An Impact Soundworks Sample Library
Designed for Kontakt 5

Lead Designer, Engineer, Performer: Ali Lacey
Additional Sound Design: Andrew Aversa, Histibe, John Rote
Kontakt Programming & Scripting: Mario Kruselj
Artwork: Constructive Stumblings

INTRODUCTION

Welcome to **ReForged: Cinematic Metallic Sound Design**. This is our third virtual instrument focusing on unique, hybrid sounds for modern film, TV, and game composers, following in the giant footsteps of **Juggernaut** and **Celestia**. Recorded and produced by sound designer Ali Lacey, **ReForged** explores the world of forgotten metals captured in a shed within the quiet countryside of South Wales... and, as the name suggests, transforms them into something entirely new.

ReForged is in many ways a spiritual successor to our very first library "**Impact: Steel**", created by Impact Soundworks co-founder Wilbert Roget, II. Like Impact: Steel, **ReForged** features an array of **found objects** performed as if they were **percussive instruments**: an old cooker, metal shovels, rakes, a tin bath, gas canisters, and much more. These unique objects were hammered, struck, tapped, and resonated using a wide variety of both conventional and not-so-conventional techniques.

From this pool of beautifully-captured **natural** recordings, Ali Lacey and several other sound designers crafted a new collection of **designed** material – cinematic impacts, sweeps, noises, rhythmic loops, glitches, sub strikes, tonal atmospheres, dark textures, and beyond. This evocative material is a **perfect toolkit** for soundtracks, scoring, and further sound design, fueled by a molten core of iron, steel, tin, copper, and aluminum.

To tie the natural and designed worlds of **ReForged** together, we have presented the library as a complete WAV collection (nearly 2,000 sounds) and a set of **Kontakt** patches with a sleek, modern sound engine. From subtle tweaks to dramatic alterations, the interface of **ReForged: Cinematic Metallic Sound Design** will provide you with endless variation and inspiration for your compositions. We hope you will enjoy, and share your work!

INSTALLATION & SETUP

ReForged requires **Kontakt 5.1** (full version) or higher. It is **not compatible with Kontakt Player!**

ReForged has two sets of downloads, one for the KONTAKT collection and one for the WAV files. These are **independent** of each other – you can download one, the other, or both.

Once you have downloaded the separate RAR files for either collection, verify that all but the last one are the same size. Then, using a program like **WinRAR** (PC) or **UnRARX** (Mac), **extract only Part 1**. The exctracted "ReForged" folder should be about 1.75gb for the Kontakt version, and about 2.53gb for the WAV folder. Feel free to move either of these folders anywhere on your computer.

The Kontakt patches can be loaded by dragging them from Kontakt's browser into the main Kontakt windows. This can also be done using Kontakt's Quick Load or Database feature. For tips on optimization your use of patches such as these, please check out **our three-part Kontakt tutorial**.

The WAV files (and REX2 loops) can be used directly in your DAW, or any other sampler plugin for further mangling.

ReForged does not require any registration or activation.

LIBRARY CONTENT

The factory NKI presets of **ReForged** are broadly divided into **Natural** and **Designed** categories. The full list of patches along with their content is as follows. This content is mirrored in the WAV collection, albeit with the addition of sliced REX2 files as well.

Designed - Impacts
These patches are set up as 'menus' – one distinct impact per key, starting at C2 and continuing upward. There are **183** impact samples.

Designed – Impacts – Distorted
Designed – Impacts – Heavy
Designed – Impacts – HTSB
Designed – Impacts – Morphed
Designed – Impacts – Tension Hits

Designed – Noises
A set of **47** morphed and transformed noises and FX created from the natural source material.

Designed – Rhythms
These patches are tempo-synced loops which will automatically sync to your host's tempo. In total, there are **363** loops/beds. In many cases, a single loop is presented with numerous elements – for example, snares, glitches, hihats, and kicks can be triggered separately. The "Loop Material" patch is unique as it does NOT consist of loops, but instead, oneshot samples that can be used to further fill out the looped rhythms.

Designed – Rhythms – Epic Metals
Designed – Rhythms – Glitched
Designed – Rhythms – Hybrid Beds 1
Designed – Rhythms – Hybrid Beds 2
Designed – Rhythms – Loop Material
Designed – Rhythms – Morphed

Designed – Synths
Each synth patch is a multisampled, tuned, tonal instrument – one sound per patch, as opposed to the 'menu' style of the percussive patches.

