

FRENDO^{version 2.0}

SOUNDIRON Frendo

[S]



Created by Mike Peaslee.

Welcome to the Soundiron Frendo! This twisted wreck of sonic hell is strapped together with as much fear as hate. We killed it fucking dead, but the record of the wrong things it wrought shall live on forever.

Made of knotty pine, rusted steel bailing wire, eye bolts, hooks, deck screws, hurricane brackets and an old 24" bass drum, this 5-stringed son of a bitch was 8 feet long and 3 feet wide. The body had a 2"6 spine and two separate body segments to allow torquing and bending while the instrument was played. It was strung with black iron bailing wire, wound over galvanized steel angle brackets and plates and through heavy gauge eye bolts that we used as tuners, by way of a pipe wrench. Tuning was frequently necessary, as the strings tended to lose their tuning when they are played or even looked at funny. The segment body allowed it to twist and bend of its own free will, making the warping and trembling tones and violent creaking effects possible, if not unavoidable. The sound was naturally shaped and amplified by a large bass drum acting as a resonance chamber. Be very aware that this is absolutely not a conventional instrument and it wasn't recorded in a conventional way. Both visually and aurally, you will find that it is neither pretty or clean.

We played it with a violin bow, screwdrivers, rubber and wooden mallets, picks, hands and fingers and have provided an array of custom controls, presets, effects and tools to allow total sonic freedom and control over the sound. This library is a unique tuned percussion and string instrument in it's own right, but also makes excellent effect and sound design material for stingers, trailers, reveals, slates, post production and any number of other specialized production uses. Trust that the Frendo will serve you well. Even in death.

Please note: The old version of this library was originally published under the Tonehammer brand name until August 2011.

SOUNDIRON

Frendo

OVERVIEW

62 Kontakt patches (unlocked)
 1251 Samples
 Multi-sampled Instruments and Ambiences
 1.17 GB Installed
 2 microphone positions, internal (“heads”) and external (“tails”)
 Custom Convolution Reverb Impulses
 16bit/44.1kHz stereo PCM wav samples (non-unencrypted)
 Powerful custom performance, effects, legato and arpeggiator control interface
 Note: Native Instruments Kontakt 3.5 or later full retail version required.

CREDITS

Created and Produced by Mike Peaslee
 Performed by Mike Peaslee, Troels Folmann and Gregg Stephens
 Recorded, Engineered, Edited, Programmed by Mike Peaslee
 Custom Scripting by Chris Marshall and Mike Peaslee

TABLE OF CONTENTS

General ::

INTRODUCTION - Page 1
 OVERVIEW - Page 2
 CREDITS - page 2

Technical ::

DOWNLOAD & INSTALLATION - page 3
 LOADING & PRESET SAVING - page 3
 SYSTEM REQUIREMENTS - page 3
 INSTRUMENT PROGRAM TYPES - page 4

User Interface ::

