

# 1954 Baldwin Parlor Grand, v 1.1

user's guide



(click interface for info)

for **UW**WORKSTATION

- [Mac](#)
- [Windows 32x](#)
- [Windows 64x](#)

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## 2.1 simple interface

The Baldwin Parlor Grand includes an alternative, simpler interface that's accessed by hitting the "minus" button in the upper right hand corner of the full interface. On the simple interface, you can only do three things:

- load or save presets
- adjust the master volume
- use the "global reset" button

This is for users who want something visually simpler while working, or just want to use presets to get the sound they want.

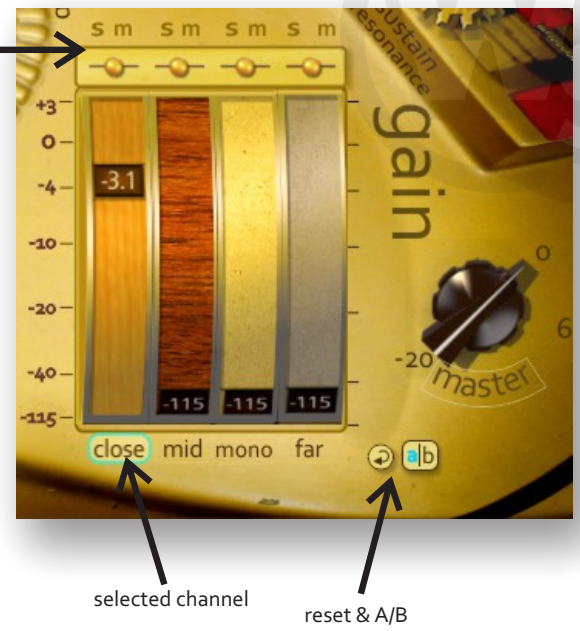
Using the simple interface does nothing other than hide the full control set, and clicking the "plus" button in the upper right hand corner will bring you right back to the full user interface, whose settings will reflect whatever preset's been loaded.



## 3.1 four channel mixer

The heart of the instrument is the **four-channel mixer**, which allows you to blend the four mic perspectives to get the sound that best suits your project. Each of the four channel strips has its own **volume** fader, **mute/solo** buttons, and **pan** controls.

There are **selector buttons** at the bottom of each channel strip which, when clicked, are highlighted in fluorescent green. The lit selector tells you which channel is active for the eq & compression modules. When a channel is selected, the eq & compression controls will affect just that channel.



In addition to the four faders is a **master volume** control; it also has a selector button that allows you to set eq & compression for the stereo output from the mixer.

The mixer has **reset** and **A/B** buttons that allow you to bring the mixer back to its default state (reset), and to quickly compare two mixer settings (A/B).

**Close:** The sound is bright and up-front, with a wide stereo separation.  
Recorded with mics inside the piano.

**Mid:** A more natural stereo field with a bit of room ambience.  
Mics in an X/Y pattern about 18" from the open lid.

**Mono:** Recorded with a single mic for complete mono compatibility,  
about a foot behind the player's position.

**Far:** Provides a more ambient feel, with mics placed in an adjacent, open-door booth.



*A good start is to dial up the close channel, and blend in the other perspectives to get the ambience you want.*



*Impulse & sustain reverbs, and hammer drop & pedal noises are independent of the mixer's mute functions, so you can effectively solo them by muting the mixer channels.*



*Muting a channel or keeping the fader all the way down will prevent that layer from responding to any midi input - a quick way to lighten the load on your system.*



## 4.1 power switches

The eq, compressor and convolution reverbs all have power buttons. Make sure you click a module *on* before you use it. And if you need to save resources by turning off modules, their settings will remain intact while powered down.



## 4.2 A/B, copy, paste, reset

A/B allows you to quickly compare two settings, **copy** and **paste** let you quickly transfer settings from one channel's module to another's, and **reset** brings the values back to default.



## 4.3 compression

The compressor has three simple controls - **threshold**, **ratio**, and **makeup gain**. At the default setting, threshold is all the way up (0.0 db), and ratio is all the way down (1:1). Pulling *both* threshold down and ratio up will cause the compression to kick in.



compression out



*The makeup gain slider can be used as an additional control for your gain structure even if the compressor isn't kicking in.*



*Because of the wide dynamic range of the piano, it can be easy to clip the output right out of the gate with a few **fff** hits. Setting the compressor on the master channel like so can add just enough dynamic control to keep things out of the red.*



compression in

## 4.4 EQ

The eq is a parametric equalizer, with a frequency selector slider, and a cut/gain knob for high, mid, and low frequency bands. Each band has a "Q" (or bandwidth) control to the right. You'll also find lo-pass and hi-pass filters at the top and bottom of the module.

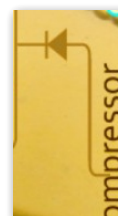
A/B, **copy**, **paste** and **reset** buttons are all at the bottom.

## 4.5 module order

By default, the eq feeds the compressor, but you can flip the order of the modules by clicking the arrow between them.



default



flipped

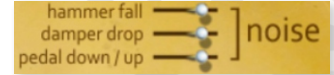


## 5.1 noises

Key release levels are set by two controls, “**hammer fall**”, which affects the sound of the hammer falling back into position, and “**damper drop**”, which sets the sound of the damper falling onto a note’s resonating strings.

