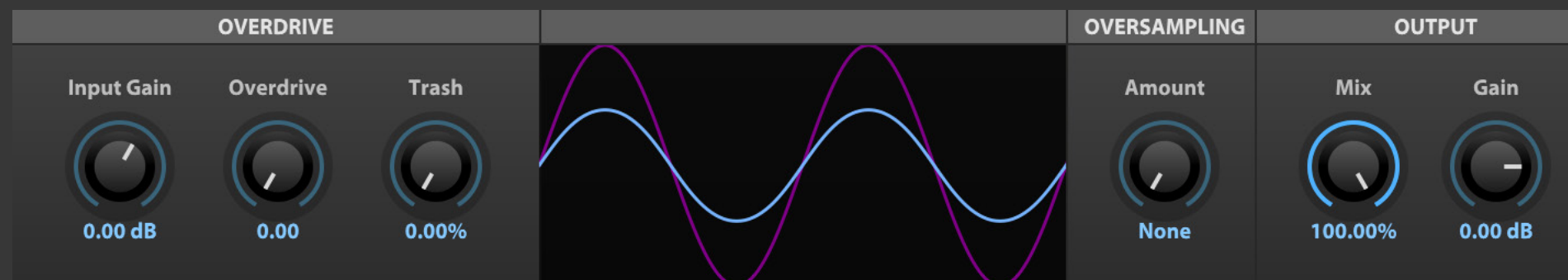
**DELAY** sets the amount of delay applied to one channel to help create a wider a stereo image

**EXTRA WIDTH** provides additional frequency control by way of a high-shelf EQ

**EXTRA WIDTH FREQ** sets the EQ frequency

**EXTRA WIDTH GAIN** sets the EQ gain adjustment (+/-)





## ANALOG CRUNCH

Analog Crunch is inspired by overdrive/distortion effect pedals commonly used with electric guitars

### OVERDRIVE

**INPUT GAIN** sets the gain adjustment into the module, before any distortion is applied

**OVERDRIVE** and **TRASH** sets the amount and character of the distortion

### OVERSAMPLING

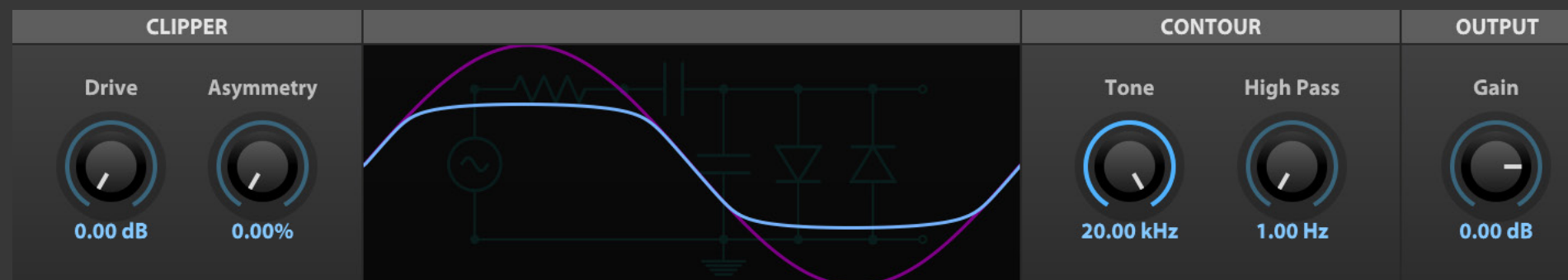
Sets the **AMOUNT** of oversampling applied (if any), from 2x to 16x

### OUTPUT

**MIX** sets the balance between the clean and overdriven signals

**GAIN** sets the final, post-distortion gain adjustment





## DIODE CLIPPER

Diode Clipper is a circuit-modelled diode clipping stage similar to those found in many overdrive stomp boxes

### CLIPPER

**DRIVE** controls the overall effect intensity

**ASYMMETRY** shifts the saturation symmetry between the two diodes, effecting the even/odd harmonic ratio

### CONTOUR

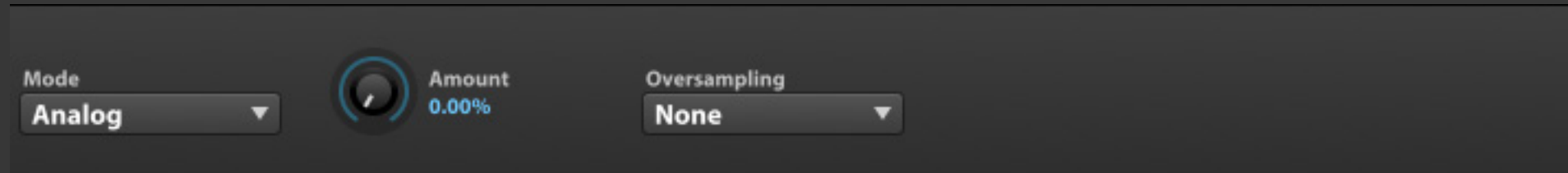
The circuit of Diode Clipper includes a passive non-linear, dynamic-driven HP/LP filter that exhibits effects like hysteresis when saturated

**TONE** sets the frequency of the LP filter

**HIGH PASS** controls the HP filter frequency

### OUTPUT

**GAIN** sets the final, post-distortion gain adjustment



## DRIVE

Drive offers a straight-ahead drive/distortion, with three different flavors of distortion

**MODE** sets the style of drive (Analog, Mild, or Strong)

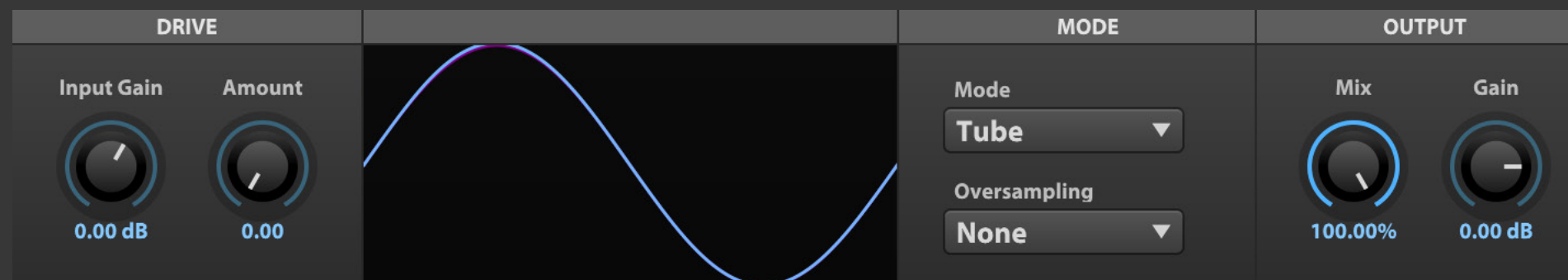
**AMOUNT** sets the amount of drive.

Use **OVERSAMPLING** to sets the amount of oversampling applied (if any), from 2x to 16x

As oversampling is processor intensive, it's recommended to apply oversampling as little as is necessary to reduce unwanted aliasing

Often, no oversampling will be needed





## EXCITER

Exciter is a classic exciter effect, adding brightness and saturation

### DRIVE

**INPUT GAIN** sets the gain adjustment into the module, before any distortion is applied

**AMOUNT** chooses the amount of excitation applied

### MODE

**MODE** sets the style of exciter, using common characteristics of Tape or Tube exciter

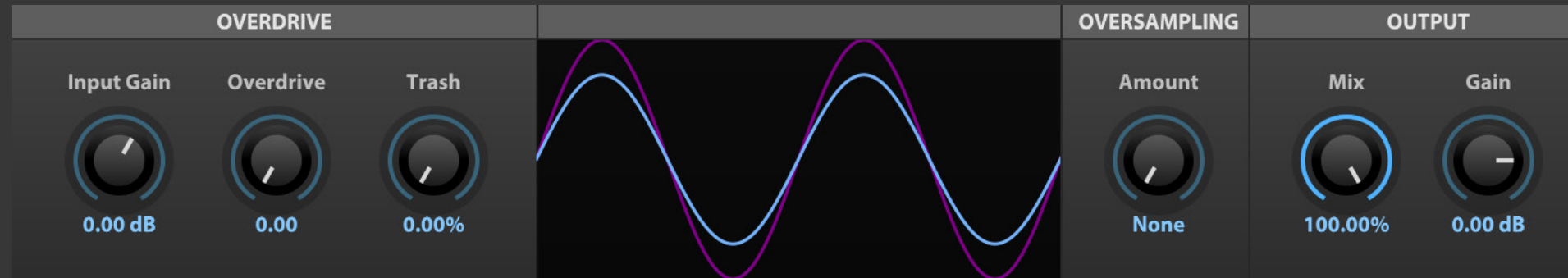
Use **OVERSAMPLING** to sets the amount of oversampling applied (if any), from 2x to 16x

### OUTPUT

**MIX** sets the balance between the clean and excited signals

**GAIN** sets the final, post-distortion gain adjustment





## FUZZ

Fuzz is inspired by classic fuzz guitar and bass effect pedals

### OVERDRIVE

**INPUT GAIN** sets the gain adjustment into the module, before any fuzz is applied

**OVERDRIVE** and **TRASH** sets the amount and character of the fuzz

### OVERSAMPLING

Sets the **AMOUNT** of oversampling applied (if any), from 2x to 16x

### MODE

**MODE** sets the style of exciter, using common characteristics of Tape or Tube exciter

**OVERSAMPLING** set oversampling applied (if any), from 2x to 16x

### OUTPUT

**MIX** sets the balance between the clean and excited signals

**GAIN** sets the final, post-distortion gain adjustment





The screenshot shows the control panel for the Guitar Boxes effect. It features five main controls: three knobs and two dropdown menus. The 'Mix' knob is set to 100.00%. The 'Separation' knob is set to 0 ms. The 'Spread' knob is set to 100.00%. The 'Model' dropdown menu is set to 'Amp - Allston Classic'. The 'Mic Type' dropdown menu is set to 'Dynamic'.



## GUITAR BOXES

Guitar Boxes emulates a guitar cabinet, with multiple cabinet models and mic types

**MIX** sets the balance between the original and amplified signals

**SEPARATION** sets the amount of delay, in ms, from amplifier to the microphone

**SPREAD** sets the amount of stereo spread, from zero percent (mono) or 100 percent (full stereo)

**MODEL** chooses the style of amplifier, from well-known amp models to general device types to unusual FX simulations

**MIC TYPE** adjusts the characteristic of the microphone capturing the amplified signal, as a Dynamic, Condenser, or Ribbon mic



DRIVE		SHAPE	OUTPUT
Gain	Drive	Model	Gain
11,60 dB	9,49 dB	Model C	9,03 dB
		Inductor	
		Fasel Red	
		Cutoff	
		19,46 Hz	



## MAGNETIC BASS SHAPER

Abuse the saturating hysteretic behaviour of famous inductors to shape and add punch to bass sounds while leaving high frequencies clean

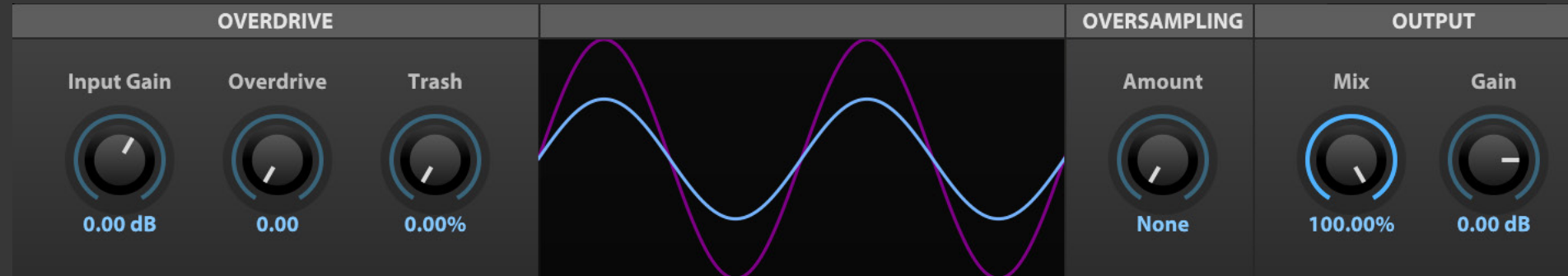
**GAIN** sets the gain adjustment into the module

**DRIVE** sets the amount of the drive applied to the signal

**MODEL** and **INDUCTOR** sets the shape of the inductor model used. Measurements were made using Fasel Red, and Fasel Yellow inductors, each providing a unique distortion profile.

**CUTOFF** sets the frequency cutoff of the inductor circuit

**GAIN** sets the output gain adjustment



## OVERDRIVE

Overdrive emulates overdrive distortion commonly used on guitars

### OVERDRIVE

**INPUT GAIN** sets the gain adjustment into the module, before any distortion is applied

**OVERDRIVE** and **TRASH** sets the amount and character of the distortion

### OVERSAMPLING

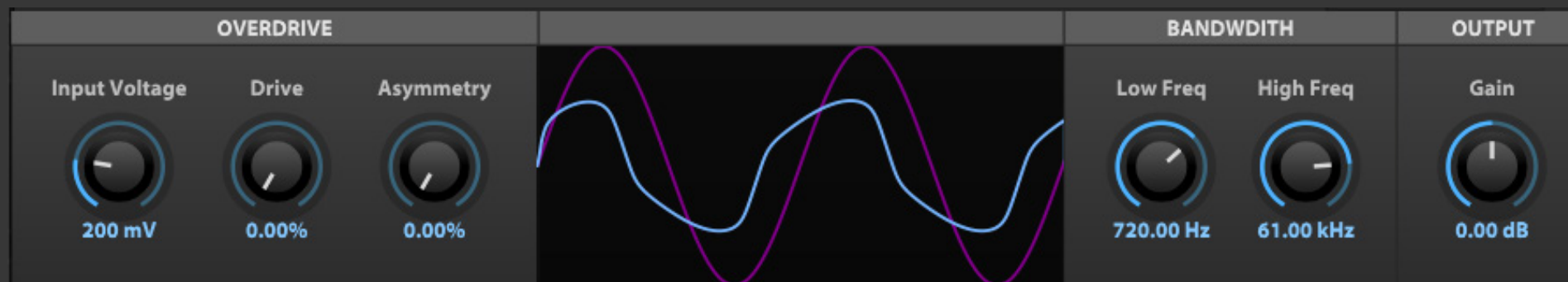
Sets the **AMOUNT** of oversampling applied (if any), from 2x to 16x

### OUTPUT

**MIX** sets the balance between the clean and overdriven signals

**GAIN** sets the final, post-distortion gain adjustment





## TS OVERDRIVE

Drive-stage emulation of the Tube Screamer overdrive pedal with custom mods

### OVERDRIVE

**INPUT VOLTAGE** sets the input voltage adjustment into the module, before any distortion is applied

**DRIVE** and **ASYMMETRY** sets the amount and character of the overdrive

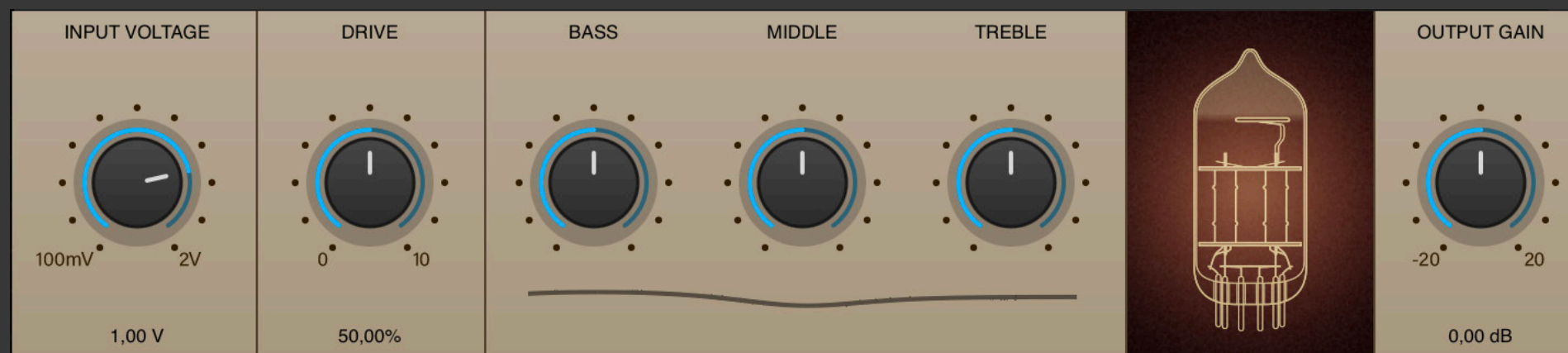
### BANDWIDTH

**LOW FREQ** and **HIGH FREQ** sets the low and high cut frequency of the overdrive signal

### OUTPUT

**GAIN** sets the final, post-distortion gain





## TUBE AMP

An exacting digital model of a British high-gain classic. By simulating the full circuit and vacuum tubes, Tube Amp delivers the authentic tone, grit, and dynamic response of legendary hardware.

**INPUT VOLTAGE** sets the input voltage adjustment into the module, before any distortion is applied

**DRIVE** sets the amount of the overdrive

**BASS, MIDDLE** and **TREBLE** adjusts the low, mid and high frequency of the amplification signal

**OUTPUT GAIN** sets the final, post-distortion gain



## WAVE SHAPER

Wave Shaper distorts the input signal by transforming the shape of the waveform, which often results in heavily distorted sounds

**INPUT GAIN** sets the gain adjustment into the module, and **PRE FREQ** sets the frequency of lowpass filter applied before any waveshaping

Choose the **WAVE SHAPE** by clicking the waveform selecting a wave from the menu, then use **AMOUNT** and **KNEE** to adjust characteristics of the wave shape. (Not available in some shapes)

Use **OVERSAMPLING** to sets the amount of oversampling applied (if any), from 2x to 16x. As oversampling is processor intensive, it's recommended to apply oversampling as little as is necessary to reduce unwanted aliasing. Often, no oversampling will be needed.

**POST FREQ** sets the frequency of a highpass filter applied after waveshaping. **OUTPUT GAIN** sets the gain adjustment, after waveshaping is applied.

**MIX** sets the balance between the clean and overdriven signals





## 3-BAND COMPRESSOR

The 3-Band Compressor is a multi-band version of the compressor, with adjustable crossover frequencies

The 3-Band Compressor has Low, Mid, and High bands.

### BAND 1-3

Each of the three bands have standard compressor controls: **THRESHOLD**, **RATIO**, **ATTACK**, **RELEASE**, **GAIN** and **MIX**. For more information on compressor settings, see: [\[Appendix A: Modules > Effects > Dynamic > Compressor Expander\]](#)

To select a band to edit, click in the corresponding area of the display - the parameters for that band will be displayed below in a matching color

To change the crossover frequency between bands, click-drag the border line between them

To solo a band, click the [S] button in the upper-left of the band display

### MASTER

**GAIN IN** sets the global input gain

**GAIN OUT** sets the global output gain

**MIX** sets the dry and wet signal balance

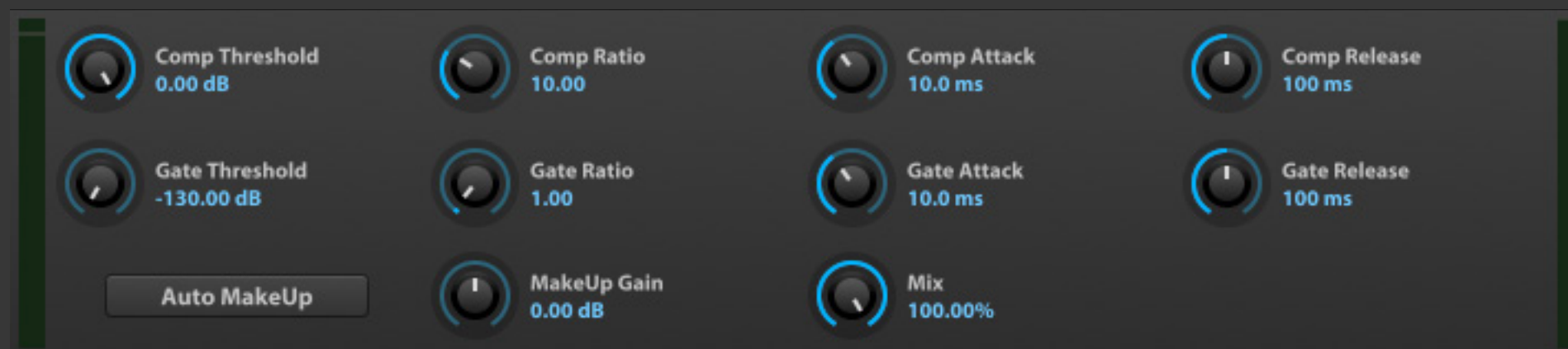


## 3 BAND LIMITER

The 3 Band Limiter is a multi-band version of the Studio Limiter, with adjustable crossover frequencies

The 3 Band Limiter has Low, Mid, and High bands. The crossover points between the bands are set with the **LOW/MID FREQ** and **MID/HIGH FREQ** controls.

Each of the three bands have standard limiter controls: **THRESHOLD**, **MARGIN**, and **RELEASE**. For more information on limiter settings, see: [\[Appendix A: Modules > Effects > Dynamic > Studio Limiter\]](#)



## COMPRESSOR EXPANDER

Compressor Expander is a dual dynamics processor — the compressor tames signal peaks over a chosen threshold, and the expander gates the signal below a second, independent threshold

Both the compressor and gate have Threshold, Ratio, Attack, and Release controls. **THRESHOLD** sets the level at which the compressor or gate will be applied. **RATIO** sets the ratio between input gain and output gain. **ATTACK** and **RELEASE** sets the speed at which the compressor or gate begins or stops processing the signal after it has crossed the threshold.

**MAKEUP GAIN** applies a manual gain adjustment to compensate for the gain reduction of the compressor. Or, to have makeup gain applied dynamically, enable **AUTO MAKEUP**.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.

Lastly, the **INPUT METER** on the left side of the module displays the level of the input signal, and the **GAIN REDUCTION METER** on the right side of the module displays the amount of gain reduction applied. Note that the righthand meter is not an output meter.





## FEEDBACK COMPRESSOR

Feedback Compressor is a modern take on vintage compression. By focusing solely on feedback designs we wanted to retain the particular behavior and characteristics of old compressors, such as nonlinearly dependent time-constants, limited gain reduction (or very fast attacks but at the same time), full parametric control over the transfer function, soft-knee, makeup gain, and parallel compression.

**THRESHOLD** sets the level at which the compressor or gate will be applied. **RATIO** sets the ratio between input gain and output gain. **KNEE** adjusts the smoothness of the compression knee. **ATTACK** and **RELEASE** sets the speed at which the compressor begins or stops processing the signal after it has crossed the threshold.

The **I/O METER** displays the level of the input, gain reduction and output signal, and the switch at bottom of the meters toggle the **TIMELINE** to displays the gain reduction over time.

**DYN. RANGE** adjusts the overall dynamic range of the compressor.

**MAKEUP GAIN** applies a manual gain adjustment to compensate for the gain reduction of the compressor.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.





Threshold -6.02 dB    Attack 20.0 ms    Release 50.0 ms



## GATE

Gate is a traditional gate, silencing signals below a chosen threshold

**THRESHOLD** sets the level at which the gate will be applied

**ATTACK** and **RELEASE** sets the speed at which the gate begins or stops processing the signal after it has crossed the threshold



## MAXIMIZER

Maximizer is a look-ahead limiter with a graphical timeline to visualize the dynamic range of the input and output

**THRESHOLD** sets the level at which limiting will be applied, and **CEILING** sets the maximum output level

**LOOKAHEAD** sets the amount of time the module will lookahead at the input signal; longer lookahead times can achieve a better response for transients and other sudden changes in amplitude.

**RELEASE** sets the speed at which the limiter stops processing the signal after it has fallen below the threshold.

The **INPUT METER** on the left side of the module displays the level of the input signal, and the **GAIN REDUCTION METER** on the right side of the module displays the amount of gain reduction applied

Note that the righthand meter is not an output meter

The **TIMELINE** displays the input signal and gain reduction over time. The blue graph rises from the bottom of the timeline and indicates the amplitude of the input signal; the red graph grows downward from the top of the timeline and indicates gain reduction.



fx

## OPAL

Based on a classic hardware optical-compressor, Opal provides impressive realism thanks to deep physical modelling. 7 uniquely modeled flavors are available offering a range of useful characters.

**MODEL** choose a model among seven emulations of real studio leveling amplifiers (optical compressors), each with its own character (dynamic range and response time).

**INPUT GAIN** controls the gain applied to the signal before compression

**PEAK REDUCTION** controls the detection threshold. Maximal threshold at 0% peak reduction, minimal threshold at 100 % peak reduction.

**RESPONSIVENESS** multiplies the response time (attack and release, jointly). The response time is still program-dependent but can be set shorter or longer for a given input.

**COMPRESSOR/LIMITER** switches the operation mode between compressor and limiter

**LINK MODE** click to show the drop-down menu to sets the stereo link mode based on Left, Right, Mono (LR sum), Max ch (louder between L or R ch) or Unlinked (link off)

**MID PRESENCE** controls the sidechain filter frequency response, this corresponds to the original R37 “emphasis” control.

**TREBLE** enables treble boost

**VU METER** Indicates output or gain reduction level by **OUTIGR** toggle, the **IO METER** displays the level of the input and output signal

**MAKE-UP GAIN** applies a manual gain adjustment to compensate for the gain reduction of the compressor.

**TUBE SIMULATION** turn on or off the full physical-modeling tube simulation for Make Up Gain. More CPU intensive when switched on.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module’s output.

**DRIVE** adjusts the gain applied to the signal fed into Make Up Gain when the Tube Simulation is active



## STUDIO LIMITER

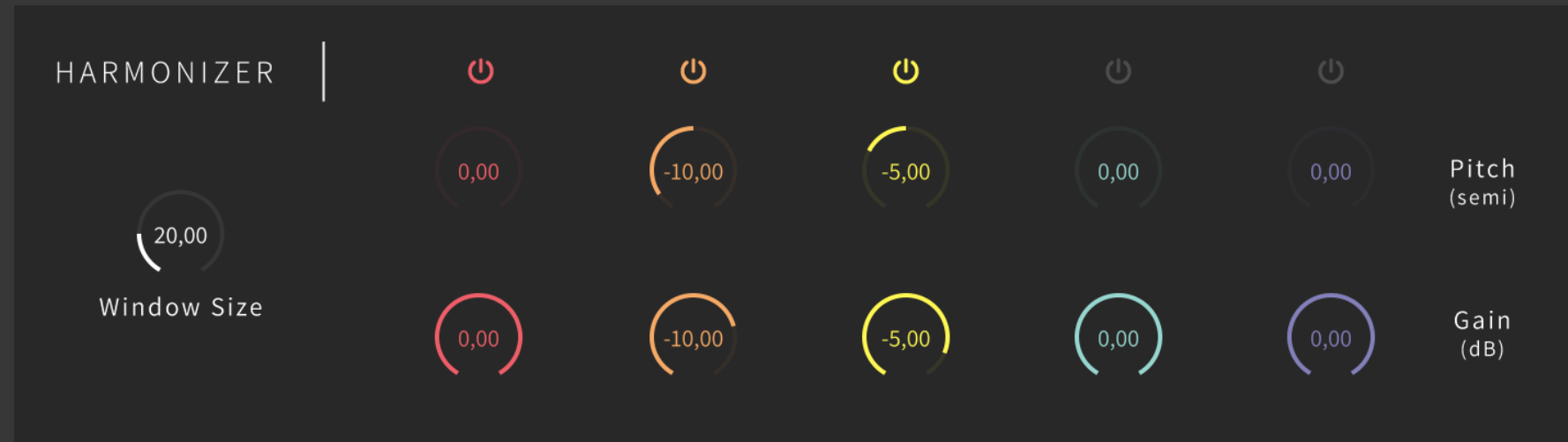
The Studio Limiter is a high-quality limiter, suited for individual parts or for full stereo mixes

**THRESHOLD** sets the level at which limiting will be applied

**MARGIN** sets the maximum output level, which can also be thought of as the margin between the maximum signal output by the limiter and zero dBFS

**RELEASE** sets the speed at which the limiter stops processing the signal after it has fallen below the threshold

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



## HARMONIZER

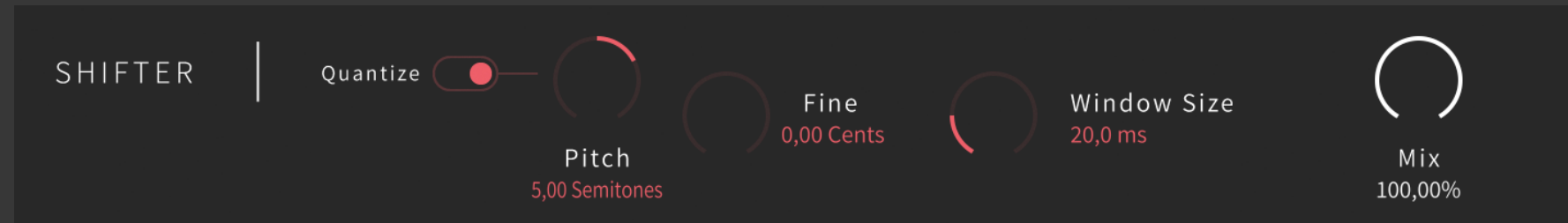
Harmonizer is simple and effective effects to create up to 5-voice harmony. Ideal for sounds that have a dominant monophonic component but are not required to be exactly periodic.

**WINDOW SIZE** sets the size of the window (a processing unit applied to the signal for pitch shifting).

**POWER**  enable the voice.

**PITCH** sets the pitch shift in semitones (+/-12).

**GAIN** adjusts the voice gain.



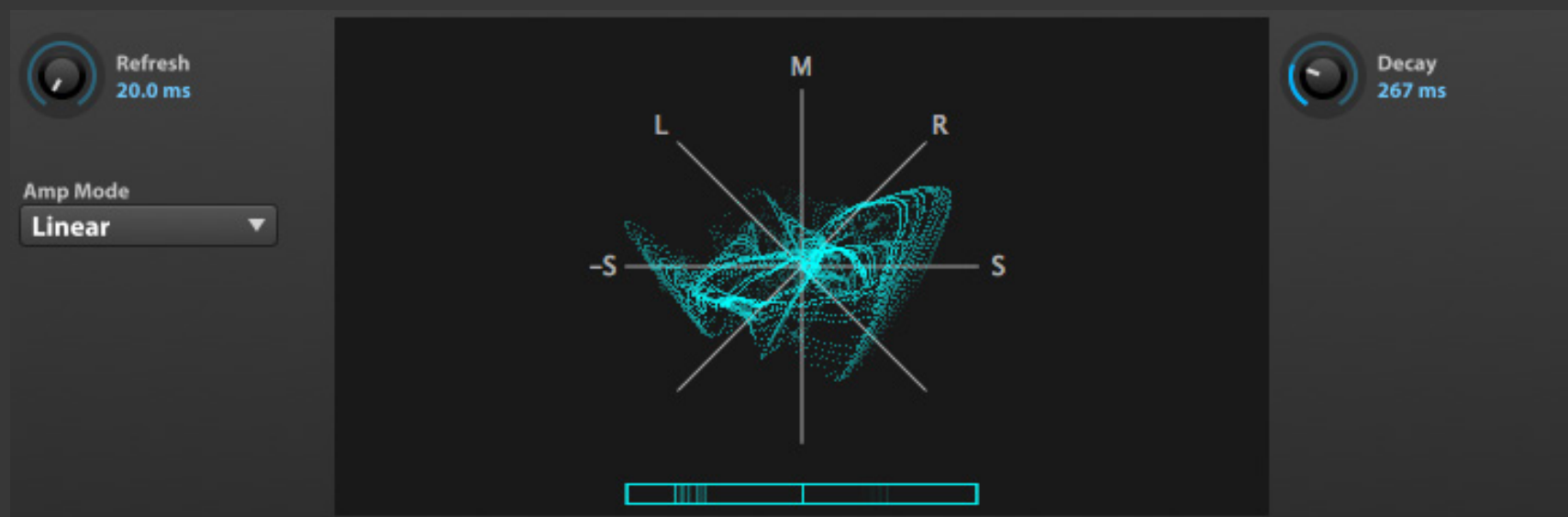
## SHIFTER


Pitch Shifter is simple and effective effects using the pitch-shifting engine, ideal for sounds that have a dominant monophonic component but are not required to be exactly periodic.

**PITCH** sets the pitch shift in semitones (+/-12), and **FINE** adjusts the pitch shift in cents (+/-100). Enable **QUANTIZE** to make stepped pitch bend effect, when realtime control or modulate the pitch control.

**WINDOW SIZE** sets the size of the window (a processing unit applied to the signal for pitch shifting).

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 POP-OUT EDITOR

**fx**

## PHASE METER

The Phase Meter displays the phase correlation of the signal. When the signal is fully mono, a vertical bar is displayed; with stereo channels that are fully out of phase, a horizontal bar is displayed

**REFRESH** set how quickly the audio signal is measured, and **DECAY** set how quickly the measurement fades from the display

**AMP MODE** chooses a scale for the amplitude of the input signal, Linear or dB

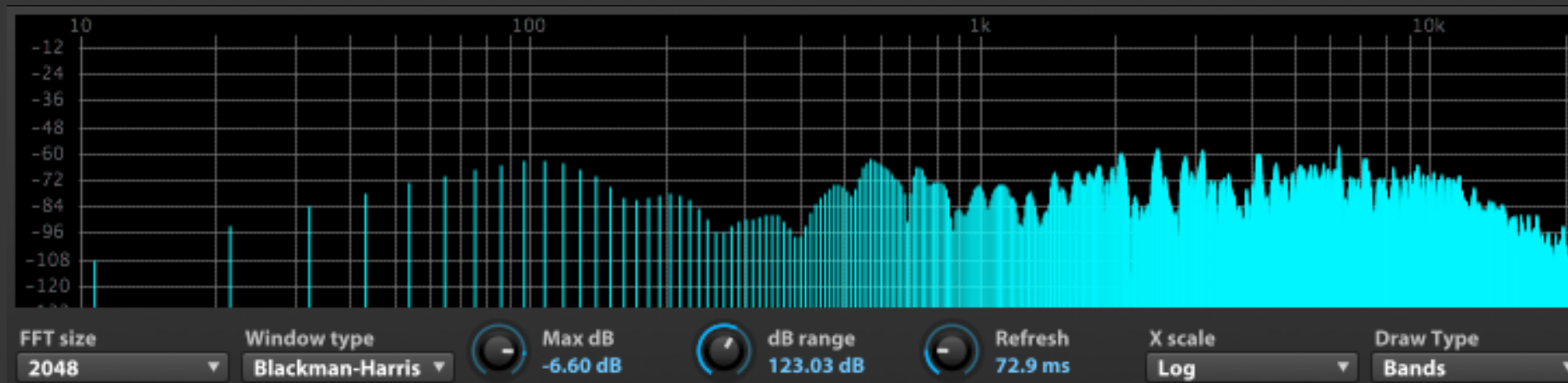
To view a larger meter, drag the bottom edge of the module to resize it



Press the **EXTERNAL WINDOW** button in the module title bar to open the meter in a separate window to view it even larger



 POP-OUT EDITOR



**fx**

## SPECTRUM ANALYZER

The Spectrum Analyzer displays the frequency content of the signal. Frequencies are displayed on the X-axis, increasing from left to right, and amplitude is displayed on the Y-axis, increasing from bottom to top.

