



Howdy and welcome to the Soundiron Tuned Artillery library. This unique tuned and untuned metallic percussion library is based on dry and hall recordings of spent brass field artillery shell casings from the WWI and WWII eras, plus a few odd extra elements in the same vein – an Eastern Bloc infantry combat helmet and a couple of decommissioned modern hand grenades. As you might imagine, this library has a bit of an odd and possibly dark history behind it, but one we think you'll appreciate.

Artillery shells and military helmets actually have a long history in modern classical music in the hands of pioneers like Harry Partch throughout the mid and late 20th century. They're not at all uncommon to find in avant-garde classical and experimental music today, used both as untuned anvil-like striking instruments and pitched over a tuned key range. In both cases, the high-quality precision cast and machined brass shell casings produce deeply resonant and harmonically rich qualities, when struck on the sides, edges and base with mallets, hammers, sticks, brushes or bare hands.

We found and collected these bits of morbid detritus at flea markets and army surplus shops. As we haggled and hunted, we found ourselves far more interested in listening to the warm tonal hum emanating from each one as we knocked on them than we were in hearing the storied pedigree each one carried. What we do know about our little scrap arsenal is that the shells were discards from WWI and WWII, spent casings from British and French medium and long range field artillery. The helmet is an unmarked Soviet-era item, from some unknown Eastern Bloc nation. The hand grenades are more modern weapons. One is a fragmentation "pineapple" grenade and the other is a high-explosive grenade. Of course, all of the artillery shells and grenades were fully decommissioned and disarmed before we found them. I'm sure the helmet could be still perfectly dangerous if one was to headbutt somebody with it. Safety First!

This library features well over 3GB of content, including 3026 samples and 110 Kontakt presets, each with a powerful and artfully designed custom user interface. You'll find both tuned and untuned metal percussion elements, with a variety of useful articulations featuring up to 10 velocity layers and 12 round-robins per layer for each one. We've also included a deep bonus collection of hand-crafted ambiences and tonal pads that we created by manipulating the original source material. These soundscapes, drones and textures provide a perfect and quite organic accompaniment to the more traditional multi-sampled library material they were directly derived from. We've also included a range of automatable LFO, EQ, filter, custom convolution, reverb and arpeggiation systems to expand on the creative possibilities that this library offers.

SOUNDIRON

TUNED ARTILLERY version 1.0

112 Kontakt 4 presets (unlocked)
 3026 Samples
 3.14 GB Installed
 24bit / 48kHz stereo PCM wav samples (non-unencrypted)
 Bonus collection of 40 custom convolution reverb impulses
 Powerful custom performance and FX control interface
 Note: The full version of Kontakt 4.2.4 or later is required for all Kontakt presets.
 The free Kontakt "Player" does not support this library.

CREDITS

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ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 48kHz / 24bit., with some content recorded in a lush natural hall environment, so you'll hear room coloration and tone as well as a few background impurities in some samples, especially in the hall far C mic position. We feel these subtle natural imperfections add life and character to the sound. Therefore, please keep in mind that this library isn't designed to provide perfectly quiet or sterile samples.

Format Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 4.2.3 or later. Kontakt 5 is fully supported by this library. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

Please read all instrument specs 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.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp snap, like a balloon pop or starting pistol fired in the environment that was captured – which is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect (such as the one built into Kontakt), these impulses impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has its own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this library's sound. You can load them into most instrument presets by using the "Convolution" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

System Requirements

Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We highly recommend that you have a 64-bit operating system (Windows or OSX) with *at least* 4GB of system ram, a quad-core cpu and a 7200 rpm SATA hard disk or better before purchasing this particular Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.

Download & Installation

We provide the Continuata Download Manager to offer high-speed, reliable and fully automated library downloading and installation. Download and run the latest version for your OS (PC or Mac) before proceeding. You'll also need Java v1.6 or later. You may also need to add special permissions to your security software for the downloader, if it blocks applications from accessing the web.

Next, copy-paste your download code from your download email into the Code box in the downloader window. Make sure to leave out any spaces before or after the code. Press the download button and select the location you'd like to download and install the library. It will automatically start downloading the file(s) and then error-check, extract and install the finished library. Once installation is fully complete, you can remove the .rar download files and store them in a safe place as a back-up copy. We always recommend downloading the latest version of our downloader before you begin. The link in your email will always take you to the latest version.

Don't move, rename, delete or modify any of the files or folders created during the download until after you see the status message for all files in your download queue display the word "**INSTALLED**". Please don't close the downloader while it's actively downloading, unless you press the pause button first. To resume downloading, press the Resume button. If you need to resume downloading after closing the downloader, run it again and enter your code and press Download again. Then select the same download/installation location on your computer that you chose originally.