Designed – Synths – Airy Grows
Designed – Synths – Airy
Designed – Synths – Dirty
Designed – Synths – Saturate Bass
Designed – Synths – Tonal Atmosphere 1
Designed – Synths – Tonal Atmosphere 2
Designed – Synths – Tonal Atmosphere 3
Designed – Synths – Tonal Atmosphere 4
Designed – Synths – Tonal Atmosphere 5
Designed – Synths – Tonal Atmosphere 6
Designed – Synths – Tonal Atmosphere 7
Designed – Synths – Valve Synth Octave
Designed – Synths – Valve Synth

Designed – Textures
The textural material in these patches is presented "menu style", with one unique, evolving texture or sound for each note starting at C2. There are **60** textures in total.

Designed – Textures – Atmospheric
Designed – Textures – Dark
Designed – Textures – FX

Designed – Tonal
Similar to the Synths category, these paches have one sound each that are closer to natural sounds that have been shifted to be more playable, as opposed to synthetic tones.

Designed – Tonal – Metal Sheen Rev
Designed – Tonal – Metal Sheen
Designed – Tonal – Resonant Metal

Designed – Transitions – Risers
A set of **12** warped and twisted transitional (rising) FX, great for scoring!

Natural – Bath
Two multisampled bath tubs – one tin, and one iron – with lots of variations and dynamics. The **Iron Bath** is mapped from **C2** to **A2**, having been struck and played with various tools in different positions. The **Tin Bath** has four articulations on **C3** through **D#3**; from **F3** to **C4** you will find unique **rhythms** played on the Tin Bath which, like the Designed rhythms, sync to Kontakt's tempo (or your host's tempo, when used as a plugin). The two baths have **238** samples between them.

Natural – Garden
Has gardening ever been so fun? From **C2** to **F3**, you will find a multisampled wheelbarrow, hoe, pitchfork, rake, spade, and watering can. The garden is home to **132** samples.

Natural – House
This extensive collection of samples starts at **C1** through **D#2**, featuring an old Rogers bass drum. From **C2** to **G7** is a treasure trove of samples, starting with a cooker being gradually smashed and destroyed in various ways, a cowl, radiator (with "rolls"), and a metal vent being both played and smashed. The house sports **351** samples.

Natural – Impacts

This set of **14** individual impacts has not been processed in any way, and is mapped from **C2** to **B3**, white notes only.

Natural – Shop

In the shop you will find a set of deeply-sampled gas canisters from **C2** to **A3** with a lovely tonal quality. C4 to D#4 hosts a **hob** machine being struck. **F4** to **G#4** contains thunder sheet samples. From **C5** to **F6**, we've captured various saw wobbles and machine saw noises. There are **404** samples in this category.

Natural – Tortured Metals

No metal library would be complete without these – a set of **27** gut-wrenching recordings of metals being bowed, scraped, and otherwise tortured. They are mapped from **C2** to **A5** on white notes only.

USER INTERFACE & ENGINE

Everything needed for total sonic manipulation and destruction is present in the **ReForged** interface (note the color: **blue** for Designed patches, and **orange** tinted for Natural patches).

Save/Load Preset Buttons: The current state of the ReForged engine can be saved or loaded to NKA files in the /Data/ subfolder. Saving or loading a preset will affect **ALL** settings within the patch, but does not change what samples are loaded. Thus, you could create a preset on an Impacts patch, but apply it to a synthesizer.

Volume, Tuning Knobs: These knobs affect global volume and tuning for the patch.

Offset Knob: This controls the sample offset of all loaded samples in the patch – the offset is the start time at which Kontakt plays back samples. Turning up this knob will effectively truncate samples by starting playback **later in the recording**.

Velocity Knobs: The Volume knob (Velocity → Volume) controls how much velocity affects the volume of the instrument, while the Cutoff knob (Velocity → Cutoff) controls how much velocity affects the filter cutoff (assuming the filter is **enabled**).

A/D/S/R – Amplitude Envelope: These sliders are used to control the amplitude (volume) envelope of the instrument: attack time, decay time, sustain level, and release time. The envelope is re-triggered on each key press.

Single Sample: When pressed, this option will map the **last-played sample** across the entire keyboard, scaling the tuning in the process. For example, playing a gas can sample on the **C2 note** in the Natural – Shops patch and then selecting **Single Sample** would match that exact gas can sample across the entire keyboard. As you play different notes, the sample changes pitch appropriately.

