Falcon Singles - Acoustic E-Bow

Installation

As there is no default location for 3rd party sound libraries for Falcon, you can just install the folder “Acoustic E-Bow“ which you extracted from the zip anywhere on your system, preferably on a fast external drive. Then you just locate the folder “Acoustic E-Bow“ in the Falcon browser under “Devices“, add it to your favorite places and load a program from the “Programs“ folder, or a sample from the sample subfolders, or a wavetable from the wavetable folder.
You can also drag and drop programs directly from the Finder into “Parts“ in Falcon.

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Description:

Multi-sampled acoustic steel string guitar played with an e-bow, a much expanded and falconized version of the acoustic guitar sounds in Sonic Cinema for HALion 5. New samples were added, wavetables extracted and patched, electronic derivates and soundscapes were produced and some processed e-bowed mandolin sounds were created to compose a unique collection of sounds.
Many patches use the multi-granular engine, then there are patches using multi-samples over the entire instrument range, several animated wavetable pads/drones and sounds using the samples to excite the pluck oscillator are also included. Expressively playable instruments create sizzling timbres with rich harmonics that sometimes remind of Indian instruments like the sitar and santoor, some patches sound big and cinematic, others produce mellow and embracing tones.

Up to 20+ Macros and switches plus the modulation wheel are assigned in each patch, many presets also use aftertouch, providing detailed control over volume envelopes, filtering, amplitude- and pitch modulations, EQ-ing, dynamics, stereo animation, granular parameters and more. All patches use some sort of background image in the UI, split patches have colored key-zones in the Falcon keyboard for easier navigation, some patches use keyswitches for selecting different articulations or timbral variations.

Content:

- 463 MB of samples (45 wavs - up to 2+ min long/stereo/48 Khz/24 Bit), 4 wavetables, 2 background images for the UI. The content is not encrypted, so you can use the samples and wavetables in other samplers and synths or directly in your DAW.
- All acoustic instrument-samples in this library were recorded with 3 Neumann microphones in L-C-R, a U87 as the center mic and a stereo set of KM 184 for L-R.
- 20 patches combining many synthesis forms available in Falcon.
- Library size in total: 470.6 MB

All audio demos for this library are here.

Video demos:

- A-String Duet
- Neo-Trio

CPU

The multi-granular engine with many grain streams and the synth oscillators with many unison voices can be somewhat CPU-hungry, so if a patch puts too much strain on your system whilst tracking, reduce the overall polyphony in Falcon and/or reduce the release time (most patches have a dedicated Macro assigned to “Release“). Also when mixing and not tracking I would advise you to raise the sample buffer in your DAW, as latency is not an issue in that case.

Patchlist

All patches have between 10+ – 20+ Macro controls, switches and the modulation wheel assigned, many also use aftertouch and velocity modulation.

All playing tips and comments from the alphabetic patchlist below can also be accessed via the Info-tab in the Falcon UI.

C3 refers to the middle C on a piano (C1 in classical terms).
AT = Aftertouch, VEL = velocity, MW = modulation wheel, L1 = layer 1, KG = keygroup,
KS = keyswitch, WT = wavetable

Patches	Description
A-String Duet featured in this video	Two layered textural A-String samples with plenty of sizzling, harmonics and glissandos, both running in granular mode, volume controls for each string are installed. With the “Grain Structure“-Macro dialed to the left, grains become very short and percussive.
D_String Harmonics Granular featured in this audio demo	Long sustained e-bow sample with some sizzling and plenty of overtones, played on the D-String - running in multi-granular mode (3 voices). With the respective Macro engaged, AT controls grain position, controls for grain speed is installed. More Macros for controlling waveshaper distortion/LP filter envelopelfilter drive/tempo-synced amplitude modulation/pan modulation (per voice) are available. More controls for Thorus/delay/reverb/low EQ and limiter are available. 16 Macros and an on/off-switch for the limiter are installed.
E-Bow Magic Split used in this audio demo	Layering multi-sampled e-bow sustains (6 samples mapped between C0 - C7) in sampling mode with an FM synth. KS1 (A-1) selects both layers, KS2 (B-1) selects only the e-bow sounds in layer 1. MW introduces vibrato with randomized phase/speed. With the assigned Macro engaged, AT increases HP filter cutoff/resonance in layer 1. Dial in waveshaper distortion for the guitar with the assigned Macro, another Macro introduces multi-envelope controlled LP filter modulation (velocity sensitive). The FM synth uses 2 parallel filters (BP/LP) running in non-retrigger mode. 19 Macros and 3 switches are installed.