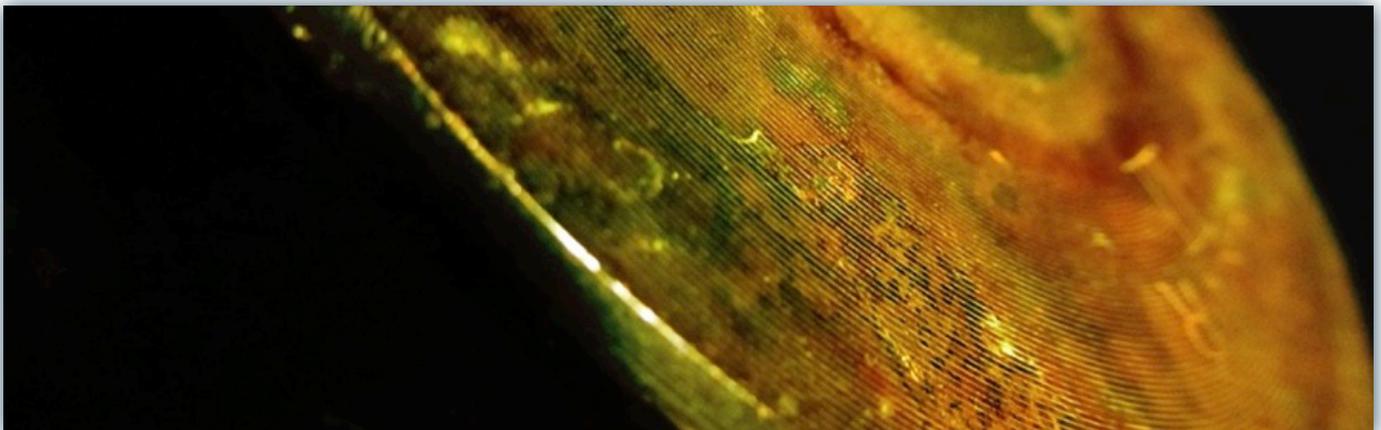
If the downloader reports a DL Error or Install error, it will usually try to download the file again until it successfully downloads and verifies all the data it needs. It's best to allow it to finish the process before trying to move or access the library data. Please see your download email for more detailed instructions.

Manual Download

If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you used the downloader originally, but you need to re-install the library manually for any reason at a later time you can always re-use the original rar files. To do that, you'll need Winrar, UnrarX or another full-featured Rar extraction utility to extract and install the library. Please note that Stuffit Expander and Winzip **DON'T** support many types of common rar files.

Preset Loading

Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.



Main Front Panel Controls

This instrument has a variety of special front panel performance controls that allow deep real-time performance customization. Not all instrument presets include all controls listed below. Included controls depend on the specific features suitable for each preset. Some may also use alternate CC mappings. You can see each control's assignment by clicking on each UI control to display the "hint" text in the Info bar at the bottom of Kontakt. These controls are included in most presets and control basic sound-shaping



Attack - (CC 74)

This knob controls the sharpness of attack. Increasing the value causes the sound to attack more softly.

Release - (CC93)

This controls the release time of the main note samples. Lower settings cause the sound to be damped and cut off, while higher settings allow notes to blend together.

Offset - (CC91)

This controls the amount of sample start offset allowing you to jump ahead into samples to change the sound.

Swell - (CC72)

This knob smoothly controls volume swelling for the instrument, allowing you to fine-tune volume, or fast or slow fades over time. In the Mic-Mixer Presets, each mic position layer has its own swell knob, simply labeled **Mic A**, **Mic B**, **Mic C**, and **Dry**.

Stepping

This knob controls the amount of pitch stepping, allowing users to globally tune an instrument up or down by +/- 24 semitones.

Key Switch On / Off Button

This button toggles stepping keyswitches on/off. When on, keys ranged c-2 to c0 can be used to dynamically control the "Stepping" value.

Shuffle

This button toggles between shuffle mode and round-robin cycling. As each new note is triggered at any given velocity, one of the variations is triggered. In shuffle mode, samples never repeat. They are randomized and shuffled after each full cycle of all available samples is played. Alternately, you can choose the traditional round-robin mode, which triggers each variation in order until all variations are played and the cycle begins again.

Blend Control

This knob is found in specific presets only. It allows real-time blending between different dynamic or tonal layers, such as the assignable ambient layers in some ambiances presets or the dynamic intensity layers in the Shell 4 Brush Loop preset.

Ambient Layer Selector Knobs

These controls are specific to the Artillery Master Ambiences preset. There are two independent layers that you can assign and play at the same time, by using the "Low" and "High" layer selector knobs. These select the specific ambience loaded into each layer on the fly. Changing the selector for a particular layer will not interrupt any currently playing notes. It will only effect new incoming notes once the new value is set. Turning a layer knob all the way to the right will set it to **Off** and disable that layer. You can use this setting to conserve voices if you don't wish to use the layer.

Front Panel LFO Controls

Most presets also include integrated LFO controls for Pitch, Volume and Pan. These allow you to create subtle or extreme tremolo effects and the pitch LFO creates a vibrato effect. At the highest settings, all three can simulate classic grainy AM/FM ring mod style effects.



Volume, Pan and Pitch Tabs

Select one of these tabs to adjust the settings for the Volume, Pan or Pitch LFO controls.

Intensity

This controls the depth of the LFO. Turning this knob all the way down to the left will turn off the LFO completely.

