

Sick 4 is the fourth volume in our Sick horror series, and included in our **Sick Ultimate** compendium, delving into the sound of macabre body mutilation and tardigrade torture. It painstakingly explores 35 unique deep sampled (12x RR) percussion articulations as well as categorized effects banks with over 1,000 horror sound effects.

It also now includes a huge collection of creepy synths, eerie pads, ominous drones, dark atmospheres, blood curdling soundscapes, grotesque horror blasts, and strange cinematic stingers that are all perfect for horror and suspense soundtrack composition and sound design.

Sick 4 is ideal for both music and sound production: designed with horror in mind yet flexible and diverse enough to fit into any mix that calls for something a little more... disturbing.

NIGHTMARE CELLO

VERSION 1.0

- Tense, dynamic, and aggressive cello articulations for film, television, and game soundtrack scoring
- Deeply disturbing, strange, and unsettling sound design.
- 190 Cinematic Stingers, Ambient pads and Dark Soundscapes
- 40 Powerful Kontakt .nki instrument presets
- 2,205 stereo samples (24bit 48kHz)
- 20.5 GB Installed
- A flexible, intuitive user interface and mixer with pro features and deep customizability
- FX rack with convolution reverb with custom rooms, halls, chambers & FX environments

Please Note: Decent Sampler version 1.39.0 or later is required for this edition of the library. Decent Sampler is a free plugin engine for VST, VST3, AU, and AAX (Pro Tools) by Decent Samples. You must have at least Windows 10 or later, Apple macOS 11 or later, or Linux (x86-64 and ARM64).

CREDITS

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SYSTEM REQUIREMENTS & INSTALLATION

Please read all specifications and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

This library doesn't require any additional activation or unlocking process. However, if you wish to use the optional Kontakt ".dspreset" instrument presets, you must download and install Decent Sampler version 1.38.0 or later, by Decent Samples. Decent Sampler is a free plugin engine for VST, VST3, AU, and AAX (Pro Tools). You must have at least Windows 10 or later, Apple macOS 11 or later, or **Linux (x86-64 and ARM64)**.

Download Decent Sampler Here: https://www.decentsamples.com/product/decent-sampler-plugin/

This product is downloaded using our Soundiron Mac or PC Installer utility. Your download code and installar links are provided in your order confirmation email, or in the My Products area of our website once you log in. Download and run the Soundiron Installer app and copy-paste your Download Code into the field, then click "VERIFY". Agree to the EULA, confirm your name and email, select your Download and Install folders, and click INSTALL.

Once the download and installation are complete, this library's presets (.dspresets and .dssnapshot) can be dragged directly into the Decent Sampler window from its Presets subfolder, or use the BROWSE button and go to the FILE BROWSER tab. To add it to that tab in Decent Sampler, click its main FILE... button, select Preferences... set it your Instruments Location. Note: Please allow any current preset to finish loading completely before loading a new one.

If you're new to Decent Sampler, check out David Hilowitz's Youtube channel. He's the brilliant creator behind Decent Sampler: **https://www.youtube.com/@DavidHilowitzMusic/videos**

SAMPLES

All of the sample content is included as standard open lossless FLAC files to allow you easy access to manipulate, reprogram and customize the sounds however you wish. Flac files are supported by most major audio programs and DAWs, and can be easily converted to standard PCM WAV format by many of them.

Natural sonic impurities from body and clothing movement by the performer sounds may be present in some samples. These performance sounds are natural and unavoidable. Therefore, please keep in mind that this library isn't designed to provide perfectly sterile results. Our goal is to preserve and accentuate the natural live qualities in our instruments without sucking all of the life out of them for the sake of clinical perfection.

ABOUT THE LIBRARY

Cello Chromatic Articulations (3 Octaves)

- Chromatic Runs *(37 roots, 6 round robins)*
- Chromatic Trem Slides *(37 roots, 6 round robins)*
- Cold Sustains *(37 roots, 6 round robins)*
- Harmonic Glissando *(37 roots, 4 round robins)*
- Irregular Pont Swell Sustains *(37 roots, 6 round robins)*
- Irregular Pont Trem Swell Sustains *(37 roots, 6 round robins)*
- Irregular Trem Sustains *(37 roots, 6 round robins)*
- Ricochet Swarm *(37 roots, 6 round robins)*
- Violent Trems *(37 roots, 6 round robins)*

