Falcon Singles - Sousaphone & Friends for Falcon

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Installation

As there is no default location for 3rd party sound libraries for Falcon, you can just install the folder “Sousaphone“ which you extracted from the zip-file anywhere on your system, preferably on a fast external drive. Then you just locate the folder “Sousaphone“ in the Falcon browser under “Devices“, right click -> “Add to Favorite Places“ and load a program from the “Programs“ folder, or a sample from the sample subfolders, or a wavetable from the wavetable folder or an image into the wavetable synth from the Images-folder.
You can also drag and drop programs directly from the Finder into “Parts“ in Falcon.

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Description and content

Sousaphone & Friends from the Falcon Singles-series contains 180+ sousaphone and dozens of trombone samples, originally recorded for my HALion library **Sonic Cinema**, electronic derivatives thereof created exclusively for this library plus a few brass samples from the vast pool of samples from other patchpool libraries. This set primarily focusses on creating cinematic brassmospheres, dark drones and massive tones by layering the sousaphone sounds with electronic derivatives of themselves and/or synth timbres created with the broad palette of Falcon oscillators. More realistic patches with multi-sampled dynamics, swells and repetitions plus two monophonic lead instruments are also included. Some crazy stutter loops derived from sousaphone sounds also made it into this set.

Up to 15 Macros and switches are assigned in each patch, many also use the modulation wheel and sometimes aftertouch, providing detailed control over volume envelopes, filtering, distortion, amplitude- and pitch modulations, time-stretching, granular parameters, EQ-ing, dynamics, stereo animation and more. All patches use some sort of background image in the UI, split patches have colored key-zones in the Falcon keyboard for easier navigation. New features and synthesis methods introduced in Falcon 26 are used prominently.

Specs:

- 39 patches (including 2 variations).
- 973.1 MB of samples (259 wavs/stereo/48 kHz/24 Bit), 4 wavetables, 1 background images for the interface. Most acoustic samples were recorded in L-C-R with phase-aligned microphone signals.
- Library size in total: 983.3 MB unzipped.
- The content is not encrypted, so you can use the samples and wavetables in other samplers and synths or directly in your DAW.
- Requires the full version of Falcon 26.0.7 or higher, does not work with the UVI player.

All video demos for this library are here.

All audio demos are here.

CPU

The Grains and multi-granular engine with several grain streams, the wavetable synth with many unison voices and especially the IRCAM-Stretch oscillator can be somewhat CPU-hungry, so if a patch puts too much strain on your system whilst tracking, reduced the overall polyphony in Falcon (click the “Edit“ tab, at the very top change “Poly“ -> number of possible voices) and/or reduce the release time (most patches have a dedicated Macro assigned to “Release“). Also when mixing and not tracking I would advise you to raise the sample buffer in your DAW, as latency is not an issue in that case.

Patchlist

All 39 patches have between 8 - 15 Macro controls, switches and often the modulation wheel assigned.

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

C3 refers to the middle C on a piano (C1 in classical terms).
AT = Aftertouch, VEL = velocity, MW = modulation wheel, L1 = layer 1, KG = key-group,
KS = key-switch, WT = wavetable, FS = frequency-shifter, WS = wave-shaper, PD = phase distortion,
FB = feedback