Rate

This controls the speed of the LFO. In free mode, it is smoothly sweepable in real-time and displays the current speed in Hertz (Hz). In Synch Mode, it displays standard time signature divisions, relative to Kontakt's current internal tempo, which can also be controlled by your host sequencer. Please be aware that if an LFO is in Synch Mode, you may hear clicking or popping if you change its time signature Rate value knob while any notes are still currently playing. This is due to functional limitations within Kontakt's internal scripting engine and LFO syncing system. If you wish to change the speed of the LFO in real-time while notes are playing, we recommend using "Free" mode.

Free/Synch Mode Switch

This allows you to switch between freely adjustable LFO speed control and tempo-synching mode. If you toggle between these modes in real-time, each mode will remember the last selected value you set for that mode.

Mega-Mixer Matrix Presets



For Apocalypse Percussion Ensemble, we are proud to introduce a new time of instrument preset: a versatile, dynamic articulation loader and mixer that allows a lot of creative possibilities all in one patch. You'll find these in the **"Master"** folder, within the main Instruments directory.

On the dark wood portion of the UI, one will see a series of 12 modules, each with a window, edit button and vertical slider. Each of these modules has useful controls independent from one another. The window of each module (a TV-like screen) is an instrument selection menu and it displays the instrument that is currently loaded into each module. A blank screen means no instrument is loaded. You can choose any one of the 4 shells or the helmet. The vertical slider next to each window controls the volume level for that module. The edit button allows users to edit all the modules settings.

To load an element, click on a window of a module and select the instrument from a menu. Notice how the screen changes to display the loaded instrument and the module is automatically selected for editing. The sub option for the module selected for editing is displayed on the metal panel in the lower right of the UI. Here you will see the name of the instrument loaded into that module and an articulation selector next to that. Use this menu to switch the instrument's articulation.

Beneath that notice the "Root," "Low" and "High" inputs. The "Root" sets the root pitch of the layer when the "Tuned" button is active. This value is represented on Kontakt's built-in keyboard by the green key. The "Low" and "High" options are used to set the playable range for the selected module (represented by the red keys), allowing users to place instrument articulations wherever they want on the keyboard, even overlapping them. The "Low" and "High" options can also be set using the "Set Low" and "Set High" buttons. To do so, click on one of the buttons, then press a midi key.

Also included are "Pan" and "Dynamics" knobs for each module. The "Pan" knob allows each module to be panned independently, in essence "placing" instruments in a pseudo 3d-space. The "Dynamics" knob adjusts velocity when a note is played for that module, allowing users to adjust the intensity for each module. Finally, there is the "Tuned" button for each module. When "on" this causes the notes for that module to be pitched relative the the "Root" setting.

Multi-Mic-Mixer Presets



These presets allow you to independently mix the microphone positions for each articulation, by using the **Mic A**, **Mic B**, **Mic C** and **Dry** volume knobs. Please be aware that each note triggers the samples for all available positions at the same time, so these presets require a high number of audio playback voices and significant CPU, hard disk and sound hardware buffer resources to function properly.

However, you can disable the voices used by each mic position by using the **“Mute”** buttons and conserve memory by unloading the samples for any unused mic positions with the **“Purge”** buttons. You’ll find these in the **“Shells”** and **“Helmet”** folders, within the main Instruments directory. These each focus on a single primary tuned articulation played with a drum stick on either the edge or bottom of each object.

Dry Solo Presets

These presets focus on individual solo instrument/articulations. If you want to really dial in on a specific sound, then these are the presets to explore first. See the Main Front Panel Control and LFO Control sections for more information on using these presets.



EQ/Filter Controls

The Tone / FX Tab of the main instrument user interface panel contains a full chain of special DSP effects that you can choose from. Each effect can be enable/disable and have a complete set of parameters that can be adjusted and CC or host automated independently. This special panel can be found in most of the instrument presets.

Equalizer (EQ)



EQ3 On/Off

This button enables/disables the 3 Band EQ.

Low Gain

This knob sets the amount of gain for the low band.

Mid Gain

This knob sets the amount of gain for the mid band.

High Gain

This knob sets the amount of gain for the high band.

Low Bandwidth

This sets the bandwidth for the low frequency node.

Mid Bandwidth

This sets the bandwidth for the mid frequency node.

High Bandwidth

This sets the bandwidth for the high frequency node.

Low Frequency

This sets the center frequency for the low band.

Mid Frequency

This sets the center frequency for the mid band.

High Frequency

This sets the center frequency for the high band.

Pro53 Low-Pass Filter



Lowpass On/Off

This button enables/disables the Lowpass Filter effect.

Cutoff

This knob sets the filter cut-off frequency.

Resonance

This knob sets the amount of filter resonance.

Vowel Filter



Vowel Filter On/Off

This button enables/disables the 'Vowel' filter effect.

Cutoff

This knob sets the filter cut-off frequency.

Resonance

This knob sets the amount of filter resonance.

Convolution and Algorithmic Reverb Controls

We've incorporated our custom convolution impulses into each instrument preset, with full control over all available convolution effect parameters. We've also integrated Kontakt's a built-in algorithmic reverb effect to expand the creative possibilities further.



