



FALCON

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



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TABLE OF CONTENTS

INTRODUCTION.....	5	FILE BROWSER.....	59	302 USING THE MICRO TUNER.....	103	FLANGER.....	138
SYSTEM REQUIREMENTS.....	6	PRESET BROWSERS.....	65	303 USING THE SCRIPT PROCESSOR ..	104	FREQ SHIFTER.....	139
1.0-2.0 CHANGE LOG.....	7	MIXER.....	66	APPENDIX A		PHASOR.....	140
INSTALLATION.....	10	PERFORMANCE.....	68	SAMPLING OSCILLATORS.....	105	ROTARY.....	141
INSTALL FALCON.....	11	GENERAL CONVENTIONS.....	69	SAMPLE.....	106	THORUS.....	143
AUDIO & MIDI DEVICES.....	12	USER PRESET.....	70	SLICE.....	107	ANALOG FILTER.....	144
LOAD YOUR SOUNDBANK.....	13	USER TEMPLATES.....	72	STRETCH.....	109	BIQUAD FILTER.....	145
STRUCTURE.....	14	PREFERENCES.....	73	IRCAM GRANULAR.....	110	BRICKWALL FILTER.....	146
COMPONENTS.....	17	LEARNING FALCON 100: SYNTHESIS.....	75	IRCAM MULTI GRANULAR.....	112	COMB FILTER.....	147
OSCILLATORS.....	18	101 WORKING WITH PRESET.....	76	IRCAM SCRUB.....	113	CROSSOVER FILTER.....	148
EFFECTS.....	19	102 SAVING A USER PROGRAM.....	77	IRCAM STRETCH.....	114	DIGITAL FILTER.....	149
MODULATORS.....	20	103 SAVING A USER MULTI.....	78	SYNTHESIS OSCILLATORS.....	115	FORMANT CRUSHER.....	150
EVENT PROCESSORS.....	21	104 SIMPLE SYNTH.....	79	ADDITIVE.....	116	LOWPASS 12.....	151
INTERFACE.....	22	105 ARPEGGIATED SYNTH.....	80	ANALOG.....	118	LOWPASS 24.....	152
TOOLBAR.....	23	106 EVOLVING PAD.....	82	ANALOG STACK.....	119	ONE POLE.....	153
STATUS BAR.....	25	107 INTERACTIVE WOBBLE BASS.....	83	DRUM.....	120	PHASOR FILTER.....	154
MAIN.....	26	108 DRUM KIT FROM SAMPLES.....	86	FM.....	121	REZ FILTER.....	155
EDIT.....	27	109 DRUM KIT FROM A LOOP.....	87	NOISE.....	122	SVF.....	156
PROGRAM.....	29	110 DRUM KIT FROM SYNTHESIS.....	88	ORGAN.....	123	SALLEN-KEY FILTER.....	157
LAYER.....	30	LEARNING FALCON 200:		PLUCK.....	124	UVI FILTER.....	158
KEYGROUP.....	31	EFFECTS AND MODULATION.....	90	WAVETABLE.....	126	VOWEL FILTER.....	159
OSCILLATOR.....	32	201 USING DUAL DELAY.....	91	EFFECTS.....	127	WAHWAH.....	160
MAPPING.....	33	202 USING SPARKVERB.....	92	ANALOG TAPE DELAY.....	128	XPANDER FILTER.....	161
MODULATION.....	34	203 USING EFFECTS RACKS.....	93	DUAL DELAY.....	129	3 BAND SHELF.....	162
SAMPLE EDITOR.....	43	204 USING MACROS.....	94	TAPE ECHO.....	130	BIG PI TONE.....	163
EFFECTS.....	46	205 USING HOST AUTOMATION.....	96	TRACK DELAY.....	131	CONVOLVER.....	164
EVENTS.....	48	206 USING STEP ENVELOPES.....	97	DIFFUSION.....	132	DIGITAL EQ.....	165
MODS.....	49	207 USING MULTI ENVELOPES.....	98	IREVERB.....	133	TILT.....	166
INFO.....	51	208 USING OSC.....	99	SPARKVERB.....	134	TONE STACK.....	167
PARTS.....	52	LEARNING FALCON 300: EVENTS.....	100	ANALOG CHORUS.....	135	AUTOPAN.....	168
TREE.....	54	301 USING THE ARPEGGIATOR.....	101	ANALOG FLANGER.....	136	GAIN.....	169
LIST.....	56			ENSEMBLE 505.....	137	GAIN MATRIX.....	170



TABLE OF CONTENTS

DIODE CLIPPER	174	PHASER	208	SCALE	243	APPENDIX B: SCRIPTING IN LUA	277
DRIVE	175	AUTO WAH	209	TONAL HARMONIZER	244	APPENDIX C: FALCON FACTORY PRESET	278
EXCITER	176	FX FILTER	210	LEGATO	245	LINKS	285
FUZZ	177	TALKBOX	211	MODWHEEL GLISSANDO	246		
GUITAR BOXES	178	2 BAND EQ	212	PORTAMENTO	247		
OVERDRIVE	179	3 BAND EQ	213	STRUM	248		
WAVE SHAPER	180	8 BAND EQ	214	DRUM SEQUENCER	249		
3 BAND COMPRESSOR	181	ROTARY SIMPLE	215	EUCLIDEAN DRUM SEQUENCER ..	251		
3 BAND LIMITER	182	ROTARY SPEAKER	216	EUCLIDEAN TONAL SEQUENCER ..	252		
COMPRESSOR EXPANDER	183	DOUBLE DRIVE	217	MIDI CC LFO	253		
GATE	184	UVI DRIVE	218	POLYPHONIC SEQ	254		
MAXIMIZER	185	COMPRESSOR	219	STEP LINE	255		
STUDIO LIMITER	186	LIMITER	220	INVERT PITCH	256		
PHASE METER	187	UVI MASTERING	221	LIMIT RANGE	257		
SPECTRUM ANALYZER	188	BEAT REPEAT	222	MAPPER	258		
TUNER	189	RING MODULATOR	223	MIDI CC FILTER	259		
EFFECTRACK	190	ROBOTIZER	224	MIDI CC REDIRECT	260		
FILTER	191	UVI DESTRUCTOR	225	MIDI DELAY	261		
FUZZ4	192			MPE	262		
MAXMS	193			PROGRAM CHANGE SWITCHER ..	263		
REDUX	194	EVENT PROCESSORS		TRANSPOSE	264		
UVINYL	195	ARPEGGIATOR	227				
LEGACY EFFECTS		MIDI PLAYER	228				
FX DELAY	197	MICRO TUNER	229				
FAT DELAY	198	SCRIPT PROCESSOR	230	MODULATORS			
PING PONG DELAY	199	CHORD RECOGNITION	232	AHD	266		
SIMPLE DELAY	200	VIRTUAL PITCH	233	ANALOG ADSR	267		
STEREO DELAY	201	ENSEMBLE	234	ATTACK DECAY	268		
GATE REVERB	202	SHEPARD	235	DAHDSR	269		
PLAIN REVERB	203	TIMBRE SHIFTING	236	DRUNK	270		
PREDELAY REVERB	204	TREMOLLO	237	LFO	271		
SIMPLE REVERB	205	UNISON	238	MACRO	272		
CHORUS	206	VIBRATO	239	MULTI ENVELOPE	273		
CROSS PHASER	207	CHORD BANK	240	PRAMETRIC LFO	274		
		CHORDER	241	STEP ENVELOPE	275		
		CHORDER 2	242				



INTRODUCTION



FALCON

POWERFUL HYBRID SYNTHESIZER FOR INFINITE POSSIBILITIES

Mix and modulate samples, synthesis modules, fx and more in today's most extensive and streamlined hybrid instrument

Falcon is an advanced and truly unlimited hybrid instrument, bringing together an extensive collection of cutting-edge oscillators, effects, modulators and event processors and delivering them in a workflow-adaptive and highly-scriptable environment. Falcon allows you to create and manipulate sound with unparalleled precision and finesse, from basic sample slicing and synth design to extravagantly modulated multitimbral hybrids.

WIDE RANGE OF SOUND SOURCES

Mix and match sound sources using sampler-like key zones with sample-based or pure synthesis oscillators:

- Each sample can be individually manipulated using timestretch and pitch-shift algorithms as well as granular synthesis from IRCAM. Loops can be sliced, chopped-up and mapped to the keyboard using the Slice oscillator.
- 9 pure synthesis oscillators including virtual analog, wavetable, phase distortion, FM and additive type, and even physical modeling with the pluck oscillator

UNIQUE AND POWERFUL EFFECTS

Over 90 high-quality effects are at your disposal, categorized for easy navigation: Delays, Reverbs, Modulation, Filters, Equalizers, Amps and Stereo, Drive and Distortions, Dynamics, Analysis and more. Add effects at the patch level, as sends or even per note. Including Sparkverb, Thorus, an optimized convolution reverb and many, many more.

MODULATION

Rich sound means movement and Falcon can create it whenever and however you need it. AHD, Analog ADSR, Attack Decay, DAHDSR, Drunk, classic and parametric LFO, Multi Envelope and Step Envelope modulation generators all come standard and can be used to effect nearly anything in the Falcon environment. Create variation over time or on demand, drive your oscillators, effects or even other modulators, then add the most important parameters to the macro panel for clear and intuitive performance control.

EVENTS

Falcon's event processors provide control and analysis of the pre-synthesis phase of your sound, from manipulating incoming MIDI data to creating it algorithmically. Utilize factory processors such as an advanced Arpeggiator, Drum, bassline and euclidean sequencers, Micro Tuner, Chorder, Harmonizer, Strum simulator, MIDI Player, Unison and Shepard effects, or code your own from scratch with the powerful Lua scripting language.

WORKFLOW

Extensive, adaptable, Falcon's resizable HiDPI interface helps you easily focus on the task at hand with a clear and efficient workflow. From the Tree view where you can jump in and edit any aspect of your patch, to built-in browsers for files, favorites and modules, Falcon is built for speed. New features like User Templates and the Modulation Quick View are just a couple of the ways we're continuing to make Falcon faster and more powerful to use.

PERFORMANCE

Falcon was designed with a rich performance toolset including full 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 an expansive factory library of 1000+ presets and 500+ wavetables created by some of the most respected sound designers in the world - tap them for instant gratification or to inspire your own sound design.

There's even more to discover, Falcon is fully-compatible with all UVI and UVI-Powered instruments. Opening up a world of over 200 instruments from a growing list of companies like AcousticSamples, GospelMusicians, VI Labs and VirHarmonics.





SYSTEM REQUIREMENTS



MAC OS

COMPATIBILITY

- Audio Unit
- VST
- AAX
- Stand Alone

MINIMUM SYSTEM REQUIREMENTS

- Intel CPU
- 2 GB of RAM+
- 1.6 GB of Disk Space
- MAC OS X 10.8+
- iLok Account (Free)

WINDOWS

COMPATIBILITY

- VST
- AAX
- Stand Alone

MINIMUM SYSTEM REQUIREMENTS

- Core 2 Duo or faster
- 2 GB of RAM+
- 1.6 GB of Disk Space
- Windows 8+
- iLok Account (Free)

LICENSE

AUTHORIZATION

Your license allows for unlimited installation and up to 3 concurrent authorizations of Falcon on any combination of computer hard drives or iLok dongles.

MANAGEMENT

License management is a simple drag-and-drop process done through the free iLok License Manager client app. iLok License Manager is installed with Falcon. Visit iLok.com to sign up for a free account.



1.0-2.0 CHANGE LOG



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

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





1.0-2.0 CHANGE LOG



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

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





1.0-2.0 CHANGE LOG



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



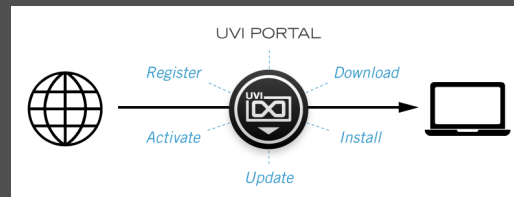
INSTALLATION





UVI PORTAL

Download and Install UVI Portal

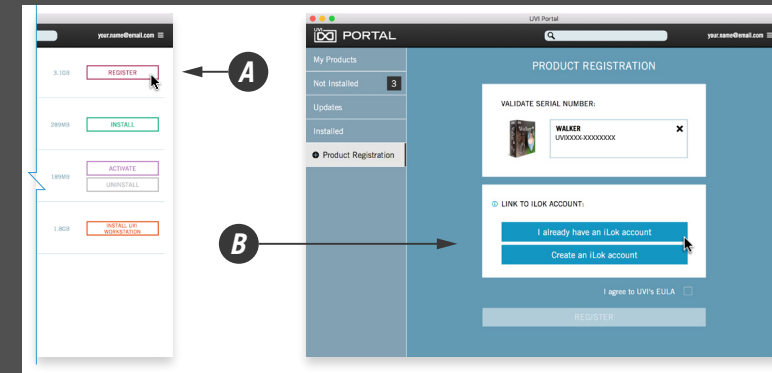


UVI Portal lets you register, download, install, activate and update all of your UVI products in a single convenient location. Click one of the link below to download and install UVI Portal for your system:

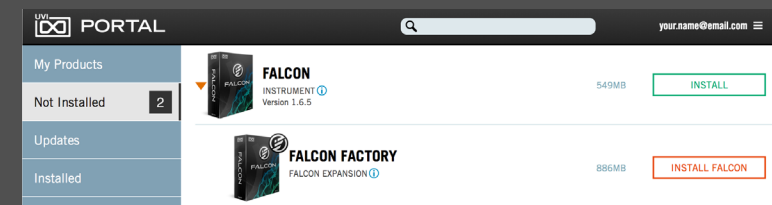
- ▶ [UVI PORTAL FOR MAC OS](#)
- ▶ [UVI PORTAL FOR WINDOWS](#)

1. OPEN UVI PORTAL AND LOGIN TO YOUR UVI ACCOUNT

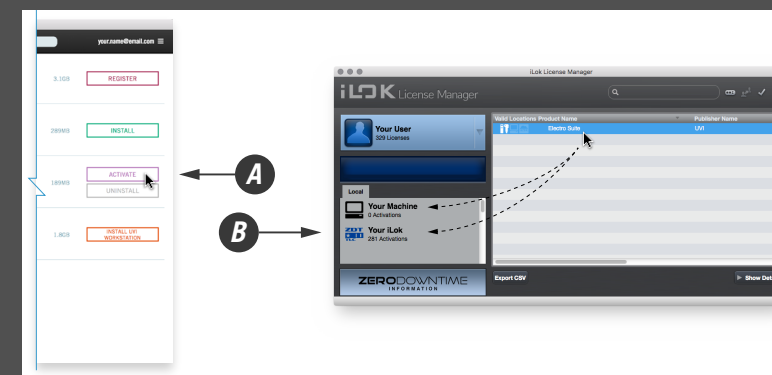
2. REGISTER YOUR SERIAL NUMBER AND LINK IT TO YOUR ILOK ACCOUNT



3. DOWNLOAD AND INSTALL FALCON AND THE FALCON FACTORY BY CLICKING ON THE GREEN INSTALL BUTTONS ON THE RIGHT



4. FINISH BY ACTIVATING YOUR PRODUCT WITH ILOK LICENSE MANAGER



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





CONFIGURE I/O

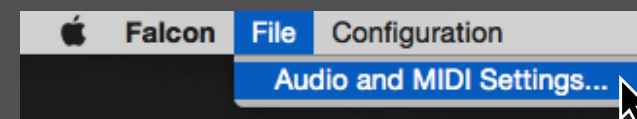
If you plan to use Falcon in stand alone mode you may need to select which MIDI inputs and Audio outputs you want Falcon to use. This only needs to be done the first time you launch Falcon, or if you make changes to your hardware (such as changing your audio interface or controller keyboard), as these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

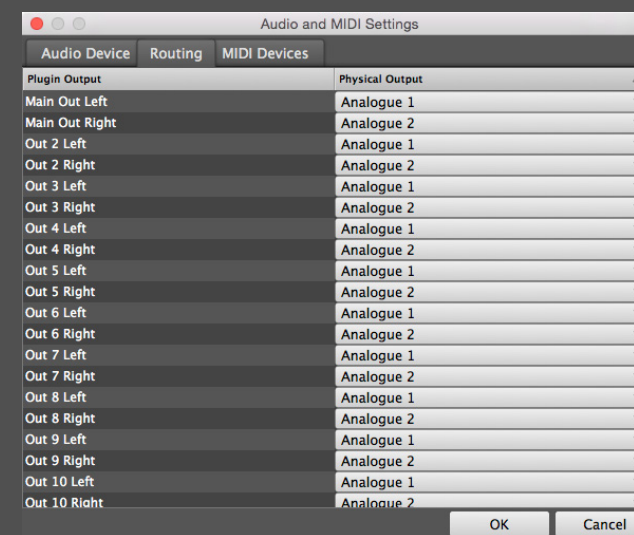


3. SELECT THE DESIRED AUDIO AND MIDI DEVICES...



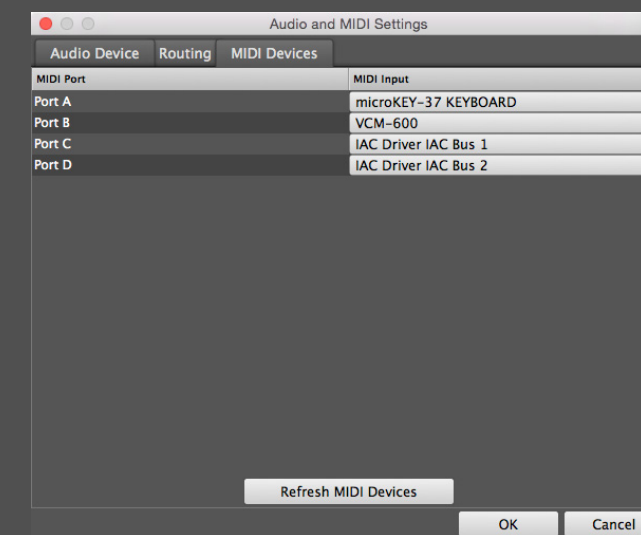
AUDIO DEVICES

Select the desired audio interface, sample rate and buffer size from the menus. If you don't see your device listed, make sure it's powered on and hit 'Refresh Audio Devices'.



ROUTING

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



MIDI DEVICES

Falcon can listen to 4 MIDI devices. Use this panel to link Falcon's inputs with the MIDI sources available on your system.



UVI PORTAL

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.

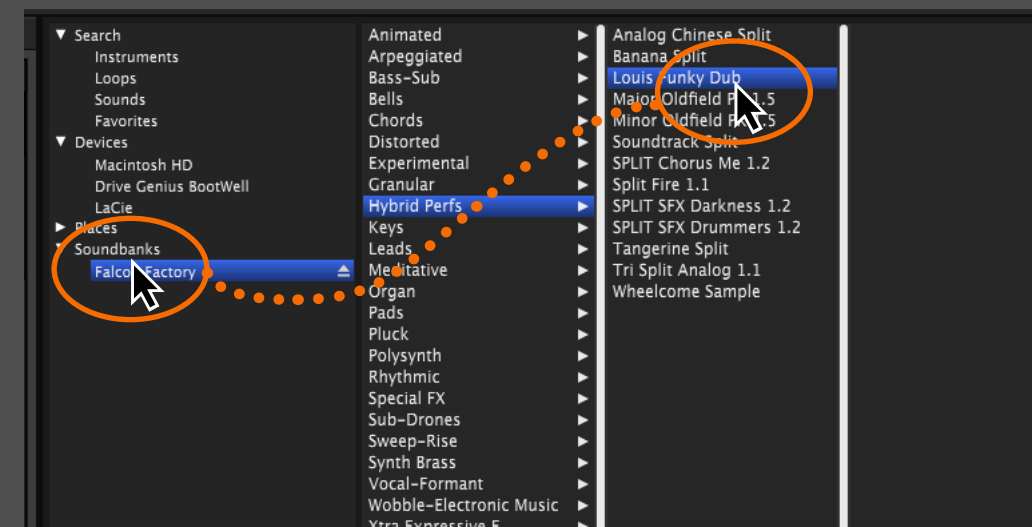
1. LAUNCH FALCON



2. DOUBLE-CLICK THE WORD 'EMPTY' IN THE PARTS LIST TO OPEN THE BROWSER

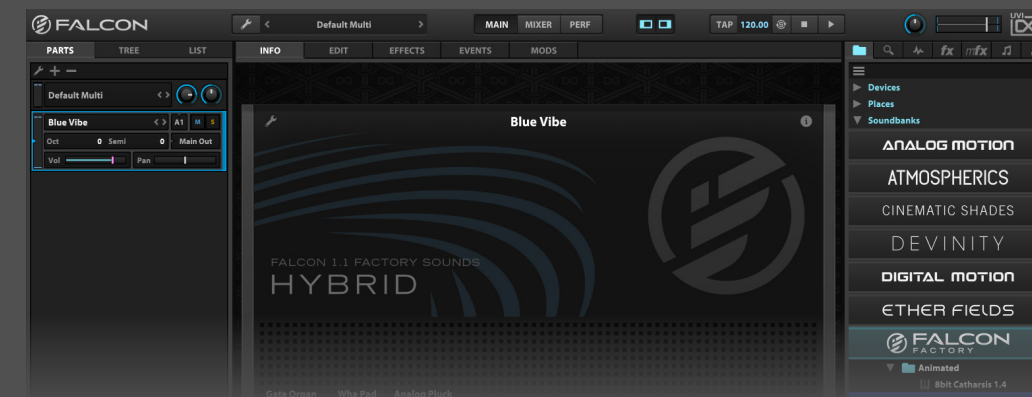


3. OPEN THE SOUNDBANKS TAB



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!



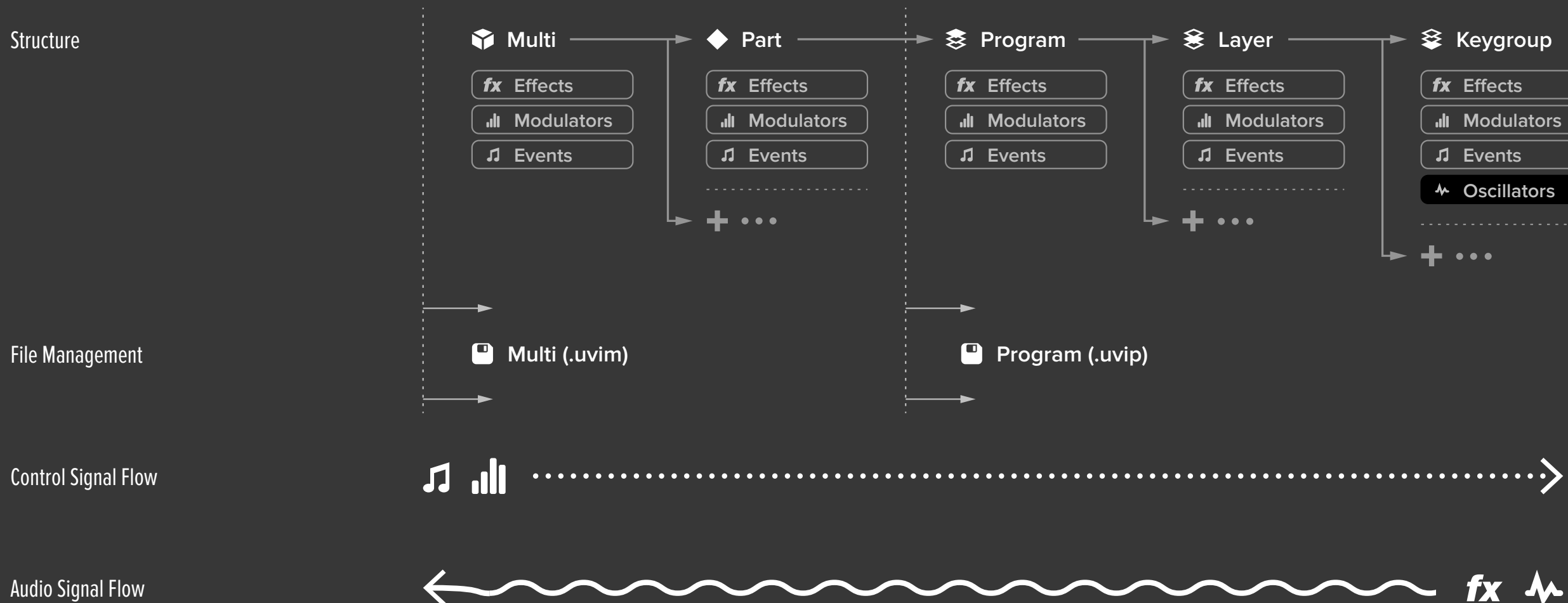


STRUCTURE





STRUCTURE



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



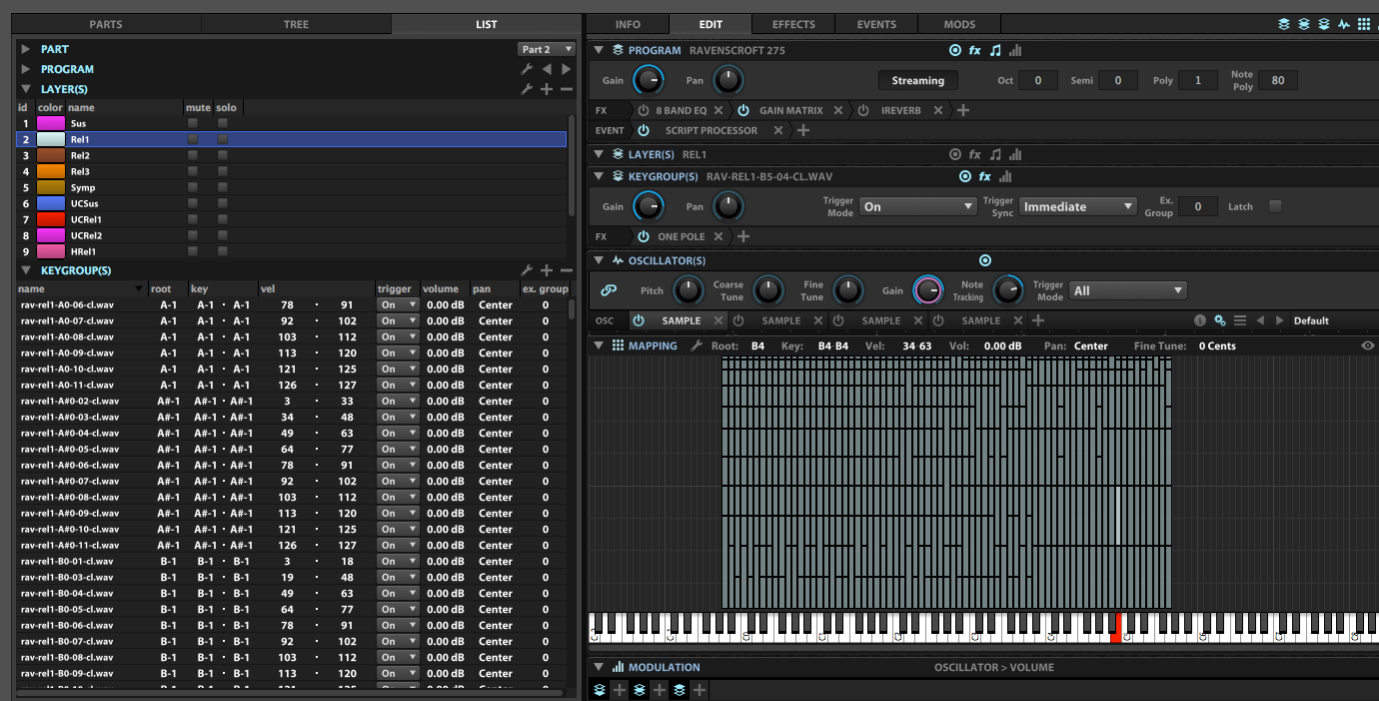
For example, a multi might contain two parts: a drum loop and a grand piano. The drum loop could have a single layer with a single keygroup, which contains a single oscillator playing a single audio sample. The grand piano program might contain three layers, each of which contains dozens of keygroups 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



fx

EFFECTS

Falcon includes over 90 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

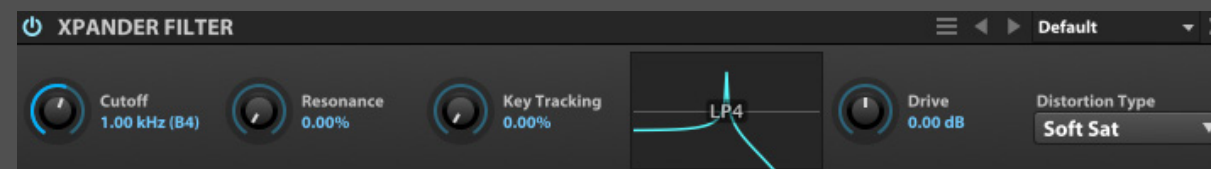
Effects are audio signal processors. This includes classic effects such as filters, reverb, and delays, to advanced analysis tools such phase meters and spectrum analyzers. Effects can be added independently at every level of the multi, from a single keygroup up to the master output.

MULTIFX

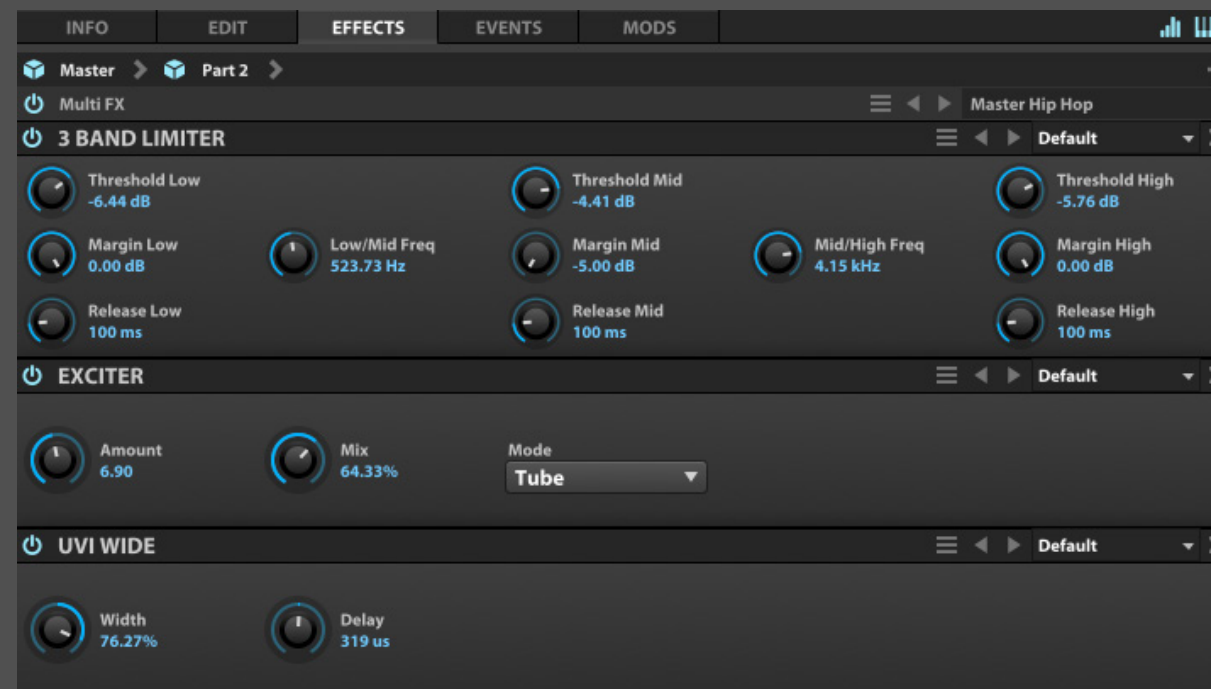
Multiple effects can be saved and recalled as a group with a single Multi FX preset. This provides a way for complex chains of effects to be recalled instantly.

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

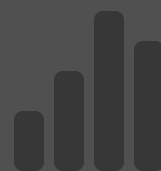
For in-depth details on each effect type, see: [\[Appendix A > Effects\]](#)



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

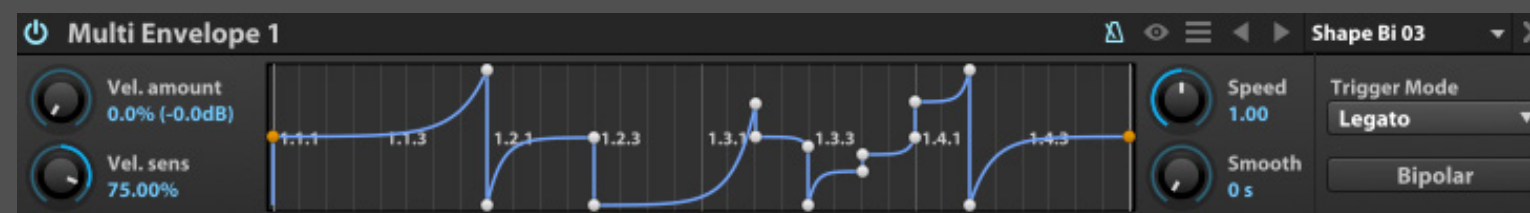


MultiFX are entire effect chains that can be saved and recalled as needed



MODULATORS

Falcon includes 9 modulation generators including 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

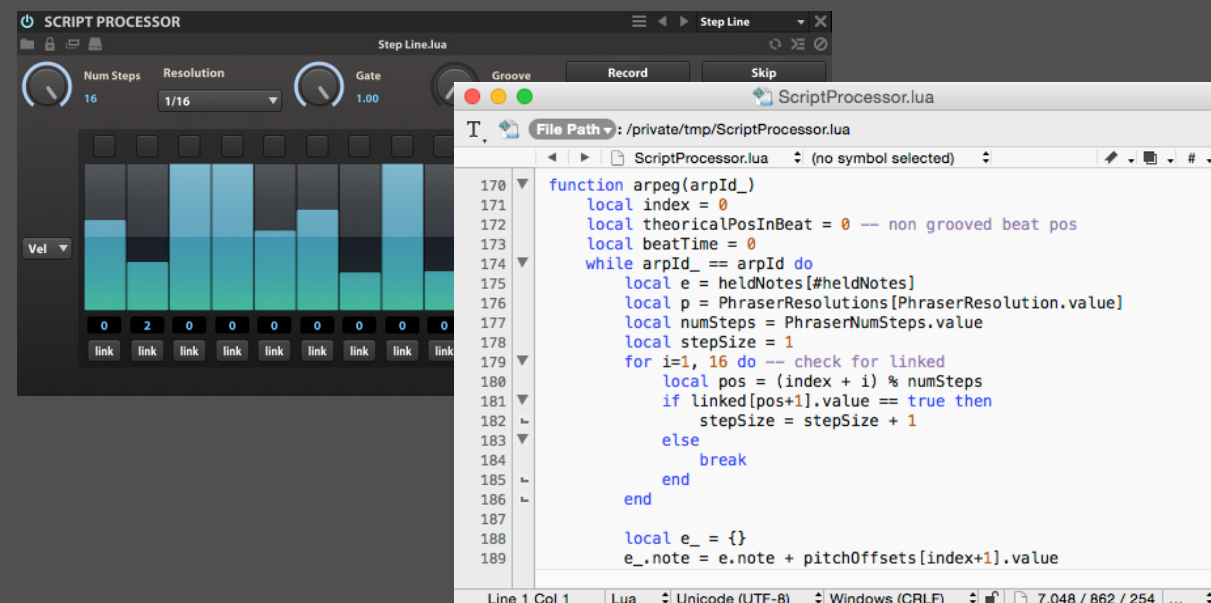
Script Processors are a unique subset of Events Processors which allow Falcon's functionality to be extended with the Lua language. Factory Script Processors include the Chorder, Harmonizer, Unison, Ensemble and many more. Load any Script Processor and click the 'Edit Script' button to take a look at 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

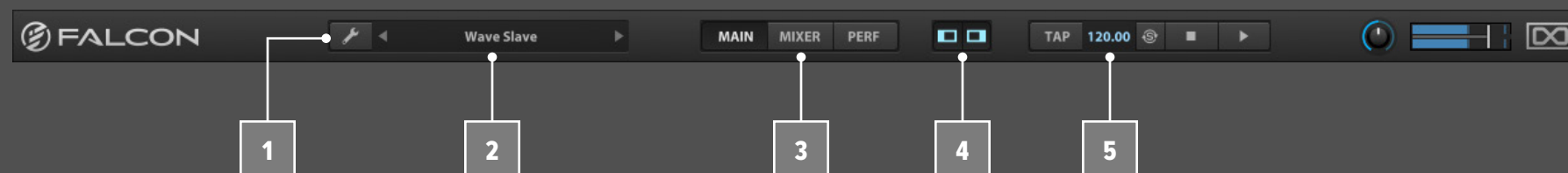


Falcon's Script Processors provide a powerful way to create your own custom tools



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 four sections; details about the commands in each section can be found on the following:
- [User Preset]
 - [Preferences]
 - [Toolbar > Window size]

- 2 MULTI MANAGEMENT**
The name of the **CURRENT MULTI** is displayed in the toolbar. Double-clicking the name will open the multi File Browser. For more information on loading multis, see: [User Preset > Multis] and [Interface > Main > File Browser].

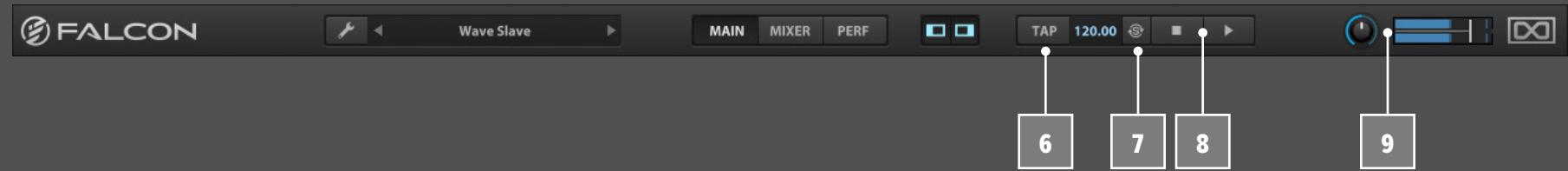
The **NEXT MULTI / PREVIOUS MULTI** buttons load the next or previous multi in the same directory as the current multi. The Next button will also advance into subdirectories and load the next multi there, if any.

- 3 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.

- 4** 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.

- 5 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.



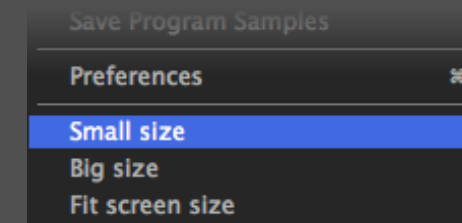
TOOLBAR

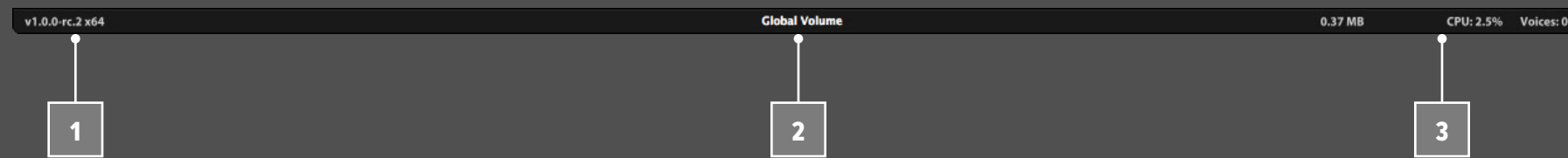
- 6** If you would like to tap to enter the tempo rather than typing in a value, use the **TAP** button. For best results, tap repeatedly at a consistent tempo.
- 7** Enabling **SYNC TO HOST** will cause Falcon to follow an external tempo source — the host application’s tempo when using Falcon as a plug-in 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].
- 8** 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.

9 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 420 Hz to 460 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.





STATUS BAR

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

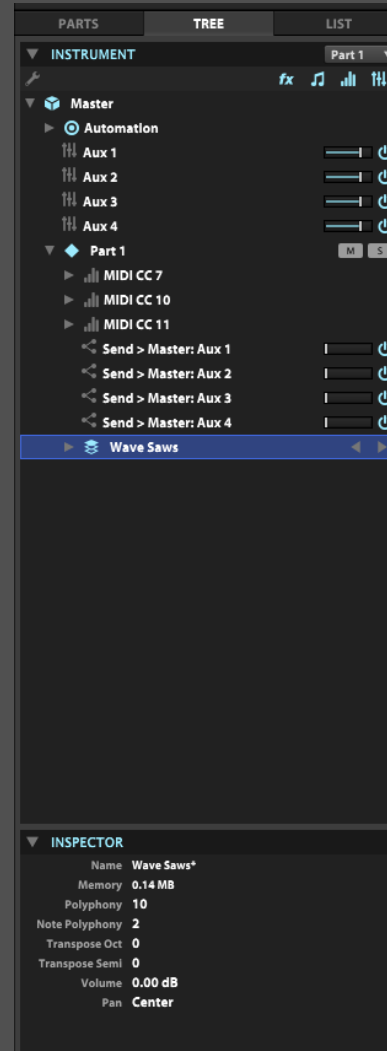
- 1 VERSION**
The installed version of Falcon is displayed on the left side of the status bar.
- 2 HOVER HELP**
As you use Falcon, the center of the status bar displays contextual help, such as “Global Volume” when hovering over the output volume knob in the top toolbar, or “Oscillator tune in semitones” when hovering over the Oscillator module’s Coarse Tune knob.

- 3 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

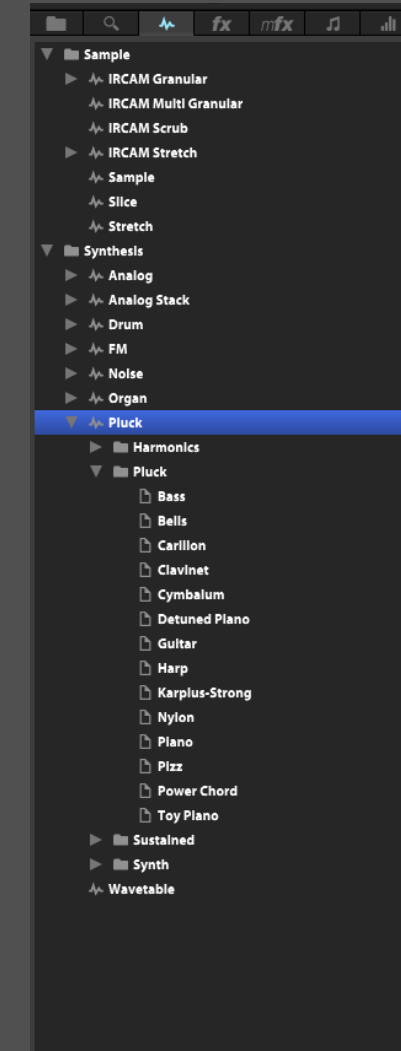
The Main view is the primary view for creating and editing parts in Falcon, and the instruments and samples that those parts contain.



Left Sidebar



Center Pane



Right Sidebar

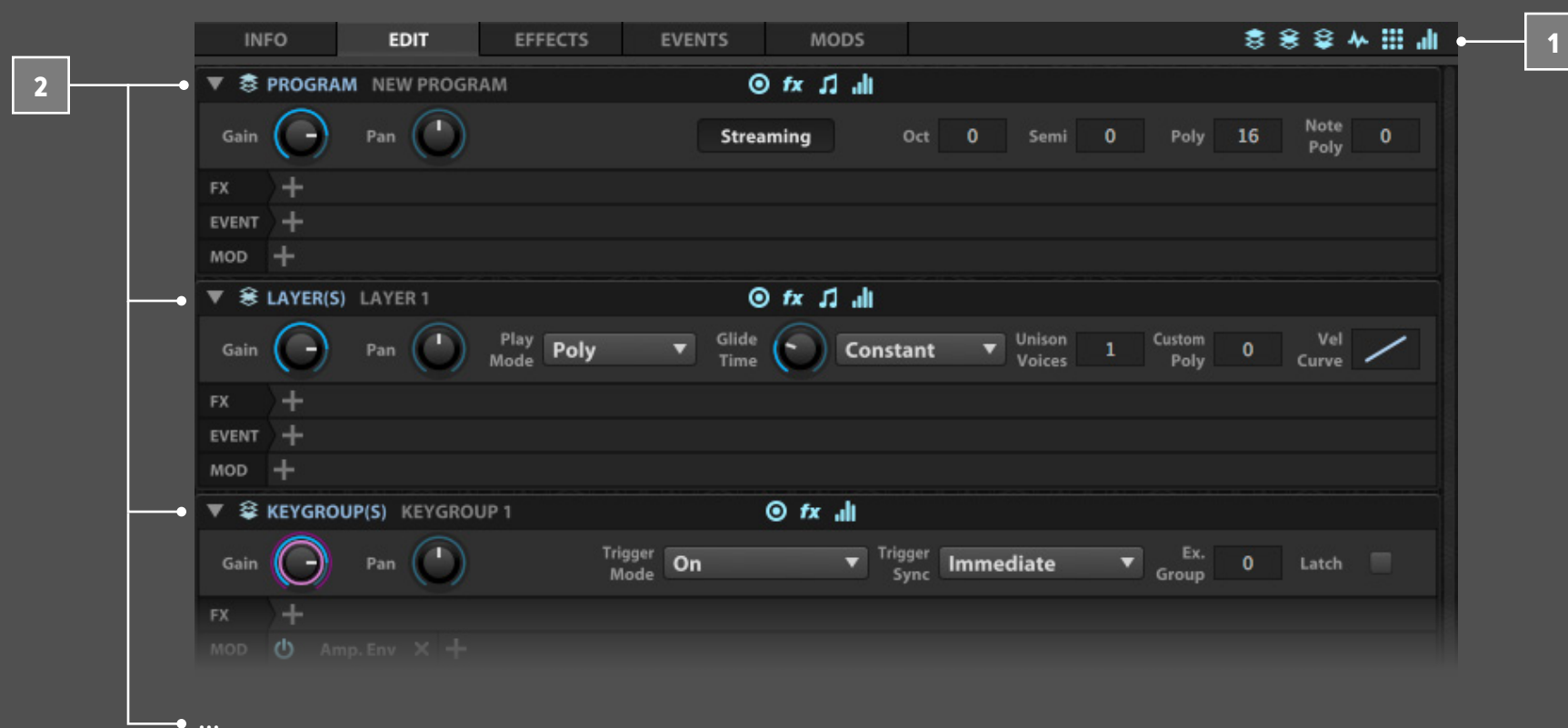
The primary areas of the Main view are:

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



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.

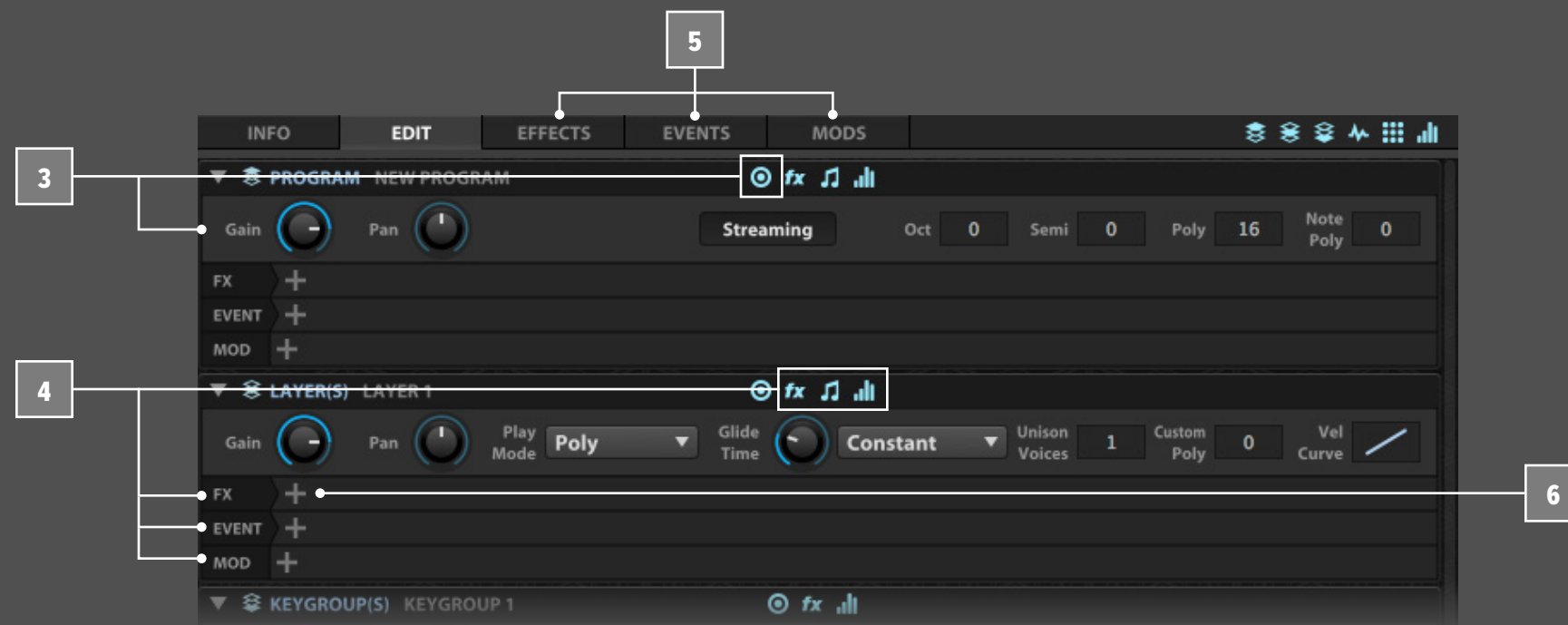



When a section is shown, it can also be collapsed or expanded using the arrow to the left of the section name. Double-clicking the section header also collapses or expands the section.


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, or modulation sources. These lanes can be toggled with the corresponding buttons in the section 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.

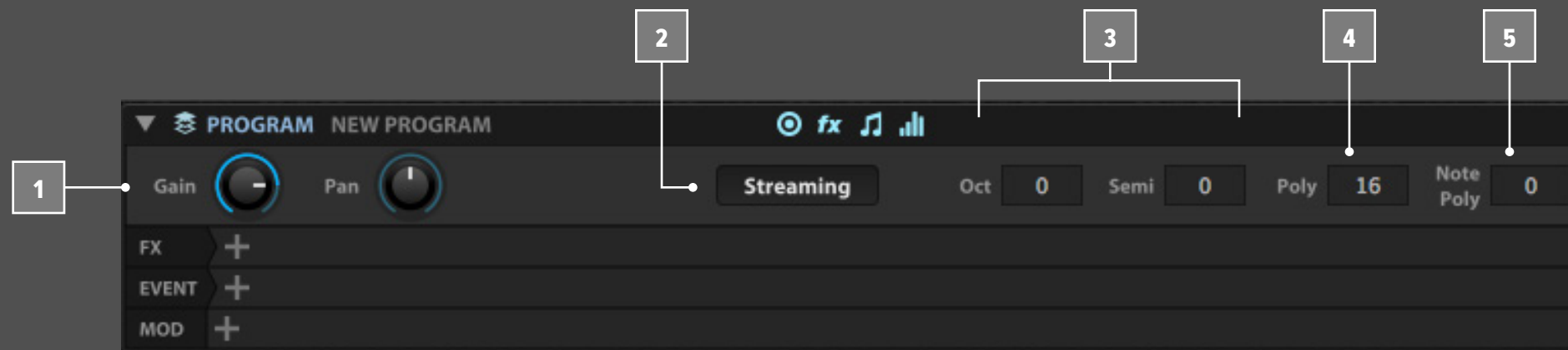
- 6**

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 lane, the order isn't significant. For more information, see: [\[Main > Modulations Tab\]](#).



EDIT » PROGRAM



THE PROGRAM EDITOR

1

GAIN and **PAN** set 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, set 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

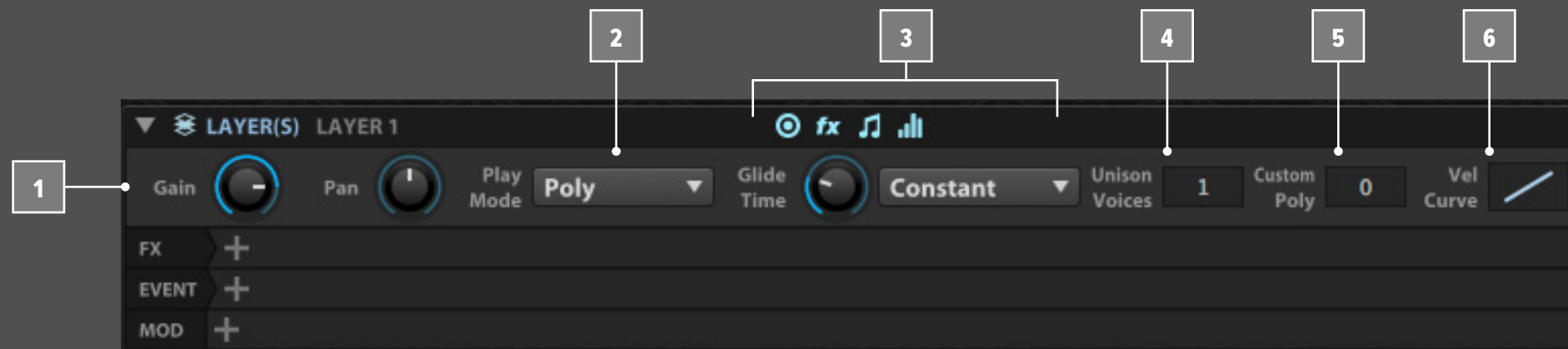
POLYPHONY set the default number of simultaneous voices available for each layer in the program. (To override this on individual layers, see [\[Custom Polyphony\]](#) in the Layer section.)

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 set 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** set 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 set 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 set 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** set 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:

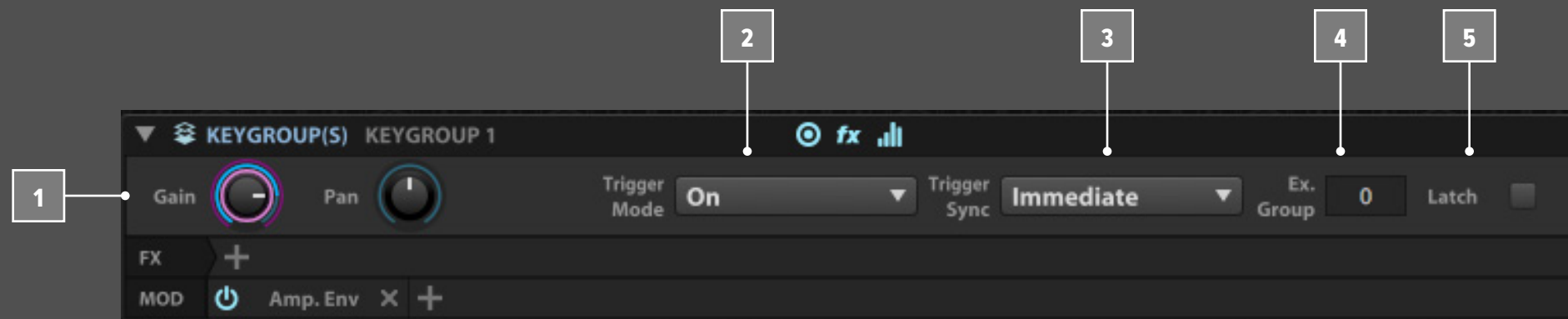
- **CONSTANT:** The same velocity is always triggered, regardless of the incoming velocity. To set the value, double-click and enter a velocity value.
- **MAX:** A constant velocity of 127
- **HARD:** Remapped so that higher velocities are triggered
- **NORMAL:** Default, 1:1 mapping
- **SOFT:** Remapped 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** set 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 The **COARSE TUNE** and **FINE TUNE** controls set 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 (± 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

3 **GAIN** and set the output level for the selected keygroups.

4 **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%.

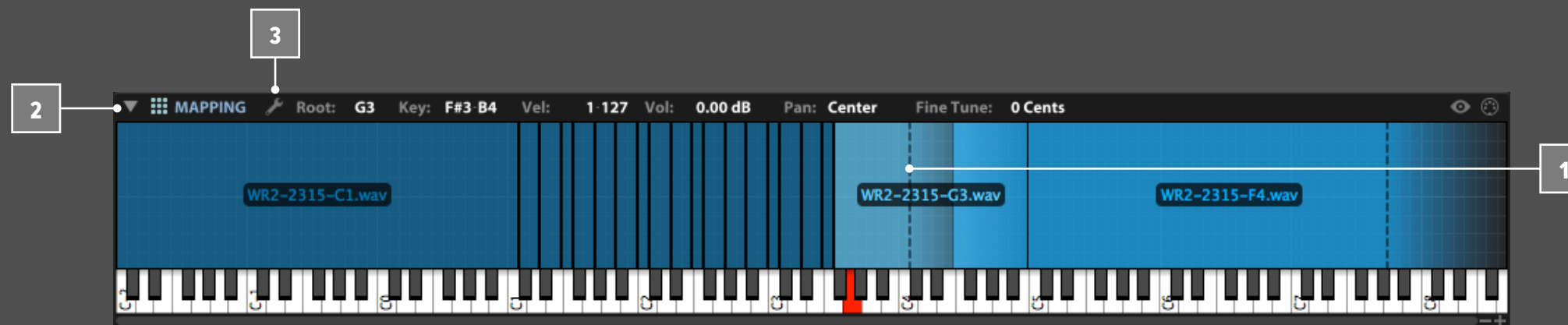
5

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.