Patch	Description
Anger Loop featured in this demo	L1: Tempo-synced loop inside IRCAM Stretch oscillator made from processed sousaphone swells, slow down the loop, add synced amplitude and LP filter modulation with Macros. L2: Arpeggiator on layer level triggering a kick drum layering noise osc. through LP filter and 808 oscillator. Control volume and amount of alternating stereo panning with Macros.
Bone Shake Scape used in this demo	L1: Multi-sampled trombone shakes (strong vibrato) in GRAINS oscillators, grain position modulated by Multi Env 1, control scanning speed, LP filter modulation and grain detune (also assigned to MW) with Macros. L2: Processed versions of the trombone shake samples - two key-groups have a round robin alternative playing, the 2nd half of the samples is crossfade-looped, Macro controls sample start. Each layer has its dedicated volume Macro
Brass Sweeper used in this demo	Wave-tabled sousaphone swell and voice drone (2 WT oscillators) through hybrid filter layered with SUPRASAW oscillator through SVF LP filter. Add synced gate sequence (Multi Env2) and increase detune with Macros. More Macros for controlling amount of phaser filter (on layer level), chorus, delay, reverb and limiter (program level) are installed.
Breathing Scape used in this demo	L1: Long sample of processed breathing-through-sousaphone sounds in GRAINS oscillator, processed by tuned Harmonic Resonator, control layer volume, grain speed and resonator mix with Macros. L2: Breathing (1x exhale/inhale) through instrument in sample oscillator looping back and forth, pitch follow set to 33% (1 octave = 4 semitones) processed by tuned Phasor filter - control volume/filter mix with Macros. Add frequency shifter, control FS frequency, phaser mix and diffuse delay with Macros.
Breathing Spectra	Spectrally processed sousaphone breathing noises layered using the GRAINS oscillator, grain position modulated by multi envelope in legato mode, overlapping notes will not restart the sample/envelope. Control speed and grain size/filter width (“Particles“) with Macros, each layer has its dedicated volume Macro, add tuned resonator with Macro. Feedback Machine on layer level can be added with Macro “Wind FX“.
Breathing Waves Split featured in this video	Three samples of breathing-through-sousaphone sounds in GRAINS oscillators split across the keyboard, each processed by tuned Harmonic Resonator (on KG level), control grain speed, density, amount of pitch randomization and resonator mix with Macros, MW adds slow random pitch modulation (Flow Noise)
Elephants featured in this video	L1: long sample of sousaphone sfz accents (root note/fourth/occasional high glissandos) in GRAINS oscillator (3 voices spread) with randomized grain position modulation (Flow Noise) and variation - processed by Wave Shaper and tuned Harmonic Resonator (control mix with Macros). L2: GRAINS oscillator playing a sample of singing through the sousaphone while playing root note, grain position modulation via LFO1, control volume and add pan modulation (per note) with Macros. Grain Structure- and Grain Pitch-Macros affect both layers (pitch also MW), the “Grain Delay“-Macro adds parallel Granulizer FX with pitch modulation via multi envelope on program level.

Patch	Description
EuphoniumPhants	Sequence of ascending euphonium OT-glissandos starting from the root note, 2 GRAINS oscillator layered between C1–C4 playing one glissando each (control grain speed with Macro), synth drone in separate layers consisting of Bowed String (add chorus FX with Macro) and analog sub-oscillator - each layer has its dedicated volume Macro. Filter Mix-Macro introduces parallel formant filter modulation (synced to DAW position) in the Euphonium layer and LP filter modulation in the synth drone (with re-triggering sync). GRAINS oscillator using the entire sample with randomized grain position playing between C#4–C7, processed by tuned comb-filter and wave-shaper, shorten grain size/control WS mix with Macros.
Flutter Gutter	L1: Flutter tongue sousaphone samples looping back and forth, multi-sampled at 3 pitches with zone crossfade. Add pan modulation (per note), distortion and flanger FX with Macros. L2: FM synth sampled at 2 pitches, x-fade looping applied. The AmpMod (also MW)- and Filter-Macro affect both layers introducing tempo-synced filter and amplitude modulation.
Flutter Monster	L1: sample of flutter-tongued sousaphone without an actual tone - looping back and forth, add pitch modulation and control sample start with Macros, add Feedback Machine (on layer level) with Macro. L2: spectrally processed version of the sample in L1 - GRAINS oscillator, control speed and add tuned Harmonic Resonator (set to major chord) with Macros.
Massive Lead used in this demo	Sousaphone crescendo with sfz at the end of the sample in GRAINS oscillator, Macro (also assigned to MW) scans through the sample and adds Tube Amp distortion. Feedback Machine with harmonic feedback on KG level can be dialed in with Macro, tempo-synced pulsation (amp + pitch) can be added with Macro.
Meta Drones Split used in this demo	L1: Two processed sousaphone pedal tones in GRAINS oscillators, across the keyboard, overlapping split point -> C3. Multi Env 1 controls grain position, control speed/amount of grain pitch randomization with Macros. L2: each KG in L1 has its correspondent synth oscillator, SUPRASAW in the lower half, ADDITIVE in the upper. The “AmpMod“ Macro affects all sounds and adds tempo-synced amplitude modulation, dedicated Macros for adding filter modulation in lower/upper half are installed, the effect section is global (phaser/delay/reverb).
Meta Drones XFade	All layers have their dedicated volume Macros installed. L1: Meta-synthed sousaphone drones in 2 velocity zones, sample oscillators, add tempo-synced HP filter modulation (Multi Env/LFO) and control sustain level with Macros. L2: PHASE SHAPER oscillator with tempo-synced modulations, add tempo-synced, random Fuzz/pan modulation and Thorus FX with Macros. L3: Multi-sampled sousaphone swells in GRAINS oscillators, grain position modulated via synced multi envelopes, add amplitude modulation/delay FX with Macros.