Cello Effect Banks *(51 Effects)*

- Body Mallet Rubs
- String Mallet Rubs
- Bridge Pizzicatos
- Drags
- Shrieks
- Stabs
- Knocks

Sound Designed Synths, Pads, and Strings

- Dripping Fear *(20 presets)*
- Harm *(40 presets)*
- Other Places *(20 presets)*
- Padness *(30 presets)*
- Stricken *(15 presets)*
- Tremens *(25 presets)*
- Twiested Bells *(20 presets)*
- Voxis Vixis *(20 presets)*

CREATIVE CONTROL FEATURES

We've packed the user interface with powerful sound-shaping controls to give you complete freedom. The master preset contains every sound in the library and a host of powerful expression features. There are 4 independent sonic layers, each with a full set of parameters that can be tweaked, automated and customized.

We've also used all of our favorite sound-design tricks and secrets to morph the sounds into tonal and dissonant pads, synth-tones, special effects, and ambient dreamscapes. We've also included a classic selection of synthesizer patches (our "Subsynths") to expand your blending options. They can be played by themselves, or used to add texture and body to the primary sounds.

In the Options and Space pop-up windows, you'll also find an adaptable LFO system, advanced filter options, and our customizable arpeggiator. The built-in modular FX rack window offers 9 different DSP effect modules. You'll find the ADT stereo imaging effect, Delay, Chorus, Bit Crush, Stutter, Phase, 3 Filter Modes, 5-Band EQ, and Compressor. The Space tab also provides Algorithmic and Convolution Reverb options with free stage/room positioning for each layer. The convolution includes 40 of our own convolution reverb impulse presets, captured in a variety of our favorite recording locations. You'll find plenty of chambers, rooms, halls, outdoor environments, and creative special effect impulses to completely transform the sound and open up new musical possibilities. We hope you enjoy!



ABOUT OUR ARTIST



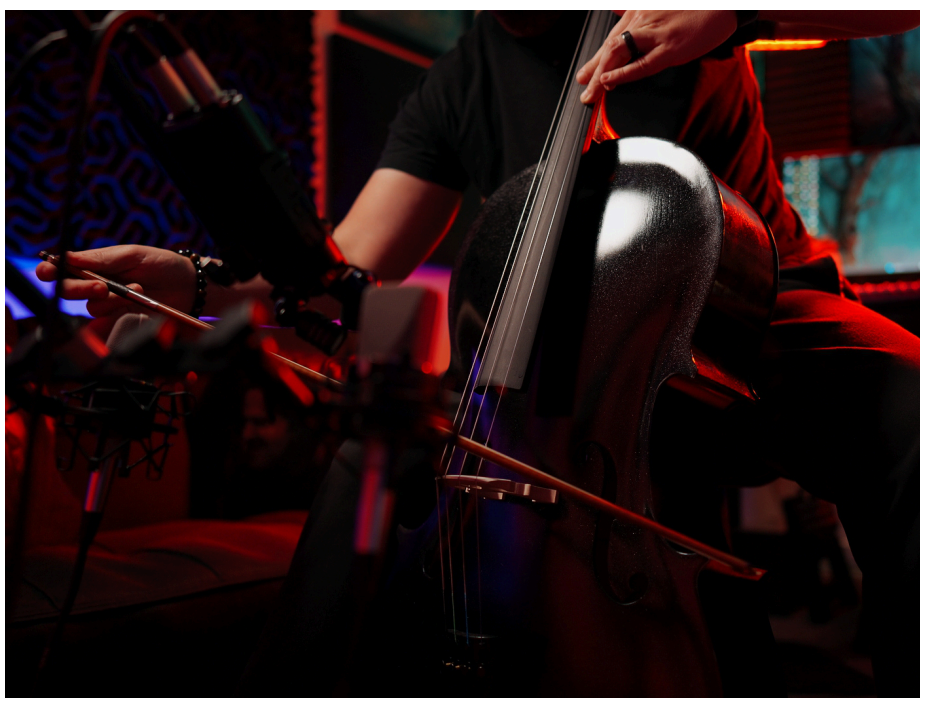


CRAIG PETERS

Craig Peters is a composer and guitarist working across games, film, and heavy music. His recent game work includes composing and arranging additional music for Jotunnslayer: Hordes of Hel alongside main composer Robert Bruckmayer, and writing additional music for Heistgeist with Bruckmayer.

