



An Impact Soundworks Sample Library for Kontakt™

Designed, edited and produced by **Andrew Aversa** of Impact Soundworks
Performed by Juan Medrano (Sixto Sounds)

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INTRODUCTION

We have been working on **Shreddage** since back in early 2008. At the time, there were fewer guitar libraries, and those that did exist were either extremely expensive, large and cumbersome, or cheap and laughably unrealistic. Neither category was capable of producing truly convincing rhythm parts for rock and metal music without resorting to pre-recorded loops, and where's the fun in that? We set out to fill this niche and create an affordable, easily playable set of next-generation guitar sounds to fill the gap.

While many guitar libraries were released since we first began work on **Shreddage**, we've listened to them all and none approach its combined ease of use, extreme realism, flexible tone and low cost. In the course of our development, we exhaustively researched guitars, recording methods, playing styles, programming and mapping approaches. We asked veteran metal guitarists to not only test but to brutally criticize the library so that we could truly perfect it. The result of our nearly two years of labor is the product you have before you today.

Shreddage was recorded at 24/44.1 using a classic metal guitar sent through a high end Avalon DI box. This allows you to a completely unique tone for every song. We recorded EIGHT round robins for almost every patch (covering both down and up strokes) meaning the "machine gun" effect will never be a problem, even for the darkest thrash metal riffs. Combined with a wide variety of crucial articulations, tuning that goes down to Bb, double-tracked patches and effects, you can realize virtually any rhythm part out there.

Out of all our libraries, this was quite possibly the most fun to design and produce, simply because it sounded so good even early on. So, we hope you enjoy using **Shreddage** as much as we did making it!

INSTALLATION

To install the library, first ensure that you have both .RAR files downloaded. Then, simply extract one of them to the directory of your choosing. It will create a “Shreddage” folder in that directory containing the library and all of its components.

The unpacked folder will contain four subfolders: Patches, Samples, UI and Amp Sim Presets. The Patches folder contains various subfolders containing .NKI and .NKM files, while Samples contains all of the audio content, UI contains the graphics files used in the Kontakt interface, and Amp Sim Presets contains .FXB and .FXP files for virtual amp/cab software.

Patches from **Shreddage** are loaded and used simply by opening an instance of Kontakt 2 (or higher) and loading the .NKI instrument or .NKM multi file you wish to play. There is no authorization or registration required.

All audio content for this library is “unlocked” and editable in WAV format! To access the content, browse to the Patches folder, then open up one of the subfolders, such as “Components”, and select a file to drag into Kontakt. This can also be done from within Kontakt’s browser or the Load Instrument menu.

GETTING STARTED

The fastest way to start recording killer parts with Shreddage is to go into the **Patches -> Quick Play** folder, then load the **Master Patch Quick Play.nkm** multi. This will load six patches on to one MIDI channel. You will use your left hand (**LH**) to trigger power chords (Bb1-E3) while your right hand (**RH**) plays open sustains (Bb4-E6). Lower velocities trigger tight mutes – as you play harder, the mutes become more open until you are triggering full sustains. The highest velocities in either hand will play pinch squeals.

This multi contains **Double Tracked** (or “**DT**”) patches. DT patches are identical to normal patches, but with their round robin order changed. They are designed to be sent to another Kontakt output and amped separately. Additionally, they automatically have a slight (adjustable) timing variation. This means that you can get an extremely realistic, true double tracked sound right out of the box!

We’ve also included a set of amp sim presets in the **Amp Sim Presets** folder. These FXP/FXB format patches can be loaded into such amp sims as StudioDevil Amp Modeler Pro, Overloud TH-1, Native Instruments Guitar Rig 4 and IK Multimedia Amplitude 2.

CONTENT OVERVIEW

Patches for **Shreddage** are split into a variety of folders: Quick Play, Patches, Double Tracked and DT Components.

Quick Play is described in the above “Getting Started” section. It contains a handful of .NKM multis.

Patches contains several subfolders as well as the master list of 41 .NKI files which cover all of the core content.

Double Tracked is a subfolder of Patches. It contains 40 .NKM files which load both a DT component and main patch, sent to separate Kontakt outputs, in order to create a true double tracked sound.

DT Components is a subfolder of Double Tracked. It contains 39 .NKI files which are prepared for use in a double-tracked multi.

SCRIPT INTERFACE

The **Shreddage** scripted interface is very easy to use and relies on Kontakt's tools to manipulate sound.

Attack controls the attack time for the patch. This can be useful for taking off a bit of edge from the pick sound.

Decay controls the time it takes for the samples to decrease in volume while holding out a note. To create even tighter mutes or shorten the length of sustains, use this knob.

Release controls the time it takes for the samples to stop sounding once a note is released. Tweak this depending on your playing style – for fast riffs, it should generally be decreased.

HPF controls the cutoff of a High Pass Filter. As you increase it, the low frequencies of the sound will be removed.

LPF controls the cutoff of a Low Pass Filter. As you decrease it, the high frequencies of the sound will be removed.

MID controls the depth of a midrange EQ. Increase the knob to boost mids and decrease it to scoop them. This is useful for shaping your tone and getting the guitars to sit in difficult mixes.