Patch	Description
Perfect Fifth featured in this video	From C1–C4 there are two long textural sousaphone samples playing a sequence of octaves and fifths in GRAINS oscillators processed by tuned Harmonic Resonators (control mix/decay with Macros) and parallel filter modulation (on layer level, balance dry and filter signal with Macros), layered with their processed version in a separate layer (“Shimmer Horns“, a dedicated volume Macro is installed). Above C4 there is a GRAINS oscillator with euphonium fanfare like intervals (root note/perfect fifth). MW randomizes grain pitch and adds weird pitch shifter modulation in the Shimmer Horns layer.
Precious Pad used in this demo	L1: wave-tabled trombone sound layered with analog oscillator, LP filter modulation with VCF filter (LFO2), pitch modulation via LFO3, amount via LFO2. L2: multi-sampled trombone pad in GRAINS oscillators, grain position mod via LFO1, grain detune modulation via LFO2, LP filter modulation via LFO3. Each layer has its dedicated volume Macro installed, MW increases filter modulation speed.
Screaming Sousa	Layered in L1/2 in GRAINS oscillators: voice singing through sousaphone whilst playing root note C1, with glissando in L1, control grain speed with Speed-Macro (which also increases PD modulation speed in the synth layer), control amount of grain pitch randomization/detune (also MW), pan modulation (per note) and pan mod. speed with Macros. L3 adds WT synth with a wave-table voice drone imitating the sound of L1/2, increase FM with Macro. Each layer has its dedicated volume Macro. Formant Crusher FX on program level can be mixed in with Macro (synced modulation via LFO1/2), more controls are installed for Chorus/ Delay/Maximizer FX.
Sousa Abyss Drone used in this demo	Long sequences (up to 90 seconds) of processed sousaphone swells in sample oscillators with crossfade looping, sampled at 3 pitches (G0/D1/A#1), control sample start and add WS distortion (amount modulated by Multi Env) with Macros. L2 adds a Phase Shaper synth with VCF LP filter, 3 unison voices, amplitude and Swing modulated by Multi Env - control layer volume/increase filter resonance with Macros. Triplet-based amplitude modulation synced to SONG position can be added with Macro.
Sousa Drone Combi	L1: Multi-sampled sousaphone sustains in GRAINS oscillators, control layer volume and add wave-shaper distortion with Macros (WS amount modulated by synced, re-triggering LFO1). L2: SUPRASAW oscillator with modulated LP filter (LFO1/ADSR1), control volume and increase filter resonance with Macros. “Gate Seq“-Macro adds synced, re-triggering amplitude modulation (via multi envelope), harmonizer on program level (+7/+12) can be mixed in with Macro (and MW).
Sousa Dynamics KS used in this demo	Key-switchable, multi-sampled sousaphone crescendos/diminuendos (some with a 2nd round robin alternative), key-switches located at C0/D0. In L2 the (looped) samples are used inside GRAINS oscillators with a tempo-synced multi envelope modulating grain position, with the “Grain Speed“-Macro hard left the duration is 16 beats, hard right = 8 beats, of course these synced sounds don’t match with the duration of the sample oscillators. Each layer has its dedicated volume Macro, controls for adding exciter, delay, reverb, limiter FX are installed.