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.

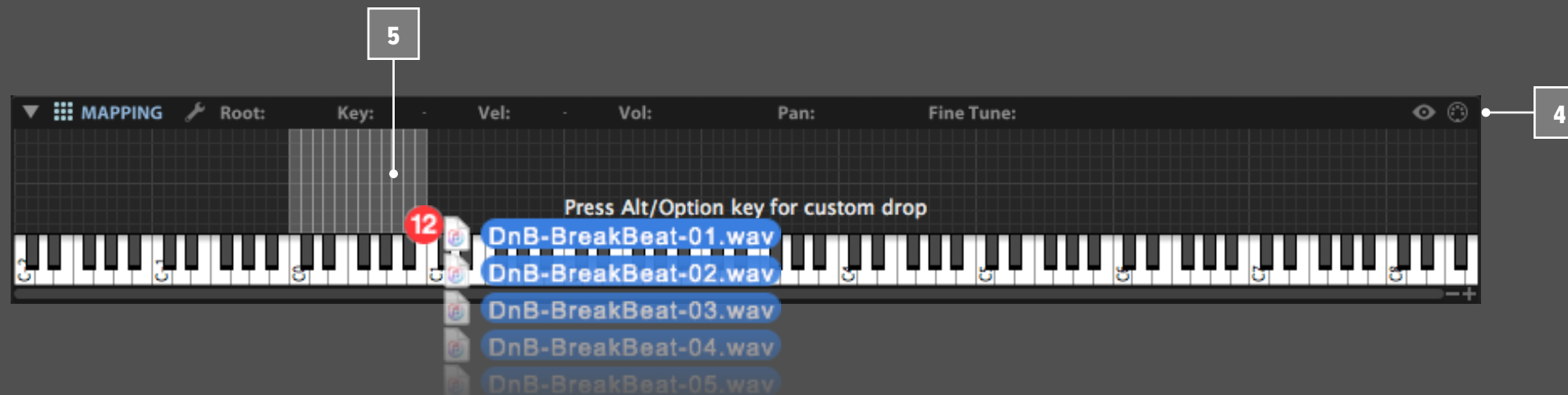
Above the piano keyboard, the key range is displayed horizontally and the velocity range is displayed vertically. Each keygroup appears as a block covering its key and velocity range. When a program has multiple layers, the layers are stacked on top of each other.

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.

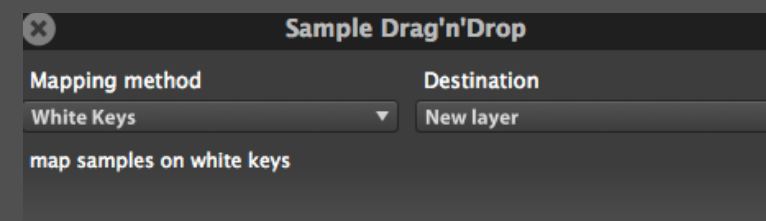


EDIT » MAPPING

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

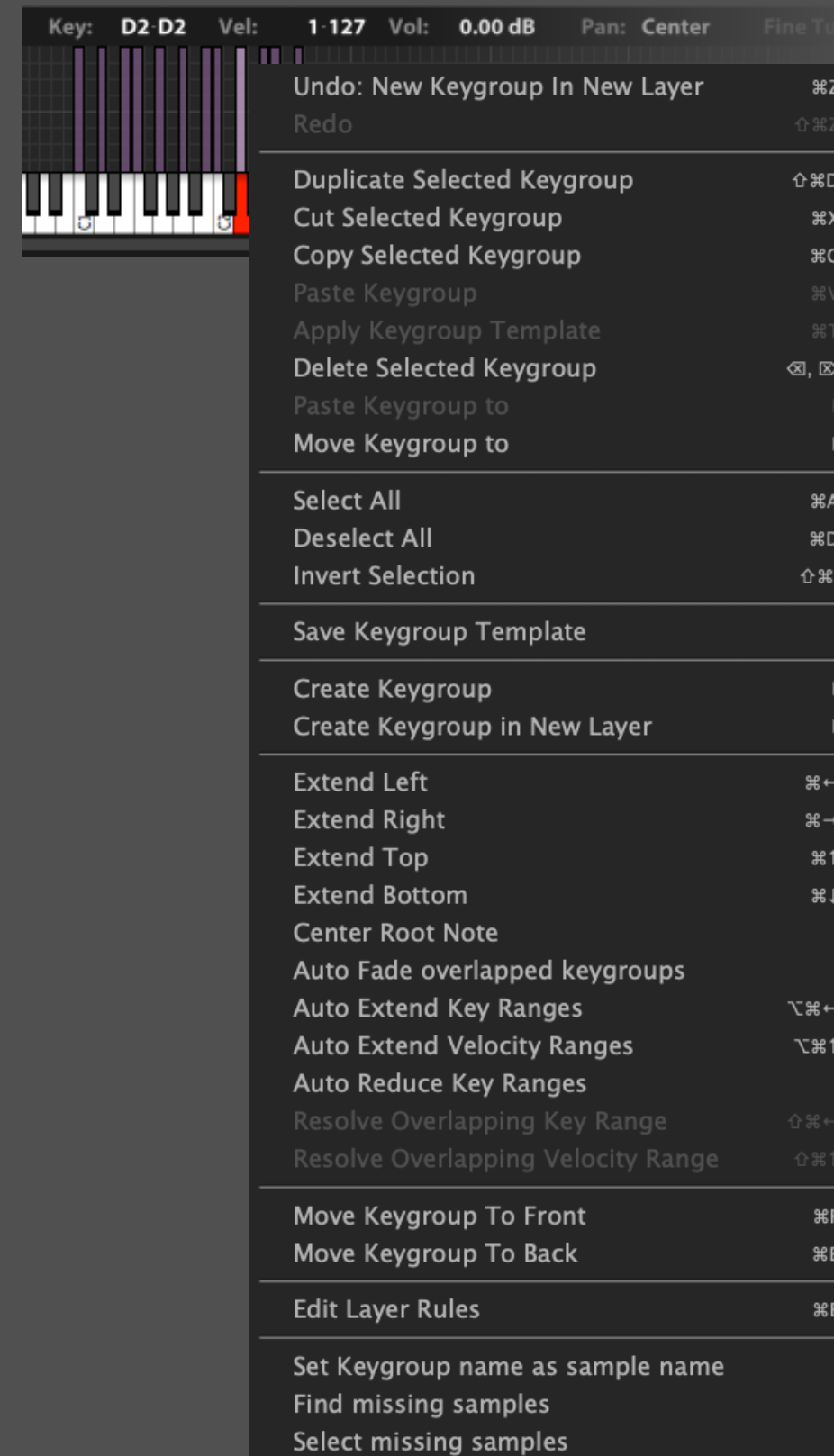
To move keygroups between specific layers, choose one of the following and select a new or existing layer:

- 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.





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**.

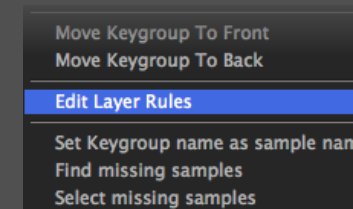
KEYGROUP SAMPLES

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 » MAPPING



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

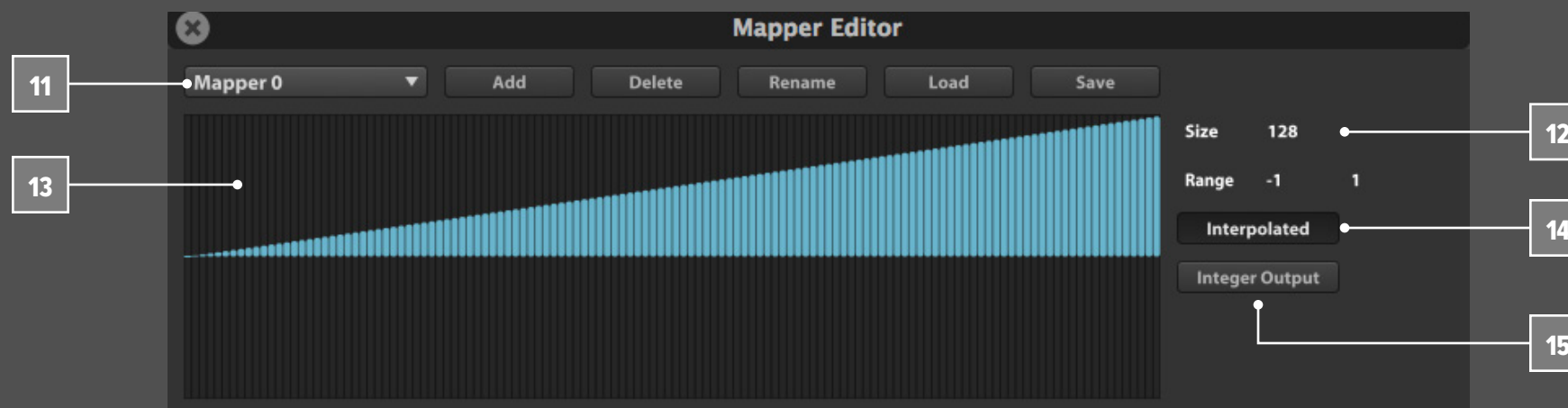
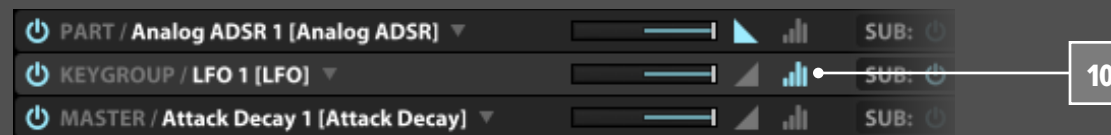
The amount that the modulation source will affect the parameter is set by the **RATIO** slider. The range is displayed as +1 to -1 for most parameters, which can also be thought of as +100% and -100%. For pitch-related parameters, the range is +48 to -48 semitones.

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 set 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 set the size of the graph, set 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

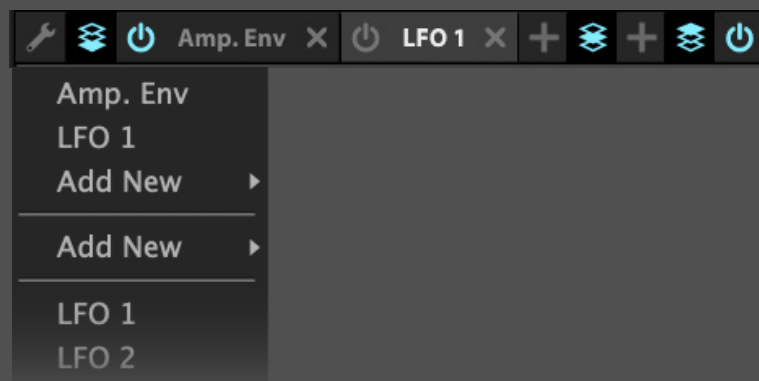
The Modulation source editor displays the parameters of the selected modulation source or sub-source.

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

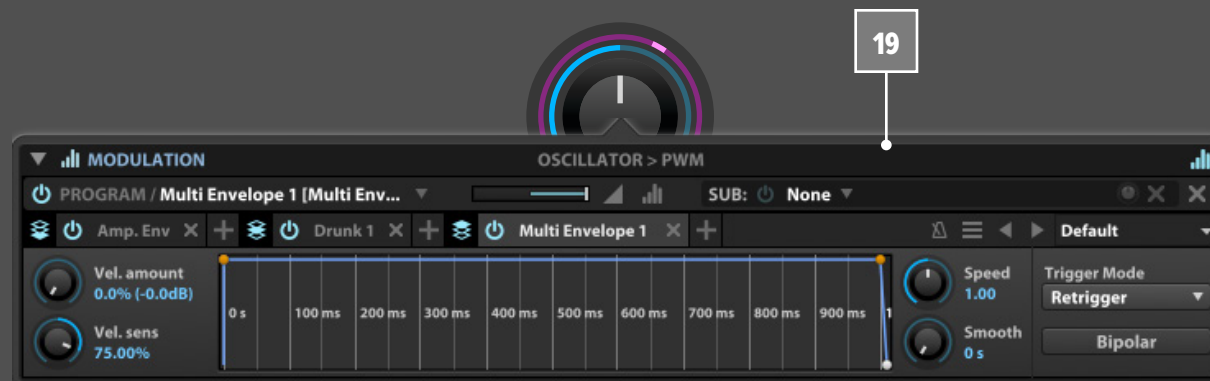
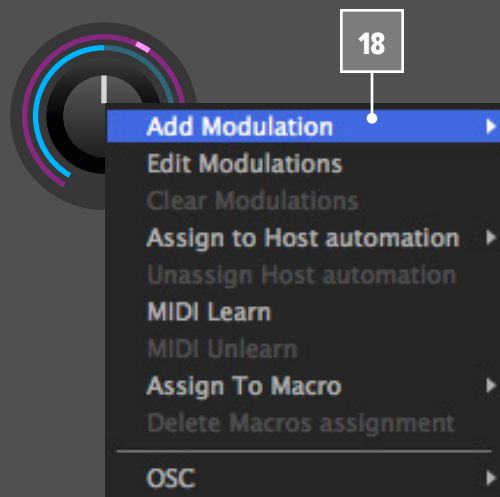
Directly above the modulation sources editor is the modulation ribbon. This displays all of the modulators in the selected keygroup, layer and program (from left-to-right), as indicated by the hierarchy icons. Here you can browse, select, toggle, create and delete modulators.



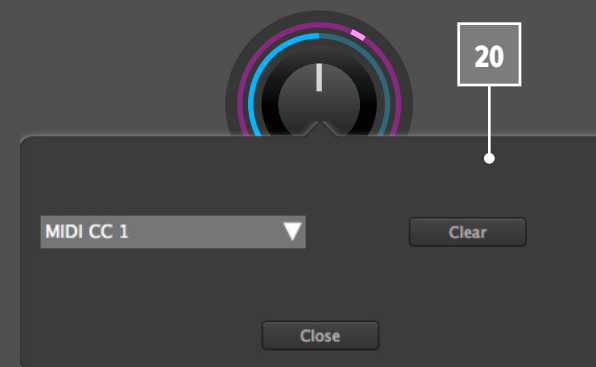
Tip: hover your cursor over the ribbon and use your mouse scroll wheel to navigate the list

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.

18 Choose **ADD MODULATION** to create a new assignment, using either an existing modulation source or a new one.

19 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.

20 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.

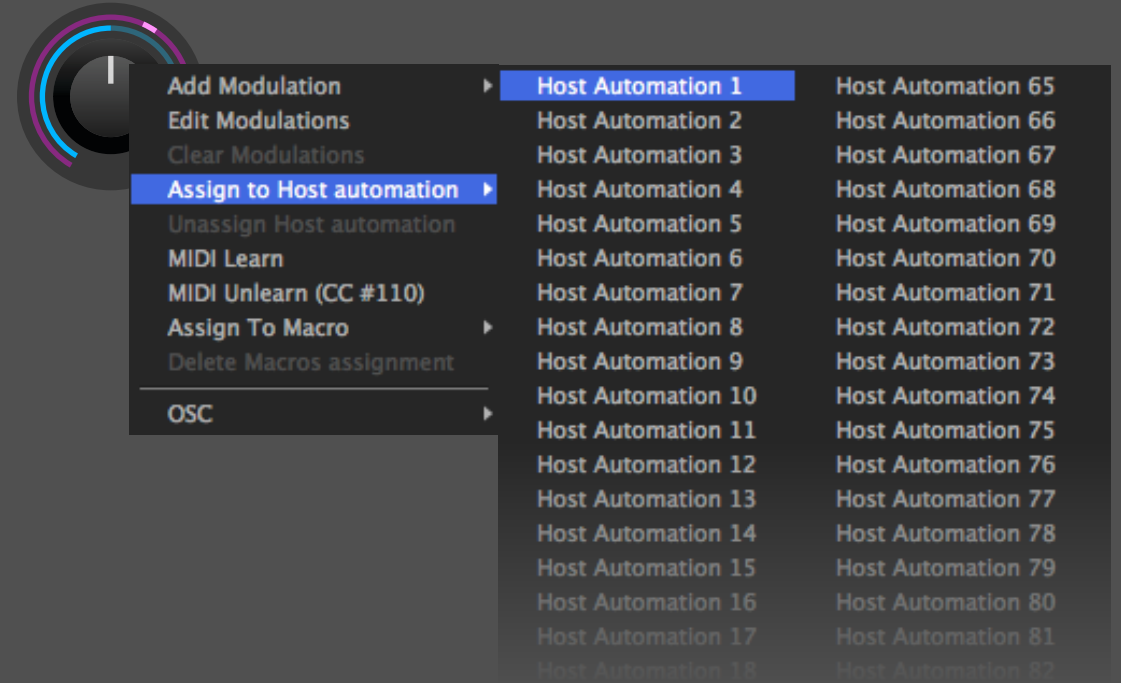


AUTOMATION ASSIGNMENTS

HOST AUTOMATION

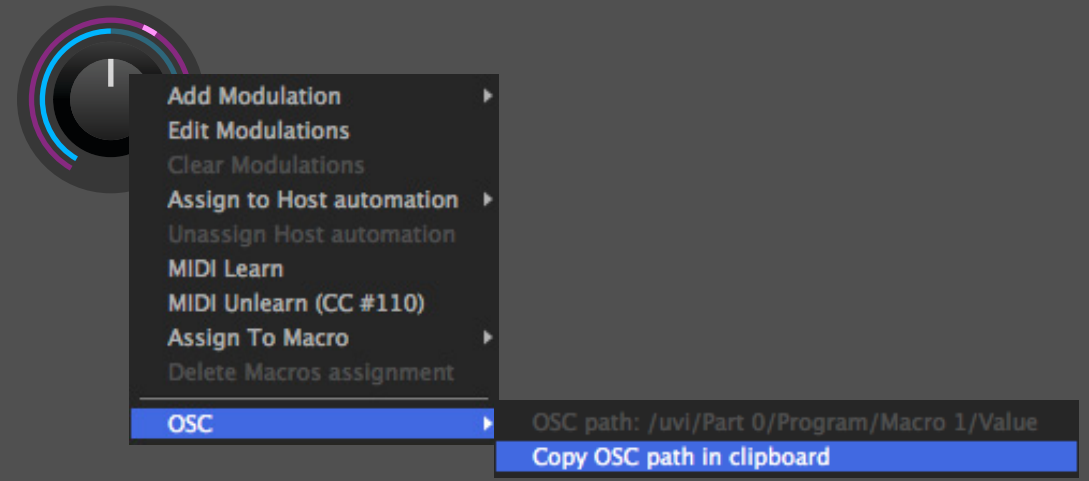
If you are using Falcon as a plug-in and would like to control a parameter with your host application's automation tools, choose **ASSIGN TO HOST AUTOMATION** and assign one of Falcon's 128 host automation controllers. To remove the assignment, choose **UNASSIGN HOST AUTOMATION**.

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.



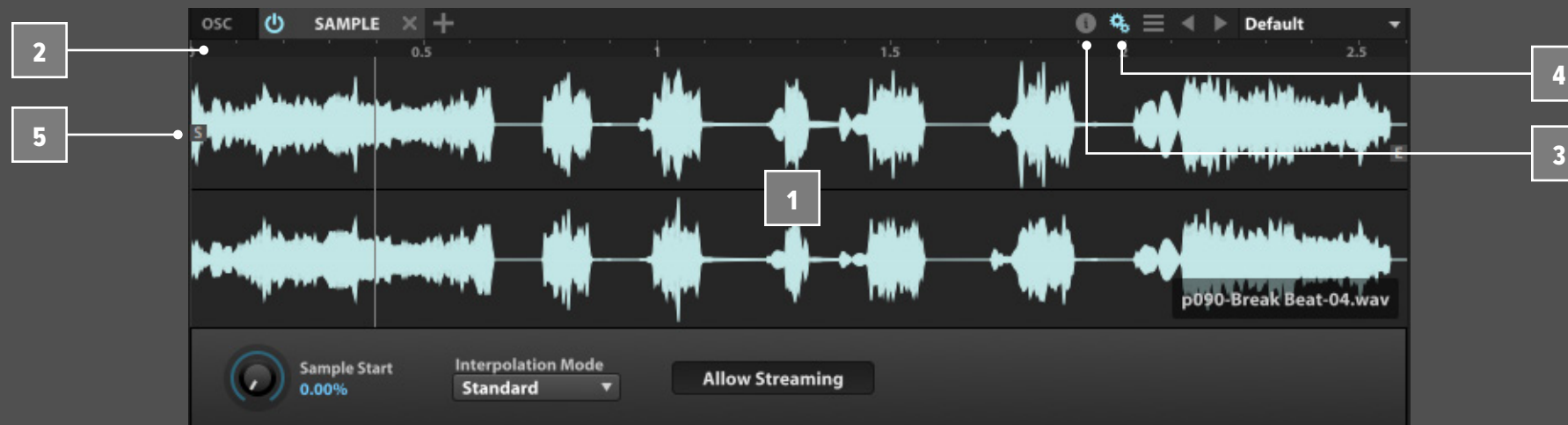
OSC (OPEN SOUND CONTROL)

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.





SAMPLE EDITOR



SAMPLE EDITOR

For 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.

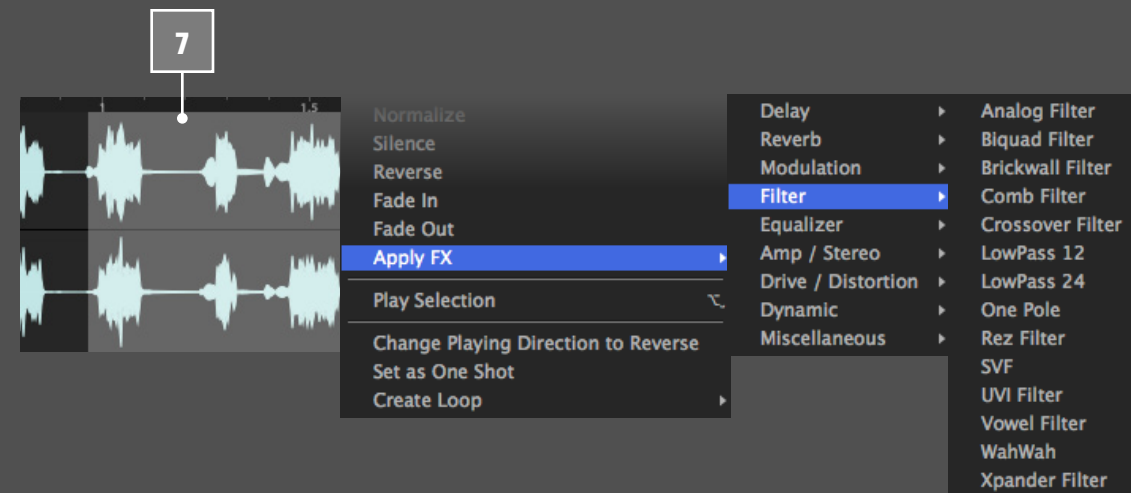
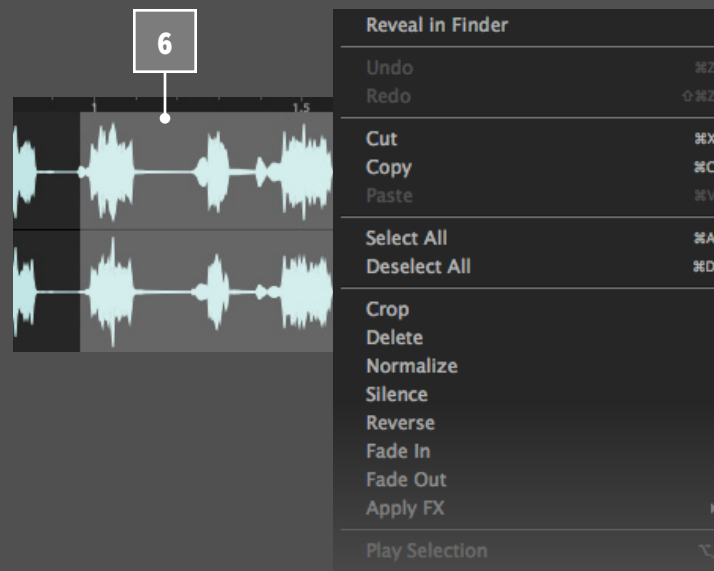
By default the sample's waveform is zoomed to fit the display. To zoom in horizontally, hold the Alt/Option key while scrolling with your mouse scroll wheel or trackpad scroll gesture. Holding the Shift key while scrolling zooms the waveform vertically.

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**

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. Set 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.

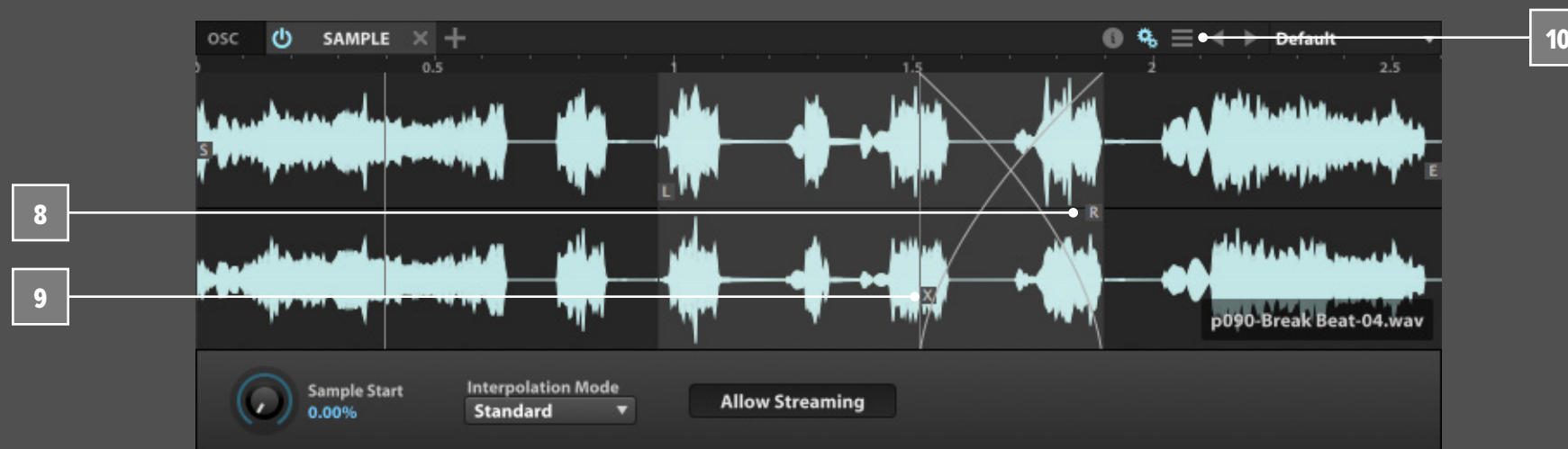
Choose **SET AS ONE SHOT** to play back a sample in its entirety each time it is triggered, regardless of the keygroup's amplitude envelope. This is a natural fit for drum and percussion samples. Choose **DISABLE ONE SHOT** to return to standard playback.

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.



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

Master > Part 1 > New Program

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

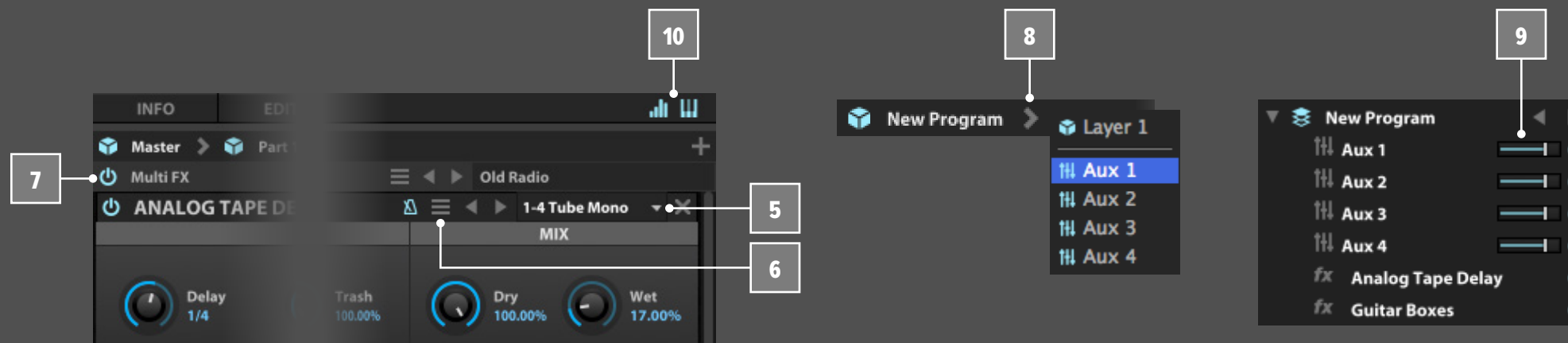
TEMPO-SYNCING EFFECTS

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 set 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.

3 **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].

5 **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].

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).

6

ASSIGNING A MODULATION SOURCE

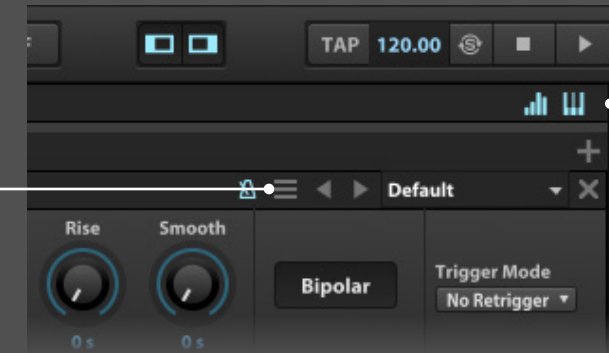
To assign a modulation source, right-click a control and choose from the Add Modulation menu. Existing modulation sources are listed first, or you can choose to create a new modulation source on the spot.

For more information on modulation assignments, see [Interface > Main > Modulation Editor].

7

MODULATION AND KEYBOARD SECTIONS

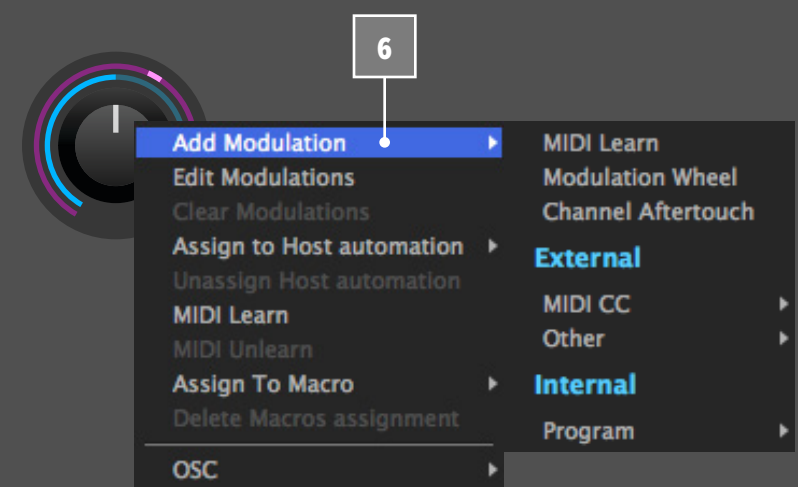
The Modulation and Keyboard sections can be shown or hidden in the Modulations tab, using the buttons in the top right.



4



5



6



MODS



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].



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

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.

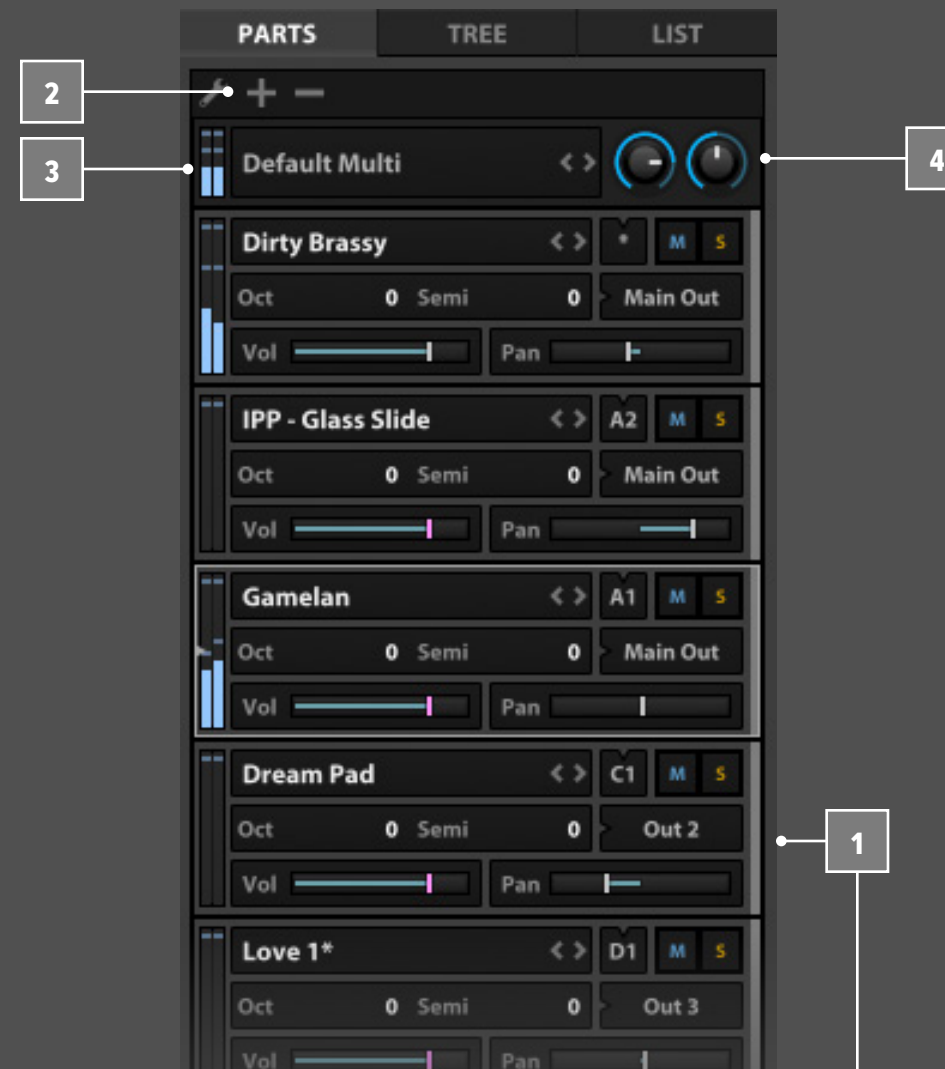
3

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

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”.

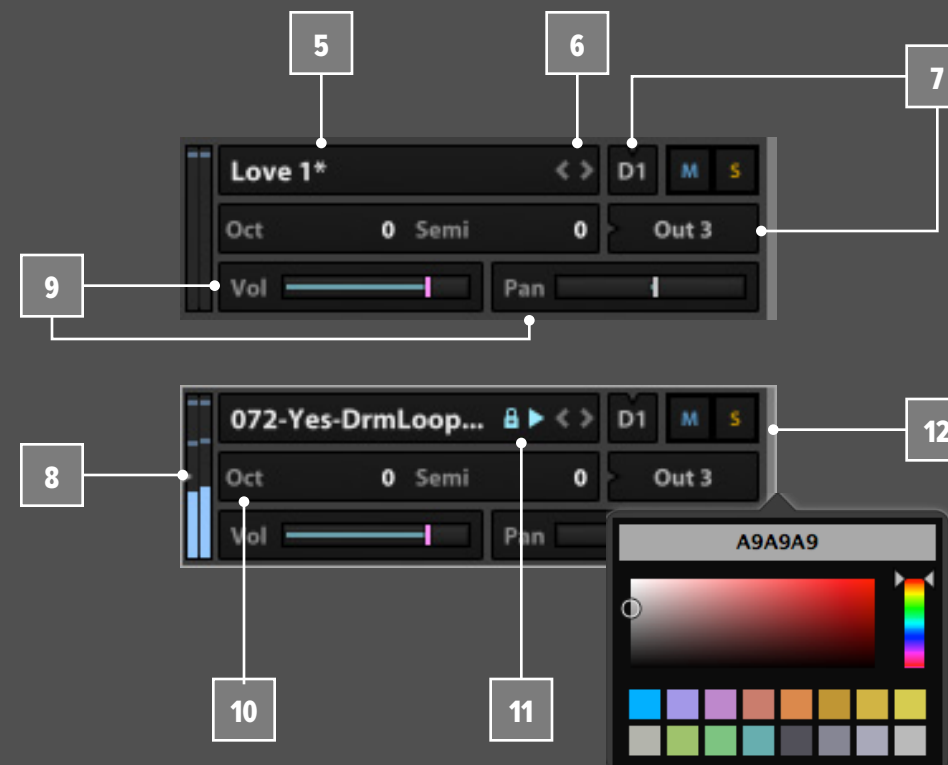
To load a different program, double-click the name to open the [File Browser], or Shift-double-click to open the righthand sidebar [Preset Browser]. In either case, the browser will be opened to the location of the currently loaded program.

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 set 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.



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

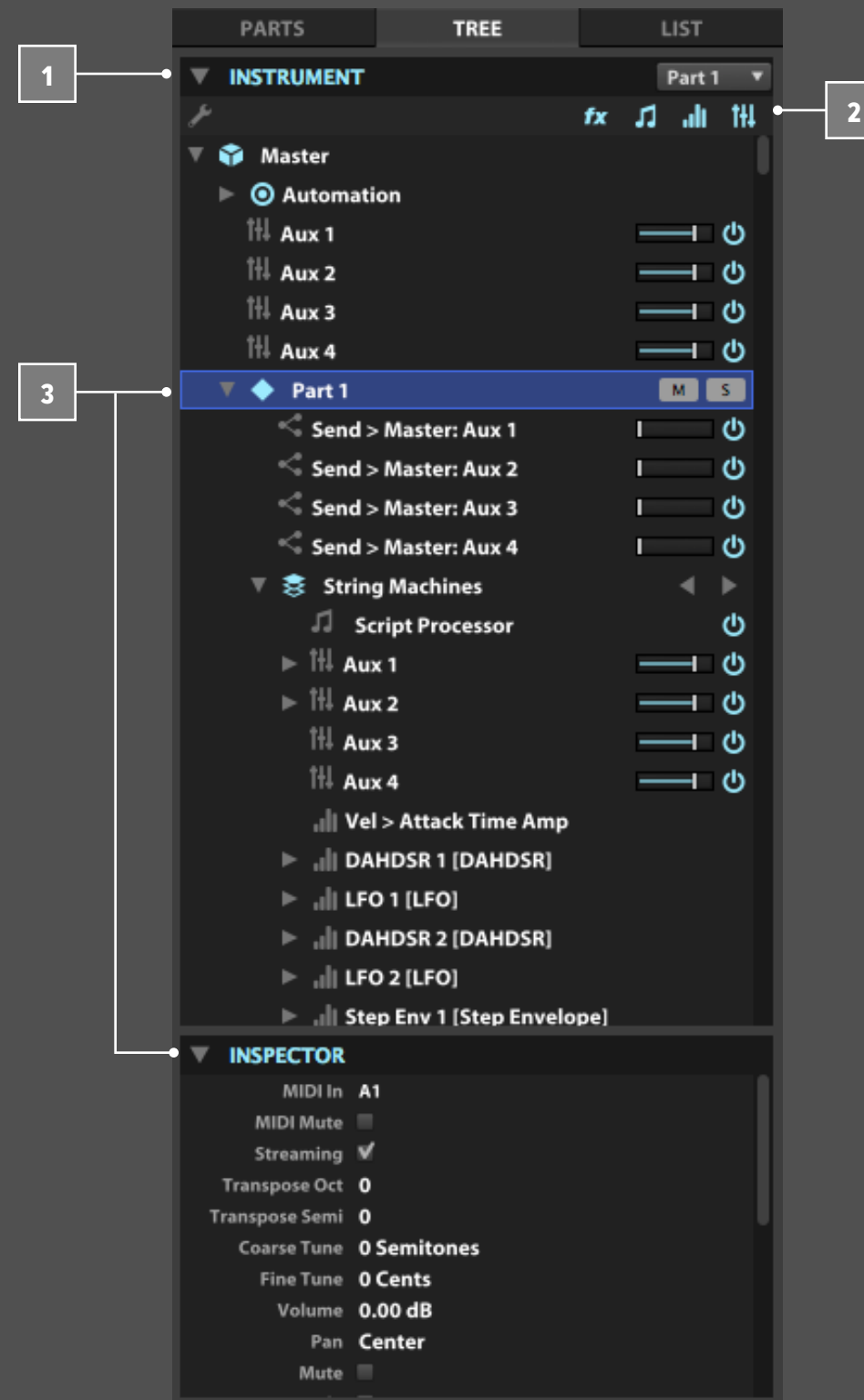
To choose which nodes are shown or hidden in the Inspector, use the buttons in the upper right to toggle these node types: Effects, Event Processors, Modulation Sources, Aux FX busses and sends

Some node types are always displayed and cannot be hidden: Master, Host Automation, Part, Program, Layer, Keygroup, Oscillator

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.

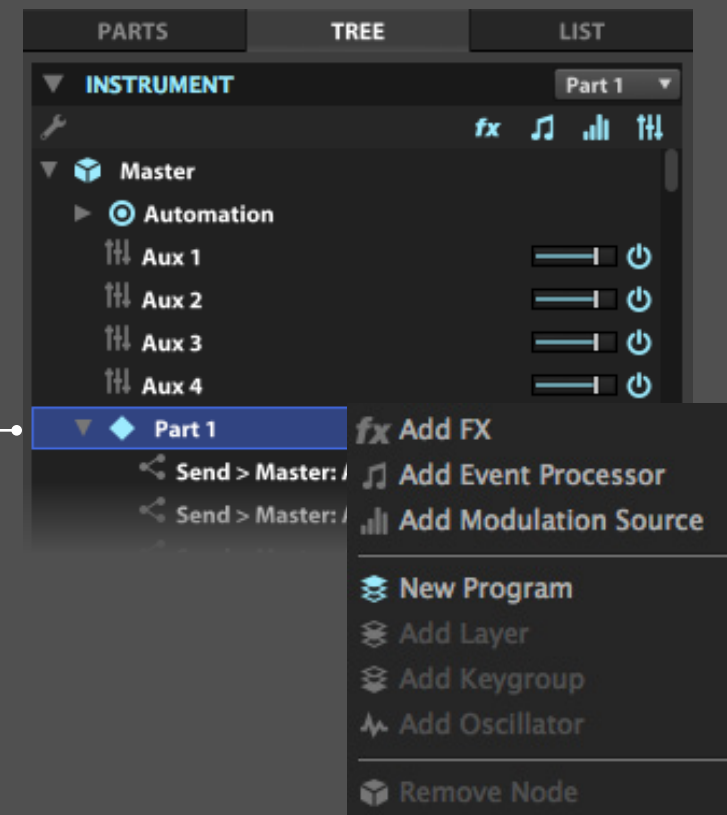
5

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



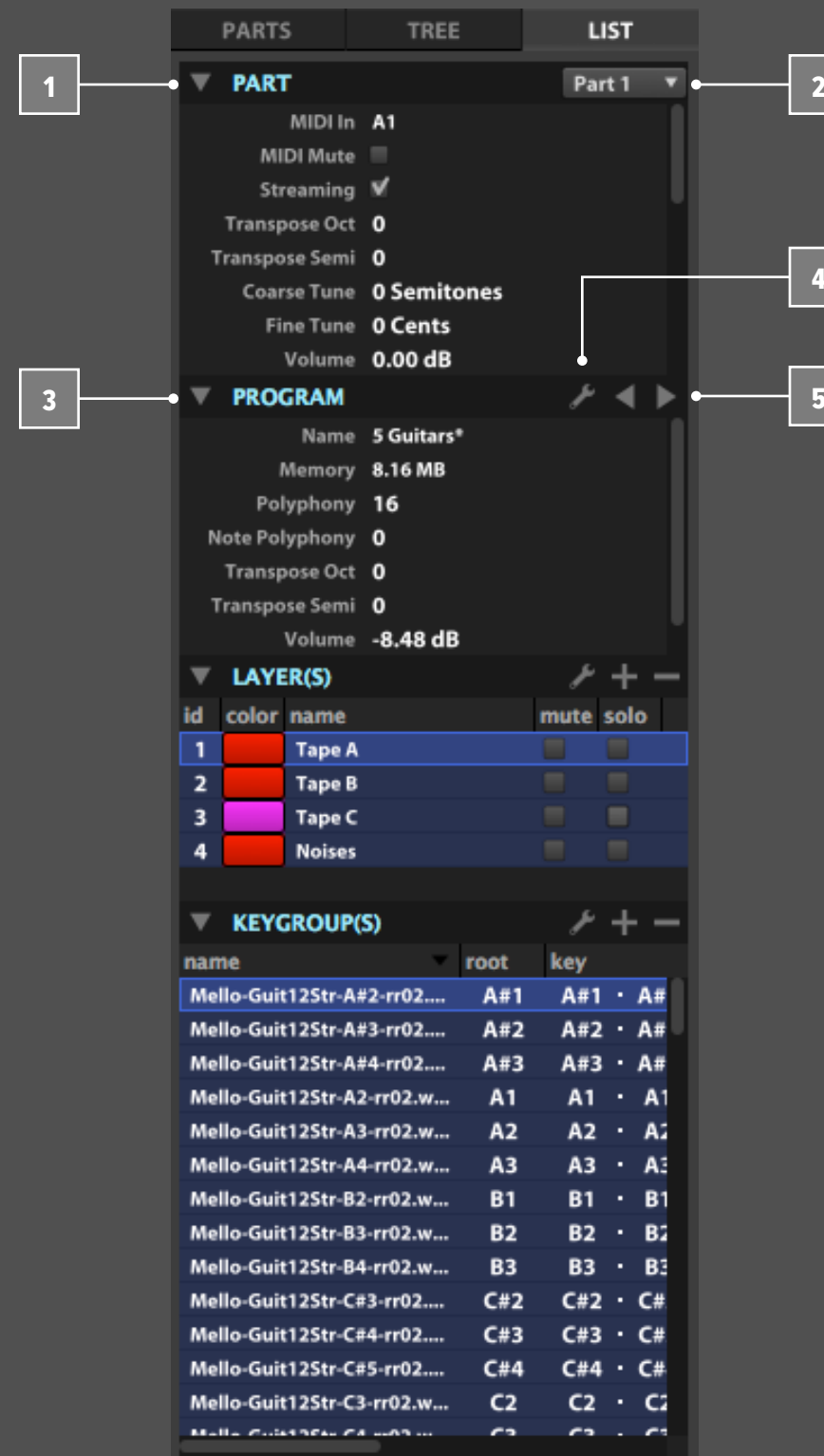
LIST

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 Layers section. At the top, there are tabs for 'PARTS', 'TREE', and 'LIST'. Below these, a 'PART' section shows settings for 'Part 1' including MIDI In, Mute, Streaming, Transpose Oct, Transpose Semi, Coarse Tune, Fine Tune, and Volume. Below that is a 'PROGRAM' section with settings for Name, Memory, Polyphony, Note Polyphony, Transpose Oct, Transpose Semi, and Volume. The main area is the 'LAYER(S)' list, which has columns for 'id', 'color', 'name', 'mute', and 'solo'. A table of layers is shown below:

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"/>

Below the layers list is a 'KEYGROUP(S)' section with columns for 'name', 'root', and 'key'. A table of keygroups is shown below:

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 · A1
Mello-Guit12Str-A4-rr02.w...	A3	A3 · A1
Mello-Guit12Str-B2-rr02.w...	B1	B1 · B1
Mello-Guit12Str-B3-rr02.w...	B2	B2 · B1
Mello-Guit12Str-B4-rr02.w...	B3	B3 · B1
Mello-Guit12Str-C#3-rr02....	C#2	C#2 · C#
Mello-Guit12Str-C#4-rr02....	C#3	C#3 · C#
Mello-Guit12Str-C#5-rr02....	C#4	C#4 · C#
Mello-Guit12Str-C3-rr02.w...	C2	C2 · C1
Mello-Guit12Str-C4-rr02.w...	C3	C3 · C1

Callouts 6 through 9 point to specific elements: 6 points to the 'id' column header, 7 points to the 'LAYER(S)' section header, 8 points to the 'name' column header, and 9 points to the 'LAYER MENU' area on the right.

Auto-size this column
Auto-size all columns

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



FILE BROWSER

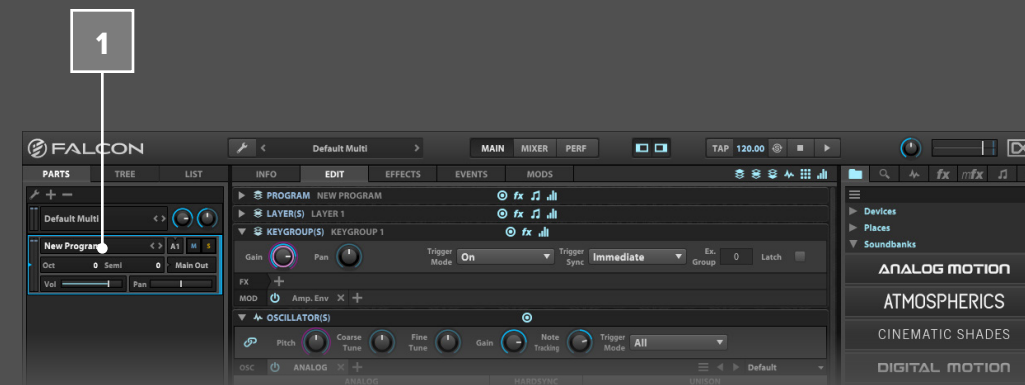
The File Browser is a view for browsing, searching, auditioning, and loading files in Falcon.

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

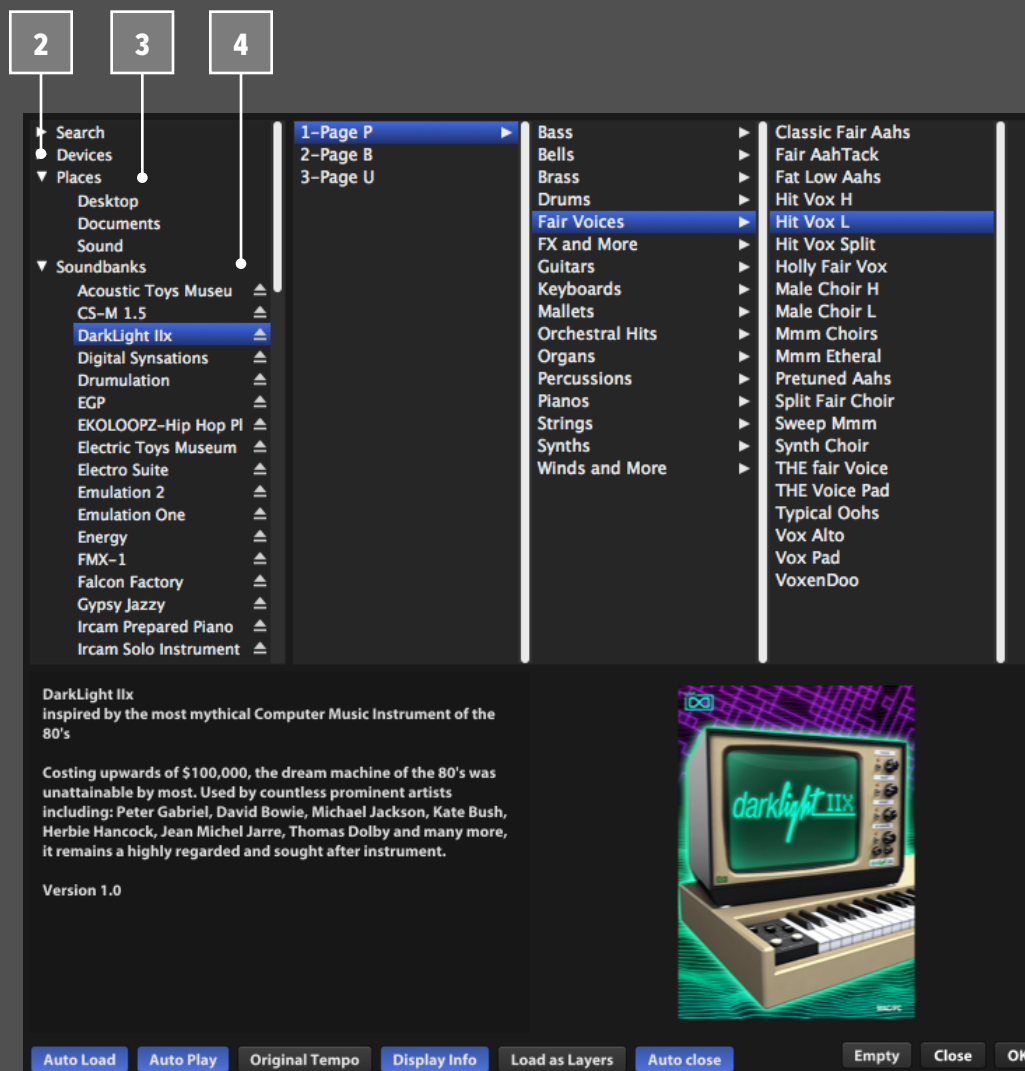


1 PROGRAM FILE BROWSER

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.

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].

DarkLight IIX
 Inspired by the most mythical Computer Music Instrument of the 80's

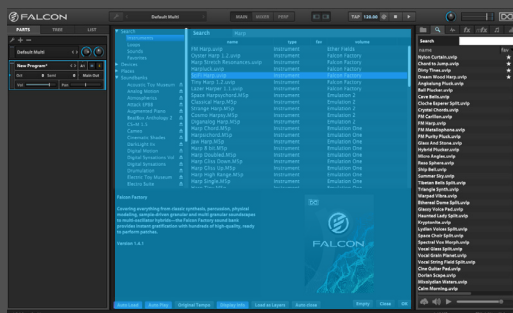
Costing upwards of \$100,000, the dream machine of the 80's was unattainable by most. Used by countless prominent artists including: Peter Gabriel, David Bowie, Michael Jackson, Kate Bush, Herbie Hancock, Jean Michel Jarre, Thomas Dolby and many more, it remains a highly regarded and sought after instrument.

Version 1.0



Auto Load Auto Play Original Tempo Display Info Load as Layers Auto close Empty Close OK





FILE BROWSER

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.

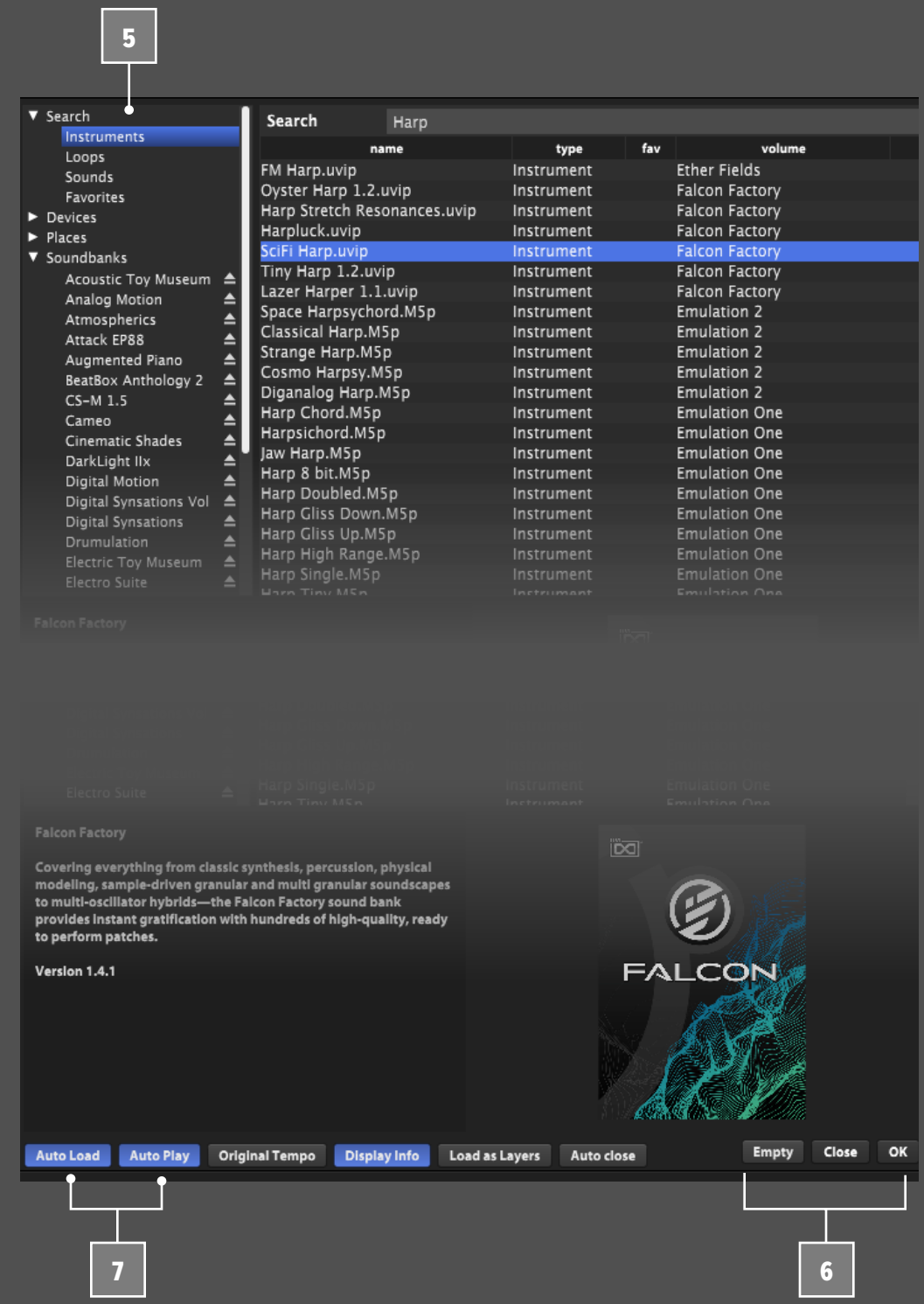
6 To load the selected program or audio file, double-click the file name or press the **OK** button. You can also drag and drop a file from the browser to the Parts List, by dragging onto an existing part or by dragging beneath the last part in the list to load it as a new part. To close the browser 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.