As a session guitarist he appears on Cris Velasco's video game scores for Borderlands 2: Commander Lilith & The Fight for Sanctuary, The Long Dark Episode Three: Crossroads Elegy, The Long Dark Episode Four: Fury, Then Silence. Also contributing session guitar work on the recent Borderlands 4 video game. In the metal world, Craig's performances can be heard on albums such as Portals to Canaan by Deeds of Flesh, Metamorphignition by Arkaik, and his progressive death metal solo project Destroying the Devoid. Website: craigpeterscomposer.com

YouTube: youtube.com/destroyingthedevoid





DECENT SAMPLER INSTRUMENT HEADER

The top bar area of the program window includes default instrument controls that are found in all Decent Sampler instruments (*.dspreset) and snapshots (*.dssnapshot).



1. Options menu - Click to open the Options menu to select and test your audio driver type, device, active channels, sample rate, audio buffer size, active midi inputs and midi outputs. It's only shown in stand-alone mode. When running Decent Sampler as a stand-alone application, there is where you'll go to make sure the app is receiving midi input and producing audio output. You can also save and load the current UI state as a preset file for faster loading when the preset it was saved from is already loaded.

2. DS Version pop-up button - Click the Soundiron dS emblem to display the currently running version of the Decent Sampler engine. We recommend making sure you always update to the latest version: ***https://www.decentsamples.com/product/decent-sampler-plugin/***

3. BROWSE menu - This opens the built-in library browser which allows you to browse, load, and even buy new libraries through the Sample Store tab. The Browser tab there shows you content in your Sample Libraries directory, which can be selected in the main FILE > Preferences window.

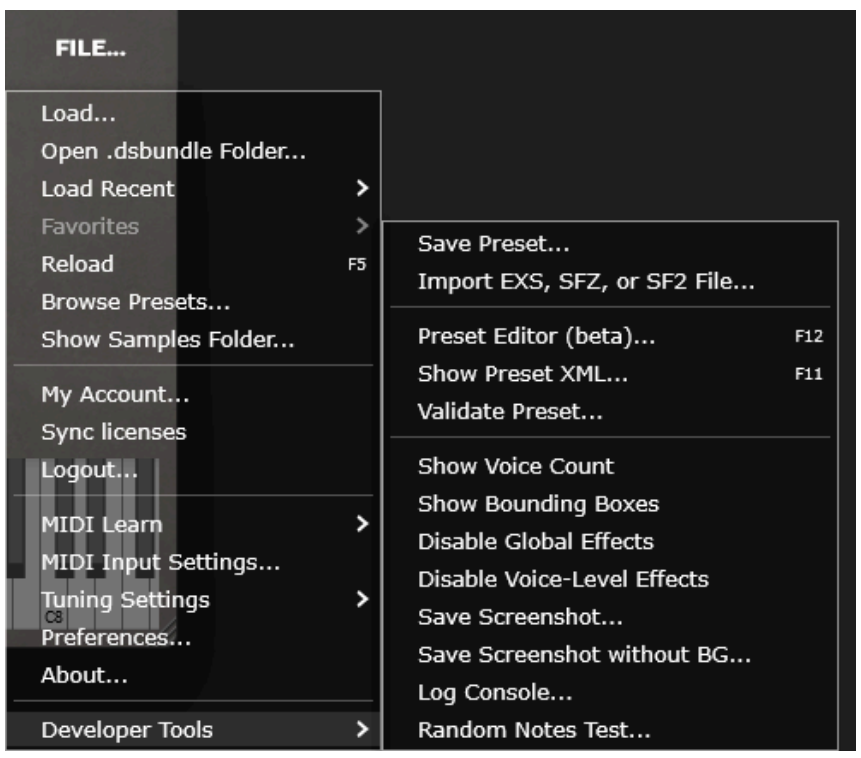
4. Preset Name - This area will show the currently loaded preset's name when one is loaded. When nothing is loaded, it shows the currently running version of the Decent Sampler engine. Click on it to browse all of the the available presets in the library, once a preset has been loaded. Custom FX Presets can be found there.