Patch	Description
Sousa Mono Lead used in this demo	Multi-sampled euphonium sustains (not looped), sampled at 3 velocity layers and 4x round robin, mono retrigger mode. Activate legato script with switch, set amount of vibrato via AT with Macro, MW increases distortion drive (parallel DIODE CLIPPER on program level), set mix with Macro. Two different reverbs (convolution/Bloom) and delay can be added with Macros.
Sousa Pedal Tones 01	L1: Sousaphone pedal tone (root @ A#2) in sample oscillator with crossfade looping, processed by Magnetic Bass Shaper (drive mod. -> synced, re-triggering LFO1) and tuned Harmonic Resonator, control layer volume/resonator mix, synced filter/amplitude modulation with Macros. L2: Sousaphone pedal tone (root @ A#2) in GRAINS oscillator, grain position modulated by re-triggering LFO1, control volume, engage grain bandpass filtering inside oscillator, detune the grains and add synced amplitude modulation with Macros.
Sousa Pedal Tones 02	Two layered sousaphone pedal tones in sample oscillators, each one processed by wave-shaper, harmonic resonator and LP filter, add pitch modulation (inverted polarity in KG2, also assigned to MW) and control modulation speed with Macros. 3 Macros are installed for controlling resonator mix, decay time and dissonance (coupling). Control wave-shaper mix, amount of LP filter and pan modulation with Macros. Synced Tremolo FX on program level, analog delay and reverb can be dialed in with the installed controls.
Sousa Repetition Cloud	Multi-sampled sousaphone repetitions, layered in sampling and multi-granular oscillators in L1/2, bouncing string repetitions in Bowed String osc. in L3. Each layer has its dedicated volume Macro installed, add pitch modulation in L2 via synced Multi Env with Macro, add filter modulation in L3 with Macro, the “PanMod“-Macro adds re-triggering (per note) pan modulation in all layers. Tape saturation, pitched granular delay and convolution reverb can be added with Macros.
Sousa Seesaw	L1: Multi-sampled sousaphone swells (the top one with flutter tongue articulation) in GRAINS oscillators (2 voices, increase spread with Macro) with wave-shaper distortion (increase amount with Macro), grain position controlled by tempo-synced multi envelope, increase speed with Macro L2: Vocal synth VOSIM (2 unison layer voices) with morphing phonems (Multi Env 1) and pitch modulation, control volume with Macro. Add tempo-synced gate sequence for both layers and octave pitch modulation in vocal synth with “Movement“-Macro.
Sousa Stutter Loops used in this demo	L1: Heavily processed sousaphone sustains, rhythmic 8-bar loop in IRCAM STRETCH oscillator, control volume and dial in tuned Harmonic Resonator with Macros, compressor on layer level can be added with Macro. L2: SUPRASAW oscillator and VCF LP filter, detune and filter cutoff modulated by synced Multi Env 1, control volume/shift octave up with Macro/switch. A bipolar Macro for controlling LP/HP filter is installed, add synced delay/ Maximizer FX with Macros/switch.

Patch	Description
Sousa Swells Granular featured in this demo	Multi-sampled sousaphone swells in GRAINS oscillators, grain position controlled by synced multi envelope, WS distortion can be added with Macro, WS amount being modulated by the same envelope. L2 adds a SUPRASAW synth processed by LP filter (increase resonance with Macro), synced multi envelope modulating various synth parameters and filter cutoff. “Speed“-Macro increases the speed of the swells and synth modulations from 4 bars (hard left) to 2 bars (hard right). Synced amplitude modulation via Multi LFO can be added with Macro (also assigned to MW).
Spectral Sousa Reps featured in this demo	L1 plays spectrally processed sousaphone repetitions (increasing time-stretch -> ritardando) multi-sampled at 4 pitches, the “Sample Start“-Macro shifts the starting points, at hard right it plays the last, very time-stretched accent. Add parallel, modulated Phasor filter with Macro. L2 adds a multi-sampled synth sound with a dedicated volume Macro, add amplitude modulation with modulated LFO speed using the “Synth AmpMod“-Macro.
Staccato Hybrid	L1: Multi-sampled euphonium sustains (not looped), sampled at 3 velocity layers and 4x round robin, amplitude envelope is set so only the attack is audible, raise sustain level with Macro. L2: Bowed String oscillators in staccato mode + analog sub oscillator 1 octave below. Both layers have their dedicated volume Macro, add parallel Diode Clipper distortion on program level with Macro, more controls are available for controlling delay/convolution/Bloom reverb mix and Maximizer threshold.
Stutter Offbeat 01	L1: IRCAM STRETCH oscillator, synced 12-bar loop with heavily processed sousaphone sounds, running through wave-shaper distortion and Formant Crusher with synced, re-triggering modulations, control filter mix with Macro. L2: Noisy drum oscillator driven by cartesian sequencer on layer level. L4: SUPRASAW synth with offbeat accents via arpeggiator on layer level. L4: Additive bass sound with synced, re-triggering LP filter modulation. Each layer has its dedicated volume Macro installed, the “AmpMod“-Macro adds synced, re-triggering amplitude modulation in L1/2.
Stutter Offbeat 02	L1: IRCAM STRETCH oscillator, synced 4-bar loop with heavily processed trombone sfz sustains sounds sampled at two pitches (E1/E2), running through wave-shaper distortion and Formant Crusher with synced, re-triggering modulations, control filter/WS mix with Macros. L2: Tonal drum oscillator driven by polyphonic sequencer on layer level. L3: SUPRASAW synth with offbeat accents via arpeggiator on layer level. L4: Additive bass sound (mapped from C2–C5) with synced, re-triggering Freq. Shift/Stretch/LP filter modulation. Each layer has its dedicated volume Macro installed, the “AmpMod“-Macro adds synced, re-triggering amplitude modulation in L1/2.