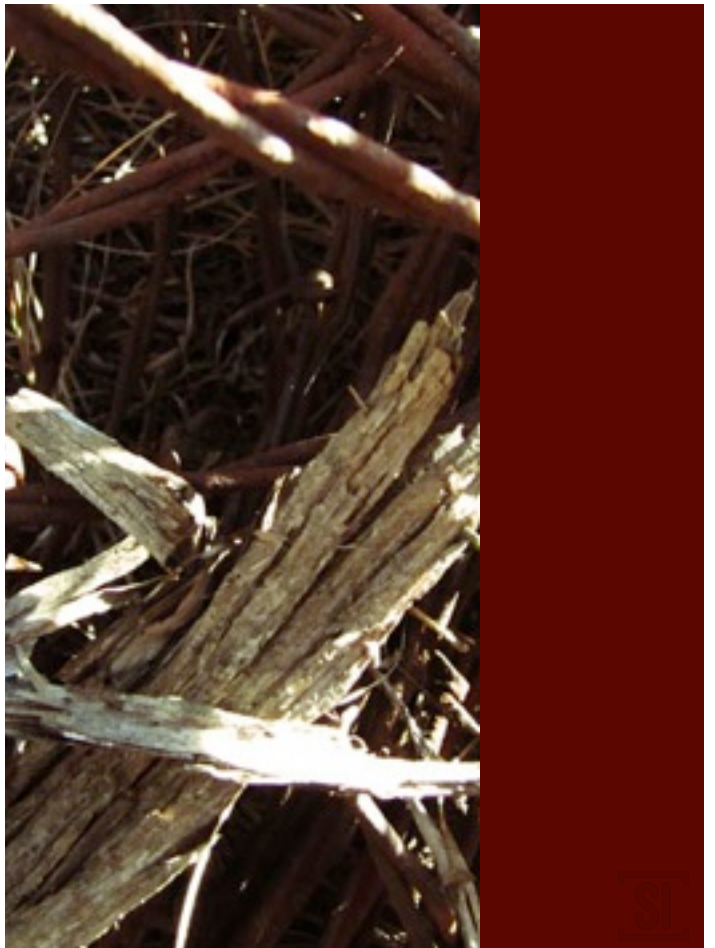
PERFORMANCE CONTROLS - page 5
 REVERB CONTROLS - page 6
 UBERPEGGIATOR CONTROLS - pages 7
 AMBIENCE BLENDING CONTROLS - page 9

Instrument Descriptions ::

BOWED “HEADS” INSTRUMENTS - page 10
 BOWED “TAILS” INSTRUMENTS - page 11
 PERCUSSION INSTRUMENTS - page 12
 AMBIENT DRONE INSTRUMENTS - page 13

Info ::

LICENSE AGREEMENT - page 14
 THANK YOU - page 15



INSTRUCTIONS

Download & Installation

This library is designed for the full retail version of Kontakt 3.5 and later **ONLY**. It cannot be used in the free Kontakt Player. 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.

We use the Continuata Download Manager to provide 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 permissions to your security settings for the downloader, if they block 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. 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. Please see your download email for more detailed instructions.

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 once download is complete. Please note that Stuffit Expander and Winzip **DO NOT** 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 on the left side of Kontakt, or through the main File load/save menu. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are supported by that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

User Presets

If you create custom presets of your own, remember to save them with a new filename. Make sure to save them into the same folder as the original or simply save your custom preset directly into the **User Presets** folder we've provided. Make sure to select "patch-only" and UN-check the "absolute sample paths" box to preserve the proper directory path structure of the library. This will allow us to provide you future updates to the original presets without accidentally overwriting your custom settings and preserve the necessary relative sample, wallpaper and impulse scripting file path settings.

Batch Re-Saving

If you move or change the directory structure within the main folder of this library, you may see the "missing sample" warning dialogue window when you load one of the presets into Kontakt. This can generally be corrected by using the "Batch Resave" command, located at the bottom of the drop down menu you'll see if you click on the main File menu at the top of Kontakt. That will allow you to select the folder you would like to resave. Select this library's main folder and then when Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. It will then update the file-paths stored in the instrument. The scripted file-paths for the impulse files will not self-update however, so the impulse loading drop-menu on the FX script tab will no longer work in many cases. To repair the impulse menu file-paths, please restore the library to its original folder structure.

System Requirements

The full retail version of Native Instruments Kontakt 3.5 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 2GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.



Instrument Program Types

This library features many sub-types of instrument programming to allow greater flexibility. The Bowed folder contains all of the string articulations played with a full scale viola bow. We recorded from two positions: inside the resonance chamber (“heads”) and an exterior position out in the epic recording hall we captured the instrument in (“tales”). We captured looping sustains, short and long effects, stabs, staccatos, tremolos, trills, swells and all sorts of other effects. The Percussion directory contains percussion articulations, including rubber, and wooden mallets, screwdrivers, baling wire and bare hands. We also included a custom batch of bonus ambient pads that were created entirely by manipulating and warping the raw source material from the Frendo sessions.