**FFT SIZE** defines the length of the frequency sampling window; larger sizes are more precise, but require more processing power

**WINDOW TYPE** chooses the function used for sampling

**MAX DB** sets the maximum value that can be displayed in the analyzer (the very top of the graph), and **DB RANGE** sets the range below the maximum value that will be displayed

**DB RANGE** sets the range below the maximum value that will be displayed

**X SCALE** chooses the scale used for the horizontal axis: Linear, Log, Semitones, or 3rd Octave. The labels on the left and top sides of the graph update as you adjust the Max dB, dB range, and X scale settings.

**DRAW TYPE** chooses how the frequency response will be drawn on the graph: as a single continuous line (Line), as multiple thin lines (Bin), or thick bars (Bands)

**REFRESH** set how quickly the graph is re-drawn

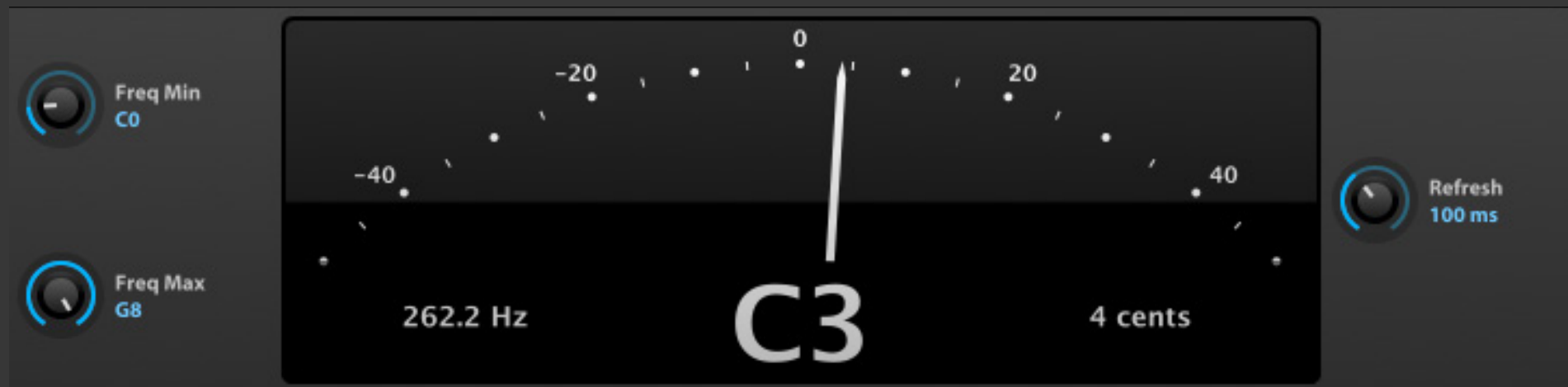
To view a larger graph, drag the bottom edge of the module to resize it



Press the **EXTERNAL WINDOW** button in the module title bar to open the graph in a separate window to view it even larger



POP-OUT EDITOR



## TUNER

The Tuner is a chromatic tuner with a needle-style meter, accurate to 1 cent increments. The Tuner is a helpful tool when adjusting a sample's pitch with its keygroup Fine Tune parameter.

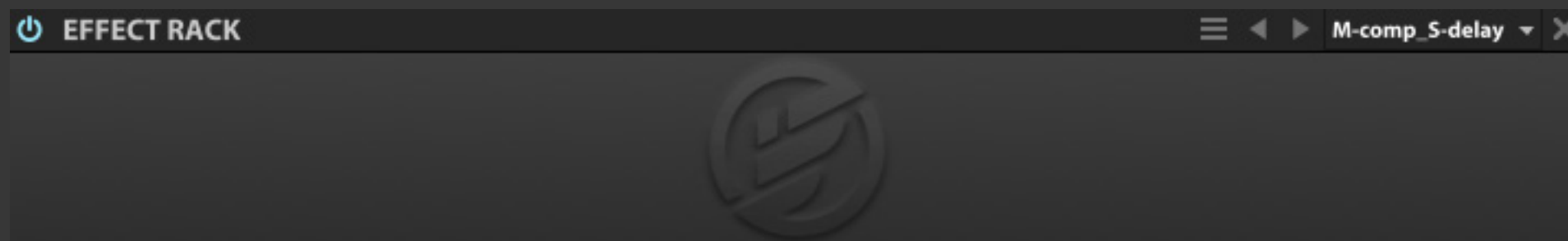
**REFRESH** set how quickly the tuner reacts as the audio signal changes

**FREQ MIN** and **FREQ MAX** set boundaries for the lowest and highest frequencies that the tuner will detect

To view a larger tuner, drag the bottom edge of the module to resize it



Press the **EXTERNAL WINDOW** button in the module title bar to open the tuner in a separate window to view it even larger

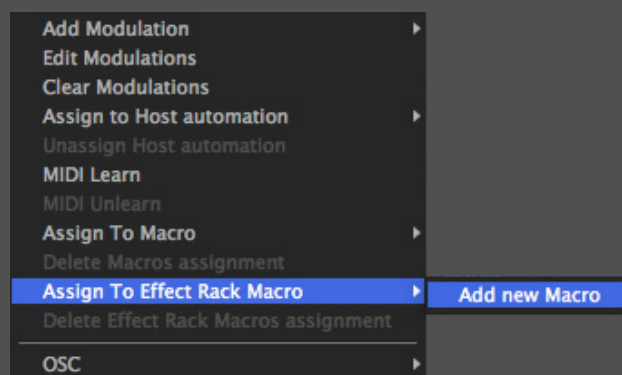


## EFFECT RACK

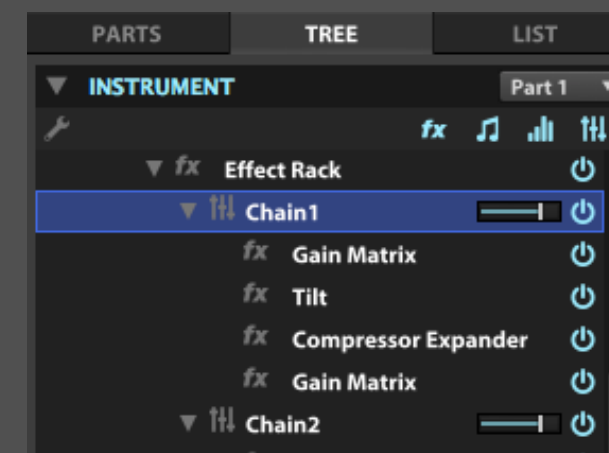
The Effect Rack creates a new effects path inline where the Effect Rack module is added. Macros can be added to the front-panel to control the effects that are added to the Effect Rack's FX chain.

To view and edit the FX chain within an Effect Rack, go to the TREE view, tab open the Effect Rack, and choose the "chain" node. To add FX you can right-click the "chain" node and select new FX from the menu, or navigate to the EFFECTS view in the center column and click "+".

You can add macros to the Effect Rack's **FRONT PANEL** to control any parameter of an effect in the chain. To create a macro, right-click a parameter on an effect in a chain and choose **ASSIGN TO EFFECT RACK MACRO**. To change a macro's name, double-click the macro's name on the Effect Rack and enter a new name.

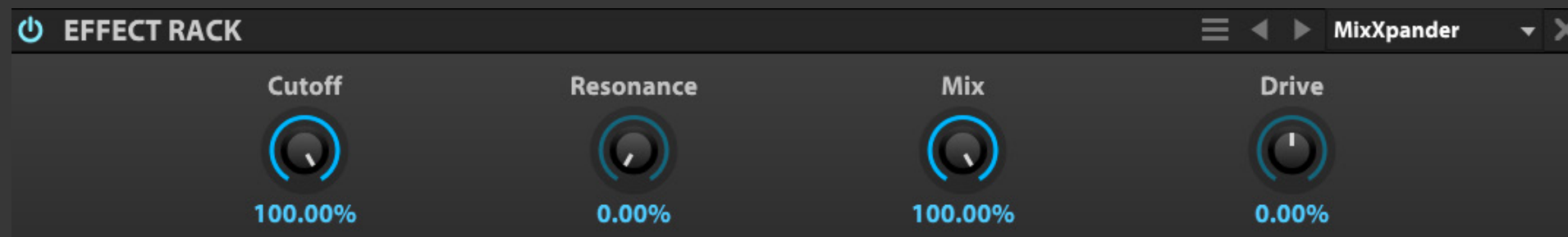


The overall level of the FX chain can be adjusted in the Tree view, or the chain can be disabled with the **POWER** button.



You can also create additional FX chains within a single Effect Rack by right-clicking the Effect Rack node in the TREE view and choosing **ADD FX CHAIN**. Chains are discrete and run in parallel, but utilize the same front panel for macros.





## EFFECT RACK » FILTER

Tailor-made filters as Effect Racks

MixXpander (screen example above) is a simple cutoff filter with mix control. Parallel and Stereo Xpander is made with two Xpander filters to create parallel or stereo filter effects.

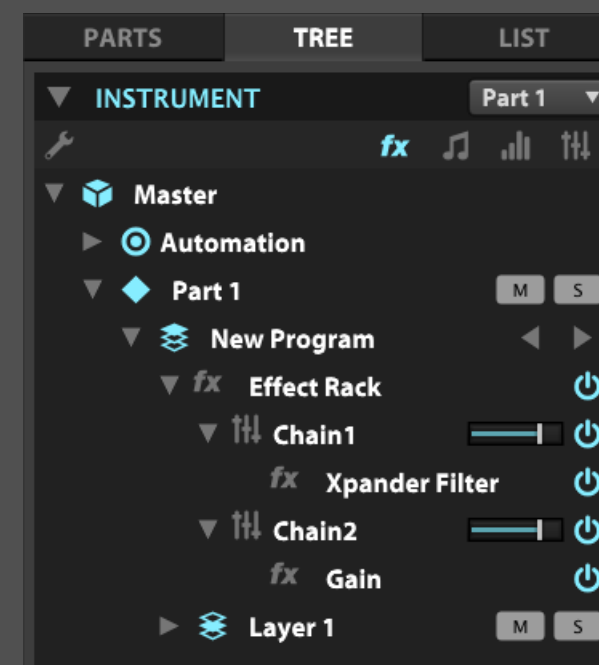
**CUTOFF** sets the frequency for the filter

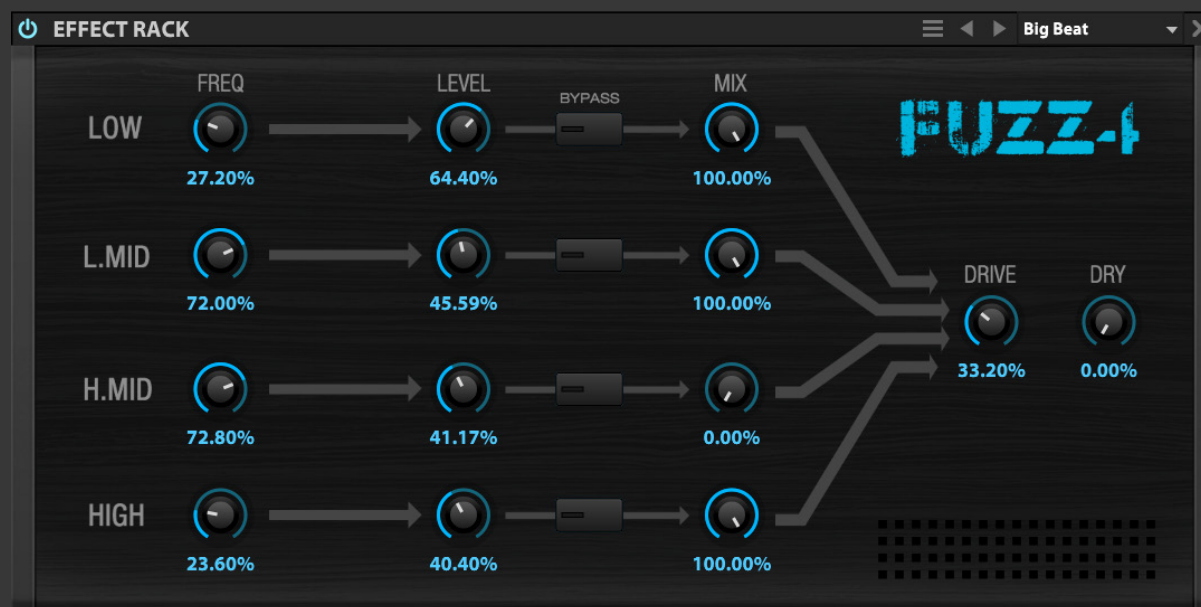
**RESONANCE** adjusts how much emphasis is given to the cutoff frequency

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output

**DRIVE** sets the amount of overdrive used

You can see the FX chains and edit the modules in the Tree view by choosing the node





## EFFECT RACK » FUZZ4

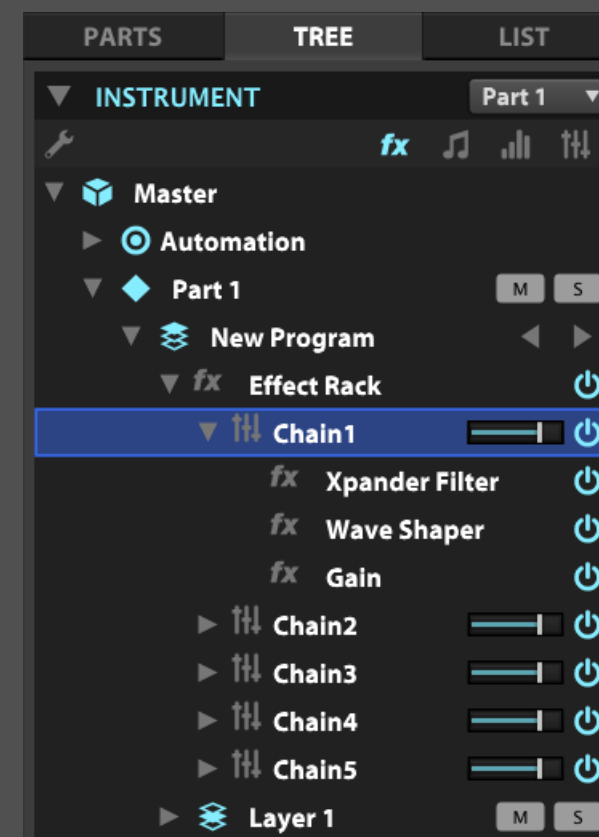
A 4-band distortion effect

**FREQUENCY** sets the band frequency. **LEVEL** sets the output volume of the band, **BYPASS** button enables or disables the band (FX chain), and **MIX** sets the balance between the dry (unaffected) and wet (affected) signal of the band

**DRIVE** adjust characteristics of the drive

**DRY** sets the dry (unaffected) signal sent to the module's output

You can see the FX chains and edit the modules in the Tree view by choosing the node





## EFFECT RACK » MAXMS

A Mid-Side Mastering module with High and Low band for MID control

### MID

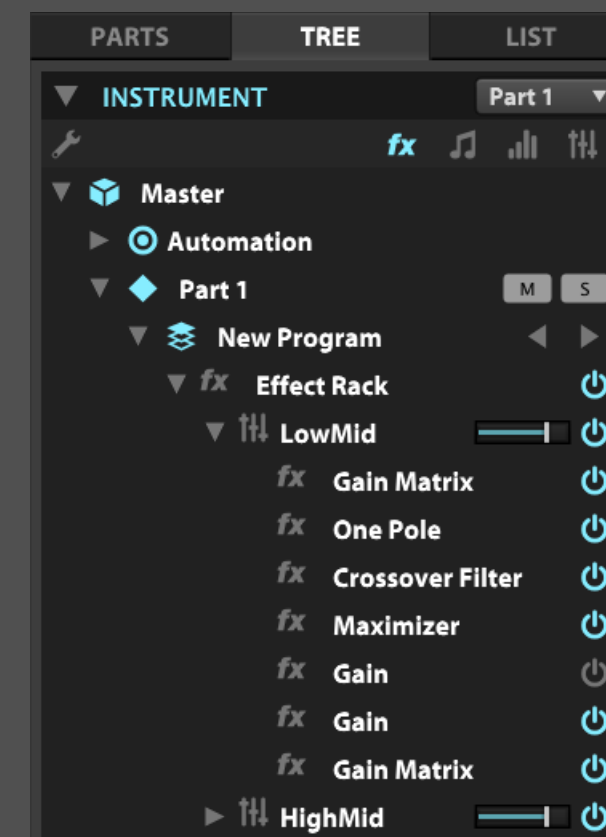
**COMP** sets the compression amount. Mute the band with **MUTE** switch, and the **GAIN** adjust the band level with GAIN.

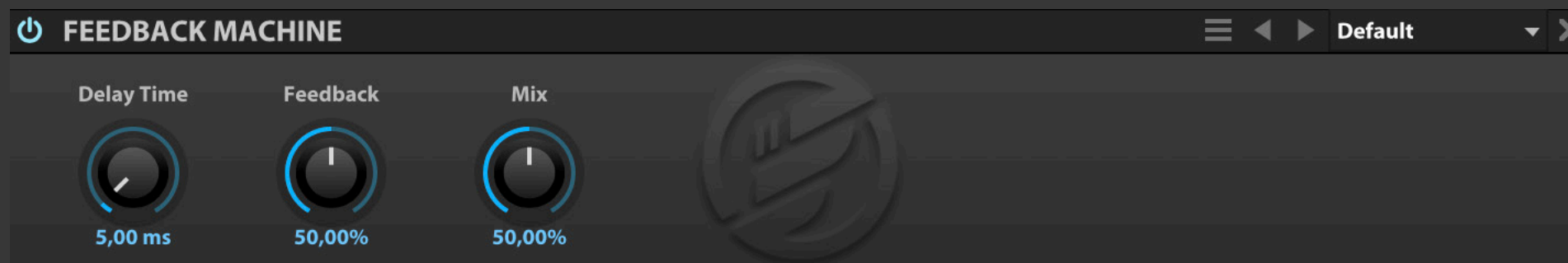
**CROSSOVER** adjusts the frequency of the Low and High Mid bands.

### SIDE

**COMP** sets the compression amount. Mute the band with **MUTE** switch, and adjust the band level with **GAIN**.

You can see the FX chains and edit the modules in the Tree view by choosing the node





## FEEDBACK MACHINE

The Feedback Machine is a variant of the standard Effect Rack with a featured feedback loop, providing control over feedback amount, feedback injection delay, and overall mix amount

For general instruction on using an Effect Rack see: [\[Appendix A: Effects > Effect Rack\]](#)

Feedback Machine provides a featured feedback loop to your Chain. In its default state, Feedback Machine is identical to an empty Effect Rack in appearance and function, with the addition of 3 knobs on the front panel:

**DELAY TIME** sets the time (in milliseconds) to delay the feedback signal before reinjection to the Chain

**FEEDBACK** sets the amount of the Chain's output to reinject at its input (take care)

**MIX** sets the wet/dry level of the effect



Spread  
20,0 ms



Frequency  
200,00 Hz



Order  
1



Stages  
64

fx

## DISPERSOR

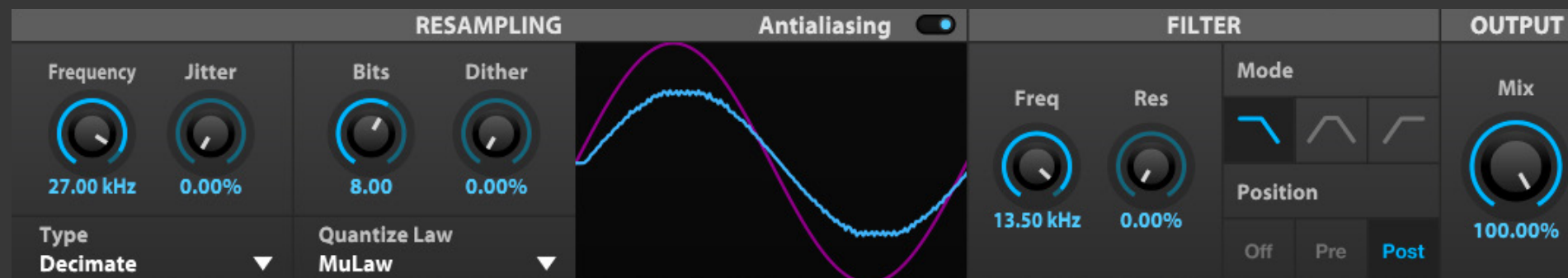
A unique and versatile transient shaper with variable spread, frequency, order, and stages.

**SPREAD** sets the dispersion duration in milliseconds

**FREQUENCY** sets the dispersion frequency

**ORDER** sets the dispersion order 1 or 2

**STAGES** sets the number of the dispersion stages



fx

## REDUX

A resampling effect useful for emulating the lo-fidelity sound of various hardware units or extreme bit reductions, with an entirely redesigned algorithm for analog bit-crushing in Falcon 2

### RESAMPLING

**FREQUENCY** sets the resampling frequency, with **JITTER** introducing time variations to the resampling. **BITS** sets the bit depth, and **DITHER** sets the amount of dither (a type of low-level randomized noise).

**TYPE** chooses the style of resampling: **DECIMATE** inserts zeroes in between sampled values, and **BLOCKER** holds a sampled value until the next sampled value.

**QUANTIZE LAW** sets the type of quantization to one of two common algorithms: linear or mu-law (also known as  $\mu$ -law)

The **ANTIALIASING** toggle set whether an anti-aliasing filter is enabled. When disabled, frequencies over the sampling rate may **WRAP AROUND** when resampled and cause unusual harmonics.

### FILTER

**FILTER FREQUENCY** sets the frequency for the filter, and **FILTER RESONANCE** adjusts how much the cutoff frequency is emphasized.

**FILTER MODE** chooses the type of filter: low pass (LP), high pass (HP), or band pass (BP). **FILTER POSITION** chooses whether the filter is Off, before resampling (Pre), or after (Post).

### OUTPUT

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output





# fx

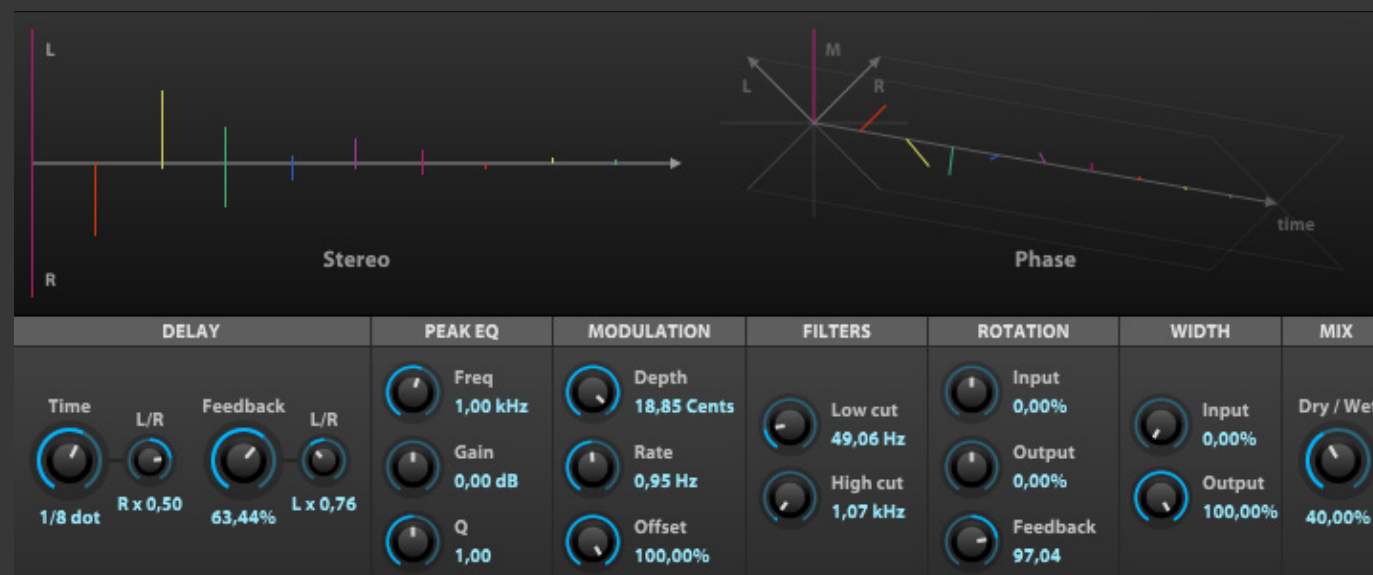
## APPENDIX A: LEGACY EFFECTS

The Legacy FX modules were included in past versions of Falcon, UVI Workstation and MachFive. When older program and multi files are loaded, Legacy FX modules may be recalled.

For new programs and multis, it's recommended to use the standard effects modules.



 TEMPO SYNC



DELAY		PEAK EQ		MODULATION		FILTERS		ROTATION		WIDTH		MIX
Time	L/R	Freq	Gain	Depth	Rate	Low cut	High cut	Input	Output	Input	Output	Dry / Wet
1/8 dot	R x 0,50	1,00 kHz	0,00 dB	18,85 Cents	0,95 Hz	49,06 Hz	1,07 kHz	0,00%	0,00%	0,00%	100,00%	40,00%
Feedback	L/R	Q		Offset				Feedback				
63,44%	L x 0,76	1,00		100,00%				97,04				



## DUAL DELAY

Dual Delay is a delay module with multiple controls for modifying one or both channels to produce a rich array of time-based effects, with an immersive interface to help visualize the stereo and phase adjustments being made.

### DELAY

**TIME** sets the length of delay, in ms or bars/beats (if tempo-synced). **FEEDBACK** chooses the percentage of signal fed back into the module. Both Time and Feedback have **L/R** controls to adjust the value for each channel as a percentage of the main value.

### PEAK EQ

A peak EQ located in the feedback loop. **FREQ** sets the EQ frequency. **GAIN** sets the EQ gain amount (+/-). **Q** sets the filters bandwidth.

### MODULATION

**DEPTH** chooses a detune amount for the delay taps, and **RATE** sets the speed of modulation. **OFFSET** adjusts the phase offset of the delay line LFO.

### FILTERS

The filters affect only the wet signal; the dry signal is not filtered. **LOW CUT** rolls off lower frequencies, and **HIGH CUT** rolls off higher frequencies

### ROTATION

The Rotation section adjusts the phase of the **INPUT**, **OUTPUT**, and **FEEDBACK** signals

### WIDTH

**INPUT** adjusts the stereo spread of the signal input to the effect, and **OUTPUT** adjust the spread of the output signal

### MIX

**DRY/WET** knob sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output


### DISPLAY

The display shows a visual representation of how the controls will affect the **STEREO** and **PHASE** output of the module





 TEMPO SYNC

 Delay Time  
1.00 s

 Feedback  
0.00%

 Cutoff  
Off

 Speed  
0.50 Hz

 Mix  
100.00%

*fx*

## FX DELAY

FX Delay is a stereo delay with auto-panned stereo modulation

**DELAY TIME** sets the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

The delay is also auto-panned; **SPEED** controls the auto-pan rate, in Hz or bars/beats (if tempo-synced)

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC

 Delay Time  
100 ms

 Feedback  
0.00%

 Diffusion  
100.00%

 Cutoff  
Off

 Mix  
100.00%

**fx**

## FAT DELAY

Fat Delay uses multiple delay lines and diffusion to produce a dense delay tail

**DELAY TIME** sets the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module

**DIFFUSION** sets the density of the delay tap

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC



**fx**

## PING PONG DELAY

Ping Pong Delay is a standard delay with additional stereo processing

**DELAY TIME** sets the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module.

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

**SPREAD** controls the stereo spread of the module's output. At zero, the output is mono; negative values feed the input to the left channel first, and positive values to the right channel first.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC

 Delay Time  
800 ms

 Feedback  
0.00%

 Cutoff  
Off

 Mix  
100.00%

**fx**

## SIMPLE DELAY

Simple Delay is a general-purpose delay

**DELAY TIME** sets the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module.

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC



**fx**

## STEREO DELAY

Stereo Delay offers a configurable stereo delay with separate delay paths for the left and right channels

The left and right channels have independent delay time assignments; **LEFT DELAY TIME** and **RIGHT DELAY TIME** sets the length of each channel's delay, in ms or bars/beats (if tempo-synced). **FEEDBACK** chooses the percentage of signal fed back into the module.


**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC

 Pre Delay  
50.0 ms

 Decay Time  
2.00 s

 Gate Time  
400 ms

 High Damp  
0.00%

 Mix  
50.00%

**fx**

## GATE REVERB

Gate Reverb provides a gate for cutting off the reverb decay abruptly

**PRE DELAY** sets the amount of delay before the wet signal is heard, in ms or bars/beats (if tempo-synced), and **DECAY TIME** sets the duration of the reverb decay. **GATE TIME** sets the time duration, in ms or bars/beats (if tempo-synced), until the gate is applied to the decaying signal.

**HIGH DAMP** sets the amount of dampening applied to high frequencies

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



Decay Time 2.00 s    High Damp 0.00%    Mix 50.00%



## PLAIN REVERB

Plain Reverb is a general-purpose reverb


**DECAY TIME** sets the duration of the reverb decay, and **HIGH DAMP** chooses the amount of dampening applied to high frequencies

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC

 Pre Delay  
50.0 ms

 Decay Time  
2.00 s

 High Damp  
0.00%

 Mix  
50.00%

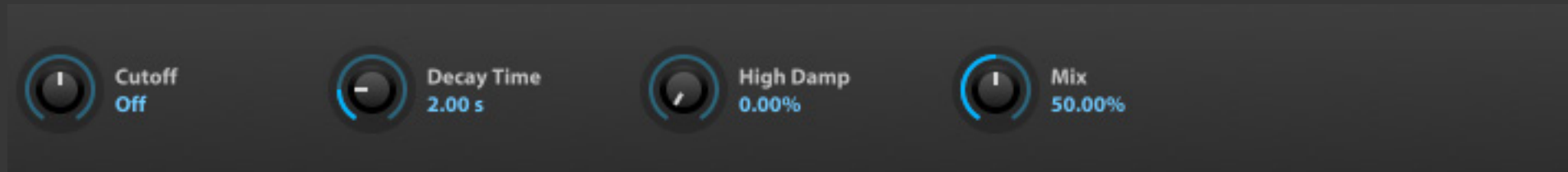
**fx**

## PREDELAY VERB

Predelay Verb is a standard reverb fed through a delay line

**PRE DELAY** sets the amount of delay before the wet signal is heard, in ms or bars/beats (if tempo-synced), and **DECAY TIME** sets the duration of the reverb decay. **HIGH DAMP** chooses the amount of dampening applied to high frequencies.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



## SIMPLE REVERB

Simple Reverb provides an optional lowpass or highpass filter before the signal is fed into the reverb

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

**DECAY TIME** sets the duration of the reverb decay, and **HIGH DAMP** chooses the amount of dampening applied to high frequencies

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output





 TEMPO SYNC



Speed  
0.31 Hz



Delay Time  
950 ms



Depth  
100.00%



Mix  
82.00%

**fx**

## CHORUS

Chorus is a classic chorus, where the input signal is combined with multiple time- and pitch-modulated variations of the input signal for a shimmering unison effect

**SPEED** sets the speed of the modulation (in Hz, or bars/beats if tempo-synced), **DELAY TIME** adjusts the amount of delay applied, and **DEPTH** sets the depth of the effect.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



 TEMPO SYNC

 Speed  
0.70 Hz

 Min Freq  
959.39 Hz

 Max Freq  
3.80 kHz

 Depth  
100.00%

 Feedback  
80.00%

**fx**

## CROSS PHASER

Cross Phaser is a phaser that also applies auto-panning to produce a wider and more varied effect

**SPEED** sets the speed of the modulation (in Hz, or bars/beats if tempo-synced), and **MIN FREQ** and **MAX FREQ** sets the minimum and maximum frequencies of the frequency sweep.

**DEPTH** sets the depth of the effect, and **FEEDBACK** sets the percentage of signal fed back into the module



 TEMPO SYNC

 Speed  
0.80 Hz

 Min Freq  
400.00 Hz

 Max Freq  
800.00 Hz

 Depth  
80.00%

 Feedback  
70.00%

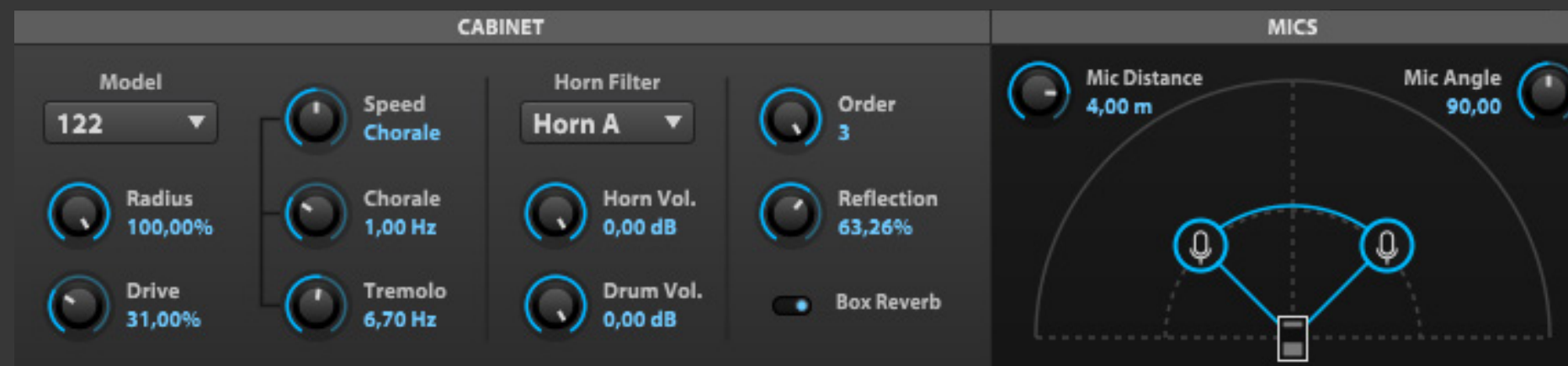
**fx**

## PHASER

Phaser is a classic phaser effect, where the input signal is phase modulated and fed back onto itself

**SPEED** sets the speed of the modulation (in Hz, or bars/beats if tempo-synced), and **MIN FREQ** and **MAX FREQ** sets the minimum and maximum frequencies of the frequency sweep.