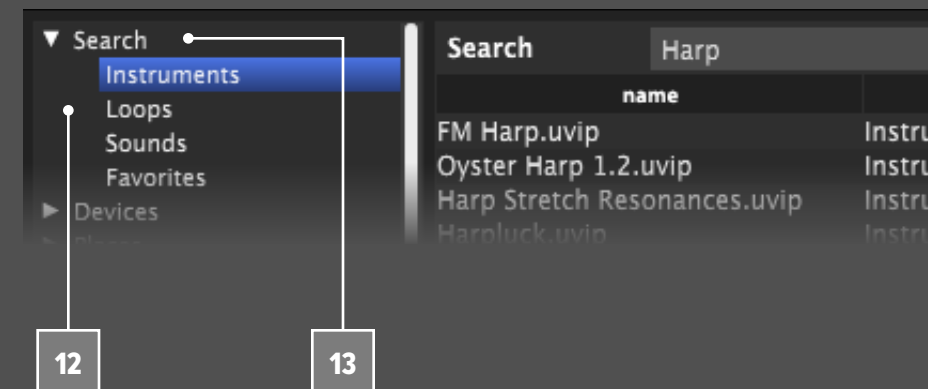
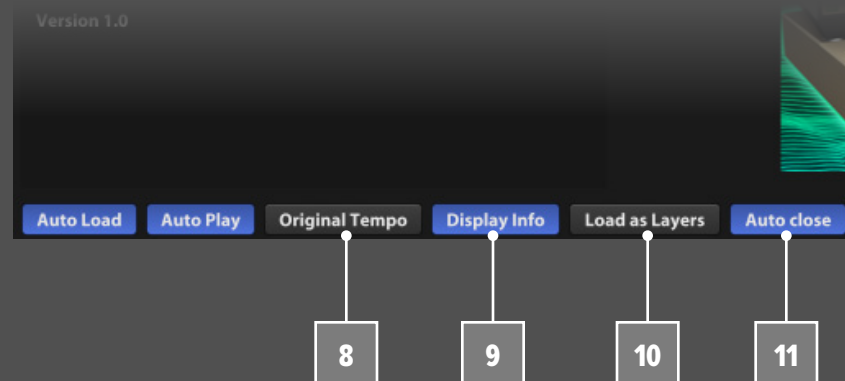
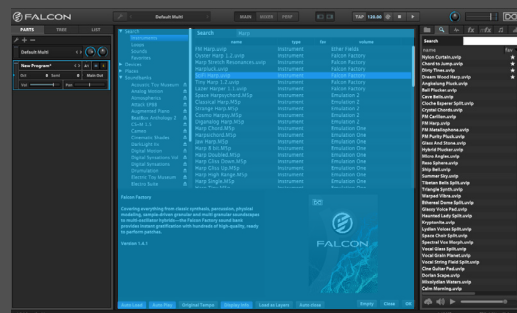
To reveal the location of a file or folder in the browser, right-click its name and choose **REVEAL IN FINDER** (Mac) or **REVEAL IN EXPLORER** (Windows). To delete a file, right-click its name and choose **DELETE FILE**.

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.





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

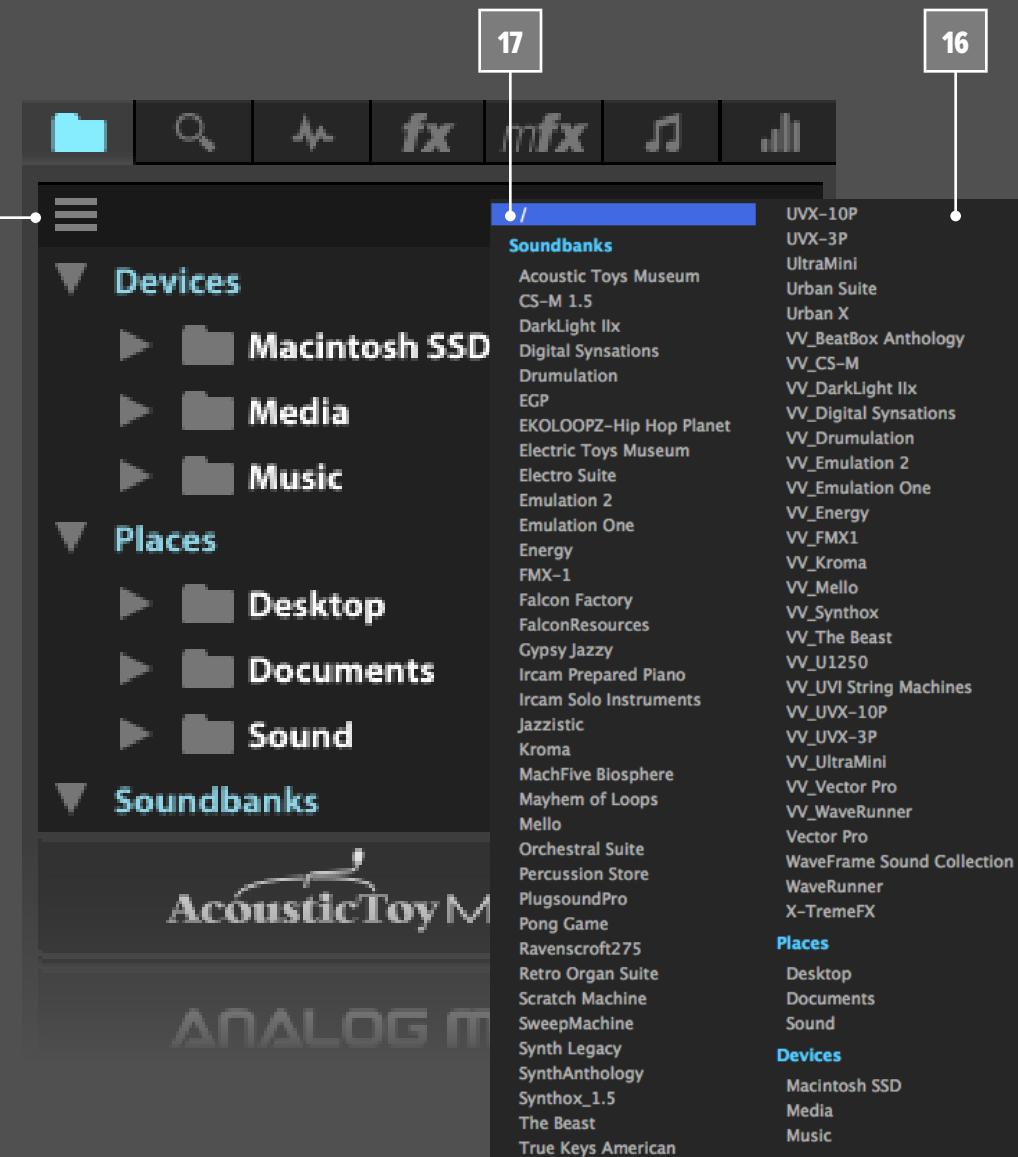
Pressing on the sidebar menu button opens a navigation menu. The menu displays links to each of your Soundbanks, Places, and Devices, as well as the path from the current folder back up to where you started.

17

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



16



FILE BROWSER





FILE BROWSER

18 **SOUNDBANKS**

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

AUDITIONING AND LOADING FILES

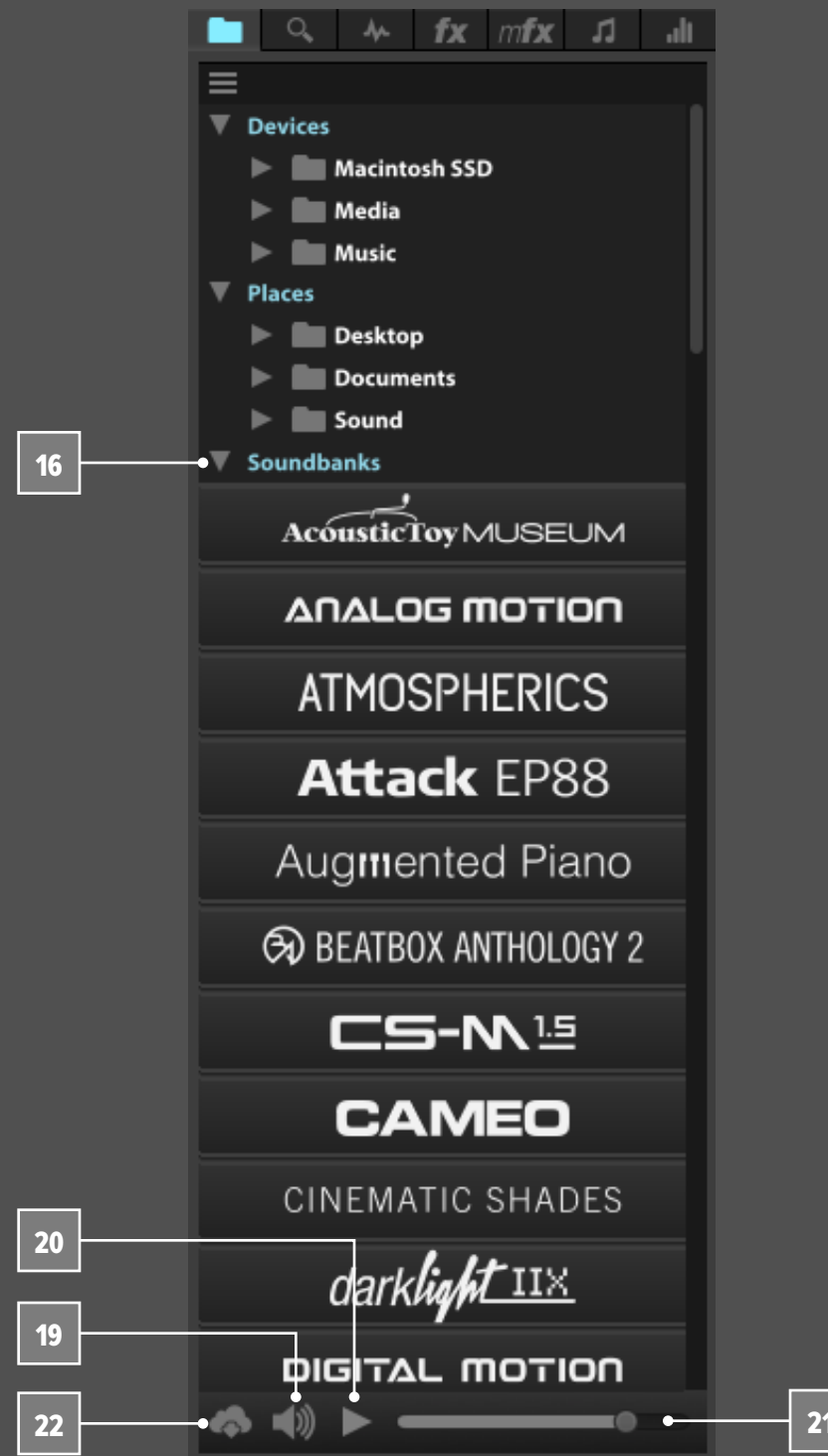
The sidebar browser also has some options for quickly auditioning samples and adding them to a program.

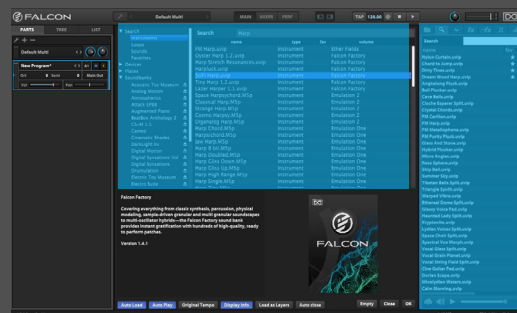
19 **AUTO PLAY** will automatically play audio files

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

21 The **VOLUME** slider set 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

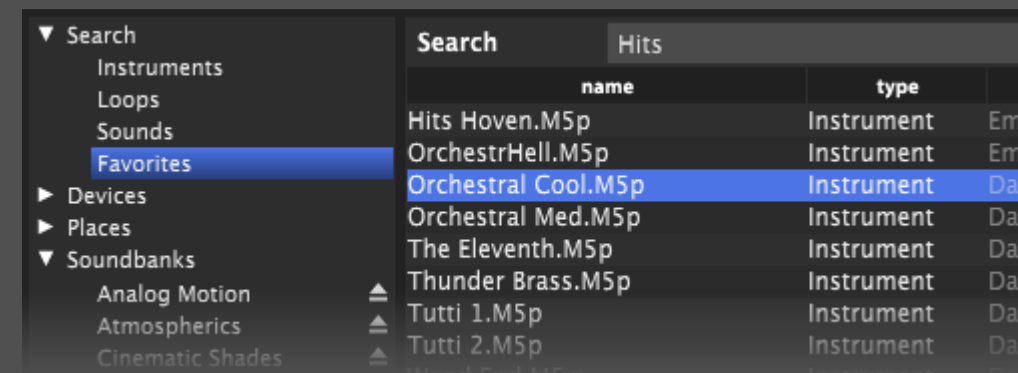
If you would like to mark a preset or sound in a UVI Soundbank as a Favorite, simply right-click it in one of Falcon’s browsers and select “Add to favorites”. Once done, the preset will display a “★” icon adjacent to its name showing that it has been tagged. To untag it, right-click and select “Remove 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

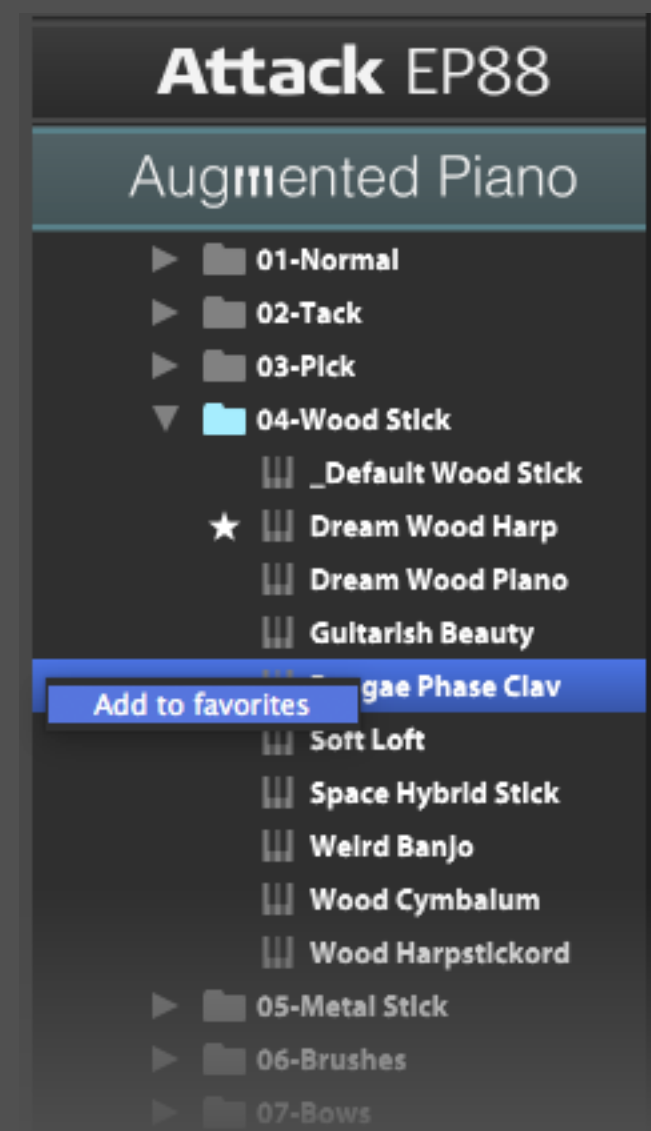
Any preset or sound can be tagged so long as its location has been indexed by Falcon. See [Preferences > Soundbanks] for more information on adding indexed directories to Falcon.

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

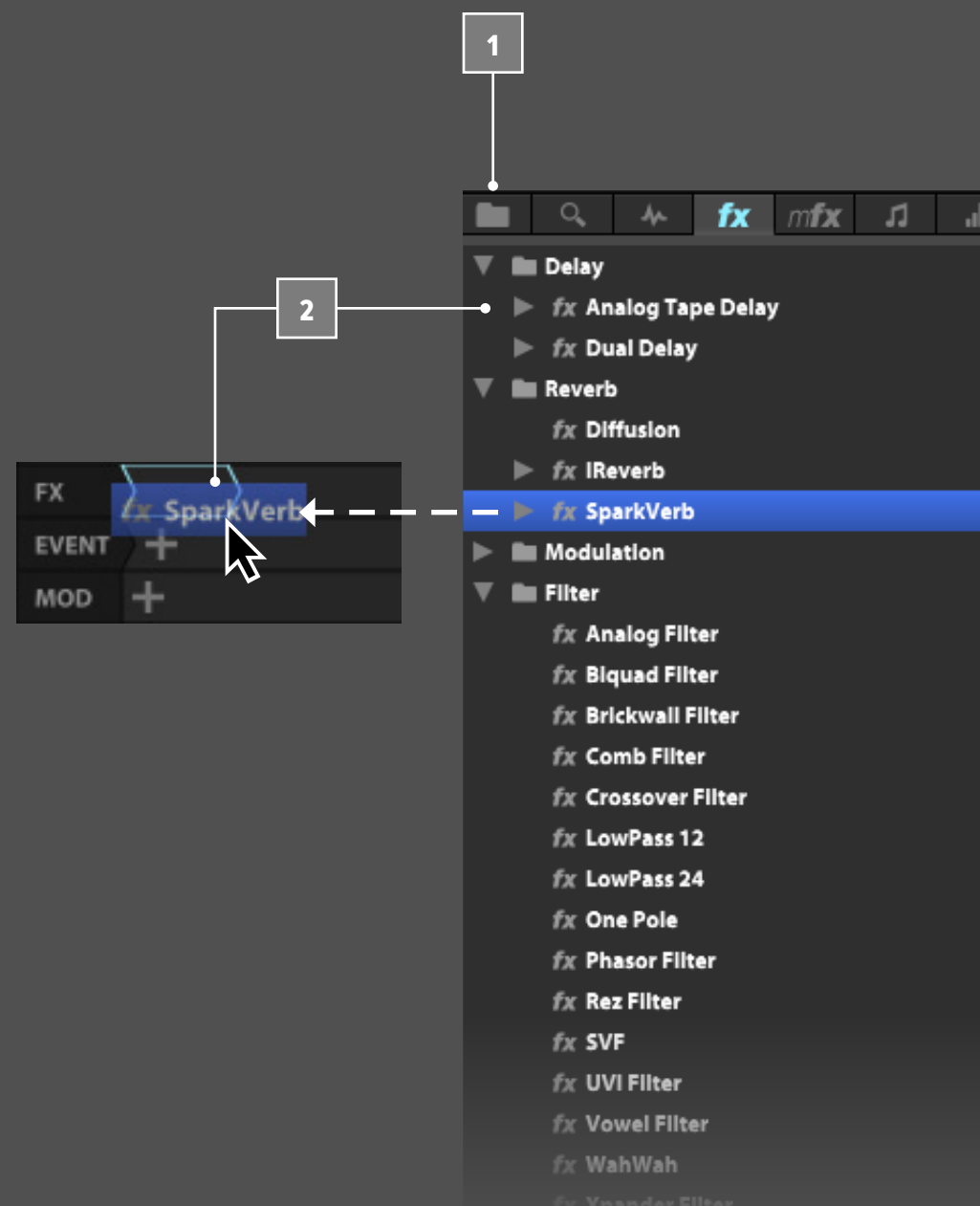
For details on the File Browser, see [Interface > File Browser]; for the rest, see below.

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.

2 LOADING A PRESET

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.

5 AUXES

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.

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.

6 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.

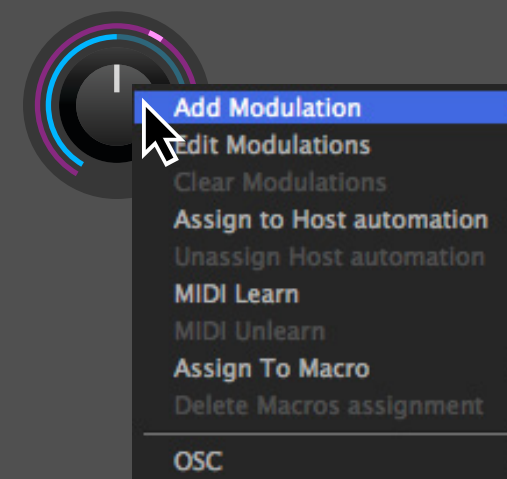
DOUBLE-CLICK

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 PRESET

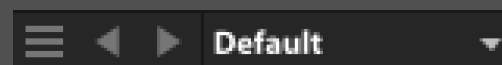
After creating or editing sounds in Falcon, you can save the results as preset for individual modules, programs for a single instruments, and multis for all parts and programs in the entire Falcon instance.

MODULES

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

MODULE PRESET BROWSER

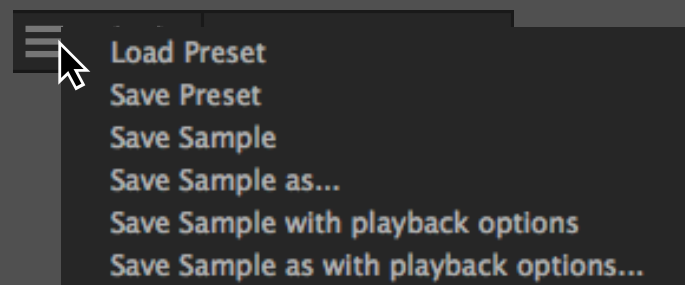
Each module displays a preset browser in the upper right:



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

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

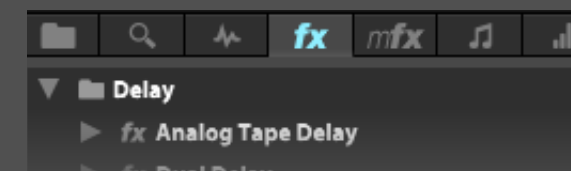
To save a user preset, press the **PRESET FILE MENU** and choose **SAVE PRESET** from the menu. User preset can be organized into subfolders, as many levels deep as you need. **TIP:** The Preset File menu additional options for sample-based oscillators. For more information, see [Interface > Main > Sample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

SAVING



USER PRESET

- **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.

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

1

LOADING

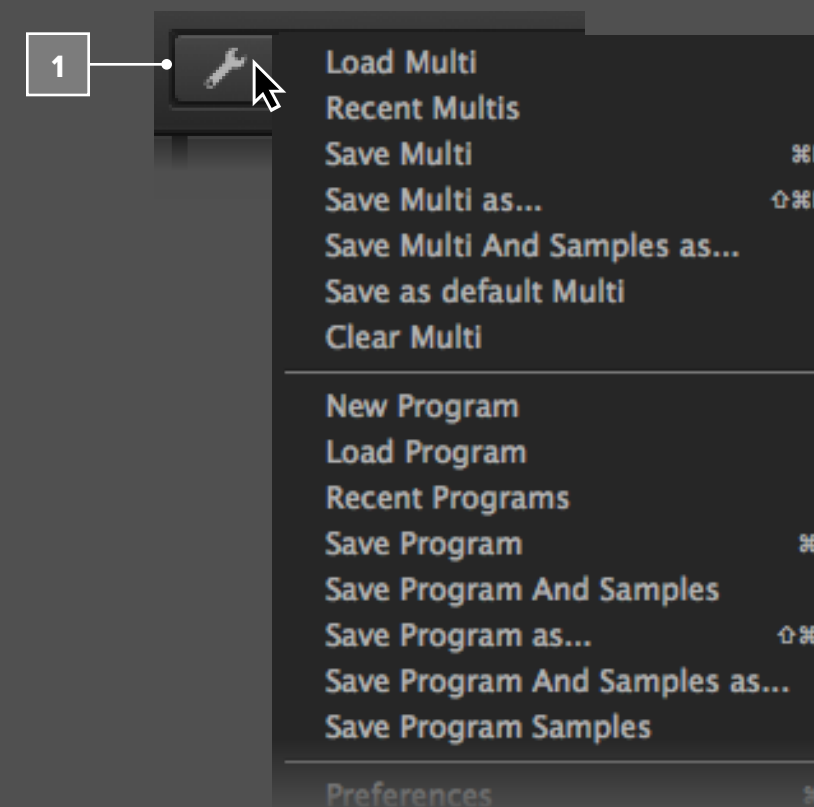
- LOAD MULTI:** Opens the Multi File Browser
- RECENT MULTIS:** Lists up to ten recently loaded multis for quick access.

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).



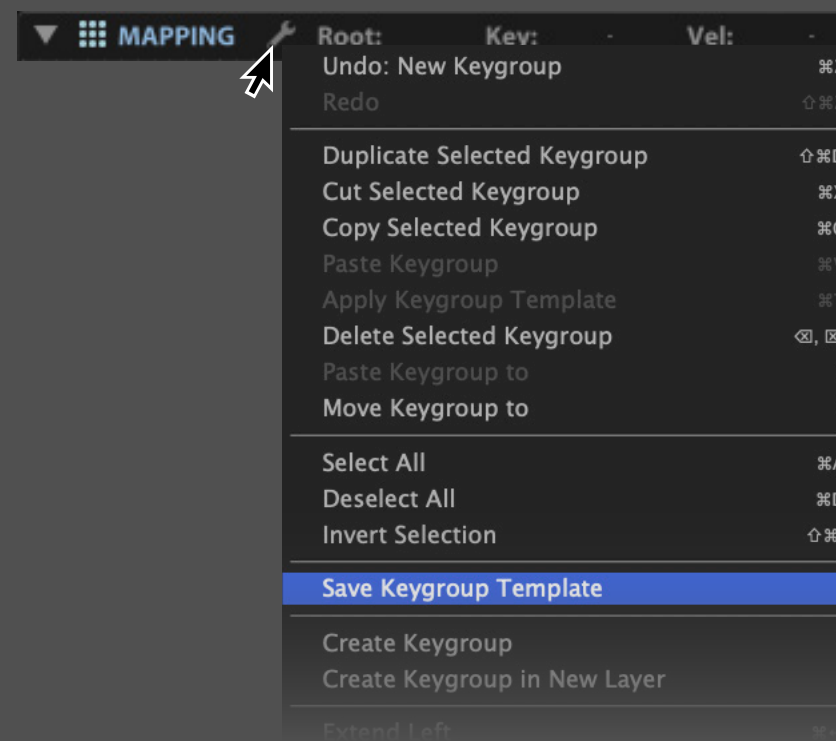


USER TEMPLATES

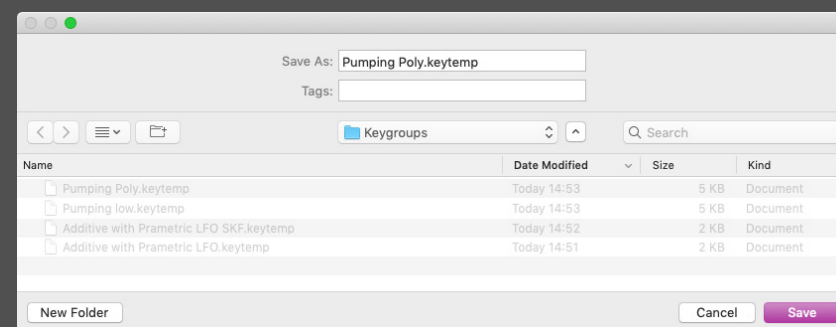
User Templates allow you to snapshot a keygroup in its entirety, including all oscillators, effects and modulators. These templates can then be quickly accessed as starting points for new patches or to speed up your workflow on complex part designs.

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

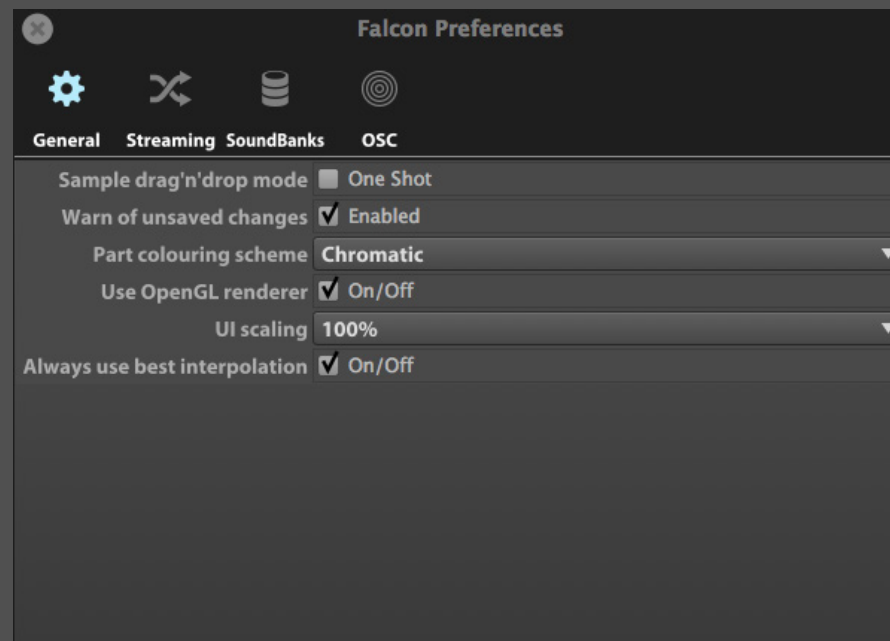
If the Save Keygroup Template command is grayed-out try using the TREE sidebar to select the desired keygroup.

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.

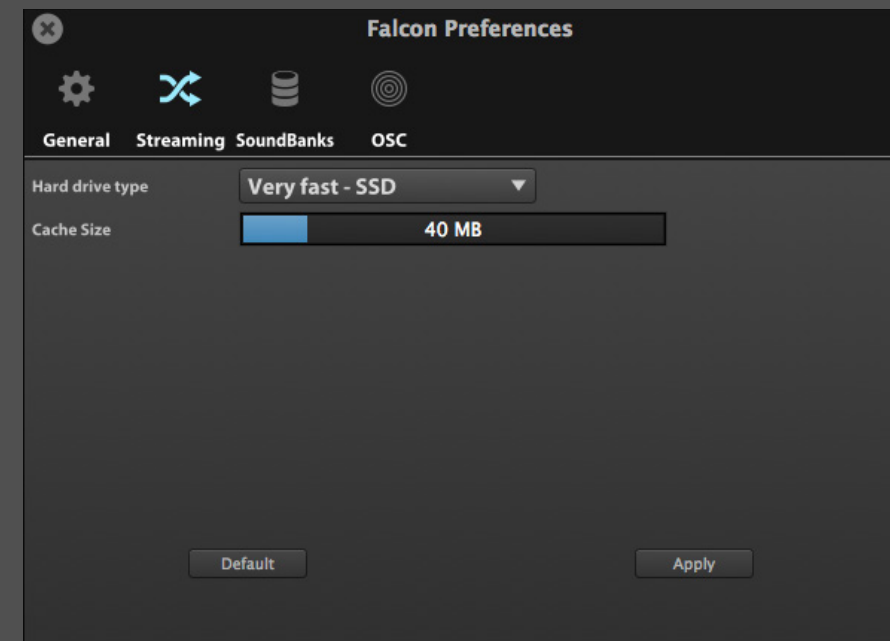


GENERAL

When you drag and drop samples into a program, by default the sample will play back for as long as the note is held. Enable the One Shot option for **SAMPLE DRAG'N'DROP MODE** to instead import all samples as one shot by default. To change an individual sample to One Shot, see [[Interface > Main > Sample Editor](#)].

Each part displays a color in multiple places throughout Falcon. Choosing Chromatic for **PART COLOURING SCHEME** will assign each new part a random color; choosing Grey will assign all parts the same shade of grey.

Falcon's UI can be rendered with OpenGL, which can help with overall performance by offloading some of the processing needed to draw the UI from the CPU to the GPU. To enable OpenGL rendering, enable the **USE OPENGL RENDERER** checkbox. For best results when using OpenGL rendering on Windows, make sure to update to the latest drivers for your graphics card. **UI SCALING** can be used to zoom the interface in intervals between 75 and 150%.



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** set 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.

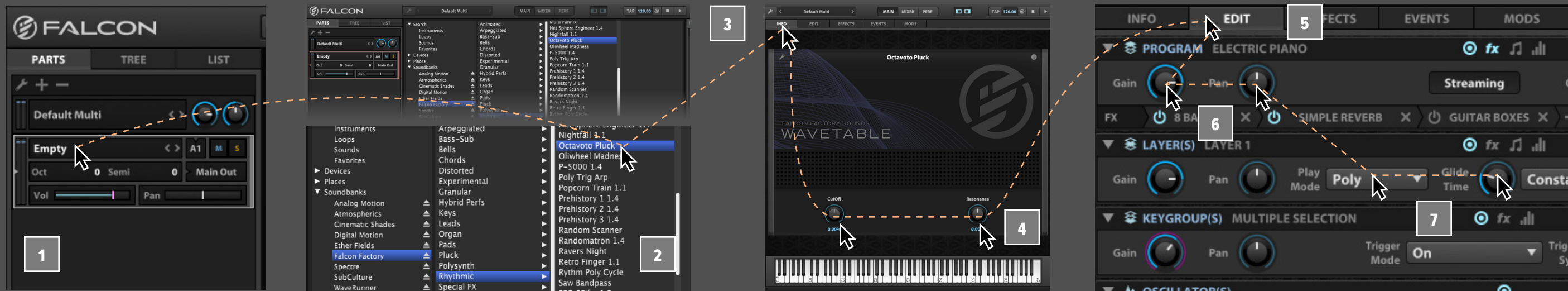
The Falcon factory soundbank is available through UVI Portal and the My Products page on UVI.net

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

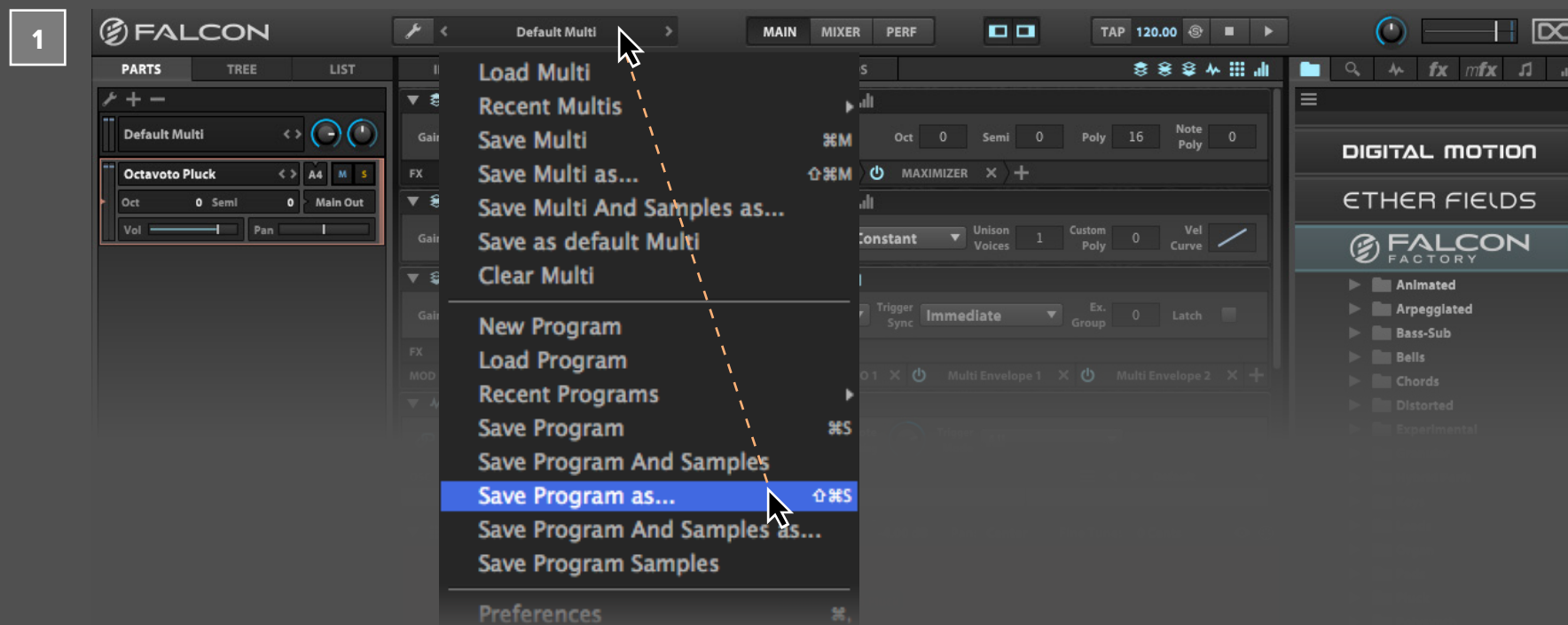
Now that we've made some changes to the program, let's save our edited version. The main menu in the toolbar is a central location for many of Falcon's save/load options. From the **MAIN MENU**, choose **SAVE PROGRAM AS**.

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.

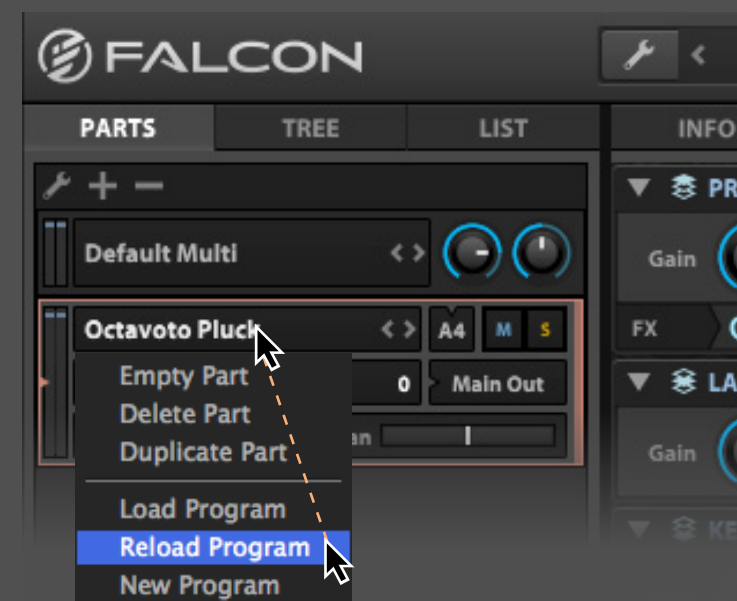
If you make some more edits to this program, you can save the same file again with Save Program. That will save the same file in place, and won't prompt again for a file name.

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.

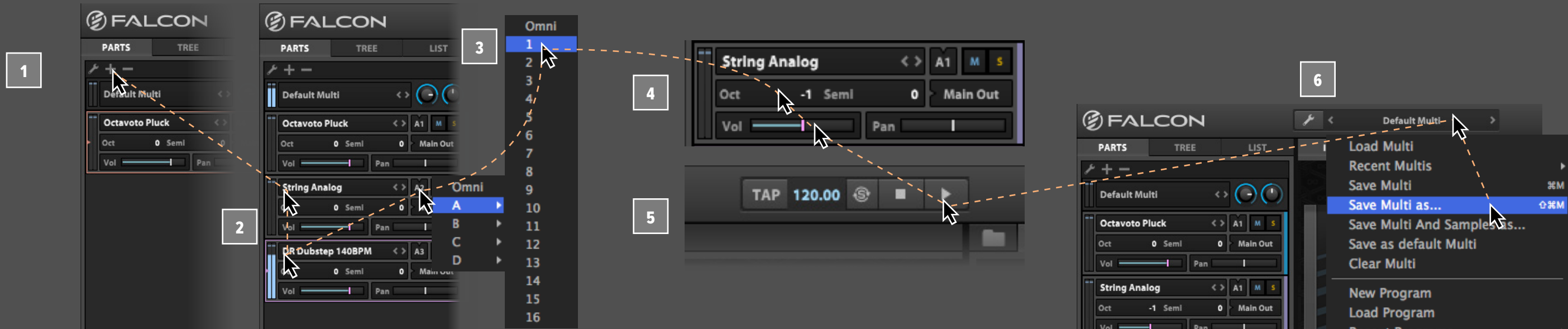


2





LEARNING FALCON 103: SAVING A MULTI



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.

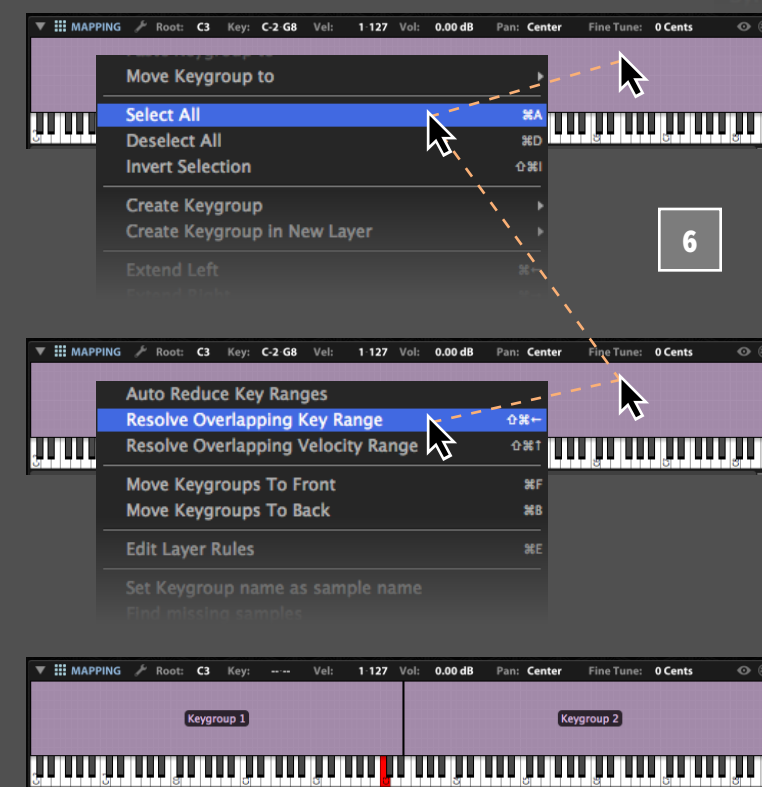
3 Play a few notes, and you'll hear a simple sine wave oscillator. Let's change that to a sawtooth wave, by clicking the **WAVEFORM** and choosing **SAWTOOTH** from the menu.

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 **"ACCORDION."**

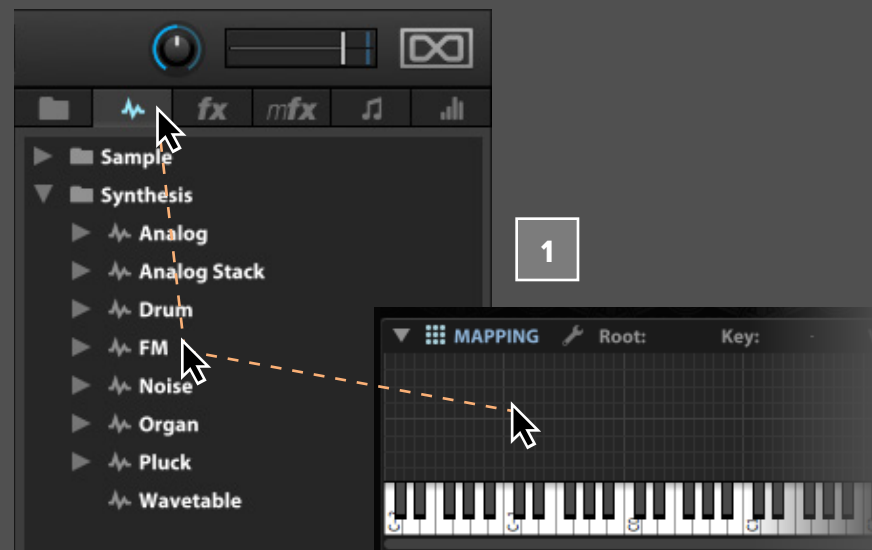
6 Perhaps instead of stacking these sounds, this could be a split program instead, with one sound for the left hand and another for the right hand. To do that, we'll need to adjust the key ranges of the keygroups so they don't overlap. Right-click in the Mapping Editor and choose **SELECT ALL**, then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

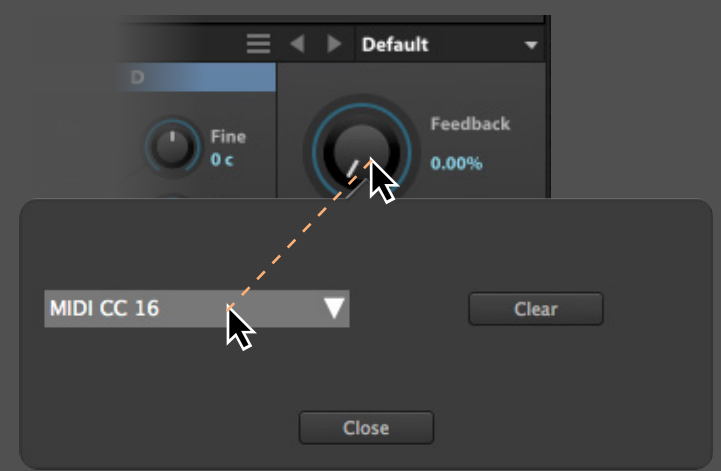
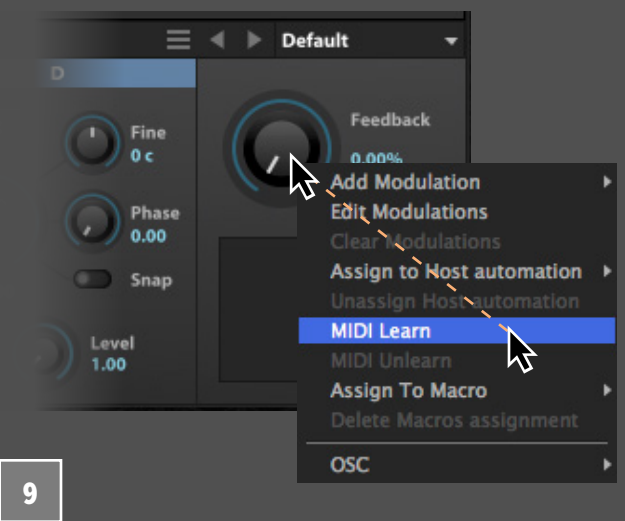
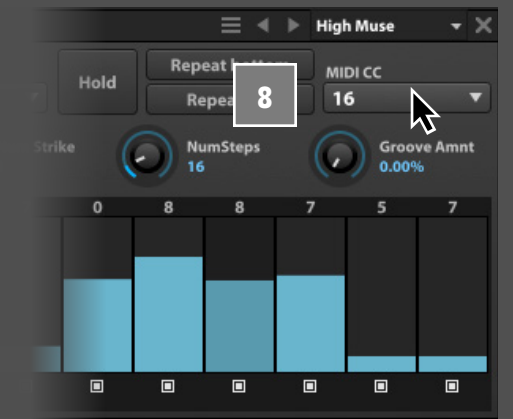
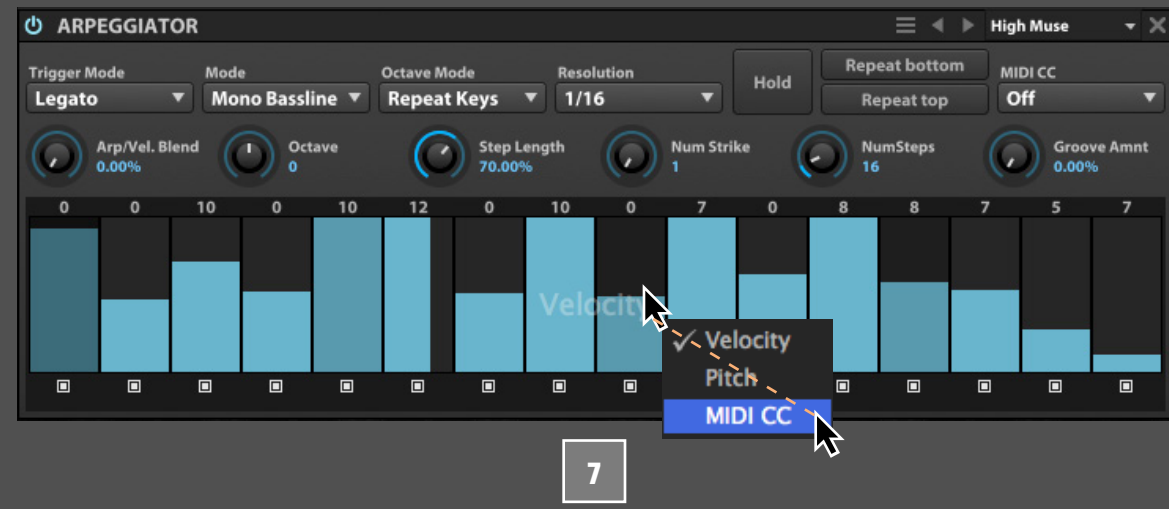
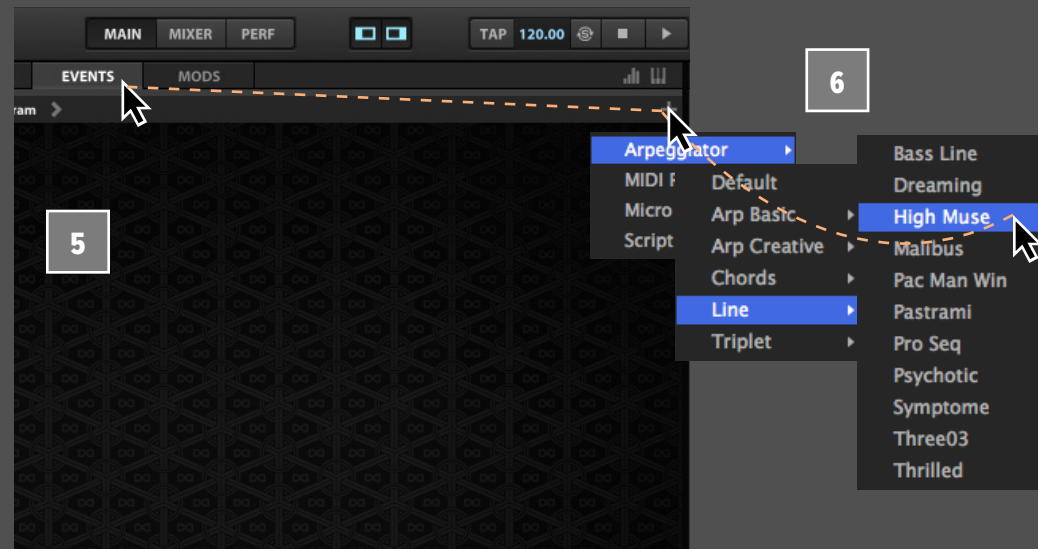
The operators can also be arranged in a variety of topologies. Using the same ratios, different topologies can change the sound drastically. To change the topology, press on the topology diagram in the lower right and choose a topology from the menu. For example, change the **TOPOLOGY** from #8 to #7.

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.

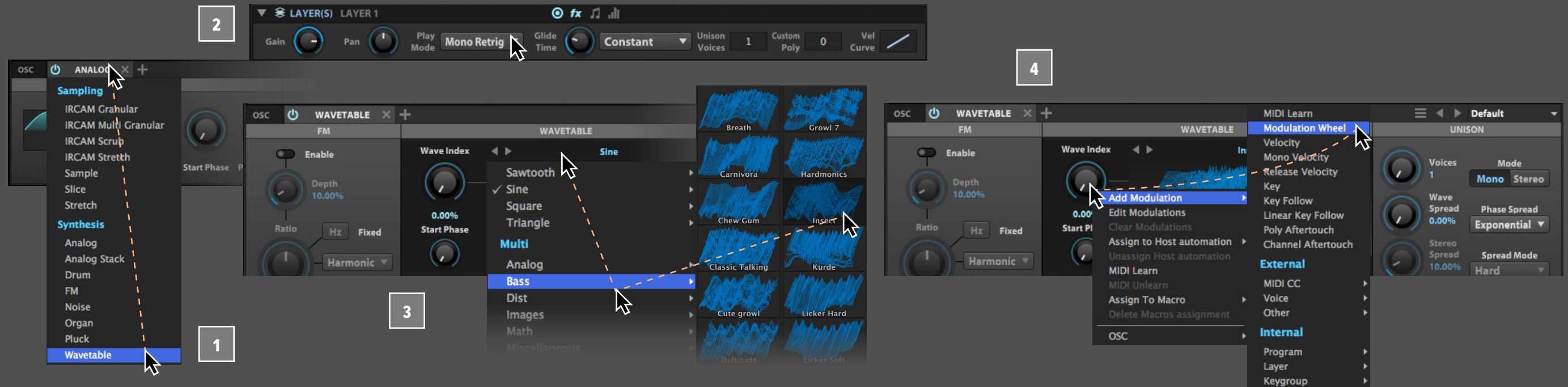
9 We can also slow down the LFO speed, to **0.15 HZ**. Let's do the same with oscillator 3 PWM, but with a different LFO.

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.

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.

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**.

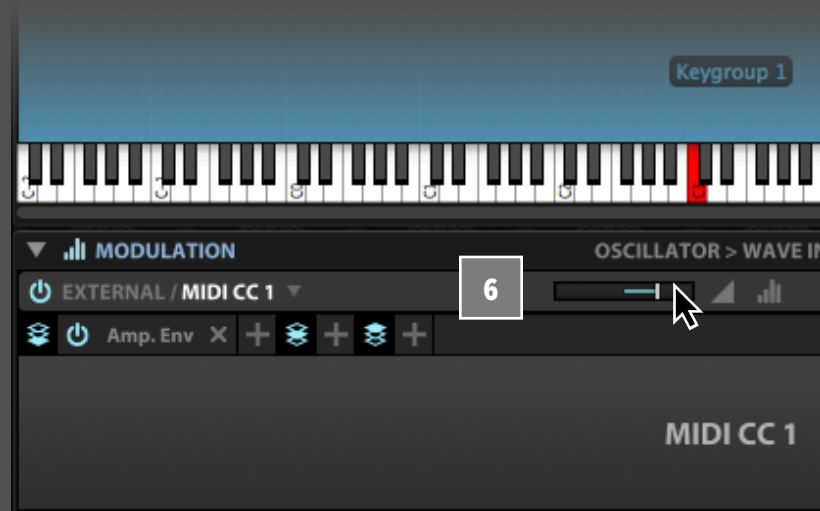
4 Right-click the Wave Index knob and choose **ADD MODULATION > MODULATION WHEEL**.