Timing sets a randomized timing offset that is very useful for adding a bit of sloppiness and realism to your parts. If the knob is slightly increased, notes triggered through that patch will randomly be delayed anywhere from 0 to 5 or 6ms. As the knob is increased further, the possibly delay time can reach into the hundreds of ms. Ideally, use this knob on one patch in a DT multi, but not the other!

PATCH NOMENCLATURE

All **Shreddage** patches are composed using the elements below. By looking at a patch's name and referencing this list you can determine how it is meant to be played and what sort of samples it contains.

*For the purposes of this document, Middle C is considered to be **C3**.*

RH – Refers to “Right Hand.” The patch is intended to be played using the right hand, from the note **Bb2**.

LH – Refers to “Left Hand.” The patch is intended to be played using the left hand, from the note **Bb-1** up to **A2**.

Full KB – Patch and its samples cover the entire keyboard.

Alt / Alt Pick – Samples alternate between down and up picking (starting on down picks.)

Down – Samples include down picks only.

Mute / MT – Standard palm mute.

HF – Half palm mute. This type of mute is more sustained than normal mutes but not quite open.

Fast Mute – Tight palm mute. This type of mute has very little decay time and is excellent for fast playing.

Mute-HF – Velocity-controlled switch between standard palm mutes and half palm mutes.

Fst-Full-HF – Velocity-controlled switch between fast palm mutes, standard mutes and half mutes.

Fast-Full – Velocity-controlled switch between fast palm mutes and standard palm mutes.

Open Sus / Sus / Sustains – Refers to single-note sustain samples.

Powerchords / Powerch – Refers to power chord samples (1-5-1). If no mute is specified, the samples are sustained.

SQ / Squeal – Pinch squeal with heavy vibrato.

Sus-Squeal / Sus-SQ – Velocity-controlled switch between sustains and pinch squeals (triggered at velocities 125-127.)

Slides – Short, whole tone slides up to and down from every note. Low velocities trigger up slides, high triggers down.

Sus Slides – Velocity-controlled switch between up slides (low vel), open sustains (mid vel) and down slides (high vel.)

DT – Refers to “Double-Trackd.” DT .NKL patches are identical to non-DT patches, except for a varied RR sequence.

All Sustains / Powerchords – Patch includes every type of mute, sustain and pinch squeal for either sustains or powerchords. “All” patches do *not* include single note slides.

Releases – Patch includes release triggers that play at the end of notes. Various types of finger and string noise.

Release Squeals – Patch includes release triggers that include squeaks and squeals only.

Chordstops – Patch include release triggers that add an extra ‘chug’. Used with sustained samples.

MASTER PATCH – Contains every sustain and powerchord articulation. Powerchords are set in the lower range (LH) and sustains in the upper range (RH), while pinch squeals can be triggered with either.

PERFORMANCE TIPS

- Use a sustain pedal when playing powerchord or open sustain strumming. This will ensure that the releases of each note bleed into the next for a more realistic and consistent sound.
- Mix and match Release and Chordstop patches and adjust their volume levels. Some release sounds are more appropriate for certain playing styles than others. For example, for pieces that involve staccato non-mute sounds, chordstops are very important.
- To get a truly huge and wide amped sound, use the DT multis, then use two separate amp sim presets in your host, panning one hard left and one hard right.
- When writing fast passages, use Fast-Full patches and remember to switch up which articulation you are using. For extremely fast parts, use the fast mutes, but for any note that is even slightly more sustained, switch to the higher-velocity full mute articulation.
- Every patch in the library contains a special “**Thrash Note**” which is linked to **F-1** by default. While this note is pressed, press any other note on the keyboard and continue holding **F-1**. As long as **F-1** is being held, every note on your MIDI keyboard will trigger the first note you played after pressing **F-1**. For example, if you hold **F-1** then press **E1**, every note on your keyboard will trigger **E1** until you let go of **F-1**! This is very useful for playing extremely fast riffs in a real-time performance setting.
- You can achieve a **quad-tracked** sound with a simple trick. In one Kontakt instance, load both normal and DT patches, but send them to one output. On the DT patches, increase the **Timing** knob slightly. Then, clone that instance of Kontakt, send it to a different mixer output, but use the same MIDI channel. This will create an enormous stereo sound with 4 samples playing on each note. The timing variation will add a bit of phasing which is perfect for quad-tracked parts!

ABOUT THE SAMPLES

Shreddage was performed and recorded by master rock & metal guitarist Juan Medrano (www.sixtosounds.com), a frequent collaborator of library producer Andrew Aversa. Both Juan and an alpha/beta tester, Matt Guillory, contributed to the extensive tweaking process of the library.

The guitar used was a 6-string classic which is considered a standard of metal music. It was recorded at 24 bits / 44.1khz through an Avalon U5 DI into a Presonus Firebox in mono, the format which all of the samples are presented in.

TROUBLESHOOTING & FEEDBACK

Have you used **Shreddage** in a project recently or have a demo or song that you'd like to share? We'd love to hear from you! Just email admin@impactsoundworks.com. For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

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