Sequencer: A fully-programmable sequencer / gate which can be switched on or off. In **Retrigger** mode, the sample is re-triggered on each step of the sequencer. When Retrigger is OFF, the patch is instead **gated** (volume automation). The **vertical bars** indicate the velocity / volume being triggered by the sequencer. Note that in Retrigger mode, these will do nothing unless you also increase at least one **Velocity knob** on the left side of the interface.

Sequencer – Steps: Controls the number of steps in the sequence.

Sequencer – Rate: Sets the beat subdivision to be used for each step.

Sequencer – Gate: Controls how long each step is held for.

Sequencer – Swing: Adds a variable amount of swing to the sequencer playback.

FX Section: Here you will find a comprehensive suite of effects which can be enabled or disabled by clicking on the name of each (Filter, Saturate, EQ, etc will enable/disable the corresponding effect). These effects are applied to the entire patch. They can be edited by clicking the **Edit** button beneath the FX name.

> **Filter**: A multimode filter with LP (lowpass), BP (bandpass), and HP (highpass) modes. Comes with cutoff frequency and resonance (Q) amount, as well as a filter envelope. The depth and velo knobs here apply only to the filter envelope.

> **Saturate**: Waveshaping saturation, great for adding extra volume and a bit of grit to samples.

> **EQ**: A three-band semi-parametric equalizer. The **Q** control affects the width of each band.

> **Comp**: A standard compressor with controls for threshold, ratio, attack, release, and output gain.

> **Distort**: Nonlinear distortion which can add significant edge and aggression.

> **Scream**: Modeled after the famous Tube Screamer guitar distortion pedal.

> **Twang**: A modeled guitar amp & cabinet combination which can drastically reshape the sound.

> **Lo-Fi**: Bit rate & sample rate reduction to achieve a lossy, retro, and/or edgy effect.

> **Delay**: Tempo-synced stereo delay.

Reverb: Powerful convolution reverb with many impulse responses available. The **Tone** knob controls the balance of high and low frequencies in the reverb. The netural position offers no cut or boost to either low or high frequencies.

CREDITS

Performance, Recording, Lead Design: Ali Lacey
Additional Sound Design: Histibe, John Rote, Andrew Aversa
Kontakt Programming & Scripting: Mario Kruselj
Editing: Ali Lacey
Additional Editing: Mario Kruselj, Anthony Mena, Andrew Aversa
Artwork: Dickie Chapin (Constructive Stumblings)

TROUBLESHOOTING & FEEDBACK

Have you used **ReForged** in a project recently? Got an awesome track you'd like to share? Drop us a line (admin@impactsoundworks.com) and we might post it on our website! Or, tell the world at our Facebook page here: http://www.facebook.com/ImpactSoundworks

We encourage all our users to share and promote their work made using our samples. Word-of-mouth is the **#1 way people find our instruments**, so it also helps us to produce more great libraries for you!

 For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

You can also visit our friendly user community and support forum on KVR Audio:

http://www.kvraudio.com/forum/viewforum.php?f=176

COPYRIGHT & LICENSE AGREEMENT

The following license is granted non-exclusively to all purchasers of our products. This version (updated December 4, 2014) supersedes any prior printed or digital versions of our license.

B. Corporate, Academic, Institutional Purchase

This license is extended to customers who are purchasing for a multi-user setting, such as a shared studio, networked workstation, computer lab, etc. In this case, the licensee is the institution and not any one user. In contrast with individual purchases, an institutional license applies to ONE computer / workstation. All users of that workstation who belong to the purchasing institution (licensee) shall be considered authorized users.

However, at no point may multiple authorized users access one license simultaneously. Multiple licenses must be purchased if the product is to be used by multiple users simultaneously.

Scope of License

The licensee is entitled to the use and unlimited editing of the product within the scope of music production, performance, recording, and composition. This includes both non-commercial and commercial usage of all types, including, but not limited to, film scores, television scores, music libraries, video game soundtracks, digital and physical music releases, albums, compilations, etc. Exceptions to this scope are listed below.

The licensee **MAY NOT** use the product in the production of any other sample library or virtual instrument products.

The licensee **MAY NOT** sell individual sounds from a product in any context.

For clarity: The licensee **MAY** use sounds from the product to create individual sound effects (SFX) for use in film, TV, advertising, and video games. However, the licensee cannot sell these sounds individually via marketplace, stock music/stock audio site, etc.

Ownership, Resale, and Transfer

Redistributing, reselling, electronically transmitting, uploading, sharing, or renting the product in any way, shape, or form is prohibited by law. The licensee may create a physical backup copy of any digitally purchased and downloaded product. This backup copy is subject to the same limitations as the original copy of the product, and may not be transferred to any other individual for any reason.