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)



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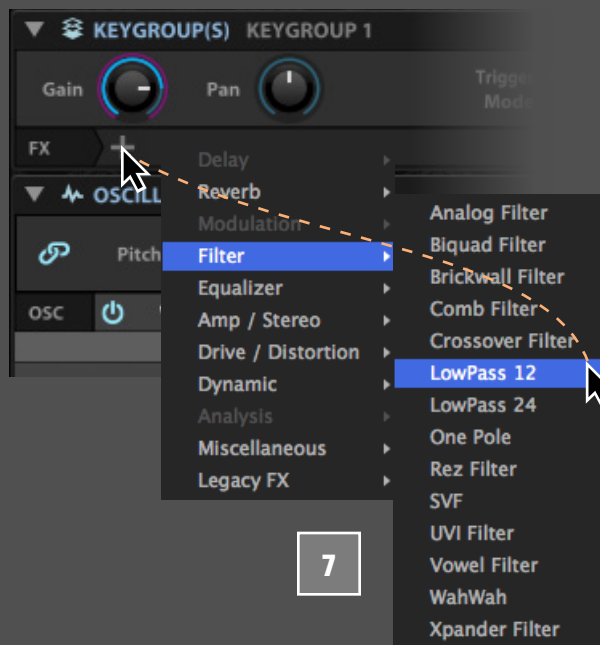
Each modulation assignment has a ratio slider that defines how the modulation source maps to its assigned parameter. By default the full range of the mod wheel will map to the full range of the Wave Index knob, but in this case we'd like the mod wheel to sweep over only half of the Wave Index range.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

7

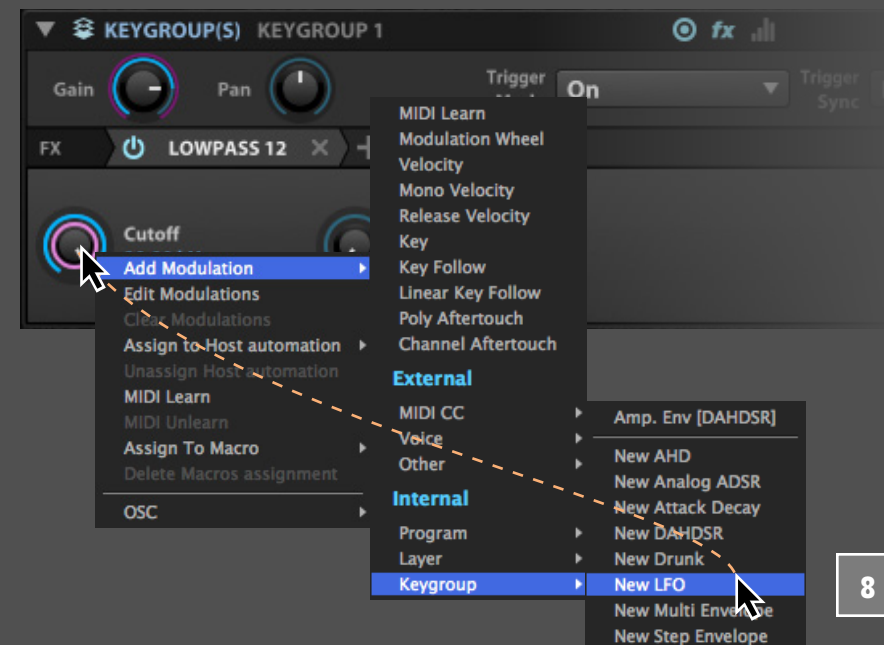
Now let's add a low pass filter. To add a filter, go to the **KEYGROUP > EFFECTS LANE** and press the + button, and choose **FILTER > LOWPASS 12**.

8

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



7



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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.

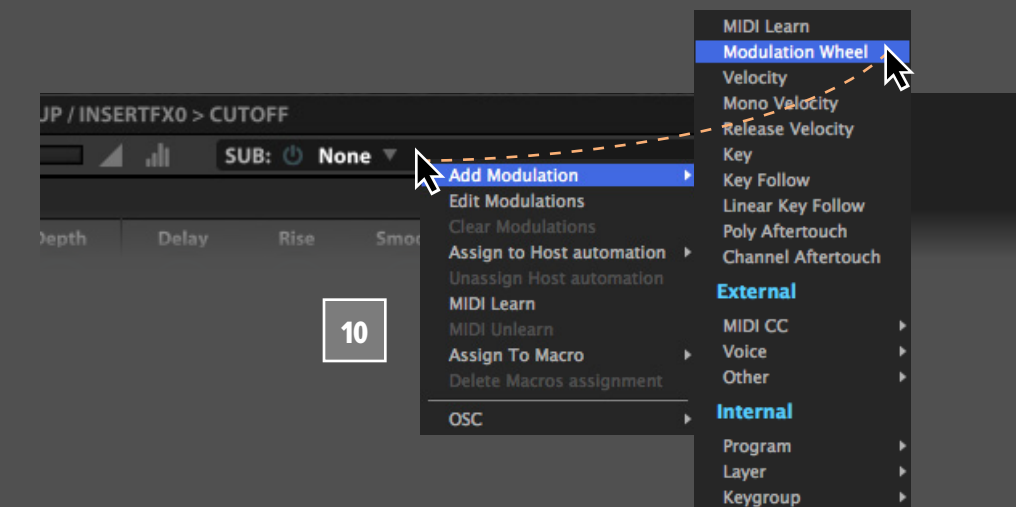
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Play a note, and you'll hear the cutoff frequency sweeping downward with the LFO. The LFO is applied as a constant modulation, however. To apply the LFO modulation selectively with the modulation wheel, add the mod wheel as a sub-modulation source. 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.



9

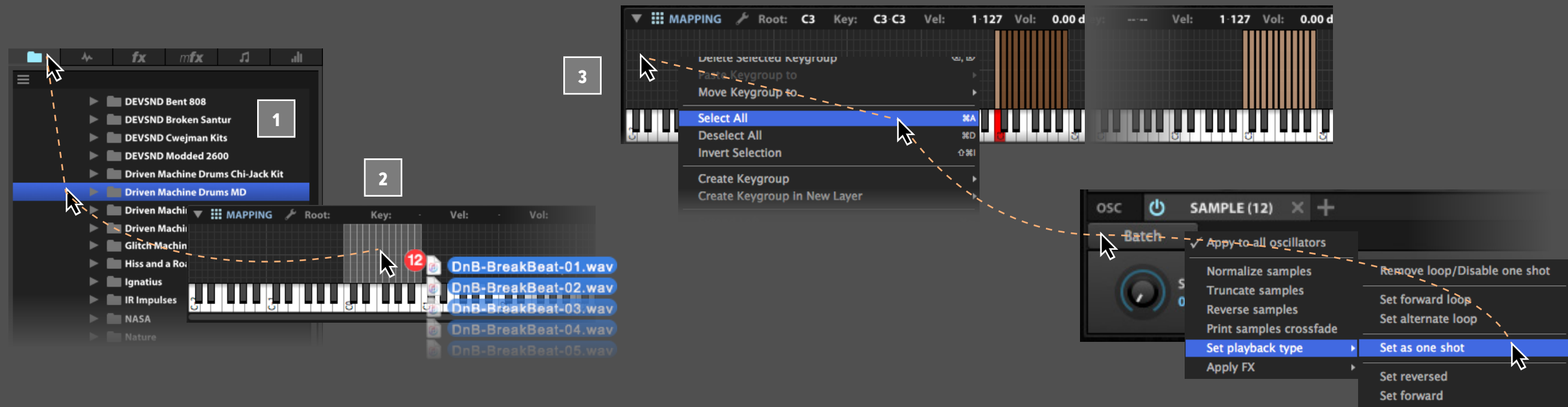


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LEARNING FALCON 108: MAKE A DRUM KIT FROM SAMPLES



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**.

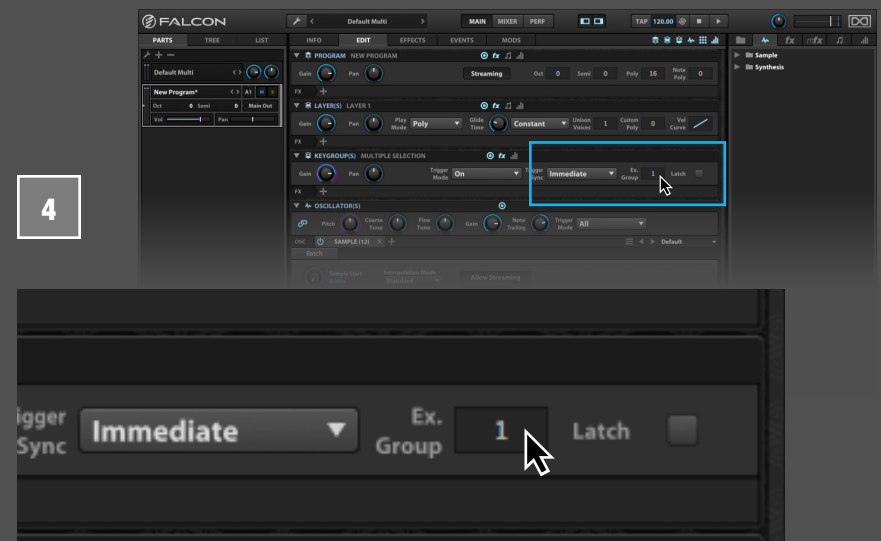
Now let's set the imported samples to be "one shot" samples, so that the entire sample will be played back when the note is triggered.

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.

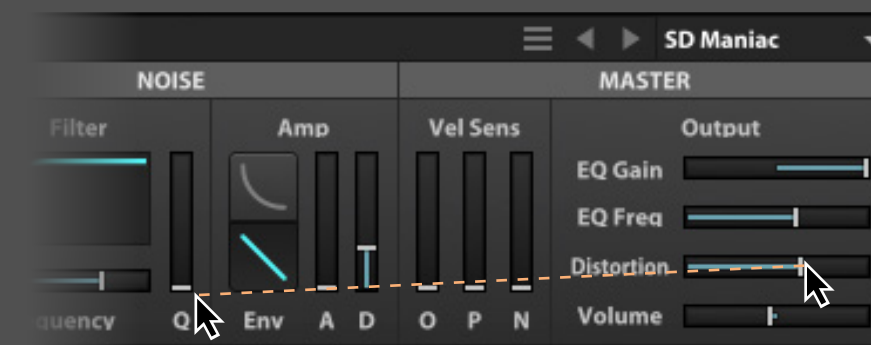
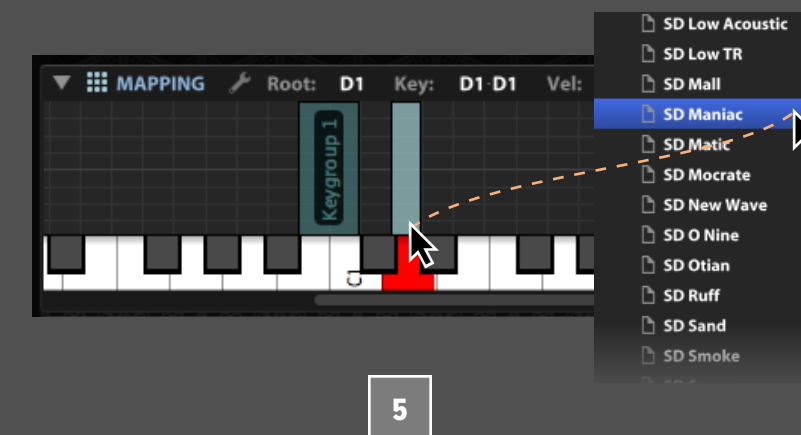
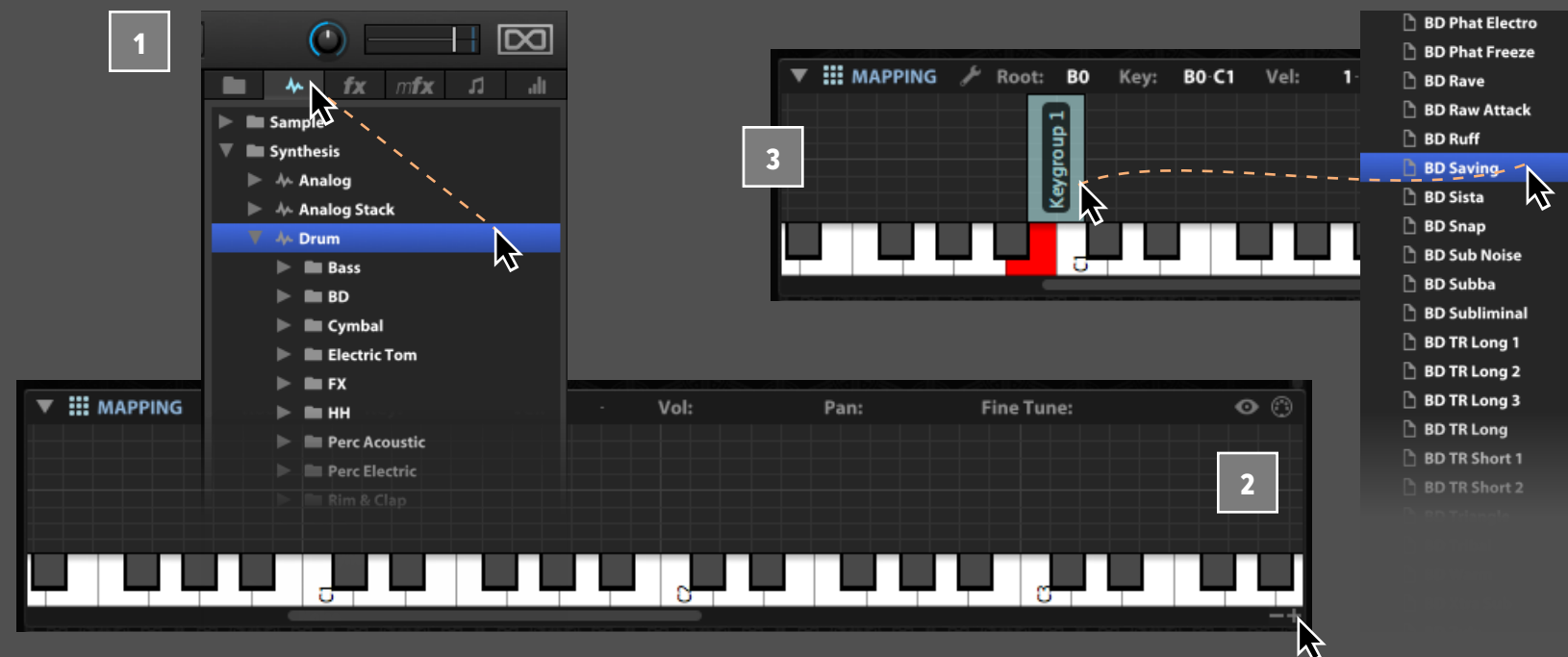
6 **DOUBLE-CLICK THE SAMPLE WAVEFORM** between the start and end markers to select it, from here you can **RIGHT-CLICK** to reveal a number of common wave editor commands such as reverse, normalize, fade in/out and silence. Changes made here still reference the original file so they will effect all slices.

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.

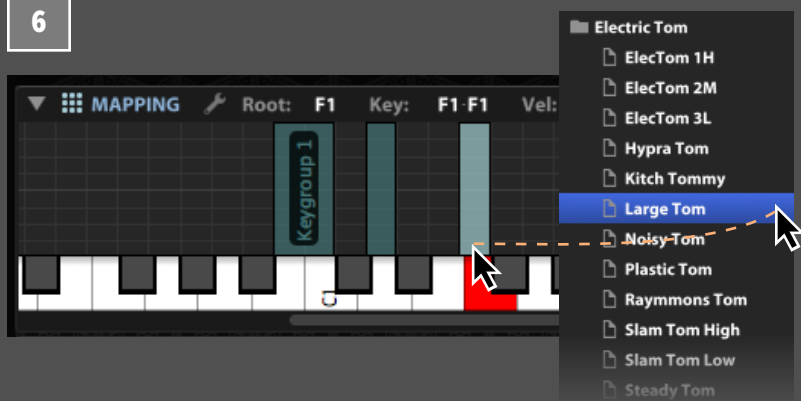




LEARNING FALCON 110: MAKE A DRUM KIT WITH SYNTHESIS (PART 2)



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

7

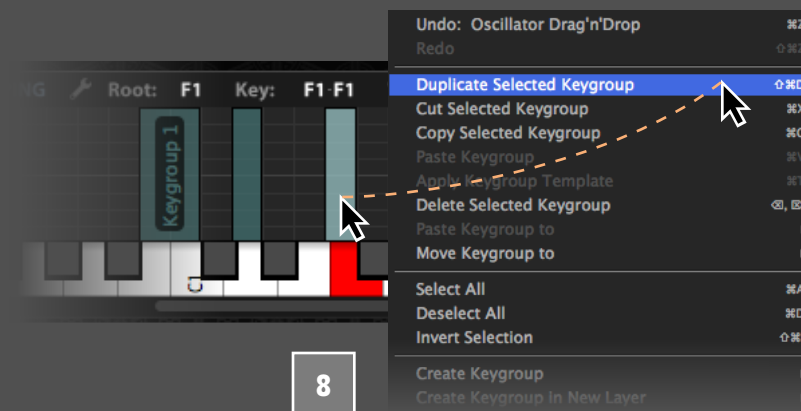
We can then tune the tom with the oscillator **FREQUENCY SLIDER**.



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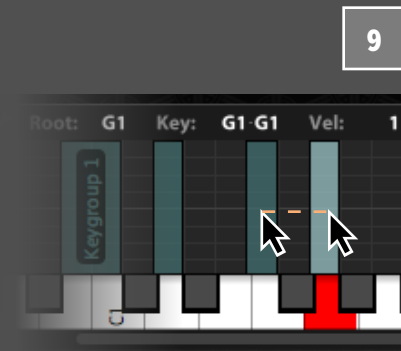
To use this customized tom as the starting point for additional toms, right-click the keygroup and choose "**DUPLICATE SELECTED KEYGROUP.**"



8

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.



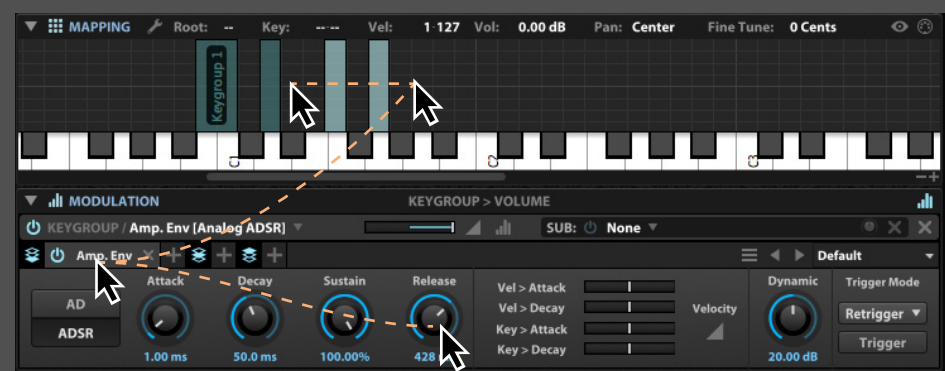
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To change the length of time the toms ring out let's tweak their amplitude envelope. If it's not already displayed, toggle visibility of the Modulation Editor with its button in the upper right of the Edit view.

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.

10



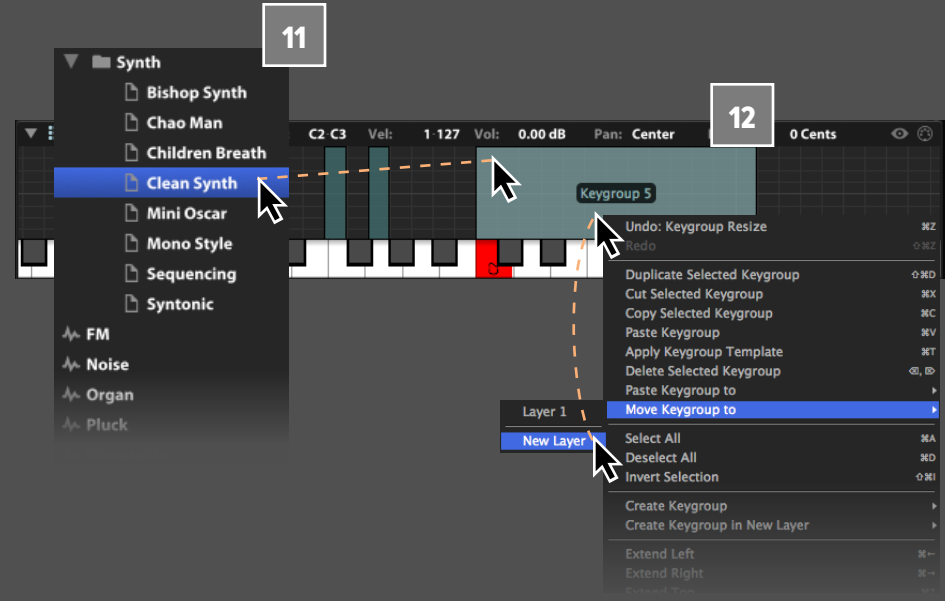
11

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.

11

12

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



12





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.

- 1 Let's start with a **LEAD** preset from the **FALCON FACTORY** soundbank, find and double-click '**RETRO LEAD**' to load it.
- 2 Switch to the **EFFECTS** tab, right-click the Analog Tape Delay effect header and choose the **DUAL DELAY > BASIC STEREO** preset.
- 3 First lets 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).

- 4 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.
- 5 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.
- 6 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**".

- 7 Now let's adjust the filter to clean up the low frequency content, set **FILTERS > LOW CUT** to "**1.6 KHZ**".
- 8 Once you have the effect where you like it you can save it's 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**".
- 9 You'll now see your custom preset in the Browser, within a User Preset folder alongside the factory preset for the module.

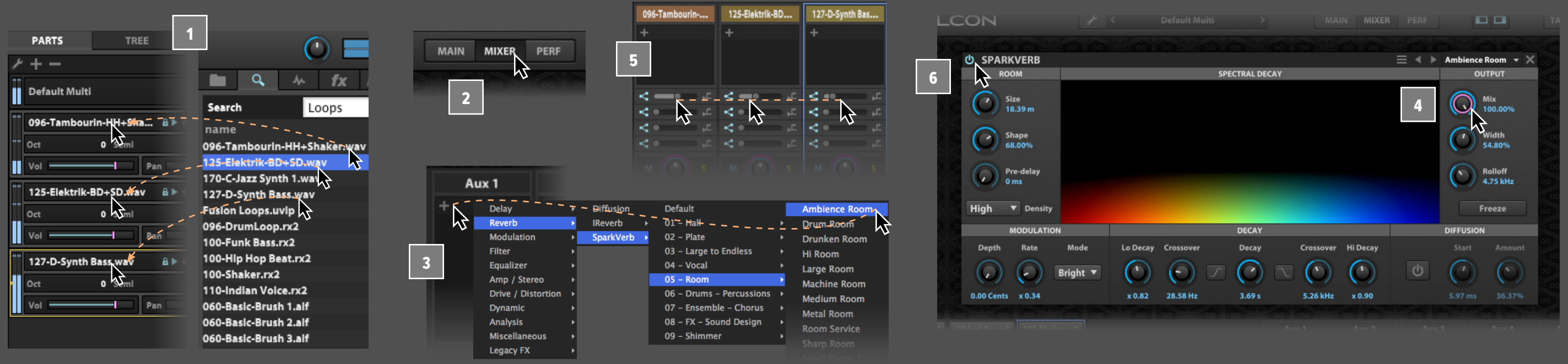




LEARNING FALCON 202: USING SPARKVERB



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

2

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

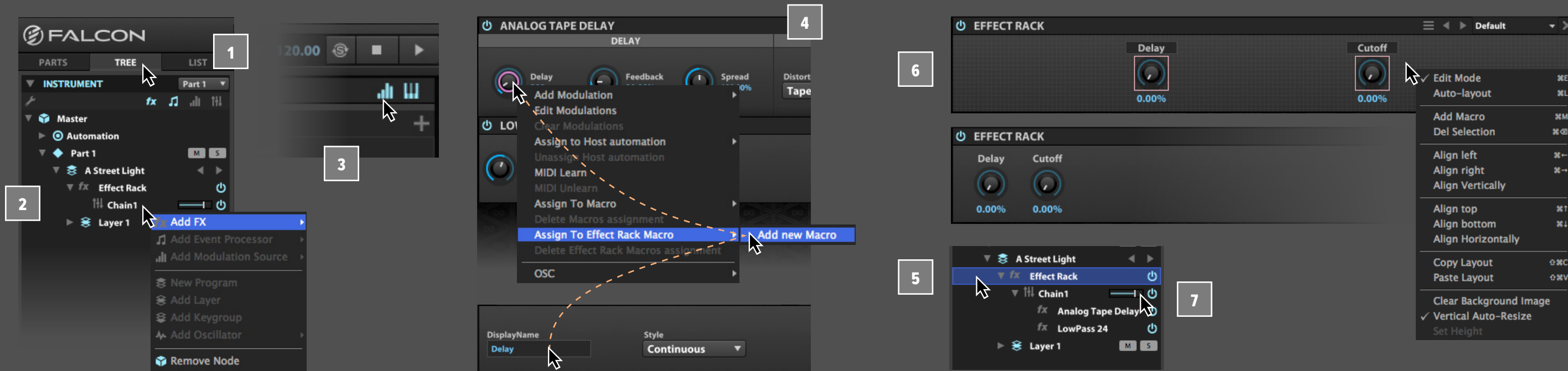
Let's send some signal from our 3 loops over to SparkVerb. Set the Aux1 sends for them as "-16DB", "-30DB" and "-60DB", respectively. We can now hear all three tracks effected by the reverb.

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 set 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’**.

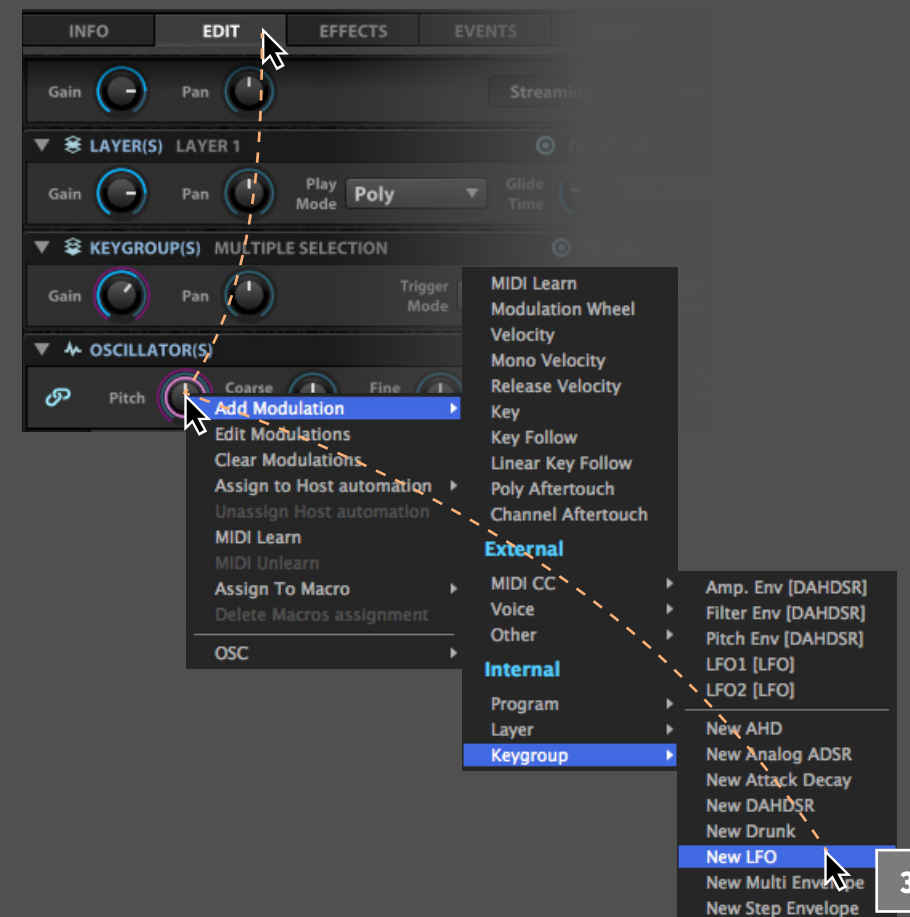
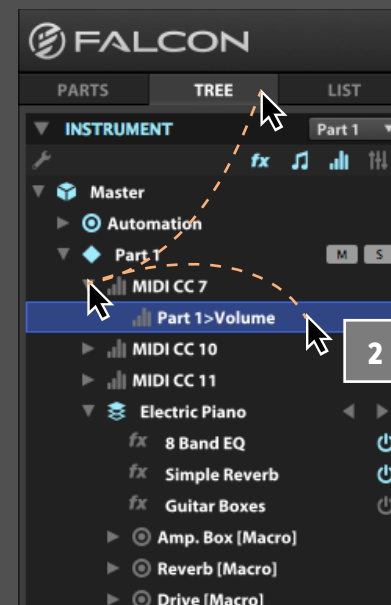
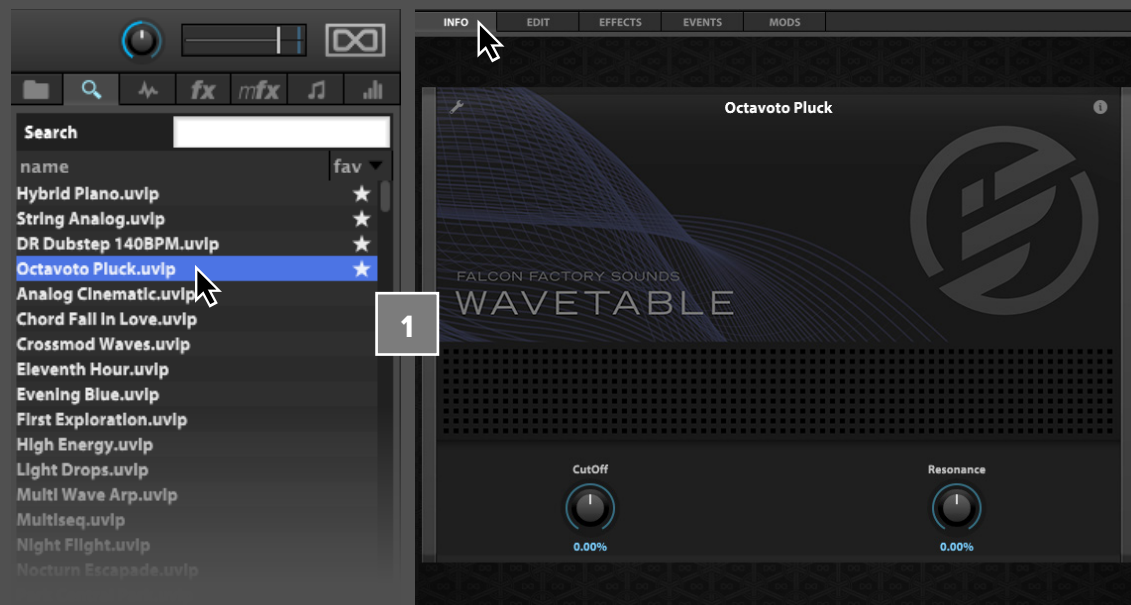
If you save an Effect Rack preset, the settings for all of its loaded effects will also be saved along with all macro assignments and customizations.



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**.

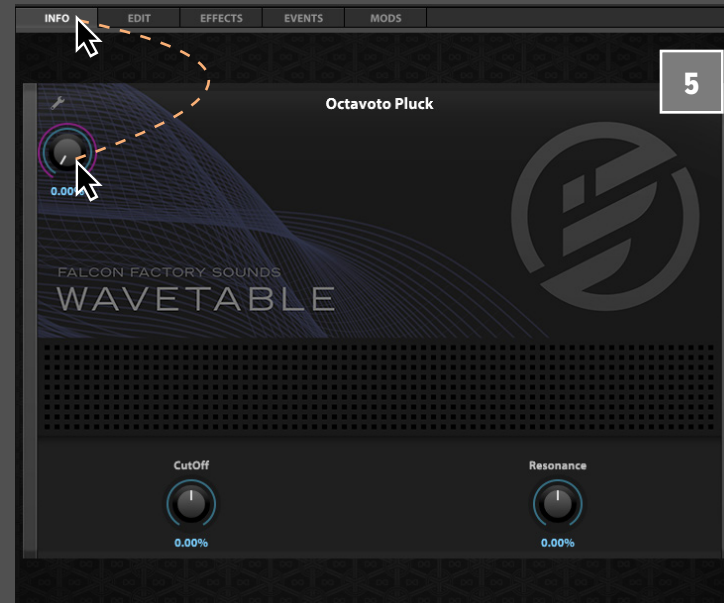




LEARNING FALCON 204: USING MACROS (PART 2)



fx



4 On the new LFO, set 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**.

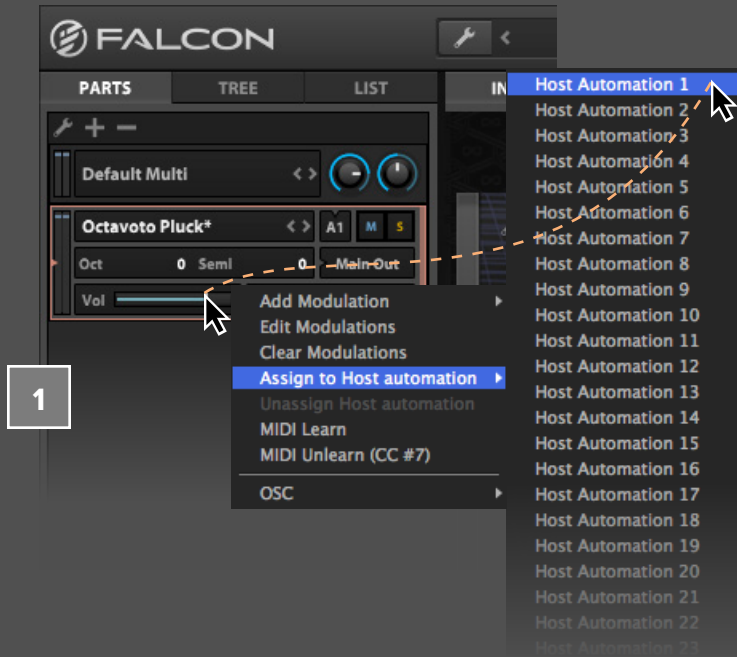
5 Switch back to the **INFO** tab, and you'll see the new macro knob. Adjust the **KNOB**, and you can hear the depth of the LFO modulation increasing.

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

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.





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.

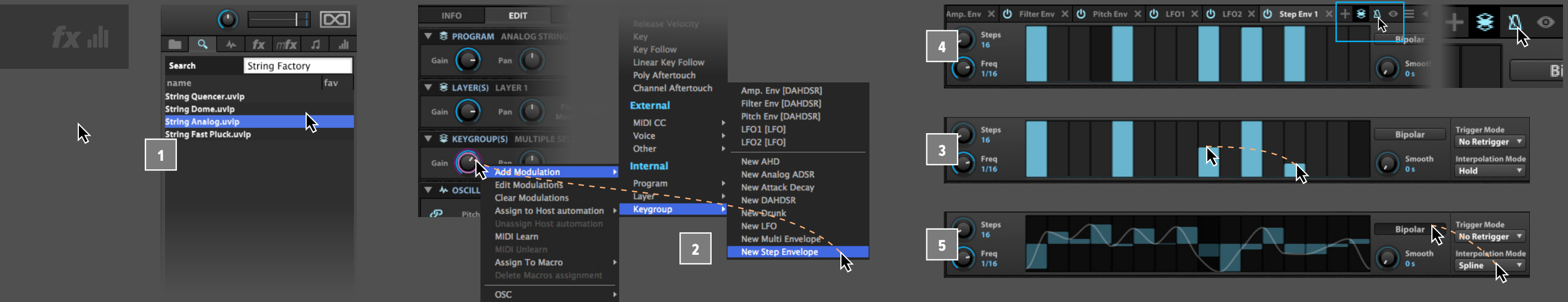
To make a host automation assignment, right-click a parameter, choose Assign to Host Automation, and choose one of the available items.

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 set the pitch range for the envelope, adjust the modulation ratio. For example, with a ratio of +12 and the Bipolar option enabled, the envelope will modulate ± 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.

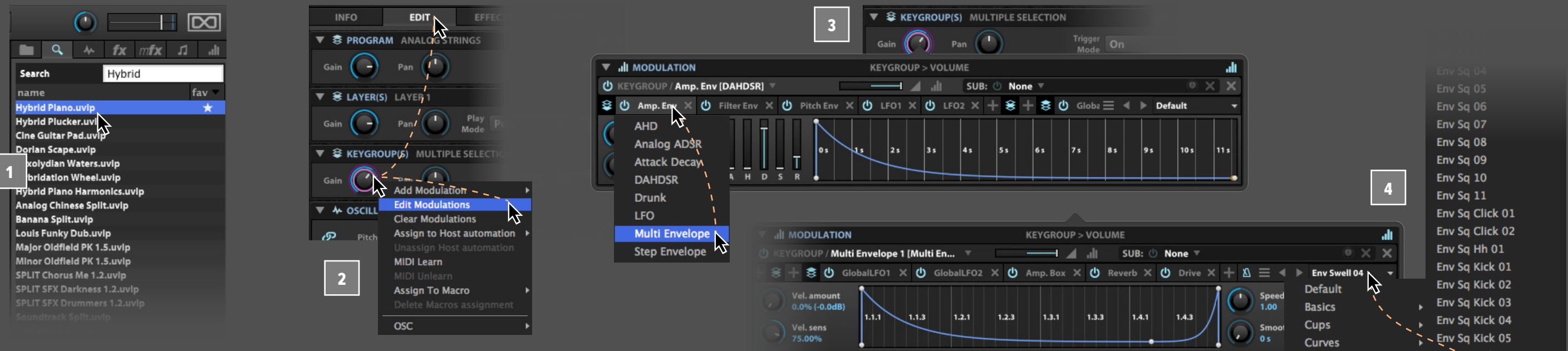




LEARNING FALCON 207: USING MULTI ENVELOPES



fx



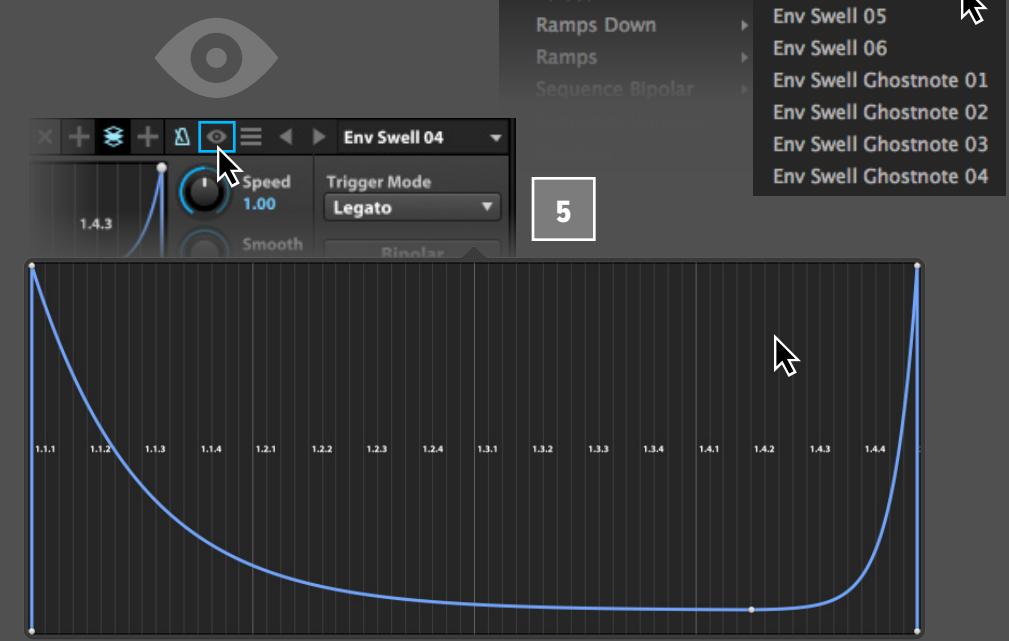
USING MULTI ENVELOPES

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**.

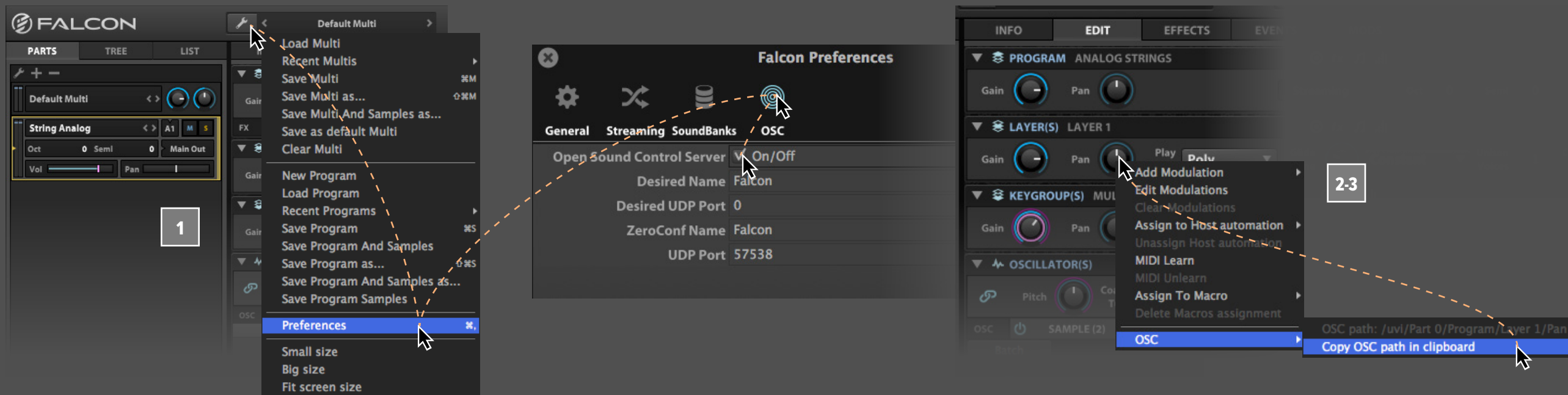
- 3 A pop-up editor will appear showing all of the modulation sources linked to the control. Right-click the **AMP. ENV.** name and replace it with a **MULTI ENVELOPE**.
- 4 Now let's load a Multi Envelope preset, use the **PRESET MENU** to select **ENVELOPES ONE SHOT > ENVELOPE SWELL**, and play a few notes.

- 5 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.





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.

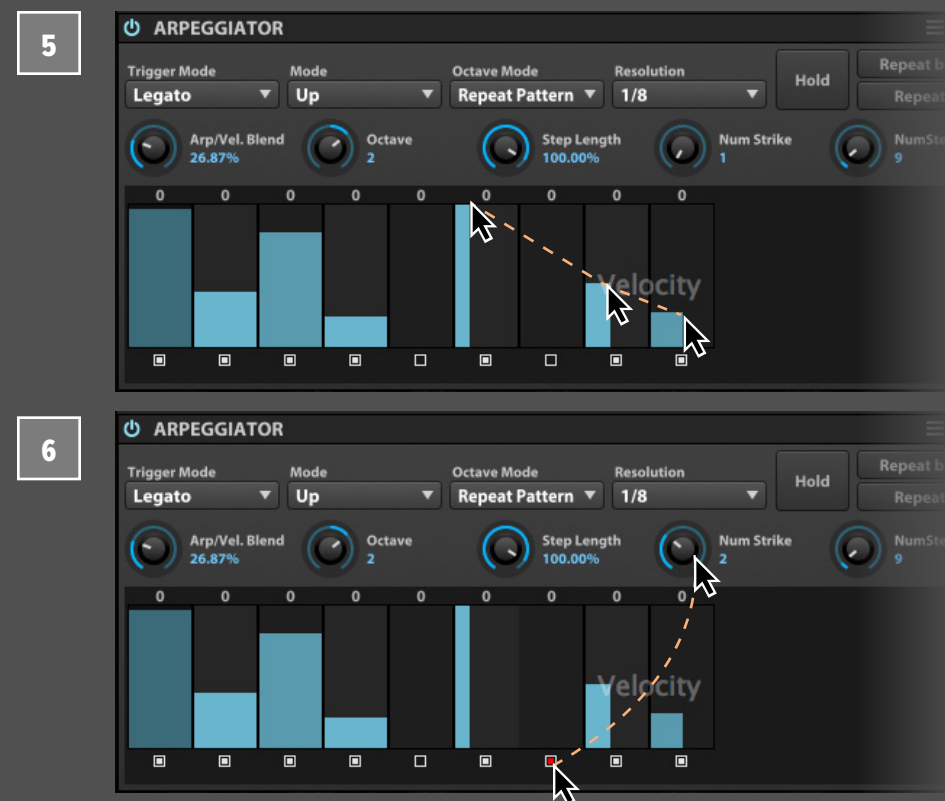
Since the Arpeggiator is always tempo-synced, the number of steps is often set to a multiple of the number of beats in the current time signature.

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 set 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.

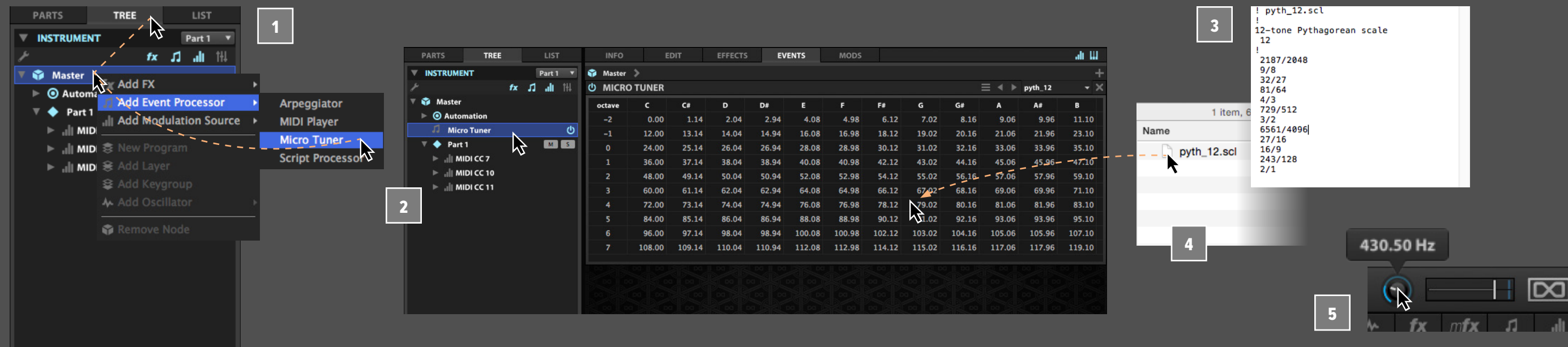
The Pitch layer has a range of ± 48 semitones (4 octaves), with zero in the center. The pitch value of each step is also displayed above the step grid, as is always visible regardless of the layer you’re currently viewing.