Patches	Description
E-Bow Plucker Used in this video.	Two sizzling e-bow textures sampled at different pitches exciting a pluck oscillator - 100% key follow -> pitch for the samples, crossfade zone between G3 – D4. VEL modulates quite a few parameters, also sample start when the respective Macro is engaged. MW adds vibrato, LP cutoff can be decreased with an inverted Macro. Control Thorus/delay/reverb/limiter with more controls. 10 Macros and 2 switches are installed.
E-String Split KS Used in this audio demo.	Three long textural e-bow samples split across the keyboard. L1 plays them in normal sampling mode (set sample start/sample start via velocity with the assigned Macros). Distortion and LP filter modulation/cutoff reduction can be dialed in with the “Dark Dist“-Macro. Layer 2 plays these sounds in multi-granular mode (3 voices), control grain speed/density with the assigned Macros, dial in multi-envelope controlled HP filter modulation with another Macro. KS1 (A-1) selects both layers, KS2 (B-1) selects only layer 1. The “Pulsation“-Macro introduces tempo-synced amplitude modulation (via multi-envelope). Pitch modulation at audio rate speed can be added (in the granular layer this results in slower pitch randomization, as the grains can't follow such a fast modulation speed). More controls for Thorus/delay/reverb/limiter FX are available. MW adds vibrato. 19 Macros and an on/off switch for the limiter are installed.
Four Table Bows	Four layered wavetable oscillators, each one playing a different wavetable extracted from an acoustic e-bow sample. Each keygroup uses tempo-synced modulations for various parameters, all speeds and polarities differ creating ever changing timbral transitions, a Macro for dialing in the pan modulation is installed. An FX-rack on layer level containing a modulated hybrid filter and a waveshaper with tempo-synced modulation can be mixed with the dry signal, more controls for Thorus/LP-HP filter/delay 1-2/reverb/Maximizer are available. MW tunes 2 of the oscillators up/down +/- 1 octave when fully engaged. 13 Macros and an on/off switch for the Maximizer are installed.
Granular Meditation KS	Two key-switchable layered pairs of e-bow textures with plenty of overtone movement. running in granular mode. The switches for layer 1/2 are located at A-1/B-1. Macros for grain speed/AT-modulated grain position are installed. Dial in envelope controlled, tempo-synced HP filter modulation with a Macro. Pan modulation per voices can be added, another Macro controls panning speed. MW decreases LP filter cutoff and adds waveshaping (per voice). More controls for Thorus/phaser/delay/reverb/EQ/limiter FX are available. 17 Macros and an on/off-switch for the limiter are installed.

Patches	Description
Layered Harmonics featured in this audio demo	Three key-switchable granular e-bow textures with harmonic transitions, played on the low E-string, a synth in layer 4 is always playing, control synth volume with the installed Macro. KS 1-3 (C0 - E0) selects the individual samples, KS 4 selects all of them (high CPU). 4 granular controls are available for controlling grain position via AT/grain animation/grain detune/grain speed. Add pan modulation (per voice) and control panning speed with the installed Macros, add LP filter modulation (per voice) with another Macro. The synth layer has a dedicated control for volume and flanging amount. MW introduces waveshaper distortion in the granular layers. More Macros for controlling Thorus/delay/reverb/limiter FX are available. 16 Macros and an on/off-switch for the limiter are installed.
Layered Harmonics Quartet	Four layered e-bow samples with overtone transitions and the occasional glissando and sizzling, two of them played on the A-String, the other 2 played on the D-String. Set sample start with a Macro or dial in sample start randomization with another Macro. Amplitude modulation can be dialed in, each sample has it's dedicated LFO with a different phase and speed, control overall modulation speed with another control. The same counts for the waveshaper distortion which can be dialed in with a Macro. Hybrid filter modulation on layer level can be introduced with a Macro. A pitch sequence with a different step length and melody for each sample can be added, with the Macro dialed hard right the sequences become chromatic. MW adds vibrato. More Macros for pan modulation with fluctuating modulation speed, Thorus mix, master LP/HP filtering, delay/reverb/limiter FX are available. 20 Macros and 2 switches are installed.
Mandolin Table Pad Used in this video.	Wavetable synth in unison mode (6 voices) using a wavetable extracted from a sizzling e-bowed mandolin texture. VEL modulates the amount of envelope modulation applied to phase distortion when the assigned Macro is engaged, another Macro sets unison detune amount, MW introduces tempo-synced amplitude modulation (via multi-envelope) and pan modulation. A tuned bandpass filter (inside an FX-rack) can be blended with the dry signal and tempo-synced BP filter modulation can be added with Macros, a modulated Notch-filter on layer level can be introduced with another control. More Macros are available for controlling flanger/delay/master LP-HP filter/ reverb/limiter FX. 15 Macros and an on/off-switch for the limiter are installed.