Convolution On/Off

This button enables/disables the convolution reverb effect.

Custom On/Off

Turning this button "On" allows for custom impulse loading. It bypasses the ability to load any of our provided impulses so users can save custom presets with custom impulses.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Size

Sets the simulated room size of the convolution.

Low Pass

Sets the low frequency cut-off of the impulse response, allowing you to dull and darken the sound.

High Pass

Sets the high frequency cut-off of the impulse response, allowing you to remove rumble and low end.

Delay

Sets the amount of pre-delay time before the wet signal is returned

Impulse menus

These menus allow you to select from a wide variety of custom convolution reverb impulses that we've personally captured or created for you, separated into experimental FX impulses and simulated real-world spaces.

Effects

This menu allows you to select one of our special effect convolutions. Selecting an impulse from this menu overrides and unloads any currently loaded impulse from the Spaces menu.

Spaces

This menu allows you to select one of our real-world environmental convolutions. Selecting an impulse from this menu overrides and unloads any currently loaded impulse from the Effects menu.

Reverb On/Off

This button enables/disables the algorithmic reverb effect.

Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

Size

Sets the simulated room size of the convolution.

Color

Sets the brightness of the reverb effect.

Damping

This sets the amount of high frequency damping applied to the signal.

Delay

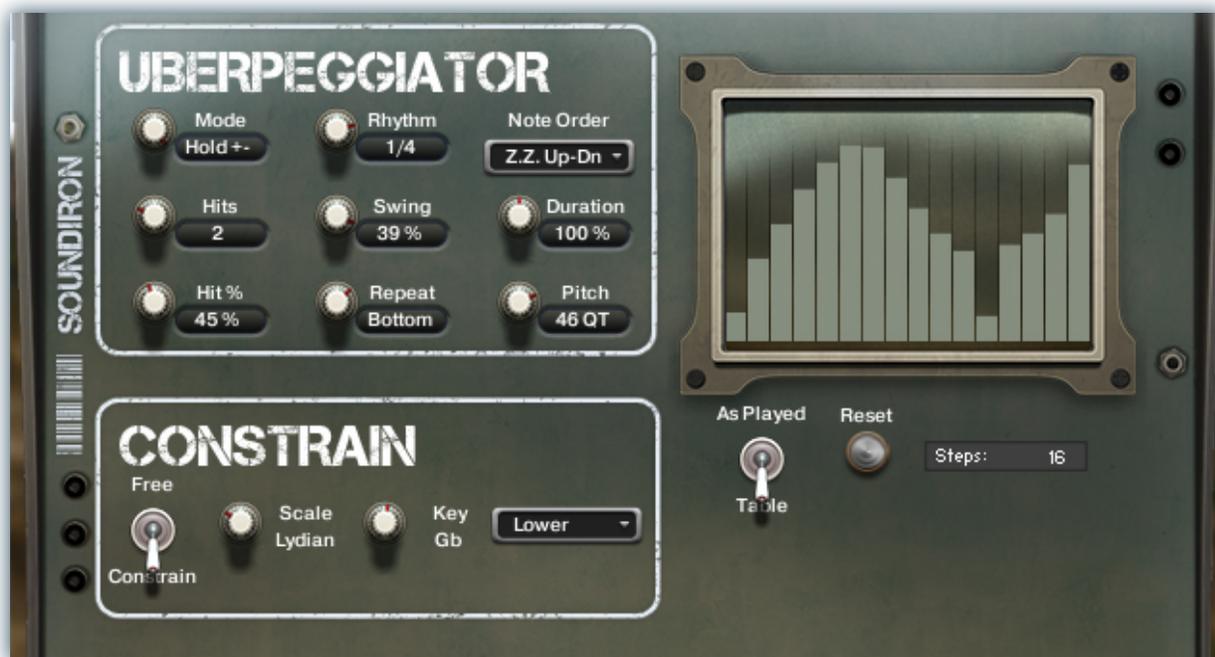
Sets the amount of pre-delay time before the wet signal is returned

Stereo

Sets the stereo width of the output.

Uberpeggiator Controls

We've designed a custom arpeggiator system to expand the instant creative potential of some of the presets. It includes automatable performance controls that shape all aspects of the arpeggiator. When used normally, pressing a key causes the note to self-repeat as long as a key is held down. If additional notes are played, it adds them to the sequence of repeats in various ways, depending on the settings you choose and can be used to produce complex melodic chains, plucking patterns and other effects.



Mode

This knob controls the Arpeggiator mode. Choosing **Off** disables the Arp system entirely. **On** sets it to respond only while a note is pressed, cycling through all held notes as it arpeggiates. **Hold** sets it to automatically sustain one note at a time, (monophonic) so that changing keys changes the note that is repeating. **Hold +/-** sets it to allow new notes to be added to the automated chain of repeats.

Hits and H. Scale Knobs

Sets the number of repeats of each note BEFORE moving on to the next note in the arp sequence, and H.Scale sets the intensity fall-off rate for each repeat, before resetting for the next note.