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, set 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
```

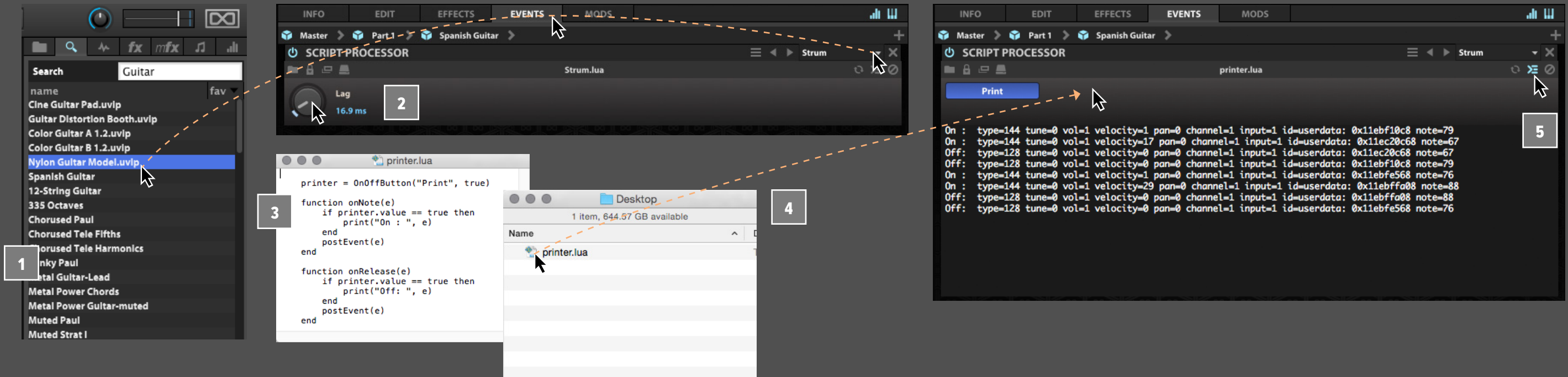
4 Save this document as "**pyth_12.scl**" (UTF-8 encoding) and drag the resulting file onto your Micro Tuner. You can save this as a Micro Tuner preset and it will be available for future projects.

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 7 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

The Sample oscillator uses the traditional method of audio sample playback. When a sample is triggered at a pitch higher than its base note, the sample is played back more quickly; when below its base note, the sample is played back more slowly.

SAMPLE START set 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** set 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.



SLICE

The Slice oscillator is ideal for percussive or strongly rhythmic samples which can be sliced into discrete sections. Slices of the sample can be played back in the original order, or rearranged to create new sounds.

TEMPO

To set 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 set 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

The Stretch oscillator pitch-shifts the sample when triggered above or below its root key, but keeps the speed of the sample constant.

The Stretch oscillator will pitch-shift the sample ± 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 set 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.

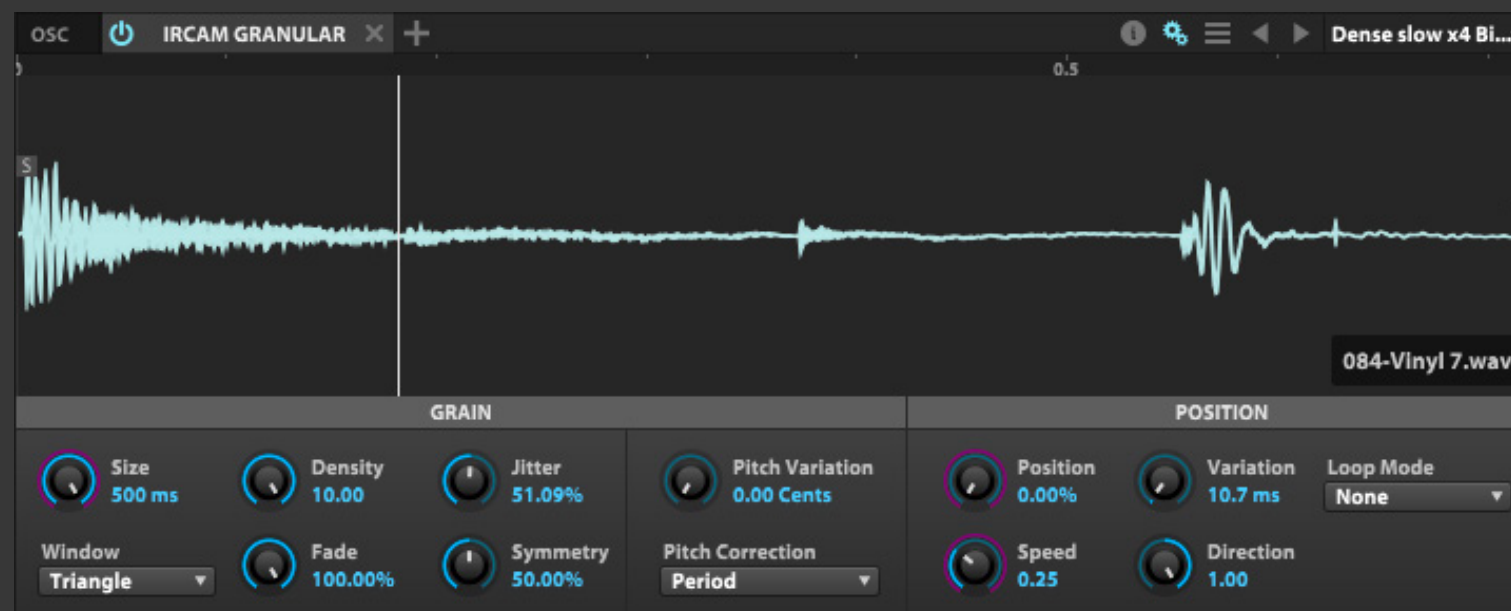
SAMPLE TEMPO

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. Set 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.



IRCAM GRANULAR

The IRCAM Granular oscillator uses granular synthesis to create a wide range of sounds. The audio sample is divided into small grains which are then re-combined and played back in new ways to create realistic pitch shifting or as the basis for a textured soundscape.

GRAIN

The **GRAIN** section configures the shape of the grains.

SIZE set 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 set 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 set 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 set 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 set 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** set 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 set 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

The IRCAM Multi Granular oscillator is a multi-voice variant of the IRCAM Granular oscillator. Each voice can be varied in multiple ways to achieve a range of unison effects.

VOICES

The **VOICES** section set the voice-specific settings. **VOICES** set 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** set 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 set 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

The IRCAM Scrub oscillator is similar in usage to IRCAM Granular, with random-access scrubbing and speed/direction control, but uses the same top-quality algorithm as the IRCAM Stretch oscillator. As with IRCAM Stretch, this requires more processing power than the standard granular oscillator.

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

The IRCAM Stretch oscillator is similar to the standard Stretch oscillator, but uses very high quality PhaseVocoder time-stretch and pitch-shifting with transient and envelope preservation. This requires more processing power than the standard pitch-shifting used in other oscillators, so it is best used when the source material requires the highest quality pitch shifting.

PLAYBACK

SPEED set 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** set 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 set 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** set 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** set 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 8 synthesis-oriented oscillators including featured VA, analog stack, percussion, noise, organ, FM, wavetable and a physical string modeling oscillator.



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 set 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 set 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 set 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 set 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 set the amount of cancellation of the Comb Filter.

FILTER

CUTOFF set the cutoff frequency of the fractional order filter.

Q set 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 set the type of filter among Butterworth Low-pass, Band-pass, High-pass (no Q) and Resonant Low-pass, Band-pass, High-pass.

UNISON

VOICES set 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 set 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 set the Ramping time between amplitude changes.



ANALOG

The Analog oscillator is a classic virtual analog synthesizer.

The Analog section contains the primary oscillator controls. **WAVEFORM** set 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** set the amount of drift from the control oscillator.

The Unison section set the number of voices and how they will be modified. **VOICES** set the number of simultaneous voices, and **STEREO** toggles between mono and stereo. **PHASE SPREAD** set 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 adjust the amount and style of pitch adjustment to each voice.



ANALOG STACK

The Analog Stack module is similar to the Analog oscillator, but designed specifically for easily layering multiple oscillators. Each Analog Stack module contains eight oscillators.

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.



DRUM

The Drum oscillator is designed for creating percussive sounds. There are two sound sources: a pitched oscillator and a noise generator.

OSCILLATOR

The pitched oscillator begins with a **WAVEFORM SHAPE**; choose from sine, triangle, saw, or pulse. Set the base pitch of the oscillator with **FREQUENCY**, and then use the **PITCH MODULATION** controls to further adjust it. **DEPTH** set 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** set the relative levels for 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

The FM oscillator is an FM (frequency modulation) synth. FM synthesis uses multiple signals with frequencies in the audible range to modulate each other and create unique and complex sounds.

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 set 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 set 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.



NOISE

The Noise oscillator generates a variety of different pre-defined noise types.

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

The Organ oscillator emulates an electric organ.

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.



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** set the sample start time. **DETUNE** provides sample pitch control of +/- 48 cents. **KEYFOLLOW** set 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; set 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 set 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 set 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.

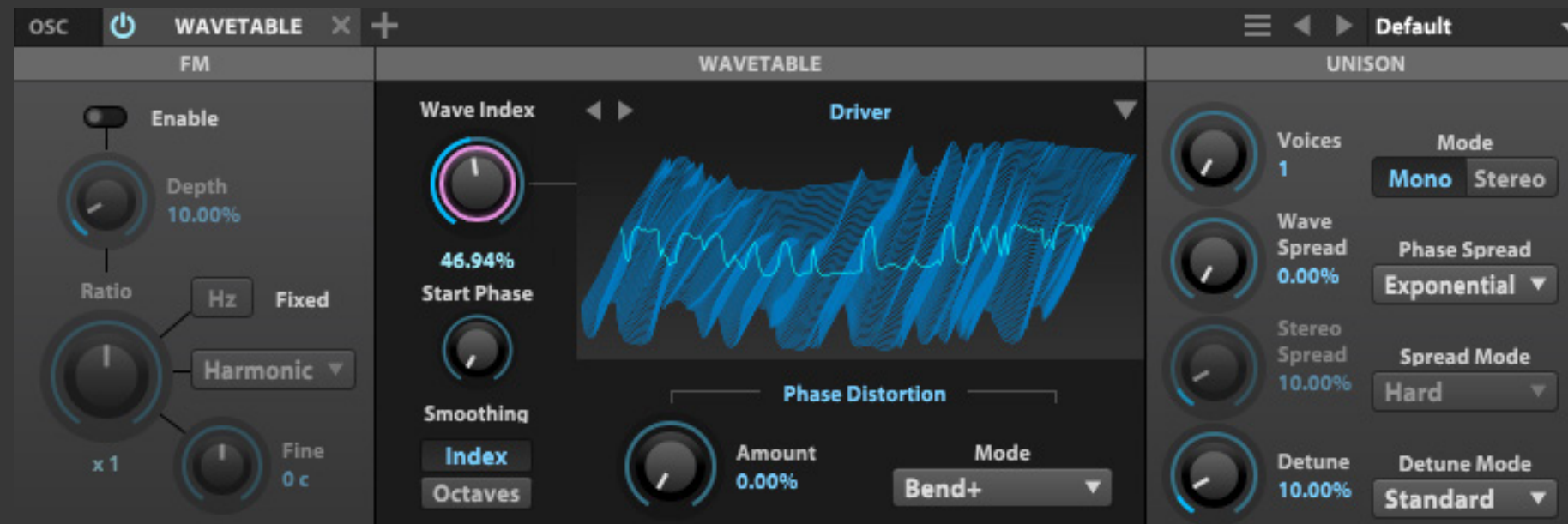
DECAY

DECAY and **RELEASE** set the durations for the amplitude envelope decay time. **BRIGHTNESS** highlights or attenuates a high frequency shelf for the decay, and **DECAY CUTOFF** set 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.



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.

First, a wave is chosen. 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** set the amount.

To set 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, set 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 set the range of Wave Index values for each voice.



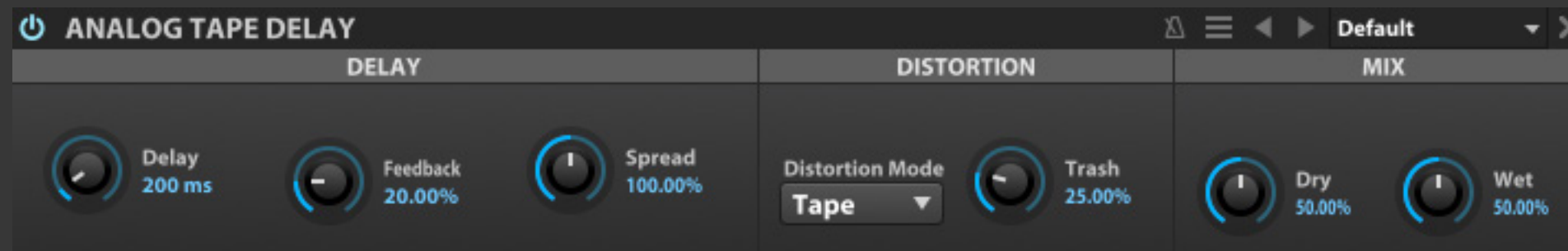
fx

APPENDIX A: EFFECTS

Falcon includes over 80 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



ANALOG TAPE DELAY

Analog Tape Delay is inspired by classic analog delays using reel-to-reel tape loops.

DELAY

DELAY set the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module.

SPREAD set the amount of stereo spread, from zero percent (mono) or 100 percent (full stereo).

DISTORTION

DISTORTION MODE set the style of distortion (Tape, Tape/Tube, and Analog), and **TRASH** set the amount of distortion.

MIX

DRY and **WET** knobs set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



TEMPO SYNC

DELAY		PEAK EQ		MODULATION		FILTERS		ROTATION		WIDTH		MIX
Time	L/R	Freq		Depth		Low cut		Input		Input		Dry / Wet
1/8 dot	R x 0,50	1,00 kHz		18,85 Cents		49,06 Hz		0,00%		0,00%		
		Gain		Rate		High cut		Output		Output		
		0,00 dB		0,95 Hz		1,07 kHz		0,00%		100,00%		40,00%
		Q		Offset				Feedback				
		1,00		100,00%				97,04				

fx

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 set 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 one channel or the other as a percentage of the main value.

PEAK EQ

A peak EQ located in the feedback loop. **FREQ** set the EQ frequency. **GAIN** set the EQ gain amount (+/-). **Q** set the filters bandwidth.

MODULATION

DEPTH chooses a detune amount for the delay taps, and **RATE** set 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

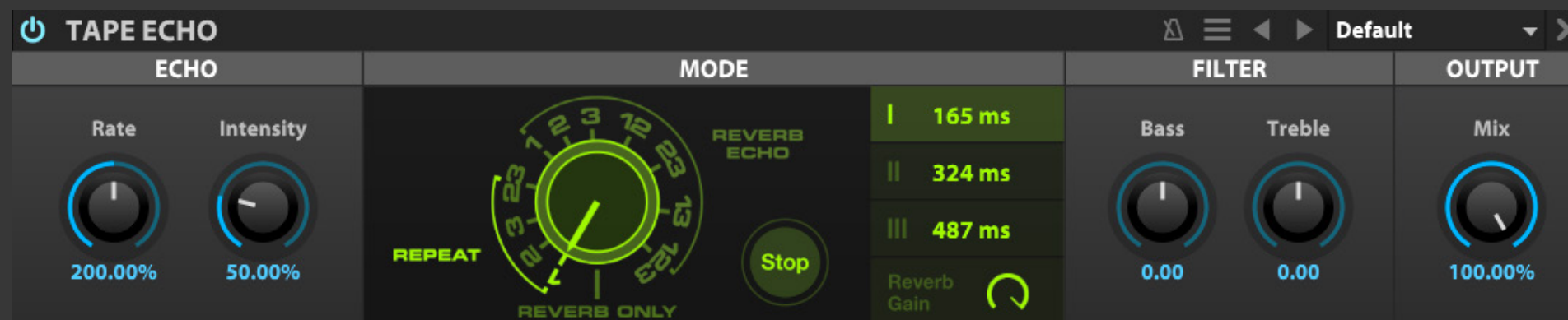
INPUT adjusts the stereo spread of the signal input to the effect, and **OUTPUT** adjust the spread of the output signal.

MIX

DRY/WET knob set 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



TAPE ECHO

A recreation of the famous 70's tape delay

ECHO

RATE set 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 set the reverb volume

FILTER

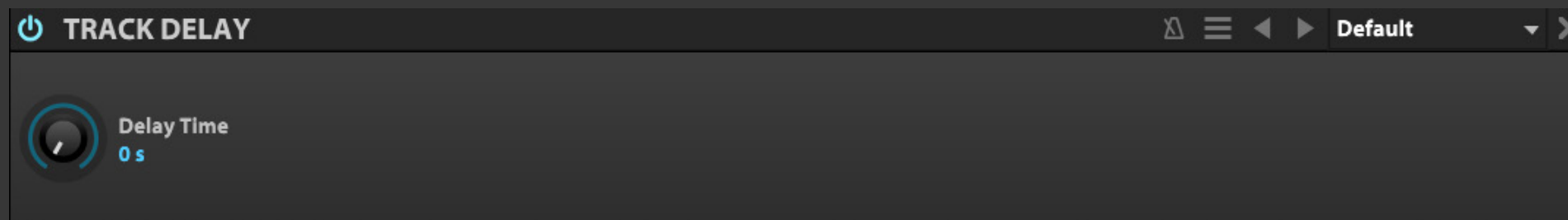
The filters effects only the wet signal; the dry signal is not filtered. **BASS** rolls-off lower frequencies, and **TREBLE** rolls-off higher frequencies.

OUTPUT

MIX knob set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC

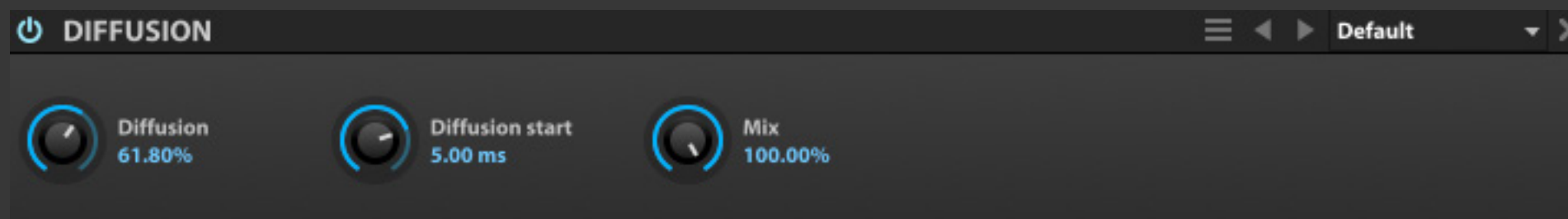


fx

TRACK DELAY

A simple time-shifting of the input using a delay

DELAY TIME set the length of delay, in μ s, ms and seconds or bars/beats (if tempo-synced)



DIFFUSION

Diffusion spreads the signal over time, creating a simple yet versatile decay with reverb-like results.

The **DIFFUSION** control set the amount of diffusion applied. **DIFFUSION START** chooses the time delay until diffusion beings to be applied.

MIX set 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 set the duration of the wet signal, specified as a percentage of the impulse response's duration. **PRE DELAY** set 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 set 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.



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 set 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 set the size of the simulated space, from small rooms (4 meters) to very large rooms (50 meters). **SHAPE** set the delay distribution and distortion of the room, from zero (highest echo density) to 1.00 (highest spectral mode density). **PRE DELAY** set 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** set 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).

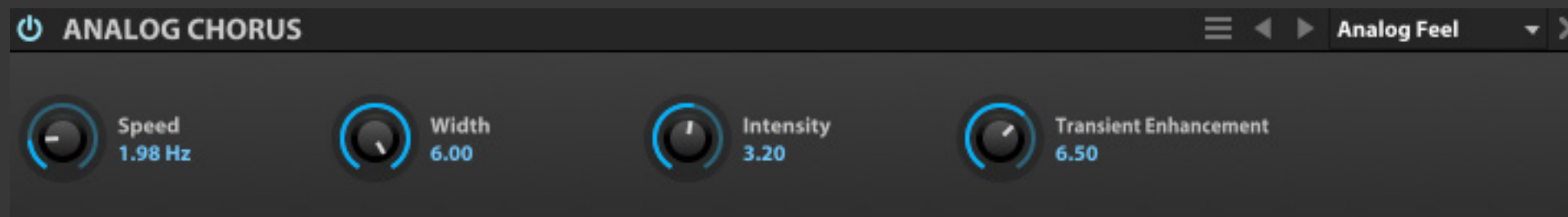
DIFFUSION

DIFFUSION ON/OFF toggles the short-term diffusion option. When enabled, **DIFFUSION START** set the delay time until the diffusion is heard, and **DIFFUSION AMOUNT** set how much diffusion will be applied.

OUTPUT

MIX set 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** set 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.



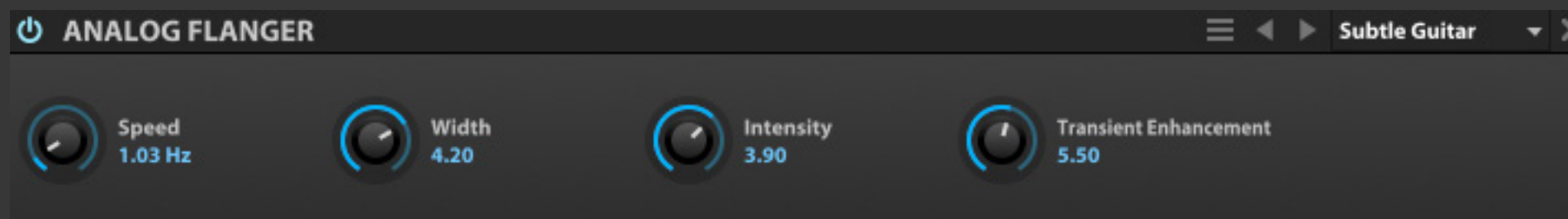


ANALOG CHORUS

Analog Chorus is a chorus module that is inspired by a popular analog effects pedal.

SPEED set the speed of the modulation, **WIDTH** adjusts the width of the stereo spread, and **INTENSITY** set the depth of the effect.

TRANSIENT ENHANCEMENT adjusts how much transients are affected by the module. Higher values allow for more prominent, unmodulated transients.

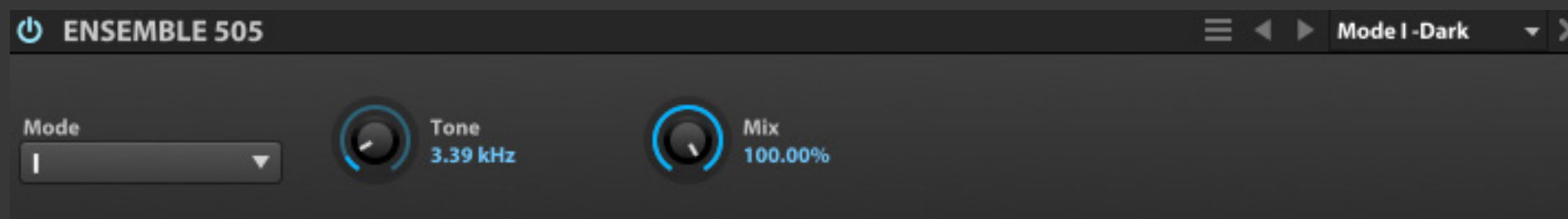


ANALOG FLANGER

Analog Flanger is a flanger module that is inspired by a popular analog effects pedal.

SPEED set the speed of the modulation, and **INTENSITY** set 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

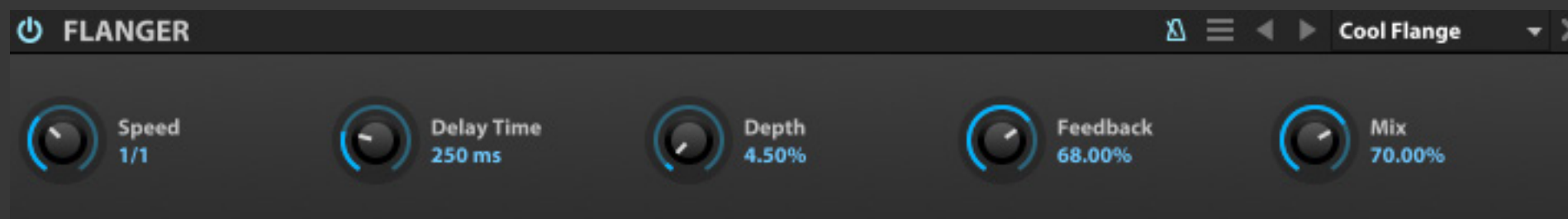
Ensemble 505 is an ensemble chorus effect, inspired by the ensemble effect section of a popular synth.

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; **STONE** adjusts the cutoff frequency.

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



FLANGER Cool Flange

Speed 1/1

Delay Time 250 ms

Depth 4.50%

Feedback 68.00%

Mix 70.00%

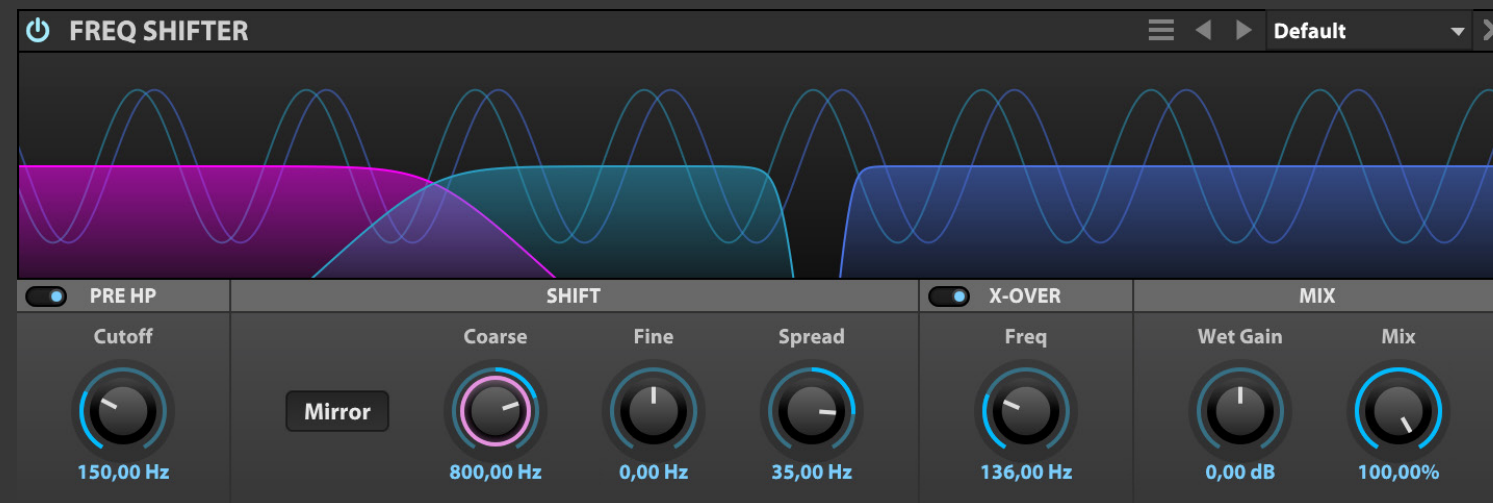
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FLANGER

Flanger is a classic flanger effect, where the input signal is delayed with a variable time delay and fed back onto itself.

SPEED set the speed of the modulation (in Hz, or bars/beats if tempo-synced), **DELAY TIME** adjusts the amount of delay applied, and **DEPTH** set the depth of the effect.

FEEDBACK set the percentage of signal fed back into the module, and **MIX** set 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

CUTOFF set 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

FREQ set the split frequency of a -24 dB/oct crossover filter to allow preservation of the original low-frequency content.

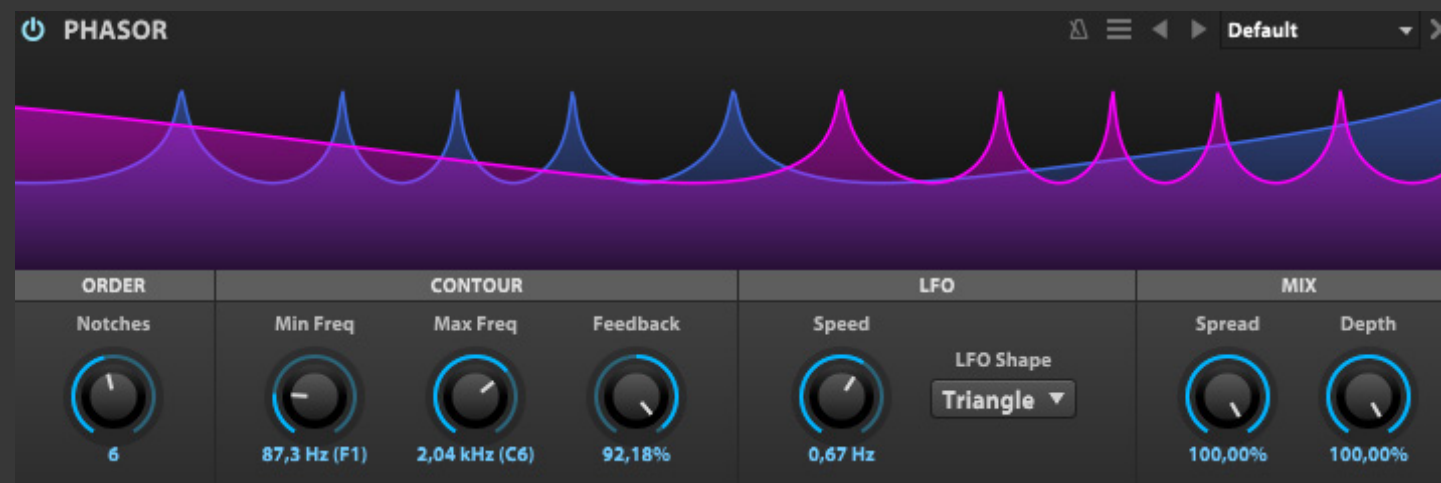
MIX

WET GAIN set the gain of the wet signal.

MIX set the dry/wet amount.



 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 set 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** set the wet/dry mix amount.



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 set the amount of overdrive in the cabinet circuit.
GAIN controls amount of output gain.

SPEED set the rotary style:
BRAKE = none
CHORALE = slow speeds
TREMOLO = fast speeds

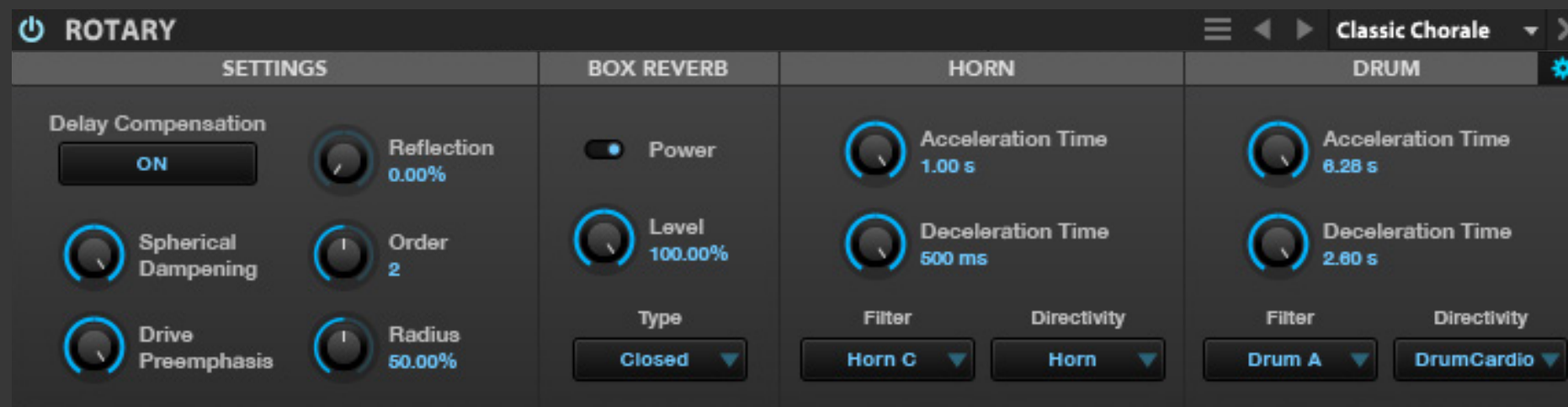
Chorale and Tremolo speeds are controllable with the **CHORALE** and **TREMOLO** knobs below.

HORN VOLUME adjusts the rotating horn level.
DRUM VOLUME adjusts the rotating drum level.

MICS

DISTANCE set the distance of the mics to the cabinet.
ANGLE set the angle between the mics relative to the cabinet.
WIDTH set the angular separation of the two mics.
SKEW set 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 set the amount of diffusion

TYPE set the Cabinet type

HORN

ACCELERATION TIME set the horn acceleration time

DECELERATION TIME set the horn deceleration time

FILTER set the horn frequency response

DIRECTIVITY choose horn directivity type

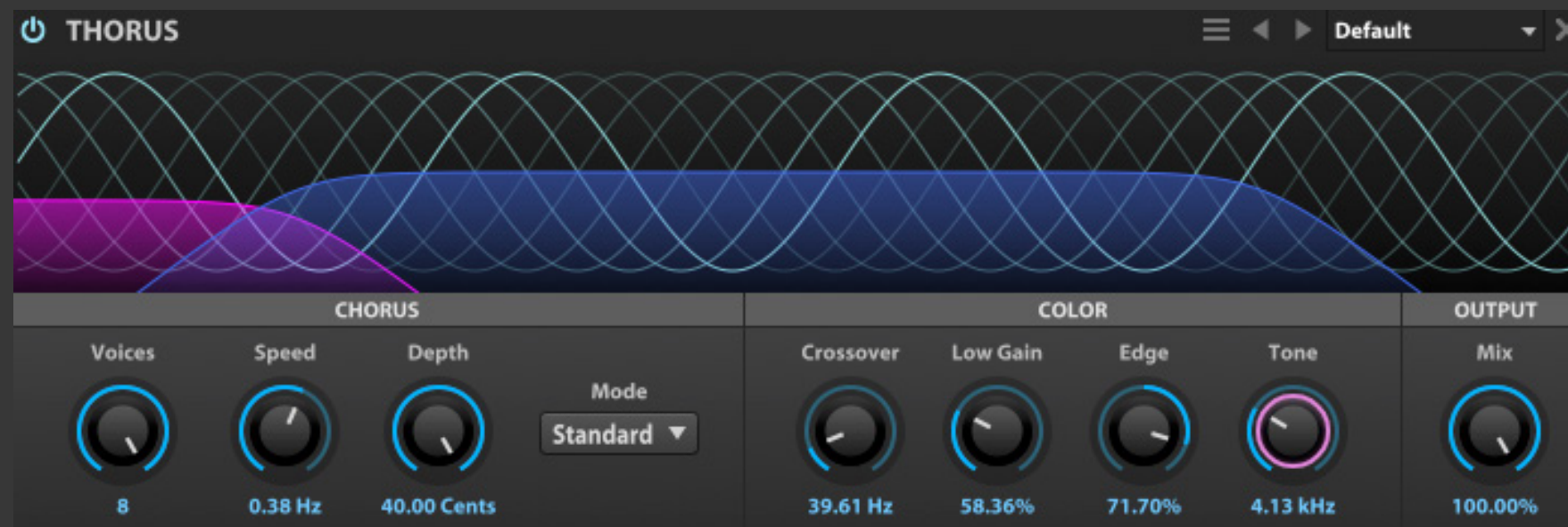
DRUM

ACCELERATION TIME set the drum acceleration time

DECELERATION TIME set the drum deceleration time

FILTER set the drum frequency response

DIRECTIVITY choose drum directivity type



THORUS

Thorus is a variable 8-voice chorus that provides an exceptionally clear effect and a number of useful color controls

CHORUS

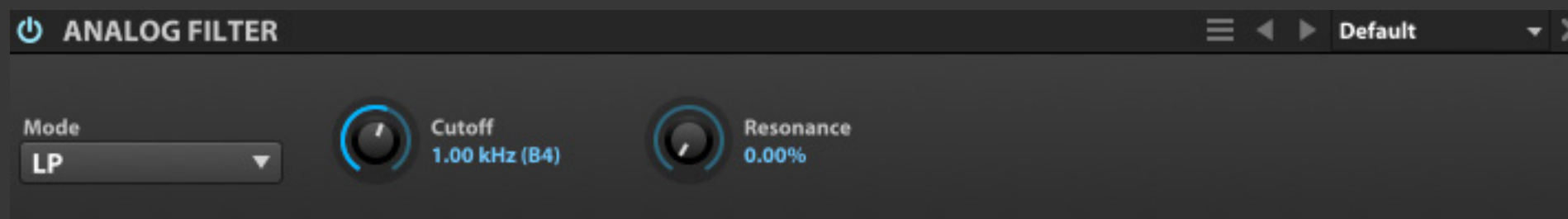
VOICES set the number of chorus voices utilized from 2-8. **SPEED** set the chorus frequency from 0.1 Hz to 1.0 Hz. **DEPTH** set the pitch modulation depth from 1 to 40 cents. **MODE** influences the perceived stereo effect and can be set to either Standard or Wide.

COLOR

CROSSOVER set 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.

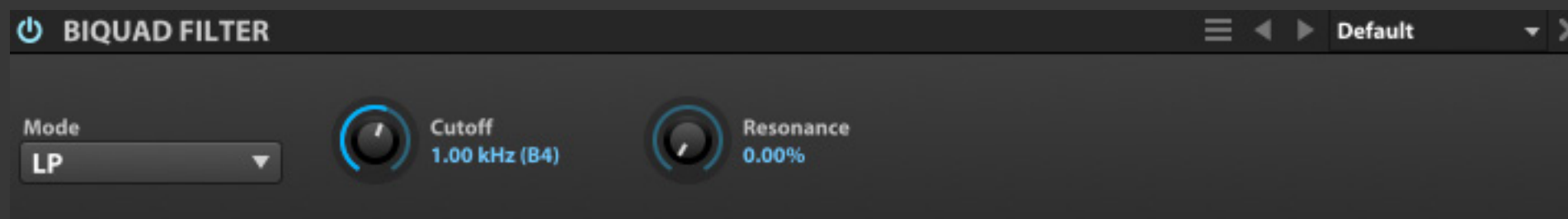


ANALOG FILTER

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 set 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.

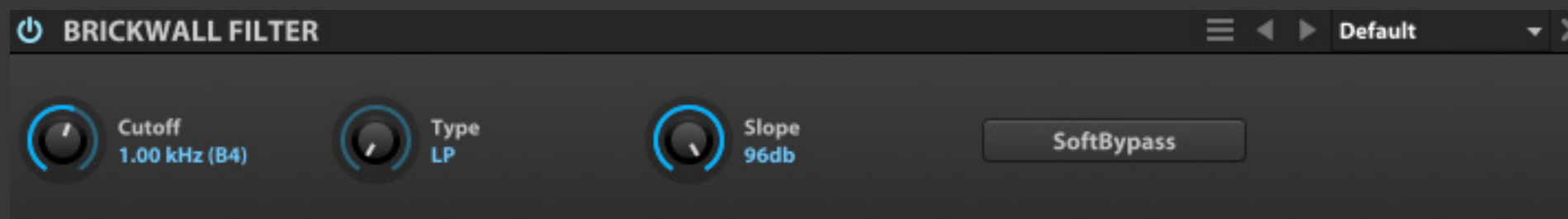


BIQUAD FILTER

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 set 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.



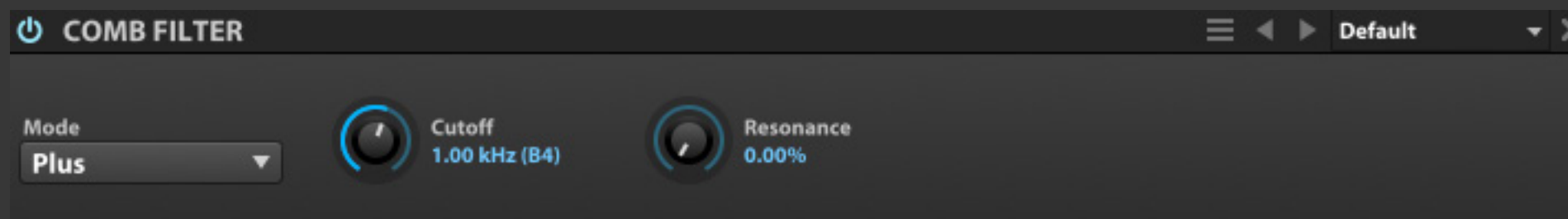
BRICKWALL FILTER

Brickwall Filter is a filter with a steep slope, for “brickwall” filtering beyond the cutoff frequency.

CUTOFF set 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.

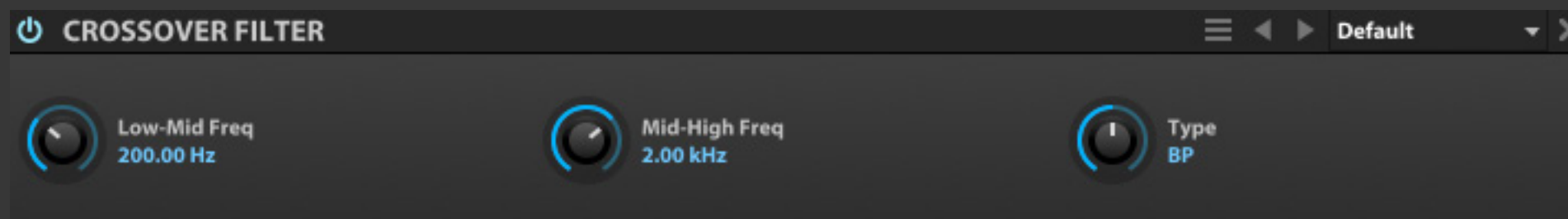


COMB FILTER

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 set 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.



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** set 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 set 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 set the frequency for the filter.

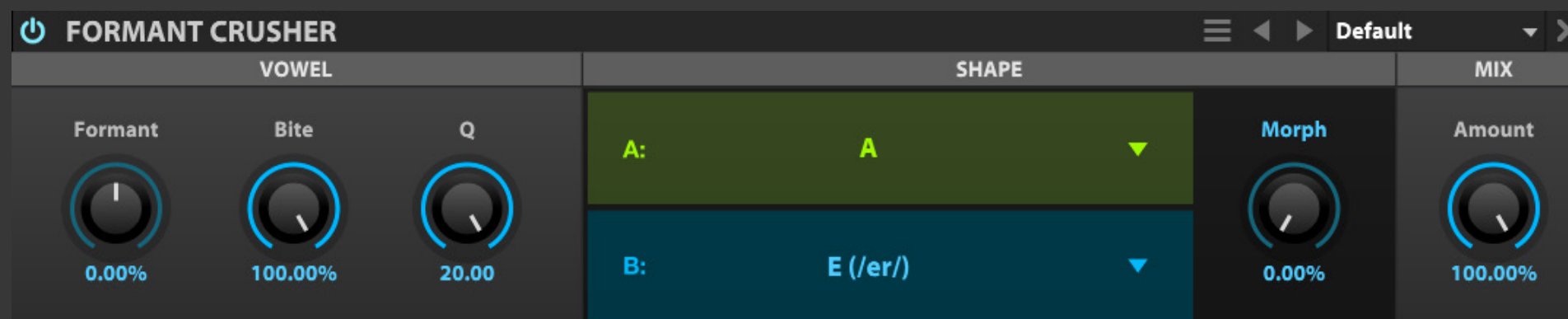
KEY TRACKING adjusts how the cutoff frequency is adjusted relative to the note played.

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

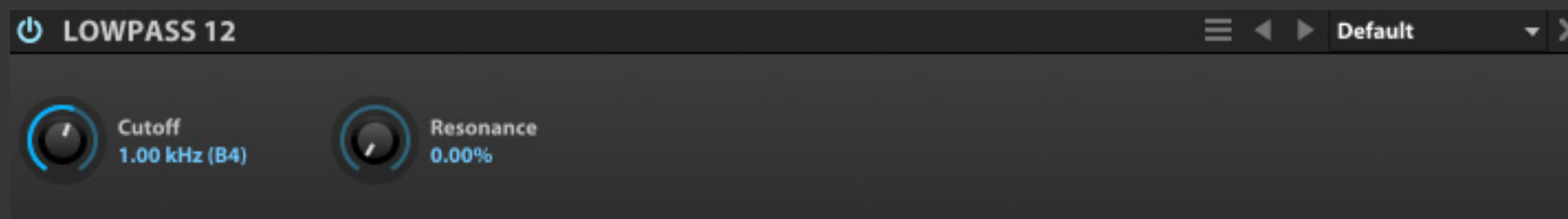
FORMANT set whether formant frequencies are shifted higher or lower. **BITE** adjusts how much the cutoff frequency is emphasized. The **Q** control set the filter's width.

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

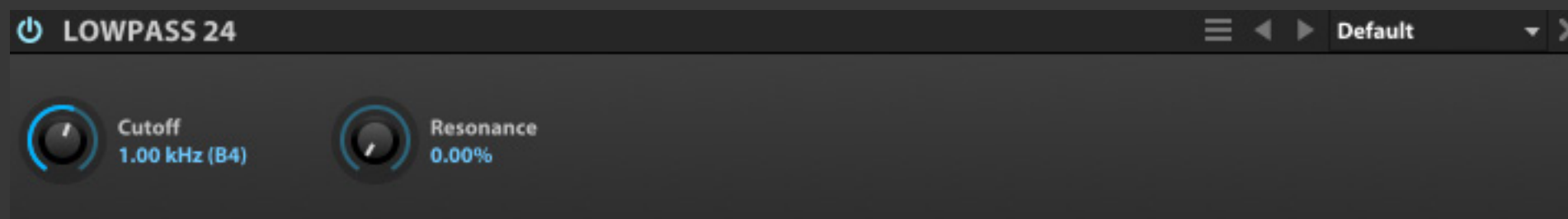
AMOUNT set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



LOWPASS 12

LowPass 12 is a 12 dB/octave low pass filter.

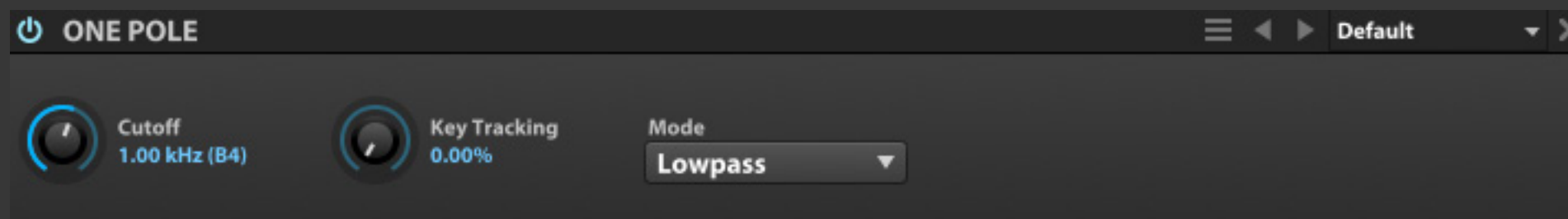
CUTOFF set the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5). **RESONANCE** adjusts how much the cutoff frequency is emphasized.



LOWPASS 24

LowPass 24 is a 24 dB/octave low pass filter.

CUTOFF set 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.



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 set the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 2.00 kHz (B5). **KEY TRACKING** adjusts how the cutoff frequency is adjusted relative to the note played.



PHASOR FILTER

A manual version of the Phasor effect

ORDER

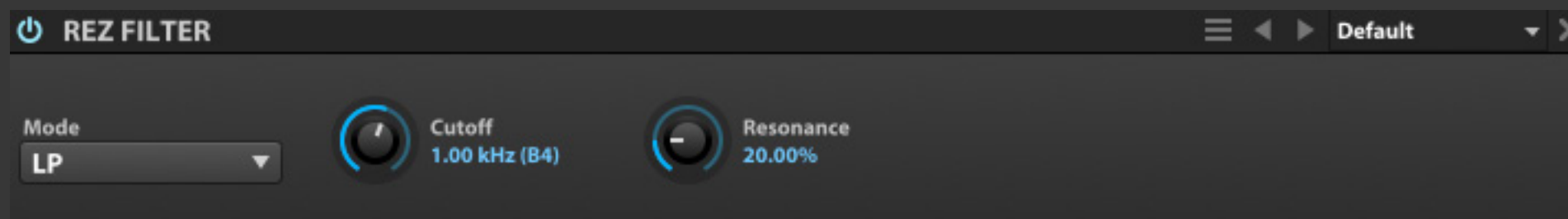
NOTCHES changes the number of filters in sequence which correlates to the number of peaks and valleys you see displayed in the visualizer.

CONTOUR

FREQ set the filter frequency. **FEEDBACK** controls the amount of the effected signal reinjected.

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 set 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.



fx

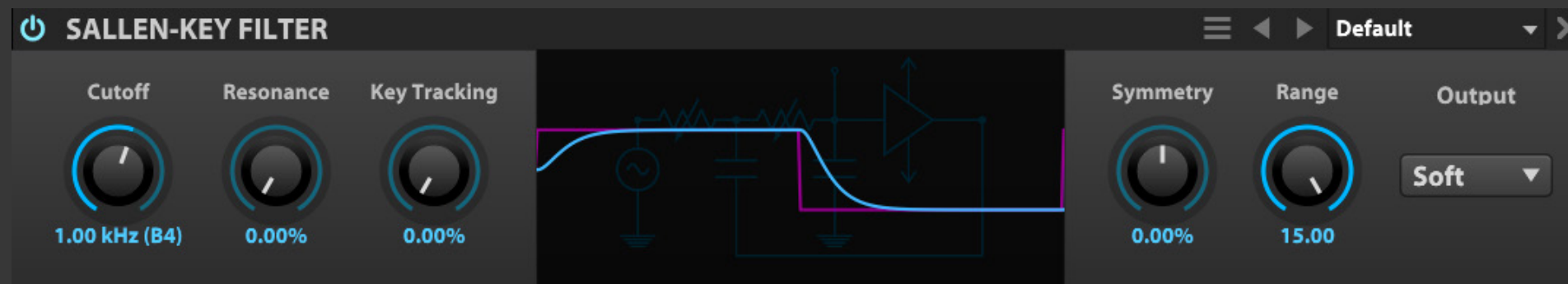
SVF

SVF is a state variable multimode filter.

CUTOFF set 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 adjusts how the cutoff frequency is adjusted relative to the note played.

FILTER MODE chooses the type of filter: low pass (LP), high pass (HP), band pass (BP), peak, or notch. 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.

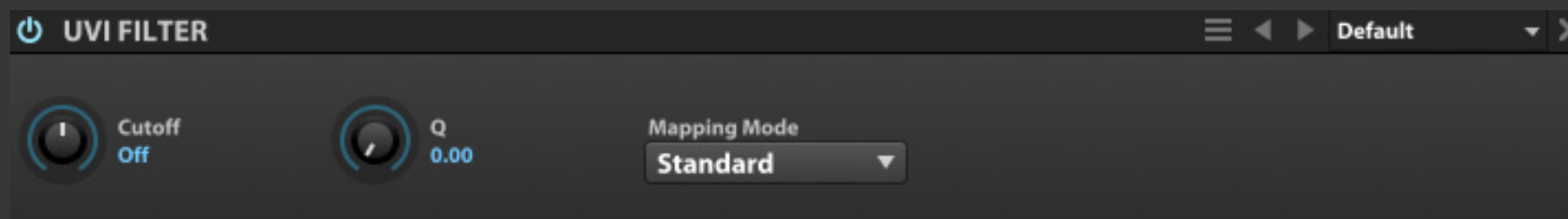
CUTOFF set the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, 1.00 kHz (B4). **RESONANCE** adjusts how much the cutoff frequency is emphasized.

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 set the saturation range.

OUTPUT set 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 set 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 set 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.



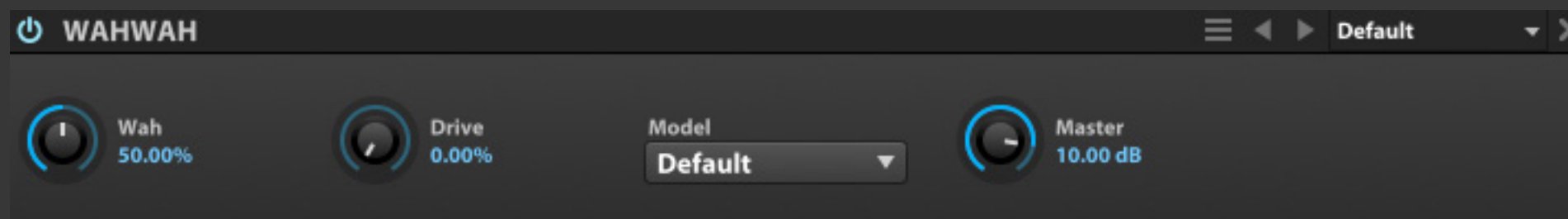


VOWEL FILTER

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 set the filter's shape.

Set the number of formants with **NUM FORMANTS**, the formant frequencies are shifted higher or lower with the **FORMANT** control.



WAHWAH

WahWah is a wah filter effect with full manual control over the wah amount, same as with an effect pedal.

WAH set the filter frequency, which is commonly modulated or controlled with a pedal or other MIDI controller. **DRIVE** set the amount of overdrive applied, and **MODEL** set the style to a variety of common wah pedal models.

MASTER set 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 set 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).

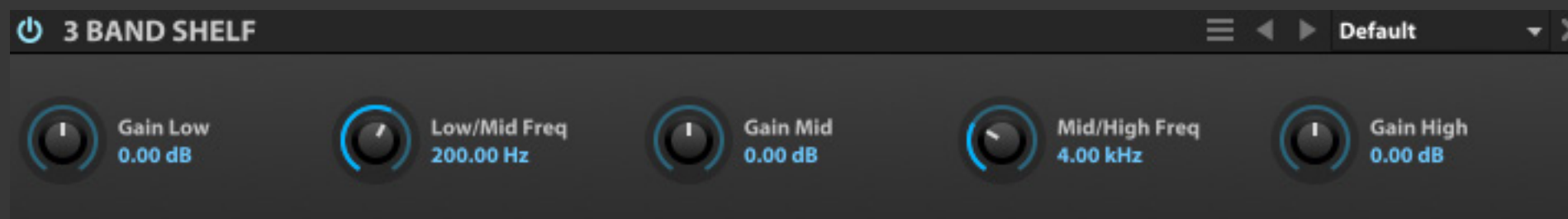
FILTER

CUTOFF set 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** adjusts 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 set the style of overdrive used: Soft Saturation, Hard Clip, or Linear. **AMOUNT** set the amount of overdrive used.