**DEPTH** sets the depth of the effect, and **FEEDBACK** sets the percentage of signal fed back into the module



## ROTARY (OLD)

Rotary is a highly-customizable speaker emulation effect modeled after the classic two-way rotating designs created for electric organs in the 1940s

### CABINET

**MODEL** changes the cabinet type. **RADIUS** sets the size of the cabinet. **DRIVE** sets the amount of overdrive in the cabinet circuit.

**SPEED** sets the rotary style:

**BRAKE** = none

**CHORALE** = slow speeds

**TREMOLO** = fast speeds

Chorale and Tremolo speeds are controllable with the **CHORALE** and **TREMOLO** knobs below.

**HORN FILTER** sets the filter mode of the cabinets horn.

**HORN VOLUME** adjusts the rotating horn level.

**DRUM VOLUME** adjusts the rotating drum level.

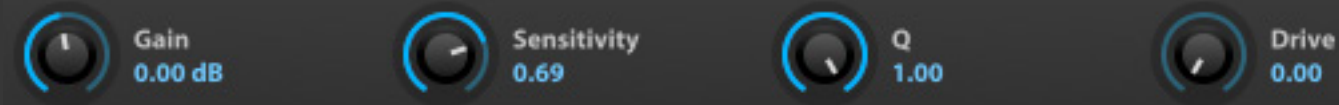
**ORDER** sets the number of box reflections being simulated. **REFLECTION** sets the mix amount for the reflected signal.

**BOX REVERB** arms or disables a reverb on the cabinet.

### MICS

**MIC DISTANCE** sets the distance of the mics to the cabinet.

**MIC ANGLE** sets the angle between the mics relative to the cabinet.



## AUTO WAH

Auto Wah is a wah pedal effect, with its filter frequency set automatically from the module's input level

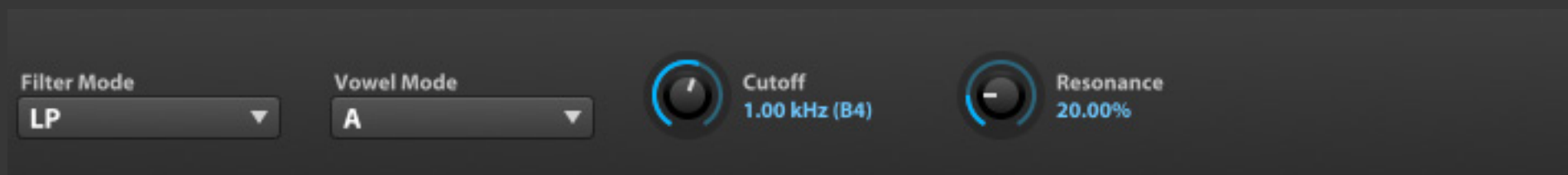
**GAIN** sets the input level to the module. **SENSITIVITY** sets the intensity of the auto wah filter, and the **Q** control sets the filter's shape. **DRIVE** applies post-filter overdrive.



## FX FILTER

The FX Filter module has two filters, lowpass and highpass, applied in series

**LOW FREQ** enables and sets the cutoff frequency for the lowpass filter; likewise, **HIGH FREQ** enables and applies the highpass filter. The **LOW Q** and **HIGH Q** controls sets the shape of each filter band.



## TALKBOX

Talkbox simulates the vowel shaping and filtering of a classic talkbox effect pedal

**FILTER MODE** chooses the type of filter: low pass (LP), high pass (HP), or band pass (BP). **VOWEL MODE** chooses the vowel sound for the filter

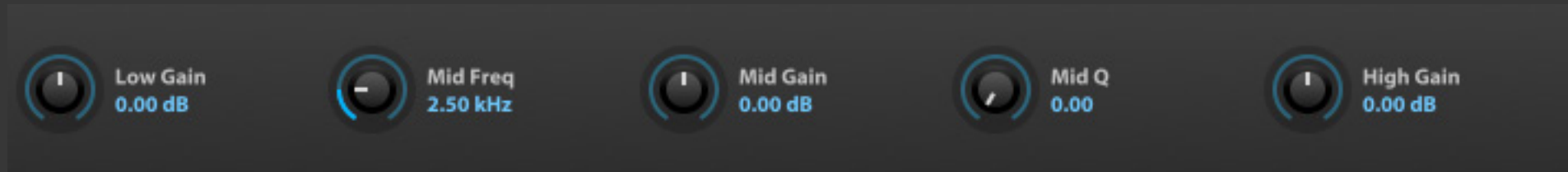
**CUTOFF** sets the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, **2.00 KHZ (B5)**. **RESONANCE** adjusts how much the cutoff frequency is emphasized



## 2 BAND EQ

The 2 Band EQ has Low and High bands

Both bands have a **FREQUENCY** control for setting its central frequency and a **GAIN** control for boosting or cutting around that frequency



## 3 BAND EQ

The 3 Band EQ has Low, Mid, and High bands. The Low and High bands have fixed frequency assignments, while the Mid band is adjustable.

The Mid band has a **FREQUENCY** control for setting the band's central frequency and a **Q** control for the band's shape. Each of the three bands have a **GAIN** control for boosting or cutting its frequency.



 POP-OUT EDITOR



## 8 BAND EQ

The 8 Band EQ is a parametric EQ with multiple types of bands, all laid out on a large, graphical display

The eight bands are:

- two rollofts: high-pass (**HP**) and low-pass (**LP**)
- two shelves: low-shelf (**LSHELF**) and high-shelf (**HSHELF**)
- four peaks: **PEAK1**, **PEAK2**, **PEAK3**, **PEAK4**

Each band can be enabled or bypassed by pressing its name. When enabled, the button is colored in.

All bands have a fully variable **FREQUENCY**. The high-pass and low-pass bands have a fixed slope, while the remaining shelf and peak bands have adjustable **GAIN** and **Q**.

In addition to the knobs and toggle switches, the bands can also be edited graphically in the frequency graph:

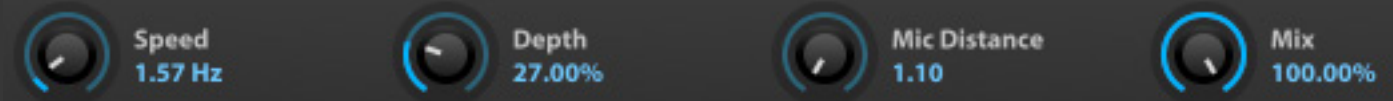
- Press and drag a point to adjust its frequency by dragging right/left, or its gain by dragging up/down.
- Press and drag a band's color bars to adjust Q.
- Right-click a point to enable/disable the band.
- Double-click a point to return it to its default value.

- When a band is selected, an information box is displayed in the upper left. As the band is adjusted, its Gain, Frequency, and Q values update in realtime.

To view a larger graph, drag the bottom edge of the module to resize it.



Press the **EXTERNAL WINDOW** button in the module title bar to open the graph in a separate window to view it even larger.



## ROTARY SIMPLE

Rotary Simple is a single-speaker emulation of a rotary speaker

**SPEED** sets the rate of the speaker rotation, and **DEPTH** sets the intensity of the effect; at higher Depth values, the pitch is also markedly affected

Miking the speaker is also simulated, with **MIC DISTANCE** setting the distance of the mic from the speaker

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



Parameter	Value
Low Speed	1.57 Hz
High Speed	1.92 Hz
Depth	27.00%
Mic Distance	1.10
Cross Frequency	2.60 kHz



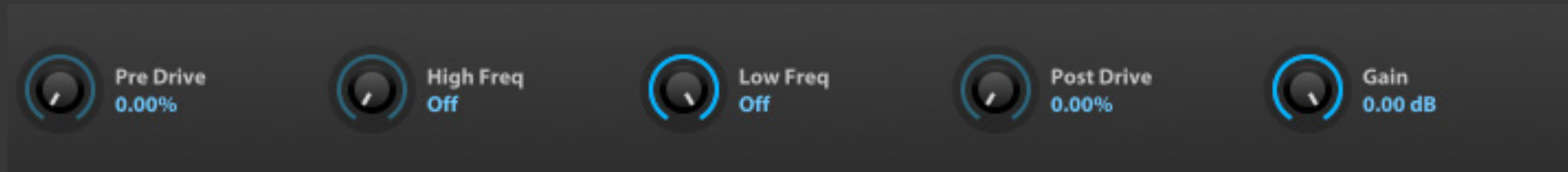
## ROTARY SPEAKER

Rotary Speaker is a dual-speaker emulation of a rotary speaker, with an adjustable crossover

**CROSS FREQUENCY** sets the crossover point for the Low and High frequency bands. **LOW SPEED** and **HIGH SPEED** sets the rate of the speaker rotation for each band, and **DEPTH** sets the intensity of the effect; at higher Depth values, the pitch is also markedly affected.

Miking the speaker is also simulated, with **MIC DISTANCE** setting the distance of the mic from the speaker.

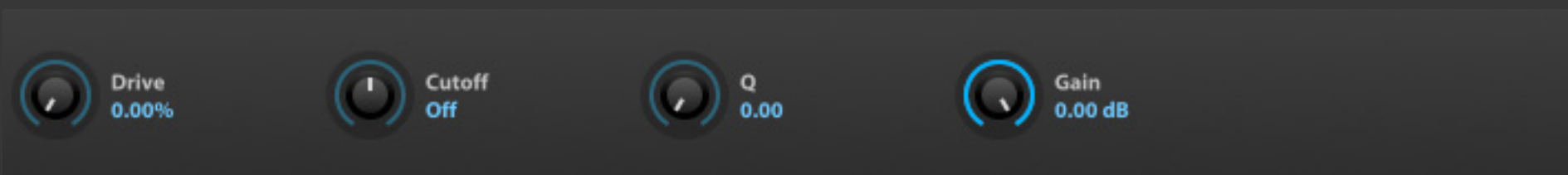




## DOUBLE DRIVE

Double Drive is a filter sandwiched by two drive stages

**PRE DRIVE** sets the initial amount of overdrive, followed by the filters. **HIGH FREQ** and **LOW FREQ** controls sets the amount of high pass and low pass filter applied (if any). Post-filter drive is applied with **POST DRIVE**, with **GAIN** providing the final output level adjustment.



## UVI DRIVE

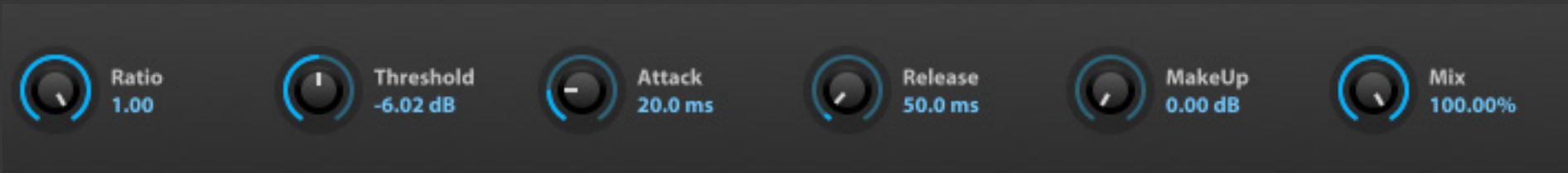
UVI Drive is a drive module with a post-drive UVI Filter included

**DRIVE** sets the initial amount of drive applied, followed by the filter

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency. The **Q** control sets the filter's shape.

**GAIN** provides the final output level adjustment





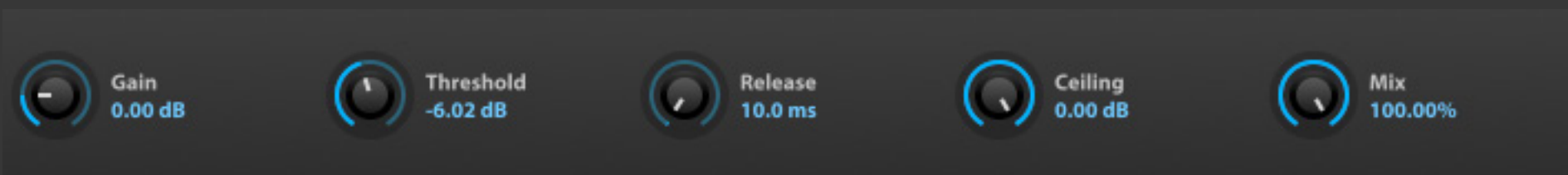
## COMPRESSOR

Compressor provides standard dynamics compression

**THRESHOLD** sets the level at which the compressor will be applied; when applied, **RATIO** sets the amount of compression applied. **ATTACK** and **RELEASE** sets the speed at which the compressor begins or stops processing the signal after it has crossed the threshold.

**MAKEUP** applies a manual gain adjustment to compensate for the gain reduction of the compressor

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output

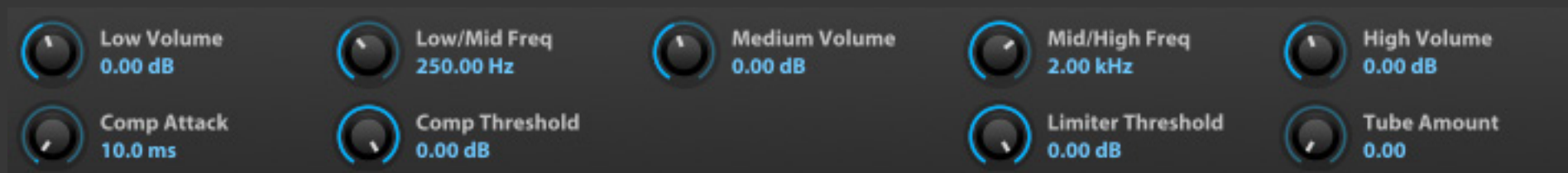


## LIMITER

Limiter is a standard limiter, compressing the signal with a fixed ratio that is higher than the ratios available with the Compressor

**GAIN** sets the input level to the module. **THRESHOLD** sets the level at which limiting will be applied, and **CEILING** sets the maximum output level. **RELEASE** sets the speed at which the limiter stops processing the signal after it has fallen below the threshold.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



## UVI MASTERING

UVI Mastering is a mastering processor for stereo mixes, such as Falcon's main outs. It provides multiband compression, a limiter, and tube saturation.

UVI Mastering has Low, Mid, and High bands. The crossover points between the bands are set with the **LOW/MID FREQ** and **MID/HIGH FREQ** controls.

Each band has a **VOLUME** control, which sets the gain of the band before the combined signal is fed to the compressor, limiter, and tube saturator. **COMP ATTACK** and **COMP THRESHOLD** sets the compressor attack time and threshold, followed by the **LIMITER THRESHOLD**, and finally, **TUBE AMOUNT**.





 TEMPO SYNC



**fx**

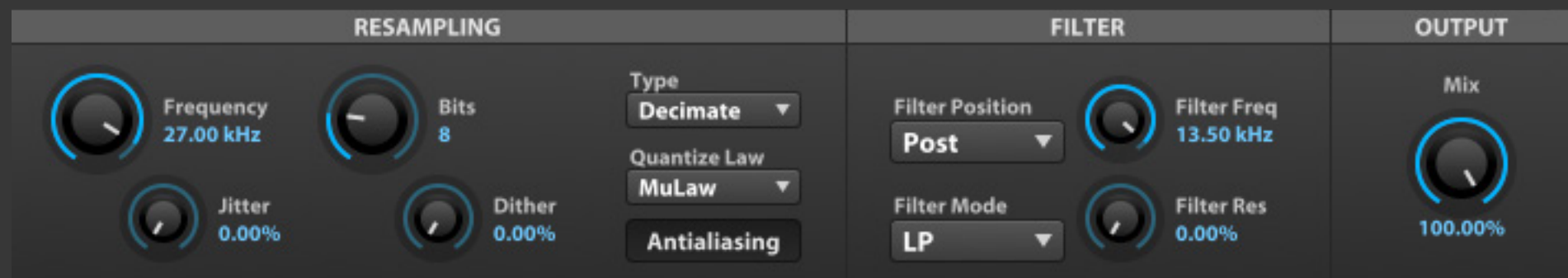
## BEAT REPEAT

Beat Repeat slices the incoming audio on the grid that you specify, and when activated will repeat the most recent slice. This enables glitch effects and variations in a live performance or looped samples.

**ACTIVE** enables beat repeating; the most recent beat will be repeated until beat repeating is disabled. Once disabled, playback continues from where it left off.

**TIME** sets the length of time that will be repeated, in ms or bars/beats (if tempo-synced)

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



fx

## REDUX (OLD)

Redux is a resampler for creating lo-fi effects such as extreme bit reduction.

**RESAMPLING**

**FREQUENCY** sets the resampling frequency, with **JITTER** introducing time variations to the resampling. **BITS** sets the bit depth, and **DITHER** sets the amount of dither (a type of low-level randomized noise).

**TYPE** chooses the style of resampling: **DECIMATE** inserts zeroes in between sampled values, and **BLOCKER** holds a sampled value until the next sampled value.

**QUANTIZE LAW** sets the type of quantization to one of two common algorithms: linear or mu-law (also known as  $\mu$ -law).

The **ANTI\_ALIASING** toggle sets whether an anti-aliasing filter is enabled. When disabled, frequencies over the sampling rate may **WRAP AROUND** when resampled and cause unusual harmonics.

**FILTER**

**FILTER POSITION** chooses whether the filter is off, before resampling (pre), or after (post). **FILTER MODE** chooses the type of filter: low pass (LP), high pass (HP), or band pass (BP).

**FILTER FREQUENCY** sets the frequency for the filter, and **FILTER RESONANCE** adjusts how much the cutoff frequency is emphasized.

**OUTPUT**

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



## RING MODULATOR

Ring Modulator combines the input signal with a modulation frequency, and both subtracts and adds the modulation frequency to the input frequency. For example, with an input of 600 Hz and a modulation frequency of 250 Hz, the output will include both 350 Hz (600 minus 250) and 850 Hz (600 plus 250).

**FREQUENCY** sets the frequency of the modulation signal

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



## ROBOTIZER

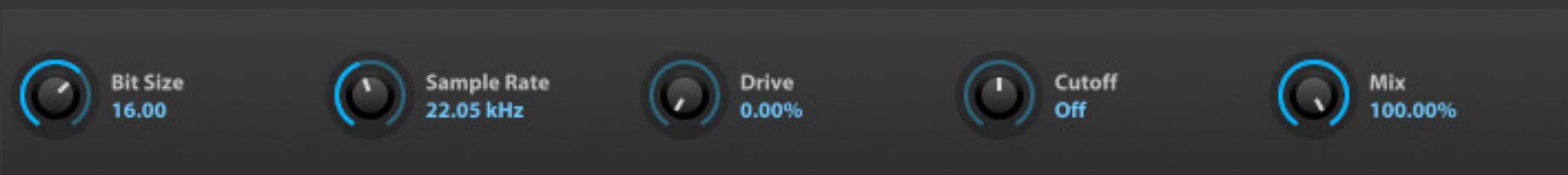
Robotizer starts with a ring modulator, with some additional modulations

**FREQUENCY** sets the frequency of the ring modulation, and **DEPTH** adjusts the intensity of the modulation.

**FM** controls a modulation signal that modifies the ring modulation frequency

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output



## UVI DESTRUCTOR

UVI Destructor is resampler and bit reducer, with optional overdrive and filter following the bit depth and sample rate reduction

**BIT SIZE** sets the bit depth, and **SAMPLE RATE** sets the resampling frequency

**DRIVE** sets the amount of pre-filter overdrive applied

**CUTOFF** sets the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

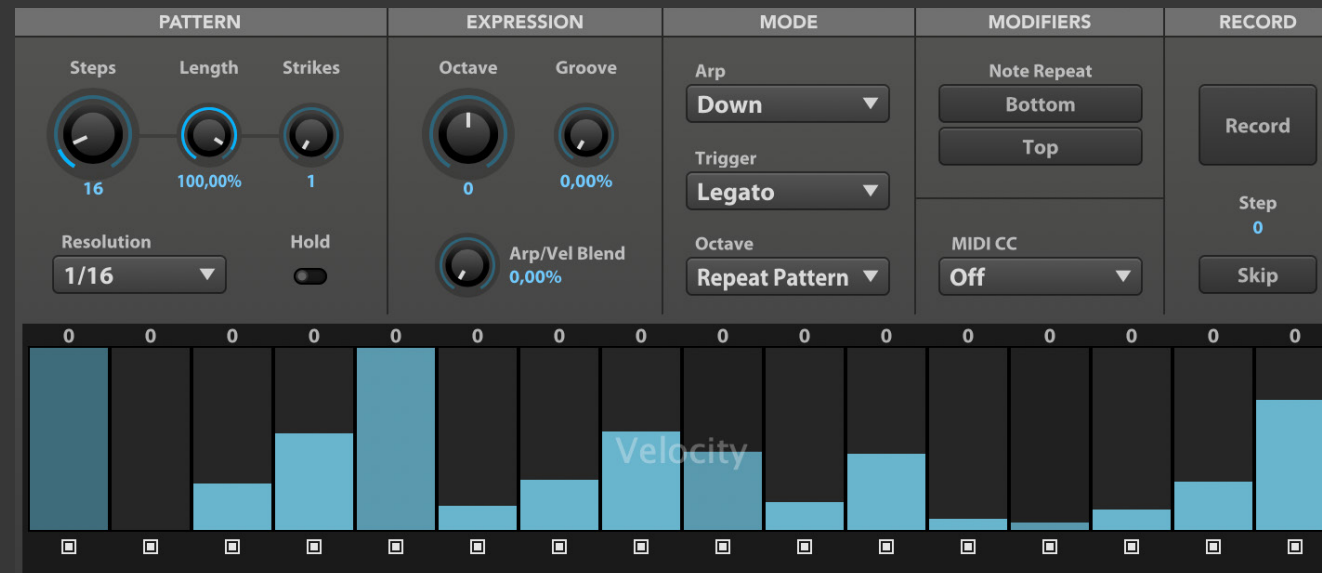
**MIX** sets the balance between the dry (unaffected) and wet (affected) signal sent to the module's output





# APPENDIX A: EVENT PROCESSORS

Falcon's Event section provides control over pre-synthesis data, namely the manipulation, analysis or generation of MIDI. Event processors can do anything from arpeggiating incoming notes or strumming them like a guitar to applying micro tunings, playing back MIDI files or creating generative sequences.



## ARPEGGIATOR

The arpeggiator is a classic synthesizer effect which modifies incoming notes and plays them in a programmable pattern to create a dynamic sequence. Falcon's Arpeggiator provides many advanced features such as per step length, gate, pitch and velocity as well as 27 different performance modes.

### PATTERN

**STEPS** sets the number of steps in the sequence, **LENGTH** sets the gate length of each step, lower values result in more staccato and values >100% will slightly overlap the following note. **STRIKES** sets the number of times each step will be triggered, values above 1 will repeat each step that many times before proceeding.

**RESOLUTION** sets the step length relative to the global BPM set in the host DAW, from 32 bars down to 64th note triplet. **HOLD** is a manual latch, enable it to infinitely sustain any active notes, disable it to end them.

### EXPRESSION

**OCTAVE** sets the octave range of the pattern, **GROOVE** sets the amount of groove to apply to the pattern, and **ARP/VEL BLEND** sets the blend of the arpeggiator velocity value with the original note-on velocity values. At zero percent, the resulting velocity is fully-controlled by the note velocity setting of the arpeggiator, and at 100% by the incoming note-on velocity values.

### MODE

**ARP** select the arpeggiator pattern to play, from a simple upward progression to zig zags, spirals, and more

**TRIGGER** sets the arpeggiator trigger mode:

- **NOTE:** Each note resets the arpeggiator position to the first step
- **LEGATO:** When multiple notes are played simultaneously, each new note continues from the current step
- **SONG POSITION:** The arpeggiator continually cycles, and any notes played are triggered at the current step

**OCTAVE** set whether the pattern of notes will be repeated individually within each octave (Repeat Pattern) or whether the pattern will be completed once in total across all notes in all octaves (Repeat Keys).

### MODIFIERS

**NOTE REPEAT (BOTTOM / TOP)** repeats the top or bottom-most note of the pattern  
(continued)



## ARPEGGIATOR

### MIDI CC

Sets the MIDI CC channel that the MIDI CC sequencer lane outputs to, or set to OFF to disable

### RECORD

Allows you to record custom arpeggiator sequences using an external MIDI input, or using the built-in virtual keyboard in Falcon.

**RECORD** click to enable step recording, click again to finish

**STEP** displays the current step while recording, and total step count when finished

**SKIP** while recording, inserts a blank step

### STEP GRID

Use the **STEP GRID** to sets the value for each step.

There are three independent layers to the step grid:

**VELOCITY**, **PITCH**, and **MIDI CC**.

- Right-click anywhere on the step grid to change the sequencer page; Velocity, Pitch, or MIDI CC

- Click-and-drag across steps to draw values in a continuous motion

- Double-click a step to numerically sets the value

### STEP VALUE

The size of the vertical bar within the step determines the step's value. The larger the bar, the higher the value. Note that when viewing the Pitch layer, the bar is bipolar, with zero displayed in the vertical center of the step. To change the duration of the step, hold the Shift key while dragging the bar horizontally within its step.

### STEP STATE

Beneath each step is a toggle that can be pressed to sets the step state. When enabled, the step outputs the value displayed in the bar above; when disabled, the step does not output any value.

Additionally, you can merge a step with the one before it to create steps that are longer than one step of the grid. To merge a step, hold the Shift key when pressing the step state button. The step state button for merged states is red.

Alternatively, you can tie a step to the one before it; the second step will still have a unique value, but it will be triggered in a legato style. To tie a step, hold the Alt/Option key when pressing the step state button. The step state button for merged states is blue.

### PITCH OFFSET

The values of the Pitch Layer are displayed as text above each step. You can also edit these values directly for more precise control.

### MIDI CC

The values of the MIDI CC Layer are set as values from 0-127. You can double-click steps for precise control.



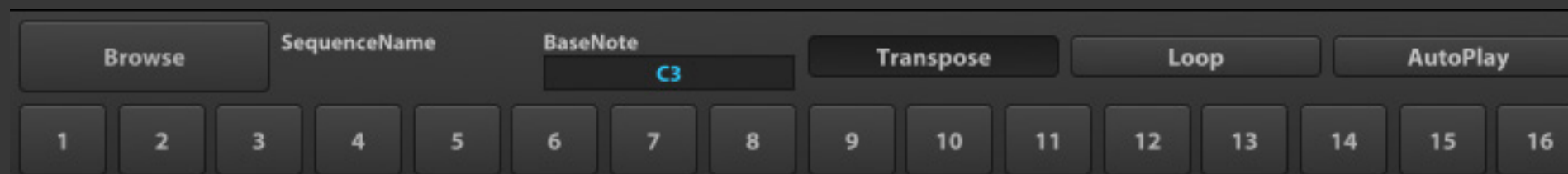
MIDI Channel  
As is

Set **MIDI CHANNEL** for output, select **AS IS** to inherit the parts MIDI channel setting, or select any channel from **1 - 16**



## MIDI OUT

Take control of external software/hardware directly from Falcon, at any point in your patch



## MIDI PLAYER

The MIDI Player module plays back a Standard MIDI File, tempo-synced with Falcon.

To load a MIDI file, press the **BROWSE** button and choose a Standard MIDI File using the standard file browser. When a MIDI file is loaded, its name is displayed next to **SEQUENCE NAME**.

The **BASE NOTE** chooses which note will trigger playback of the MIDI sequence. Other notes will play back as usual. When **TRANSPOSE** is enabled, every note will trigger playback of the MIDI sequence, transposed relative to the Base Note. When disabled, only the Base Note will trigger playback.

When the MIDI file is triggered, it will play back once. If **LOOP** is enabled, the MIDI file will be looped continuously. Additionally, **AUTOPLAY** can be enabled to automatically begin MIDI file playback when Falcon begins playing.

By default, the MIDI Player will play back all sixteen channels saved in the MIDI file. Press a channel's **BYPASS** button to bypass it.





octave	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
-2	0.00	0.00	3.52	3.54	4.98	5.05	5.15	7.02	7.02	7.02	10.24	10.30
-1	12.00	12.00	15.52	15.54	16.98	17.05	17.15	19.02	19.02	19.02	22.24	22.30
0	24.00	24.00	27.52	27.54	28.98	29.05	29.15	31.02	31.02	31.02	34.24	34.30
1	36.00	36.00	39.52	39.54	40.98	41.05	41.15	43.02	43.02	43.02	46.24	46.30
2	48.00	48.00	51.52	51.54	52.98	53.05	53.15	55.02	55.02	55.02	58.24	58.30
3	60.00	60.00	63.52	63.54	64.98	65.05	65.15	67.02	67.02	67.02	70.24	70.30
4	72.00	72.00	75.52	75.54	76.98	77.05	77.15	79.02	79.02	79.02	82.24	82.30
5	84.00	84.00	87.52	87.54	88.98	89.05	89.15	91.02	91.02	91.02	94.24	94.30
6	96.00	96.00	99.52	99.54	100.98	101.05	101.15	103.02	103.02	103.02	106.24	106.30
7	108.00	108.00	111.52	111.54	112.98	113.05	113.15	115.02	115.02	115.02	118.24	118.30



## MICRO TUNER

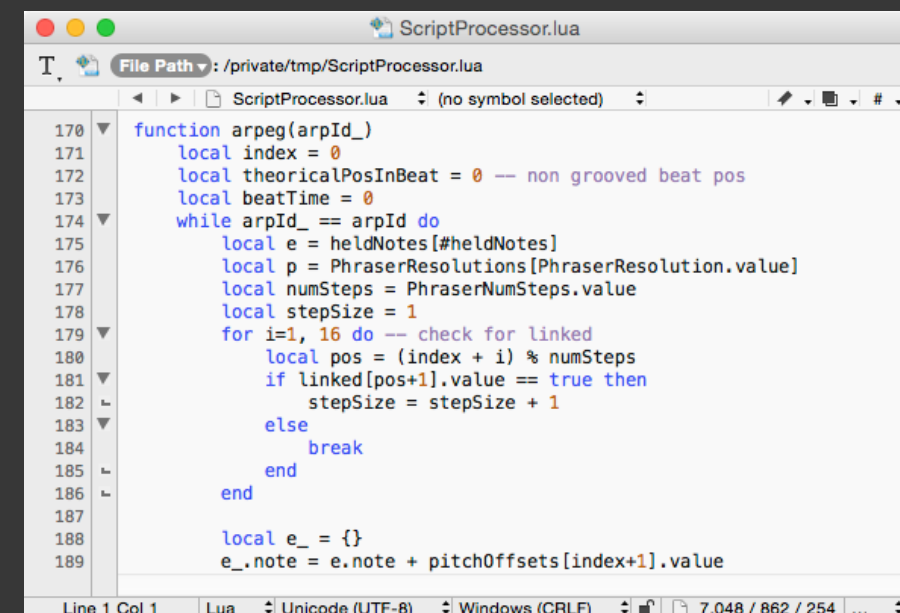
The Micro Tuner provides alternate tunings to the standard twelve-tone equal temperament tuning.

The **NOTE GRID** displays the mapping of each note in each octave. In standard tuning, each note is mapped to a whole number: C-2 = 0.00, C#-2 = 1.00, D-2 = 2.00, and so on. The note grid is display only; to edit the tuning assignments, import Scala files as described below.

The Micro Tuner module's preset browser has two additional items in its Preset File menu

- **IMPORT SCALA TUNING:** Import a .scl file
- **IMPORT SCALA MAPPING:** Import a .kbn file
- **IMPORT ANAMARK TUNING:** Import a .tun file

For more information on Scala, see:  
<http://www.huygens-fokker.org/scala>



## SCRIPT PROCESSOR

The Script Processor module provides general event processing capabilities beyond the specific event processors described earlier.

This module has some standard controls at the top, with the script-defined controls below

### STANDARD CONTROLS

To load a script, press the **LOAD A SCRIPT** button and choose a UVIScript file from the standard file browser. When a script file is loaded, the **SCRIPT NAME** is displayed in the center of the script module title bar, and its script-defined controls will be displayed below.

To edit the script file, press the **EDIT SCRIPT IN EXTERNAL EDITOR** button and the script file will be opened in your default text editor application.

If you would like to add a password to the current script, press the **PROTECT SCRIPT** button and enter a password. After a script is protected, you must enter the script password to open the script for editing.

Press the **RELOAD CURRENT SCRIPT** button to reload the current script from disk, and reset its parameters to their default values. Hold the Alt/Option key while

reloading to keep the current state of the script parameters. The **WATCH FOR SCRIPT CHANGES** option will automatically reload the script whenever the script file is modified; this can be useful while developing a script and making repeated changes.

The script console displays debug and print messages and is useful for debugging scripts. Toggle the **SHOW/HIDE CONSOLE OUTPUT** button to show or hide the script console. Press the **CLEAR CONSOLE OUTPUT** button to clear the current console messages.

### SCRIPT-DEFINED CONTROLS

The script itself defines what sort of controls will be displayed. This includes knobs, buttons, menus, and other controls similar to those seen in other Falcon modules.

### MORE INFORMATION

For more information on UVIScript, see: [\[Appendix B: Scripting\]](#)





Chord

**AM/C#**

**CHORD** displays the chord name currently played



## CHORD RECOGNITION

Chord recognition: Names chord currently played



## VIRTUAL PITCH

Virtual Pitch: Real-time virtual pitch detection

**VIRTUALPITCH** displays the note

**VIRTUALPITCH2** displays the note

**CHROMATIC DISPLAY** displays the played note, the biggest note will be the root pitch



The screenshot shows two circular control knobs. The first knob, labeled 'PanSpread', has a needle pointing to the 100.0% mark. The second knob, labeled 'TimeSpread', has a needle pointing to the 50.0% mark.