Swing

This sets the amount of rhythmic offset (swing) between notes.

Pitch

Sets the pitch up or down in quarter-tone intervals for each repeat AFTER the initial note is pressed and it remains in a pseudo legato state as long as any key is held down. Changing this setting in real-time allows extreme "glitch" stutter and stair-step effects and can self-generate strange grooves and beats, based on the combination of notes you hold.

Rhythm

This sets the speed of arpeggiation, as measured in musical time, ranging from whole bars to 128th notes. Fast settings can yield interesting results, but keep in mind that the faster the speed, the more voices you use.

Durations

This knob allows the user to fine-tune the length of each note. Using this, one can shorten the note to staccato-like pulses or extend them beyond the normal beat length to slur phrases.

Arpeggio Direction Menu

This drop-down menu allows you to select any number of simple or complex cycle patterns that the arpeggiation will follow as it plays through the sequence of notes you have triggered. Choosing "**As Played**" will cause it to follow the original order you played the notes in, with the newest note always added to the end of the chain.

Repeat Setting

This sets the direction of the up or down repeats.

Velocity Graph Sequencer

This customizable graph allows you to draw the velocities that you want each step in your arpeggiation sequence to play at.

Reset

Resets the Graph to blank

Steps

This setting determines the number of steps that are used by the velocity graph step sequencer, starting from the left.

Table Velocities

This activates the Graph. When it is active, the arpeggiation follows the note velocities that you've drawn on the graph. When it is bypassed, each note repeat is played at the velocity that it's original note was played at.

Key Selector Knob

Binds the arpeggiation **scale** you've chosen to a specific key.

Scale Selector

Control binds the arpeggiation sequence to a specific scale that you can choose by turning the knob.

Key Root Note Button

This sets the root note of the **Key** you've chosen to the next higher or lower octave.

Constrain Button

Limits and adjusts any new note to the currently selected scale and key.

Memory Management Preset Types

Hi-Memory Presets:

These presets load all sample data directly into system ram. They are designed for use on computers with 64-bit Operating Systems and a large quantity of ram. On more powerful computers, these presets provide the best overall performance. Please use caution when attempting to load these files, as they may cause system instability, crashes and other problems if insufficient system resources are available. You'll find these in the "**hi-mem**" sub-folders for each category of preset.

DFD Presets:

These presets are the primary presets, recommended for general use. They pre-load a portion of the sample data into ram and stream the rest of the audio directly from your hard drive as needed by using Kontakt's DFD streaming engine. They provide the best overall balance of performance and efficiency. They include all 12 round robin variations per velocity layer. You'll find these in the "**dfd**" sub-folders for each category of preset.

Lite Presets:

Some of the larger and more demanding presets also include low-memory "lite" versions. These presets use only a small portion of the sample pool and stream most of the sample data directly from disk. They only include 4 round robins per velocity layer. Additionally, the "Offset" control functionality may be more limited than usual (see "Offset" in the *front panel control section*).

Mic positions

Close

These samples were recorded from very close range, with a foot of the instrument, in a normal stereo configuration. They have a very warm, full presence and are essentially dry, with a high degree of detail and clarity and very little room coloration. You'll find these samples in the "A" subfolders.

Mid/Wide

These samples were recorded from medium-close range at 10 feet away, in a wide stereo configuration. They have a very warm, full presence and are essentially dry, with a high degree of detail and clarity and very little room coloration. You'll find these samples in the "B" subfolders.

Far

These samples were recorded from about 40 feet away, using a wide stereo microphone pair. They have a rich, lush hall sound and a decent amount of natural wetness and room coloration. Not all samples are included in both close and far mic positions, since some sounds were simply too quiet to reach the far mics with sufficient loudness and clarity. You'll find these presets in the "C" subfolders.

INSTRUMENT PROGRAMS

Master Presets

These instrument presets combine all of the content in this library into easy-to-use combo patches. They're ideal if you don't need absolute control over all aspects of a specific articulation and want a simple load-and-go bank to play the entire library as a single unified ensemble sound-set. Be aware that the Hi-Mem presets require much more ram and CPU power than the standard DFD presets. In addition there are also a low-memory "lite" versions, which features only 4 round-robin variations and/or limited sampler Offset control range. However, we've optimized them to remain as true to the original sound and retain as much natural playability as possible. The lite versions are also ideal for use in large templates and complex mixes, where resources may be spread thin.

Please Note: Because they incorporate massive portions of this library into single presets, be aware that they will require significant system resources to use. Many of them include several thousand samples each and contain hundreds of groups, so even the "lite" versions may require significant time to load. Most users will want to stick to the regular and Lite versions of these presets. The Hi-Mem versions require a 64 bit OS and at least 8GB of free system ram to load safely. If load times or system resource availability is an issue, you'll find all of the same content and features available à la carte for each instrument within the Shells, Helmet, Grenades and Ambient sub-folders.