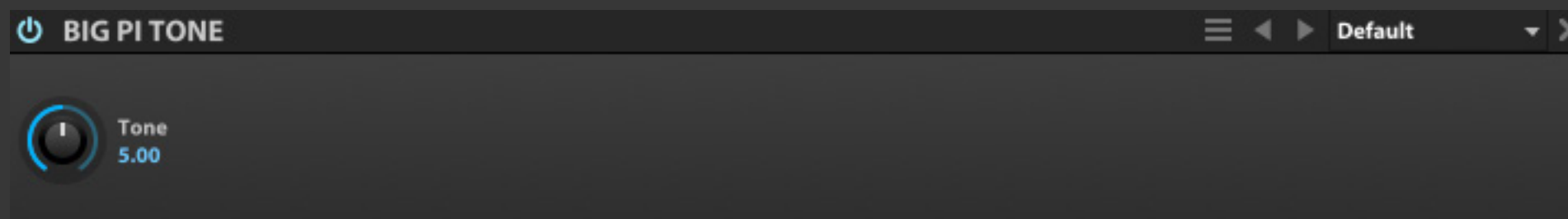


3 BAND SHELF

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.

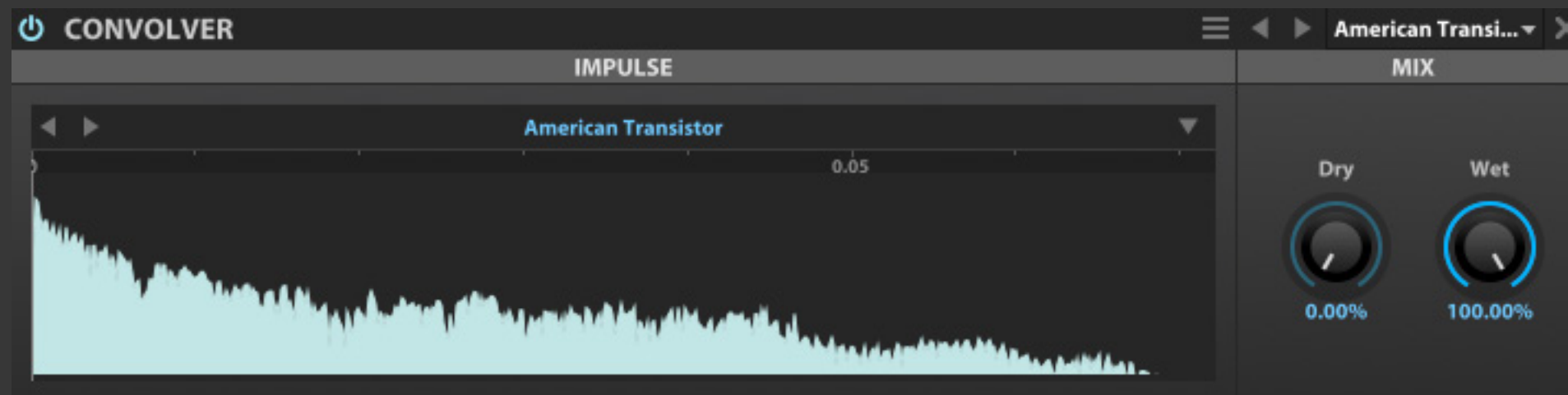
Each of the three bands have a **GAIN** control for boosting or cutting its frequency.



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.



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

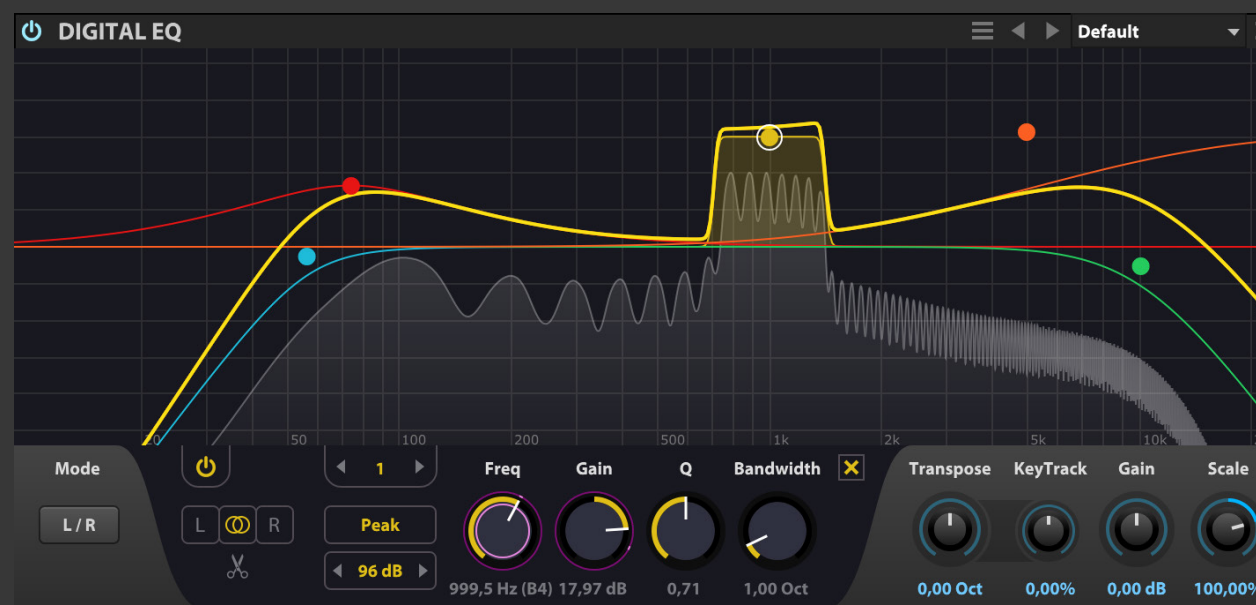
To load an **IMPULSE RESPONSE**, drag and drop an audio file to the sample area.

MIX

DRY and **WET** knobs set 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.



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 set the stereo mode L/R or M/S.

The 16 bands has each 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 set the frequency of the band.
- Q adjusts the filter resonance
- Gain adjusts the band level in dB
- Bandwidth changes the frequency width

TRANSPOSE shifts all band frequency.

KEY TRACKING adjusts 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.



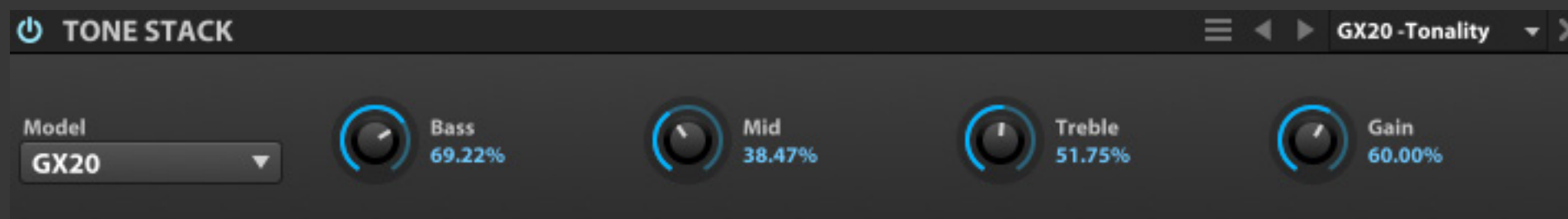
fx

TILT

The Tilt module has two shelf bands, a low shelf and a high shelf, which are applied inversely.

The **TILT** control set 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 set the frequency for the EQ; the note name corresponding to the frequency is also displayed, for example, **2.00 KHZ (B5)**.



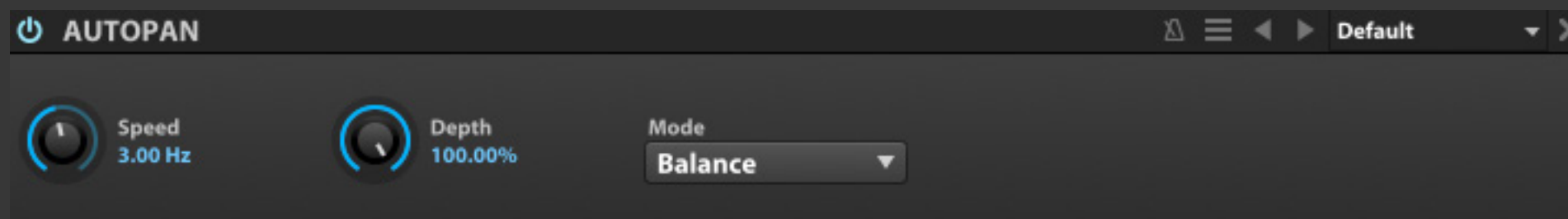
TONE STACK

Tone Stack emulates the tone controls found on many common amplifier heads.

MODEL chooses the style of amplifier head, and the **BASS**, **MID**, and **TREBLE** controls set the relative levels for each tone band. **GAIN** set the module's output gain, as a percentage of its input.



 TEMPO SYNC



fx

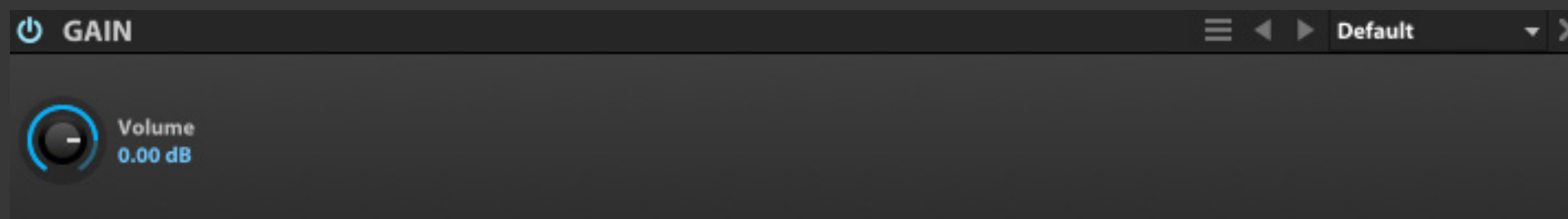
AUTOPAN

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.



fx

GAIN

Gain is a simple level adjustment module, used to boost or cut the signal level.

VOLUME set the amount of boost or cut, from +12 dB to $-\infty$.



GAIN MATRIX							Default	✕
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 set 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.

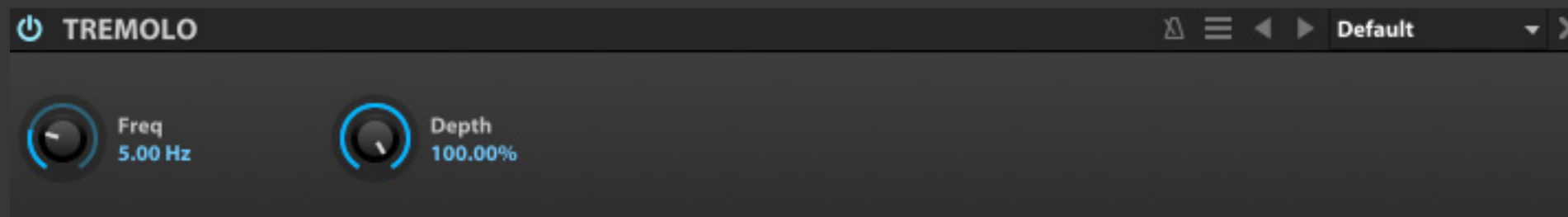
The **INPUT** channels are listed down the side, and the **OUTPUT** channels are listed across the top. Each in/out relationship can be edited by typing in a new value or clicking and dragging the value:

- 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



TREMOLO

Freq 5.00 Hz

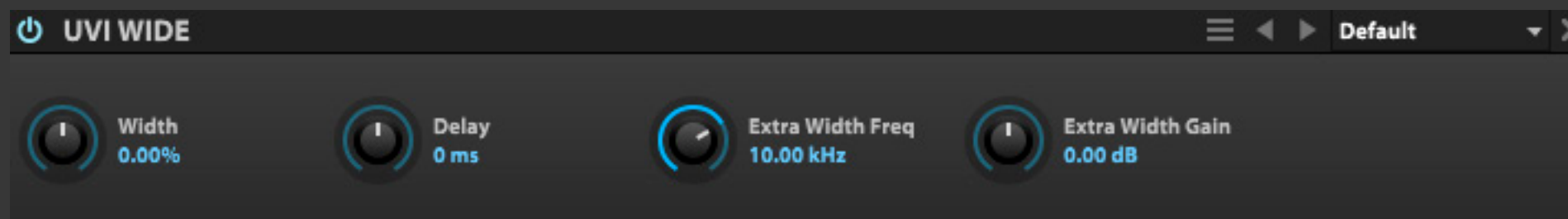
Depth 100.00%

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.



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 set 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** set the EQ frequency, **EXTRA WIDTH GAIN** controls the EQ gain adjustment (+/-).





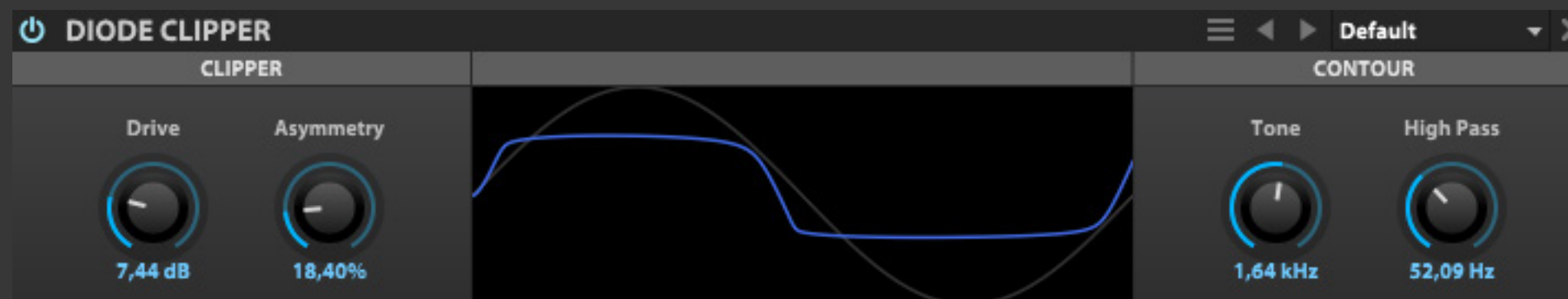
ANALOG CRUNCH

Analog Crunch is inspired by overdrive/distortion effect pedals commonly used with electric guitars.

INPUT GAIN set the gain adjustment into the module, before any distortion is applied.

OVERDRIVE and **TRASH** set the amount and character of the distortion, and **MIX** set the balance between the clean and overdriven signals.

OUTPUT GAIN set 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.

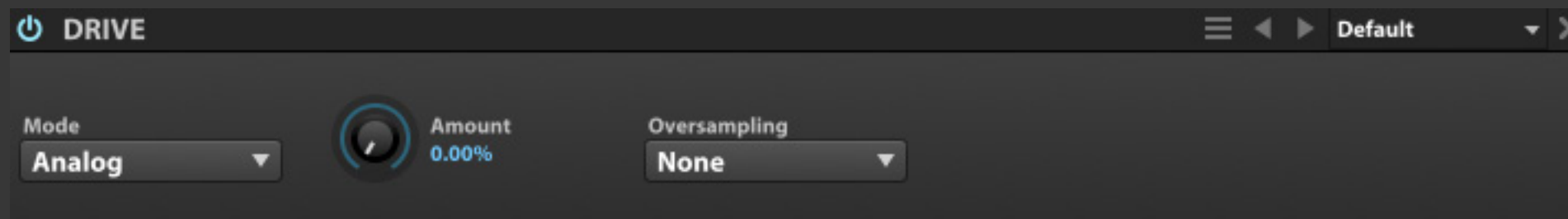
CLIPPER

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** set the frequency of the LP filter, while **HIGH PASS** controls the HP filter frequency.

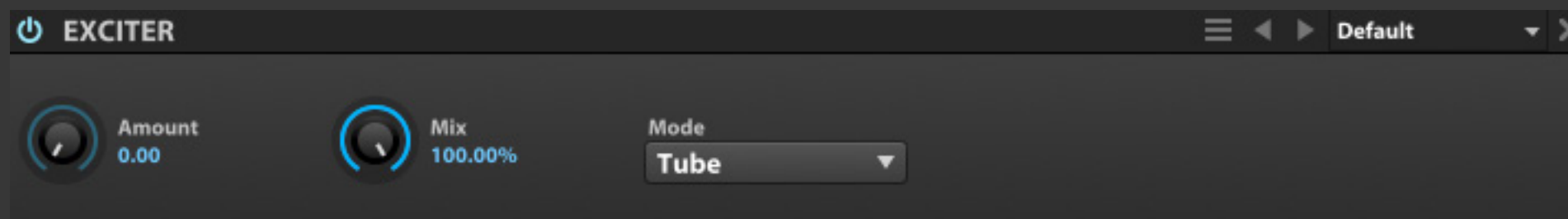


DRIVE

Drive offers a straight-ahead drive/distortion, with three different flavors of distortion.

MODE set the style of drive (Analog, Mild, or Strong), and **AMOUNT** set the amount of drive.

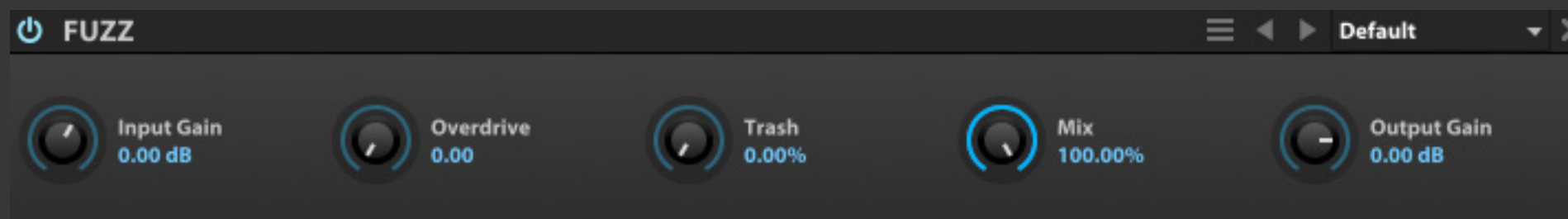
Use **OVERSAMPLING** to set the amount of oversampling applied (if any), from 2x to 16x. As oversampling is processor intensive, it's recommended to apply oversampling as little as is necessary to reduce unwanted aliasing. Often, no oversampling will be needed.



EXCITER

Exciter is a classic exciter effect, adding brightness and saturation.

AMOUNT chooses the amount of excitation applied, **MIX** set the balance between the clean and excited signals. **MODE** set the style of exciter, using common characteristics of Tape or Tube exciters.



fx

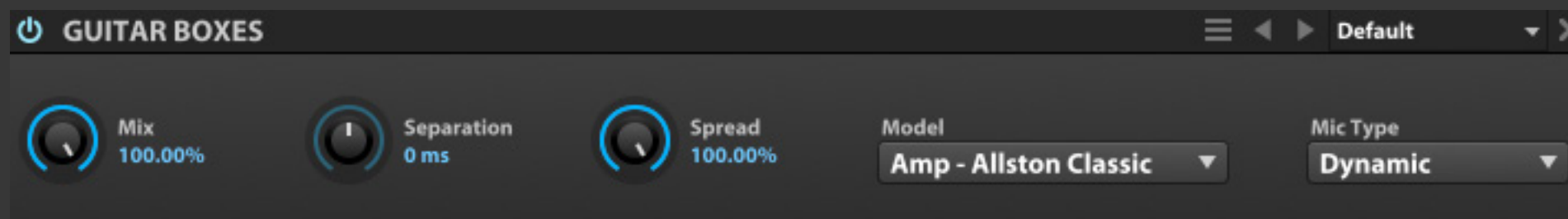
FUZZ

Fuzz is inspired by classic fuzz guitar and bass effect pedals.

INPUT GAIN set the gain adjustment into the module, before any fuzz is applied.

OVERDRIVE and **TRASH** set the amount and character of the fuzz, and **MIX** set the balance between the clean and fuzzed signals.

OUTPUT GAIN set the final, post-fuzz gain adjustment.



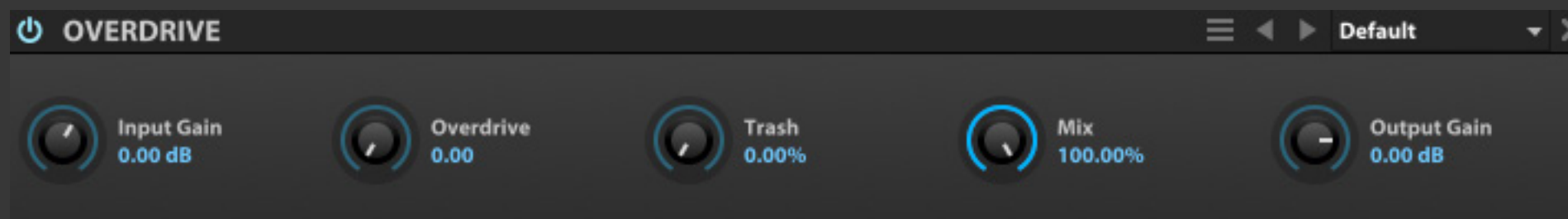
GUITAR BOXES

Guitar Boxes emulates a guitar cabinet, with multiple cabinet models and mic types.

MIX set the balance between the original and amplified signals.

SEPARATION set the amount of delay, in ms, from amplifier to the microphone. **SPREAD** set 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.



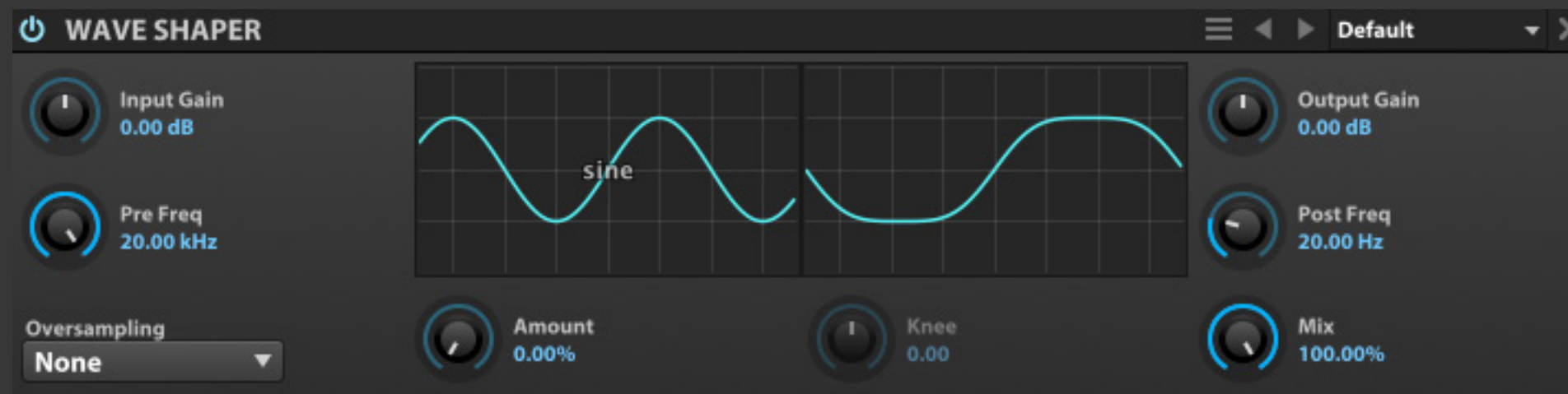
OVERDRIVE

Overdrive emulates overdrive distortion commonly used on guitars.

INPUT GAIN set the gain adjustment into the module, before any distortion is applied.

OVERDRIVE and **TRASH** set the amount and character of the distortion, and **MIX** set the balance between the clean and overdriven signals.

OUTPUT GAIN set the final, post-distortion gain adjustment.



WAVE SHAPER

Wave Shaper distorts the input signal by transforming the shape of the waveform, which often results in heavily distorted sounds.

INPUT GAIN set the gain adjustment into the module, and **PRE FREQ** set 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.

Use **OVERSAMPLING** to set 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 set the frequency of a highpass filter applied after waveshaping. **OUTPUT GAIN** set the gain adjustment, after waveshaping is applied.

MIX set 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

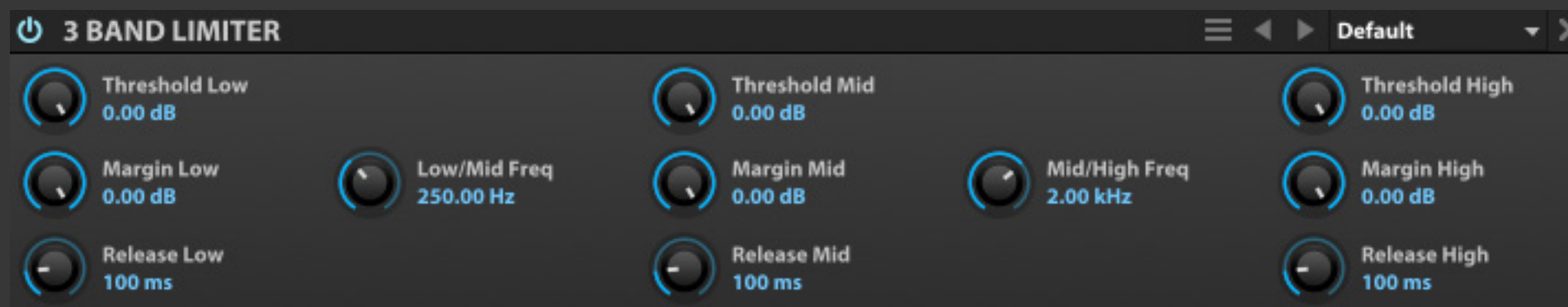
To solo a band, click the [S] button in the upper-left of the band display

MASTER

GAIN IN set the global input gain

GAIN OUT set the global output gain

MIX set the dry and wet signal balance

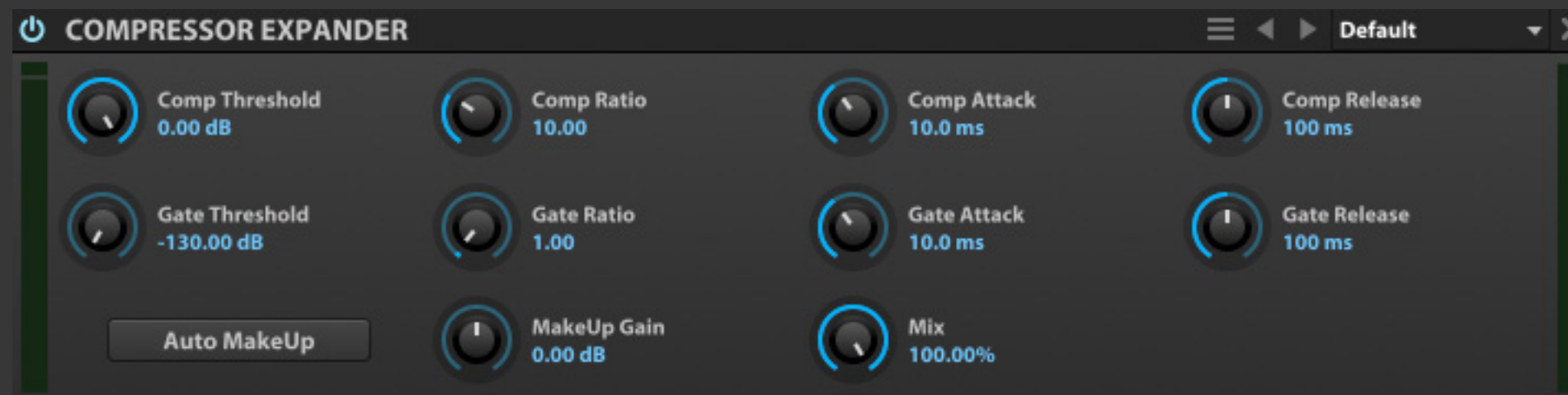


3 BAND LIMITER

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

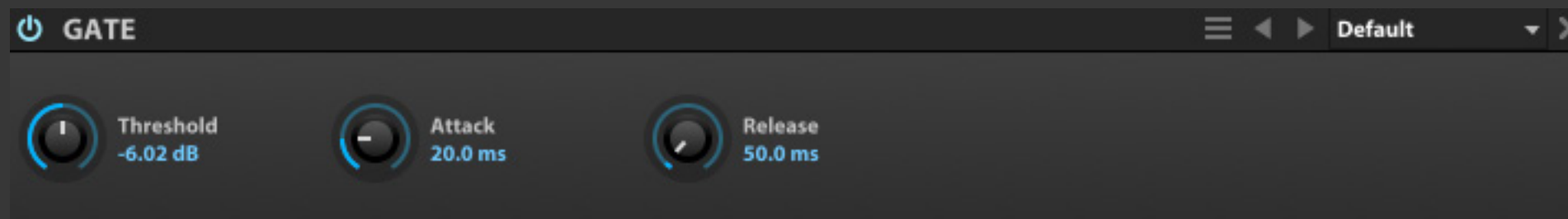
Compressor Expander is a dual dynamics processor — the compressor tames signal peaks over a chosen threshold, and the expander gates the signal below a second, independent threshold.

Both the compressor and gate have Threshold, Ratio, Attack, and Release controls. **THRESHOLD** set the level at which the compressor or gate will be applied. **RATIO** set the ratio between input gain and output gain. **ATTACK** and **RELEASE** set 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 set 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.

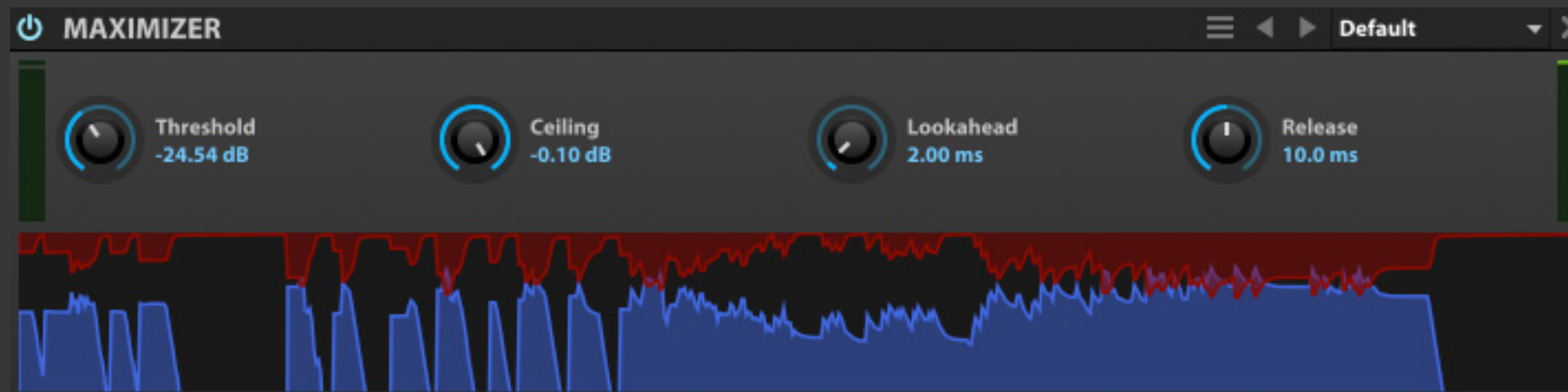


fx

GATE

Gate is a traditional gate, silencing signals below a chosen threshold.

THRESHOLD set the level at which the gate will be applied. **ATTACK** and **RELEASE** set the speed at which the gate begins or stops processing the signal after it has crossed the threshold.



fx

MAXIMIZER

Maximizer is a look-ahead limiter with a graphical timeline to visualize the dynamic range of the input and output.

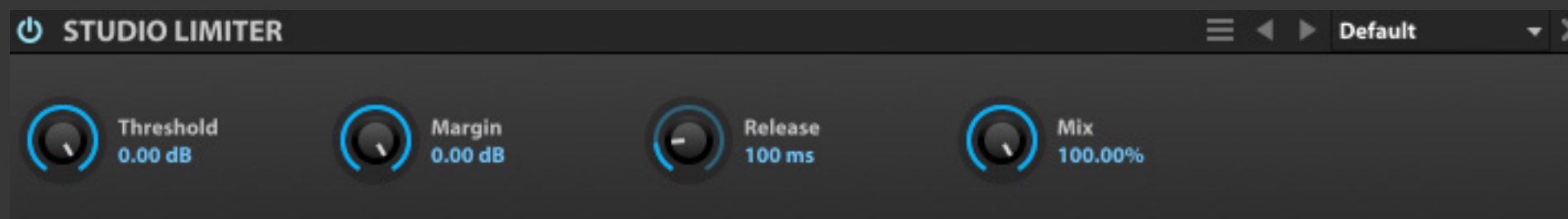
THRESHOLD set the level at which limiting will be applied, and **CEILING** set the maximum output level.

LOOKAHEAD set 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 set 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.



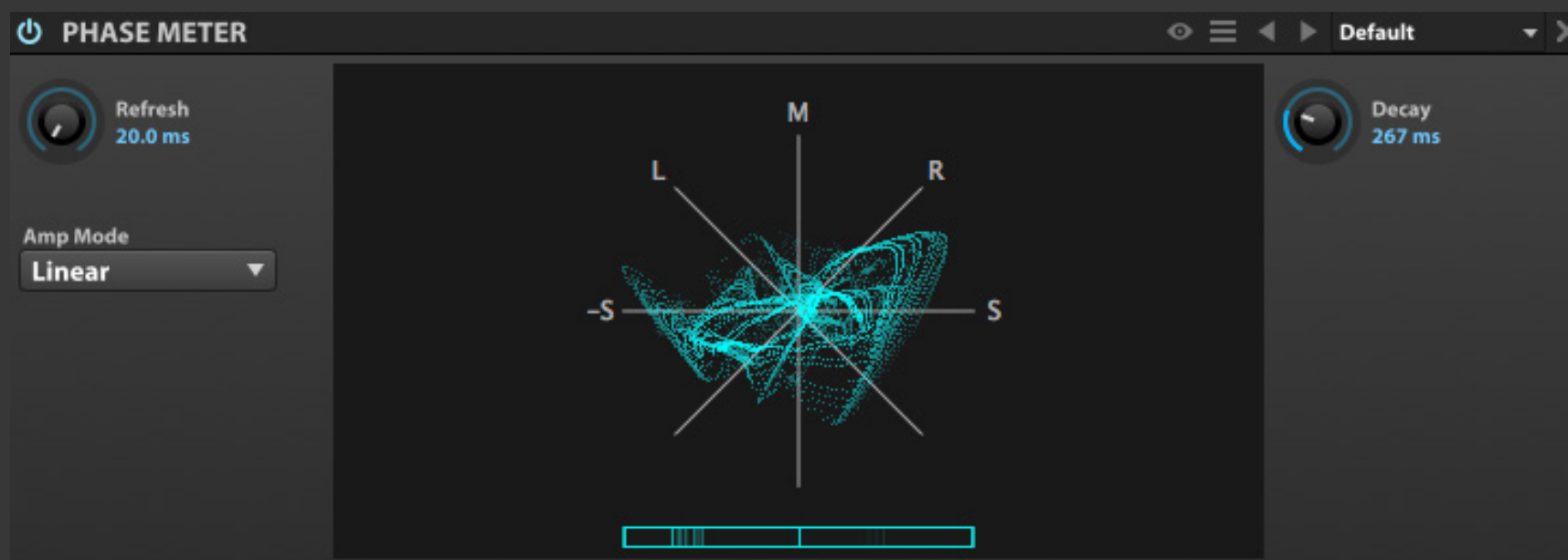
STUDIO LIMITER

The Studio Limiter is a high-quality limiter, suited for individual parts or for full stereo mixes.

THRESHOLD set the level at which limiting will be applied. **MARGIN** set 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 set the speed at which the limiter stops processing the signal after it has fallen below the threshold.

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



POP-OUT EDITOR



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.

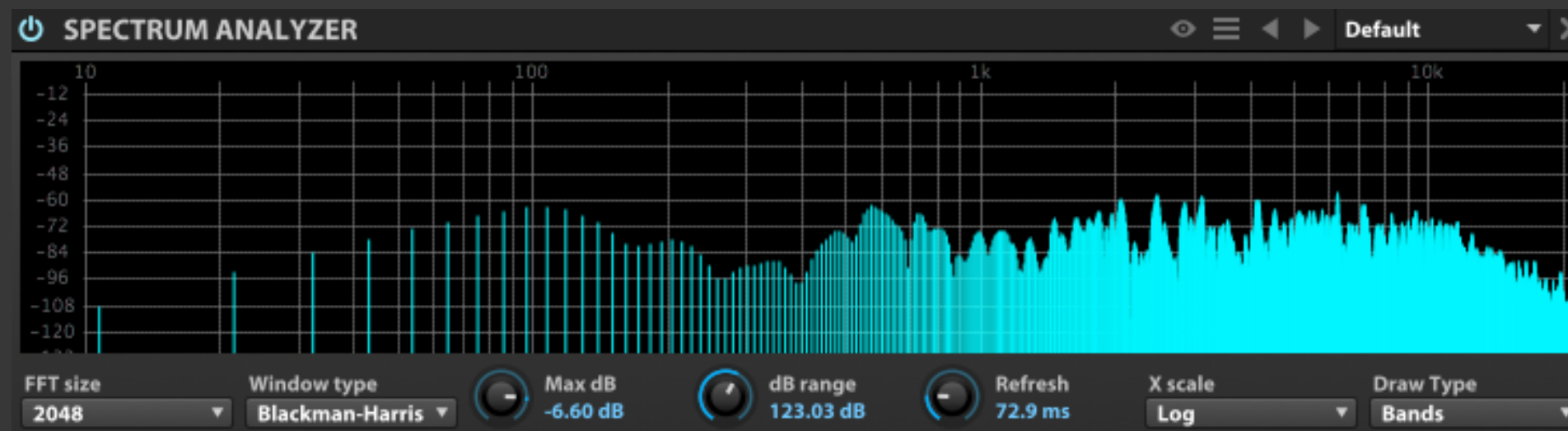
To view a larger meter, drag the bottom edge of the module to resize it.



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



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 set the maximum value that can be displayed in the analyzer (the very top of the graph), and **DB RANGE** set 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.



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.

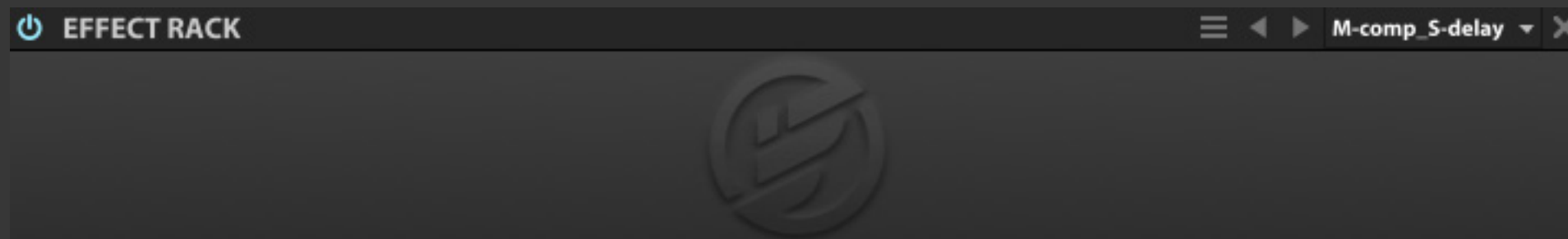
REFRESH set how quickly the tuner reacts as the audio signal changes.

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.

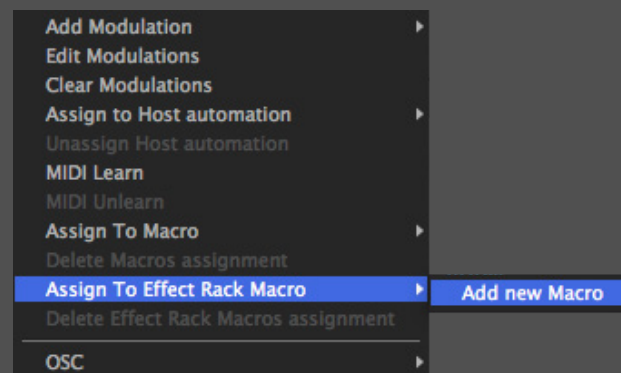


EFFECT RACK

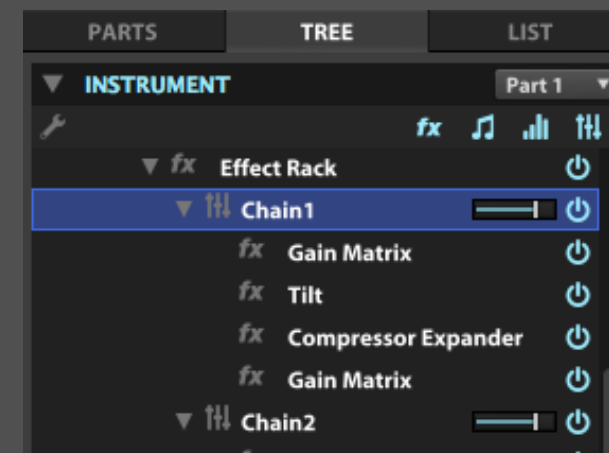
The Effect Rack creates a new effects path inline where the Effect Rack module is added. Macros are added for front-panel control of the effects that are added to the Effect Rack's FX chain.

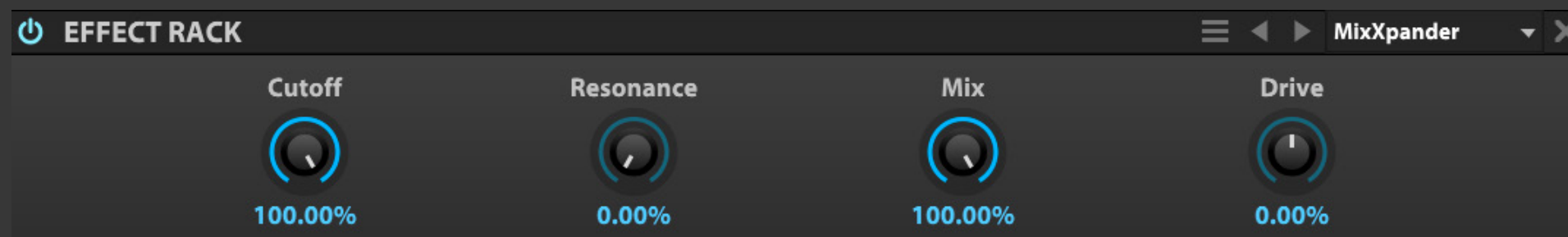
When the Effect Rack is added, it creates eight **MACROS** and one **FX CHAIN**. To view the FX chain, choose the FX chain in the Tree view or via the Effects Tab's navigation nodes. You can then add the desired effects to the FX chain.

The Effect Rack macros can be used as **FRONT PANEL** controls for parameters on effects in the FX chain. To assign a macro, right-click a parameter on an effect in the FX 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 under the same Effect Rack module, by right-clicking its node in the Tree view and choosing **ADD FX CHAIN**.





EFFECT RACK » FILTER

Teilar-made filters as Effect Racks.

MixXpander (screen example above) is a simple cutoff filter with mix control. Parallel and Stereo Xpander are made by two Xpander filtes to create parallel or setreo filter effects.

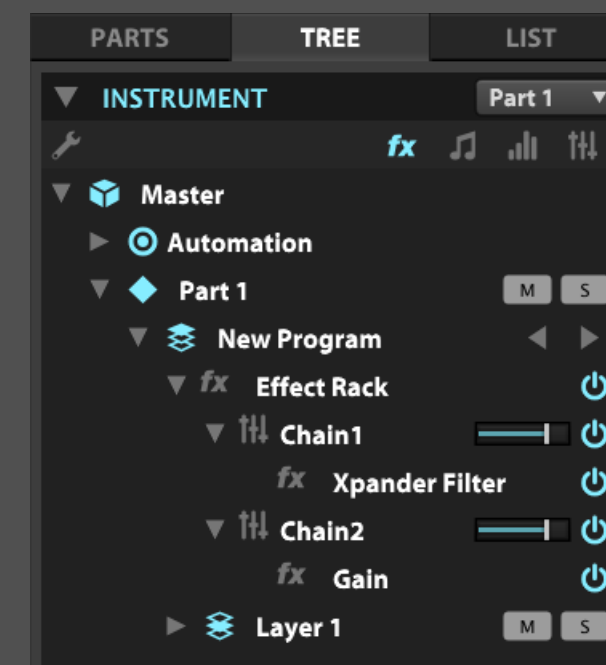
CUTOFF set the frequency for the filter

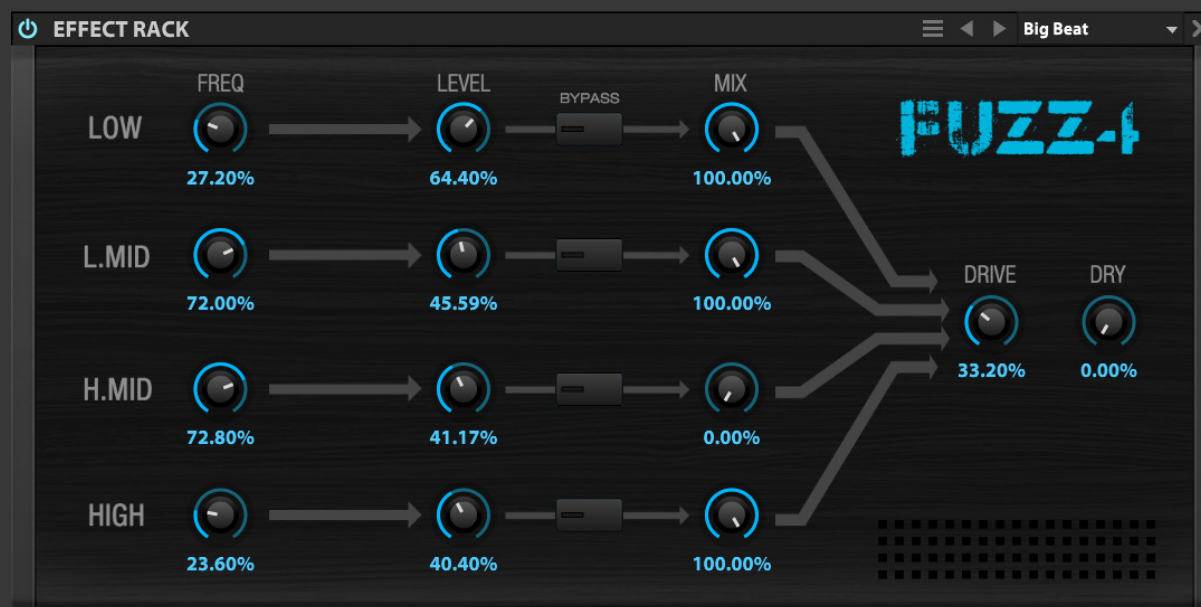
RESONANCE adjusts how much emphasis is given to the cutoff frequency

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output

DRIVE set 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

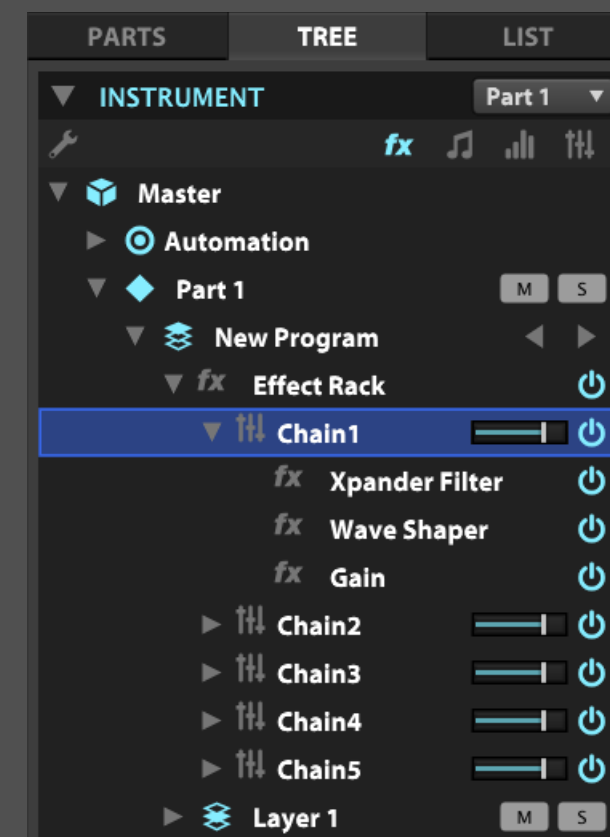
A 4-band distortion effect.

FREQUENCY set the band frequency. **LEVEL** set the output volume of the band, **BYPASS** button enables or disables the band (FX chain), and **MIX** set the balance between the dry (unaffected) and wet (affected) signal of the band.

DRIVE adjust characteristics of the drive.

DRY set 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

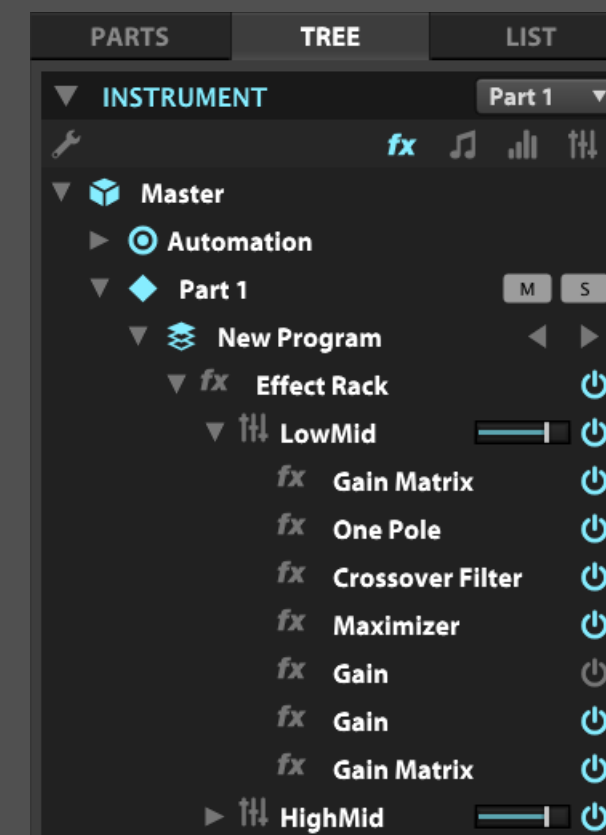
COMP set the compression amount. Mute the band with **MUTE** switch, and the **GAIN** adjust the band level with GAIN.

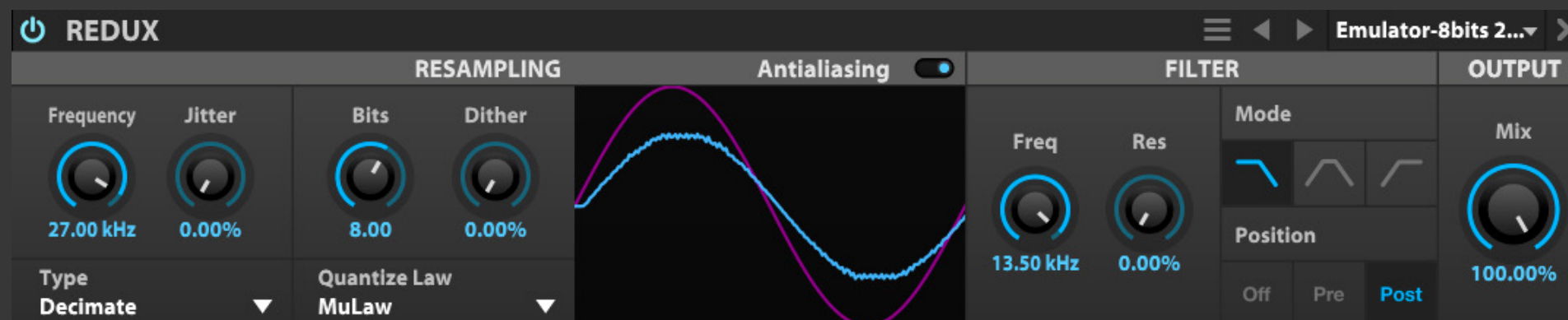
CROSSOVER adjusts the frequency of the Low and High Mid bands.

SIDE

COMP set 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





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 set the resampling frequency, with **JITTER** introducing time variations to the resampling. **BITS** set the bit depth, and **DITHER** set 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 set the type of quantization to one of two common algorithms: linear or mu-law (also known as μ -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.

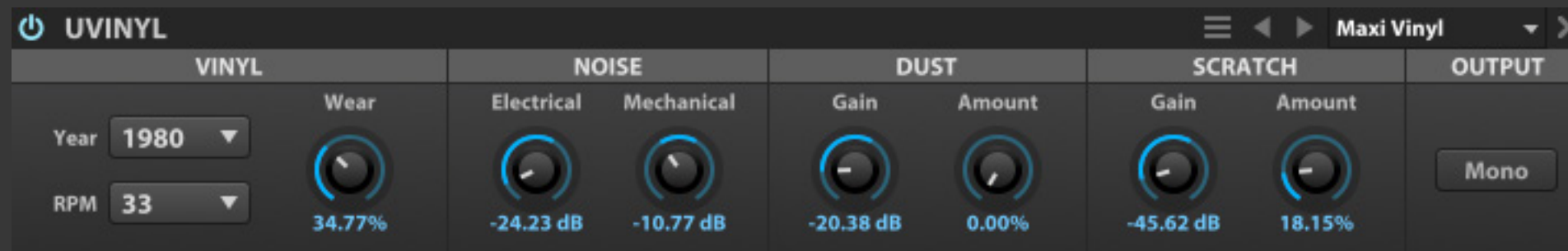
FILTER

FILTER FREQUENCY set 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 set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



UVINYL

UVinyl is a vinyl simulation effect.

VINYL

Choose the general vinyl characteristics with **YEAR**, **RPM TYPE**, and amount of **WEAR**.

NOISE

To add noise to the record, add **ELECTRICAL NOISE** or **MECHANICAL NOISE** with their Gain controls.

DUST AND SCRATCH

To add **DAMAGE** to the record, add **DUST** or **SCRATCH** with their Gain controls. The relative frequency of dust and scratches can be adjusted with the **DUST AMOUNT** and **SCRATCH AMOUNT** controls.

OUTPUT

The signal can be folded down to mono with the **MONO** toggle.





fx

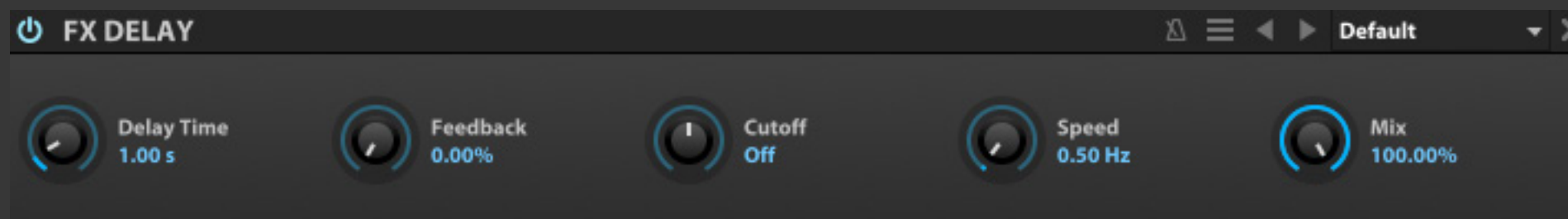
APPENDIX A: LEGACY EFFECTS

The Legacy FX modules were included in past versions of MachFive and UVI Workstation. 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



FX DELAY

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 set 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 set 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 set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



fx

FAT DELAY

Fat Delay uses multiple delay lines and diffusion to produce a dense delay tail.

DELAY TIME set the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module.

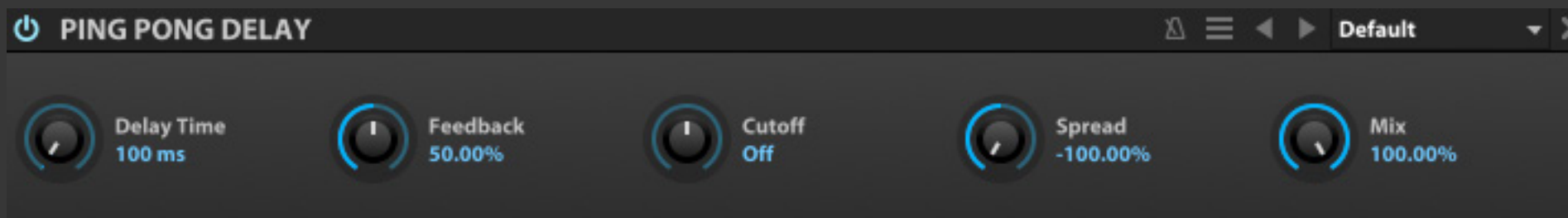
DIFFUSION set the density of the delay taps.

CUTOFF set 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 set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



PING PONG DELAY Default

- Delay Time: 100 ms
- Feedback: 50.00%
- Cutoff: Off
- Spread: -100.00%
- Mix: 100.00%

fx

PING PONG DELAY

Ping Pong Delay is a standard delay with additional stereo processing.

DELAY TIME set the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module.

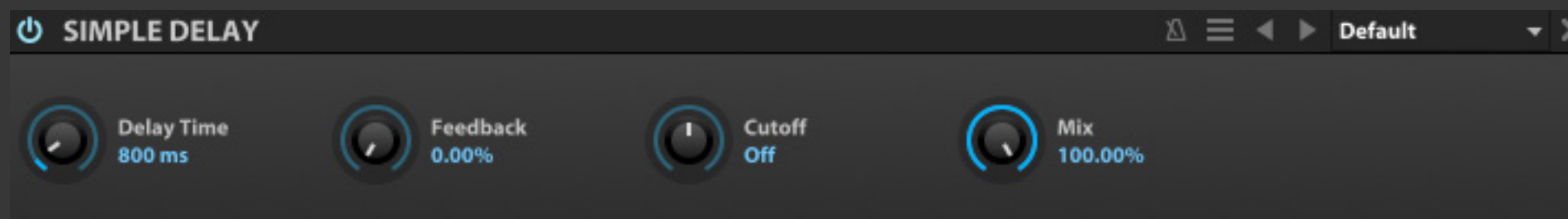
CUTOFF set the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

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 set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



SIMPLE DELAY Default

- Delay Time: 800 ms
- Feedback: 0.00%
- Cutoff: Off
- Mix: 100.00%

fx

SIMPLE DELAY

Simple Delay is a general-purpose delay.

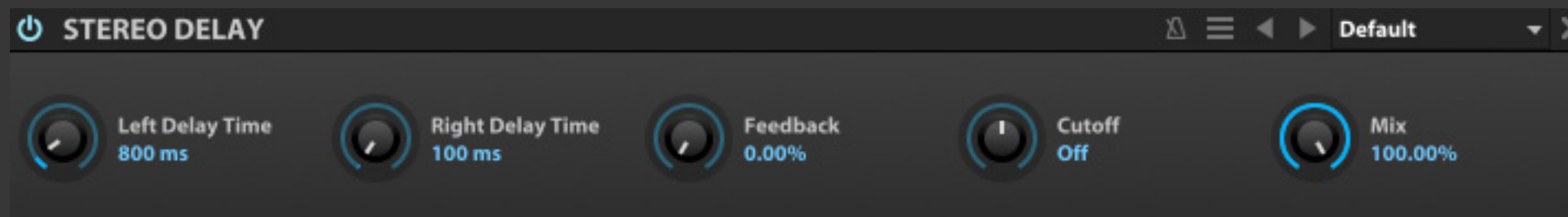
DELAY TIME set the length of delay, in ms or bars/beats (if tempo-synced), and **FEEDBACK** chooses the percentage of signal fed back into the module.

CUTOFF set 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 set 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.

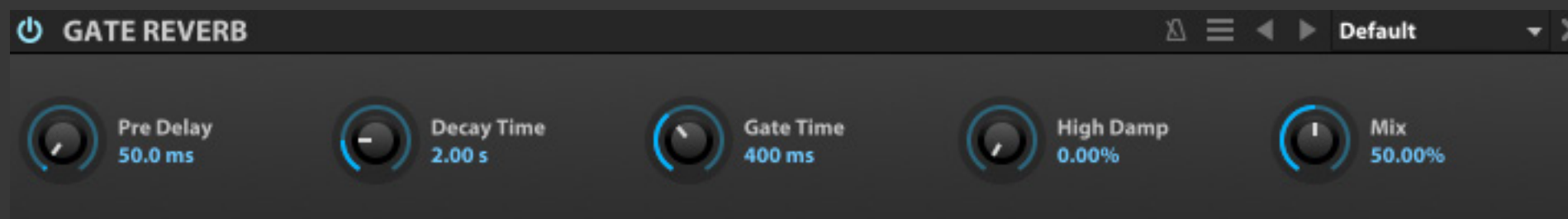
The left and right channels have independent delay time assignments; **LEFT DELAY TIME** and **RIGHT DELAY TIME** set the length of each channel's delay, in ms or bars/beats (if tempo-synced). **FEEDBACK** chooses the percentage of signal fed back into the module.

CUTOFF set 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 set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



GATE REVERB Default

- Pre Delay: 50.0 ms
- Decay Time: 2.00 s
- Gate Time: 400 ms
- High Damp: 0.00%
- Mix: 50.00%



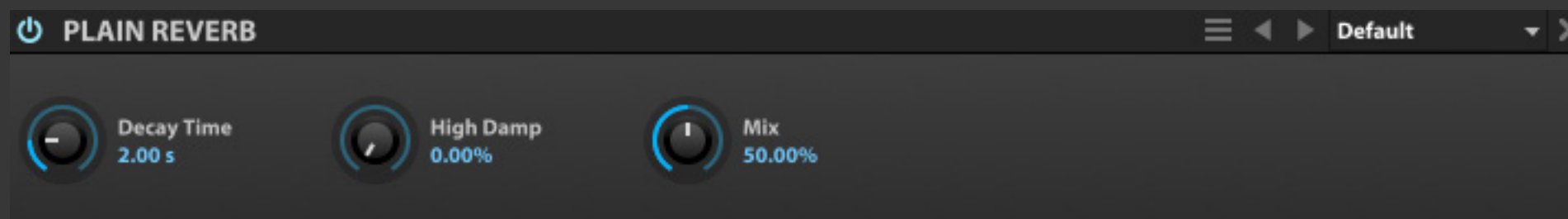
GATE REVERB

Gate Reverb provides a gate for cutting off the reverb decay abruptly.

PRE DELAY set the amount of delay before the wet signal is heard, in ms or bars/beats (if tempo-synced), and **DECAY TIME** set the duration of the reverb decay. **GATE TIME** set the time duration, in ms or bars/beats (if tempo-synced), until the gate is applied to the decaying signal.

HIGH DAMP set the amount of dampening applied to high frequencies.

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



PLAIN REVERB

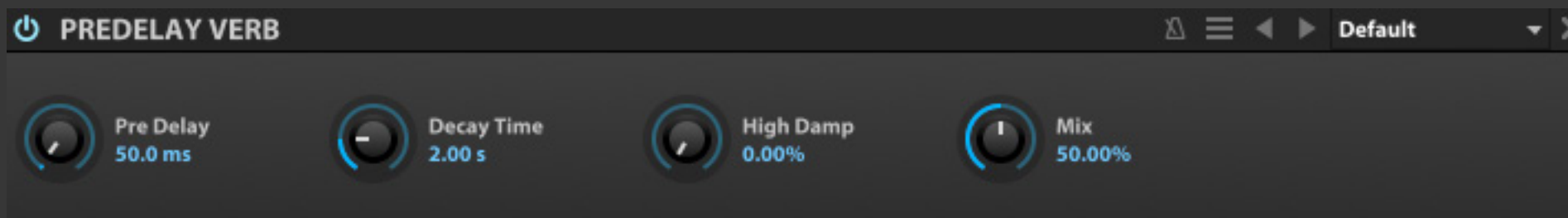
Plain Reverb is a general-purpose reverb.

DECAY TIME set the duration of the reverb decay, and **HIGH DAMP** chooses the amount of dampening applied to high frequencies.

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



PREDELAY VERB

Pre Delay 50.0 ms

Decay Time 2.00 s

High Damp 0.00%

Mix 50.00%

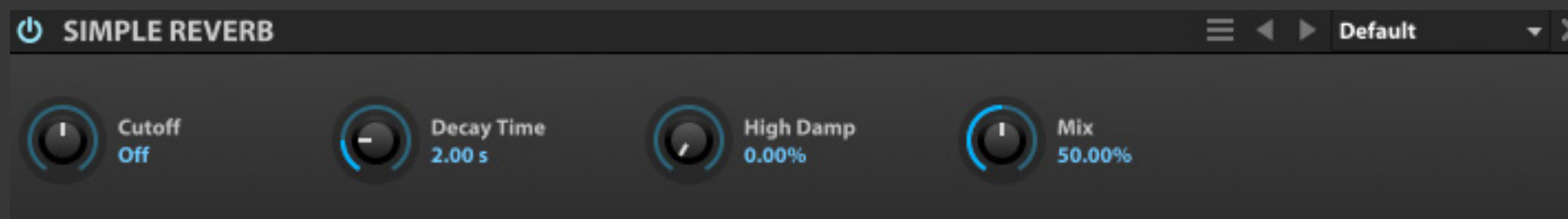
fx

PREDELAY VERB

Predelay Verb is a standard reverb fed through a delay line.

PRE DELAY set the amount of delay before the wet signal is heard, in ms or bars/beats (if tempo-synced), and **DECAY TIME** set the duration of the reverb decay. **HIGH DAMP** chooses the amount of dampening applied to high frequencies.

MIX set 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.

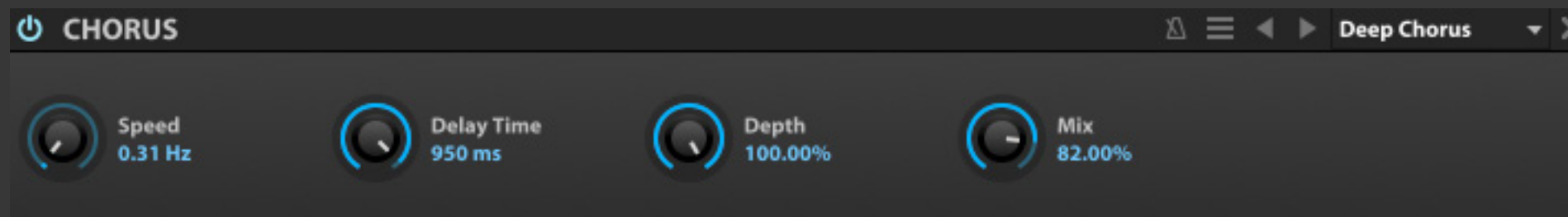
CUTOFF set the type and amount of filter. At the center position, no filter is applied. To the right of center, a high-pass filter is applied, and further to the right raises the cutoff frequency. Likewise, further left of center applies a low-pass filter and drops the cutoff frequency.

DECAY TIME set the duration of the reverb decay, and **HIGH DAMP** chooses the amount of dampening applied to high frequencies.

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



fx

CHORUS

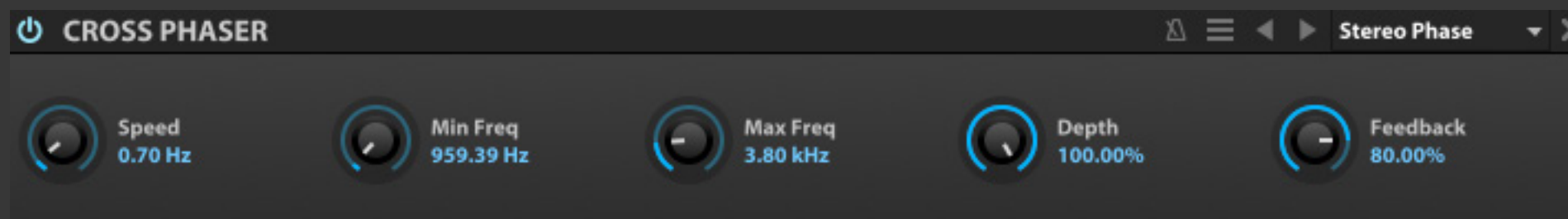
Chorus is a classic chorus, where the input signal is combined with multiple time- and pitch-modulated variations of the input signal for a shimmering unison effect.

SPEED set the speed of the modulation (in Hz, or bars/beats if tempo-synced), **DELAY TIME** adjusts the amount of delay applied, and **DEPTH** set the depth of the effect.

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



 TEMPO SYNC



CROSS PHASER Stereo Phase

Parameter	Value
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 set the speed of the modulation (in Hz, or bars/beats if tempo-synced), and **MIN FREQ** and **MAX FREQ** set the minimum and maximum frequencies of the frequency sweep.

DEPTH set the depth of the effect, and **FEEDBACK** set the percentage of signal fed back into the module.



 TEMPO SYNC

PHASER

Speed 0.80 Hz

Min Freq 400.00 Hz

Max Freq 800.00 Hz

Depth 80.00%

Feedback 70.00%

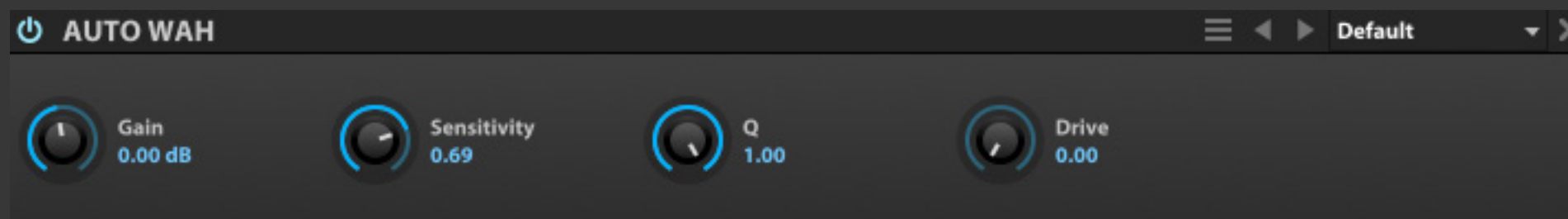
fx

PHASER

Phaser is a classic phaser effect, where the input signal is phase modulated and fed back onto itself.

SPEED set the speed of the modulation (in Hz, or bars/beats if tempo-synced), and **MIN FREQ** and **MAX FREQ** set the minimum and maximum frequencies of the frequency sweep.

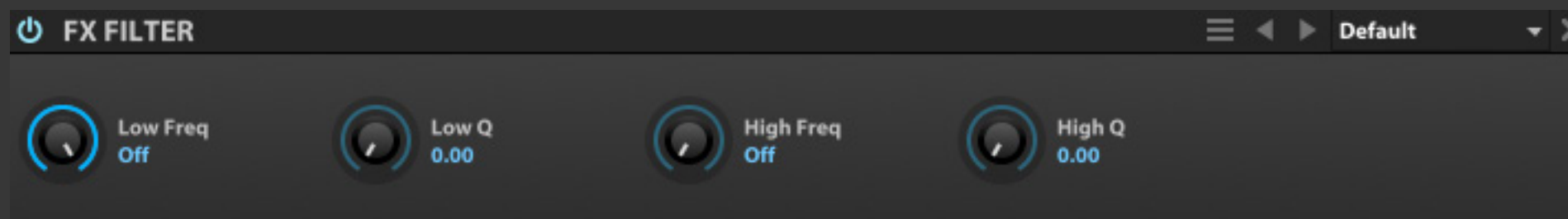
DEPTH set the depth of the effect, and **FEEDBACK** set the percentage of signal fed back into the module.



AUTO WAH

Auto Wah is a wah pedal effect, with its filter frequency set automatically from the module's input level.

GAIN set the input level to the module. **SENSITIVITY** set the intensity of the auto wah filter, and the **Q** control set the filter's shape. **DRIVE** applies post-filter overdrive.

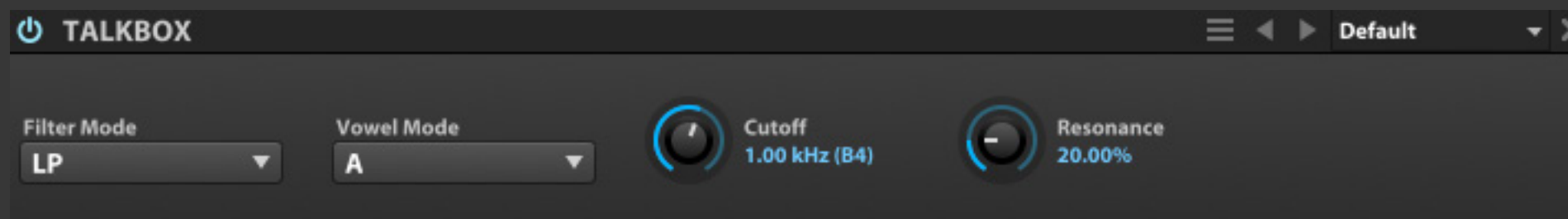


fx

FX FILTER

The FX Filter module has two filters, lowpass and highpass, applied in series.

LOW FREQ enables and set the cutoff frequency for the lowpass filter; likewise, **HIGH FREQ** enables and applies the highpass filter. The **LOW Q** and **HIGH Q** controls set the shape of each filter band.

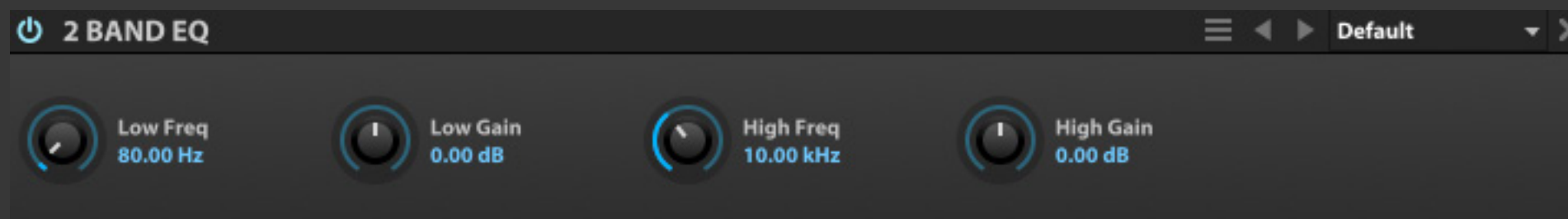


TALKBOX

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.

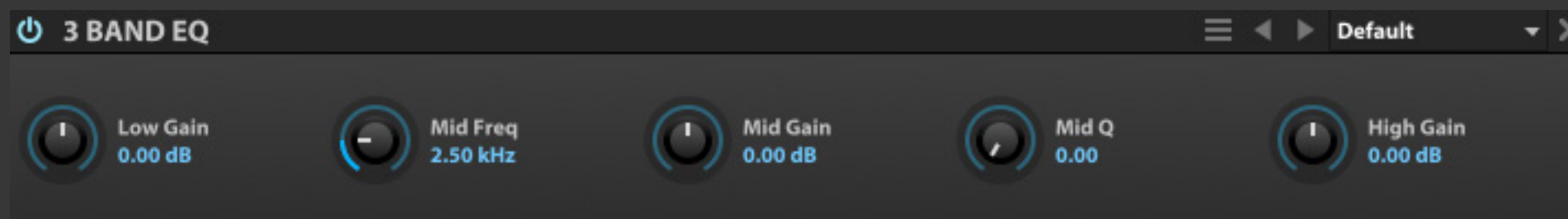
CUTOFF set the frequency for the filter; the note name corresponding to the frequency is also displayed, for example, **2.00 KHZ (B5)**. **RESONANCE** adjusts how much the cutoff frequency is emphasized.



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:

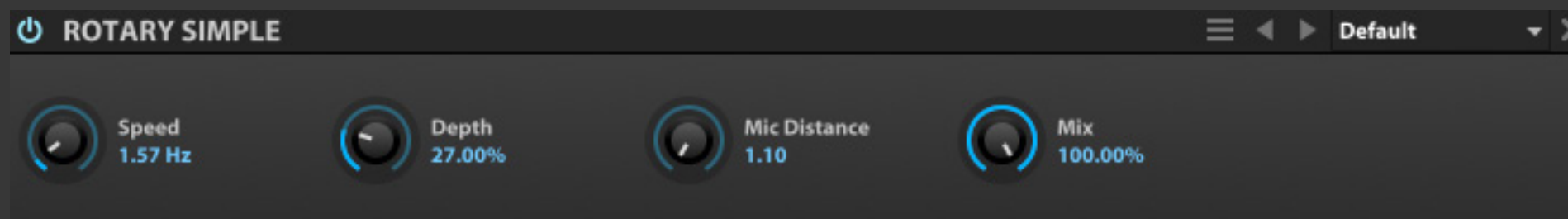
- Press and drag a point to adjust its frequency by dragging right/left, or its gain by dragging up/down.
- Press and drag a band's color bars to adjust Q.
- Right-click a point to enable/disable the band.
- Double-click a point to return it to its default value.

- 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.



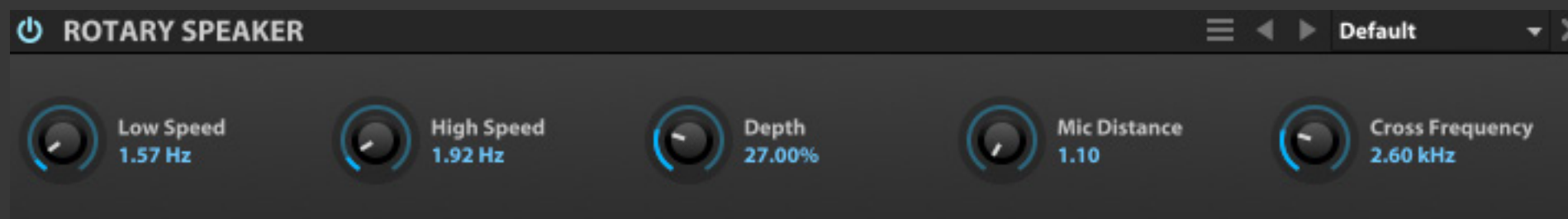
ROTARY SIMPLE

Rotary Simple is a single-speaker emulation of a rotary speaker.

SPEED set the rate of the speaker rotation, and **DEPTH** set 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 set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.

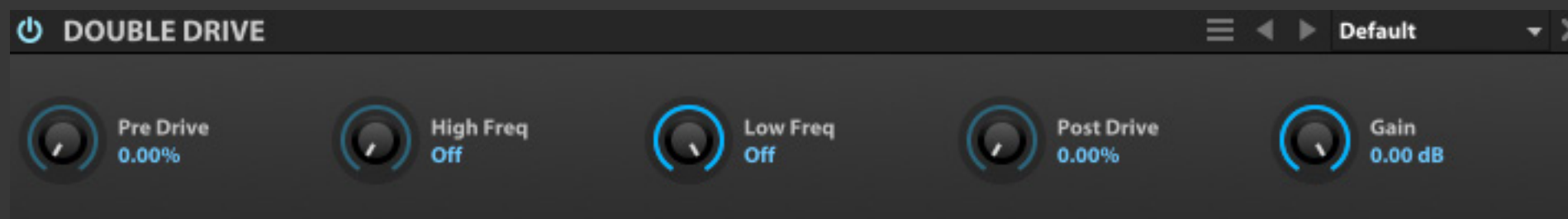


ROTARY SPEAKER

Rotary Speaker is a dual-speaker emulation of a rotary speaker, with an adjustable crossover.