Patches	Description
Reso Drones Used in this audio demo	Two spectralized and processed e-bow sounds in granular mode mapped from C2 - C7 (root notes A3/E5 - zone crossfade between C4-F4), layered with their reverb tails in in sampling mode , grain position is controlled by a non-retriggering multi envelope (control sample speed with the assigned Macro), other Macros let you control grain spread and grain structure (shape/duration). Mapped from C0-B1 is a pluck oscillator excited by one of the samples- With the assigned Macro engaged, AT modulates grain detune in the granular sounds and introduces “Inharmonicity“ in the pluck oscillator. MW introduces ring modulation and waveshaper distortion (FX on program level). More Macros and switches are installed to add tempo-synced amplitude modulation, LP filter envelope for the granular and sampling oscillators, pan modulation/panning speed, Thorus/phaser/delay/reverb FX. 18 Macros and 3 switches are available.
Sizzle FM DronePad Used in this audio demo.	Three processed sizzling e-bow samples sampled at different pitches, split across the keyboard with zone crossfade (control sample start via VEL and with the assigned Macro), at the very bottom there is a wavetable synth, using a wavetabled e-bow sound. Tempo-synced filter modulation (hybrid filter) and two parallel filters inside an FX rack (LP/hybrid) can be dialed in with Macros, the LP filter has a dedicated control for cutoff. Another Macro adds a tempo-synced volume-gate sequence (and dual LFO modulation in the synth layer). MW introduces an analog stack synth in layer 2, modulating volume and pitch glissando, +1 octave/full level with the wheel fully engaged. MW also introduces phase-distortion in the wavetable synth. 13 Macros and an on/off-switch for the Maximizer are installed.
Sizzle Meets Sustain	Layer 1: Sizzling e.bow sustain with the occasional glissando and scraping noises, running in granular mode, mapped from C1 - C7. VEL shifts grain position to the right, set grain position control via AT and grain speed with the assigned Macros. Add notch-filter /pan modulation with the assigned Macros. Layer 2: Multi-sampled e-bow sustain split across the keyboard (mapped from C0 - C7), root notes at C2/G3/F#4. Add hybrid HP filter modulation and waveshaper distortion with the assigned Macros. control sample start via VEL by dialing in the respective Macro. Each layer has it's dedicated volume control, MW adds vibrato in L2 and detunes the grains in L1. More Macros for adding/controlling tempo-synced amplitude modulation, Thorus/master LP-HP filter/delay/reverb/limiter are available. 18 Macros and an on/off-switch for the limiter are installed.