Artillery Master Untuned

Mapped from C0 to G7. This preset features all of the single note percussive artillery shell and helmet articulations, arranged together in an un-tuned percussive array. Each articulation spans two keys, making it easy to play. The Dry sets are mapped on the left side of the key-range (C0 - G2). The wet Hall sets are mapped over the right side of the key-range (G#2 - G7).

Mega Mixer Close

This preset allows access to all of the Shell and Helmet articulations (both dry and hall) in a single configurable matrix. You can load up to 12 separate articulations in any order you like in the articulation loader windows. Just click on any matrix loader window and select one of the shells or helmet from the drop-down menu that appears. Then click the Edit button under the loader window you've selected. Select the articulation you'd like to use for that window by using the articulation drop-down menu located within the gray settings box in the bottom right corner of the UI.

Each articulation can be tuned or un-tuned, with any root note and key range you wish. The current root note for the currently selected matrix window is marked in **Green** on the Kontakt keyboard display. The assigned key-range for the current window is displayed in **Red** on the keyboard display and the total designated key range for the entire instrument is designated in **Blue**. You can also set the volume, pan and dynamic velocity attenuation you prefer for each articulation. See the Mega-Mixer instructions on page 6 for more information.

Artillery Master Ambiences

Mapped from C#-1 to G8. This master ambient preset allows you to mix and match all of the 39 different ambient pads, drones, textures and atmospheres in a single instrument. You can cross-fade between any two layers using the "Blend" control knob. You can also select the ambience loaded into each layer on the fly, by using the "Low" and "High" layer selector knobs. The "Swell" controls overall intensity and the rest of the standard global controls shape the overall sound of the instrument.

TUNED ARTILLERY SHELLS

Shell 1

British 76.2 mm QF 13-Pounder, unknown warhead type, all ordinance removed (WWI, 1917). All of these presets are mapped from C-1 – G8.

Artillery Shell 1 Dry Base Stick

Striking the shell base with a wooden drum stick in a dry recording booth.

Artillery Shell 1 Dry Side Brush

Striking the shell side with a metal jazz brush in a dry recording booth.

Artillery Shell 1 Dry Side Mallet

Striking the shell side with a large soft gong mallet in a dry recording booth.

Artillery Shell 1 Hall Base Multi-Mic Mixer

Striking the shell base with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = ultra-close, dry booth.

Artillery Shell 1 Hall Side Multi-Mic Mixer

Striking the shell sides with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = ultra-close, dry booth.

Shell 2

British 87.6 mm QF 25-Pounder Mk II, unknown warhead type, all ordinance removed (WWII, 1944). All of these presets are mapped from C-1 – G8.

Artillery Shell 2 Dry Base Stick

Striking the shell base with a heavy wooden mallet in a dry recording booth.

Artillery Shell 2 Dry Side Mallet

Striking the shell side with a hard felt mallet in a dry recording booth.

Artillery Shell 2 Dry Top Palm

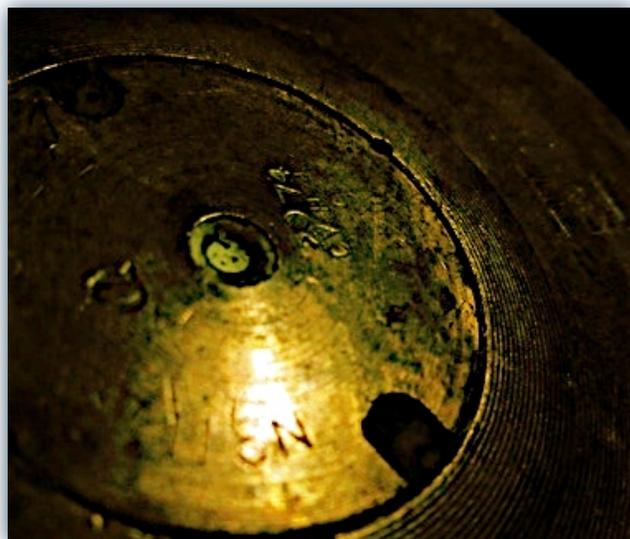
Striking the shell top opening with a cupped bare hand in a dry recording booth.

Artillery Shell 2 Hall Base Multi-Mic Mixer

Striking the shell base with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = booth.

Artillery Shell 2 Hall Side Multi-Mic Mixer

Striking the shell sides with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = booth.



Shell 3

French 75 mm Field Gun, unknown warhead type, all ordinance removed (WWI, date unknown). All of these presets are mapped from C-1 – G8.

Artillery Shell 3 Dry Base Stick

Striking the shell base with a thin bamboo stick in a dry recording booth.

Artillery Shell 3 Dry Side Mallet

Striking the shell side with a soft rubber mallet in a dry recording booth.

Artillery Shell 3 Dry Side Palm

Striking the shell side with bare hands in a dry recording booth.

Artillery Shell 3 Hall Base Multi-Mic Mixer

Striking the shell base with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = booth.

Artillery Shell 3 Hall Side Multi-Mic Mixer

Striking the shell sides with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = booth.

Shell 4

British 87.6 mm QF 25-Pounder Mk II, unknown warhead type, all ordinance removed, cracked shell casing (WWII, 1942). All of these presets are mapped from C-1 – G8.