CROSS FREQUENCY set the crossover point for the Low and High frequency bands. **LOW SPEED** and **HIGH SPEED** set the rate of the speaker rotation for each band, and **DEPTH** set the intensity of the effect; at higher Depth values, the pitch is also markedly affected.

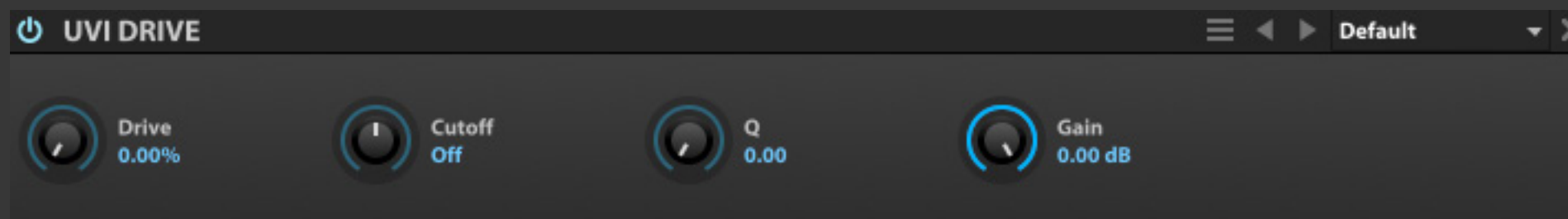
Miking the speaker is also simulated, with **MIC DISTANCE** setting the distance of the mic from the speaker.



DOUBLE DRIVE

Double Drive is a filter sandwiched by two drive stages.

PRE DRIVE set the initial amount of overdrive, followed by the filters. **HIGH FREQ** and **LOW FREQ** controls set 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

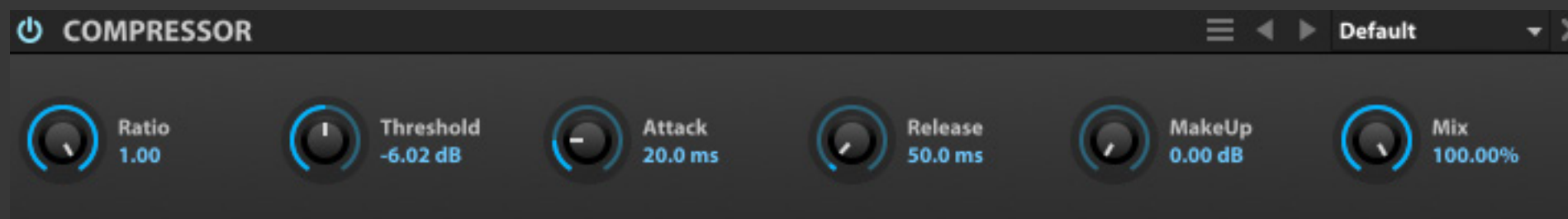
UVI Drive is a drive module with a post-drive UVI Filter included.

DRIVE set the initial amount of drive applied, followed by the filter.

CUTOFF set 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 set the filter's shape.

GAIN provides the final output level adjustment.





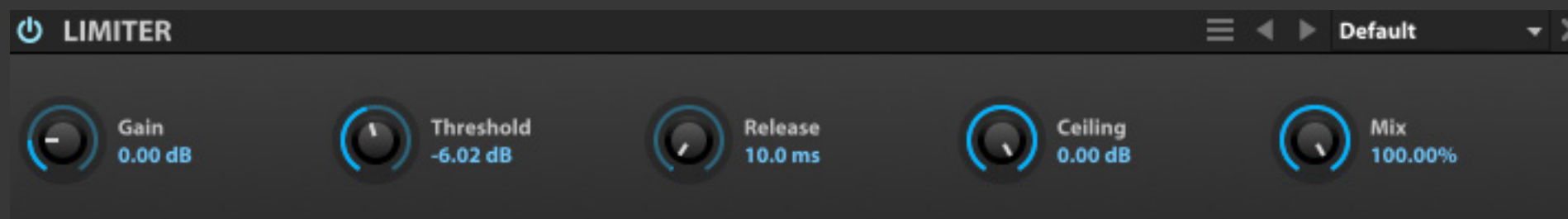
COMPRESSOR

Compressor provides standard dynamics compression.

THRESHOLD set the level at which the compressor will be applied; when applied, **RATIO** set the amount of compression applied. **ATTACK** and **RELEASE** set 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 set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.

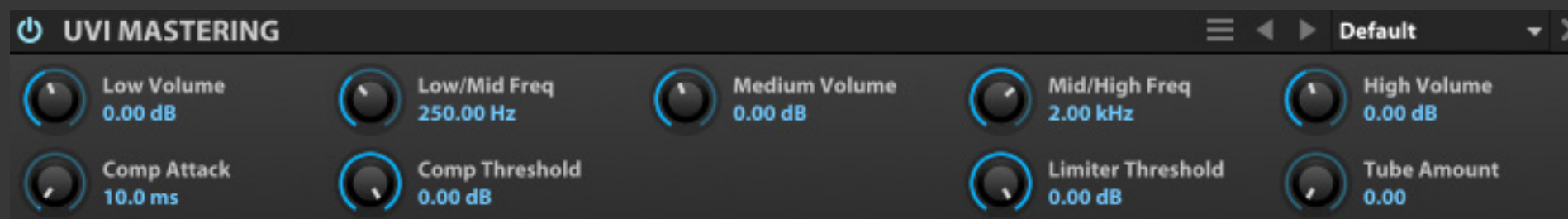


LIMITER

Limiter is a standard limiter, compressing the signal with a fixed ratio that is higher than the ratios available with the Compressor.

GAIN set the input level to the module. **THRESHOLD** set the level at which limiting will be applied, and **CEILING** set the maximum output level. **RELEASE** set the speed at which the limiter stops processing the signal after it has fallen below the threshold.

MIX set 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.

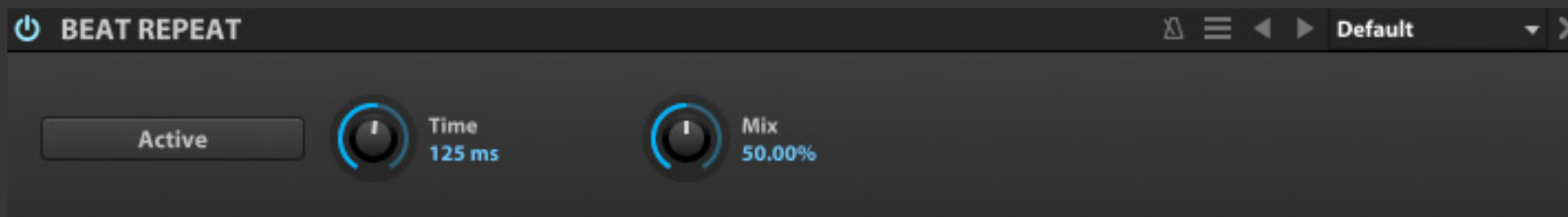
UVI Mastering has Low, Mid, and High bands. The crossover points between the bands are set with the **LOW/MID FREQ** and **MID/HIGH FREQ** controls.

Each band has a **VOLUME** control, which set the gain of the band before the combined signal is fed to the compressor, limiter, and tube saturator. **COMP ATTACK** and **COMP THRESHOLD** set the compressor attack time and threshold, followed by the **LIMITER THRESHOLD**, and finally, **TUBE AMOUNT**.





 TEMPO SYNC



fx

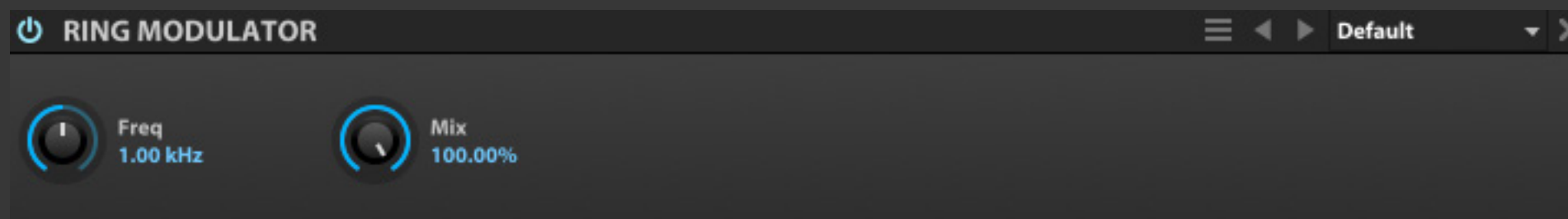
BEAT REPEAT

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 set the length of time that will be repeated, in ms or bars/beats (if tempo-synced).

MIX set 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 set the frequency of the modulation signal.

MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.



ROBOTIZER

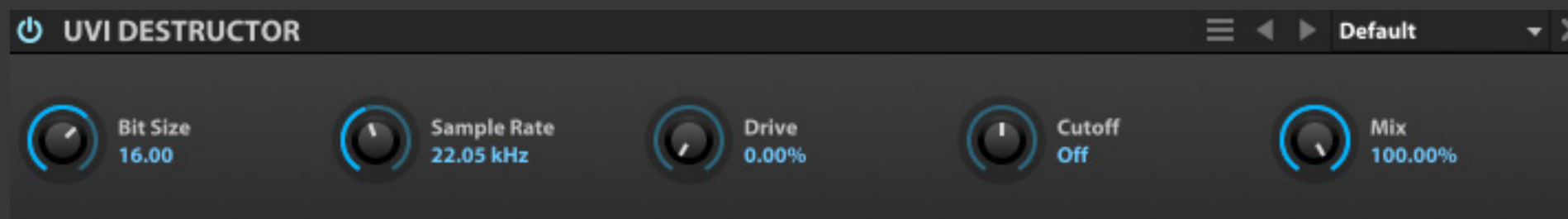
Robotizer starts with a ring modulator, with some additional modulations.

FREQUENCY set 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 set 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 set 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 set the bit depth, and **SAMPLE RATE** set the resampling frequency.

DRIVE set the amount of pre-filter overdrive applied.

CUTOFF set 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.

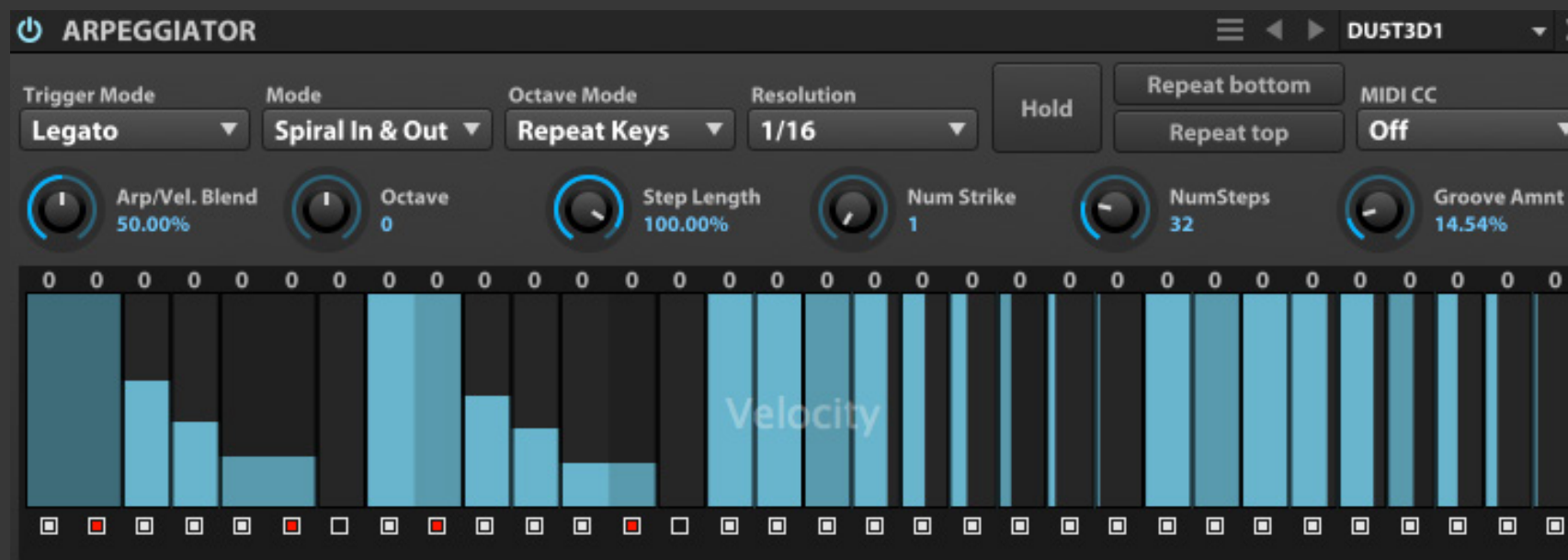
MIX set the balance between the dry (unaffected) and wet (affected) signal sent to the module's output.





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 programmable pattern to create a dynamic sequence. Falcon's arpeggiator provides many advanced controls such as per step length, gate, pitch and velocity as well as 27 different performance modes.

TRIGGER MODE determines how the arpeggiator is triggered:

- **NOTE:** Each note reset 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

MODE chooses the pattern of how notes will be triggered, from a simple upward progression to zig zags, spirals, and more. **OCTAVE** chooses the number of octaves triggered in addition to the actual notes that were played. When Octave is not zero, **OCTAVE MODE** 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).

NUM STEPS set the number of steps in the grid, and **RESOLUTION** set the beat value of each step, from 32

bars down to 64th note triplet. **STEP LENGTH** set the duration of the trigger within the step duration; the lower the Step Length value, the more staccato each step will be. A Step Length Value >100% will result in each note slightly overlapping the next note. **GROOVE AMOUNT** chooses the amount of swing applied to the grid.

NUM STRIKE chooses how many times each note will be triggered before moving to the next note in the pattern. **REPEAT BOTTOM** and **REPEAT TOP** selectively repeat the bottom-most or top-most note in the pattern.

Enabling **HOLD** will latch all notes as they are played as if they were being held down; to release the notes, disable Hold.

ARP/VEL. BLEND set the blend of the arpeggiator velocity value and the original note-on velocity values. At zero percent, the resulting velocity is fully controlled by the arpeggiator; at 100%, the resulting velocity is fully controlled by the note velocity and the arpeggiator velocity values are ignored.



ARPEGGIATOR

MIDI CC set which MIDI CC is output by the MIDI CC layer of the arpeggiator, if any (see below). Choose off to disable, or 0-127 to set the desired MIDI CC.

STEP GRID

The **STEP GRID** set and displays the values for each step. There are three independent layers to the step grid: **VELOCITY**, **PITCH**, and **MIDI CC**.



To change which layer is displayed, right-click and choose a layer from the contextual menu.

- **PITCH OFFSET**

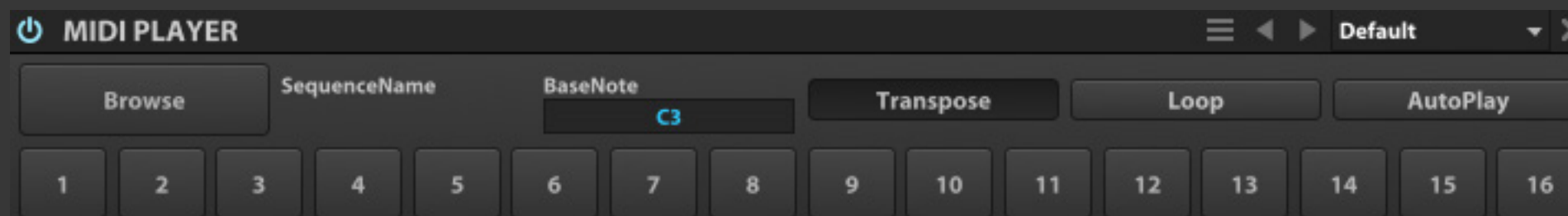
The values of the Pitch Layer are displayed as text above each step. You can also edit these values directly for more precise control.

- **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 set the step's 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's 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's state button. The step state button for merged states is blue.



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

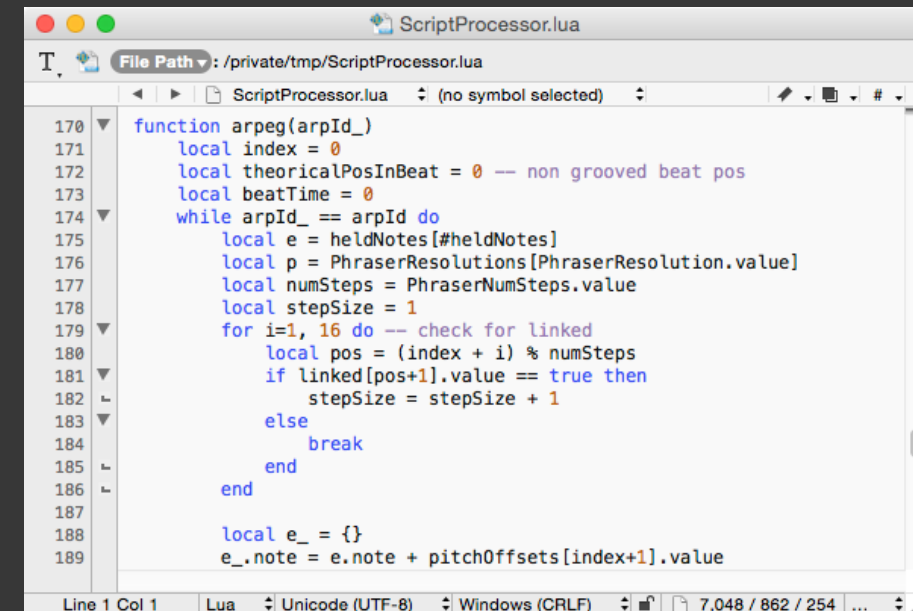
The Micro Tuner provides alternate tunings to the standard twelve-tone equal temperament tuning.

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.

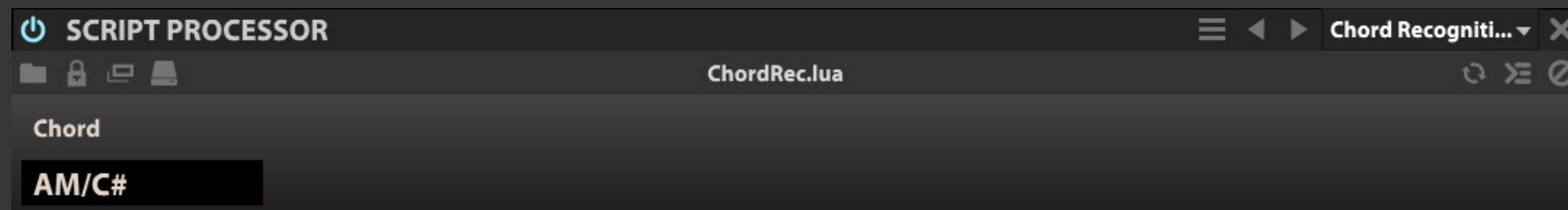
SCRIPT-DEFINED CONTROLS

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 displays the chord name currently played



CHORD RECOGNITION

Chord recognition: Names chord currently played



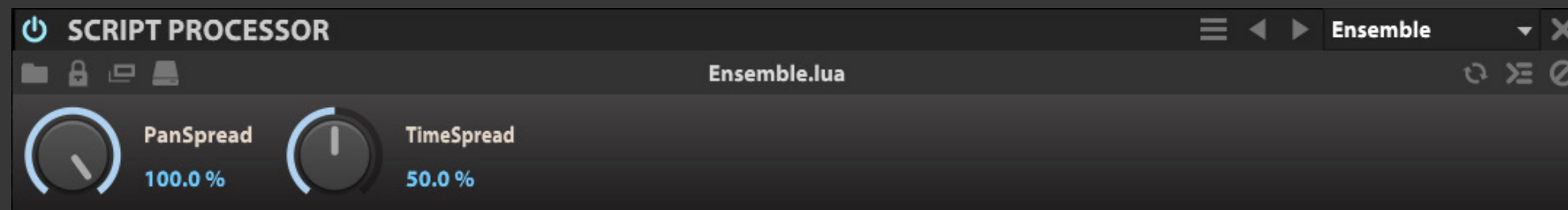
VIRTUAL PITCH

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



ENSEMBLE

Play 5 voices using adjacent detuned sample-based key zone

PAN SPREAD set the stereo spread of the ensemble voices

TIME SPREAD set the time interval of the ensemble voices



SHEPARD

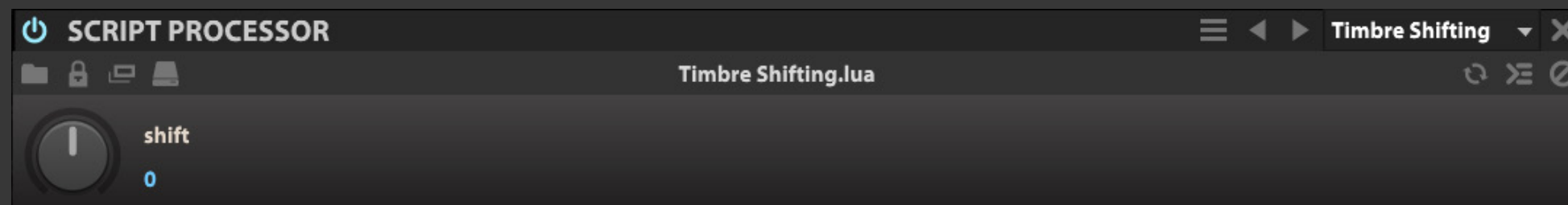
Shepard tone effect.

PARTIALS set the number of partials

STEP set the number of steps per partial

SPEED set the speed of the pitch change

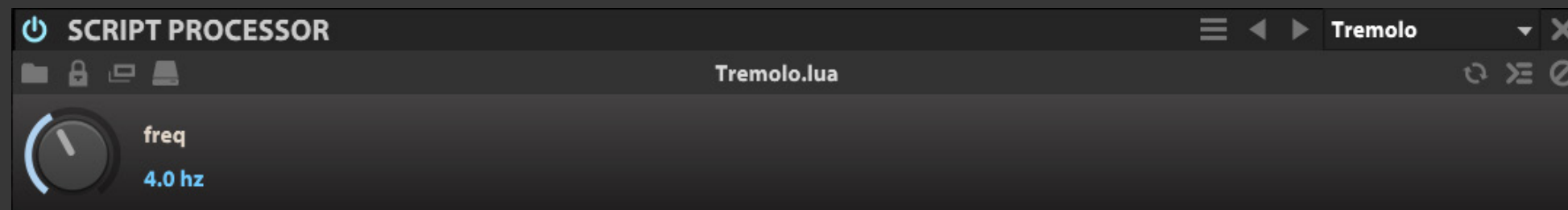
DIRECTION set the direction (up or down) and depth of pitch change



TIMBRE SHIFTING

Use a pitched adjacent sample-based key zone to change the instrument timbre

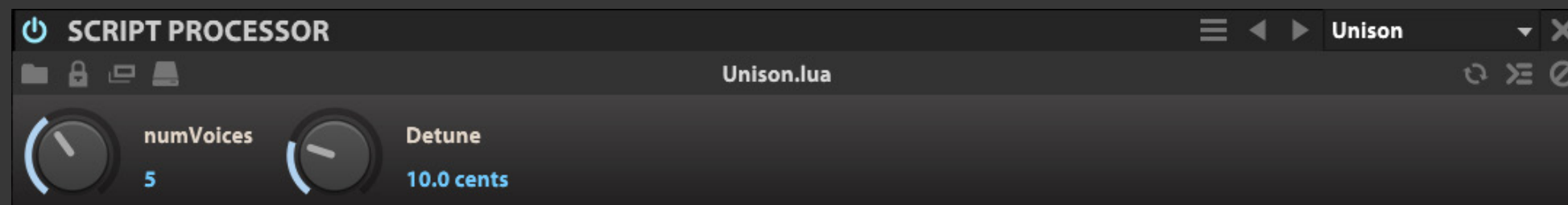
SHIFT changes tonal-color based on the adjacent samples



TREMOLO

A MIDI volume modulator

FREQUENCY set the speed of the effect

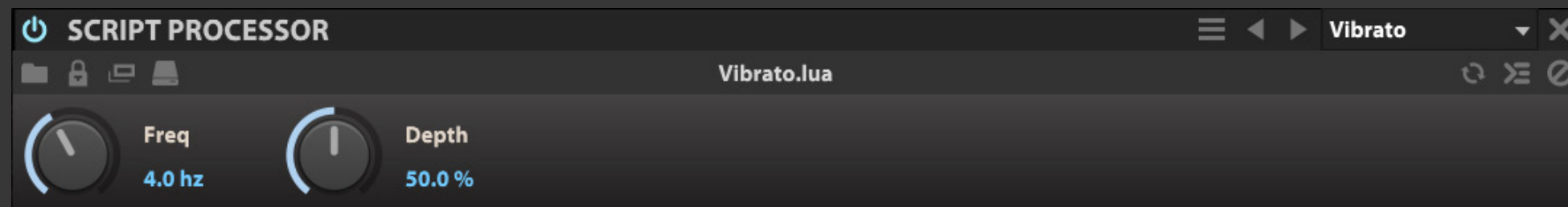


UNISON

Play up to 10 detuned voices

NUMVOICES set the number of the unison voices

DETUNE set the interval spacing of the voices in Cents

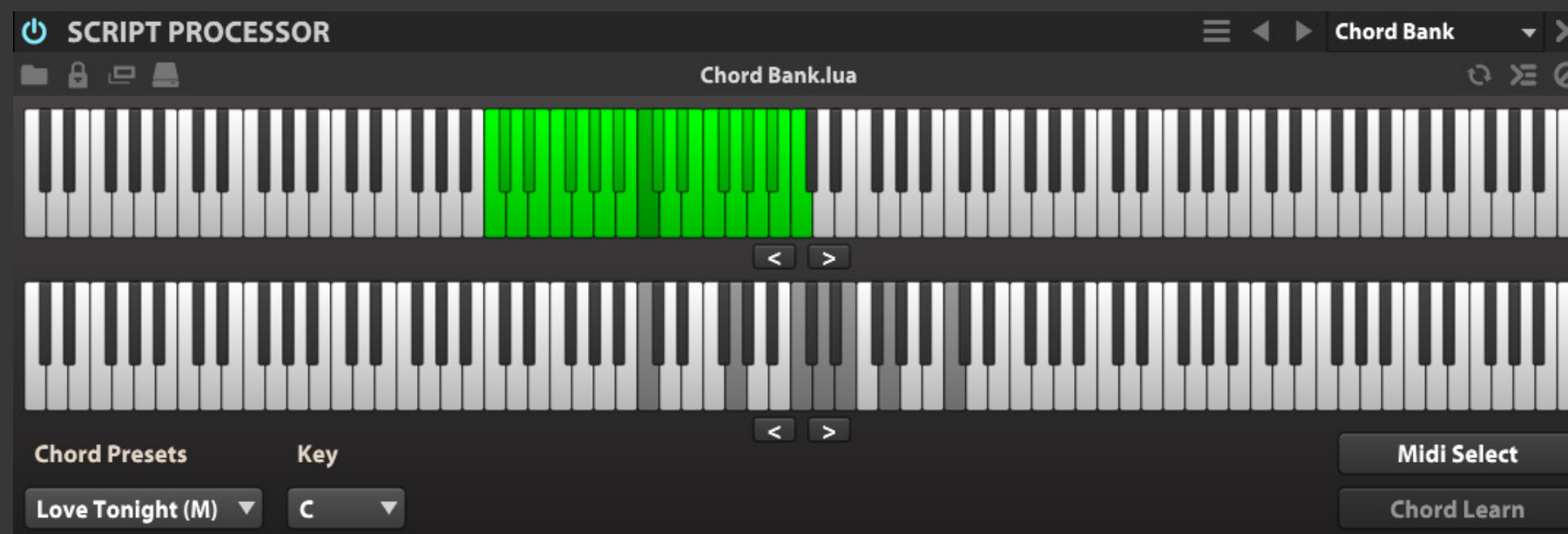


VIBRATO

A MIDI pitch modulator

FREQUENCY set the speed of the effect

DEPTH set 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



CHORDER

Create up to 6-voice chords using shift with custom velocity

SHIFT knobs set the semitone offset (+/-36) from the note pressed. The voice will disable when set 0

VELCITY knobs set the MIDI velocity of the corresponding note in the **SHIFT** row

PRESET includes a collection of premade chords



	Note 1	Note 2	Note 3	Note 4	Note 5	Note 6	Note 7	Note 8	Note 9	Note 10	Note 11	Note 12
Shift	-6	-5	1	5	0	0	0	0	0	0	0	0
Tune	-0.09	-0.03	0.16	0.10	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Velocity	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

Chord Presets: Horror 1 | Slot Key Change: Off | Glide: 0.0 | Record Root: C3 | Record



CHORDER2

A more featured chord designer, CHORDER2 allows the creation of 12-note chords with the addition of fine tune, pan and glide

NOTE 1-12 buttons toggle the voice on/off

For each note, **SHIFT**, **TUNE**, **VELCITY** and **PAN** can be customized by click-dragging or scrolling with your mouse wheel

CHORD PRESET contain 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 set the glide time of the chord changes

RECORD ROOT set the root key from a drop-down menu or click **RECORD** button and use an external MIDI keyboard to set.



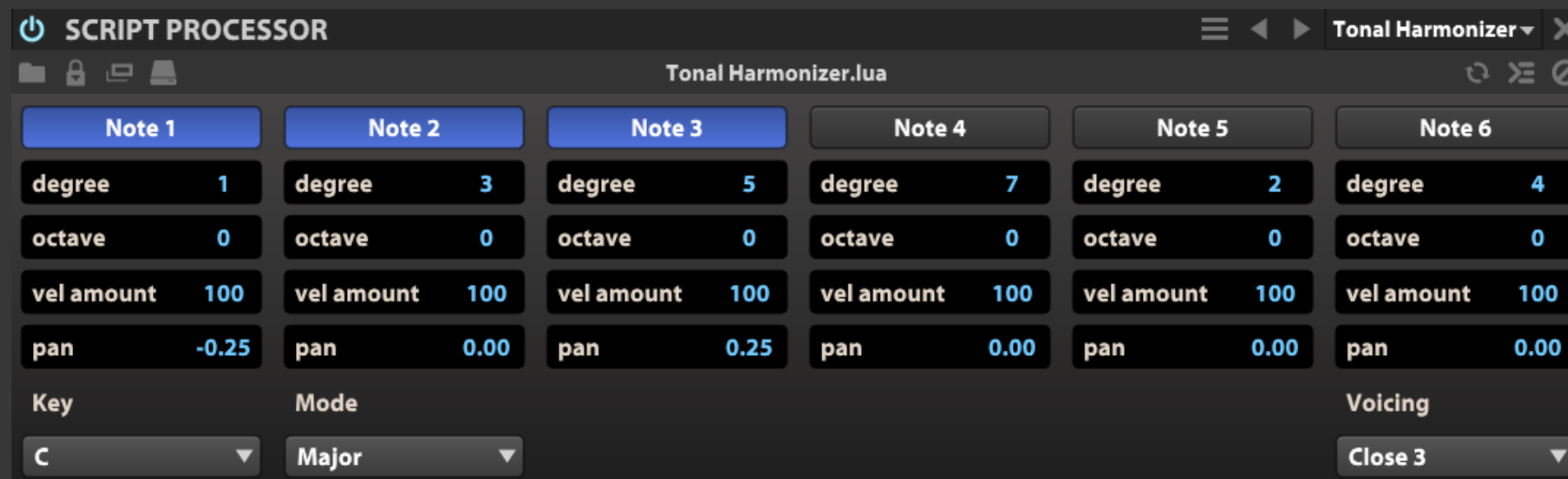
SCALE

Snap notes of your MIDI input to a key and scale of your choice

ROOT and **SCALE** set the root key and the scale from the drop-down menus

CHROMATIC NOTE buttons to set the allowed notes individually.

KEY PRIORITY set the priority of the incoming lowest note or highest note of play



TONAL HARMONIZER

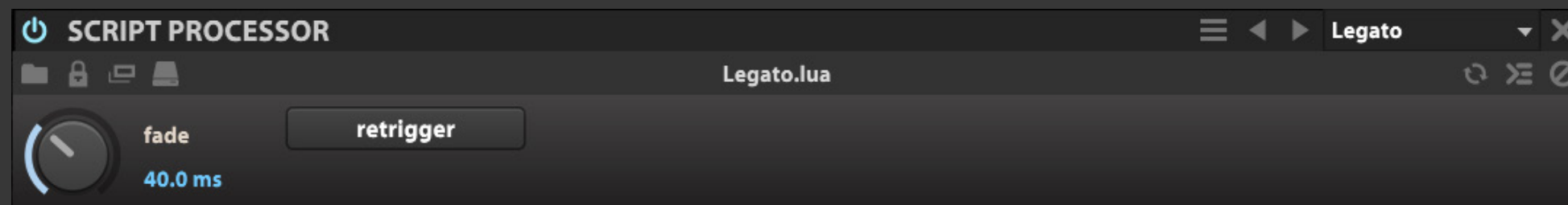
Create chords using scale degrees

Set the **KEY** and **MODE** of the scale using the drop-down menus

Add notes to your chord using the **NOTE 1-6** buttons

For each note in your chord you can adjust the **DEGREE**, **OCTAVE**, **VELOCITY** and **PAN**

VOICING contains a number of useful preset

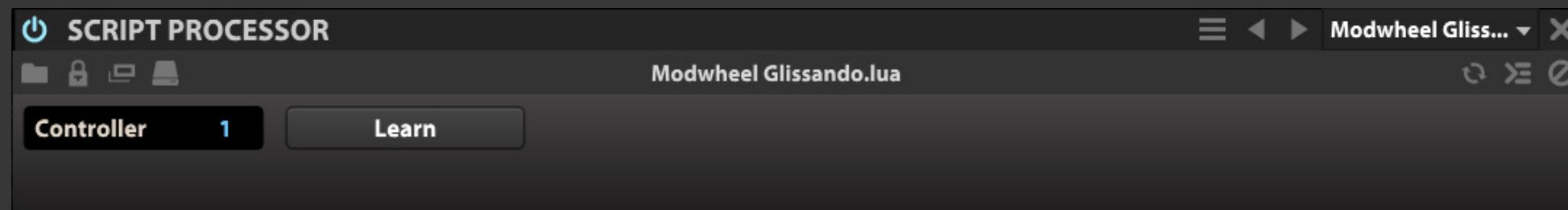


LEGATO

Crossfade the attack of legato-played keys for more realistic performance

FADE set the crossfade time in ms (10-100)

RETRIGGER toggles retrigger mode on/off



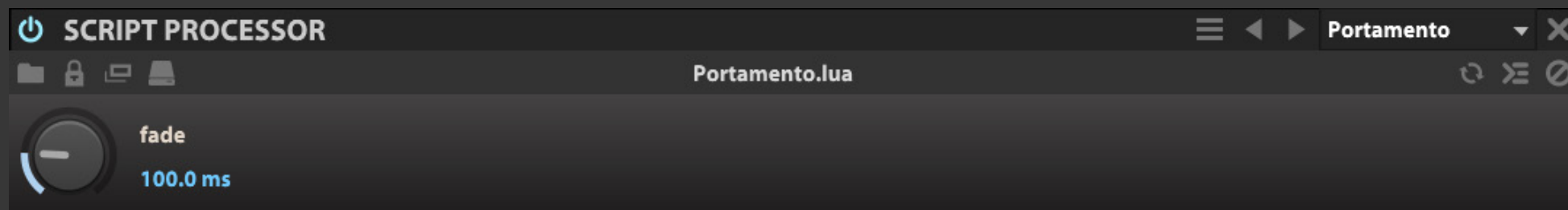
MODWHEEL GLISSANDO

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 set the portamento glide time in ms (1-500)



PORTAMENTO

MIDI glide with fade time



STRUM

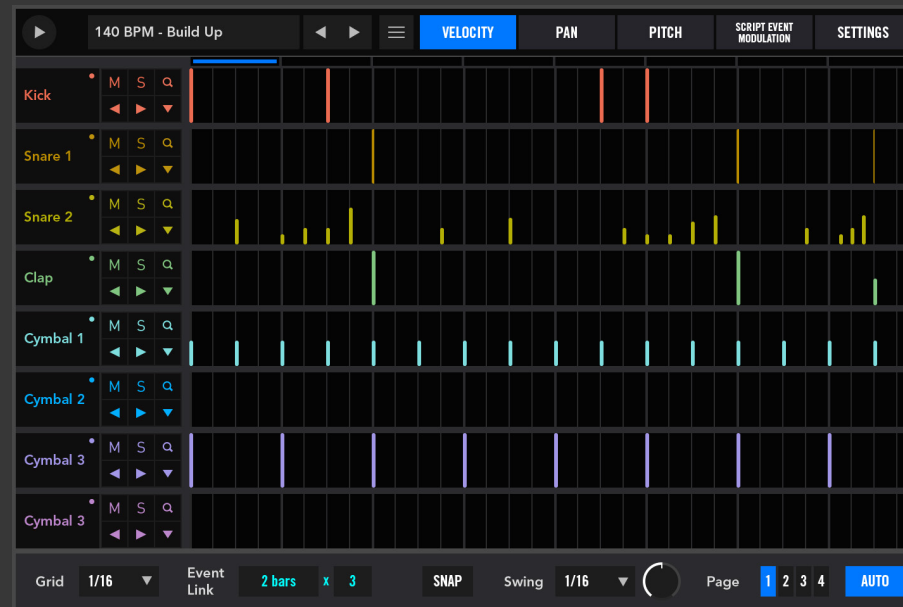
Play incoming MIDI notes like a guitar

DIRECTION set the pitch order in which notes will be played, up, down, up and down or random

LAG set 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



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, reset 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 set the sequencer grid resolution

EVENT LINK set 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 set the swing interval

SWING KNOB set 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

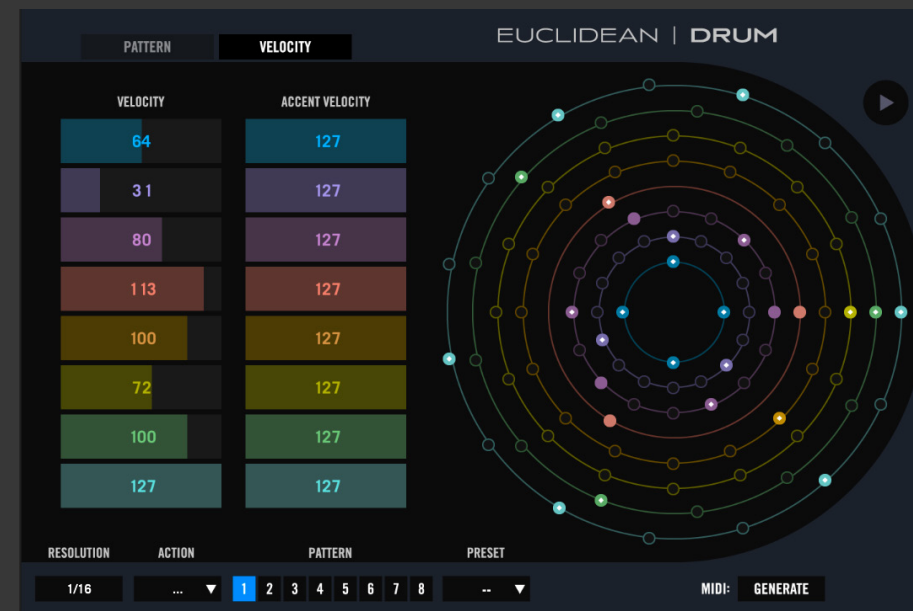
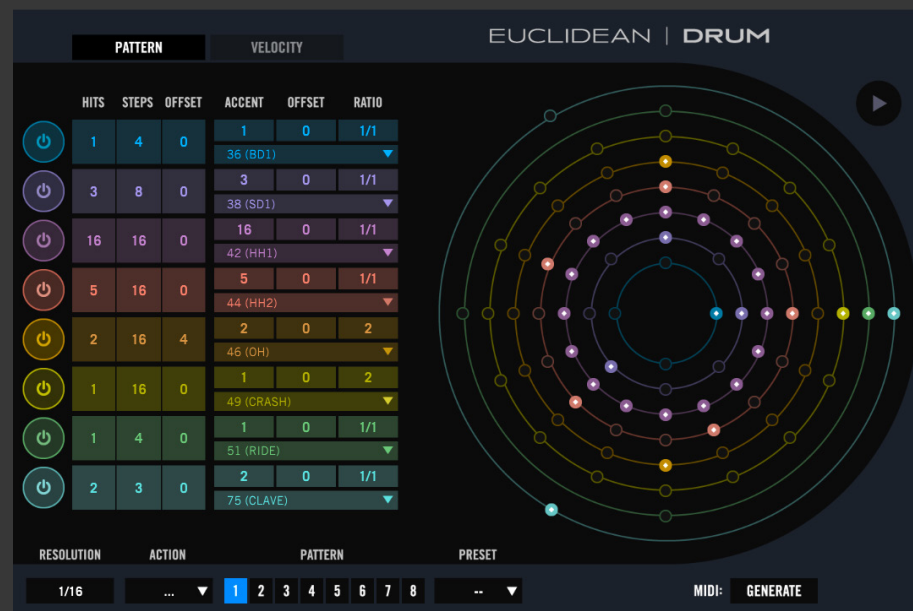
BOTTOM TOOLBAR

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** offset the per-part values



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 set the number of steps that will trigger

STEPS set the number of steps in the sequence

OFFSET offset the sequence by a number of steps

ACCENT set the step interval of accented triggers

ACCENT OFFSET offset the accented triggers by a number of steps

RATIO set 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 set the MIDI note velocity per-part

ACCENT VELOCITY set the MIDI note velocity of accented triggers per-part

BOTTOM TOOLBAR

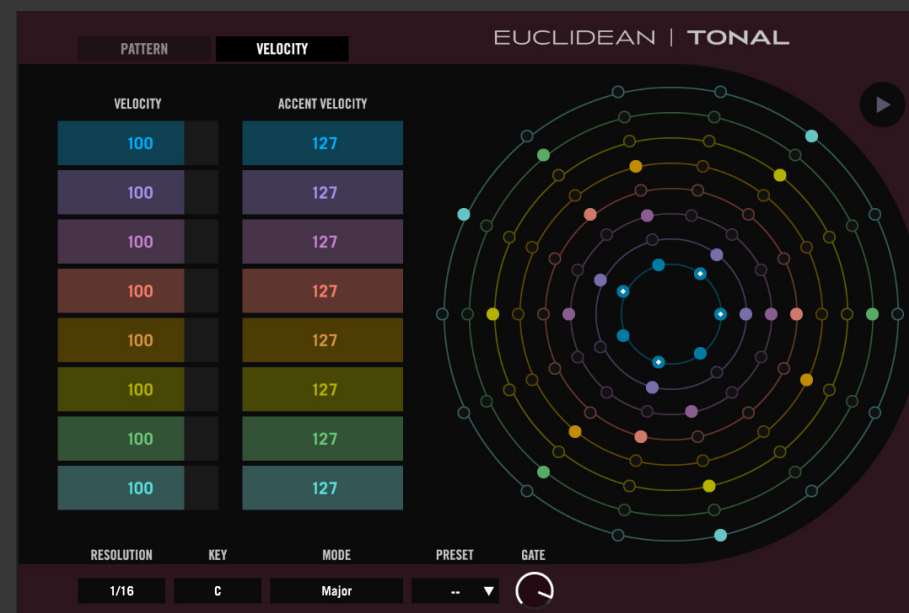
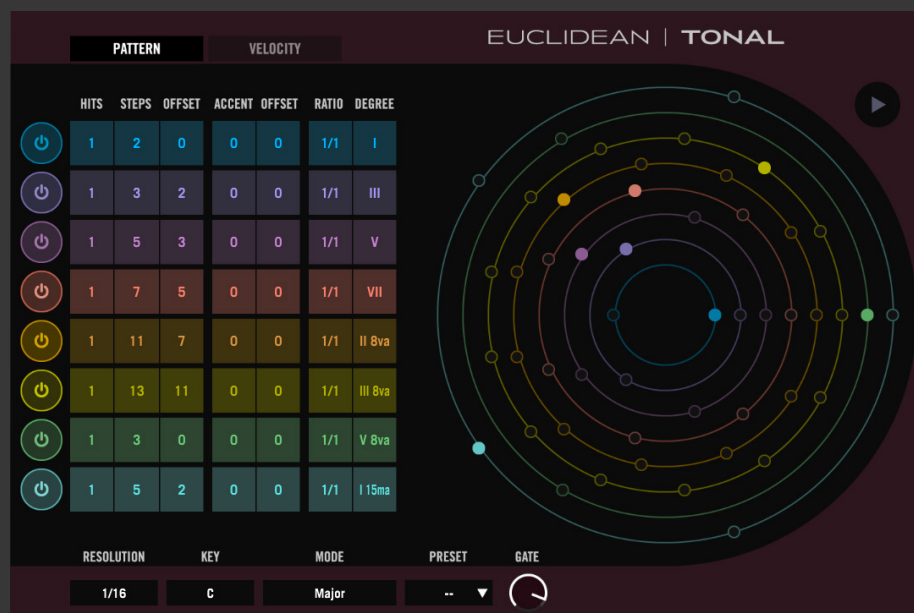
RESOLUTION set the global sequence speed

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



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 set the number of steps that will trigger

STEPS set the number of steps in the sequence

OFFSET offset the sequence by a number of steps

ACCENT set the step interval of accented triggers

ACCENT OFFSET offset the accented triggers by a number of steps

RATIO set the part speed relative to the global resolution

DEGREE set 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.

SETTINGS PAGE

VELOCITY set the MIDI note velocity per-part

ACCENT VELOCITY set the MIDI note velocity of accented triggers per-part

BOTTOM TOOLBAR

RESOLUTION set the global sequence speed

KEY set the global key

MODE set the global key

PRESET useful premade sequences (overwrites current sequencer configuration)

GATE set the global note gate length



MIDI CC LFO

A multi-step MIDI CC modulator

NUMBER STEPS set the number of steps to be played.

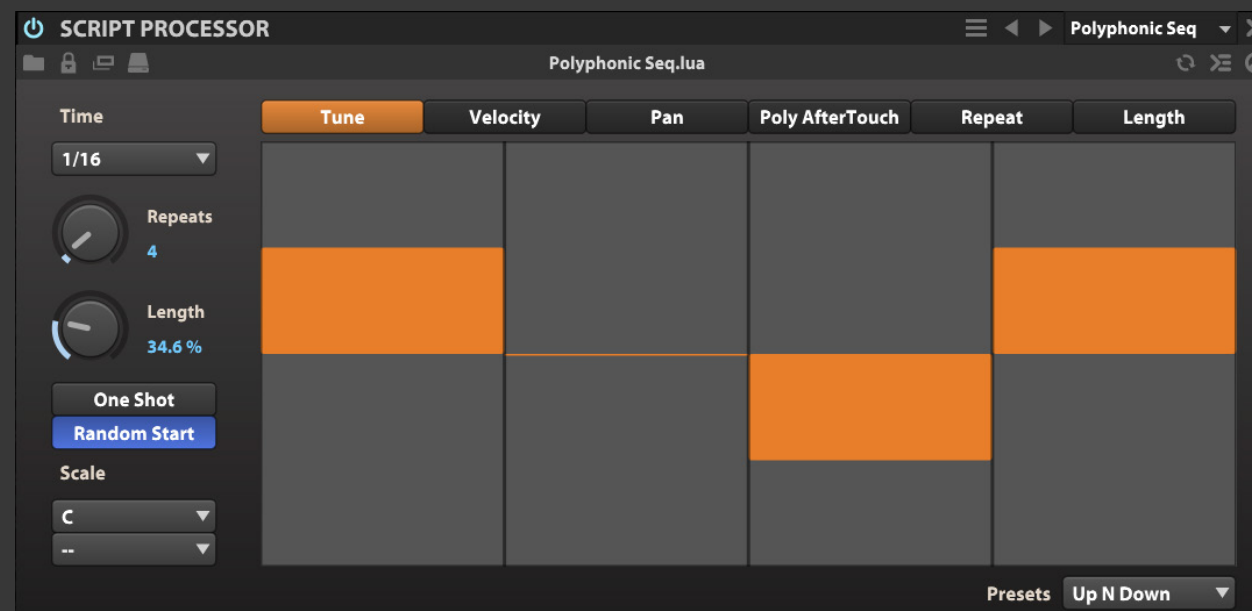
PERIOD set the step length

MIDI CC set the target MIDI CC number

AUTO PLAY enables retrigger mode

PLAY enables free running mode

SEQUNCER click to change values, double-click for numerical entry, or click-drag across the sequencer to draw custom modulation shapes



POLYPHONIC SEQ

Polyphonic sequencer with one sequencer running per key pressed with volume, pan, pitch and timing support

TIME set the step length

REPEATS set the number of steps to be played (1-64)

LENGTH set the step length (0-150%)

ONE SHOT disables looped sequence playback

RANDOM START enables random start position of the sequence

SCALE ROOT set the root key of the sequence

SCALE set the scale of the sequence phrase

SEQUENCER PAGES

TUNE set the pitch offset in semitones (+/-24)

VELOCITY set the note velocity multiplier (0-200%)

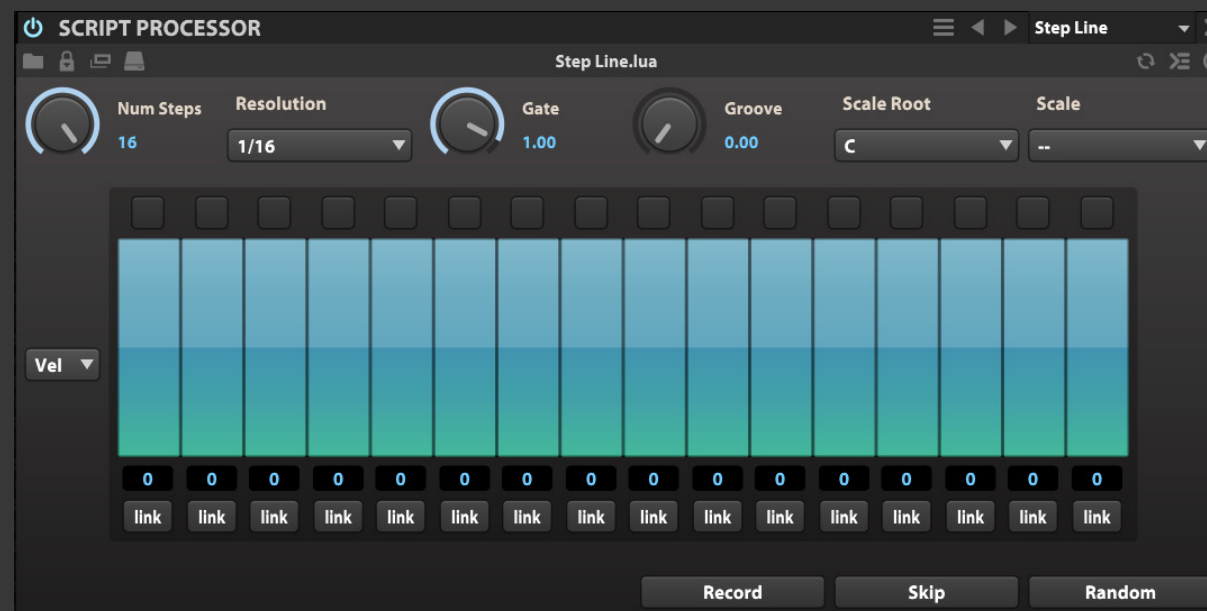
PAN set the absolute pan value (L/R)

POLY AFTERTOUCH set the aftertouch volume amount (0-127)

REPEAT set the note repeat amount (0-8)

LENGTH set the note gate length (0-100%)

PRESET a selection of useful sequencer preset



STEP LINE

Bassline-oriented sequencer

NUMBER STEPS set the number of steps to be played (1-16)

RESOLUTION set the step length (1/32nd to 1/2 beat)

GATE set the gate amount (0-110%)

GROOVE set the groove amount (0-50%)

SCALE ROOT set the root key of the sequence

SCALE set the scale of the sequence phrase

SEQUENCER PAGES

VEL set the per-step velocity level

PTCH set the per-step pitch offset (+/-48 semitones)

LEN set the per-step gate amount

CC1/2 set the per-step modulation level to send on CC1/2

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

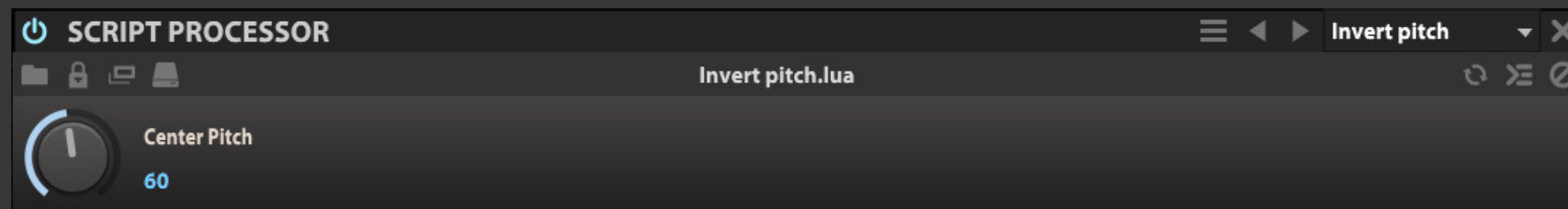
PITCH VALUE display the current step pitch value (double-click for numerical entry)

LINK (also: Tie) combines adjacent steps into a single step, using their combined duration and value

RECORD switch enables phrase record mode - use to quickly program pitch sequences

SKIP (in RECORD mode) skips over the next step

RANDOM randomizes all step values

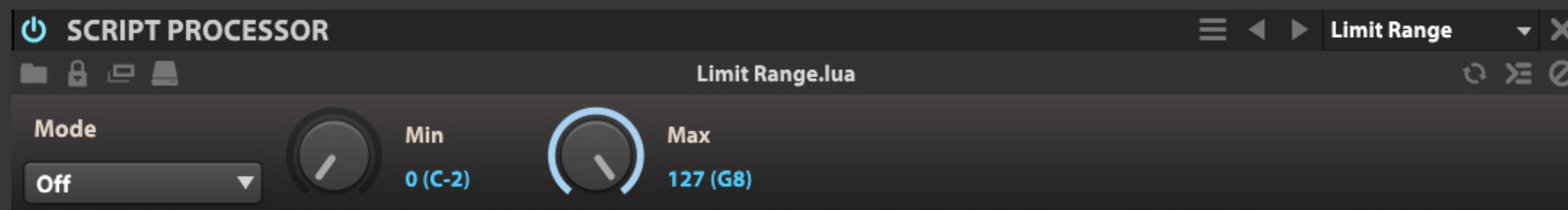


INVERT PITCH

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 set the lowest note of the range

MAX set the highest note of the range



MAPPER

A MIDI signal range re-mapper

TARGET set the incoming MIDI message to re-map

Click and drag the **DISPLAY** to draw the desired curve shape

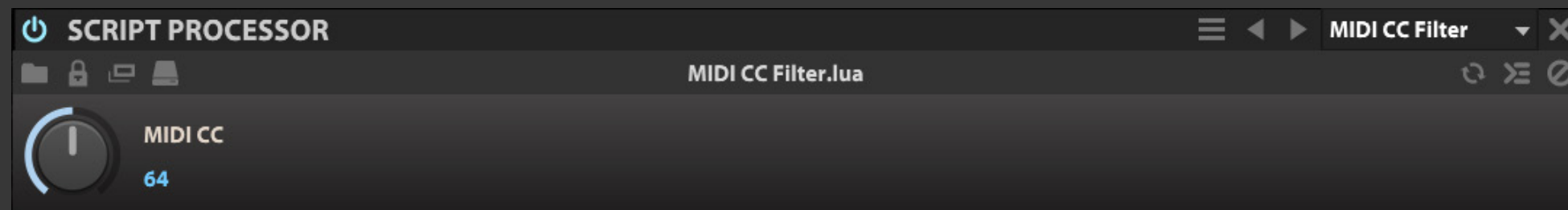
MINIMUM SLIDER (left side of the display) set the minimum incoming value

MAXIMUM SLIDER (right side of the display) set the maximum incoming value

MINIMUM X SLIDER (bottom of the display) set the minimum output value

MAXIMUM X SLIDER (top of the display) set the maximum output value

CURVE knob set the re-mapping curve

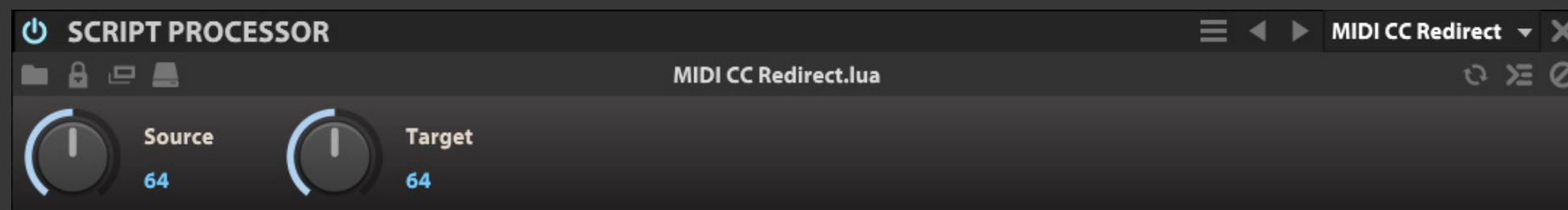


MIDI CC set the incoming MIDI CC message number to filter



MIDI CC FILTER

Filter the incoming MIDI CC

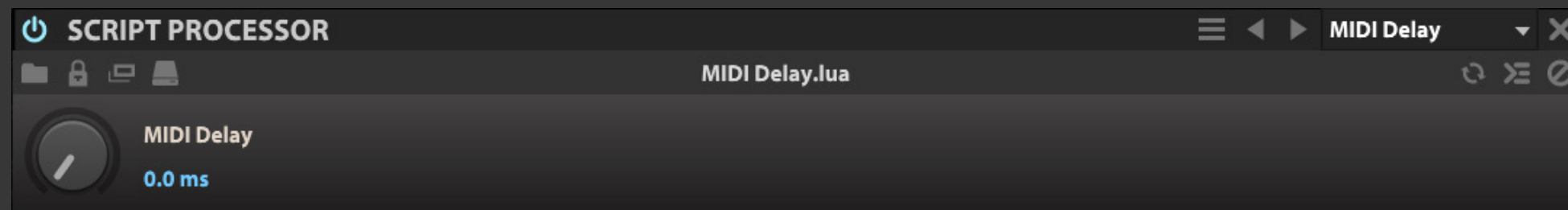


MIDI CC REDIRECT

A MIDI CC message re-mapper

SOURCE set the incoming MIDI CC message number

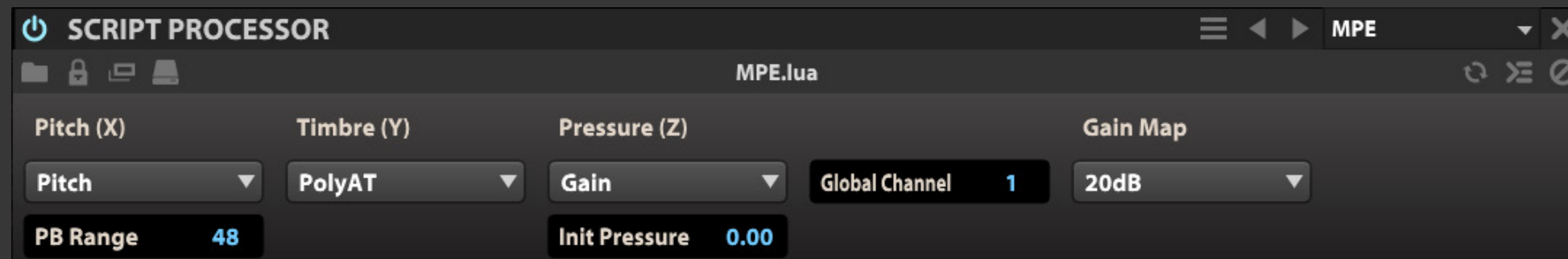
TARGET set the output MIDI CC message number



MIDI DELAY

Delay the incoming MIDI data

MIDI DELAY set the delay time of the incoming MIDI messages in ms (0-200)



MPE

Helper for MPE controllers

PITCH (X) set the X axis message of the MPE controller

TIMBRE (Y) set the Y axis message of the MPE controller

PRESSURE (Z) set the Z axis message of the MPE controller

GLOBAL CHANNEL set the global MIDI channel of the MPE controller

GAIN MAP set the gain mapping curves. This is an automatic gain remapping when Z axis is used to control Gain.



PGM CHANGE SWITCHER

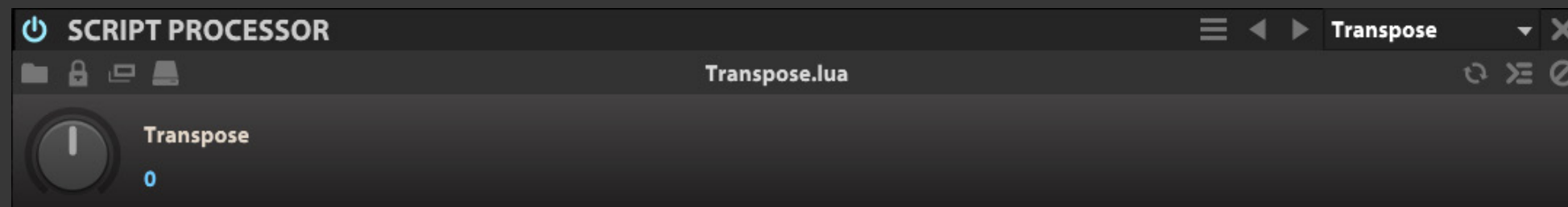
Use MIDI Program change message as a switch to route events to different channels

INCOMING set the incoming MIDI channel of the program change message

DESTINATION set the output MIDI channel of the program change message

OFFSET transpose the MIDI program change message

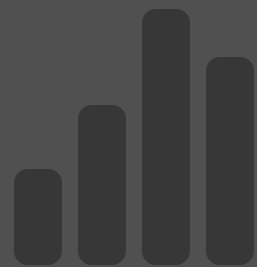
REMAP MIDI CHANNELS remaps MIDI channels incrementally from A1 onwards



TRANSPOSE

A MIDI transposer

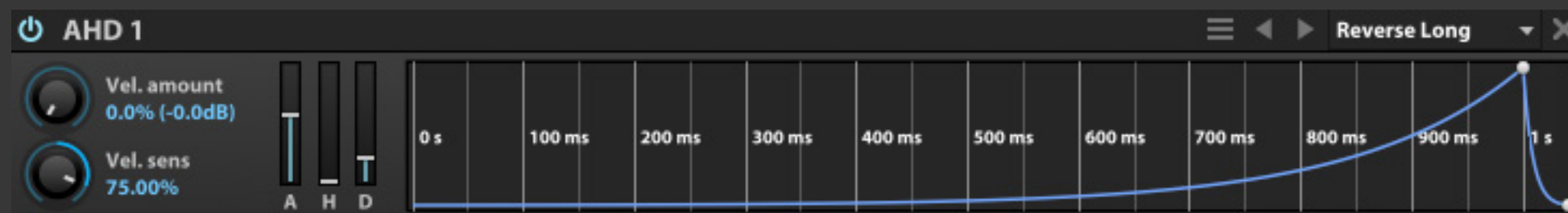
TRANSPOSE set the transposition of incoming MIDI note in semitones



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.

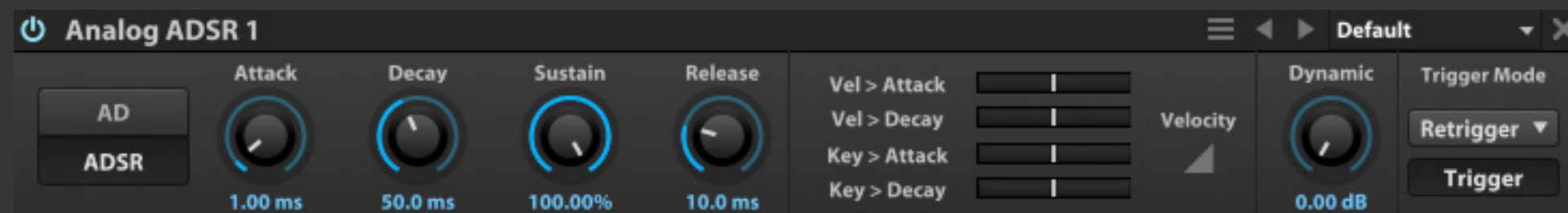


AHD

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.

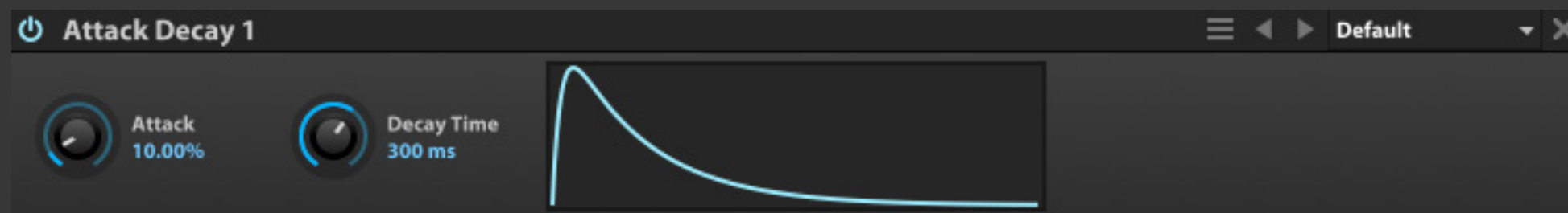
The **ATTACK**, **DECAY**, **SUSTAIN**, and **RELEASE** controls set the basic envelope shape, and **DYNAMIC RANGE** controls the amount of the output range controlled by the trigger velocity.

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 the 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.

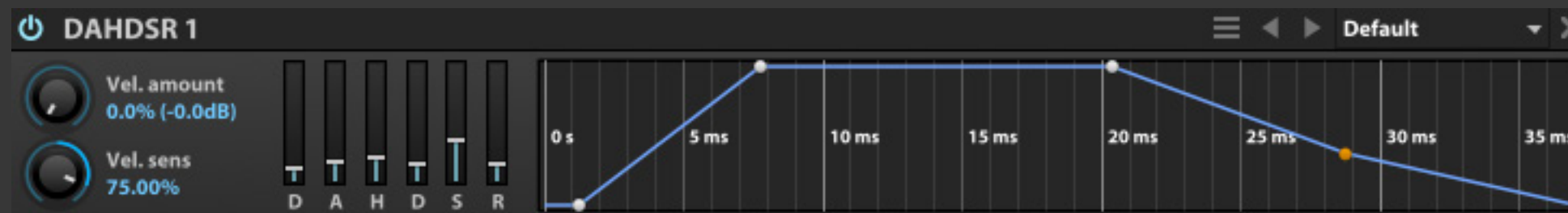
The manual **TRIGGER** button allows for the envelope to be triggered on-demand, and can be controlled remotely via automation or modulation.



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** set 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: [\[LFO > Trigger mode\]](#).



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 set 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 set 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.

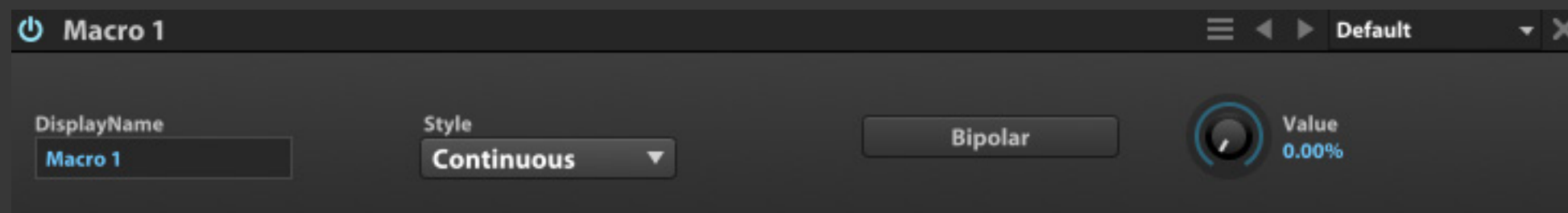
DELAY TIME is a time delay between when the LFO is triggered and when LFO playback

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.



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.

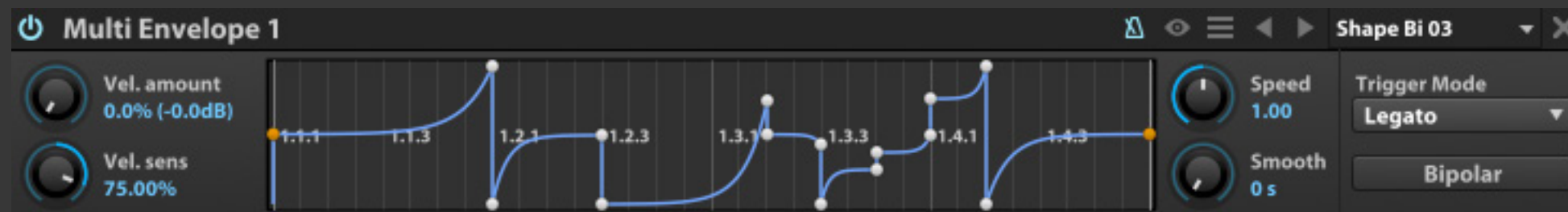
STYLE chooses the style of control that will appear on the Info tab for the macro. **CONTINUOUS** displays a continuously-variable knob, and **ON/OFF** displays a toggle button with only two states.

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 set the metric division of the grid.

SPEED set 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** set 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].

DRUG-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



 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 set 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.

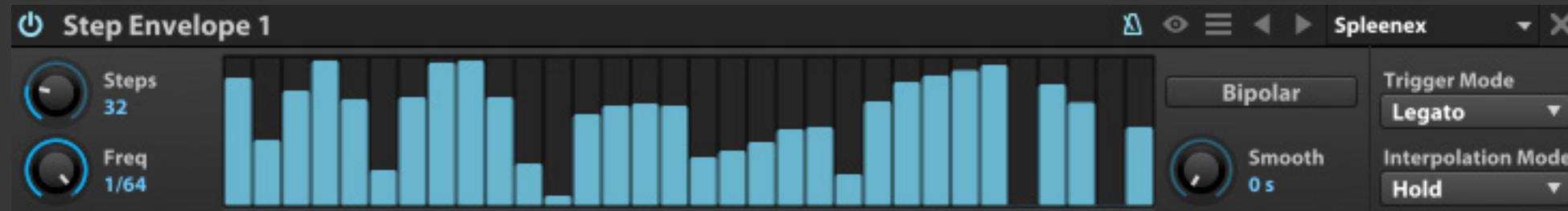
TRIGGER MODE determines how the LFO is triggered:

- **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



TEMPO SYNC

POP-OUT EDITOR



STEP ENVELOPE

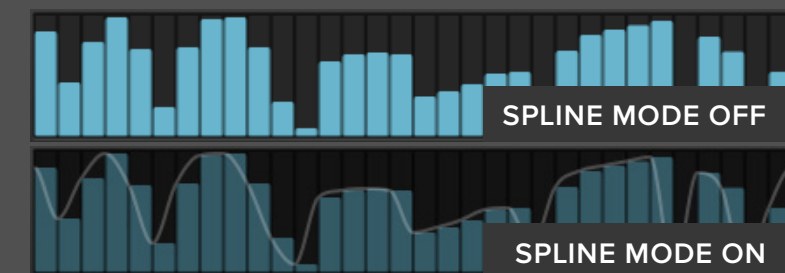
The Step Envelope is a programmable pattern sequencer. The Step Envelope can be tempo-synced for steps of musical divisions, or set to discrete time values.

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 set 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 set the amount of smoothing for each step.



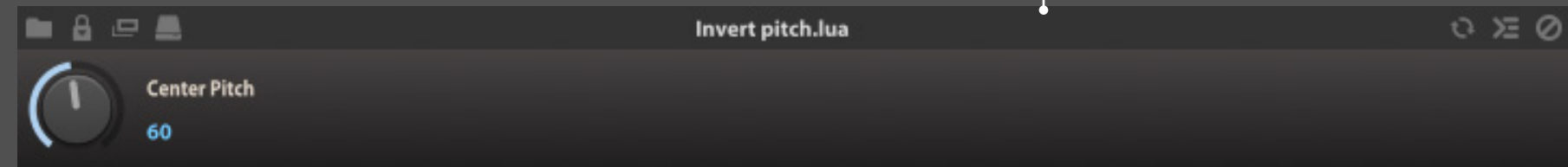
APPENDIX B: SCRIPTING IN Lua





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 set 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.

PRESET LIST

Animated

- 8bit Catharsis 1.4
- Blue Vibe
- Ching Sequence 1.4
- Chirping Lead 2.0
- Cityscapes 1.4
- Crush Pad 2.0
- Dark Knight 1.4
- Descent 1.4
- Desert Highway 1.4
- Eucl. Seq Wheel 2.0
- Evening Pluck 1.4
- FM Dream 1.4
- FM Walled City 2.0
- Gate Ooh Atmos PK 1.5
- Ghetto Cloud 1.2
- Goa Motion A 1.5
- Goa Motion B 1.5
- Hiccup Wheel
- Hovering 1.4
- Long Journey
- Mercury Lead