This instrument has a variety of special controls that allow deep realtime performance customization. Not all instrument presets include all controls listed. Included controls depend on the specific features suitable for each preset. Some instrument presets may not include every control listed below. Some may also use alternate control mappings. You can see each assignment by clicking on each UI control to display the “hint” text in the **Info** bar at the bottom of Kontakt.

Front Panel Controls:

Attack - (CC 74)

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

Swell - (CC 11)

This knob controls the overall volume and intensity of the sound. This allows realtime volume swelling and fading.

Release (Time) - (CC93)

This controls the release behavior of the sound. Lower settings cause the sound to be damped and cut off, while higher settings allow the sound to play out as long as a note is held down. In the “MW” modwheel controlled X-fading presets, release has been moved to CC93.

Release Volume - (CC92)

This controls the release samples volume for instruments that feature release-triggered samples, such as the bowed sustain and legato presets.

Offset - (CC91)

This allows you to skip ahead and start each sample farther into the actual wav file. This allows you to customize exactly which part of the sound you want to play.

Stepping - (key-switches C-2 - C0)

This allows pitch shifting on the fly. The Stepping settings will determine how many semitones (100 cents) up or down from normal that the sounds will play the next time a note is triggered. You can use the main pitch knob or pitchwheel for realtime pitch bending. You can go up or down by 24 semitones with this knob at any time. The pitch control key-switches override this knob.

Key Switch On/Off Button

This enables/disables the key-switches between C-2 and C0 that shift the pitch up or down. C-1 resets the pitch to default.

Tuned/Untuned Button

This button enables/disables key-based pitch changing. When on, the samples are pitch-changed like a tuned instrument. When off, each key will be the same pitch.

Legato Bend Knob

In the Bowed Legato preset, this control sets the amount of pitch bending between notes in a legato sequence,



Legato Range Knob

This knob sets the range that the legato system uses to determine if a new note belongs to a currently playing legato sequence, measured in semitone steps. up and/or down from the previous note in the sequence. For simple solo or duet legato harmonies, larger range settings are best (12 or more). For chord playing and three-part harmonies, use lower settings (6 or less)

Legato Voices Knob

This knob sets the polyphony allowed by the legato system. A setting of 3 means that up to three independent legato sequences can play at the same time. Be aware that any new note that is played will be assigned to the nearest currently playing legato sequence that falls within the legato range knob limit. If the new note is outside of the range and there is at least one available legato voice, it will start a new sequence.

Legato On/Off Button

This button enables/Disables the legato system. Turning it off will allow normal full note polyphony to play through.

FX Controls:

Reverb Dry Mix

This knob controls the amount of "dry" or "clean" signal returning from the convolution reverb effect. This knob is only active when a reverb impulse has been loaded in the Impulse Select drop-down menu located to the right of the "wet mix" knob or in presets that come with an impulse already pre-loaded.

Reverb Wet Mix

This knob controls the amount of "wet" signal returning from the convolution reverb effect. This knob is only active when a reverb impulse has been loaded in the Impulse Select drop-down menu located to the right of the "wet mix" knob or in presets that come with an impulse already pre-loaded.

Low Pass

This knob enables and controls the high-frequency roll off amount that is applied to the convolution output. Use this to dull, darken and soften the sound.

Stereo Width

This knob controls the stereo spread of the sound, allowing you to adjust the stereo field all the way from mono to extreme stereo expansion.



Convolution Reverb Impulse Menu

This drop-down menu allows instant access to a variety of custom convolution impulses that we've captured in some of our favorite locations or created using various special techniques. As soon as you load an impulse from the menu, the effect is activated and the impulse you've chosen is loaded into the signal path. Once an impulse has been loaded, the "Dry mix" and "Wet Mix" knobs become active. You can disable and bypass the convolution effect entirely and unload any loaded impulse file at any time, by selecting the "None" option at the top of the list.



Uberpeggiator Controls:

We designed a custom arpeggiator system to expand the instant creative potential of these instruments. It includes a wide range of automatable performance controls that shape all aspects of the arpeggiator. We've built it into special nki presets specially designed to work well with it.