“**Hammer fall**” is independent of the mixer volumes. “**Pedal down/up**”

gain is automatically trimmed according the velocity of the most recently played note, while the tonal “**damper drop**” sounds are tied to the mic’s volume sliders.



Both the “noise” and “sustain resonance” layers can be simultaneously toggled off with the “[noises & resonance](#)” toggle.

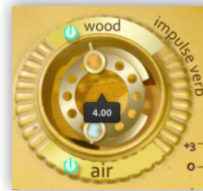


## 5.2 convolution reverbs

These control the amount of return from the custom convolution reverbs. Built on impulses recorded from the piano, they convey more or less of some of the unique sonic characteristics of the piano. Dialed all the way down, they’re out completely for a very dry signal.



*Setting both “wood” and “air” around 4 gives you a pretty naturalistic sound, but there’s plenty of headroom above that for extra effect.*



## 5.3 touch

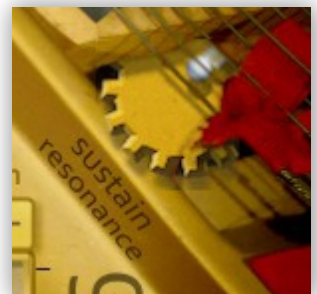
This controls the velocity curve, or the response of the keyboard to your touch. If it’s set all the way to the bottom, you can access those *fff* notes with ease, and if you set all the way at the top, you’ll find it easier to restrict yourself to those breathier notes in the *piano-pianissimo* range.



## 5.4 open string resonance

When you play an acoustic piano with the damper pedal depressed, the notes you hit are not only sustained, but they also resonate against all the *rest* of the open strings in the piano, creating a natural reverb chamber.

This effect is duplicated with custom convolution reverbs created from my Baldwin’s open strings. The return level for this sympathetic resonance is controlled by this **sustain resonance** dial.



Both the “noise” and “sustain resonance” layers can be simultaneously toggled off with the “[noises & resonance](#)” toggle.

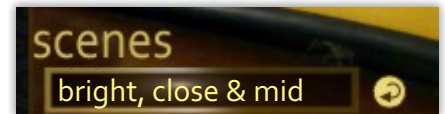


## 6.1 scene preset management

All the adjustable parameters of the instrument can be saved to **scenes** that can be quickly saved and recalled within the open instrument.

The scene window itself displays not only the name of the scene, but the directory it's stored in. For example, a preset named "close & mid" stored in a folder named "bright" would appear in the scene window as "bright, close & mid".

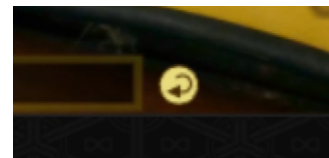
To access the "save" & "open" scene dialog, just click the word "scenes".



*Scenes can be used to store "economy" settings, too, that won't tax your system while editing a resource-intensive project.*

## 6.2 global reset

To the right of the scene preset display window is another reset button. This is a **global reset** that will reset ALL adjustable parameters to their default.



## 6.3 patches and routing

There are two patches available with the instrument, a **stereo-out** version and a **multi-out** version. The stereo version will be useful for live performance and many recording situations - all channels, fx, noises, etc. are mixed into one stereo output. But when you want total control over all the sounds coming off the piano, the **multi-out** version will split all the elements into eight output channels, leaving just the "air" and "wood" returns running through output 1. Everything else will be split into 7 additional outs.

When the multi-out version is open, you'll see the master volume replaced by a the list of outputs offered by the multi-out version. This is not a control, just a key to let you know what's going where. All the fx channels are on and turned up, and all volume faders are set to -3.1 db by default, with the assumption that you want everything coming out the instrument maxed. EQ, compression & fx all function as they do in the stereo version.



## 7.1 polyphony

At the very bottom right of the interface is a **polyphony** slider. This will set the number of simultaneous voices allowed *per sample layer* at one time. The values range from a minimum of 8 voices to a maximum of 256.



## 7.2 noises & resonance toggle

This switch turns off the key release, pedal noise, and sustain pedal resonance layers. Keeping all these layers going adds to the realism of the instrument, but it can take a toll on system resources by doubling or even tripling the sample count at any given time. So, to save CPU power while composing or editing, you can disable these layers, and then click them back on when it's time to render your audio.



layers on



layers off

## 7.3 serial #

At the very top left, you'll see the Baldwin logo and the piano's actual serial number.



## 7.4 design notes

The background of the user interface is an actual photo of the frame of the piano, while the background for the close mic faders is a photo of the soundboard's wood grain, the mid's is from the piano's outer case.

## 8.1 acknowledgments

The instrument was originally conceived as a Kickstarter project. Thanks to all those below who shared not only cash, but audio gear, encouragement, and generous doses of patience.

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for updates, patches, and product news, go to...  
<http://www.wholesounds.com>





## changes in v1.1, 1/10/2018

- some samples cleaned up; soft clicks removed
- key release layers now correctly follow mixer pan settings
- simple interface introduced
- dynamics of sustain layers improved - more gradual increase in volume as velocities increase
- sustain pedal sounds are now tied to the velocity of the note most recently played, post "pedal down/up" fader, so quieter playing results in quieter pedal noise
- input field for "scenes" control corrected
- "sustain resonance" control no longer detented to whole numbers
- noises & sustain resonance toggle added so layers can be turned off when not needed