## ENSEMBLE

Play 5 voices using adjacent detuned sample-based key zone

**PAN SPREAD** sets the stereo spread of the ensemble voices

**TIME SPREAD** sets the time interval of the ensemble voices



MIDI  
DELAY

2.0 s

decay

0 st

target pitch

0%

ramp time

1/16

speed

0%

jitter

20%

mix



## MIDI PITCH DELAY

Classic MIDI event delay with pitch drift support

**DECAY** sets the decay time of the effect

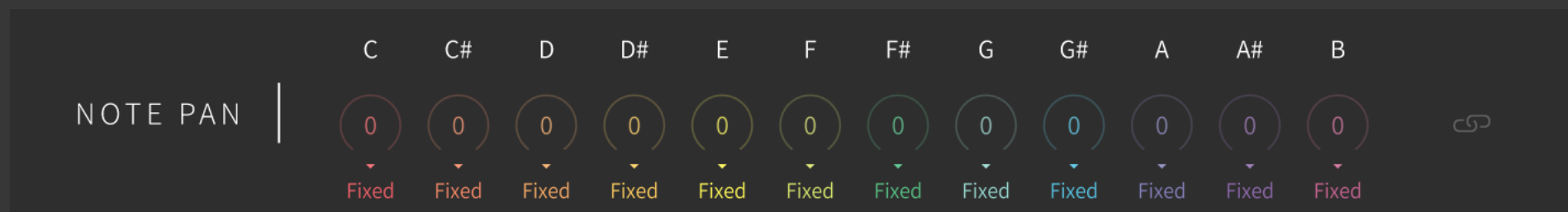
**TARGET PITCH** sets the pitch shift amount for incoming note

**RAMP TIME** sets the ramp time of the effect

**SPEED** sets the speed of the delay

**JITTER** sets the swing amount of the speed

**MIX** sets the mixing level (velocity) of the effect



## NOTE PAN

Generate pan values for each key pressed with fixed and random options

**MODE** sets the panning mode per note.

- **FIXED** is a typical pan mode with stereo position setting
- **ALT** is an alternate pan mode with depth amount
- **RND** is a random pan mode with default position setting

**LINK** enable to adjust all note parameters simultaneously



## SHEPARD

Shepard tone effect

**PARTIALS** sets the number of partials

**STEP** sets the number of steps per partial

**SPEED** sets the speed of the pitch change

**DIRECTION** sets the direction (up or down) and depth of pitch change



TAPE MOD

6.50  
flutter frequency

20  
flutter depth

0.50  
wow frequency

70  
wow depth

[ 2 ]  
cc

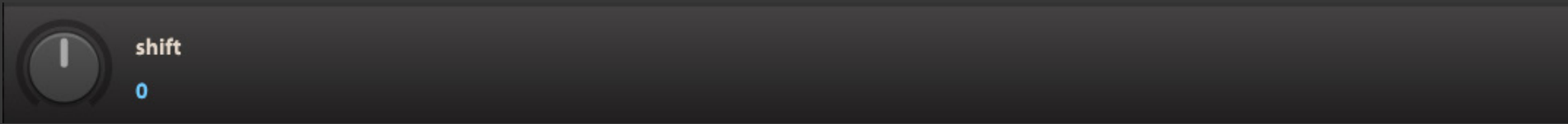


## TAPE MODE

Vary your pitch with wow and flutter emulation for a lo-fi vibe

**FLUTTER FREQUENCY** sets the flutter frequency and **DEPTH** sets the flutter modulation depth.

**WOW FREQUENCY** sets the wow frequency and **DEPTH** sets the wow modulation depth. **CC** sets the MIDI CC number for real time control.



## TIMBRE SHIFTING

Use a pitched adjacent sample-based key zone to change the instrument timbre

**SHIFT** changes tonal-color based on the adjacent samples



freq  
4.0 hz



## TREMOLO

A MIDI volume modulator

**FREQUENCY** sets the speed of the effect



numVoices 5

Detune 10.0 cents



## UNISON

Play up to 10 detuned voices

**NUMVOICES** sets the number of the unison voices

**DETUNE** sets the interval spacing of the voices in Cents



The screenshot shows two control knobs on a dark background. The left knob is labeled 'Freq' and has a value of '4.0 hz'. The right knob is labeled 'Depth' and has a value of '50.0 %'. Both knobs have a blue arc indicating their current position.

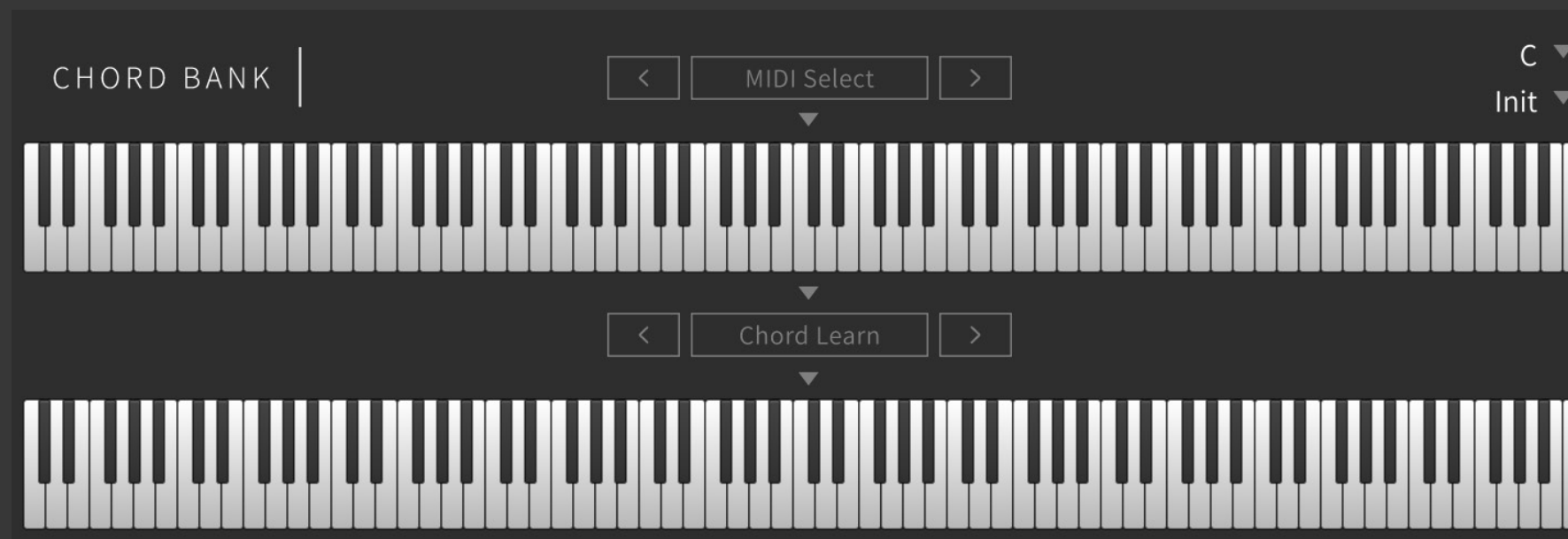


## VIBRATO

A MIDI pitch modulator

**FREQUENCY** sets the speed of the effect

**DEPTH** sets the amount of the effect



## CHORD BANK

Create and assign chords to each MIDI key independently

Select a root **KEY** and preset from the **CHORD PRESET** menu, or manually create and assign your own.

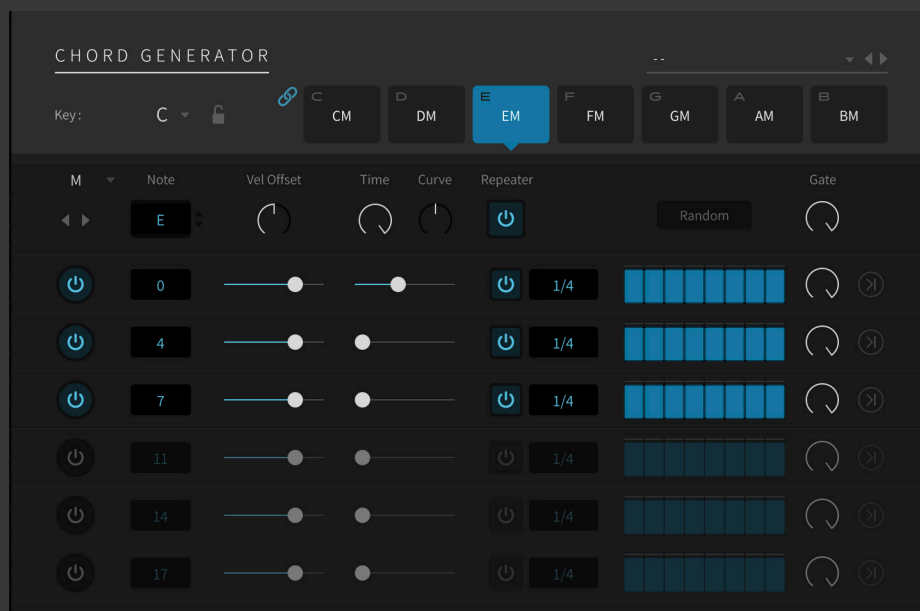
The **UPPER KEYBOARD** shows your MIDI input, use this to select a key to assign notes to. A **GREEN** key indicates there is an existing, custom note assignment; **RED** indicates the key is selected.

The **LOWER KEYBOARD** will display the note assignments for the key currently selected in the **UPPER KEYBOARD**, the keys currently assigned will show in **RED**.

To create or edit assignments using a mouse:  
Select a key in the **UPPER KEYBOARD** and then make assignments in the **LOWER KEYBOARD**

To create or edit assignments using a MIDI keyboard as input:  
Click **MIDI SELECT**, then press a key on your keyboard to select a note - it will show as **RED** in the **UPPER KEYBOARD** to indicate it's active  
Click **CHORD LEARN**, then press keys on your keyboard to assign or unassign them - they will show as **RED** in the **LOWER KEYBOARD** to indicate they are assigned

Use the **ARROW KEYS** ( < and > ) below each keyboard to shift the notes left or right



## CHORD GENERATOR

Instantly unlock complex chords and arpeggios. Map 7 customizable chords to single keys, explore a vast library of presets and progressions, and add rhythmic variation with a per-note step-sequencer for endless harmonic inspiration.

**PRESET** contains a number of useful premade chord configurations. You can scroll through these quickly using the < and > buttons.

**KEY** selects the global root key.

**LOCK** prevents key changes when selecting presets.

**CHORD SLOT** Click a slot or press the MIDI note to display the corresponding editor

**LINK** icon allows you to adjust the same parameters across all chord slots at once.

The top row contains global settings:

**CHORD PRESET** contains a number of useful premade chord configurations. You can scroll through these quickly using the < and > buttons.

**NOTE** sets the root note of the chord as indicated on the slot labels.

**VEL OFFSET, TIME** and **CURVE** set the offset of the incoming note velocity, time and time offset curve.

**REPEATER** (power) global bypass for note repeat effects.

Click the **RANDOM** button to randomize the repeat patterns.

**GATE** sets the global gate amount.

The following rows are the settings for each note:

**POWER** activates the chord note

**NOTE** sets the offset of the root note

**VEL OFFSET** and **TIME** sets the offset of the incoming note velocity and time offset.

**REPEATER** (power) activates a note repeat effect

**SPEED** sets the repeater speed

**STEPS** customize the note repeat pattern, where step value equals velocity

**GATE** sets the gate amount

>|| switch activates one shot mode





CHORDER | Init ▾

0	0	0	0	0	0
shift	shift	shift	shift	shift	shift
1.0	1.0	1.0	1.0	1.0	1.0
velocity	velocity	velocity	velocity	velocity	velocity
1	2	3	4	5	6



## CHORDER

Create up to 6-voice chords using shift with custom velocity

**SHIFT** sets the semitone offset (+/-36) from the note pressed. The voice will disable when set to 0

**VELOCITY** sets the MIDI velocity of the corresponding note in the **SHIFT** row

**PRESET** includes a collection of premade chords



CHORDER EXTENDED | Init ▾ < >

	🔴	🔴	🔴	🔴	🔴	🔴	🔴	🔴	🔴	🔴	🔴	🔴
shift:	0	0	0	0	0	0	0	0	0	0	0	0
tune:	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
vel:	1,00	1,00	1,00	1,00	1,00	1,00	1,00	1,00	1,00	1,00	1,00	1,00
pan:	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

slot: 1 slot key change: Off ▾ glide: 0.0 record root: C3 ▾ Record



## CHORDER EXTENDED

A more featured chord designer, CHORDER EXTENDED (CHORDER 2) allows the creation of 12-note chords with the addition of fine tune, pan and glide

**POWER** 🏠 toggles the voice on/off

For each note, **SHIFT**, **TUNE**, **VELOCITY** and **PAN** can be customized by click-dragging or scrolling with your mouse wheel

**CHORD PRESET** contains a number of useful premade chord configurations including microtonal variations. You can scroll through these quickly using the < and > buttons.

Chorder 2 allows up to 8 configurations to be stored and recalled at any time using **SLOTS** and key changes (using MIDI notes typically outside of the playable range to change settings)

To use **SLOTS** select a slot by click-dragging or scrolling with your mouse wheel, select which MIDI note you want to recall this slot in the **SLOT KEY CHANGE** menu, choose a chord preset or configure your own. Repeat for each slot as needed, perform with a MIDI keyboard or

desired MIDI stream.

**GLIDE** sets the glide time of the chord changes

**RECORD ROOT** sets the root key from a drop-down menu, or click **RECORD** button and use an external MIDI keyboard to set



SCALE

C ▼  
Minor (Aeolian) ▼

key priority: Up  
Down



## SCALE

Snap notes of your MIDI input to a key and scale of your choice

**ROOT** and **SCALE** sets the root key and the scale from the drop-down menus

**NOTE** buttons sets the allowed notes individually

**KEY PRIORITY** sets the priority of the incoming notes, lowest note or highest note of play



TONAL HARMONIZER

C ▼  
Major ▼

degree:	1	5	3	7	2	4
octave:	0	0	1	1	2	0
vel:	100%	100%	100%	100%	100%	100%
pan:	-25,00%	-12,50%	0,00%	12,50%	25,00%	0,00%

Open 9 ▼



## TONAL HARMONIZER

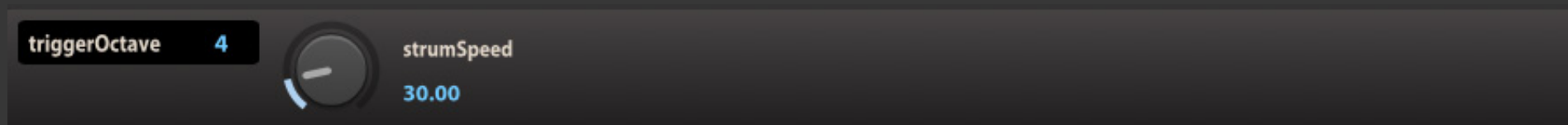
Create chords using scale degrees

Sets the **KEY** and **MODE** of the scale using the drop-down menus

**POWER** toggles the voice on/off

For each note in your chord you can adjust the **DEGREE**, **OCTAVE**, **VELOCITY** and **PAN**

**VOICING** contains a number of useful presets



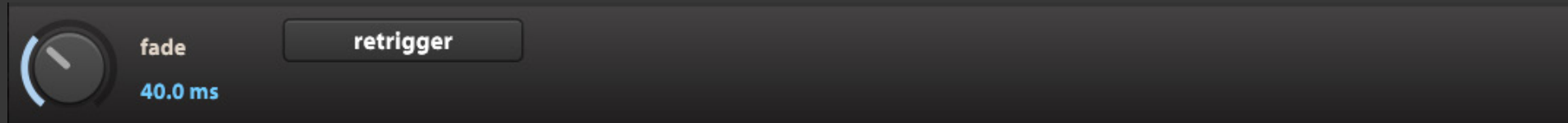
## CHORD STRUM

Plays back held notes sequentially at a user defined speed

Hold down any number of notes and press the Trigger Key to play them back sequentially at the Strum Speed. Notes will continue to be sustained until the Trigger Key is released.

**TRIGGER OCTAVE** sets the note octave of the Trigger Key (C). With the default setting of 4, holding C4 will trigger the strum playback.

**STRUM SPEED** sets the speed of the strum (inter-note) in milliseconds (1 to 200)

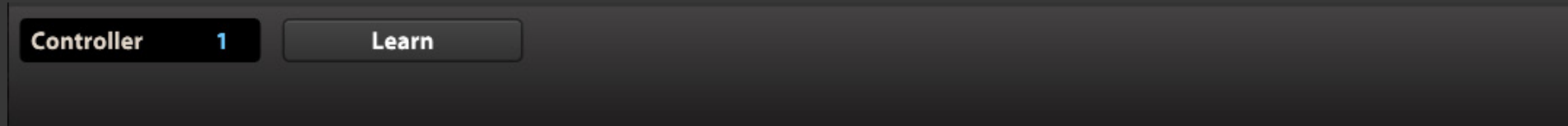


## LEGATO

Crossfade the attack of legato-played keys for more realistic performance

**FADE** sets the crossfade time in ms (10-100)

**RETRIGGER** toggles retrigger mode on/off



## MODWHEEL GLISSANDO

Use MIDI CC to strum pressed keys for a harp or guitar-like effect

Select the desired MIDI CC channel by click-dragging or scrolling with your mouse wheel over the **CONTROLLER** field

Clicking **LEARN** will bind an incoming MIDI CC channel to **CONTROLLER**

To use: hold down notes and move your keyboards modwheel or MIDI controller to strum the held notes across all octaves



fade  
100.0 ms


**FADE** sets the portamento glide time in ms (1-500)



## PORTAMENTO

MIDI glide with fade time



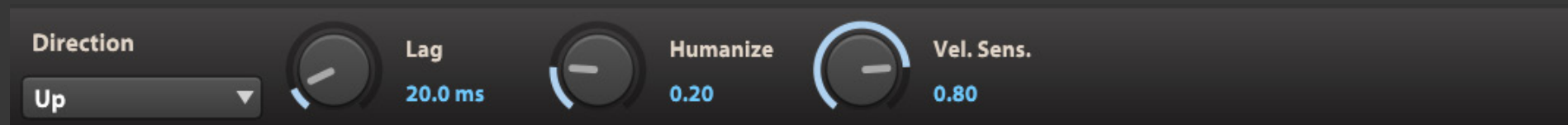
 Time  
200 ms

**TIME** sets the portamento glide time in ms (1-1000)



## PORTAMENTO STEPPED

MIDI step glide with fade time



## STRUM

Play incoming MIDI notes like a guitar

**DIRECTION** sets the pitch order in which notes will be played, up, down, up and down or random

**LAG** sets the lag time for incoming notes

**HUMANIZE** randomizes the trigger timing of incoming notes for a less-perfect sound

**VELOCITY SENSITIVITY** reduces legato time as the velocity increases



The screenshot shows a dark grey control bar with three parameters. On the left is a circular knob for 'NoteLength' set to '100 ms'. In the middle is another circular knob for 'Lag' set to '20.0 ms'. On the right is a rectangular button for 'MIDICC' set to '1'.



## STRUM WHEEL

Harp-like strumming using MIDI CC

**NOTE LENGTH** sets the note duration

**LAG** sets the lag time for incoming notes

**MIDICC** sets the MIDI CC number for control



BALLOONS

[ 58% ] [ 63% ] [ 100% ] [ 0% ]  
 acceleration jitter attraction gravity

Click and drag the **X** in the center display to sets the direction of the ballon launches by note trigger.

**ACCELERATION** sets the initial speed of the ballon.

**JITTER** adds variation (quiver) of the ballon's movement.

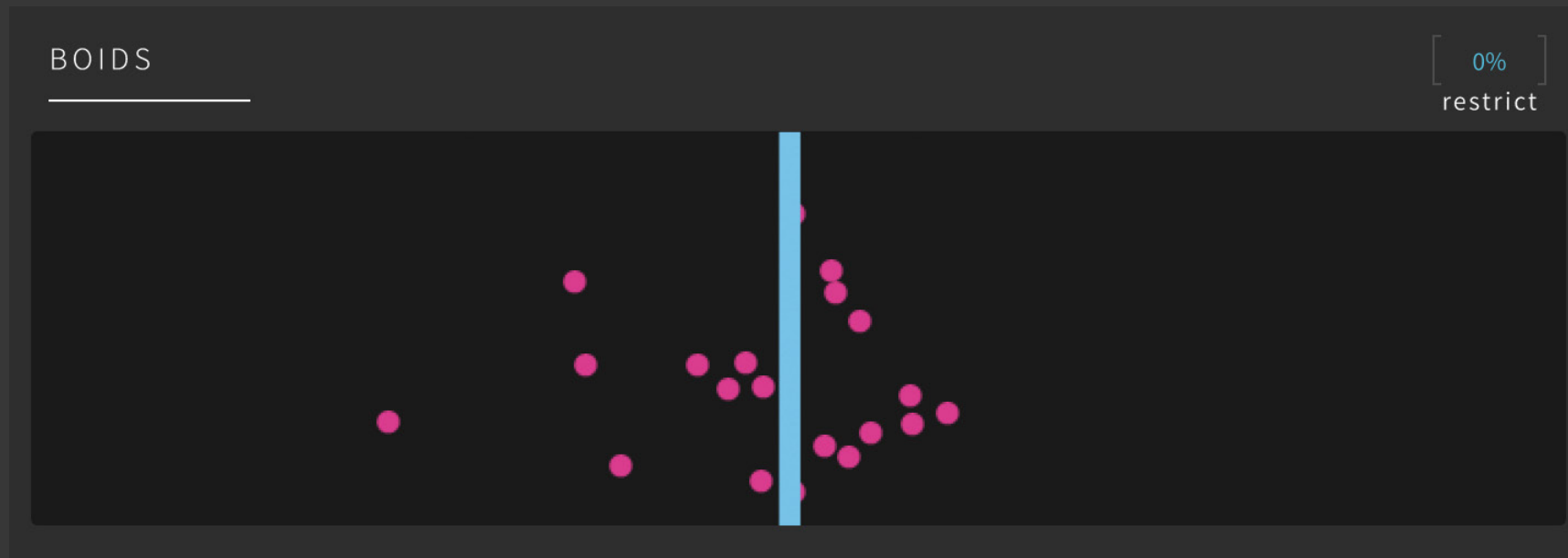
**ATTRACTION** adds the attraction between each ballons.

**GRAVITY** sets the gravity (damping) ballon's vertical movement.



## BALLOONS

Note repeater use balloons bouncing to generate note repeats.

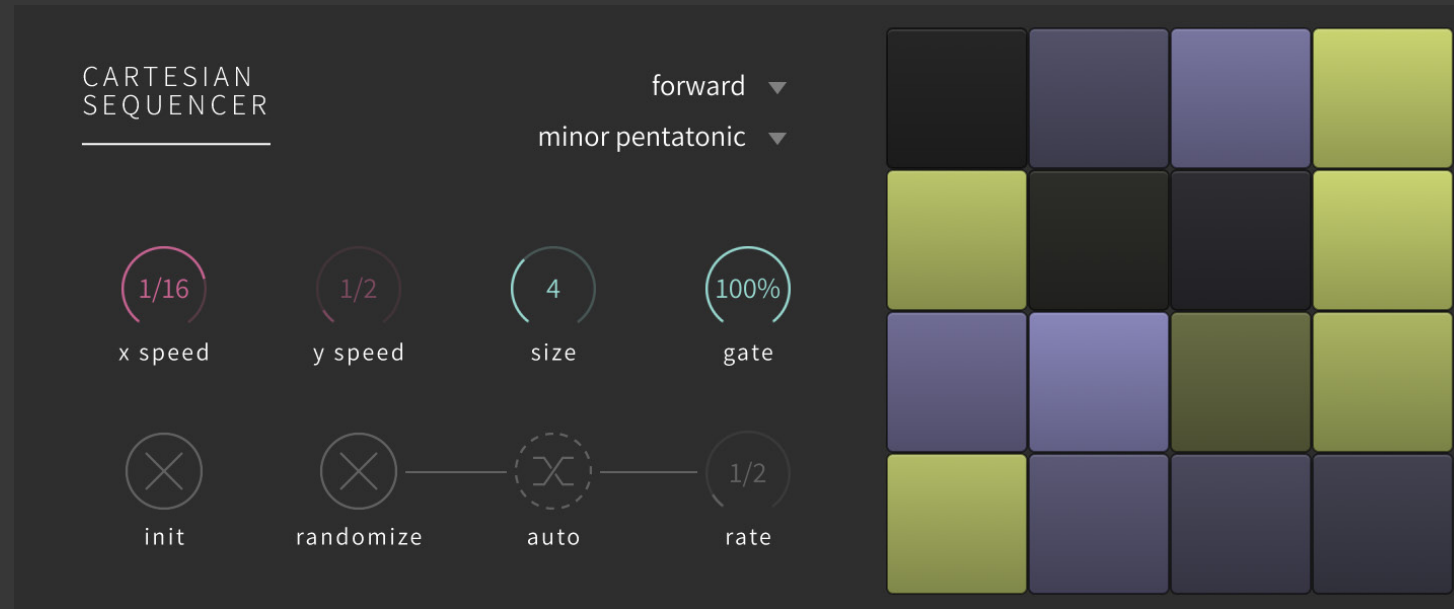


## BOIDS

Note repeater use boids hit the boundary to generate note repeats.

The boids will generate the note when they crossing the **CENTER LINE** of the display, and the line can be drag to move the position.

**RESTRICT** sets the size of the space that boids fly around.



## CARTESIAN SEQUENCER

Cartesian sequencer with discrete X/Y movement and auto randomizer

**MODE** sets the sequence direction from the drop-down menu.

- **FORWARD** plays from upper left to right, then next row
- **BACKWARD** plays from upper right to left, then next row
- **SPLIT DOUBLE TRIGGER** plays from upper left depends X and Y speed setting

**SCALE** sets the scale from a drop-down menu.

**SEQUENCE GRID** drag the grid to sets the pitch-shift value of the grid.

**X SPEED** sets the playback speed in FORWARD and BACKWARD mode, and the X axis playback speed in SPLIT DOUBLE TRIGGER mode.

**Y SPEED** sets the Y axis playback speed in SPLIT DOUBLE TRIGGER mode.

**SIZE** sets the grid size. E.g. “4” is a 4x4 grid, “8” is an 8x8 grid.

**GATE** sets the gate duration of the next note played.

**INIT** initializes the grid settings.

**RANDOMIZE** click to randomize the grid settings.

**AUTO** enables automatic randomize at an interval set by RATE.

**RATE** sets the auto randomize trigger interval.



CHIP ARP

Single Note ▼

0 octave

1 note repeat

100% gate

Loop

1/64 speed



## CHIP ARP

Quickly create classic video game arpeggiations

**PATTERN** sets the arp pattern from the drop-down menu.

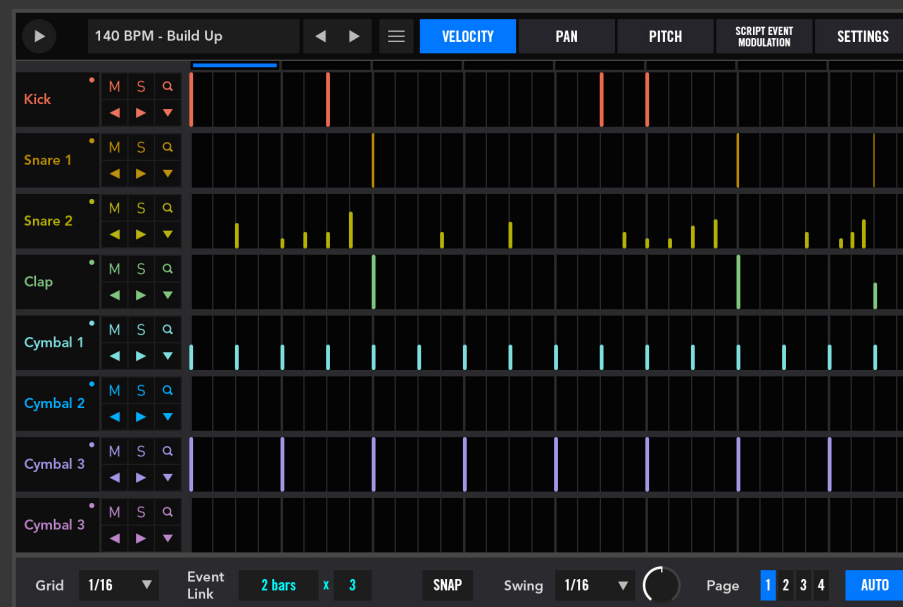
**OCTAVE** sets the octave shift up or down of the arpeggiation.

**NOTE REPEAT** sets the number of the repeats.

**GATE** sets the gate duration of the arp notes.

**LOOP** enables loop arpeggiation.

**SPEED** sets the rate of the arpeggio.



## DRUM SEQUENCER

A featured 8-part, 8-bar XOX-style sequencer with velocity, pan, pitch, swing, external modulation control, preset load/save capability and more

**PLAY** ▶ (top-left) plays or stops the sequence

**PATTERN PRESET** contains a wide range of rhythmical patterns arranged by style and tempo

### ≡ MENU

**CLEAR**, resets the current configuration

**LOAD**, load a preset

**SAVE**, saves the current sequence

**SAVE AS...**, saves the current sequence as a new named preset

**SAVE ALL AS...**, saves the current sequence and settings as a new named preset

**STATE A/B**, switches between A/B states of the sequencer

**COPY A TO B/B TO A**, copies the current sequencer state to the alternate slot

**COPY SEQUENCE PAGE**, copies the current sequencer page (1-4) to the clipboard

**PASTE SEQUENCE PAGE**, overwrites the visible/selected sequencer page from the clipboard

**LOCK MIDI MAP**, locks the current parameter values on the Settings page (preserve key bindings while changing preset)

**LOCK MUTES AND SOLOS**, locks the current part mute and solo settings (preserve mix settings while changing preset)

Part controls are available in the left-most column, including: **NAME** and **MIDI STATUS** (●), **MUTE** (M), **SOLO** (S) and **TRACK ZOOM** (Q), **SEQUENCE NUDGE LEFT/RIGHT** (◀/▶) and **FUNCTIONS** (▼)

The main area of the interface is the **GRID EDITOR**, draw in values or double-click to input numerical values, right-click the grid to reset all values. The top of the Grid Editor, a **BEAT INDICATOR** LED that lights up over the current beat.

### BOTTOM TOOLBAR

**GRID** sets the sequencer grid resolution

**EVENT LINK** sets the interval of linked edits, with a setting of '1 bar' every edit you make will be repeated in 1 bar intervals

**SNAP** enables grid snapping

**SWING DIVISION** sets the swing interval

**SWING KNOB** sets the amount of swing

**PAGE 1-4** changes the current sequence page

**AUTO** changes the visible sequencer page with the playhead



## DRUM SEQUENCER

### SETTINGS

#### ASSIGNMENTS AND NAMING

**PART NAMES** double-click a part name to rename it

**←COPY NAMES** will name the parts according to the instrument names in the **PART NOTE** menu

**REFRESH** to refresh the **PART NOTE** menu

**PART NOTE MENU** set which incoming MIDI note will trigger the part

#### INSTRUMENT SETTINGS

**TIME** is a bipolar trigger offset in ms (+/-200)

**GAIN** adjusts the instrument Gain

**PAN** adjusts the instrument Pan

**TUNE** adjusts the instrument's pitch

### BOTTOM TOOLBAR

**GENERATE MIDI** creates a MIDI file from the current sequence, which can then be drag-and-dropped anywhere in your system or DAW with via the **DRAG 'N DROP** button

**SEQUENCE TARGET NOTE** select a note to use to gate playback of the sequence (use multiple Drum Sequencers with different target notes to create macro performances)

**SLICE**, when enabled splits the sequence into 8 bars and assigns their gated playback to notes chromatically beginning at C3 (perform the sequence like a chopped sample)

**GLOBAL GAIN, PAN** and **TUNE** offsets the per-part values



HITS	STEPS	OFFSET	ACCENT	OFFSET	RATIO
1	4	0	1	0	1/1
3	8	0	3	0	1/1
16	16	0	16	0	1/1
5	16	0	5	0	1/1
2	16	4	2	0	2
1	16	0	1	0	2
1	4	0	1	0	1/1
2	3	0	2	0	1/1

VELOCITY	ACCENT VELOCITY
64	127
31	127
80	127
113	127
100	127
72	127
100	127
127	127



## EUCLIDEAN DRUM

8-part sequencer based on euclidean distribution oriented towards drum instruments

**PLAY** (top-right) plays or stops the sequence

### PATTERN PAGE

#### PART CONTROLS

**POWER** toggles the part sequence on/off

**HITS** sets the number of steps that will trigger

**STEPS** sets the number of steps in the sequence

**OFFSET** offsets the sequence by a number of steps

**ACCENT** sets the step interval of accented triggers

**ACCENT OFFSET** offsets the accented triggers by a number of steps

**RATIO** sets the part speed relative to the global resolution

**MIDI NOTE** set MIDI note number that the part will trigger

#### EUCLIDEAN GRID

Displays the current sequencer state of all 8 parts. Active parts are indicated with a connecting circle, of those dimmed and outlined nodes are not triggered, solid-filled nodes are triggered, solid-filled nodes with a white highlight are accented.