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. This is 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

These settings are similar to the dulcimer Echo and Velocity knobs, with the difference being that **HITS** 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 in the sequence.

Swing

This sets the amount of rhythmic offset (swing) that the arpeggiations fall on.



Pitch

This is a strange effect that might not do what you think it does. It 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. This setting allows extreme “glitch” stutter and stair-step effects and can self-generate strange grooves and beats, based on the combination of notes you hold and the pitch setting at any given moment.

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.

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.

Midi Thru

This button allows midi messages to be passed through the arp script and back to the instrument, which allows you to play normal sustaining notes on top of the arpeggiation.

Repeat Setting

This sets the direction of the up or down repeats.

Velocity Graph Step Sequencer

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

RESET

The RESET button 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

This control binds the arpeggiation **scale** you've chosen to a specific key.

Scale Selector

This 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

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



Ambience Controls:

X-Blend Knob

This sets the mix between the two ambient layers. When set to 0, Layer 1 is at full volume. When the knob is set to 127, the second Layer is at full volume.

Swell Knob

In the ambient instruments, this control sets the overall dynamic intensity of each ambient layer. This controls effects, dynamic layering and specific parameters for each set of ambiances.

Layer 1 Knob

This sets the main ambient layer, which is at full volume when the X-Blend Knob is set to 0. There are a total of 12 ambient sets to choose from. Changing the setting of this knob will not stop any note that is already playing.

Layer 2 Knob

This sets the second ambient layer, which is at full volume when the X-Blend Knob is set to 127. The same ambiances are available on this knob, allowing you to blend between any two ambiances you like. Changing the setting of this knob will not stop any note that is already playing.



Instruments:

I. "Heads" :: Recorded from deep within the Frendo's massive resonance chamber.

"Soundiron_Frendo/Instruments/Bowed/Heads/..."

frendo heads bow high long

Long, high, trembling sustain effects arranged in a single-shot sound bank. c1 - G5

frendo heads bow high short

Various high, piercing effects arranged in a full-range tuned instrument. c#0 - g8

frendo heads bow high swell

Short, high, sweeping effects arranged in a single-shot sound bank, with round-robin. c1 - g#4

frendo heads bow low grind

Long, low, bending and oscillating sustain effects arranged in a single-shot sound bank, with round-robin. c2 - f4

frendo heads bow low long

Long, low, slightly steadier sustain effects arranged in a full-range tuned instrument, with some round-robin. c#0 - g8

frendo heads bow low short

Short, low, harsh, bending and violent staccato effects arranged in a full-range tuned instrument, with round-robin. c#0 - g8

frendo heads bow low staccato

Very short, tight, low staccato effects arranged in a full-range tuned instrument, with round-robin. c#0 - g8

frendo heads bow low vibrato

Long, low, violently trembling sustain effects arranged in a single-shot sound bank. c1 - b3

frendo heads bow sustain full

Long, low, steady sustain notes arranged in a full-range tuned instrument, with release triggers and round-robin. c#0 - g8

frendo heads bow sustain legato

Long, low, steady sustain notes arranged in a full-range tuned instrument, with adjustable 3-part poly-phonic sim-legato functionality, release triggers and round-robin. c#0 - g8

frendo heads bow tremolo effects

Long chaotic trembling effects arranged in a single-shot sound bank. c1 - c#5

frendo heads bow tremolo fast

Long, fast, erratic and violent trembling effects arranged in a single-shot sound bank. c1 - f7

frendo heads bow tremolo fast tuned

A selection of fast trembling effects spread out in limited pitched ranges to allow simple harmonic combinations. c#0 - g8

frendo heads bow tremolo medium

Long, medium speed, sweeping and erratic and violent trembling effects arranged in a single-shot sound bank. c1 - C6



frendo heads bow tremolo medium tuned

A selection of medium trembling effects spread out in tuned ranges to allow simple harmonic combinations. c#0 - g8

frendo heads bow tremolo slow

Long, slow, erratic trembling effects arranged in a single-shot sound bank. c1 - g#4

frendo heads bow tremolo slow tuned

A selection of slow trembling effects spread out in tuned ranges to allow simple harmonic combinations. c#0 - g8

2. "Tails" :: Recorded from out in the room.