Artillery Shell 4 Dry Base Hammer

Striking the shell base with a steel hammer in a dry recording booth.

Artillery Shell 4 Dry Side Brush

Striking the shell side with a metal jazz brush in a dry recording booth.

Artillery Shell 4 Dry Side Loops

Sustaining rolling strikes on the inside of the shell with a metal jazz brush, with infinite loop and release samples.

Artillery Shell 4 Dry Side Mallet

Striking the shell side with a soft felt mallet. The cracked brass shell casing side causes a fast buzzing effect.

Artillery Shell 4 Dry Side Stick

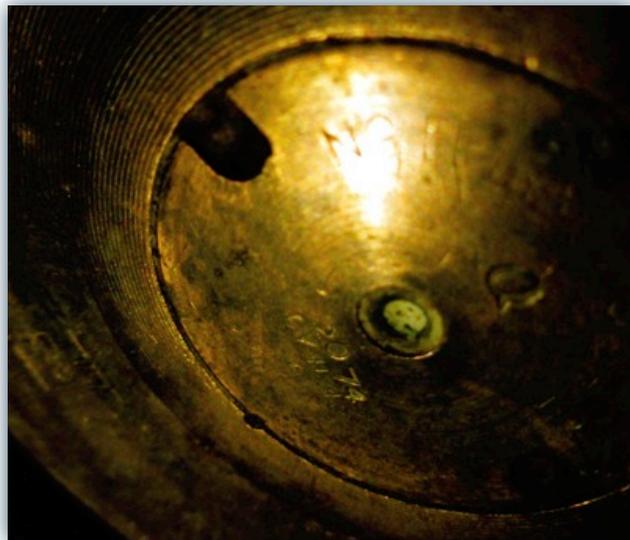
Striking the shell side with a wooden mallet in a dry recording booth.

Artillery Shell 4 Hall Base Multi-Mic Mixer

Striking the shell base with a wooden drum stick. This preset includes all 4 mic positions with the standard independent level controls for each.

Artillery Shell 4 Hall Side Multi-Mic Mixer

Striking the shell sides with a wooden drum stick. This preset includes all 4 mic positions with the standard independent level controls for each.



Combat Helmet

USSR or Eastern Bloc, Unknown nationality. All of these presets are mapped from C-1 – G8.

Army Helmet Dry Edge Hammer

Striking the helmet visor edge with a steel hammer in a dry recording booth.

Army Helmet Dry Edge Mallet

Striking the helmet visor edge with a hard felt mallet in a dry recording booth.

Army Helmet Dry Top Hammer

Striking the helmet dome top with a steel hammer in a dry recording booth.

Army Helmet Hall Edge Multi-Mic Mixer

Striking the helmet visor edge with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = ultra-close, dry booth.

Army Helmet Hall Top Multi-Mic Mixer

Striking the helmet dome top with a wooden drum stick. This preset includes all 4 mic positions with independent level controls: A = hall close, B = hall mid/wide, C = hall far, Dry = ultra-close, dry booth.

Grenades

Fragmentation (“pineapple”) and High-Explosive types, all ordinance removed. These are all individual wav samples. Because they are all unique, they are mapped with one individual sample per key, and without round-robin or velocity layering. However, we’ve programmed them to simulate a subtle degree of natural variation each time a note is played.

Grenade Bounce Roll Concrete

Mapped from C0 to A#4. Grenades bouncing and rolling on a concrete floor in an inside environment.

Grenade Bounce Roll Wood

Mapped from C0 to F#7. Grenades bouncing and rolling on a wooden platform in an outside environment.

Grenade Clunk

Mapped from C0 to A2. Grenades knocking together in a dry recording booth.

Grenade Grab

Mapped from C0 to A2. Grenade being tossed and caught with bare hands in a dry recording booth.

Grenade Pin Pull

Mapped from C0 to E3. Grenade fuse locking pin being pulled sharply, in a dry recording booth.



Grenade Shake

Mapped from C0 to D#2. Grenades being shaken together in a dry recording booth.

Grenade Trigger Release Ping

Mapped from C0 to G1. Grenade trigger hand lever release “ping” sound after pin is pulled and fuse is activated, in a dry recording booth.

Grenade Trigger Release Ping Tuned 1

Mapped from C#1 to G8. Grenade trigger hand lever release “ping” sound, pitched over the key range with 10x round-robin, in a dry recording booth.

Grenade Trigger Release Ping Tuned 2

Mapped from C#1 to G8. Grenade trigger hand lever release “ping” sound, pitched over the key range with 10x round-robin, in a dry recording booth.

**Ambiences**

These unique hand-crafted ambiances and pads were created with the original source material for this library, by using a variety of custom sound-design techniques. We think they provide a great deal of musical flexibility and creative potential to the library as ideal accompaniments, since the tonal and textural elements in these ambiances naturally and perfectly compliment the instruments within this library that they were directly derived from.

Be aware that not all ambiances can be precisely tuned, due to complex overtones, pitch variances and other tonal changes over the duration of each atmospheric element. Most are mapped from C#-1 to G8.