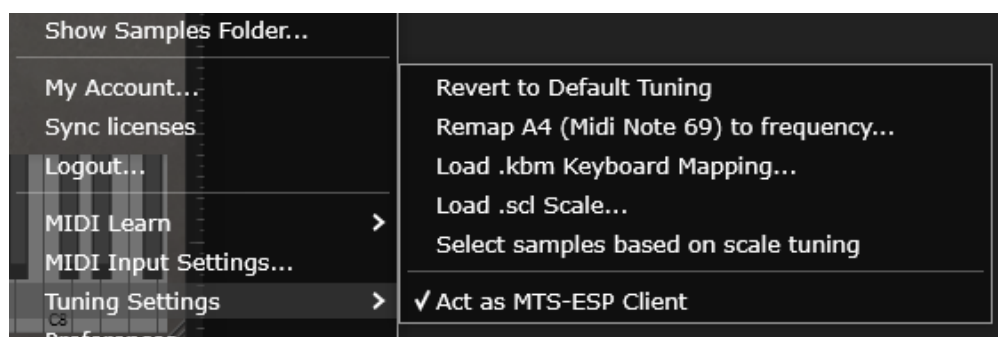
5. VOLUME - This displays and allows you to change the main audio output gain setting for Decent Sampler.

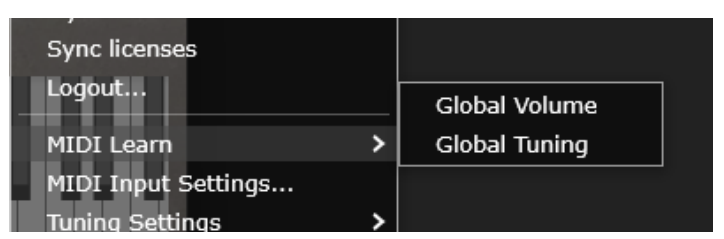
6. VU Meters - These meters show the volume of the audio output for Decent Sampler.

7. TUNE - This allows you to change the global tuning for Decent Sampler. Click it to enter a value in semitones and cents (+/- 36.00).

8. FILE - This is the main File menu. You can access all of the main functions and settings for Decent Sampler Here. There are too many to list, so we'll just show you some the options here:







USER INTERFACE



1. OPTIONS tab - Click on this pull-down tab to open the advanced control window for access to the LFO, Filter and Drive systems (See pp 8 - 9).

2. SPACE tab - Click on this button to open up the Spatialization controls window, which also includes the global Arpeggiator (shared with all 4 layers). (See page 10).

3. Layer Select - This selects a layer's controls for editing. The lower control area displays the knobs and control settings for the currently selected layer.

4. Layer Mute / Unmute - This enables a layer to play. Each layer can be independently enabled or disabled, allowing up to 4 layers to play at once.

5. Virtual Midi Keyboard - This bar shows a midi keyboard, with modwheel, pitch wheel, octave shift arrows on the sides, and the colored key range shows the current layer's active playable key range. Click the keys with your mouse to play them.

6. VOLUME knob - This knob controls the volume of the currently selected layer.

7. ATTACK knob - this sets the attack shape, and higher values fade notes in more gradually.

8. OFFSET knob - This shifts the sample start time forward into the sound, skipping past the beginning. Use this to tighten transients or start playback deeper into samples for sound design. In lite and especially huge presets, this knob is not available.

9. DECAY knob - this controls how quickly the sound fades down to the Sustain level setting while the key is held down.

10. SUSTAIN Knob - this controls the level the sound sustains at while keys are held down.

11. RELEASE knob - this sets the natural fade out time after a key is released.

12. BODY Knob - This provides smooth real-time tonal and dynamic attenuation, cutting and boosting highs and lows for punch and sparkle.

13. PAN knob - this controls the stereo pan position. It is also linked to the layer's icon X axis position in the Space tab.

14. TUNE knob - This knob controls semitone and cent tuning for the instrument. You can shift the pitch by +/- 24.00 semitones.

15. Layer Crossfade 3-way selector buttons - These buttons assign the currently selected Layer to the X-Fade slider, on either the left side ("**Layer A**") or right side ("**Layer B")**. Any layer can be assigned to either Crossfade Layer A or B. This allows you to create custom combinations of layers which you can easily and smoothly crossfade between. When set to "**None**", the current layer's volume is unaffected by the X-Fade slider.

16. Articulation menu - This menu selects the sound loaded into the current layer, with the available options depending on which Category is loaded in the Category menu above it. Each layer has its own independent menu.

17. Category menu - This menu selects the category of sounds that will be shown in the Articulation menu below it. Each layer has its own independent menu. In large presets with deeper categorization, there may also be a "Super-Category" menu to the right of the Layer Mute buttons as well.

