

The image is a promotional graphic for 'Acoustic Revolutions 1 Adult Contemporary guitar loops Vol. 1'. It features a dark blue background with a large, glowing blue circle in the center. The text 'Acoustic Revolutions' is written in a large, bold, white font with a blue glow effect. Below it, 'Adult Contemporary guitar loops Vol. 1' is written in a smaller, white font. The number '1' is particularly large and stylized.

# Acoustic Revolutions 1

Adult Contemporary guitar loops Vol. 1

*An Impact Soundworks Sample Library*

Designed, recorded, performed and edited by Jimmy Hinson

Visit [www.impactsoundworks.com](http://www.impactsoundworks.com) to see the rest of our catalog!

## Introduction

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Greetings composers and songwriters, and thank you for your interest in Acoustic Revolutions! The idea behind these loops was sparked by my experiences as a television composer, my love for the acoustic guitar in modern popular music, and my dabbling over the years as a rhythm guitarist and songwriter. While there are other acoustic guitar loops floating around the market, in my personal experience many if not all the ones I've found are largely unusable when TV show producers want something "modern" or "contemporary" (which they often do).

The fact is, most popular music isn't written with complexity in mind; it's about conveying emotion, which is usually pretty simple, and often beautiful. This is even more true when writing cues for TV. Too many loop libraries are overly complex, making them unusable for that modern sound. So, rather than hunting endlessly for a loop collection that captures the essence of beautiful simplicity, I decided it would be easier to create one myself!

Acoustic Revolutions contains a series of pseudo-"construction kits", meaning that each folder is full of loops that lend themselves to a single, complete track, even though you won't find any type of segment breakdowns (intro, verse, chorus, bridge, etc). From simple one-chord strumming to chord progressions to one hits (plus some fun, unique bonus loops!), I hope you find these loops to be not only rich and beautiful, but also inspiring, and most of all, highly usable in your own work. In the spirit of the Impact Soundworks slogan, this library was truly built with the composer (and songwriter) in mind!

We hope you enjoy this first entry in the Acoustic Revolutions series, and look forward to hearing your compositions and cues written using it!

- Jimmy "Big Giant Circles" Hinson & Andrew Aversa

## Installation

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No installation required! Just put the library folder wherever you want, and drag the files into your DAW or sampler. All files are "Acidized", and should timestretch according to your project's tempo without any additional steps on your part. **Though not part of the initial release, we plan on releasing a free update which will include the popular .RX2 (Reason) and SAGE (Stylus RMX) formats.**

# Sound Organization

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Within the Acoustic Revolutions Volume 1 folder, you will see the following subfolders. Each of these represents a tempo, key and time and time signature (34 = 3/4, 44 = 4/4, 68 = 6/8), and each contains a set of loops within that rhythm and tonality. The exception of course is the Bonus Loops folder, which contains the special FX and processed sounds.

**34 Key of E 140bpm**  
**44 Key of A 80bpm**  
**44 Key of Am 130bpm**  
**44 Key of C#m 95bpm**  
**44 Key of Dm 100bpm**  
**44 Key of E 90bpm**  
**68 Key of D 180bpm**  
**Bonus Loops**

Nomenclature for each loop is as follows.

Example: **140bpm arp 1a 4m LH**

**140bpm** = Tempo.

**arp** = Playing technique. **Arp** loops are arpeggiated, **chord** loops are strummed chord patterns or progressions, **strum** sounds are single strums and **rhythm** loops are non-pitched.

**1a** = Chord position (relative to key) and variation. In this case, 1 = I in standard music theory, or a basic E chord in this case, given that the folder the loop came from is "34 Key of E". A loop with **1b** instead of **1a** would simply be another voicing or performance of the root chord.

**4m** = Total length of the loop in measures.

**LH** = "loop halfway". Many loops start from silence and because there is no existing resonance from the continuation of strumming, looping the full loop would be much more noticeable. Thus, some loops are designed to be looped halfway as this gives you much more flexibility and realism when introducing new loops into your song. Then again, loops marked **LF** "loop full" are able to be looped seamlessly from start to finish. **All loops have carefully edited loop points which will loop in the appropriate place (halfway or full) allowing them to be "played" properly via MIDI and/or loop continually when inserted into most samplers/players.**

**\*i** = Intro. Loops marked with an "i" have a one measure tail consisting of primarily silence. This tail is **meant to be sliced and moved before the loop as an intro**. Thus, the tail will actually anticipate the downbeat (beginning) of the loop slightly. The result is a more realistic attack, rather than a harsh truncation, while allowing you to still easily preview the loops from a sample browser.

Example 2: **80bpm chord 1-4-3-1-4-5a 4m**

Same as above, but **1-4-3-1-4-5a** represents an entire chord progression. As this is the "44 Key of A" folder, the progression would be **A-D-C#-A-D-E**.

Some patches have words like **harmonic**, **soft** or **hard** which are fairly self-explanatory!

# About the Recordings

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Acoustic Revolutions Vol. 1 was performed, recorded, edited and produced by Jimmy Hinson using an Ibanez 6-string acoustic with custom tuning and bronze Phosphor strings in a small studio room. The guitar was simultaneously recorded with a DI and tube mic running through an Octane preamp at 16/44.1. These two channels were then wide-panned and lightly blended to create the final tone of the library.

## Troubleshooting & Feedback

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For official updates, patches and extra content, please register at our forums:

- <http://www.impactsoundworks.com/forum/>

Here, you can also post technical support questions, share music you've made with Impact Soundworks libraries, discuss tips and techniques with other users, or share your own edited audio + patches!

You can contact us directly by email at either of the following addresses:

- Technical Support: [support@impactsoundworks.com](mailto:support@impactsoundworks.com)
- General inquiries: [admin@impactsoundworks.com](mailto:admin@impactsoundworks.com)

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