### VELOCITY PAGE

**VELOCITY** sets the MIDI note velocity per-part

**ACCENT VELOCITY** sets the MIDI note velocity of accented triggers per-part

#### BOTTOM TOOLBAR

**RESOLUTION** sets the global sequence speed

**ACTION MENU** allows you to copy and paste the current sequence using the 8 available pattern slots

**PATTERN 1-8** changes the current configuration between 1 of 8 available pattern slots

**PRESET** load a preset sequence into the currently selected pattern slot

**MIDI GENERATE** creates a MIDI file of the visible sequence that can be dragged anywhere in your system or DAW via the **DRAG 'N DROP** button



	PATTERN		VELOCITY			
	HITS	STEPS	OFFSET	ACCENT	OFFSET	RATIO
C	1	1	0	0	0	2
C#	1	2	1	1	0	1/1
D	2	3	0	1	0	4d
D#	3	4	1	1	0	1/1
E	4	5	0	1	0	1/1d
F	5	6	1	2	0	1/1
F#	6	7	0	2	0	2d
G	7	8	1	2	0	1/1
G#	8	9	0	2	0	2
A	9	10	1	2	0	1/1
A#	10	11	0	0	0	4d
B	11	12	1	0	0	1/1

RESOLUTION: 1/16

INIT: X X X X X X

RANDOMIZE: X X X X X X

PRESET: --

	VELOCITY	ACCENT VELOCITY
C	100	127
C#	100	127
D	100	127
D#	100	127
E	100	127
F	100	127
F#	100	127
G	100	127
G#	100	127
A	100	127
A#	100	127
B	100	127

PRESET: --



## EUCLIDEAN KEYS

Generate discrete euclidean-based sequences for each key in the chromatic scale

### PATTERN PAGE

#### NOTE CONTROLS

**POWER** toggles the part sequence on/off

**HITS** sets the number of steps that will trigger

**STEPS** sets the number of steps in the sequence

**OFFSET** offsets the sequence by a number of steps

**ACCENT** sets the step interval of accented triggers

**ACCENT OFFSET** offsets the accented triggers by a number of steps

**RATIO** sets the note speed relative to the global resolution

**INIT** click X switch at the bottom of each controls to clear the settings

**RANDOMIZE** click the switch at the bottom of each control to randomize the setting

**RESOLUTION** sets the global resolution (sequence speed)

#### EUCLIDEAN GRID

Displays the current sequencer state of all 11 notes. Active notes are indicated with a connecting circle, of those dimmed and outlined nodes are not triggered, solid-filled nodes are triggered, solid-filled nodes with a white highlight are accented.

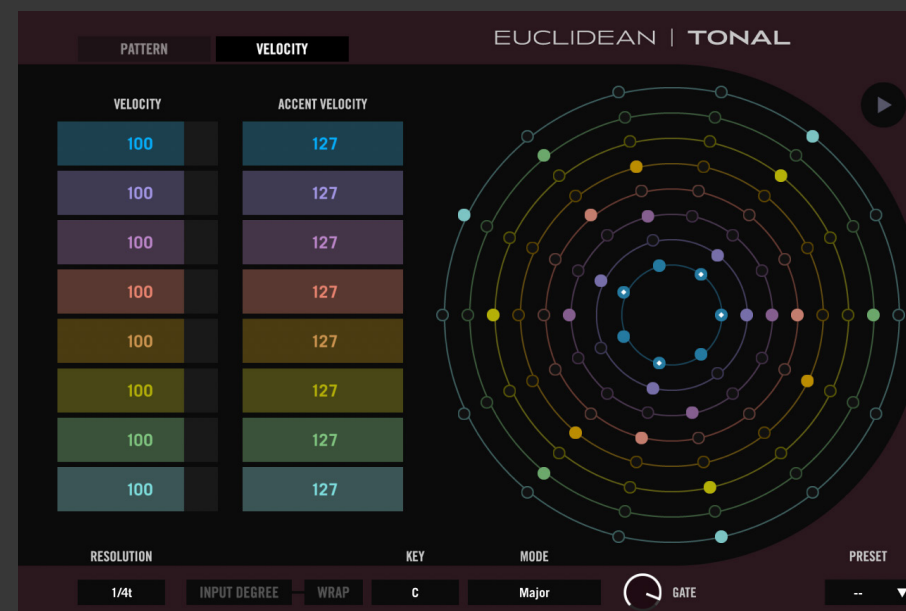
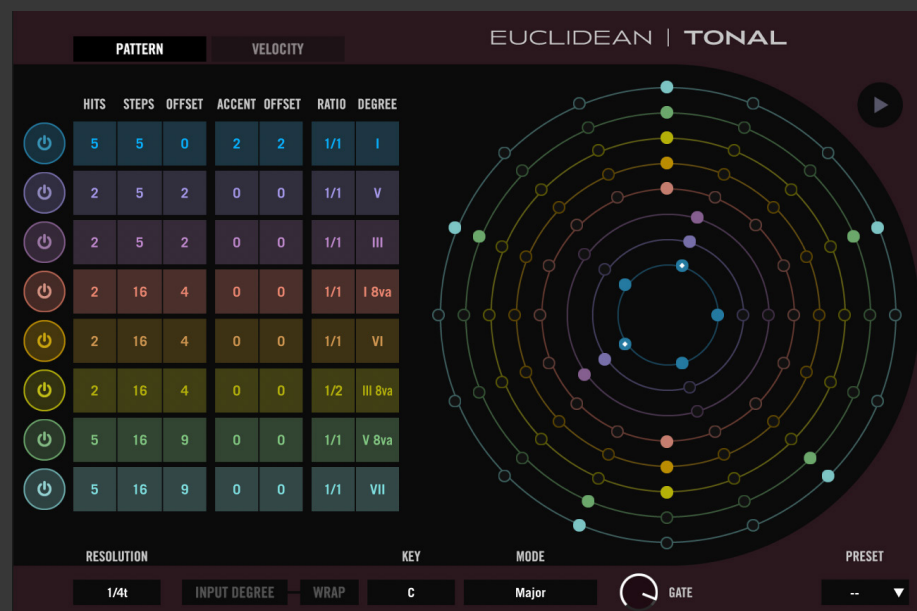
### VELOCITY PAGE

**VELOCITY** sets the MIDI note velocity per-part

**ACCENT VELOCITY** sets the MIDI note velocity of accented triggers per-part

**GATE** sets the global note gate length

**PRESET** useful premade sequences (overwrites current sequencer configuration)



## EUCLIDEAN TONAL

8-part sequencer based on euclidean distribution oriented towards tonal instruments.

**PLAY** (passive) will highlight when the sequencer is active

### PATTERN PAGE

#### PART CONTROLS

**POWER** toggles the part sequence on/off

**HITS** sets the number of steps that will trigger

**STEPS** sets the number of steps in the sequence

**OFFSET** offsets the sequence by a number of steps

**ACCENT** sets the step interval of accented triggers

**ACCENT OFFSET** offsets the accented triggers by a number of steps

**RATIO** sets the part speed relative to the global resolution

**DEGREE** sets the degree relative to the master key and mode

#### EUCLIDEAN GRID

Displays the current sequencer state of all 8 parts. Active parts are indicated with a connecting circle, of those dimmed and outlined nodes are not triggered, solid-filled nodes are triggered, solid-filled nodes with a white highlight are accented.

### VELOCITY PAGE

**VELOCITY** sets the MIDI note velocity per-part

**ACCENT VELOCITY** sets the MIDI note velocity of accented triggers per-part

#### BOTTOM TOOLBAR

**RESOLUTION** sets the global sequence speed

**INPUT DEGREE** activate to dynamically sets the sequence key to the lowest held note

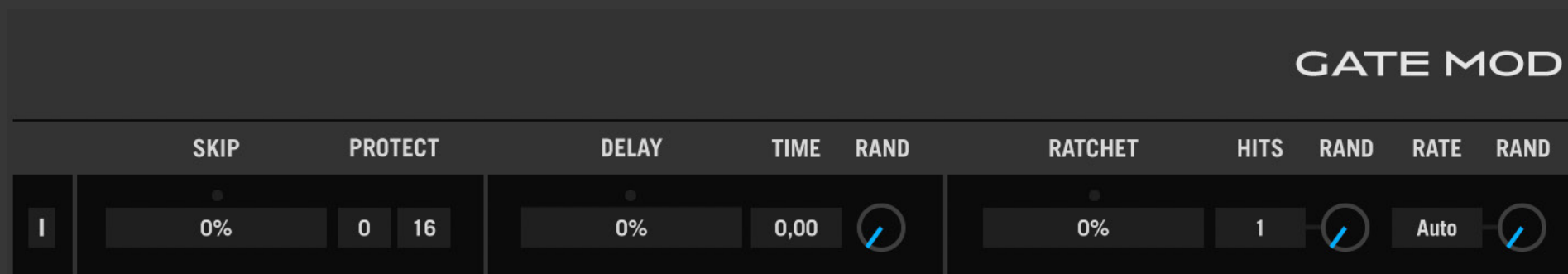
**WARP** while Input Degree is active, snaps pressed keys to tonal grid

**KEY** sets the global key

**MODE** sets the global scale

**GATE** sets the global note gate length

**PRESET** useful premade sequences (overwrites current sequencer configuration)



## GATE MOD

A probability-based multitool which can apply up to 3 functions per note event; Skip (mute), Delay (in ms), and Ratchet

Gate Mod is a probability-based multitool including 3 processors; a skipper with beat protect, a delay, and a ratchet. Processors are controlled by way of their probability sliders which are queried sequentially from left to right for every note received.

[I] click once to initialize the plugin to the default state

### PROBABILITY SKIPPER

**ACTIVITY LED** a small circular indicator, lights up when the processor is triggered (and a note is skipped)

**SKIP PROBABILITY** sets the probability of skipping incoming note events

**PROTECT** allows you to prevent notes from being skipped regardless of the probability value, based on their numerical order. This is useful for adding probability to sequences while protecting rhythmic patterns (like downbeats.) For example, a setting of [1] / [4] will protect the first of every four notes, and a setting of [3] / [8] will protect the first three out of every eight notes received.

### PROBABILITY DELAY

**ACTIVITY LED** a small circular indicator, lights up when the processor is triggered (and a note is delayed)

**DELAY PROBABILITY** sets the probability of delaying incoming note events

**TIME** sets the delay time in ms (0-1000)

**RAND** randomizes [Time], 0= bypass, >0= randomized, greater values = longer potential time values (up to max)

### PROBABILITY RATCHETTER

**ACTIVITY LED** a small circular indicator, lights up when the processor is triggered (and a note is ratcheted)

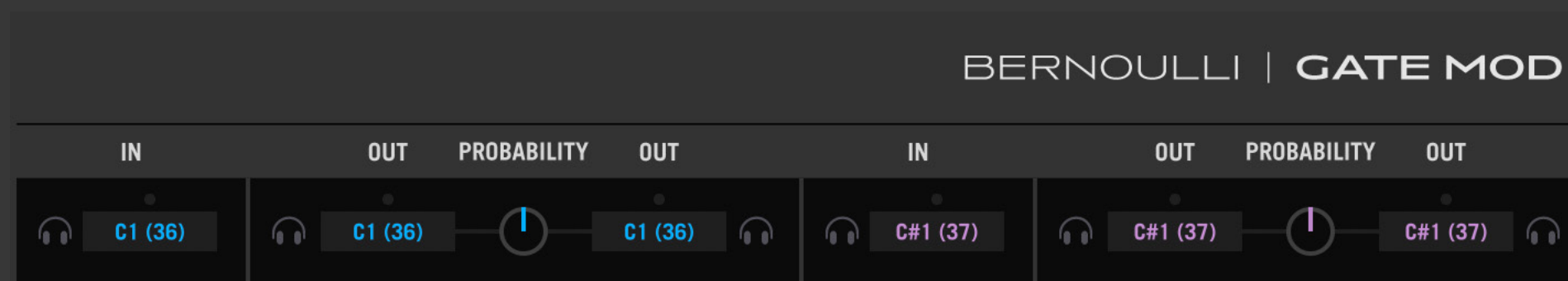
**RATCHET PROBABILITY** sets the probability of ratcheting incoming note events

**HITS** sets the number of times the note will repeat (0-8)

**RAND** randomizes [Hits], 0= bypass, >0= randomized, greater values = longer potential time values (up to max)

**RATE** sets the speed at which the notes will repeat (auto, or explicit 1/32 to 1/2), Auto= adaptive (> hits = >speed)

**RAND** randomizes [Rate], 0= bypass, >0= randomized, greater values = longer potential time values (up to max)



## GATE MOD BERNOULLI

A 2-channel probability-based note router, with note learn

A note-focused Bernoulli gate. Assign one source note (IN) and two destinations (OUT), then control the likelihood of which destination gets triggered with the probability knob. Useful for creative applications and variable drum patterns. Includes two discrete channels (blue, and purple) with identical functionality.

### IN

[ **NOTE LEARN**] click to activate Note Learn mode, the channel will bind to the next MIDI note received

**ACTIVITY LED** a small circular indicator, lights up when the assigned note is detected

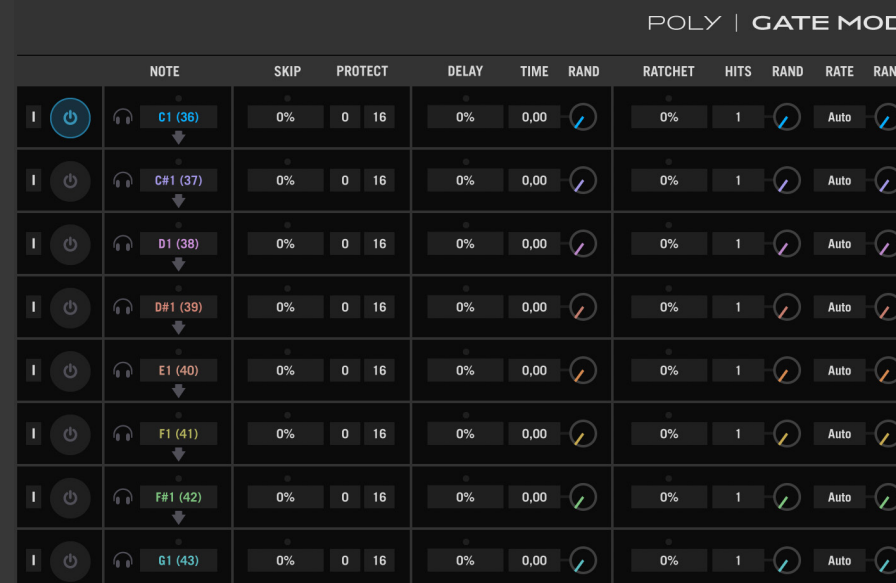
[**NOTE IN**] click-drag to change the note IN assignment of the channel, double-click for numeric entry

### OUT

[ **NOTE LEARN A/B**] click to activate Note Learn mode, the channel will bind to the next MIDI note received

**ACTIVITY LED A/B** a small circular indicator, lights up when the assigned note is triggered

**A/B PROBABILITY** sets the probability of IN notes going to OUT A or OUT B, where value 0%= all note INs go to Out A, and 100%= all note INs go to Out B



## GATE MOD POLY

An 8-channel, note-specific variant of the Gate Mod script processor

Gate Mod Poly is an 8-channel variant of Gate Mod, with per-channel bypass, note learn, and auto-assign. It's an ideal pairing for the Drum Sequencer or Euclidean Drum Sequencer scripts, or in any situation where you need note-specific control of Gate Mod to add non-repeating variability and interest to a sequence.

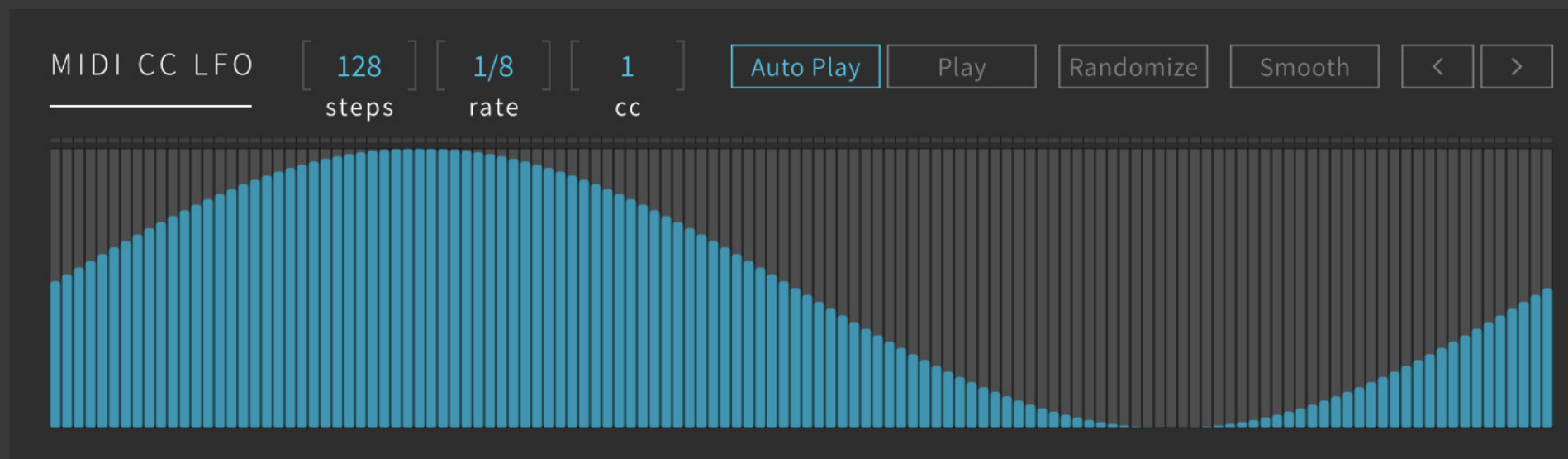
This following section deals only with the unique controls of the poly version, for use of Gate Mod processors see: [\[Appendix A: Script Processors > Gate Mod\]](#)

[ **POWER**] click to enable/disable the channel

[ **NOTE LEARN**] click to activate Note Learn mode, the channel will bind to the next MIDI note received

[**NOTE**] click-drag to change the note assignment of the channel, double-click for numeric entry

[ **AUTO ASSIGN**] assigns notes to all following channels, sequentially from the current note up, for example clicking [Auto Assign] on channel 1 with an assignment of C3 will set the remaining channels to C#3, D3, D#3, E3, F3, F#3, G3, and G#3. Combine with [Note Learn] for setup in 3-clicks.



## MIDI CC LFO

A multi-step MIDI CC modulator

**STEPS** sets the number of steps to be played

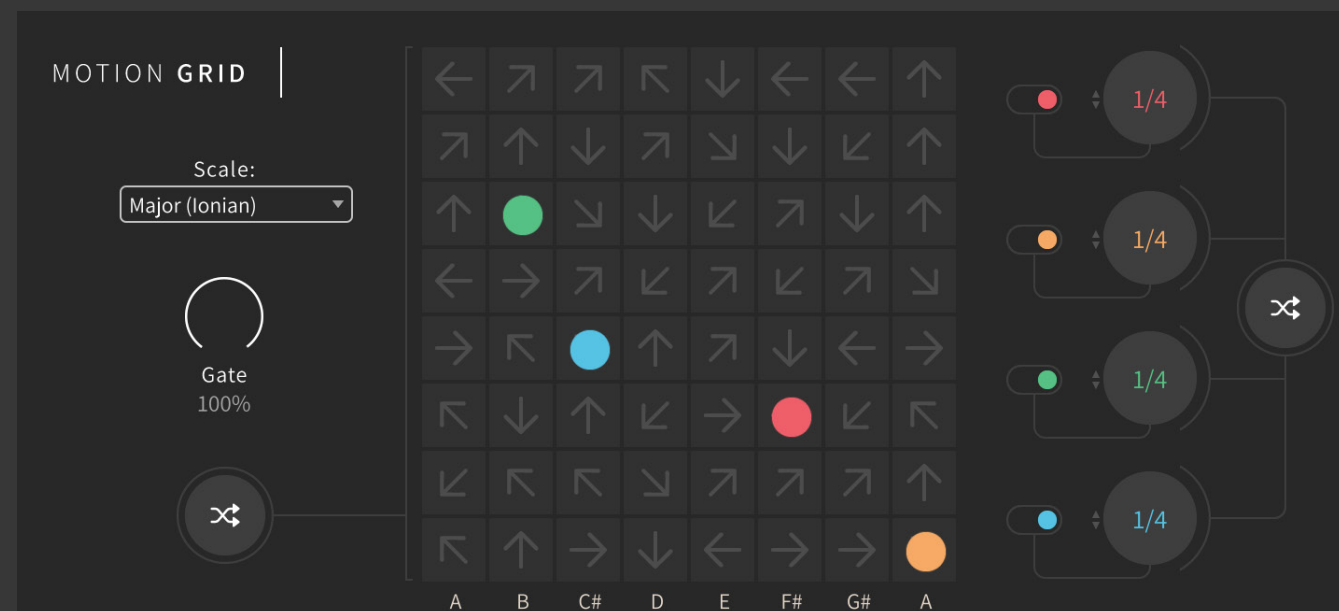
**RATE** sets the step length

**MIDI CC** sets the target MIDI CC number

**AUTO PLAY** enables retrigger mode

**PLAY** enables free running mode

**SEQUENCER** click to change values, double-click for numerical entry, or click-drag across the sequencer to draw custom modulation shapes



## MOTION GRID

A logic-based grid sequencer driven by directional nodes

**SCALE** sets the scale of the arpeggiation

**GATE** sets the gate amount (limitation of the note length)

Click the **RANDOM** button to randomize grid node direction and start points

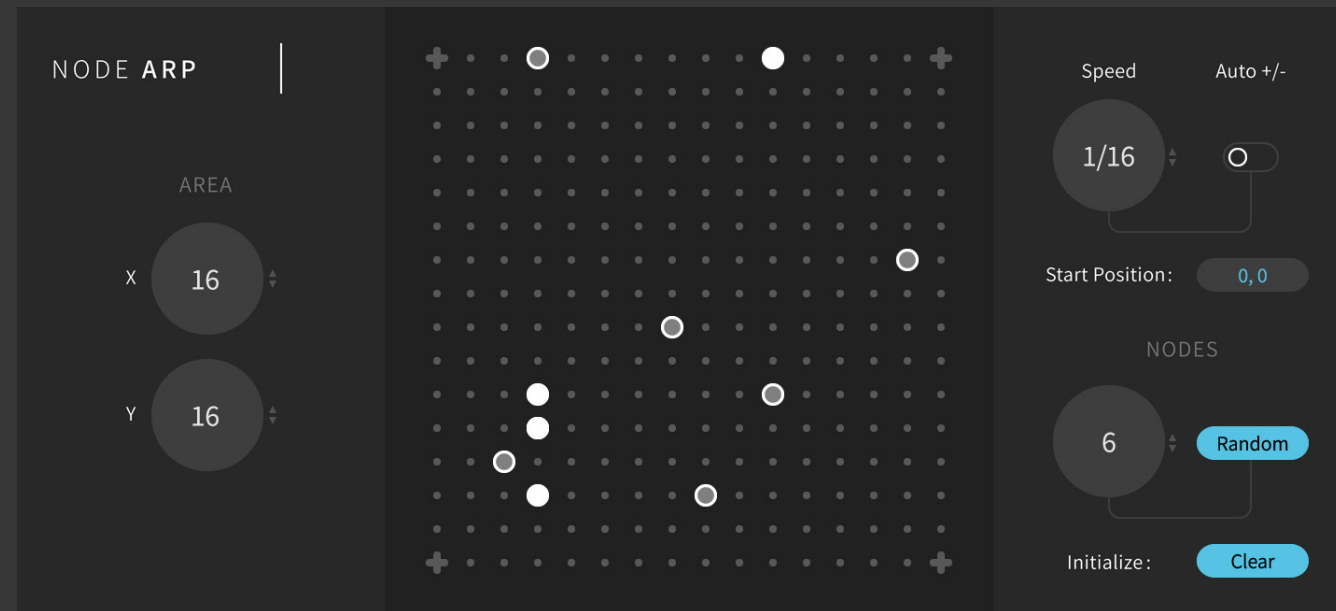
Click the corner or side of each grid to sets the moving **DIRECTION**

Settings for each voice:

**ON/OFF** switches voices on or off

**RATE** sets the speed of the voice movement

Click the **RANDOM** button to randomize the voice speed



## NODE ARP

A logic-based grid sequencer driven by active/passive nodes

**AREA** sets the matrix size, **X** and **Y** individually

Clicking dots in the matrix to **ADD** or **REMOVE** the **NODES** manually

**SPEED** sets the speed of the playheads

**AUTO** enables the randomizing playheads speed

**START POSITON** set where (X,Y) the playhead starts

**NODES** sets the number of nodes by random generation

Click the **RANDOM** button to randomly generate nodes

Click the **CLEAR** button to remove all nodes from the matrix



OSTINATO ARP      velocity (94)    spread (0)    [suzanne ▼]

		euclidean					probability		
on	speed	hits	steps	offset	length	amount	direction	pan	intensity
<input checked="" type="checkbox"/>	1/16	32	32	0	All	52%	100%	100%	90%
<input checked="" type="checkbox"/>	1/16	32	32	0	3	100%	-100%	25%	61%
<input checked="" type="checkbox"/>	1/8	32	32	0	1	100%	100%	39%	90%
<input checked="" type="checkbox"/>	1/16	32	32	0	All	100%	-50%	20%	45%

accent		octave		pitch	
step	chance	range	chance	octave	harm
1/3	69%	0	100%	0	0
0	100%	1	16%	0	20
1/3	100%	0	100%	-1	0
1/6	39%	1	100%	0	10



## OSTINATO ARP

Four arpeggiators in parallel creating rhythmic and hypnotizing patterns.

### GLOBAL CONTROLS

**VELOCITY** sets the note velocity

**SPREAD** sets the note spread

[MENU] to choose the preset from the list

### PER ARPEGGIATOR CONTROLS

**ON** sets the arpeggiator enable (x) or disable (+)

**SPEED** sets the rate of the arpeggiator.

### EUCLIDEAN

**HITS** sets the number of steps that will trigger

**STEPS** sets the number of steps in the sequence

**OFFSET** offsets the sequence by a number of steps

**LENGTH** sets the pattern length from 1 to 16 or all notes

**AMOUNT** sets the amount of the euclidean pattern possibility

### PROBABILITY

**DIRECTION** sets the direction chance, -100% = down, 0% = up-down, 100% = up

**PAN** sets the randomness of the pan position

### ACCENT

**STEP** sets the accent step

**CHANCE** sets the amount of the accent pattern possibility

### OCTAVE

**RANGE** sets the octave range of the arpeggio pattern

**CHANCE** sets the amount of the octave range shift possibility

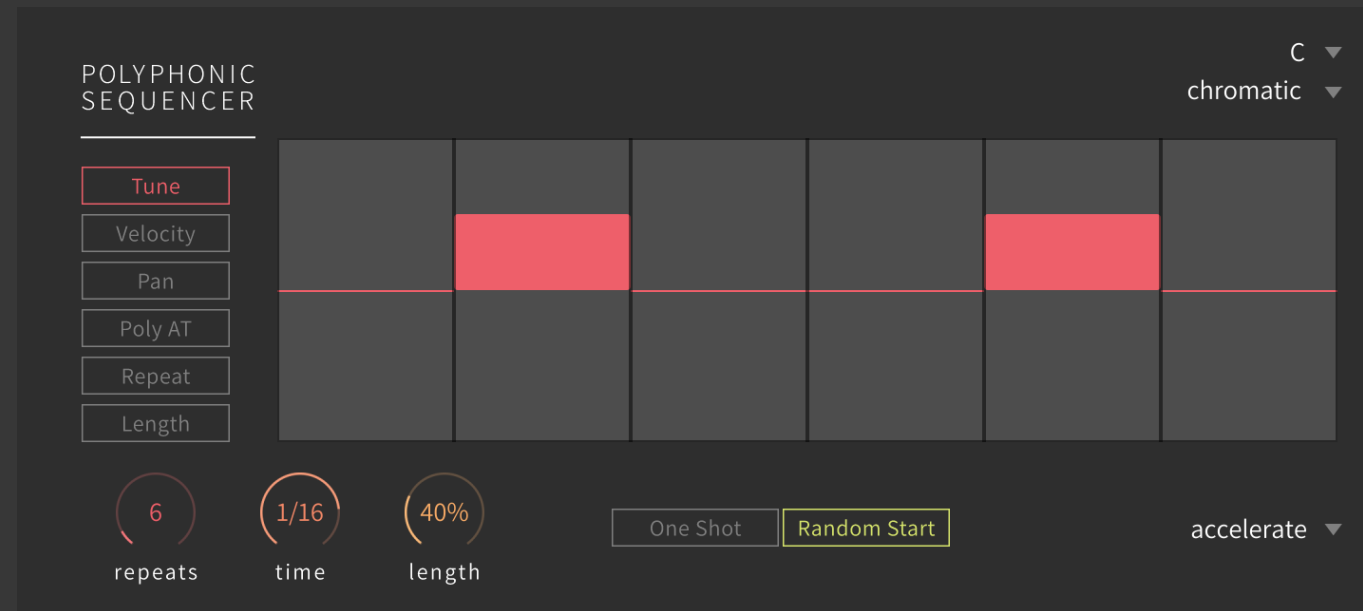
### PITCH

**OCTAVE** shifts the octave up to +/- 2 octaves

**HARMONIZE** sets the amount of the harmonization

**INTENCITY** sets the note intensity of the arpeggio.

Click the ▼ button to initialize or copy, paste pattern



## POLYPHONIC SEQ

Polyphonic sequencer with one sequencer running per key pressed with volume, pan, pitch and timing support

**SCALE ROOT** sets the root key of the sequence

**SCALE** sets the scale of the sequence phrase

**REPEATS** sets the number of steps to be played (1-64)

**TIME** sets the step length

**LENGTH** sets the step length (0-150%)

**ONE SHOT** disables looped sequence playback

**RANDOM START** enables random start position of the sequence

### SEQUENCER PAGES

**TUNE** sets the pitch offset in semitones (+/-24)

**VELOCITY** sets the note velocity multiplier (0-200%)

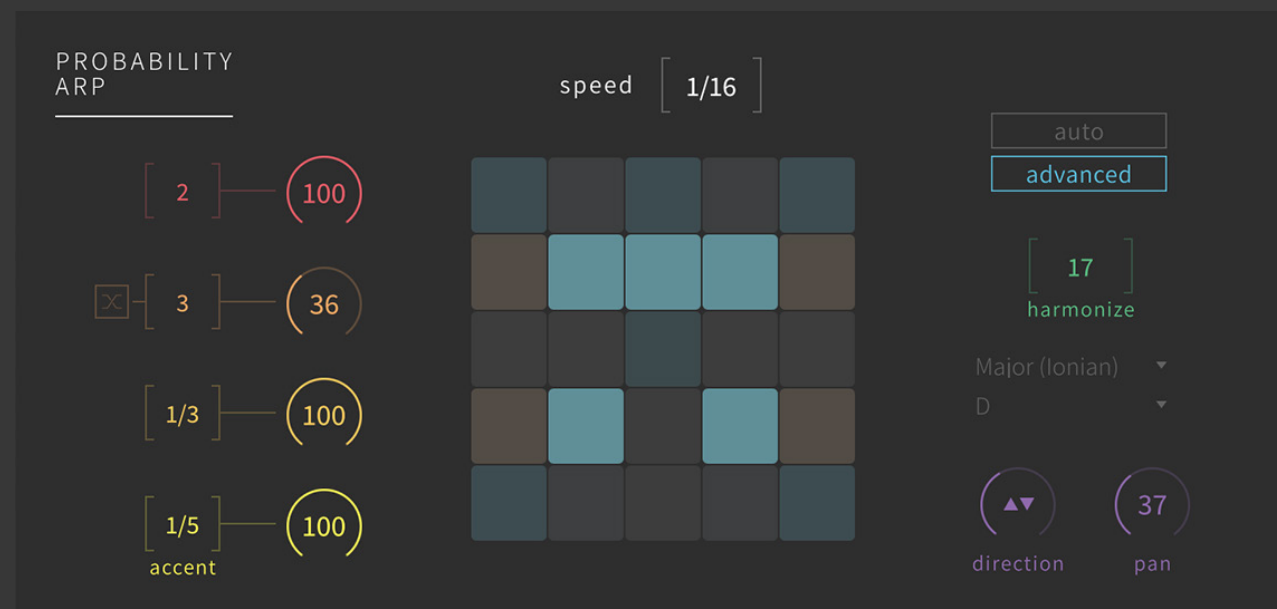
**PAN** sets the absolute pan value (L/R)

**POLY AFTERTOUCH** sets the aftertouch volume amount (0-127)

**REPEAT** sets the note repeat amount (0-8)

**LENGTH** sets the note gate length (0-100%)

**PRESET** a selection of useful sequencer preset



## PROBABILITY ARP

Arp with chance-based octave, ratchet, skip, accent, direction, pan, and harmonization

**SPEED** sets the sequence speed

### LEFT CONTROLS

**OCTAVE** sets the octave range with probability amount

**RATCHET** sets the count of ratcheting incoming note events, randomize with probability amount

**SKIP** sets the count of skipping incoming note events with probability amount

**ACCENT** sets the accent count with probability amount

### RIGHT CONTROLS

**AUTO / ADVANCED MODE** switch between automatic chord/scale detection or advanced (manual) mode

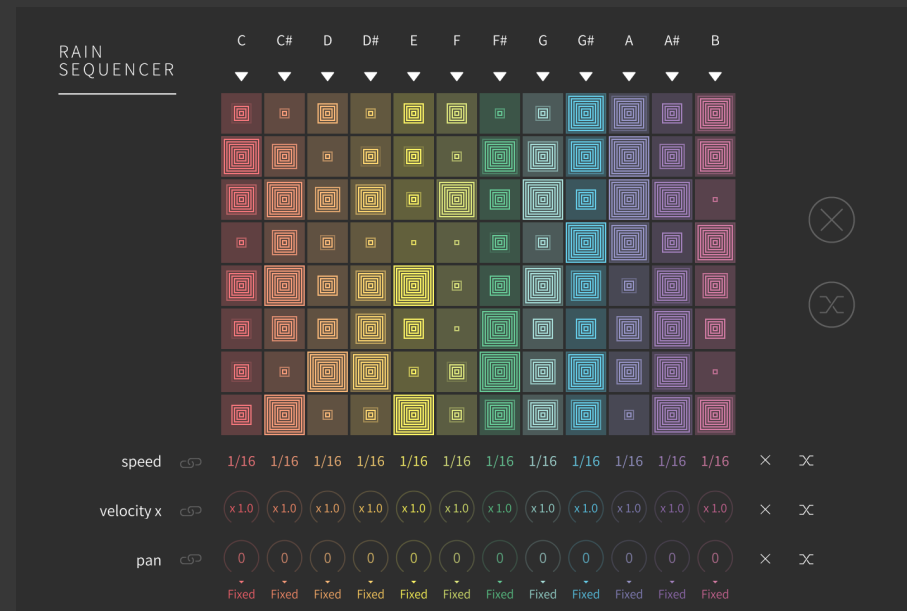
**HARMONIZE** sets the probability of the harmonization

**MODE** sets the global scale

**KEY** sets the global key

**DIRECTION** randomizes the arp direction

**PAN** randomizes the pan setting



## RAIN SEQUENCER

12 note-based vertical sequencers with discrete speed, velocity, and pan modifiers

### MENU ▼

- **INIT** initializes the values of the line
- **CLEAR** clears the values of the line
- **RANDOMIZE** randomizes the values of the line
- **COPY TO** copies the values of the row and pastes to the line of your choice
- **TEMPLATES** applies a template pattern to the line

**STEP EDITORS** drag to sets the velocity of the step

**INIT (X)** initializes the values of all row steps

**RANDOMIZE** randomizes the values of all row steps

**SPEED** sets the step speed per note

**VELOCITY** sets the step velocity multiply amount per note

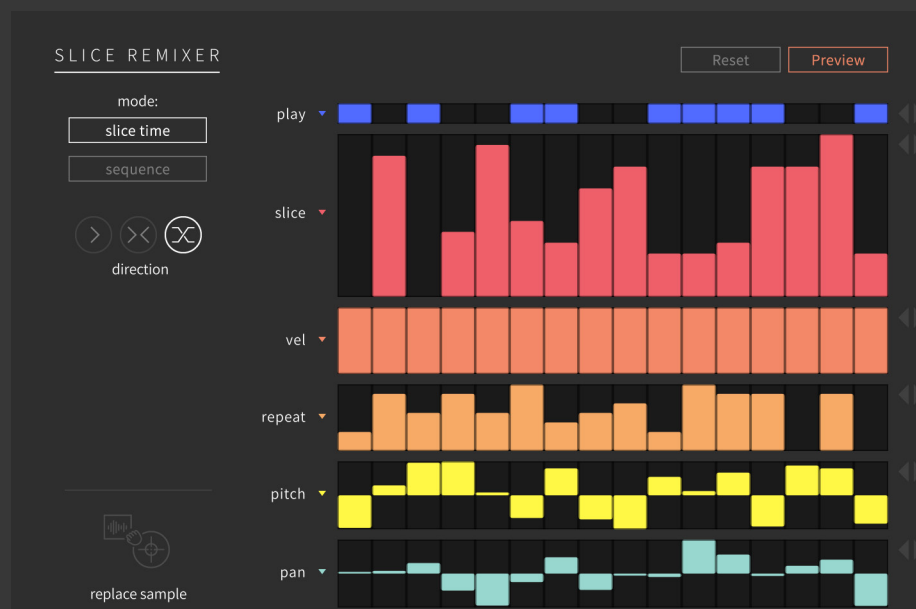
**PAN** sets the MIDI panning mode per note

- **FIXED** is a typical pan mode with stereo position setting
- **ALT** is an alternate pan mode with depth amount
- **RND** is a random pan mode with default position setting
- **NONE** has no panning effect

**LINK** allows you to edit all rows simultaneously

**INIT (X)** initializes the parameter values for all notes at once

**RANDOMIZE** randomizes the parameter values for all notes at once



## SLICE REMIXER

Conjunction with Slice sample oscillator, quickly remix sliced loops to create new patterns.