8. Master FX Rack - Click this to open to the MASTER FX rack panel. (See pages 16 - 26).



OPTIONS WINDOW

The Options window can be opened and closed by clicking Options Cog Icon at the top of the UI. It contains the per layer LFO, Filter and Drive systems. Each layer has its own set of controls, organized into 4 modular areas, with color coded knobs matching each layer..



AMP

AMP button - This engages the AMP system, with 2 stages: Fold and Drive. When combined, they can produce intense and crunchy sounds, but beware - they can crank up the gain quite a bit.

FOLD knob - This sets the AMP's wave folder effect level, adding fuzz and warm harmonic content to the layer's signal.

DRIVE knob - This sets the AMP's overdrive level, adding hard, crisp distortion to the layer's signal. *CAUTION: Sudden rapid changes in Drive knob values can produce loud piercing tones.*

FILTER

Filter button - This engages the filter system.

FREQ knob - This sets the filter's cut-off frequency.

RESO knob - This sets the filter's cut-off resonance. *CAUTION: High resonance values can produce loud piercing tones at certain cutoff frequencies.*

Type menu - Select from the available filter types: low pass, high pass, band pass, and notch filter.

LFO

LFO On/Off button - This engages the LFO system.

Target menu - Use this to assign the LFO to these parameters: Volume,Pitch, Pan, Amp Fold, Amp Drive, Filter Frequency, Filter Resonance, ARP Speed, and ARP duration.

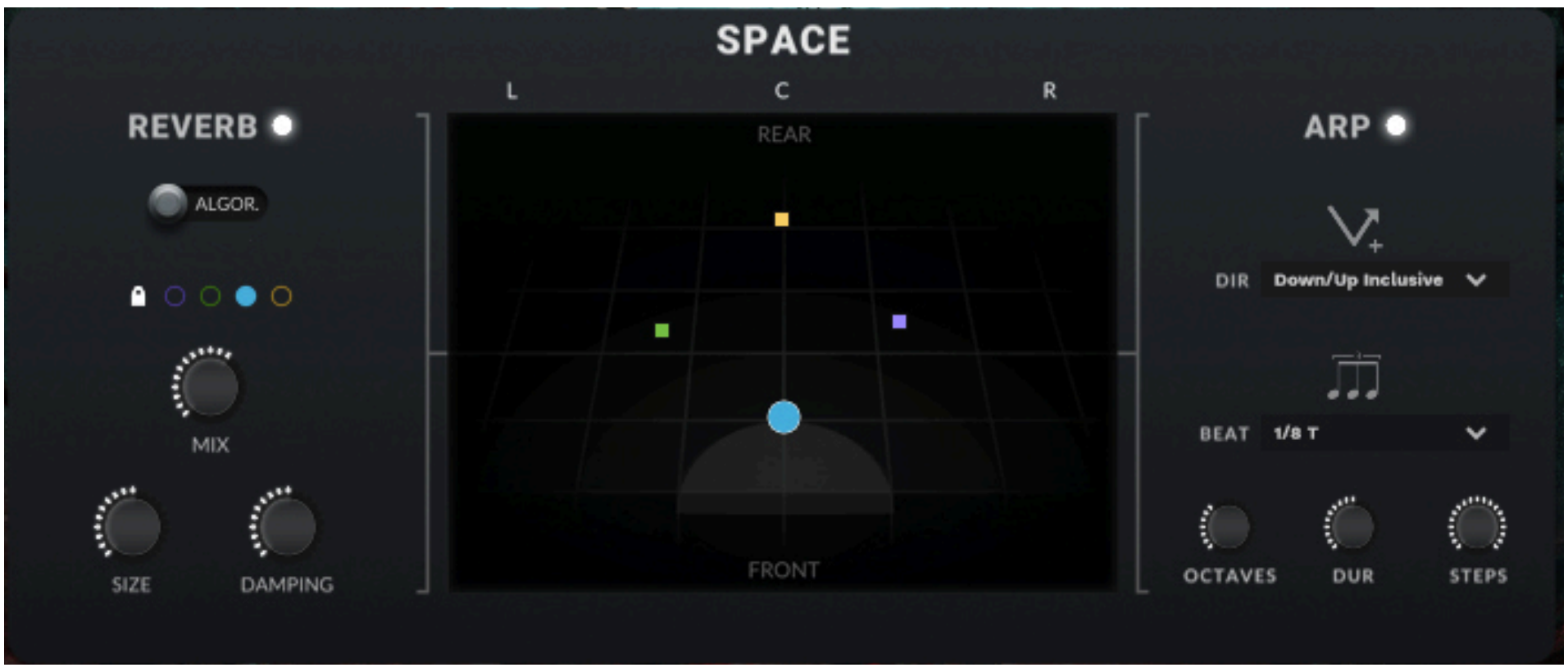
Rate knob - This controls the speed of the LFO. When the lock button to the right of it is turned on, it switches to Sync mode to select note length values. When unlocked, Time is measured in Hz (0-15 Hz).

