



An Impact Soundworks Sample Library for Kontakt 4™

Designed by **Andrew Aversa** of Impact Soundworks

Performed by Juan Medrano (Sixto Sounds)

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INTRODUCTION

Shreddage is a DI guitar sample library like no other. Rather than trying to cover every possible technique or style, it is focused entirely on rhythm playing in a rock/metal style. The result of this intense design focus (and two full years of research and development) is an extremely playable and realistic instrument. This library isn't just for composers, though it is very easy to use in the context of trailer cues, video game arrangements and other massive productions. It's also a great tool for producers and even guitarists!

Shreddage requires next to no editing or humanization to sound realistic right out of the box, and thus can be dropped in a track to fill it out, doubling a real guitarist or serving as a highly-accurate placeholder or demo until live guitars are recorded. The Kontakt patches feature a scripted interface that allows you to easily tweak envelopes and EQ, but does not require any sort of fancy keyswitches or MIDI CC control to use. Just load and play - each hand gets a different type of articulation, and velocities handle the rest. Swap out individual patches to tweak your performance multi.

The **Shreddage X** expansion pack / add-on goes a step further. We started by lowering the tuning even further, going from Bb to Ab (the "A" is for "Armageddon".) We added non-pinched vibrato on every note, for even more expressive performances, then recorded traditional harmonics (with no vibrato) as well as blazing tremolo picking. But we didn't stop there. **Shreddage X** includes true recorded portamento slides on every single note and powerchord, up to an octave. The portamento time can be reduced to create more subtle legato transitions, eliminated, or kept at max to create dramatic custom slides and dives.

All this newfound power would be for naught if it were hard to use, so we reprogrammed the patches and kept them as easy to use as ever. There is still no need to memorize complex keyswitches, excessive midi CC automation or pedal futzing. Just load up the master patch and prepare to have your face melted. For years we've read that it's simply not possible to have realistic guitar samples without loops. We're confident that with this library, we've proved the doubters wrong!

INSTALLATION / GETTING STARTED

Install the Pulse application if you don't already have it. Pulse is a cross-platform desktop app that lets you download and install your libraries with blazing speed!

<https://pulsedownloader.com/>

Once Pulse is installed, open it and enter your Shreddage download code. Follow the instructions to download and install the library.

If you're using Sforzando or another SFZ player, please consult the "Shreddage Sforzando Manual".

If you're using Kontakt 4+, we recommend loading the **QUICK PLAY Shreddage X Master Multi.nkm** file from the folder you extracted. You can load a number of additional patches from the **Expanded Patches** and **Core Patches** folder, but we strongly recommend using the QUICK PLAY as it has everything you need to get started: the master patch and three types of release samples (single-note stops, powerchord stops and release fret/string noise) plus double-tracked versions.

To get the most out of double-tracking functionality, ensure that your Kontakt is configured with at least two outputs (check the "Outputs" tab) and that your host is receiving both outputs on separate mixer tracks. Once you have confirmed this, put two separate amp sims on each mixer track and pan the tracks hard left and hard right. The result will be a fat, wide sound with different samples playing in each channel - true double-tracking!

If you have installed the free **ReValver HPse** plugin included with your purchase, you can copy our custom Shreddage presets by first navigating to the **ReValver HPse Presets** folder and copying the **1.bank** file. Then, navigate to where you installed ReValver HPse on your computer (usually a subfolder of Peavey). Go to the **Banks** folder and copy the **1.bank** file there.

If you use another virtual amp plugin, you may be interested in the presets we created in the **Amp Sim Presets** folder for amp sims like StudioDevil Amp Modeler Pro, Overloud TH-1, Native Instruments Guitar Rig 4, and IK Multimedia Amplitube 2.

If you need inspiration for using the instrument, the riffs in **Example MIDIs** may help you get started.

PLAYING THE INSTRUMENT

The layout for **Shreddage** avoids cumbersome keyswitches and focuses on easy playability. The left hand (**Ab-1** to **A2**) triggers powerchords, while the right hand (**Ab2**) triggers single notes. Low velocities in either hand trigger tight (fast) mutes, while higher velocities trigger progressively longer mutes, then sustained notes.

Powerchords have three mute layers: fast, full and half, followed by sustains. Single notes have two mute layers (fast and full) and two sustain layers (standard and hard/aggressive), followed by tremolo picking at the very highest velocity.

You can use of the **modwheel (CC1)** as a controller to change the right hand playing into special articulations.

Modwheel value 0-31 = Standard playing

Modwheel value 32-63 = Vibrato (new)

Modwheel value 64-95 = Harmonics (new)

Modwheel value 96-127 = Pinch squeals w/ vibrato

Legato / portamento playing is also available, visible on the front page UI controls. The "Legato" knob switches between three modes:

Off: Disables all legato and portamento playing. Multiple sustain notes can be triggered simultaneously.

Legato: Switches to hammered legato mode. This creates subtle note transitions when overlapping sustain notes are played in either hand. This is ideal for faster rhythmic passages as it reduces the attack time of sustained notes.

Portamento: Switches to portamento (slide) mode. This creates smooth, portamento transitions when overlapping sustain notes are played in either hand. This is best used within the recorded range of one octave from any given note. **You must anticipate the destination pitch** when playing or sequencing in this mode! The slides are not instantaneous, and if they were, they would sound terrible anyway!

By clicking on the "Shreddage Slide" tab of the UI, you can access new controls to tweak legato and portamento time. The values of these controls are automatically reset to default recommended values when you switch modes.

Sus. Out: Determines the fade-out time of the origin note.

Leg. Pause: Affects the speed of the legato transition.

HammerIn: Affects the attack of notes in the hammered legato mode (not portamento).

Enabled: Sets the legato mode to **hammered legato**.

Portamento: Sets the legato mode to **portamento**, but does nothing unless you have the "Enable" button on.

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 possible delay time can reach into the hundreds of ms. Ideally, use this knob on one patch in a DT multi, but not the other!

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. Editing was done primarily by Javier Gonzalez with preliminary editing by Steve Davit and Phil Schwan and additional editing from Andrew Aversa. The legato script was created by Blake Robinson.

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? You can email us (admin@impactsoundworks.com) 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. Word of mouth is the #1 way people find our samples, 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.

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