The sample loads into the Slice oscillator, the slice will add to the Slice Remixer and the keys will mapped from C3/note#60 for each slice.

Use C2 / note#48 to trigger the Slice Remixer.

**RESET** click to resets the Slice oscillator. This is useful when replacing the sample in the oscillator.

**PREVIEW** enables preview when tweaking the Slice IDs.

**MODE** sets which slice timing mode to use, **SLICE TIME** uses slice timing from the sample, **SEQUENCE** uses fixed timing set by **RATE** and **STEPS**

**DIRECTION** sets playback direction: **FORWARD**, **PING PONG** (atlernate forward and backward) and **RANDOM**

Drag sample to **REPLACE SAMPLE** icon to swap the sample for slicing

**PLAY** sets the step to play or mute. Click the ▼ button to initialize or randomize the steps, and use the ◀▶ buttons shift the steps left or right.

**SLICE ID** sets the slice to use for the steps. Click the ▼ button to initialize or randomize the steps, and use the ◀▶ buttons shift the steps left or right.

**VELOCITY** sets the slice velocity. Click the ▼ button to initialize or randomize the steps, and use the ◀▶ buttons to shift the steps left or right.

**REPEAT** sets the number of times the step should repeat. Click the ▼ button to initialize or randomize the steps, and use the ◀▶ buttons to shift the steps left or right.

**PITCH** sets the per-step semitone offset (-24 to 24). Click the ▼ button to initialize or randomize the steps, and use the ◀▶ buttons to pull or push shift the steps

**PAN** sets the per-step MIDI panning. Click the ▼ button to initialize or randomize the steps, and use the ◀▶ buttons shift the steps left or right.



SNOWFLAKES

time scale 100.0%    snowflakes 3

C	C#	D	D#	E	F
F#	G	G#	A	A#	B



## SNOWFLAKES

A 12-note based sequence  
modifier turning sustained notes  
into fluttery staccato

**TIME SCALE** sets the speed of event generation  
(partcles falling)

**SNOWFLAKES** sets the number of particles in each note  
dispay (note generation)



Steps		8	Resolution	1/8	Gate	100.0%	Octave	0	PRESET	STEP ARP							
StepType	I R *	Note	Note	Empty	Note	Note	Note	Note	Empty	Note	Note	Note	Note	Note	Note	Note	Note
Ratio	R *	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1
Velocity	I R *	127	86	1	84	90	60	77	62	127	127	127	127	127	127	127	127
Gate	I R *	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %
CC#1	I R *																
ArpType	R *	Chord	Up	Up	Chord	Up	Chord	Chord	Up	Up	Up	Up	Up	Up	Up	Up	Up
Repeat	I R *	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
Pan	I R *																
Octave	I R *	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Pitch	I R *	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Probability	I R *	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %
Reset	I R *	←	←	←	←	←	←	←	←	←	←	←	←	←	←	←	←



## STEP ARP

A featured step-based arpeggiator with type, ratio, velocity, gate, MIDI CC, mode, repeat, pan, octave, pitch and probability per-step, with independent length control for each channel

### HEADER

**STEPS** sets the number of steps for the sequence

**RESOLUTION** sets the step length (1/32nd to 1/2 beat) based on the BPM of the host

**GATE** sets the gate amount (0-110%)

**OCTAVE** sets the octave range of the sequence (-3 to +3)

**PRESET** select a factory preset configuration

**PRESET ▶** select the next preset

**PRESET ◀** select the previous preset

### STEP PARAMETERS

#### GLOBALS (CHANNEL HEADERS)

[I] initialize the values of the row

[R] randomize the values of the row

[-] sets the step length of the row independently from the main step length, allowing for varied and polyrhythmic sequences

**STEP TYPE** sets the step function; Empty= does nothing, Note= plays a note, Repeat= repeats the last note, Glide= sustains the last note

**RATIO** sets step length relative to the main resolution, clicking

the in channel header allows you to set all steps at once

**VELOCITY** sets the per-step velocity amount (0-127)

**GATE** sets the per-step gate amount (0-100%)

**MIDI CC** select the CC channel to modulate by clicking in the header row, then sets the modulation value per-step (0-127)

**ARP TYPE** sets the arpeggiator sequence shape

**REPEAT** sets the number of times the step should repeat

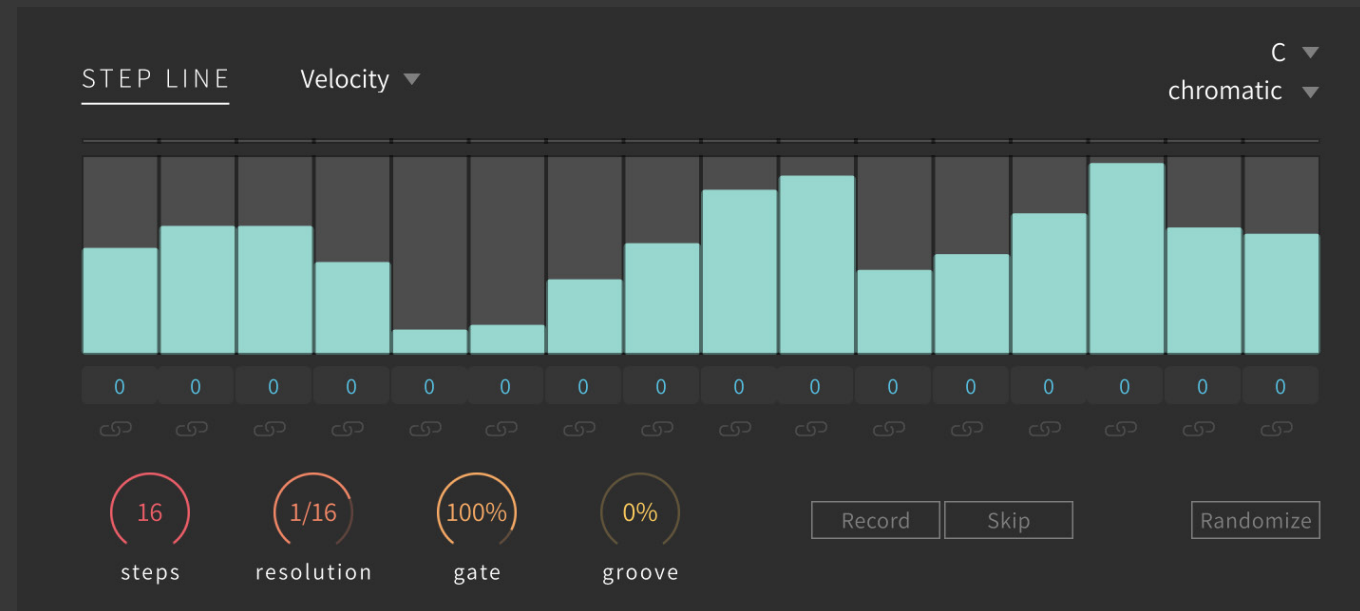
**PAN** sets the per-step MIDI panning

**OCTAVE** sets the per-step octave (-2 to 2) relative to the global octave setting

**PITCH** sets the per-step semitone offset (-24 to 24)

**PROBABILITY** sets the per-step probability amount (0-100%)

**RESET** toggle on to activate, when a RESET step is played the ARP TYPE sequence resets to the first note



## STEP LINE

Bassline-oriented sequencer

### SEQUENCER PAGES

**VELOCITY** sets the per-step velocity level

**PITCH** sets the per-step pitch offset (+/-48 semitones)

**LENGTH** sets the per-step gate amount

**CC1/2** sets the per-step modulation level to send on CC1/2

**SCALE ROOT** sets the root key of the sequence

**SCALE** sets the scale of the sequence phrase

### SEQUENCER

**PLAYBACK INDICATORS** (passive) display the current step being played back

**SEQUENCER** click to change value, double-click for numerical entry, click-drag to create custom modulation shapes

**PITCH VALUE** display the current step pitch value (double-click for numerical entry)

**LINK** (Tie) combines adjacent steps into a single step, using their combined duration and value

**STEPS** sets the number of steps to be played (1-16)

**RESOLUTION** sets the step length (1/32nd to 1/2 beat)

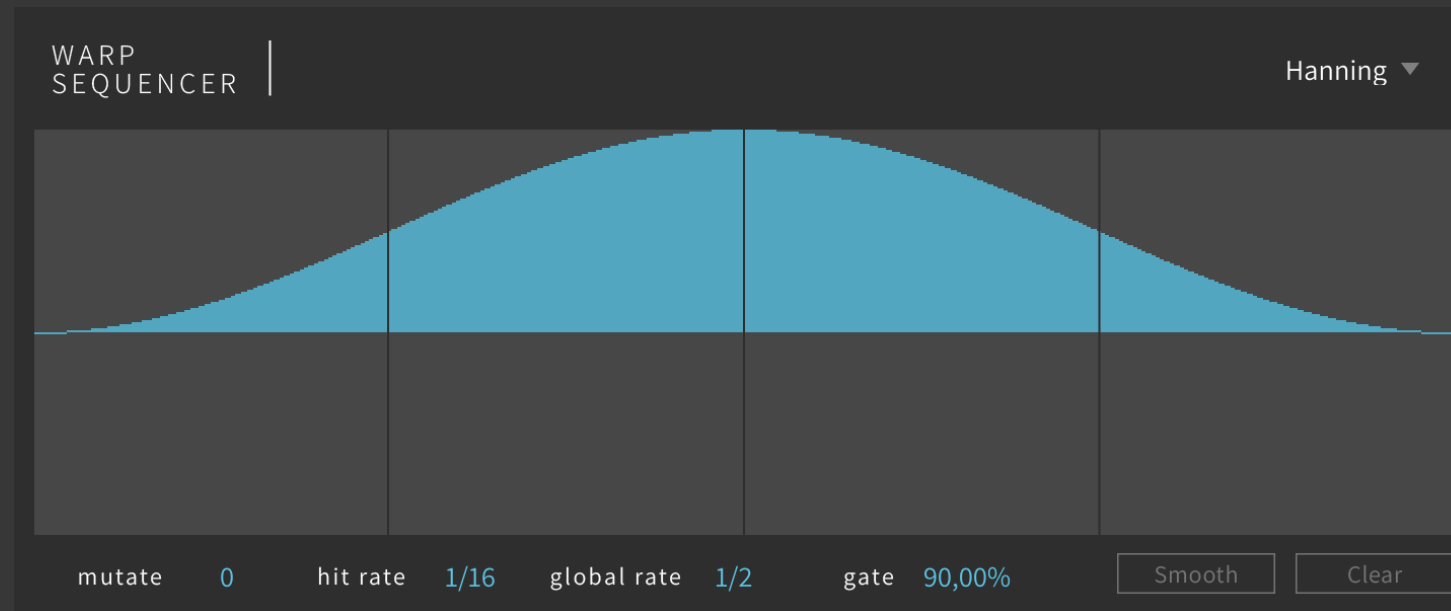
**GATE** sets the gate amount (0-110%)

**GROOVE** sets the groove amount (0-50%)

**RECORD** switch enables phrase record mode - use to quickly program pitch sequences

**SKIP** (in RECORD mode) skips over the next step

**RANDOMIZE** randomizes all step values



## WARP SEQUENCER

Generate chord-based sequences with hand-drawn speed curve

**PRESETS** ▼ select a sequence presets from the menu

**SEQUENCE EDITOR** draw a sequence by click-and-drag

**MUTATE** sets the mutation rate of the sequence

**HIT RATE** sets the sequence hit rate

**GLOBAL RATE** sets the global speed of the sequence

**GATE** sets the gate amount

**SMOOTH** click to apply a slight smoothing to the sequence shape after hand-drawing

**CLEAR** clear the sequence form



WATERFALL

Down ▼

150 ms  
time

Sync

4  
octave

Loop

[ 1 ]  
repeat



## WATERFALL

Arpeggios with a twist

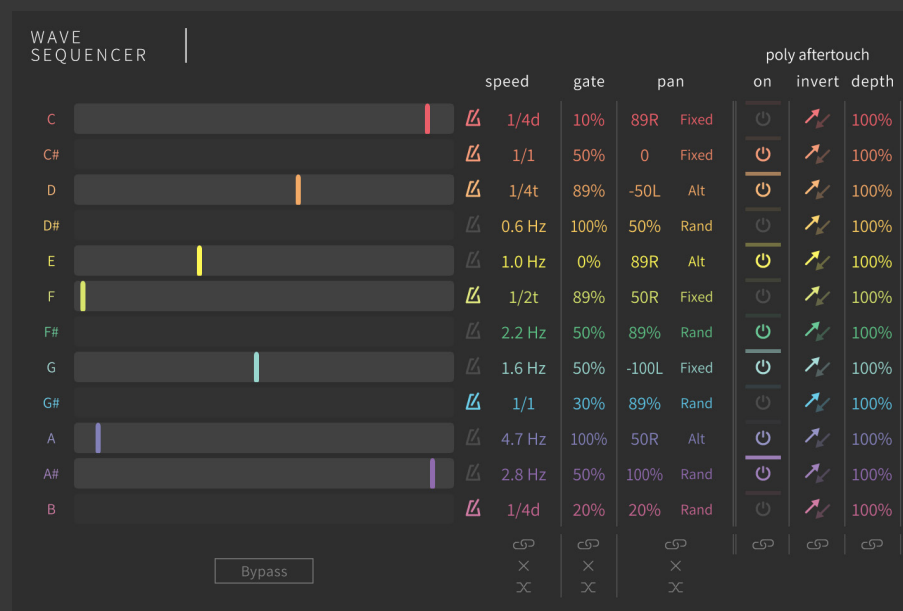
**MODE** sets the arpeggio mode up or down

**TIME** sets the interval of the arpeggio in ms or musical interval with **SYNC** on.

**OCTAVE** sets the octave range up to 5.

**LOOP** enables loop arpeggiation.

**REPEAT** sets the number of the note repeat up to 5.



## WAVE SEQUENCER

12 note-based clocked event generators with poly aftertouch output

**SPEED** sets the step speed in Hz or note duration (sync on) per note

**GATE** sets the gate amount per note

**PAN** sets the MIDI panning mode per note

- **FIXED** is atypical pan mode with stereo position setting
- **ALT** is an alternate pan mode with depth amount
- **RND** is a random pan mode with default position setting
- **NONE** has no panning effect

**LINK** lets you adjust values for each note simultaneously

**INIT (X)** initializes the parameter values for all notes at once

**RANDOMIZE** randomizes the parameter values for all notes at once

**BYPASS** disables the sequence

### POLY AFTERTOUCH

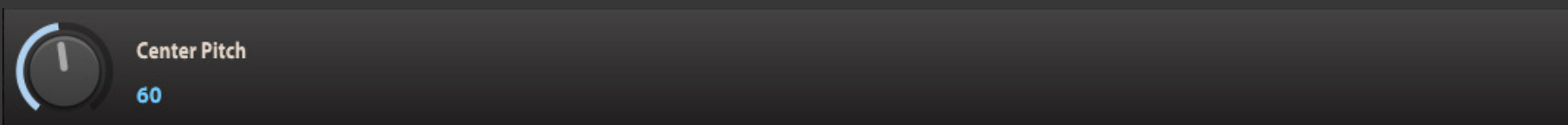
**ON** enables poly aftertouch per note

**INVERT** switches the aftertouch modulation direction, normal or inverted per note

**DEPTH** sets the aftertouch modulation depth per note

**LINK** lets you adjust values for each note simultaneously

**SKIP** (in RECORD mode) skips over the next step

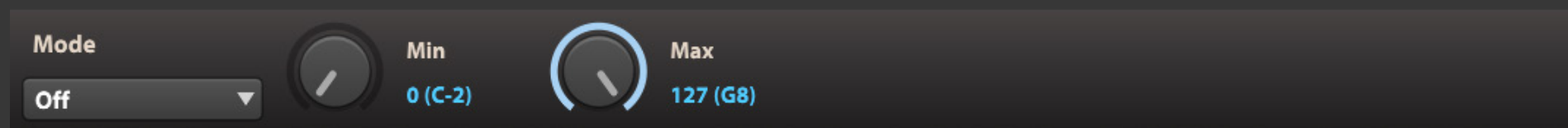


## INVERT PITCH

Invert the pitch of the incoming MIDI note

All incoming notes will be transposed by inversion relative to the **CENTRAL PITCH** MIDI note number.

For example; setting the Central Pitch to C3 and playing C2 will result in C4



## LIMIT RANGE

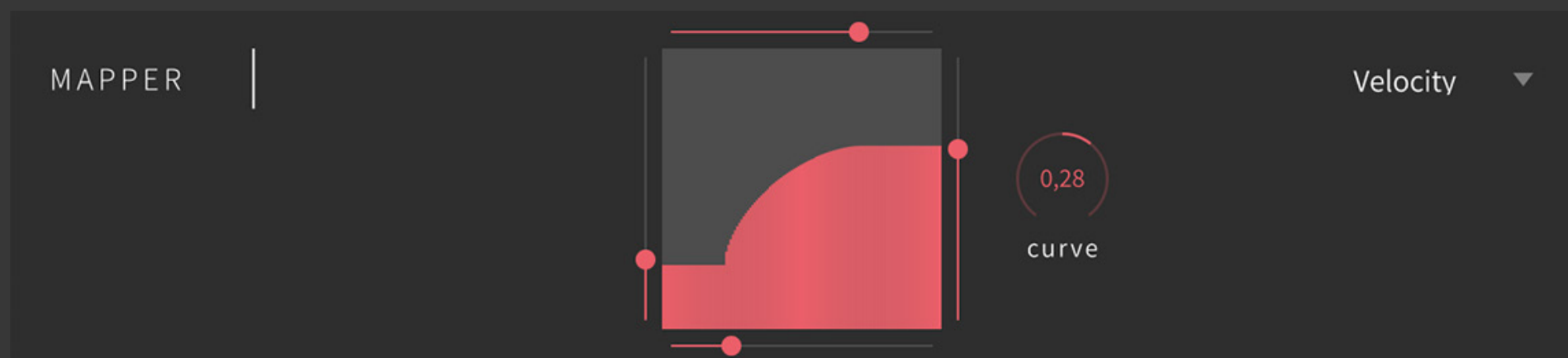
A range limiter of incoming MIDI notes

**MODE** to deal with the notes out of the limiting range

- **OFF**: mute the notes out of the range setting
- **NEAREST OCTAVE**: the notes out of the range will be shifted to the nearest octave in the range
- **REPEAT RANGE**: the limiting range will be duplicated across whole key range
- **LIMIT**: all notes out of the range will transposed to the lowest note and highest note of the range
- **SINGLE**: limit to a single note

**MIN** sets the lowest note of the range

**MAX** sets the highest note of the range



## MAPPER

A MIDI signal range re-mapper

**TARGET** sets the incoming MIDI message to re-map

Click-drag the **DISPLAY** to draw the desired curve shape

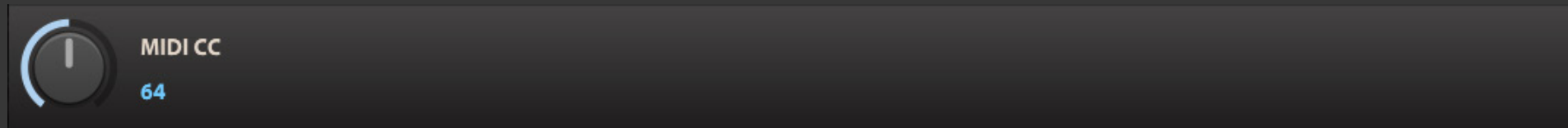
**MINIMUM SLIDER** (left side of the display) sets the minimum incoming value

**MAXIMUM SLIDER** (right side of the display) sets the maximum incoming value

**MINIMUM X SLIDER** (bottom of the display) sets the minimum output value

**MAXIMUM X SLIDER** (top of the display) sets the maximum output value

**CURVE** knob sets the re-mapping curve

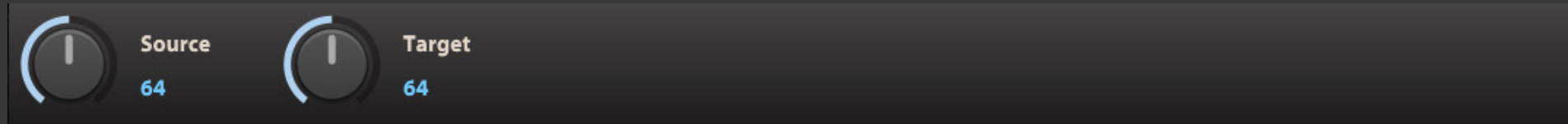


**MIDI CC** sets the incoming MIDI CC message number to filter



## MIDI CC FILTER

Filter the incoming MIDI CC

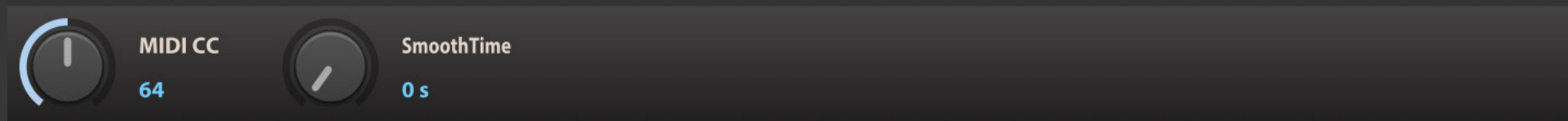


## MIDI CC REDIRECT

A MIDI CC message re-mapper

**SOURCE** sets the incoming MIDI CC message number

**TARGET** sets the output MIDI CC message number

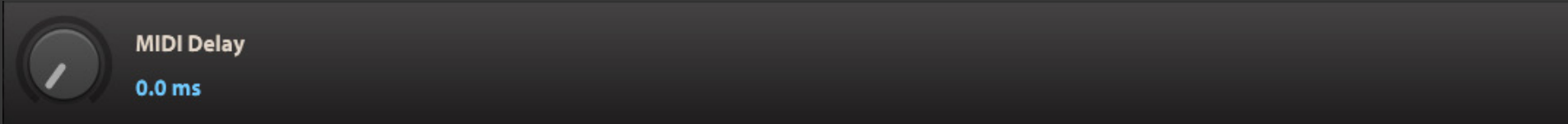


## MIDI CC SMOOTHER

Slew, or smooth-out MIDI CC values over time

**SOURCE** sets the incoming MIDI CC message number

**SMOOTH TIME** sets the smooth time of the message



MIDI Delay  
0.0 ms



## MIDI DELAY

Delay the incoming MIDI data

**MIDI DELAY** sets the delay time of the incoming MIDI messages in ms (0-200)



MIDI MONITOR

Note On	Note Off
Extended	
PitchBend	CC
AfterTouch	Poly AT
PC	Console

reset

```
Note On: 78, Vel: 72
Note Off: 78, Vel: 48
Note On: 79, Vel: 49
Note Off: 79, Vel: 65
Note On: 80, Vel: 65
Note Off: 80, Vel: 43
Note On: 81, Vel: 44
Note Off: 81, Vel: 60
Note On: 82, Vel: 60
Note Off: 82, Vel: 59
```

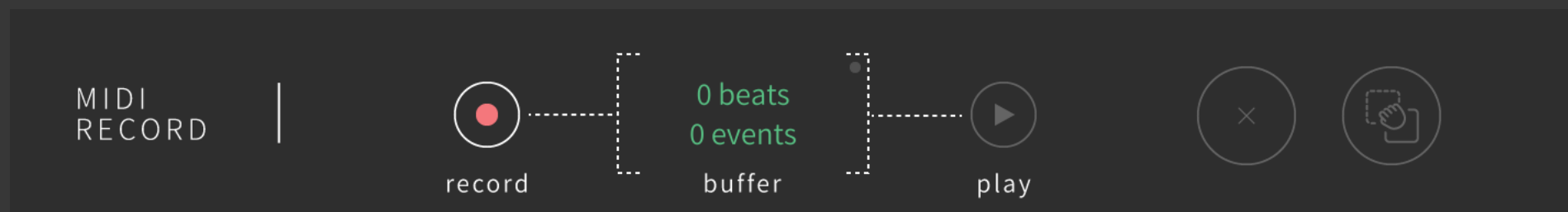


## MIDI MONITOR

MIDI input monitor with event type filters, useful for debugging

Click the message buttons on the left to control which event types are shown in the output display

Click the **RESET** button to resets the display



## MIDI RECORD

Record events to a MIDI file with drag-n-drop support

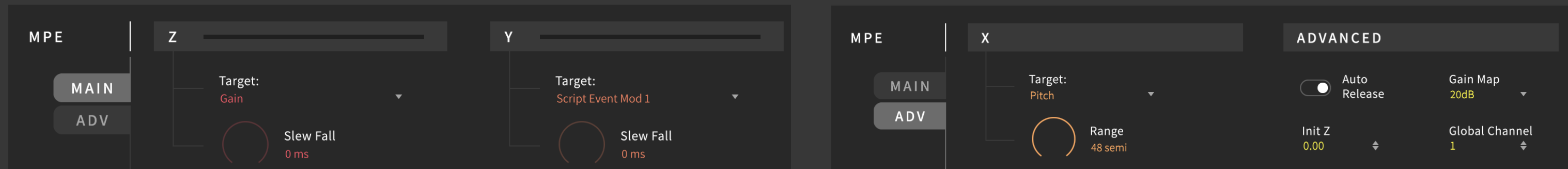
Hit the **RECORD** button to start recording MIDI events

The **BUFFER** indicator will show the length (beats) and number of events that have been recorded

**PLAY** will play back the recording

**CLEAR (X)** will clear the recording

Use the **DRAG & DROP** to export the recordings as a MIDI file, try dragging to a DAW MIDI track or your desktop



## MPE

Helper for MPE controllers

### MAIN

**Z (PRESSURE)** sets the Z axis message of the MPE controller  
**Y (TIMBRE)** sets the Y axis message of the MPE controller

Choose control target (modulation source) from **TARGET:** menu. **SLEW FALL** sets how quickly to follow the control changes (release smooth time) in milliseconds

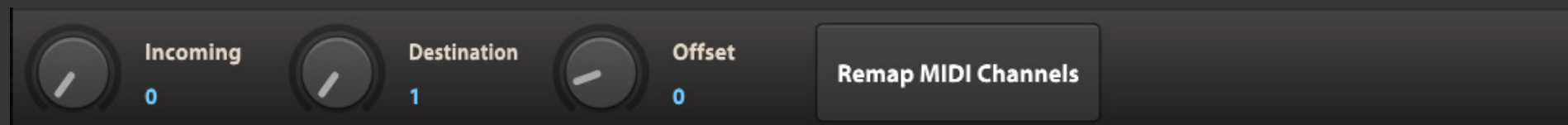
### MAIN

**X (PITCH)** sets the X axis message of the MPE controller

Choose control target from **TARGET:** menu. **RANGE** sets bipolar pitchbend range in semitones, usually set 24 or 48.

### ADVANCED SETTINGS

**AUTO RELEASE** enables auto release Z axis on note-off  
**GAIN MAP** sets the gain mapping curves. This is an automatic gain remapping when Z axis is used to control Gain.  
**INIT X** sets the initial value of Z axis  
**GLOBAL CHANNEL** sets the global MIDI channel of the MPE controller



## PGM CHANGE SWITCHER

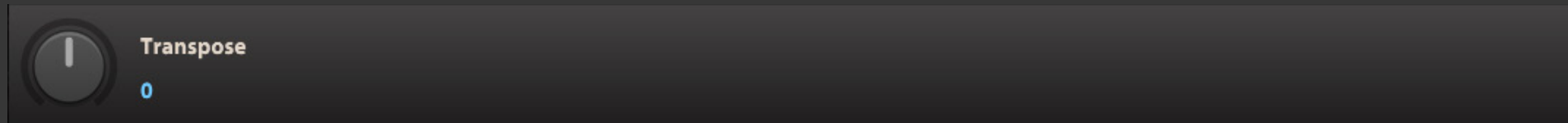
Use MIDI Program change message as a switch to route events to different channels

**INCOMING** sets the incoming MIDI channel of the program change message

**DESTINATION** sets the output MIDI channel of the program change message

**OFFSET** transpose the MIDI program change message

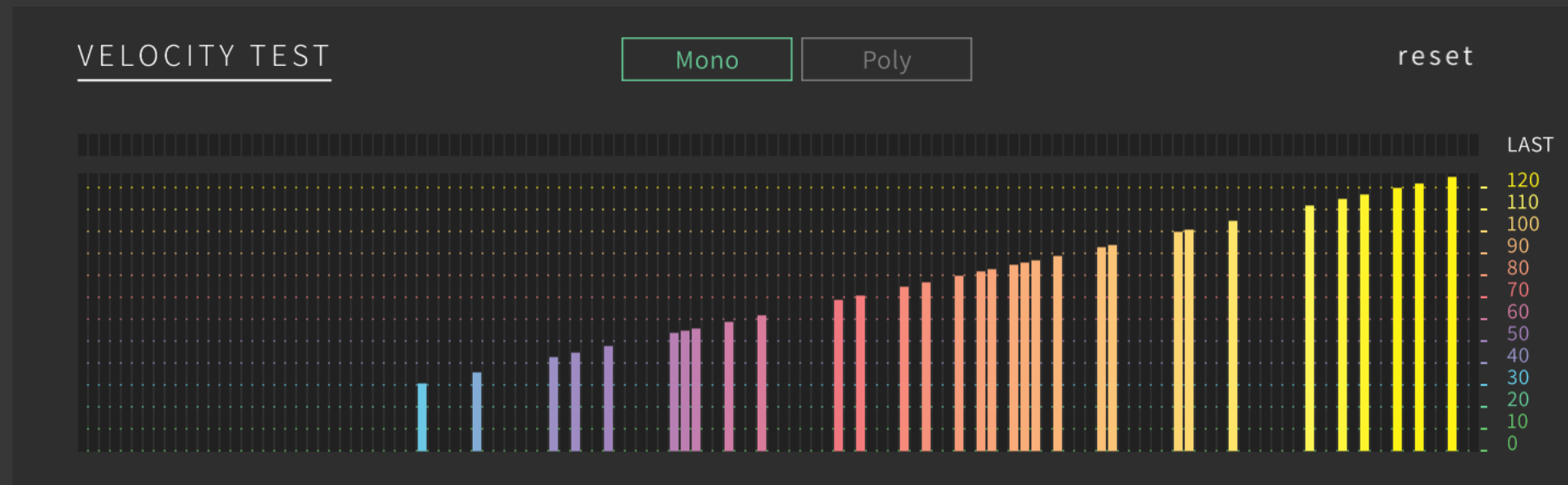
**REMAP MIDI CHANNELS** remaps MIDI channels incrementally from A1 onwards



## TRANSPOSE

A MIDI transposer

**TRANSPOSE** sets the transposition of incoming MIDI note in semitones

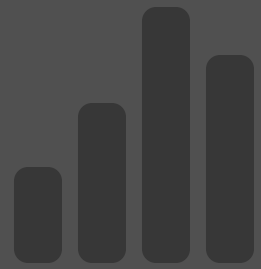


## VELOCITY TEST

Note velocity monitor with mono and poly modes, useful for debugging

**MONO / POLY** switch between MONO or POLY modes

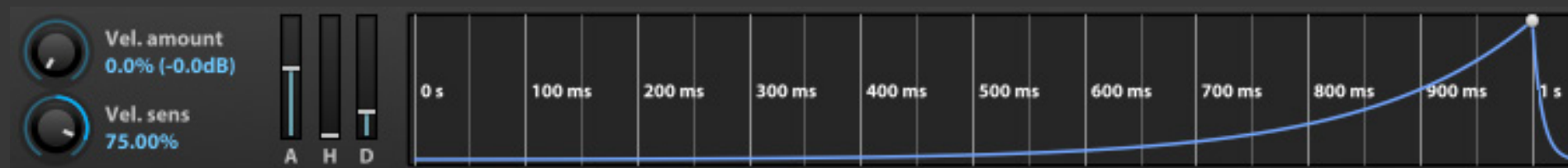
**RESET** resets the display



# APPENDIX A: MODULATORS

Modulation generators can be instanced at any level in a patch allowing them to control nearly any parameter, be it on an oscillator, effect or even on another modulator.