Depth knob - This sets the intensity of the LFO. when the "**RAD**" mode button to the right of it is one, the value ranges magnify, allowing extreme modulation effects and ring modulation.

Waveform selector knob - Click the shape buttons or use the down-arrow menu to choose an LFO wave shape. You can choose between Sine, Square, Saw-tooth and Triangle. The label shows the name of the currently selected LFO shape.

SPACE TAB

The Space tab allows you to adjust the panning and distance of each of the four individual layers. The numbered icons will be brightly colored when that layer is activated. Click and drag the currently selected layer's icon to move it in space. To change layer selection, click the **Layer Select** buttons in the main layer bar.. There is also a global Algorithmic or Convolution IR reverb that you can control from this tab.



REVERB

REVERB on/off button - This turns the reverb on. Pan position (X axis) and proximity (Y axis) still work even when reverb is off.

IR / ALGOR. switch - This switches between Convolution IR Reverb and Algorithmic Reverb effect modes.

MIX Layer Lock button - This locks the reverb mix level knob to any of the 4 color-coded layer icons. Once locked to a layer, you can have the reverb wetness track proximity by moving its icon on the XY pad to the front (down) or rear (up).

MIX knob - This sets the reverb's overall wet/dry mix.

SIZE knob - This sets the simulated room size. When **IR** mode is selected, this knob is hidden.

DAMPING knob - This controls the amount of high frequency room absorption. When **IR** mode is selected, this knob is hidden.

Impulse Response selector menu - This When **IR** mode is selected, this menu is displayed in place of the SIZE and DAMPING knobs. It selects the convolution impulse response file, allowing you to place the sound in a wide variety of unique rooms, halls, environments, and special effect spaces. There are 40 distinct presets to choose from here.

ARP

ARP on/off button - This button turns the global arpeggiator on/off. When active, it cycles between all held notes.

DIR menu - The Direction menu controls the arp direction and behavior, with 9 patterns: Up, Down, Up-Down, Up-Down Inclusive, Down-Up, Down-Up Inclusive, As Played, Random, and Random No-Repeat. You can also jump to the next option by clicking the direction icon above the menu.

BEAT Menu - This menu lets you choose the note time, with from dotted whole notes to 16th note triplets. You can also jump to the next option by clicking the note icon above the menu.

OCTAVES knob - This expands the arpeggiation cycle into the next octaves above the currently held notes, from 1 to 4 octaves. Note: Silence will play if you cycle through octaves beyond the current articulation's available key range.

DUR Knob - This shortens or extends the hold duration of notes without changing overall timing.

STEPS knob - This sets the number of steps that will be cycled through in the sequence.

DSP EFFECTS RACK

The FX Rack tab gives you direct access to 9 of Decent Sampler's built-in special effects and dynamic processors. This panel is accessible in solo presets by clicking on the FX button at the top left corner of the instrument UI. Signal flows from top to bottom on each rack and from Rack 1 to Rack 2. To change the effect loaded into any specific rack module socket, click on the down arrow menu in its top left corner.



ADT STEREO IMAGER

ADT on/off button - This turns the stereo imaging effect on. ADT stands for Artificial Double Tracking with LFO-modulated delay. It provides a wide, realistic stereo emulation, but overrides the natural stereo channels of the samples by doubling the left channel and modulating it, so content with a strong right channel will lose those details.

WIDTH knob - The width parameter serves as both the stereo spread amount and the dry/wet control. Setting width to 0 produces a mono dry signal; setting it to 100 applies the full stereo effect.

TIME knob - Left-Right delay time in seconds.

RATE knob - LFO modulation rate in Hz.

DEPTH knob - LFO modulation depth.

DELAY

Delay on/off button - This turns the delay on.

TIME knob - Delay time, in seconds when the sync lock icon to the right is turned off, and musical note length values when the sync lock is on.