Patch	Description
Trombone Arp Cloud	Muted trombone arpeggio (root note E2), 4 repetitions per note, minor chord up/down in GRAINS oscillator with 3 voices, grain position modulated by LFO1, control layer volume, increase speed, decrease density with and add reverb on layer level with Macros. L2 adds a sousaphone voice drone (singing and playing simultaneously) in multi-granular oscillator processed by tuned Harmonic Resonator, Wave Shaper and dual VCF filter (on layer level), control volume, amount of distortion and filter modulation with Macros. Control phaser mix/feedback and engage limiter/control limiter threshold with Macros/switch.
Trombone Minor Arp	Muted trombone arpeggio (root note E2) minor chord up/down in GRAINS oscillator, grain position modulated by synced multi envelope (set to double time with switch), diffuse the grains, add WS distortion, tuned Harmonic Resonator and synced delay on layer level with Macros. L2/3 add analog/SUPRASAW synths with different synced modulations (2 beats in L2, 3 beats in L3), L4 adds a double time synth arpeggio (analog stack oscillator with SYNC modulation - step sequencer on KG level, minor chord, pitches scaled via Mapper - volume controls are installed.
Trombone Swells used in this demo	Multi-sampled trombone swells (18 pitches) with 2x round robin, L1 (KS 1+2 at A-1/B-1) uses sampling oscillators (alternate looping), GRAINS oscillators in L2 (KS 2 at B0), grain position controlled by synced multi envelopes, control speed with Macro (hard left = 4 bars, hard right = 2 bars), control amount of grain detune modulation with Macro. As KS2 layers sampling and granular, independent volume controls are installed. Macros for controlling delay, reverb and Maximizer FX are installed.
Trombone Swells XT	Variation of the patch above in which the layer holding the sample oscillators is set to 3 unison voices with various offsets of pan position, pitch and sample start points. Control amount of unison detune with Macro (also assigned to MW). Synced Tremolo modulation can be engaged with Macro, speed switch is installed (from triplets to 1/16 pulsation).
VoxDrone Layers	Two layered sousaphone voices drones each (singing through the instrument while playing root note) in GRAINS oscillators, split across the keyboard (split point C3), grain position modulated by multi envelope, control speed with Macro. HP filter, WS distortion and modulated LP filter on KG level process the samples further, each has its dedicated Macro installed. Parallel hybrid filter on program level with tempo-synced modulation (synced to song position) and auto panner can be added with Macros. More controls are available for Thorus, delay and reverb FX.
VoxDrone Morph used in this demo	Sample of audio-morphing a sousaphone voice drone with overtone singing in GRAINS oscillator, grain position modulated by multi envelope, control speed with Macro. Parallel dual VCF filter with synced modulations can be mixed with the original signal (one Macro for each), synced re-triggering amplitude modulation (multi envelope 2) can added with Macro, smoothen the envelope with another Macro. L2 adds an 808 kick drum driven by a sequencer on layer level, control volume and add distortion drive with Macros.

Patch	Description
VoxDrones C1 Split 3 featured in this demo	Three sousaphone voice drones split across the keyboard between C0 – C6 (2 octaves each) - singing through instrument while playing root note C1, GRAINS oscillators with 4 voices (control stereo width with Macro), grain position modulated by LFO1, control scanning speed, amount of grain pitch randomization and sparseness (skip) with Macros. Amplitude modulation/tremolo FX synced to Song position can be added with Macro, Feedback Machine (reverb, Thorus, distortion) on program level can be mixed in with Macro, control amount of distortion drive with “FB Trash“-Macro. A vast space (Velvet Delay - post FB machine) can be added with Macro.
VoxDrones G0 Split 6	Six sousaphone voice drones split across the keyboard between C0 – C6 - singing through instrument while playing root note G0, xfade looping, the top two KGs with voice glissando sounds use alternate looping - root note mapped to G in each octave. Synced re-triggering amplitude modulation, stereo width, dual VCF filter modulation and overdrive distortion can be added/controlled with Macros/switch, synced random pitch modulation can be added with Macro (also assigned to MW). Macros for controlling Thorus, delay and reverb FX are installed.
When Doves Cry used in this demo	Long samples with ascending - low range/descending - high range euphonium glissandos, layered in sample and GRAINS oscillators, the latter with randomized grain position (LFO). Each layer has its dedicated volume Macro and the volume for sampling/granular can be controlled individually, the “Density Grains“-Macro increases grain density/decreases grain length, wave-shaper distortion can be added to each layer. LP/HP filter with a bipolar Macro assigned to cutoff, Feedback Machine on program level with frequency-shifted space and reverb can be dialed in/controlled with the installed Macros.

Please enjoy the sounds!

Simon Stockhausen - August 21, 2026