This system allows you to paint motion into your sounds almost effortlessly, from subtle variation over time to complex on-demand sequences.



## AHD

The AHD envelope (attack, hold, and decay) is a simpler envelope than a full DAHDSR envelope, similar to envelopes found on some classic synths.

The **ATTACK**, **HOLD**, and **DECAY** values can be set by the sliders, or by adjusting the points in the envelope editor. Additionally, the curve of the Attack and Decay ramps can be changed by dragging the line itself. For more details on editing the envelope graphically in the envelope editor, see: [\[DAHDSR > Envelope Editor\]](#)

To choose if and how velocity will affect the envelope, use the **VELOCITY AMOUNT** and **VELOCITY SENSITIVITY** controls, as described in: [\[DAHDSR > Velocity Amount and Sensitivity\]](#)



## ANALOG ADSR

The Analog ADSR envelope (attack, decay, sustain, and release) is an envelope with decay characteristics similar to classic analog envelopes, providing a more vintage feel than a precise digital ADSR.

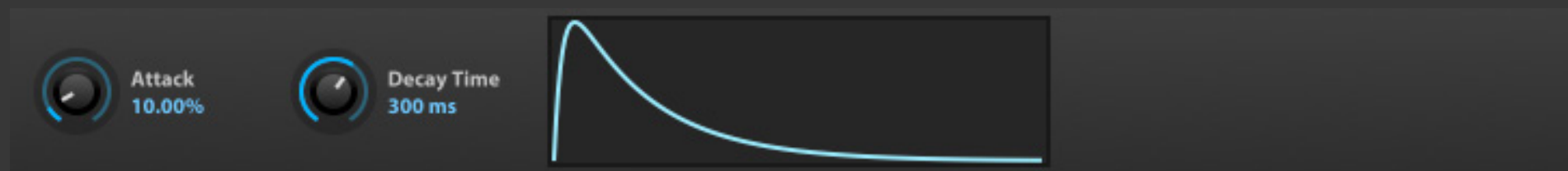
The **ATTACK**, **DECAY**, **SUSTAIN**, and **RELEASE** controls sets the basic envelope shape, and **DYNAMIC RANGE** controls the amount of the output range controlled by the trigger velocity.

Two modes alter how the envelope is triggered and processed. If the **ATTACK/DECAY** mode is set to **AD**, only the attack and decay phases of the envelope are used; sustain and release will have no effect. When set to **ADSR**, all phases of the envelope can be configured. The Analog ADSR's **TRIGGER MODES** are the same as for the LFO module; for details, see: [\[LFO>Trigger mode\]](#).

You can choose how velocity affects the envelope's attack and decay with the **VEL > ATTACK** and **VEL > DECAY** controls. Additionally, you can **INVERT VELOCITY** to invert the velocity values as they affect they envelope from the actual played velocity.

Likewise, you can choose how key follow affects the envelope's attack and decay with the **KEY > ATTACK** and **KEY > DECAY** controls.

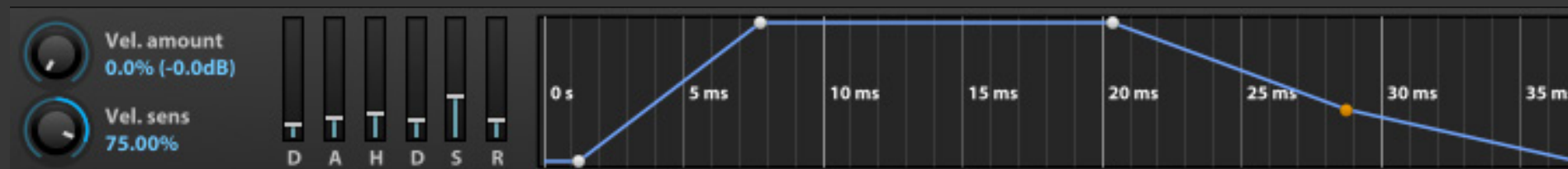
The manual **TRIGGER** button allows for the envelope to be triggered on-demand, and can be controlled remotely via automation or modulation.



## ATTACK DECAY

The Attack Decay envelope is the simplest modulation envelope provided. An Attack Decay envelope is often used for percussive sounds that don't need a sustain or release.

**DECAY** is set to a time value, and **ATTACK** is set as a percentage of the Decay time.



## DAHDSR

The DAHDSR envelope (delay, attack, hold, decay, sustain, and release) is a classic synthesis envelope style. It is an extension of the common ADSR envelope, with an additional delay phase at the beginning and a hold phase between attack and decay.

The **DELAY, ATTACK, HOLD, DECAY, SUSTAIN,** and **RELEASE** values can be set by the sliders, or edited graphically by using the envelope editor.

To choose if velocity will affect the envelope, use the **VELOCITY AMOUNT** control. At zero percent, velocity will have no effect. **VELOCITY SENSITIVITY** remaps the velocity input curve; values between zero and 100% use a progressively more exponential curve, and values between -100% and zero use an increasingly logarithmic curve.

The **ENVELOPE EDITOR** is a graphical, interactive display of the envelope shape. Each point represents a phase of the

envelope. Points can be adjusted by dragging or double-clicking, and the curve of ramps can be changed by dragging the line itself.

When dragging points, you can hold different modifier keys to adjust the result:

- Shift: fine control
- Command (Mac) » Control (Windows): constrain to vertical movement only
- Alt/Option: constrain to horizontal movement only
- Shift+Command (Mac) » Shift+Control (Windows): temporarily change absolute/relative mode (see below)

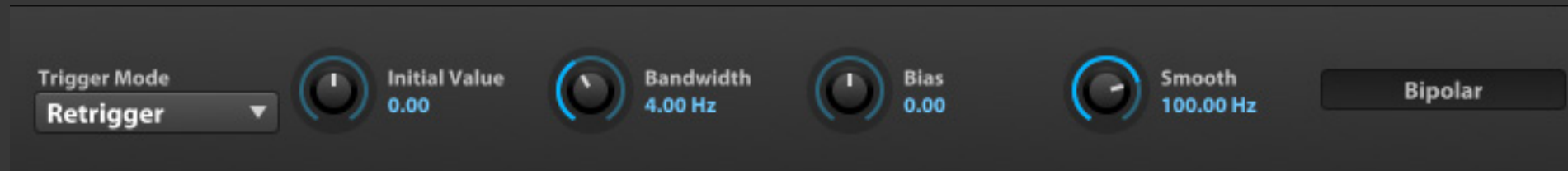
When a point is adjusted, it will affect the values on both sides

of the point while keeping the shape of the overall envelope constant. For example, when the Hold point is moved, both the Hold time before the point and the Decay time after the point will be adjusted, but the total envelope time will remain the same. If you would like to adjust the value of only one envelope segment at a time, enable **RELATIVE MODE** under the Envelope Editor's menu. The menu can be opened by right-clicking anywhere in the envelope display.

While a note is held, the envelope loops on the sustain phase by default. However, you can change the looped portion of the envelope by right-clicking a point and choosing **SET AS LOOP**

**START** or **SET AS LOOP END**. Loop endpoints are highlighted orange.

Scrolling up and down with your mouse or trackpad will zoom the editor's display in and out, and the Auto Zoom to Fit option snaps the display to the current size of the envelope.



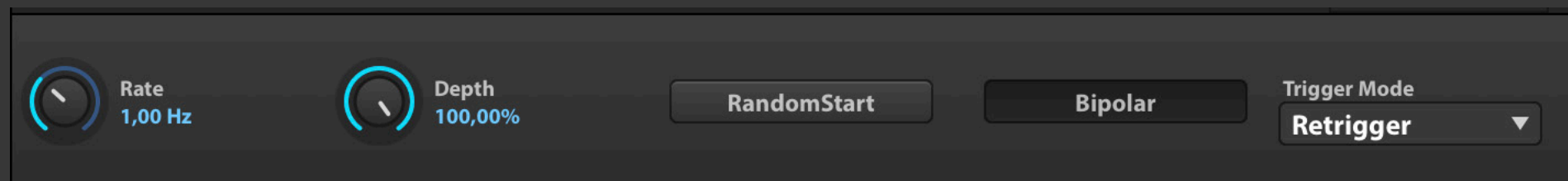
## DRUNK

The Drunk module generates a random walk signal which simulates the natural randomness that occurs in cases such as the drift in pitch or amplitude of a sustained note.

The **INITIAL VALUE** sets the starting point for the signal. From there, the signal varies semi-randomly around that value, fluctuating with the **BANDWIDTH** speed. The signal varies up or down, weighted according to the **BIAS**. The **SMOOTH** speed determines the rate of smoothing applied as the value varies.

The default range of the Drunk module is bidirectional from the starting value (bipolar). For a range that moves in a single direction relative to the starting value (unipolar), disable **BIPOLAR** mode.

The Drunk module's **TRIGGER MODE** determines how the module is triggered. The trigger modes are the same as for the LFO module; for details, see: [\[LFO > Trigger mode\]](#).



## FLOW NOISE

A “random glide” modulator for organic, evolving movement. Generate smooth streams of random values, shaped by rate, depth, and trigger options, ideal for subtle shifts or dynamic, flowing textures.

**RATE** sets the modulation speed up to 1kHz.

**DEPTH** controls the vertical value range of the modulation.

**RANDOM START** sets a random start position after each trigger

**BIPOLAR** sets the modulation range as bipolar (-1 to +1) or unipolar (0 to +1).

**TRIGGER MODE** determines how the LFO is triggered:

- **RETRIGGER**: Each trigger of the LFO starts from the beginning of the LFO’s cycle
- **LEGATO**: Any simultaneous triggers of the LFO will not trigger the LFO again, and will start at the same place as any other triggers currently. All triggers will be released together when the last one is released.
- **NO RETRIGGER**: The LFO runs continuously, triggering from the beginning when Falcon’s playback starts or stops



TEMPO SYNC

POP-OUT EDITOR



## LFO

The LFO, or low frequency oscillator, is an oscillator that generates a cyclical modulation signal below the audible threshold.

The LFO **WAVEFORM** can be one of the classic LFO shapes (Sine, Square, Triangle, Ramp Up, Ramp Down), or one of these additional shapes:

- **ANALOG SQUARE**
- **RANDOM SAMPLE & HOLD**
- **CHAOS LORENZ**
- **CHAOS ROSSIER**
- **USER**

The **FREQUENCY** control sets the duration of one cycle of the LFO. When **TEMPO SYNC** is enabled, the cycle duration ranges from 32 bars down to 64th-note triplet, synced to Falcon's tempo. When **TEMPO SYNC** is disabled, the cycle duration is in Hz (cycles per second).

To sets the point within the LFO cycle where it will begin when triggered, change the **PHASE** control. The image of the waveform will update to show the result of the phase change (except for random/chaos waveforms, as the images are approximations of randomly-generated waveforms). The User waveform is a custom, editable waveform shape. To edit the waveform, right-click to open it in a large overlay view. Click and drag to draw a waveform shape, or right-click and choose **RESET TO DEFAULT** to start over. Press anywhere outside the overlay to close it.

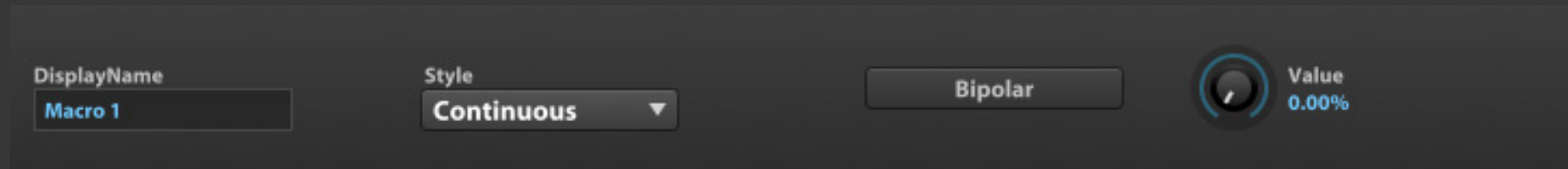
**DELAY TIME** is a time delay between when the LFO is triggered and when LFO playback

begins. **DEPTH** controls the vertical value range of the LFO's cycle, and **RISE TIME** is a time period during which the Depth ramps up to its full range. **SMOOTH** set a time value that smooths out transitions between values in the LFO's cycles. These adjustments can be used to create more varied and nuanced modulations, such as a subtle vibrato that occurs only while a note is sustaining after its initial attack and decay.

The default range of the LFO cycle is from -1 to +1 (bipolar). For a range of zero to +1 (unipolar), disable **BIPOLAR** mode.

**TRIGGER MODE** determines how the LFO is triggered:

- **RETRIGGER**: Each trigger of the LFO starts from the beginning of the LFO's cycle.
- **LEGATO**: Any simultaneous triggers of the LFO will not trigger the LFO again, and will start at the same place as any other triggers currently. All triggers will be released together when the last one is released.
- **NO RETRIGGER**: The LFO runs continuously, triggering from the beginning when Falcon's playback starts or stops.
- **SONG**: The position will sync with the host position in bar/beat



## MACRO

Macros are a special type of internal modulation. When a macro is added, a corresponding control appears on the Info tab. When this macro control is adjusted, so is the control assigned to it.

A control can be assigned one-to-one to a macro, as a shortcut for a commonly used control in the program, or multiple controls can be assigned to a single macro, for complex transformations of multiple controls by adjusting a single knob or button.

**NOTE:** Although macros can be assigned to any control in a program that can be modulated, the macros themselves are only added to the Program node.

The default range of a macro is from zero to 100% (unipolar). For a range of -100% to +100%, enable Bipolar mode.

**VALUE** is the actual value sent when the macro is adjusted, either directly via this knob or via the macro's control on the Info tab.

**STYLE** chooses the style of control that will appear on the Info tab for the macro. **CONTINUOUS** displays a continuously-variable knob, and **ON/OFF** displays a toggle button with only two states.

To change a macro's name, double-click the macro's **DISPLAY NAME** and enter a new name. This will change the macro's displayed name on the Info tab and in the modulation assignment menu.



TEMPO SYNC

POP-OUT EDITOR



## MULTI ENVELOPE

A user-definable envelope that can be created with any number of points and interactive curve shapes by manually drawing or drag'n-dropping MIDI or audio files. Allows for long and highly-expressive modulation sequences and can be looped for LFO-like behavior.

The Multi Envelope can be tempo-synced or set to discrete time values.

Because there can be any number of points in the Multi Envelope, unlike the other envelope modules in Falcon, there are no knobs or sliders for setting the values of each envelope phase. All editing is done in the graphical Envelope Editor. In addition to the Envelope Editor's basic usage described in [DAHDSR > Envelope Editor], the Envelope Editor for the Multi Envelope has a number of additional features:

- Shift-click or double-click: Add a new point
- Shift-right-click an existing point: Remove the point
- Right-click an existing point: Contextual menu, with options to remove the point or set it as the loop start/end
- Alt/Option-click-drag: Draw line to create two new points

The Multi Envelope has two loop options. By default, the envelope is looped, but the loop can be removed via the **REMOVE LOOP** option in envelope editor's contextual menu. If you wish to add the loop back, choose Add Loop. The envelope release is not looped by default, but you can change this via the **SET RELEASE LOOPED** option in the menu. To change it back, choose **SET RELEASE NOT LOOPED**.

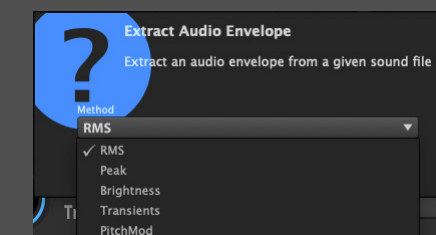
When **TEMPO SYNC** is enabled for the Multi Envelope, the **GRID** option in the Envelope Editor menu becomes available and sets the metric division of the grid. **SPEED** sets the time factor for the envelope. At 1.0, the time is as shown on the grid. At larger values, the speed is multiplied and the envelope plays back

more quickly; at smaller values, the opposite. For an example value of 200 ms between points, with Speed = 1.0 the transition will be 200 ms, Speed = 0.10 will be 2000 ms, and Speed = 10 will be 20 ms. **SMOOTH** sets the amount of smoothing applied to each step. The Multi Envelope's **TRIGGER MODE** determines how the envelope is triggered. The trigger modes are the same as for the LFO module; for details, see [LFO > Trigger mode].

To choose if and how velocity will affect the envelope, use the **VELOCITY AMOUNT** and **VELOCITY SENSITIVITY** controls, as described in [DAHDSR > Velocity Amount and Sensitivity].

**DRAG-n-DROP AUDIO** to create envelope points, then choose an extraction method from the following:

- **RMS**: extract the average level of the audio file
- **PEAK**: extract the peak level of the audio file
- **BRIGHTNESS**: extract the brightness envelope (i.e. spectral centroid / center of mass evolution over time) of the audio file
- **TRANSIENTS**: extract the transients of the audio file
- **PITCHMOD**: extract the pitch of the audio file





TEMPO SYNC



## MULTI LFO

Complex LFO with sine, triangle, square, saw, and random contribution.

The Multi LFO can be tempo-synced or set to discrete time values.

The **FREQUENCY** control sets the duration of one cycle of the LFO. When **TEMPO SYNC** is enabled, the cycle duration ranges from 32 bars down to 64th-note triplet, synced to Falcon's tempo. When **TEMPO SYNC** is disabled, the cycle duration is in Hz (cycles per second) with super high speed up to 20Hz.

To sets the point within the LFO cycle where it will begin when triggered, change the **PHASE** control. The image of the waveform will update to show the result of the phase change.

**RISE** is a time period during which the Depth ramps up to its full range.

**SINE, TRIANGLE, SQUARE + PLUS WIDTH, SAW** and **S&H** controls the vertical value (amplitude) range of the LFO's cycle. All the values are sum to create LFO shape.

**DEPTH** controls the total vertical value (amplitude) range of the LFO's cycle.

The default range of the LFO cycle is from -1 to +1 (bipolar). For a range of zero to +1 (unipolar), disable the **BIPOLAR** mode button.

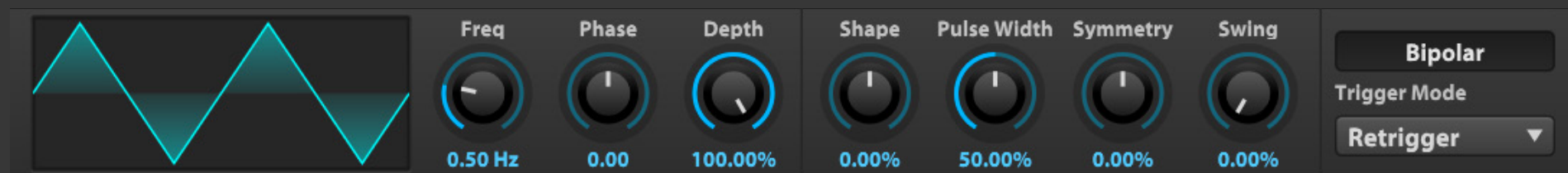
**NORMALIZED** button to enable maximized the LFO's cycle.

**TRIGGER MODE** determines how the LFO is triggered:

- **RETRIGGER:** Each trigger of the LFO starts from the beginning of the LFO's cycle
- **LEGATO:** Any simultaneous triggers of the LFO will not trigger the LFO again, and will start at the same place as any other concurrent triggers. All triggers will be released together when the last one is released
- **NO RETRIGGER:** The LFO runs continuously, triggering from the beginning when Falcon's playback starts or stops
- **SONG:** The position will sync with the host position in bar/beat



TEMPO SYNC



## PARAMETRIC LFO

[Low Frequency Oscillator] generates a cyclical modulation using parametric control such as Shape, Symmetry, Pulse Width and Swing for a totally unique waveform that can evolve in real time.

The **FREQUENCY** control sets the duration of one cycle of the LFO. When **TEMPO SYNC** is enabled, the cycle duration ranges from 32 bars down to 64th-note triplet, synced to Falcon's tempo. When **TEMPO SYNC** is disabled, the cycle duration is in Hz (cycles per second) with super high speed up to 50Hz.

To sets the point within the LFO cycle where it will begin when triggered, change the **PHASE** control. The image of the waveform will update to show the result of the phase change.

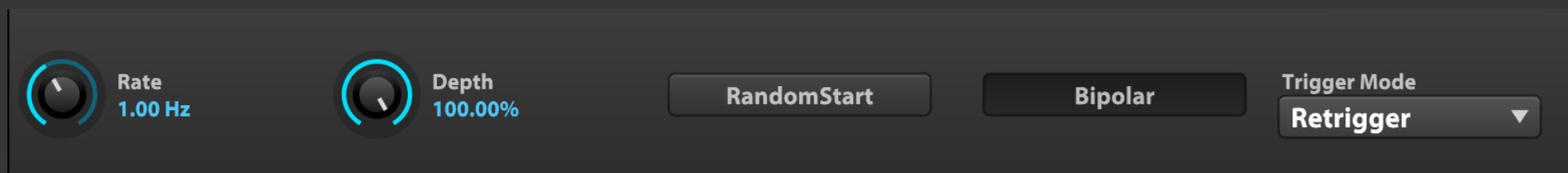
**DEPTH** controls the vertical value (amplitude) range of the LFO's cycle.

**SHAPE** morphs through classic shapes such as zero, triangle, sine and square; **PULSE WIDTH**, **SYMMETRY**, and **SWING** can be utilized to generate waves such as sawtooth ramp-up and down.

The default range of the LFO cycle is from -1 to +1 (bipolar). For a range of zero to +1 (unipolar), disable the **BIPOLAR** mode button.

**TRIGGER MODE** determines how the LFO is triggered:

- **RETRIGGER**: Each trigger of the LFO starts from the beginning of the LFO's cycle
- **LEGATO**: Any simultaneous triggers of the LFO will not trigger the LFO again, and will start at the same place as any other concurrent triggers. All triggers will be released together when the last one is released
- **NO RETRIGGER**: The LFO runs continuously, triggering from the beginning when Falcon's playback starts or stops
- **SONG**: The position will sync with the host position in bar/beat



## SMOOTH RANDOM

Random LFO generator with smooth evolution.

**RATE** sets the modulation speed up to 1kHz.

**DEPTH** controls the vertical value range of the modulation.

**RANDOM START** sets a random start position after each trigger

**BIPOLAR** sets the modulation range as bipolar (-1 to +1) or unipolar (0 to +1).

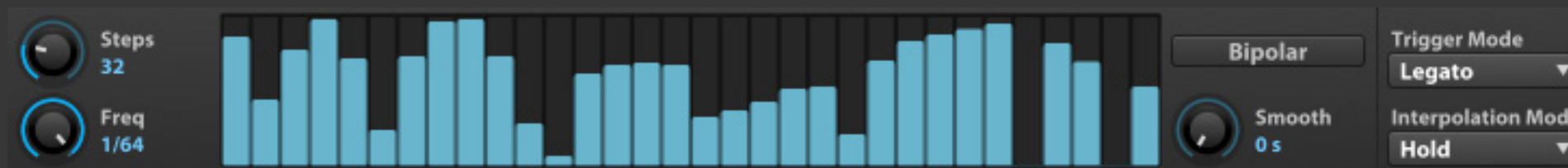
**TRIGGER MODE** determines how the LFO is triggered:

- **RETRIGGER**: Each trigger of the LFO starts from the beginning of the LFO's cycle
- **LEGATO**: Any simultaneous triggers of the LFO will not trigger the LFO again, and will start at the same place as any other triggers currently. All triggers will be released together when the last one is released.
- **NO RETRIGGER**: The LFO runs continuously, triggering from the beginning when Falcon's playback starts or stops



TEMPO SYNC

POP-OUT EDITOR



## STEP ENVELOPE

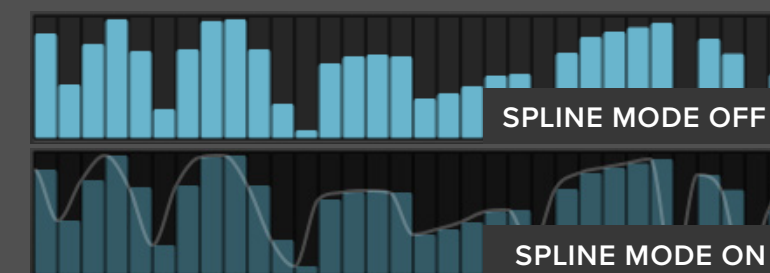
The Step Envelope is a programmable pattern sequencer. The Step Envelope can be tempo-synced for steps of musical divisions, or set to discrete time values.

The value of each step can be set by clicking and dragging vertically. You can also click and drag horizontally to draw a shape over multiple steps. To clear all steps, right-click and choose **RESET TO DEFAULT**. To view the step editor in finer detail, choose edit button in the module header to open it in a large overlay view. Press anywhere outside the overlay to dismiss it.

The number of steps in the grid is set with **STEPS** control, from 1 step up to 128 steps. The **FREQUENCY** control sets the duration of each step. When **TEMPO SYNC** is enabled, step duration ranges from 32 bars down to 64th-note triplet, synced to Falcon's tempo. When tempo sync is disabled, step durations are in Hz (steps per second).

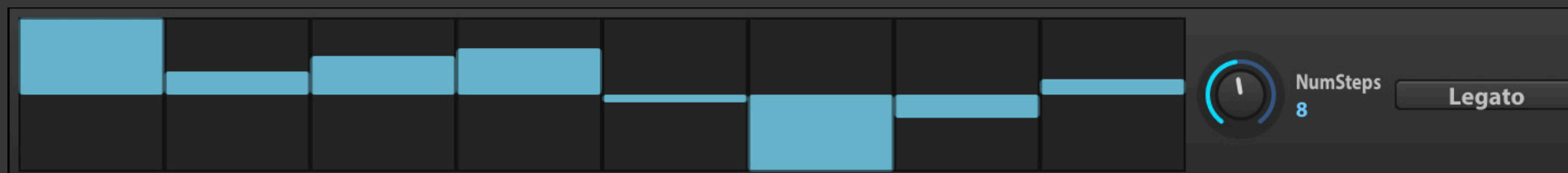
The default range of each step is from zero to +1 (unipolar). For a range of -1 to +1, enable **BIPOLAR** mode, which is useful for LFO-like patterns.

The Step Envelope's **INTERPOLATION MODE** determines how each step's value transitions to the next. With the default Hold mode, each value is held for the duration of the step, then immediately jumps to the next step's value; with the alternate Spline mode, each value transitions to the next with a continuous spline curve.



The Step Envelope's **TRIGGER MODE** determines how the envelope is triggered. The trigger modes are the same as for the LFO module; for details, see [\[LFO > Trigger mode\]](#).

**SMOOTH** sets the amount of smoothing for each step.



## VOICE MODULATOR

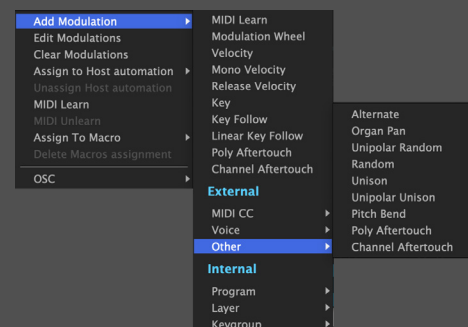
A polyphonic step-sequencer that generates independent modulation signals per voice. Create animated pads, evolving sweeps, and rhythmic motion with sequences of up to 16 steps.

The value of each step can be set by clicking and dragging vertically. You can also click and drag horizontally to draw a shape over multiple steps. To clear all steps, right-click and choose **RESET ALL VALUES**.

The number of steps in the grid is set with **NUMSTEPS**

**LEGATO** determines how the steps are triggered:

- **OFF**: The sequence advances one step for each new note input. If multiple notes are played simultaneously, the sequence will advance by the number of notes played. The triggering position continues from the last triggered step.
- **ON**: The sequence always starts from the first step. When multiple notes are played at once, the number of triggered steps depends on the number and timing of the notes.



## MODULATION SOURCES

The modulation sources menu is split into three sections, quick, External and Internal.

A quick overview of the available sources:

- MIDI Learn** open MIDI learn dialog to quickly assign a control message from your MIDI controller
- Modulation Wheel** uses the modwheel (or CC#1) of your controller
- Velocity** uses MIDI note-on velocity
- Mono Velocity** uses the last incoming MIDI note velocity
- Release Velocity** uses MIDI note-off velocity
- Key** uses MIDI notes as unipolar value from left to right
- Key Follow** uses MIDI notes as a bipolar value (C3 centered) with a curve
- Key Follow Linear** uses MIDI notes as a bipolar value (C3 centered) with no curve
- Poly Aftertouch** uses Polyphonic aftertouch messages
- Channel Aftertouch** uses Channel (mono) aftertouch messages
- MIDI CC** manually assign a MIDI control change message from the menu
- Alternate** alternate the value by each note
- Organ Pan** uses organ-style panning
- Unipolar Random** creates a randomized unipolar value for each note press
- Random** creates a randomized bipolar value for each note press
- Unison** uses unison messages
- Unipolar** uses unipolar unison messages
- Pitch bend** uses the pitchpitch-bend message of your controller



## EXTERNAL SOURCES





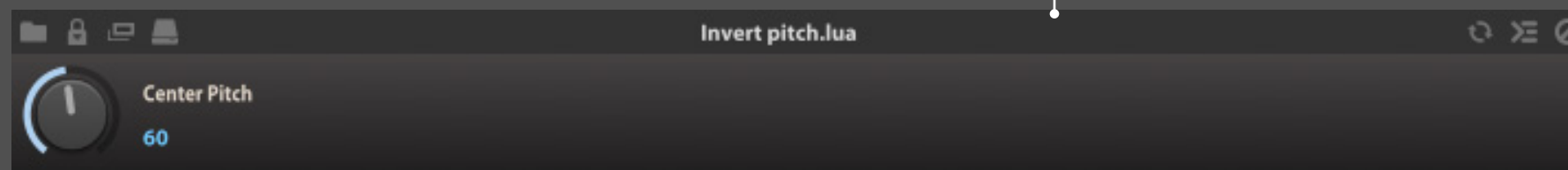
# APPENDIX B: SCRIPTING IN Lua





## SCRIPTING IN LUA

Scripting in Falcon uses UVIScript, a domain-specific scripting language built on top of the Lua scripting language. Scripts in Falcon are essentially MIDI effects with advanced capabilities, with access to all of Falcon’s synthesis engine modules. Scripts can also define their own interface, so that you can interact with the script in realtime.



UVIScripts are saved as text documents with a `.lua` extension, and loaded with Falcon’s Script Processor module. For general information on using the Script Processor module, see [Interface > Main > Events Tab] and [Appendix A > Event Processors].

### EXAMPLE

To help demonstrate UVIScript, here’s a simple example script for a pitch inverter (available in the Script Processor module as a factory preset, under Utilities > Invert Pitch).

```
CenterPitch = Knob("Center Pitch", 60,
0, 127, true)
function onNote(e)
    local center = CenterPitch.value
    local delta = e.note-center
    local note = center - delta
    if note>=0 and note<=127 then
        playNote(note, e.velocity)
    end
end
function onRelease()
    --
end
```

1 Here’s what this script looks like in Falcon’s script processor.

This script creates one knob, which sets the script’s center pitch value (line 1). When a Note-on event occurs (line 3), the note’s pitch value is evaluated and modified relative to the center pitch value (lines 4-6), and then the note is played with its modified pitch value (lines 7-8). For example, if the center pitch is set to C3, when a C2 is triggered a C4 would be played instead.

### FULL DOCUMENTATION

For more information on writing your own UVIScripts, please refer to the latest online documentation at: <http://www.uvi.net/uviscript/>

For more information on the underlying Lua scripting language, see <http://www.lua.org/docs.html>



# APPENDIX C: FALCON FACTORY PRESET





## FALCON FACTORY

Falcon Factory presets are provided separate with the program. If you didn't install yet, please find it at UVI Portal or My Product page of your UVI account.