FEED knob - This knob sets the amount of Feedback that returns to the delay line, causing the sound to continue echoing. High feedback settings can cause intense resonance and rising gain, so be careful with this control.

Cutoff knob - A low-pass filter inside the feedback loop, in Hz. Each repeat passes through it once more than the one before, so the echoes get progressively darker, like a tape delay.

L/R knob - This allows you to introduce delay variations between the left and right channels.

MIX knob - The overall wet/dry mix of the effect.

CHORUS

Chorus on/off button - This turns the chorus on.

RATE knob - The chorus modulation rate.

DEPTH knob - The chorus modulation depth.

MIX knob - The overall wet/dry mix of the effect.

CRUSH

Crush on/off button - This turns the bit crusher on. This is a classic lo-fi effect that reduces the bit depth and sampling rate destructively.

BITS knob - The level of bit reduction, down to 1!

DOWN knob - The level of sample rate reduction.

MIX knob - The overall wet/dry mix of the effect.

STUTTER

Stutter on/off button - This turns the stutter effect on. A randomized gate. Roughly every 50ms it flips a coin, weighted by amount, on whether to let the signal through or cut it to silence, crossfading smoothly between the two states so the transitions don't click.

AMOUNT knob - This knob sets the probability that any given decision window gates to silence.

MIX knob - The overall wet/dry mix of the effect.

PHASER

Phaser on/off button - This turns the phaser on.

VOICE / MAIN switch - This toggles between per-voice mode and global mode. When set to Voice, each new voice is given a separate phase modulation, allowing them to stack up and create a lush, undulating effect. When set to main, the phaser works as a classic stereo phaser effect, applied to the entire mix.

RATE knob - Delay time, in seconds when the sync lock icon to the right is turned off, and musical note length values when the sync lock is on.

DEPTH knob - The phaser modulation depth.

FREQ knob - This knob sets the center frequency (in Hz) of the phaser all-pass filters modulation.

FEED knob - This knob sets the amount of Feedback, causing the sound to begin resonating more strongly on each modulation cycle. High feedback settings can cause intense resonance and rising gain, so be careful with this control.

MIX knob - The overall wet/dry mix of the effect.

FILTER

Filter button - This turns on the filter effect.

FREQ knob - This sets the filter's cut-off frequency.

RESO knob - This sets the filter's cut-off resonance.
CAUTION: High resonance values can produce loud piercing tones at certain cutoff frequencies.

Type knob - This 3-way knob toggles between low pass, high pass, and band pass filter modes.

EQ

EQ on/off button - This turns the 5-band EQ on.

LOW knob - Gain or cut for the bass frequencies.

LO MID knob - Gain setting for the lower-mid range.

MID knob - Gain setting for the mid range.

HI MID knob - Gain setting for the upper-mid range.

HIGH knob - Gain or cut for the high frequencies.

COMP

Compressor on/off button - This switch turns the dynamic compressor on and off.

INPUT knob - Gain applied to the signal before compression, from -24dB to + 24dB.

THRESH knob - The level (in dB) above which compression starts being applied, from -60 to 0dB.

RATIO knob - The compression ratio, 1 – 20, where 1:1 is no compression and 20:1 is near-limiting.

ATTACK knob - How quickly (in milliseconds) the compressor reacts once the signal crosses the threshold.

RELEASE knob - How quickly (in milliseconds) the compressor lets go once the signal drops back below the threshold.

GAIN knob - Makeup gain (in dB) applied to the signal after compression, from -24dB to + 24dB.

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THANK YOU!

Soundiron is a virtual instrument and sound library developer founded in 2011 by sound artists and instrument designers Mike Peaslee, Gregg Stephens and Chris Marshall. We are based in the San Francisco Bay area, in California. We are driven every day to capture all of the sonic flavors that this world has to offer. Our mission is to record them in deep detail and carefully craft them into living- breathing virtual instruments that inspire you to play and create the music and sound you hear in your heart. Each library is crafted to deliver the greatest possible realism, outstanding acoustic quality, natural real-time playability, and intuitive and flexible controls and unique sound-shaping options. We hope these tolls make composition and sound design a breeze, so you can spend more time creating. If you enjoy this instrument, we hope you'll check out some of our other awesome sound libraries. If you have any questions or need anything at all, just let us know. We're always happy to hear from you at support@soundiron.com!

Thanks from the whole Soundiron team!