- Moonbeam Keys
- Neon Memories 1.4
- Night Feed 2.0
- Nightlife Red
- North Sequence 1.4
- Opossum
- Padouble Arp 1.5
- Petite Musique
- PizzNL 2.0
- Placid Keys
- Pluck Mix S&H 1.4
- Pop Sync 2.0
- Prisunic 1.5
- Pulse Day One 2.0
- Pulse Day Two 2.0

- Pumping Split PK 1.5
- ReAL E.T 1.2
- Reflection 2.0
- Retro SciFi II 1.4
- Runaway
- Runner 1.4
- S&H Play
- Scavengers
- Scene Change 1.4
- Secret Facility 1.4
- Shatterhand 1.4
- Slow Burn 2.0
- Solarize
- Souz AcidB
- Spiral Arps
- Swirl 2.0
- Territory
- Thingamajig 1.4
- Vaporave 1.4
- Violet Sky
- Wave AnaSeq
- Wide Drive

Arpeggiated

- 303 Motion 1.5
- Arp Hopwood A 2.0
- Arp Hopwood B 2.0
- ARP Voyage
- AxySystematic
- Bass Trance Motion 1.5
- Dee Tiv 2.0
- Dirty Money 1.1
- Disto Box
- Divider Arp 1.1
- Fragile Arpeggio PK 1.5
- Freq Man 1.6
- Gate on Wheel
- Hybridation Wheel
- Hypnotic Arp

- Ja Tmospheric 1.5
- Key Bell Magic Motion 1.5
- Level Two 2.0
- Magic Run
- Marimbox Wheel
- Mayhem Cycle
- Minor Redux
- Monoslide 1.1
- Organic TM
- OT Bass Line
- Pad Peggio
- Perc Lead Arp 1.5
- Popcorn One
- Psy Bass Motion 1.5
- Pulsation
- Random Motion A 1.5
- Random Motion B 1.5
- Round Chordinet 1.5
- Round Robinet 1.5
- Run Baby Run
- Shaker Dance
- Simple Efficient
- Sofitel Night
- Space Christmas
- Sport Arpeggio 2.0
- Stellar Pax
- String Quencer
- Sweep Arp
- Trance Arp 1.5
- Trance Pluck
- Tremolo Arp PK 1.5
- Wake up the Arp 1.2
- Weaver Mono
- Welcome Martin
- Xylo Dancing

Bass-Sub

- 100in1 1.4
- 303 Possibilities 2.0

- 303 Stab Bass Dirt 1.5
- 808 Mate 1.6
- Angry Louis
- Angry Motion 1.5
- Army Of Bass 1.6
- Arpenta
- AV-98 1.4
- BA Shomp 1.2
- Balarbas 2.0
- Basil 2.0
- Bass Analog A 1.5
- Bass Analog B 1.5
- Big Sleep 1.4
- Brick Vince 1.6
- Cheap Tuned
- City Bass 1.4
- Coastal Halftones 1.4
- Couka Growla
- Crime 1.4
- Cyber Brahms 2.0
- Cymbal Bass 2.0
- Dharma Bass 1.2
- Digital Bananas 1.2
- Digital Ghosts 1.4
- Dirty Wooble
- Dist Leadbass 2.0
- Drive Presence
- E-Bass 1.2
- Fat Phaser Bass 1.2
- Fedde Le Grandiose 1.4
- Fireworks Bass 1.4
- FM Hammer
- FM Morph Wheel
- FM Vee Bass A 2.0
- FM Vee Bass B 2.0
- Foxy Bassy
- Freaky Freaky
- Funky Bron
- Funky Magination

- Gamma Bass 1.4
- Genesis 1.4
- Growl Alarma
- Growling
- Hard Wheel
- Harsh Bass
- Heldens
- Hex Bass 1.4
- Hi Five
- Hollow Price
- Hot Bananas 1.2
- House Brute
- Impact Disc
- Kalach Mikos
- London Funk 1.1
- Low Five
- Metropolis 1.4
- Modular Phase 1.2
- Nasty BasSci 1.1
- Night And The Bass 1.4
- Noisy Org 1.6
- Noisy Suba
- Paris Hilpluck
- Party Enclume
- Piano Hammer
- Pluck Acidified
- Plucked 7th
- Psy Bass Trance 1.5
- Pulse Bass 1.5
- Pure Sub
- PWM Closing
- PWM Sweep
- Rando Bass 2.0
- Retro SciFi I 1.4
- Rocket Man
- Saw Glide
- Saw TB Clean
- SciFi Classics 1.4
- Seq Triplets 1.5



APPENDIX C: PRESET LIST - FALCON FACTORY



Seventh Rise
 Sexy Growl
 SH101 Basic Saw
 Shatter Bass 1.4
 Shorty Wheel Bass
 Show Me Robin
 Sine FoldBack Wheel
 Skid Tomcapt
 SoBadBass Wheel 1.1
 Softcastel
 Square Percussion
 Square Pump
 Stab Bass 1.5
 Stealth Bass 1.4
 Sub Finger Chorus
 Sub Sine Driwheel
 Sub-Grime Bass 1.6
 Suction Bass 1.6
 Sumerian 1.4
 Swordfish II 1.4
 Sync Force
 Sync PWheelM
 TB Drive Wheel
 Techno Caravan
 The Hell
 Tokyo Funk
 Train Spotting
 Typical 80's A
 Typical 80's B
 Undercover Bass 1.4
 Very LoWuis 1.2
 Wandering Bass 2.0
 Xbass Wheel 1.1
 XBeat Bass A 1.2
 XBeat Bass B 1.2

Bells

1985 1.4
 Bright Slider 1.4

Can Keys 1.4
 Chime Glide 1.4
 Composite Glass
 Cristal Clear
 Delicate Keys 1.4
 Digi Bells
 Eight Grains 2.0
 El Bastos
 Ethereal Bells
 Everlight 1.4
 Expressive 1.1
 Falcontasia
 Fog Chime 1.1
 Glass Slow
 Glowing 1.2
 Humiditey 1.2
 Kalimbellish 1.6
 Lowdrive FM 1.1
 Manga BellZ
 Memories 1.4
 Mix Bellissima
 Mystic Bowls 1.6
 Old Bell 1.4
 Organic Bottom
 Organpad Bells 1.1
 Pink Bottle 2.0
 Relax 1.4
 Sweep Phase Bells
 Syn Bell Motion 1.5
 Synthetic Bells
 That Moment 1.2
 Thorus Bell 1.1.1
 Thorus Bell 2 1.1
 Tubular FM
 Vick Celeste
 Wavetable Bell 1
 Wavetable Bell 2
 Wha Wheel Bell
 Whistle Pad 2.0

Wide Keys 1.4
 Winter Keys
 Xmas Analog 1
 Xmas Analog 2

Chords

A Street Light
 Ambi Strum 1.1
 Bass Minor
 Beauty Bed
 Chord Saw Min7911
 Chord Sine FM Min7
 Chord Sine Min7911
 Chord Tek 1.4
 Chord to Jump
 Chorder SEQ
 Dust Chord
 Gliss Phaser 1.1
 Glitz Bells 1.6
 Hong Kong Pad 1.4
 Love Chord 1.4
 Neon Chord 1.1
 Poison 1.2
 Retro Wave Chord 1.6
 Roxy Moxy
 Scout Bass 1.4
 Simplicity
 Sing To Sleep 1.2
 Sloppy Saw 1.6
 Stab Chords BP
 Stab Chords LP
 Syn Accordeon 80s 1.5
 Tropicalouis 1.2
 Vangelis Chords Cm 1.2
 Violet Drive
 Vowheel Morph
 Winter 1.4
 Won't Stop Rocking 1.2

Distorted

Assault (100-130) 1.4
 Board Toronto
 Disto Box
 DistortedSK
 Doom Metal
 Doom Octaver
 Drama Queen 1.4
 Future Shock 1.4
 Guitar Distortion Booth
 I Am The Law 1.4
 Jim Star Boner
 Justice Bass
 Keytar Hero
 Lead Acid Distortion
 Moore Loud 1.2
 No Justice No Peace
 One Bass Army (160-180) 1.4
 Oyster Harp 1.2
 Psychotic Tac
 Thumb War
 Ultra Noisy Lead
 Witchcraft 1.4
 Wolves 1.4
 Xtreme Saw

Experimental

A Long Way 1.6
 Almost Music 1.1
 Ambient Pad Quencer
 Aquatic Apes 1.6
 Attack Synth
 Auto Caroussel A 1.5
 Auto Caroussel B 1.5
 Calmy T Jane
 Chimes Story
 Complex Lander
 Contremy Bass
 Cosmic Phases 1.6

Dark Pad Wheel
 Descender
 Drunken Master 1.6
 Electrons
 Endomorphine
 EP ON LOoPp
 Fibonacci Synth
 Flower Synth
 Gramuller Xperience
 Gravitational 1.6
 Gulp Cello 1.6
 Interferencing
 Interstellar Emy
 Misty Morning 1.1
 Noise Quencer
 PictApAd
 Prehistoric
 SE Machines Wheel
 SnH Layering
 Space Violin
 Subban 1.6
 Superglider 1.6
 Swordfish World
 The Glacier 1.6
 Tin Can Program 1.6
 Tyranic Symphony
 Urban Step Wheel
 Valse 1.6
 You are Remy Beauchamp
 Zoologic

Granular

Bowed Crotales Cloud
 Cosmic Grain Pad
 Diminished Scanner
 Ethereal Walls
 Flute Dreamer
 Glass Drones Split
 Glass World

Granular Arp Scape
 Granular Bells
 Granular E-Bow
 Granular Lounge
 Hybrid Piano Harmonics
 Orchestral Grains
 String Dome
 Surreal Singer Split
 Tinkle Textures
 Vocal Wall

Hybrid Perfs

Analog Chinese Split
 Banana Split
 FM Sitar 2.0
 Gradient Byzantine 2.0
 Jazzy Ambient 2.0
 Louis Funky Dub
 Major Oldfield PK 1.5
 Minor Oldfield PK 1.5
 Proto Kalimba 2.0
 Skizze 2.0
 Soundtrack Split
 SPLIT Chorus Me 1.2
 Split Fire 1.1
 SPLIT SFX Darkness 1.2
 SPLIT SFX Drummers 1.2
 Strum Vater 2.0
 Strum Zilo 2.0
 Tangerine Split
 Tri Split Analog 1.1
 Wheelcome Sample

Keys

Ballad Plucker
 Brightpop Keys 2.0
 Busy Bee
 Chorde Piano 2.0
 Clavi Station





APPENDIX C: PRESET LIST - FALCON FACTORY



Cloud Keys 1.1
 Days Of Old 1.4
 Dirty Toy Piano 1.1
 Doorways 1.1
 DX Mania
 Eighty Nine
 Evanesence 1.2
 FM Dark Keys
 FM Electric Grand 2.0
 FM Groover
 FM Tremolo
 FMish MonoPoly 1.2
 Glide Mod 1.4
 Hybrid Piano
 Key Battered 1.2
 Key Frost Piano
 Key Therapy
 Keys 90 Pads 2.0
 Keys Airfall 1.1
 Keys Vocalight
 Luminous 1.2
 Miyaky 2.0
 Morning Keys
 Paul Wurlitzer
 Power Keys SnH
 Pure FM Tines
 Slide Bright 1.1
 Small Keys 2.0
 Step FM Keys 1.4
 Super Soft EP 2.0
 Sync Ambient Keys A 1.1
 Sync Ambient Keys B 1.1
 Tapelt 2.0
 Thorus Softkeys 1.1
 Toy Klimb 2.0
 Vaporsine 2.0
 WahKey 1.6

Leads

Ali3n 1.4
 Arcade A 1.2
 Arcade B Wheel 1.2
 Around Lead 2.0
 Avicclead
 Awesome Perc Lead PK 1.5
 Bite Lead
 Blue Lead 2.0
 Chamalead
 Chiffer Flute
 Chinese Violin
 Cinton in Da Space 1.2
 Cold Water 1.2
 Crossfade Hardlead
 DaMt Punk
 Derailer 1.6
 Digitallead
 Dirty VI Lead Bass 1.5
 Double Strike 2.0
 Forest Green 2.0
 Franken Lead 2.0
 Funka Nada
 Funky Frog
 Funky Res
 Funky Synth 1.2
 Future High 1.6
 Germanic Lead
 Glider Pluck 1.6
 Gonzalead
 Hardsync Spice
 Haric Hoover
 Ice planet 2.0
 Innocent Leader
 Jimmy Digi
 Lead Angry Saw 1.5
 Lead Brass Soft
 Lead Clean SuperSaw
 Lead Clean SuperSquare

Lead Noisy Fat 1.5
 Legato 1.6
 Lux Lead 1.6
 Mayfield Flute
 Metalizer 1.6
 Mini Ribbon 1.2
 Mono Synco
 Muddy Lead 2.0
 Nasty Shaper 1.2
 Neige 1.2
 Noisy Detuned
 Obese Lead
 Octaves Glider 1.2
 Panflute 1.2
 Philicorlead
 Reduce Solo
 Retro Lead
 Sample&Hold Lead
 Saw Classic
 Saxy Wave Solo 1.4
 Screaming Lead 2.0
 Sine Equanone
 Singing 2.0
 Single Saw Brass
 Sino Lead
 Soft Mood
 Speculos 1.6
 Sunny Lead 2.0
 Swell Harp Funk 2.0
 Synker Kraut
 Trap Oriental 1.6
 Ultra Skinny
 Winderland 2.0
 X-Breather 1.2
 Ze Brocante 1.2

Meditative

A Free World
 Abyss 2.0

After Midnight
 Ambidrone 2.0
 Below The Surface
 Black Fields
 Cleansing
 Confused
 Dark Nights
 Days Gone
 Discolored
 Distant Memory 2.0
 Downfall
 Dreams Made 2.0
 Dust Clouds
 Far Beyond
 Ghostphone 2.0
 Haunted Town
 Land of Nowhere
 Last Minutes
 Lost Highway
 Many Things
 Midsummer
 Night Travel
 Outside
 Paradise 2.0
 Protected
 Purple Gaze
 Regular
 Runes
 Sawdust
 Shimmering
 Subject 939
 The Faculty
 The Return
 Washed Out 2.0
 Wrong Dance

Organ

Blues Jazz
 Caroussel

Crazy Organ
 Cyber Pipes 2.0
 Dirty B3 2.0
 Doors 2015
 Dracula Night
 Drawbar Soft
 Explosion of Blues
 Full Distospeed
 Gold Times A 1.2
 Gold Times B 1.2
 Gold Times C 1.2
 Gold Times D 1.2
 Las Vegas Church
 Morgan Free
 NoisOrg 1.6
 Organalog Perc
 Organwheel Pad 2.0
 Santanorgan Soft
 Self Playing Organ
 Simple One 1.4
 Sixty One
 Soft Modeled One

Pads

Animator
 Aqua Move
 Arrival 1.4
 Artic Pad 1.6
 Beauty is Simple 1
 Beauty is Simple 2
 Bells Pad 1.4
 Bryan Fairies 1.2
 Calm FM Fifth
 Calm Morpher
 Cinema 1.4
 City Pad 1.4
 Digimotion 1.1
 Dream Synth
 DX FM Pad 2.0

Evolver
 Experiwheel 1.1
 Forgery 1.2
 Glass Ring 1.4
 Glide Sine Lead
 Green Earth 1.4
 Harp Stretch Resonances
 Impulse Strings 2.0
 Interferoid 1.2
 JMJ Satellite
 Living Harmonics
 Lost in Pad 1.1
 Lunar Mission
 Lush Chords 2.0
 Morning Pad
 Multi Saw Pad PK 1.5
 Novachord Noir 1.4
 Odd Even Synth
 Organic Pad 2.0
 Pad Ethereal 1.5
 Pad Generic
 Pad Motion 1.5
 Pad Visor
 Pan Mod Pad 2.0
 Phasor Pad Gold A 1.2
 Phasor Pad Gold B 1.2
 Philadelphia
 PPG Dream
 Pulsating Pad 2.0
 Purity Scanner
 Realistrings 2.0
 Rich Pad
 Robotized Pad 2.0
 Salling Phase 2.0
 Score Twheelve PK 1.5
 Shiny 1.4
 Sine Dark
 Slow Motion
 Slow Space





APPENDIX C: PRESET LIST - FALCON FACTORY



Slowdrive 1.1
Soft Killing me
Soft Light 1.1
Soften
Stalag Wheel 1.1
Star Shine 1.1
Static Pad 1.4
StepOminous Pad
String Analog
Strum Chaos
Subtle Animated 1.5
Temptation 1.1
Thorus Pad 1.1
Thorus Pad 2 1.1
TV Space 2.0
Vantage 1.1
Vintage PWM
Vynil Whistle 1.5
WT Harmonics
Xtreme Wet Pad
Yannification

Pluck

Asian Plucker
Beauty Island
BellCenter 1.6
Bright Club 2.0
Color Guitar A 1.2
Color Guitar B 1.2
Cyber Guitar 2.0
Drum Pluck 2.0
EGuitarella 2.0
Endless Takassim 2.0
Fast Harp Bell 2.0
Film Pluck 1.1
Gamelan Plucker
Harpluck
Hit Pluck 2.0
Impulse Pluck

Key Bell Darbuka 1.5
Kyoto Strum 1.6
Malletophone 2.0
Marimbox
Meditation Pluck
Melodeek 1.6
Metallic Flute Pluck
Metsine 1.1
Mine de Rien 1.1
Model Bass
Multisampluck A 1.5
Multisampluck B 1.5
Multisampluck C 1.5
Multisampluck D 1.5
Multisampluck E 1.5
Mutan Mute
Nylon Guitar Model
Nylon Harmonics 2.0
Old Guitar Pluck 2.0
Orguitar Dream 1.1
Oriental Plucker
Over Dreaming
Pad Mullerizer
Perc Pluck 2.0
Permuda 1.1
Pluck and Cello
Pluck and Pad 1.4
Pluck Box Wheel
Pluck Delays 1.1
Pluckzicato
Rainbow Wheel
SciFi Harp
Short Plucksyn 1.4
Snow Land
Snowflakes 2.0
Soft Intro 1.6
SteelEmmons
Stick Corn 2.0
Strum the Folk Up 1.6

Strum the Funk Up 1.6
Superstar
Tajine Night
TimpEthnic
Tiny Harp 1.2
Tropical Pluck 1.2
Vibra Plucker
Water Pluck
Wheel Multipluck Pad 1.5
Wonder Pluck
Wood Plucker
Wooden Blocks 1.6

Polysynth

Analog Super Saws 1.6
Attack Pad A 1.2
Attack Pad B 1.2
Big Washer
Bubble Gnome
Clean SuperSaw
Clean SuperSquare
Cymatic Polyscape 2.0
Dafta Wheela
Dbstp Short Stab A 1.5
Dbstp Short Stab B 1.5
Dirty Moving
Duosphere
Explorer 1.4
Fresh Funky 2.0
Full Vintage 2.0
Happy Steel 1.1
Lazer Harper 1.1
Lefty 1.1
Mecha 1.4
NeoSoul Red 1.6
Noisy Poly
Noisytron Flute
PolFO Lee
Poly 8Fifty 1.2

Poly Blue Rim
Poly Noisy Fat 1.5
Polystic 1.2
Right Nowwheel 1.6
Saw and Pepper 2.0
SAWarmer
Short Growl Stab 1.5
Solo Flight
Space Pop Corn
Spy Noso 1.5
Stabby FM 1.1
Stinger Synth
String Fast Pluck
Strings Bidule
Syn Stab 1.5
Syncpad Lead 2.0
Thorus Cindy Pluck 1.1
Thrillorus 1.1
Trance Step
Velocity Pluck
Wavetable FM Evo A 1.5
Wavetable FM Evo B 1.5
Wheeltable Pluck

Pure Additive 2.0

Bass Add Reina
Bass Starter
Bella Dictive
Crickets
Dark Bell
Dark Wind Bell
Dee Add
Funky Step Wheel
Glassy Key
Labratory
Matrix Break
Minnow Perc
Monster Growl
Mouth Lead

Mullerade
N-Circuit
Orion Core
Outer Invasion
Padditive
Primus Pad
Retro Nostalgia
Sea Cyber Dog
Seq Addiction A
Seq Addiction B
Seq Addiction C
Singing Glass
Skylight Add
Star Traveler
Sunrise Pad
Synth Antic
Thai Bells
Tube Add
Tunnel Sequence
Vintage ARP

Rhythmic

BD 1.4
BS Groover 1.6
Computer Synth
Dbstp Noisy Pattern A 1.5
Dbstp Noisy Pattern B 1.5
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 2.0
Drum Sequencer Kit Multi 2.0
Electric Church
Fezz Omy E
Full Fuzz 1.6

Gaming Memories 2.0
Gauss Bass 1.4
Geometry Drone Wheel
Grunge Tabler
House Classic Gate
ME Drumin Vowels
Megagate Power
Minions 1.1
Minor Arp Mayhem
Minor Table Quencer
Multi Env Sync
Multi Fannix
Net Sphere Engineer 1.4
Nightfall 1.1
Octavoto Pluck
Oliwheel Madness
P-5000 1.4
Poly Trig Arp
Popcorn Train 1.1
Prehistory 1.1.4
Prehistory 2 1.4
Prehistory 3 1.4
Racer Spe 2.0
Random Scanner
Randomatron 1.4
Ravers Night
Retro Finger 1.1
Rythm Poly Cycle
Saw Bandpass
SEQ 8Fifty 1.2
SEQ Angry Bot
SEQ Anticipated 1.2
SEQ Before the drop
SEQ Bis2fly 1.2
SEQ Bouncing
SEQ Closer 1.2
SEQ Crazy Louis
SEQ Dark River 1.2
SEQ Deep Bass 1.2





APPENDIX C: PRESET LIST - FALCON FACTORY



SEQ ET did Tick
 SEQ Finger One
 SEQ Future House 11.2
 SEQ Future House 2 1.2
 SEQ Future House 3 1.2
 SEQ Growling
 SEQ Hiccup 1.2
 SEQ Hoohah 1.2
 SEQ House Mania 1.2
 SEQ Kensei 1.2
 SEQ Lalalalala 1.2
 SEQ Mambo Break
 SEQ Megatron 1.2
 SEQ Moombah !
 SEQ Night Percs 1.2
 SEQ Oya
 SEQ Wake up the Sun 1.2
 SQ Hotliner 2.0
 SQ Jungle Road
 Stack Analog Drums
 Structure Drone
 Table Quencer
 Thug Bass Wheel 1.1
 Tri Layering
 Tri Tek 1.4
 Tribal Generation 1.5
 Velocity Quencer
 Very Sketchy 1.6

Special FX

Arpeggio Rain
 Bells 2019 1.4
 Bouncing Pluck
 Bowed Cymbal Mystery
 Chainsaw A 1.5
 Chainsaw B 1.5
 Cheers 1.6
 Chopper 1.6
 Circle UFO 2.0

Computer Wheel 1.6
 Dbstp Riser Long 1.5
 Doggy Dog 1.2
 Down Side 1.5
 Downer Beast 1.5
 Drum Electric Tom
 Drum Noise Hit
 Eucl. Square Drops 2.0
 FM Dancer
 FM Pointillism 2.0
 FM Random Wheel
 FM Tronics
 FM UFO
 FMayhem 1.1
 Freeze Coin 2.0
 FX Furtive 1.2
 FX Orbital Junk 2.0
 FX Unsync Riser
 Game Over
 Garbled Well 1.6
 Ghost Flutes
 Heartbeat 2.0
 Hit Elevator Down 2.0
 Insect Swarm 1.6
 Landing FM Patch
 Liquid Scapes
 Los Bomberos
 Mario Die Wheel 1.2
 Mario Jump 1.2
 Mario Pipe Wheel 1.2
 Mayhem Muller
 Medispace 1.1
 Noisotron 1.5
 Noisy Filth A 1.5
 Noisy Filth B 1.5
 Non Sensor
 Organ Jumper 1.1
 Outer Space Radio
 Phase One 1.1

PolyQuencer
 Predator Scan 1.4
 Puke Man 1.2
 Radio Traffic
 Rain Heavy
 Retro Gaming
 Rise 02B 1.1
 Saturn Rings
 Saw Ramp Down
 Saw Ramp Up
 Sewer FX 1.2
 Sine Ramp Down
 Space Boomerang 2.0
 Space InvaWheels
 Spastic Game 1.5
 SQFX Axe Loop 1.2
 SQFX Cerebraloop 1.2
 SQFX Cerebraloop B 1.2
 Surfer Gutural Brain
 Synced Mini-Licks PK 1.5
 Talking Droids
 The End 2.0
 The Hammerites 1.4
 Theater X Intro
 Time Machine 2.0
 Venus Crier 1.2
 Vinyl Noise 1.5
 Wind Freezing
 Zebuwheelon

Sub-Drones

Arena 1.4
 Bowed Cymbals RR
 Digital Drone 1.5
 Dune 1.4
 Earth Stood Still 1.4
 Granular Cave
 Monster Horn Orcs 1.5
 Orbit Drones Split

Piano Mantras Split
 Pieces of Star
 Rigel 1.4
 Sonar Drops
 Spectral Flute Mystery
 Spheres 1.4
 Storm Synth
 Stratosphere Drone
 Sub Sine City
 Submarine Escape 1.2
 Supernova
 Surreal Cicadas
 The Depths 1.4
 Urban Mantra Split
 Vocal Spheres
 Void Confort
 Vulcan Rumble
 Water Resonances
 Whale Drum Drones Split

Sweep-Rise

Big Table Synth Wheel
 Bowed Cymbal Pluck
 Diverise A 1.2
 Diverise B 1.2
 Lonely Pad
 Nasal Pad
 Octawheel
 Overtone Synth
 Riser 1bar
 Riser 2bar
 Riser Growl 1.5
 Sample and Whold
 Saw Detune 8bar Up Down
 Short Analog Sweep
 Soft Saw 5th
 Sweep Trance Gate
 Transition Growl 1.5
 Ultra Soft 5th Res

Synth Brass

A Boffins Prescription 1.6
 Bouncing Brass
 Brassy Arpeggios
 Caelus Texture Synth 1.6
 Detuned Saw Brass
 FM Old School Brass
 Full Analog Brass
 Gotham Brass 1.4
 Last Minute Brass
 Majestic Saw 1.1
 Majestic Soft
 Mamy G Brass
 OB Expression
 Odd Brass 1.4
 Safe Bicycle
 Scanner Synth
 Soft Synth Brass
 Stab for Chords 1.6
 Steady Analog Brass
 SY Brass Rhythm
 Wave Brassy Bell

Vocal-Formant

Almost Natural Oohs PK 1.5
 Arabic Aah
 Choir Boys
 Choir Hopwood 2.0
 Cinematic Vox 2.0
 Circle Formant 1.1
 Counter Formants
 Cyber Choirs 1
 Cyber Choirs 2
 Dark Choir Males
 FAirLightCON
 Formant Analog Choir
 Guardian Angel 1.1
 Les Formants
 Little Monster Wheel

Mahavish 1.6
 Melchior 1.6
 Ooh Choir
 Pheromones 1.2
 SC Vocal 1.5
 Subalterne 1.6
 Syncotron
 Talking Keys 2.0
 The Voice Inside 1.6
 Uni Vox Wheel Morph
 Vibrez 2.0
 VO Gate
 Vocal Growl Bass 1.6
 Vocal Meditation Drone
 Vocal Trap PK 1.5
 VocaLead 2.0
 Vox A Loid

Wobble-Electronic Music

Dbstp Long Pattern A 1.5
 Dbstp Long Pattern B 1.5
 Dbstp Long Pattern C 1.5
 Dbstp Long Pattern D 1.5
 Dbstp Long Pattern E 1.5
 Dbstp Mosntry Growls 1.5
 Dbstp Pattern A 1.5
 Dbstp Pattern B 1.5
 Dbstp Pattern C 1.5
 Dbstp Wanna Growl 1.5
 DnB Reese A 1.5
 DnB Reese B 1.5
 Down Bass Motion 1.5
 Growl Pro Talk 1.5
 Motion Prodigy 1.5
 Noisy Wob 1.5
 Syn Prod Motion A 1.5
 Synth Lead Prodigy A 1.5
 Synth Lead Prodigy B 1.5
 Synth Lead Prodigy C 1.5





APPENDIX C: PRESET LIST - FALCON FACTORY



Wheel Angry Growl 1.5
 WO Damian Harley 1.2
 WO Dub Shake 1.2
 WO Jerk 1.2
 WO NRV 1.2
 WO Razor 1.2
 WO Rolling 1.2
 WO Scratch Growl 1.2
 WO Slide 1.2
 WO Somersault 1.2
 WO Zombie 1.2
 WO Zombie Glide 1.2

Xtra Expressive E

Achord - Fulldisclosure
 Acoustikey - Vanity
 Aetheral - Ether
 Anabass - Calculator
 Angrys - Angrybass
 Arpology - Padira
 Bells - Bellissima
 Boombass - Dreaded
 Bubblebass - Kermit
 Chillleads - GreenParrot
 Citykeys - Burton
 Clokey - Bladum
 Clubkey - Tiesta
 Clublead - Duplo
 Cosmopad - Gloomy
 Deepbass - Adrialik
 Elecbass - SqrFilter
 Escapelead - Tycho
 Funkyclav - Jungleboogie
 Grabass - Grabuj
 Hantlead - Roybgiv
 Hantpad - Musicismath
 Helium - Arpbonus
 Helium - Bassbonus
 Helium - Keybonus

Helium - Leadbonus
 Helium - Padbonus
 Hepad - Blute
 Hoovers - Ishtar
 Interbass - Steel
 Interlead - Hauntingbit
 Jackey - Amidio
 Keynoa - Africa
 Keynoa - Brown
 Keynoa - Clavisquare
 Madarp - Deadpool
 Mallets - Woody
 Marthes - Marthe
 Mercury - Arpbonus
 Mercury - Bassbonus
 Mercury - Leadbonus
 Mercury - Pluckbonus
 Mercury - Stabbonus
 Michelead - Erlin
 Noisypad - MakeSomeNoise
 Softkeys - Kokiri
 Synkey - Nightcall
 Waterkeys - Jaz
 Wavepads - Bloom
 Windlead - Horns

Xtra MPE presets

MPE Analog Cello 1.6
 MPE Basic Sine PD
 MPE Basic Wavetable Index
 MPE Basic Wavetable Step
 MPE Chameleon Synth 1.6
 MPE Chiffer Flute
 MPE Clean SuperSaw
 MPE Clean SuperSquare
 MPE Contremy Bass
 MPE Daft MPE 1.6
 MPE Dafta Wheela
 MPE Double 5th Pad 1.6

MPE Eye Lead 1.6
 MPE Fibonacci Synth
 MPE Funk Synth A 1.6
 MPE Funk Synth B 1.6
 MPE Ghost Bell 1.6
 MPE Haric Hoover
 MPE Majestic Soft
 MPE Marimbox
 MPE Meditation Pluck
 MPE Noisy Detuned
 MPE Pluckzicato
 MPE PW Pad 1.6
 MPE Soft Killing me
 MPE Softcastel
 MPE Solo Flight
 MPE Space Violin
 MPE Step It Up 1.6
 MPE StepOminous Pad
 MPE Sweep Pad 1.6
 MPE Table Arp 1.6
 MPE Time Bubbles 1.6
 MPE Wave Guide 1.6





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



UVI SOUNDS & SOFTWARE

UVI.NET