### Ambient

- Abyss
- Aerith
- After Midnight
- Ambidrone
- Arena
- Below The Surface
- Black Fields
- Bowed Cymbals RR
- Compass
- Confused
- Dark Nights
- Digital Drone
- Discolored
- Distant Memory
- Downfall
- Dune
- Dust Clouds
- Earth Stood Still
- Far Beyond
- Flute Dreamer
- Geist
- Ghostphone
- Granular Cave
- Haunted Town
- Lonely Guitar
- Long Ascent
- Lost Highway
- Midsummer
- Monster Horn Orcs
- Night Travel
- Orbit Drones Split
- Outside
- Paradise
- Piano Mantras Split
- Pieces of Star
- Purple Gaze
- Rigel
- Runes

- Sawdust
- Shimmering
- Sofractive
- Sol
- Sonar Drops
- Spectral Flute Mystery
- Spheres
- Storm Synth
- Stratosphere Drone
- String Dome
- Sub Sine City
- Subject 939
- Submarine Escape
- Supernova
- Surreal Cicadas
- Tears
- The Depths
- The Faculty
- Urban Mantra Split
- Vocal Spheres
- Void Confort
- Vulcan Rumble
- Washed Out
- Water Resonances
- Whale Drum Drones Split

### Arpeggiated

- 303 Motion
- Apogee
- Arp Hopwood A
- Arp Hopwood B
- ARP Voyage
- AxySystematic
- Baratro
- Bass Trance Motion
- Beats
- Blue Vibe
- Breather
- Cheap Synth Clouds

- Click Gear
- Concert Echo
- Convolve
- Cosm
- Dark Digital
- Dee Tiv
- Desert Highway
- Dirty Money
- Disto Box
- Divider Arp
- Dream Generator
- Eidolon MW
- Evening Pluck
- FM Dream
- Fractalized
- Fraction
- Fragile Arpeggio
- Freq Man
- Fresh Air
- Gate on Wheel
- Goa Motion
- Hiccup Wheel
- Holiday
- Hotaro
- Hybridation Wheel
- Hypnotic Arp
- Idiom
- Ja Tmospheric
- Key Bell Magic Motion
- Level Two
- Magic Run
- Marimbox Wheel
- Mayhem Cycle
- Melatonine
- Micro Arp
- Minor Redux
- Monoslide
- Motifs
- Multiverso

- Nightlife Red
- Numb
- Oniric
- Opossum
- Organic TM
- Ostinarp
- OT Bass Line
- Pad Peggio
- Padouble Arp
- Perc Lead Arp
- Petite Musique
- Phase Motion
- Popcorn One
- Proto Kalimba
- Psy Bass Motion
- Pulsation
- Radio Lines
- Random Motion A
- Random Motion B
- Real E.T
- Retro Moment
- Retro Nostalgia
- Round Chordinet
- Round Robinet
- Run Baby Run
- Runner
- Sand
- Santa
- Scavengers
- Sections
- Shaker Dance
- Simple Efficient
- Skylight Add
- Smooth Crime
- Smooth
- Snowflakes
- Sofitel Night
- Solar System
- Solarize

- Souz AcidB
- Space Christmas
- Spiral Arps
- Sport Arpeggio
- Stargazers
- Stellar Pax
- Stranger Synth
- Stray
- String Quencer
- Strum the Folk Up
- Strum the Funk Up
- Sunday
- Sweep Arp
- Tape Trash
- Textravaganza
- Time Stood Still
- Trance Arp
- Trance Pluck
- Tremolo Arp
- Tri Split Analog
- Typewriter
- Vintage Arp
- Violet Sky
- Wake up the Arp
- Weaver Mono
- Welcome Martin
- White Swarm
- Willow Pattern
- Xylo Dancing
- Yorubai

### Bass

- 100in1
- 303 Possibilities
- 303 Stab Bass Dirt
- 808 Line
- 808 Mate
- Afford
- Angry Bot





# APPENDIX C: PRESET LIST - FALCON FACTORY



Angry Louis  
 Angry Motion  
 Archon  
 Army Of Bass  
 Arpenta  
 AV-98  
 BA Shomp  
 Bad Dreamer  
 Balarbas  
 Basil  
 Bass Add Reina  
 Bass Analog A  
 Bass Analog B  
 Bass Starter  
 Bass Story  
 Beast  
 Big Sleep  
 Biggy  
 Blizzard  
 Blur  
 Brick Vince  
 Brutalis  
 Cheap Tuned  
 City Bass  
 Clipping Aggression  
 Coastal Halftones  
 Couka Growla  
 Crime  
 Cyber Brahms  
 Cymbal Bass  
 Dancing Fifth Bass  
 Dbstp Pattern A  
 Dbstp Pattern B  
 Dbstp Pattern C  
 Dbstp Wanna Growl  
 Dharma Bass  
 Digital Bananas  
 Digital Ghosts  
 Dirty Wooble

Dist Leadbass  
 Disto Eight  
 Disto Run  
 DnB Reese A  
 DnB Reese B  
 DnB Run  
 Doggy Dog  
 Down Bass Motion  
 Drive Presence  
 E-Bass  
 Fat Phaser Bass  
 Fedde Le Grandiose  
 Fireworks Bass  
 Flux  
 FM Hammer  
 FM Morph Wheel  
 FM Vee Bass A  
 FM Vee Bass B  
 Foxy Bassy  
 Freaky Freaky  
 Funky Bron  
 Funky Magination  
 Future Shock  
 Gamma Bass  
 Gauss Bass  
 Genesis  
 Goto Kick  
 Grinder  
 Growl Alarma  
 Growl Pro Talk  
 Growlin  
 Growling  
 Hard Wheel  
 Harsh Bass  
 Hawkins Lab  
 Heldens  
 Hex Bass  
 Hi Five  
 Hiccup

Hollow Price  
 Hot Bananas  
 House Brute  
 I Am The Law  
 Impact Disc  
 Intensity  
 Justice Bass  
 Kalach Mikos  
 Line  
 LoFi Cinematic  
 London Funk  
 Low Five  
 Machina  
 Magnetic 1  
 Magnetic 2  
 Metal Skin 1  
 Metal Skin 2  
 Metropolis  
 Mister  
 Model Bass  
 Modular Phase  
 Monster Growl  
 Morphine  
 Nasty BasSci  
 Nasty Line  
 Night And The Bass  
 Noisy Org  
 Noisy Suba  
 Oak  
 Oblivion  
 Oh Eight  
 Orgones  
 Out Run  
 Overdrive  
 Oy  
 Paris Hilpluck  
 Party Enclume  
 Piano Hammer  
 Pluck Acidified

Pluck Thunder  
 Plucked 7th  
 Polymer  
 Praxis  
 Psy Bass Trance  
 Pulse 1  
 Pulse 2  
 Pulse Bass  
 Pure Sub  
 PWM Closing  
 PWM Sweep  
 Rando Bass  
 Rational  
 Reso 1  
 Reso 2  
 Retro Line  
 Retro SciFi  
 Ride On  
 Rocket Man  
 Rude  
 Running  
 Saw Glide  
 Saw TB Clean  
 SciFi Classics  
 Screamtable  
 Sea Cyber Dog  
 Sedatives  
 Selmer  
 Seq Triplets  
 Seventh Rise  
 Sexy Growl  
 SH101 Basic Saw  
 Shatter Bass  
 Shine  
 Shorty Wheel Bass  
 Show Me Robin  
 Sine FoldBack Wheel  
 Skid Tomcapt  
 SoBadBass Wheel

Softcastel  
 Square Percussion  
 Square Pump  
 Stab Bass  
 Stealth Bass  
 Studio 54  
 Sub Finger Chorus  
 Sub Sine Driwheel  
 Sub-Grime Bass  
 Subline  
 Suction Bass  
 Sumerian  
 SuprAnalog  
 Swordfish II  
 Sync Force  
 Sync PWheelM  
 Tape Bassline  
 TB Drive Wheel  
 Techno Caravan  
 Texturalis  
 The Hell  
 Tokyo Funk  
 Torn  
 Train Spotting  
 Transformer  
 Typical 80s A  
 Typical 80s B  
 Undercover Bass  
 Very LoWuis  
 Wandering Bass  
 Warming  
 Wave FM  
 Wheel Angry Growl  
 WO Damian Harley  
 WO Dub Shake  
 WO Jerk  
 WO NRV  
 WO Razor  
 WO Rolling

WO Scratch Growl  
 WO Slide  
 WO Somersault  
 WO Zombie Glide  
 WO Zombie  
 Wolves  
 World Up  
 Wyrd  
 Xbass Wheel  
 XBeat Bass A  
 XBeat Bass B  
 Xicyber  
 Yo Fav Bass

## Bells

1985  
 Bella Dictive  
 Bike Bells  
 Box of Bells  
 Bright Slider  
 Can Keys  
 Castle  
 Cathedral  
 Chime Glide  
 Clots  
 Composite Glass  
 Cristal Clear  
 Dark Bell  
 Dark Wind Bell  
 Delicate Keys  
 Digi Bells  
 Eight Grains  
 El Bastos  
 Ethereal Bells  
 Everlight  
 Expressive  
 Falcontasia  
 Fog Chime  
 Glowing





# APPENDIX C: PRESET LIST - FALCON FACTORY



Humiditey  
Kalimbellish  
Lowdrive FM  
Manga BellZ  
Memories  
Mix Bellissima  
Mystic Bowls  
Old Bell  
Organic Bottom  
Organpad Bells  
Pink Bottle  
Play With Me  
Relax  
SoToy  
Sweep Phase Bells  
Syn Bell Motion  
Synthetic Bells  
Thai Bells  
That Moment  
Thorus Bell  
Tubular FM  
Vick Celeste  
Wavetable Bell 1  
Wavetable Bell 2  
Wha Wheel Bell  
Whistle Pad  
Wide Keys  
Winter Keys  
Xmas Analog 1  
Xmas Analog 2

## Brass

A Boffins Prescription  
Alternate  
Bouncing Brass  
Brass Colors  
Brasstringue  
Brassy Arpeggios  
Brassy Saw

Burgandy Bass  
Caelus Texture Synth  
Chordalis 1  
Chordalis 2  
Dark Chamber  
Detuned Saw Brass  
FM Old School Brass  
Full Analog Brass  
Funky Poly Brass  
Gotham Brass  
Jazzy Ambient  
Last Minute Brass  
Lowhorns  
Lush Saw  
Majestic Saw  
Majestic Soft  
Mamy G Brass  
OB Expression  
Odd Brass  
Plastic Trumpet  
Safe Bicycle  
Saw Motion  
Saxofon  
Scanner Synth  
Soft Synth Brass  
Stab for Chords  
Steady Analog Brass  
SY Brass Rhythm  
Wave Brassy Bell  
Yes Bari

## Chords

8bit Catharsis  
A Street Light  
Ambi Strum  
Bass Minor  
Beauty Bed  
Best Hopes  
Cheezily

Chord Saw Min7911  
Chord Sine FM Min7  
Chord Sine Min7911  
Chord Tek  
Chord to Jump  
Chorder SEQ  
Dreams Made  
Dust Chord  
Gliss Phaser  
Glitz Bells  
Hong Kong Pad  
Jolene  
Love Chord  
Major Chips  
Neon Chord  
Night Garden  
Poison  
Retro Wave Chord  
Roxy Moxy  
Scout Bass  
Session Stones  
Simplicity  
Sing To Sleep  
Sloppy Saw  
Snow  
Stab Chords BP  
Stab Chords LP  
Stop Rocking  
Syn Accordeon 80s  
Tropicalouis  
Vangelis Chords Cm  
Violet Drive  
Vowheel Morph  
Winter

## Experimental

A Long Way  
Almost Music  
Ambient Pad Quencer

Aquatic Apes  
Attack Synth  
Auto Caroussel A  
Auto Caroussel B  
Bowed Crotales Cloud  
Calmy T Jane  
Chimes Story  
Complex Lander  
Contremy Bass  
Cosmic Grain Pad  
Cosmic Phases  
Dark Pad Wheel  
Descender  
Diminished Scanner  
Drunken Master  
Eighchoes  
Electrons  
Endomorphine  
EP ON LOoPp  
Fibonacci Synth  
Flower Synth  
Glass Drones Split  
Gramuller Xperience  
Granular Arp Scape  
Granular Bells  
Granular Lounge  
Gravitational 1.6  
Gulp Cello  
Hybrid Piano Harmonics  
Interferencing  
Interstellar Emy  
Labratory  
Misty Morning  
Noise Quencer  
Orion Core  
PicthApAd  
Prehistoric  
SE Machines Wheel  
Secret Facility

SnH Layering  
Space Violin  
SPLIT SFX Darkness  
SPLIT SFX Drummers  
Subban  
Superglider  
Surreal Singer Split  
Swordfish World  
The Glacier  
Thingamajig  
Tin Can Program  
Tinkle Textures  
Tyranic Symphony  
Urban Step Wheel  
Valse  
Vaporave  
Vocal Wall

## Expressive E

Adrialik  
Africa  
Amidio  
Angrybass  
Bellissima  
Bladum  
Bloom  
Blute  
Brown  
Burton  
Calculator  
Clavisquare  
Deadpool  
Dreaded  
Duplo  
Erlin  
Ether  
Fulldisclosure  
Gloomy  
Grabuj

Green Parrot  
Hauntingbit  
Helium - Arpbonus  
Helium - Bassbonus  
Helium - Keybonus  
Helium - Leadbonus  
Helium - Padbonus  
Horns  
Ishtar  
Jaz  
Jungleboogie  
Kermit  
Kokiri  
Madarp  
MakeSomeNoise  
Marthe  
Mercury - Arpbonus  
Mercury - Bassbonus  
Mercury - Leadbonus  
Mercury - Pluckbonus  
Mercury - Stabbonus  
Musicismath  
Nightcall  
Padira  
Roybgiv  
SqrFilter  
Steel  
Tiesta  
Tycho  
Vanity  
Woody

## Fretted

Broken Guitars  
Color Guitar A  
Color Guitar B  
Cyber Guitar  
Dream Guitar  
EGuitarella





# APPENDIX C: PRESET LIST - FALCON FACTORY



Electric Pick  
Guitars Parts  
Nylon Guitar Model  
Nylon Harmonics  
Old Guitar Pluck  
Orguitar Dream  
Rehammer  
Santoorino  
Yokohama

## FX

Arpeggio Rain  
Bells 2019  
Bouncing Pluck  
Bow Braam  
Bowed Cymbal Mystery  
Chainsaw A  
Chainsaw B  
Cheers  
Chopper  
Circle UFO  
Computer Wheel  
Crickets  
Dbstp Riser Long  
Downer Beast  
Drum Electric Tom  
Drum Noise Hit  
Eucl. Square Drops  
FM Dancer  
FM Pointillism  
FM Random Wheel  
FM Tronics  
FM UFO  
FMayhem  
Freeze Coin  
FX Furtive  
FX Orbital Junk  
FX Unsync Riser  
Game Over

Garbled Well  
Ghost Flutes  
Heartbeat  
Hit Elevator Down  
Insect Swarm  
Landing FM Patch  
Liquid Scapes  
Los Bomberos  
Mario Die Wheel  
Mario Jump  
Mario Pipe Wheel  
Mayhem Muller  
Medispace  
Noisotron  
Noisy Filth A  
Noisy Filth B  
Non Sensor  
Outer Space Radio  
Phase One  
PolyQuencer  
Predator Scan  
Puke Man  
Radio Traffic  
Rain Heavy  
Retro Gaming  
Rise 02B  
Saturn Rings  
Saw Ramp Down  
Saw Ramp Up  
Sewer FX  
Sine Ramp Down  
Space Boomerang  
Space InvaWheels  
Spastic Game  
Star Traveler  
Surfer Gutural Brain  
Synced Mini-Licks  
Talking Droids  
The End

The Hammerites  
Theater X Intro  
Time Machine  
Venus Crier  
Vinyl Noise  
Wind Freezing  
Zebuwheelon

## Keys

Ballad Plucker  
Ballad  
Belladonna  
Board Toronto  
Brightpop Keys  
Busy Bee  
Cascadia  
Cassette Sines MW  
Celestial  
Chillbeats  
Chorde Piano  
Christmas Tape  
Clavi Station  
Clockworks  
Cloud Keys  
Crystal Piano  
Days Of Old  
Delta  
Dirty Toy Piano  
Doom Metal  
Doom Octaver  
Doorways  
DX Mania  
Eighty Nine  
Ekora  
End of Summer  
Evanescense  
Fader Ash  
Feather Swells  
FM Dark Keys

FM Electric Grand  
FM Groover  
FM Sitar  
FM Softly  
FM Tremolo  
Gaze  
Ghost Pianissima  
Glassphone  
Glassy Key  
Glide Mod  
Gradient Byzantine  
Hollow Piano  
Hybrid Piano  
Hyperdiffused  
Just A Warm Sine Wave  
Key Battered  
Key Frost Piano  
Key Therapy  
Keys 90 Pads  
Keys Airfall  
Keys Vocalight  
Kley  
Luminous  
Meadows EPiano  
Meadows  
Miyaky  
Moonbeam Keys  
Morning Keys  
Mutant Nylon  
N-Circuit  
Old Skull  
Old Town  
Parallax  
Paul Wurlitzer  
Placid Keys  
PolySaw  
Power Keys SnH  
Pure FM Tines  
Quanta

Sky Cities  
Slide Bright  
Small Keys  
Smooth E-piano  
Snowfall  
Soft Glide  
Somnia  
Step FM Keys  
Strum Vater  
Strum Zilo  
Super Soft EP  
Superstar  
Sweet Phase  
Sync Ambient Keys A  
Sync Ambient Keys B  
Synth Antic  
Tajine Night  
Tapelt  
Textural Keys  
Thorus Softkeys  
Thumb War  
TimpEthnic  
Tiny Harp  
Toikeys  
Toy Klimb  
Vaporsine  
WahKey  
WaterKeys

## Lead

Aged Grit  
Ali3n  
Arcade A  
Arcade B Wheel  
Around Lead  
Avicclead  
Awesome Perc Lead  
Bite Lead  
Blue Lead

Blur High  
Blur Low  
Chamalead  
Chiffer Flute  
Chinese Violin  
Cinton in Da Space  
Cold Water  
Companion  
Crossfade Hardlead  
DaMt Punk  
Derailer  
Digitalead  
Dirty VI Lead Bass  
DistortedSK  
Double Strike  
Dream Funk  
Fa Dunk  
Flat Heat  
FMish MonoPoly  
Forest Green  
Franken Lead  
Funka Nada  
Funky Frog  
Funky Res  
Funky Synth  
Future High  
Germanic Lead  
Glider Pluck  
Gonzalead  
Hardsync Spice  
Haric Hoover  
Ice Planet  
Innocent Leader  
Jaw Lead Sequence  
Jimmy Digi  
Keytar Hero  
Lead Acid Distortion  
Lead Angry Saw  
Lead Brass Soft





# APPENDIX C: PRESET LIST - FALCON FACTORY



Lead Clean SuperSaw  
 Lead Clean SuperSquare  
 Lead Noisy Fat  
 Legato  
 Lumen  
 Lux Lead  
 Mad Mono Stack  
 Mayfield Flute  
 Mercury Lead  
 Metalizer  
 Mini Ribbon  
 Mono Synco  
 Moore Loud  
 Mouth Lead  
 Muddy Lead  
 Nasty Shaper  
 Neige  
 Noisy Detuned  
 Nostalgia  
 Obese Lead  
 Octaves Glider  
 Outer Invasion  
 Panflute  
 Philicorlead  
 Play Me Low  
 Power Lead  
 Psychotic Tac  
 Reduce Solo  
 Retro Lead  
 Sample Hold Lead  
 Saw Classic  
 Saxy Wave Solo  
 Screaming Lead  
 Shaba Duo  
 Sine Equanone  
 Singing  
 Single Saw Brass  
 Sino Lead  
 Soft Lament

Soft Mood  
 Soviet Vintage  
 Sparks  
 Speculos  
 Split PWM  
 Sunny Lead  
 Swell Harp Funk  
 Synker Kraut  
 Synth Lead Prodigy A  
 Synth Lead Prodigy B  
 Synth Lead Prodigy C  
 Tachyon  
 Tape Saw  
 Theremin Mania  
 Traced Circuit  
 Trap Oriental  
 Ultra Noisy Lead  
 Ultra Skinny  
 Winderland  
 X-Breather  
 Xtreme Saw  
 Ze Brocante  
 Zodiac MW  
 Zoologic

## MPE

Analog Cello  
 Basic Sine PD  
 Basic Wavetable Index  
 Basic Wavetable Step  
 Chameleon Synth  
 Chiffer Flute  
 Clean SuperSaw  
 Clean SuperSquare  
 Contremy Bass  
 Daft  
 Dafta Wheela  
 Double 5th Pad  
 Eye Lead

Fibonacci Synth  
 Funk Synth A  
 Funk Synth B  
 Ghost Bell  
 Haric Hoover  
 Majestic Soft  
 Marimbox  
 Meditation Pluck  
 Noisy Detuned  
 Pluckzicato  
 PW Pad  
 Soft Killing me  
 Softcastel  
 Solo Flight  
 Space Violin  
 Step It Up  
 StepOminous Pad  
 Sweep Pad  
 Table Arp  
 Time Bubbles  
 Wave Guide

## Organ

Blues Jazz  
 Caroussel  
 Crazy Organ  
 Cyber Pipes  
 Dirty B3  
 Doors 2015  
 Dracula Night  
 Drawbar Soft  
 Explosion of Blues  
 Full Distospeed  
 Gold Times A  
 Gold Times B  
 Gold Times C  
 Gold Times D  
 Las Vegas Church  
 Morgan Free

NoisOrg  
 Organ Jumper  
 Organalog Perc  
 Organwheel Pad  
 Oto Disco  
 Overtone Synth  
 Santanorgan Soft  
 Self Playing Organ  
 Simple One  
 Sixty One  
 Soft Modeled One  
 Tars Organ

## Pad

16th Chill  
 A Free World  
 Aeternal  
 Animated  
 Animator  
 Aqua Move  
 Arctic Pad  
 Arrival  
 Autumnal Questioning  
 Beauty is Simple  
 Bells Pad  
 Blade 2000  
 Bowed Cymbal Pluck  
 Bryan Fairies  
 Burning Rain  
 Calm FM Fifth  
 Calm Morpher  
 Calm Shores  
 Cinema  
 Cinerain  
 City Pad  
 Days Gone  
 Digimotion  
 Discovery  
 Dream Synth

Dusty Night  
 DX FM Pad  
 Elixir  
 Ether Cellos  
 Ethereal Walls  
 Evolver  
 Experiwheel  
 Feed Me Pad  
 Flourished  
 Forgery  
 Geometry Drone Wheel  
 Ghetto Cloud  
 Glass Ring  
 Glass Slow  
 Glass World  
 Glide Sine Lead  
 Godrays  
 Granular E-Bow  
 Green Earth  
 Harp Stretch Resonance  
 Holographic  
 Impulse Strings  
 Interferoid  
 Island Cello  
 Isshak s Breath  
 JMJ Satellite  
 Land of Nowhere  
 Last Minutes  
 Living Harmonics  
 Lonely Pad  
 Lost in Pad  
 Lost Tape  
 Lunar Mission  
 Lush Chords  
 Maelstrom  
 Meteor 1  
 Meteor 2  
 Midnight Organ  
 Mimesis

Moki  
 Morning Pad  
 Moving Parts  
 Multi Saw Pad PK  
 Nasal Pad  
 Nashville Loops  
 Night Feed  
 No Justice No Peace  
 Novachord Noir  
 Octawheel  
 Odd Even Synth  
 Olympus Mons  
 Orchestral Grains  
 Organic Pad  
 Pad Ethereal  
 Pad Generic  
 Pad Motion  
 Pad Visor  
 Padditive  
 Pan Mod Pad  
 Parabol  
 Parsec  
 Phasor Pad Gold A  
 Phasor Pad Gold B  
 Philadelphia  
 PizzNL  
 Planetary Cycle  
 Play G Minor  
 Pluck and Pad  
 Pluck Box Wheel  
 Pluck Delays  
 Pluckzicato  
 PPG Dream  
 Primus Pad  
 Prism  
 Probabilism  
 Pulsate Pad 1  
 Pulsate Pad 2  
 Pulsating Pad





# APPENDIX C: PRESET LIST - FALCON FACTORY



Purity Scanner  
Raffle  
Rainbow Wheel  
Realistrings  
Regular  
Reminiscence  
Renewal  
Reversity  
Rich Pad  
Robotized Pad  
Salling Phase  
Score Twheelve  
Secret Translation  
Shiny  
Sine Dark  
Sines FM and Feedback  
Singing Glass  
Slow Motion A  
Slow Motion B  
Slow Space  
Slowdrive  
Soft Killing me  
Soft Light  
Soften  
Sognition  
Solar Winds  
Spinning Leaves  
Stalag Wheel  
Stallar  
Star Shine  
Static Pad  
Stellaria  
StepOminous Pad  
String Analog  
Strum Chaos  
Strumming Breeze  
Subtle Animated  
Sunrise Pad  
Sunrise

Sunshine Stream  
Temptation  
The Return  
Thorus Pad 1  
Thorus Pad 2  
Tomb Raider  
Tutty Flutty  
TV Space  
Upside Down  
Vanilla  
Vantage  
Vintage Planar  
Vintage PWM  
Vinyl Whistle  
Wheel Multipluck Pad  
Wide Drive  
Wrong Dance  
WT Harmonics  
Xtreme Wet Pad  
Yannification

## Pluck

Analogica  
Asian Plucker  
Balaphin  
Barrel  
Beauty Island  
Bell Center  
Bright Club  
Cerulean  
Chip TV  
Comb String  
Cooder  
Drum Pluck  
Empyrean  
Endless Takassim  
Eventide  
Falling Grains  
Fast Harp Bell

Film Pluck  
Fizzy Drink  
Fractured Vibes  
Frostbite  
Gamelan Plucker  
Garbage  
Happy Steel  
Harpluck  
Hit Pluck  
Hosono  
Impulse Pluck  
Kalimba Clouds  
Key Bell Darbuka  
Kyoto Strum  
Lazer Harper  
Lefty  
Malletophone  
Marimbox  
Mecha  
Meditation Pluck  
Melodeek  
Metallic Flute Pluck  
Metsine  
MicroAb  
Mine de Rien  
Minnow Perc  
Morbid  
Multisampluck A  
Multisampluck B  
Multisampluck C  
Multisampluck D  
Multisampluck E  
Mutan Mute  
NeoSoul Red  
Noisy Poly  
Noisytron Flute  
Organism  
Oriental Plucker  
Over Dreaming

Pad Mullerizer  
Perc Pluck  
Permuda  
Plasmon  
Pluck Mix  
Reverse Mallet  
Ricochets  
Rituals  
SciFi Harp  
Sensitive Voice  
Short Plucksyn  
Snow Land  
Snowflakes  
Soft Intro  
Space Pop Corn  
Steelemmons  
Stick Corn  
Strum Gebob  
Tempitar  
Tinker Town  
Tower  
Tropical Pluck  
Tube Add  
UBahn  
Vibra Plucker  
Voltaic  
Water Pluck  
Wonder Pluck  
Wood Plucker  
Wooden Blocks  
Yamaha  
Zonophone

## Polysynth

Air Her  
Analog Chinese Split  
Analog Super Saws  
Assault  
Attack Pad A

Attack Pad B  
Beatitude Interval  
Big Washer  
Bubble Gnome  
Chirping Lead  
Clean SuperSaw  
Clean SuperSquare  
CrossMod  
Cymatic Polyscape  
Dafta Wheela  
Dbstp Long Pattern A  
Dbstp Long Pattern B  
Dbstp Long Pattern C  
Dbstp Long Pattern D  
Dbstp Long Pattern E  
Dbstp Mosntry Growls  
Dee Add  
Dirty Moving  
Disto Box  
Down Side  
Drama Queen  
Dual Poly Filter  
Dub Short Stab A  
Dub Short Stab B  
Duosphere  
Explorer  
Fresh Funky  
Full Vintage  
Funky Step Wheel  
Fuzzy Reef  
Grunge Tabler  
Guitar Distortion Booth  
House Classic Gate  
Jim Star Boner  
Louis Funky Dub  
Major Oldfield  
ME Drumin Vowels  
Minor Oldfield  
Motion Prodigy

Mullerade  
Noisy Wob  
One Bass Army  
Oyster Harp  
PoLFO Lee  
Poly 8Fifty  
Poly Blue Rim  
Poly Noisy Fat  
Polygon  
Polystic  
Pop Sync  
Pure Saw  
Pure Square  
Pure Triangle  
Right Nowwheel  
Saw and Pepper  
SAWarmer  
Short Growl Stab  
SID Waves  
Slow Burn  
Solo Flight  
Soundtrack Split  
Split Fire  
Spy Noso  
Stabby FM  
Stinger Synth  
Syn Prod Motion A  
Syn Stab  
Syncpad Lead  
Tangerine Split  
Thorus Cindy Pluck  
Thrillorus  
Trance Step  
Vanilla  
Velocity Pluck  
Washed Out  
Wavers MW  
Wavetable FM Evo A  
Wavetable FM Evo B





# APPENDIX C: PRESET LIST - FALCON FACTORY



Wheelcome Sample  
Wheeltable Pluck  
Witchcraft

## Pulses

Crazy Louis  
Crush Pad  
Dark River  
FM Walled City  
Goa Pulses  
Hovering  
Long Journey  
Megagate Power  
Minions  
Minor Arp Mayhem  
Minor Table Quencer  
Mouse Pluck  
Neon Memories  
Oliwheel Madness  
Prisunic  
Pulse Day One  
Pulse Day Two  
Pumping Split  
Runaway  
Saw Bandpass  
SH Play  
Skizze  
Table Quencer  
Vintage Motion

## Rhythmic

8Bit Drum Loop  
Anticipate  
Attack Analog Drums  
Axe Loop  
BD Simple  
BS Groover  
Cerebraloop A  
Cerebraloop B

Computer Synth  
Dbstp Noisy Pattern A  
Dbstp Noisy Pattern B  
DR 8Bit Dnb 174BPM  
DR Big Room 128BPM  
DR Dance 128BPM  
DR Dubstep 140BPM  
DR Triplet Trap 130BPM  
DR Zouk 110BPM  
Drive Thru  
Drum Sequencer Kit Basic  
Drum Sequencer Kit Multi  
Euclidian Rule C3  
Finger On  
Full Fuzz  
Future House 1  
Future House 2  
Future House 3  
Gaming Memories  
Hoohah  
Hotliner  
Jungle Road  
Moombah  
Net Sphere Engineer  
Night Percs  
Nightfall  
Old Circuit C3  
P-5000  
Poly Trig Arp  
Popcorn Train  
Prehistory 1  
Prehistory 2  
Prehistory 3  
Randomatron  
Retro Finger  
Rythm Poly Cycle  
Snare  
Tri Tek  
Tribal Generation

Very Sketchy

## Sequences

8Bit Soundtrack  
8Fifty  
Adventure  
Agitated  
Analog Drops  
Analogica  
Approach Vector  
Automata Chimes  
Banana Split  
Before the drop  
Bis2fly  
Bliss Seq 1K  
Boids Nebulae  
Bouncing  
Brothers  
Butterfly Chords  
Chain  
Ching Sequence  
ChordArp  
Chorus Me  
Cityscapes  
Cleansing  
Clicky  
Closer  
Colors  
Crepuscular 1K  
Dancing Sines  
Dark Knight  
Decisions  
Deep Bass  
Descent  
Documentary  
Dynamic Synstring  
Eden  
Electric Church  
Ember Sequence

Endless Droids  
ET did Tic  
Euclidean Eight  
Euclides Meets Bernoulli  
Exploration  
Far  
Fast  
Fezz Omy E  
Follow Me  
Forgotten  
Foundry  
Gameboy Bass  
Gameboys  
Gate Poly Mod  
Glass 1K  
Glockenny  
Happen 20 1K  
Harper  
Haunted Plates 1K  
Hologram  
HolowGramm  
Hon Jopkins 1K  
Hours  
House Clock  
House Mania  
Kensei  
Lalalalala  
Levels  
Light Exploration  
Light Motion  
Lurk  
Mambo Break  
Many Things  
Matrix Break  
Megatron  
Minor 7th Run  
Mist  
Motor  
MS Dot 1K

Multi Bassline  
Multi Env Sync  
Multi Fannix  
Mysteriousity  
Naraka  
Neptune  
New Game  
Night Move  
Noise  
Norma 1  
Norma 2  
North Sequence  
Octavoto Pluck  
Ominous 1K  
Ominous Bassline 1K  
Pagoda  
Poly Layer  
Poly Precious  
Protected  
Pure Sine Concert  
Racer Spe  
Random Scanner  
Ravers Night  
Reflection  
Reneal 1K  
Retro SciFi II  
Ringmod Circuits  
Rubbery Glitch  
Rush  
Scene Change  
Sea Motion  
Seq Addiction A  
Seq Addiction B  
Seq Addiction C  
Serenity 1  
Serenity 2  
Shatterhand  
Sinephony  
Slow Bass

Slow Movements  
Snowflakes  
Soaring  
Soft Marimbass  
Somnium  
Space Tour  
Sparks Around  
Static and Noise 1K  
Step It  
Strange Line 1K  
String It  
String Reflection  
Structure Drone  
Strumming in the Rain  
Subway Pulses  
Synapse  
Taper Sawyer  
Territory  
Textronic  
The Forest Ensemble  
Thug Bass Wheel  
Time  
Transformations  
Tri Layering  
Tribal Road 1K  
Triple Triangle  
Tunnel Sequence  
Turbolence  
Two Hands Split  
Ultra Ring 1K  
Under Pizzi  
Underscore  
Velocity Quencer  
Voltage Reso  
Wake up the Sun  
Warpy  
Waterfalling Mallets  
Wave AnaSeq  
Worlds 1K





# APPENDIX C: PRESET LIST - FALCON FACTORY



Xenon

## Strings

- Alchemical Strings
- Ana Pizz
- Analogica
- Constellation
- Distant Memories
- Dreamy Strings
- Flyby Cello
- FM String
- Hybrid Sautill
- Low and High
- Maelstrom
- Melloz
- Noise Wonders
- Old Times
- Orchestrata
- Permafrost
- Physical Cello
- Retro
- Serendipity Pick
- Shivers
- Silver String
- Square Ensemble
- Staccastrings
- Stretch Bow
- String Fast Pluck
- Strings Bidule
- Symphonica
- Uneasy String
- Warm Strings

## Sweep

- Big Table Synth Wheel
- Diverise A
- Diverise B
- Riser 1bar
- Riser 2bar

- Riser Growl
- Sample and Whold
- Saw Detune 8bar Up Down
- Short Analog Sweep
- Soft Saw 5th
- Sweep Trance Gate
- Transition Growl
- Ultra Soft 5th Res

## Voice

- Almost Natural Oohs
- Arabic Aah
- Choir Boys
- Choir Hopwood
- Cinematic Vox
- Circle Formant
- Counter Formants
- Cyber Choirs 1
- Cyber Choirs 2
- Dark Choir Males
- FAirLightCON
- Formant Analog Choir
- Gate Ooh Atmos
- Guardian Angel
- Les Formants
- Little Monster Wheel
- Mahavish
- Melchior
- Ooh Choir
- Pheromones
- SC Vocal
- Subalterne
- Swirl
- Syncotron
- Talking Keys
- The Voice Inside
- Uni Vox Wheel Morph
- Vibrez
- VO Gate

- Vocal Growl Bass
- Vocal Meditation Drone
- Vocal Trap PK
- VocaLead
- Vox A Loid

## Winds

- Alto Flutish
- Analog Lament
- Dark Majestic
- Delicate
- Disto Analog
- Flutey Noise
- Imaginary Blower
- Panoptic
- Pipes
- Places
- Retrowind
- Simple Analog Flute
- Synthax
- Wind Playground





LINKS

UVI

- Home ..... uvi.net
- UVI Portal ..... uvi.net/uvi-portal
- Your Product Area ..... uvi.net/my-products
- FAQ ..... uvi.net/faq
- Tutorial and Demo Videos ..... youtube.com
- Support ..... uvi.net/contact-support

EXTENDING FALCON

- UVIscript ..... http://www.uvi.net/uviscript
- Lua ..... http://www.lua.org/docs.html
- OSC ..... http://opensoundcontrol.org
- Scala ..... http://www.huygens-fokker.org/scala

ILOK

- Home ..... ilok.com
- iLokLicenseManager ..... ilok.com/ilm.html
- FAQ ..... ilok.com/supportfaq





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