Patches	Description
Sizzle Mix Split Used in this video.	Multi-sampled sizzling e-bow patch with release samples in layer 2 (a dedicated volume control for the release samples and a control for their decay time are installed), six pitches sampled between D2 – E4, total range C0 – C5. VEL slightly shifts sample start to the right with the respective Macro engaged, another Macro shifts sample start up to 80% (different values for some samples). Square-shaped pitch modulation can be added with a Macro, +/— 7 semitones when fully engaged, control modulation speed with another control. Control LP cutoff with a Macro, add unipolar/tempo-synced filter modulation with another Macro. MW introduces tuned comb-filtering and adds Thorus FX on layer level. On program level a modulated hybrid filter and a phaser inside an FX rack can be added, dedicated volume controls for the filter/dry signal and a Macro for Phaser depth are available. There are more Macros for controlling delay/ convolution reverb/limiter. 19 Macros and 2 switches are installed.
Sizzle Pad WT used in this audio demo	Rich wavetable synth with 8 unison voices using a wavetable extracted from a sizzling e-bow sample. WT position can be randomized and/or modulated via LFO 3 with the respective Macros engaged, other Macros let you set detune amount, WT modulation speed and pitch modulation via AT. Two different types of filter modulation can be dialed in (Notch/LP), more Macros for controlling phaser/delay/reverb/limiter FX are available. MW adds tempo-synced amplitude modulation. 15 Macros and an on/off-switch for the limiter are installed.
Spectral Cave Used in this audio demo.	L1: Three spectralized and processed e-bow samples sampled at different pitches., split across the keyboard running in granular mode - control grain speed and grain position control via AT with the assigned Macro. L2: Analog stack synth with audio rate modulation of pitch/tuned bandpass filter cutoff. L3: Only the reverb tails of the sample used in L1, running in granular mode. Each layer has it's dedicated volume control, a velocity sensitive LP filter envelope for L1/3 can be introduced with the assigned Macro, a hybrid filter for L3 (on layer level) can be introduces with another Macro. More controls for delay/reverb/limiter FX are available. MW detuned the grains in L1, engages tempo-synced filter modulation in L2 and adds pitch modulation in L3. 13 Macros and an on/off-switch for the limiter are installed.

Patches	Description
Spectral Mandolin Scape Split	A long spectral soundscape derived from/made with an e-bowed mandolin sound, split up into 4 paired segments using the multi-granular oscillator (5 grain streams), 2 key-switches let you select between the pairs. Grain speed is set to zero, 2 LFOs slowly modulate grain position/spread. The “Grain Animation“-Macro decreases grain size/density, changes grain symmetry/fade and increases modulation speed, MW detunes the grains. An analog synth tuned 1 octave below the spectral sounds run through a tuned bandpass filter and a modulated waveshaper provides some tonal bone to the sound, a dedicated volume for the synth is installed, Thorus FX and tempo-synced filter modulation can be added with Macros. On program level an FX rack with a rotary module, a modulated bandpass and a lowpass filter are installed, each FX has it's dedicated volume control, add LP filter modulation with the assigned control. More controls are available for controlling delay/reverb/limiter FX. 14 Macros and 2 switches are installed.
Spectral Scanner Split	Two textural e-bow samples with harmonic transitions performed on the A-String, split across the keyboard (overlapping split point C3) running in granular mode. Grain speed is set to zero, a slow random glide LFO provides a bit of grain position modulation, use MW to scan through the samples. Detune the grains with the installed Macro, with the "Filter Cutoff"-Macro dialed to the left, filter modulation can be added with the “Filter Mod“-Macro, resonance control is also available. The “Movement“-Macro introduces a tempo-synced cross phaser /auto panning (on layer level), control animation speed with the assigned Macro. The “Flanger Warp“-Macro controls mix of the dual delay which uses very short and modulated delay rates. The “Pan Delay“-Macro controls mix of a longer delay with stereo panning, more controls for reverb/limiter control are available. 13 Macros and an on/off-switch for the limiter are installed.
Spectral Sizzle Bows used in this audio demo	Two spectrally re-synthesized sizzling e-bow samples playing in multi-granular mode (4 grain streams), sampled at different pitches, split across the keyboard, zone crossfade between D3-G3. Five granular controls are installed for controlling grain speed/structure/ spread and grain position via AT and VEL. Tempo-synced random filter modulation can be introduced with a Macro, control modulation speed with another Macro. More controls are available for master LP/HP filtering, Thorus/delay/reverb/ limiter FX. MW randomizes grain pitch. 17 Marcos and 2 switches are installed.

Patches	Description
Tremolo Grains	L1: fast e-bow tremolo played on the high E-string L2: e-bowed mandolin tremolo audio-morphed with the sample from L1. Both layers are running in granular mode, the “Calm Down“-Macro modulates numerous granular parameters, dialed hard right it almost freezes the audio. Randomize grain position and other things with the assigned macro, MW randomizes grain pitch. With the respective Macro engaged, AT modulates grain position. KS1 (A-1) selects both layers, KS2 (A#-1 selects L1, KS3 (B-1) selects L2. Plenty of controls for filter and FX mangling are assigned, 20 Macros and 2 switches are installed.

Please enjoy the sounds!

Simon Stockhausen, August 27th - 2016