**Gambispheres**

These are smoother, more tonal drones that work ideally as warm pads and synth-like instruments. The Blender presets also features a “Blend” knob, which allows you to morph between the different dynamic and tonal layers that make up each of these ambient instruments.

- Gambitone 01
- Gambitone 02
- Gambitone 03
- Gambitone 04
- Gambitone 05

- Gambitone Blender 01
- Gambitone Blender 02
- Gambitone Blender 03
- Gambitone Blender 04
- Gambitone Blender 05



Kryptospheres

These more complex, often violent and percussive soundscapes are phrenetic and often unsettling. They can be ideal for darker, illibient and horror design:

- Broken Waves
- Cyber Bottle
- Fashion Police
- Klein B0ttle
- Phleebut
- Plucky Lad
- Sproing
- Tub Thumper



Mephizmospheres

These shifting harmonic soundscapes works best as moving self-evolving textures, rather than tuned pads.

- Breemer
- Ddoscillator
- Decaiter
- Druzer
- Dundler
- Glemmer
- Globber
- Gozer
- Greemer
- Grumblir
- Quasher
- Rimblir
- Seemer
- Trommer
- Winder
- Wobbler



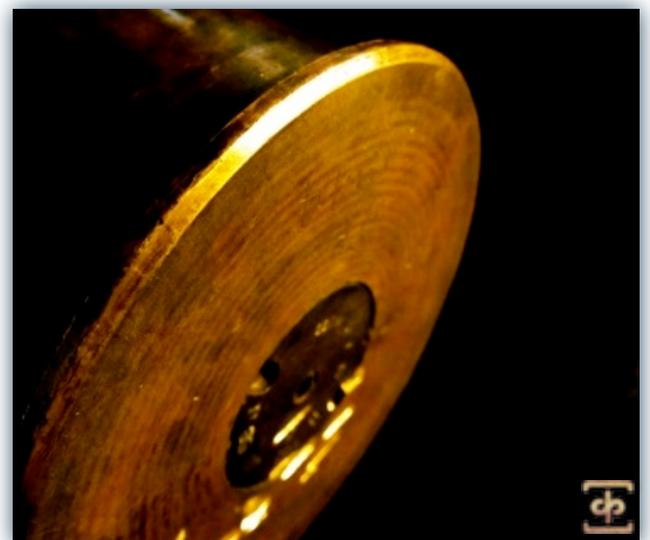
Basstrossos

These are designed to work well as thick, heavy goopy bass pads, but they can sound equally cool, with flavors of e-piano or organ when played up in the higher notes.

- Basstroso 1
- Basstroso 2
- Basstroso 3
- Basstroso 4

Grenakit

Mapped from C0 to F#2. This special preset features modified grenade clicks, clunks, clacks and other sounds that we designed to serve as a simple and yet interesting little custom “drum kit”, with our interpretations of bass drum, snare, hats and cymbals using just the grenade handling sound effects.





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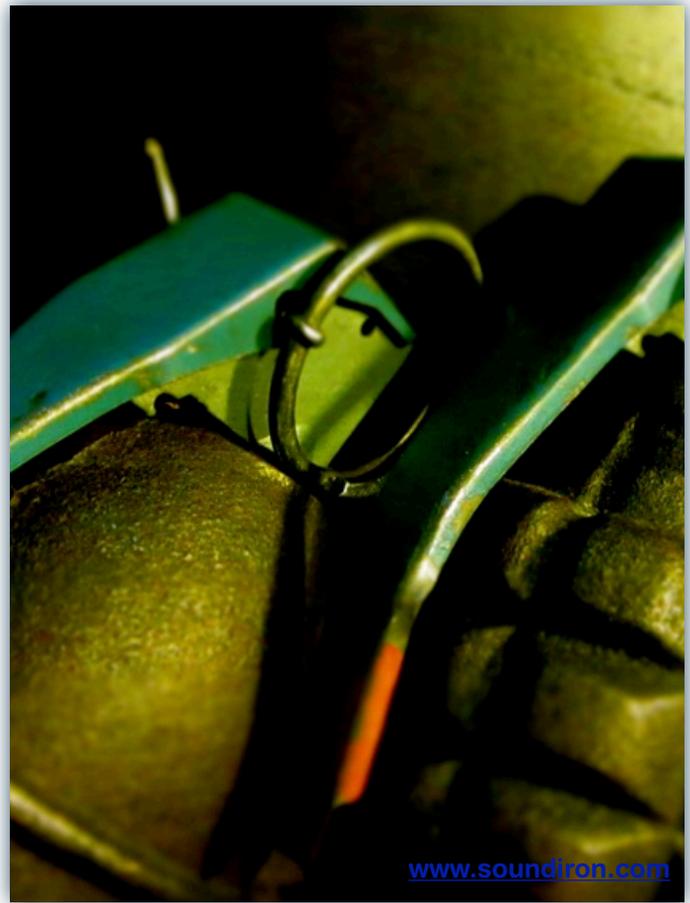
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info@soundiron.com

much obliged,

Chris, Gregg and Mike



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