"Soundiron_Frendo/Instruments/Bowed/Tails/..."

frendo tails bow high all

Various high effects arranged in a single-shot sound bank, with round robin. c1 - f3

frendo tails bow high stab

Various high, piercing effects spread out in tuned ranges to allow simple harmonic combinations, with round robin. c#0 - g8

frendo tails bow high sustain all

High sustaining effects spread out in tuned ranges to allow simple harmonic combinations, with round robin. c#0 - g8

frendo tails bow high sustain tuned 1

A single high sustaining effect spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow high sustain tuned 2

A single high sustaining effect spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow high sustain tuned 3

A single high sustaining effect spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow high sustain tuned 4

A single high sustaining effect spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow high sustain tuned 5

A single high sustaining effect spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow low sustain all

Low sustaining notes arranged in a full-range tuned instrument, with round robin. c#0 - g8

frendo tails bow low sustain tuned 1

A single low sustaining note spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow low sustain tuned 2

A single low sustaining note spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow low sustain tuned 3

A single low sustaining note spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8



frendo tails bow scrape

Various low, raspy sustaining bow effects spread out in limited pitched ranges to allow simple harmonic combinations. c#0 - g8

frendo tails bow spizz all

Various short spiccato notes, spread out in limited pitched ranges to allow simple harmonic combinations, with round robin. c#0 - g8

frendo tails bow spizz 1

A single spiccato note spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow spizz 2

A single spiccato note spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow spizz 3

A single spiccato note spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow spizz 4

A single spiccato note spread out over the whole pitch range to allow tune playing, with round robin. c#0 - g8

frendo tails bow staccato fx

Various short, violent bow effects spread out in limited pitched ranges to allow simple harmonic combinations. c#0 - g8

frendo tails bow staccato

Various short staccato effects, spread out in limited pitched ranges to allow simple harmonic combinations, with round robin. c#0 - g8

frendo tails bow vib fast

Long, fast, erratic and violent trembling effects, spread out in limited pitched ranges to allow simple harmonic combinations. c#0 - g8



3. Percussion :: Played with wooden and rubber mallets, fingers, picks, wires, screwdrivers, wrenches, etc... "Soundiron_Frendo/Instruments/Percussion/..."

frendo heads mallet ensemble

All of the percussion sounds in a full tuned percussion array. c#0 - g8

frendo heads mallet rubber

Rubber mallets on the strings in a tuned percussion array. c#0 - g8

frendo heads mallet wood

Wooden mallets on the strings in a tuned percussion array. c#0 - g8

frendo heads sfx ensemble

A chaotic collection of percussive bow and mallet sounds arranged in a single-shot sound bank. c1 - g6

frendo heads sfx noises

A chaotic collection of creaks, cracks, groans, snaps, clunks and clatters, arranged in a single-shot sound bank. c1 - g6

frendo heads sfx tuning

A raw collection of nasty string "tuning" and adjustment sounds, arranged in a single-shot sound bank. c1 - d6

frendo tails mallet rubber hard

Hard rubber mallets on the strings in a tuned percussion array. c#0 - g8

frendo tails mallet rubber soft

Soft rubber mallets on strings in a tuned percussion array. c#0 - g8

frendo tails mallet wood

Wooden mallets on strings in a tuned percussion array. c#0 - g8

4. Ambiences :: Custom sound-designed ambiances sculpted from our original raw source recordings.

"Soundiron_Frendo/Instruments/Ambience/..."

frendo_ALL_ambidrones

All of the ambience sets built into a single master instrument, with individual layer 1 & 2 selectors, intensity swelling (Swell) and layer cross-fading (X-blend), allowing unlimited possible combinations. Oddly enough, if you turn the attack down, a few sound like infernal stops on some kind of apocalyptic theater organ.

frendo_ambidrone_01

Alpha - To levitate a mountain on the back of the wind, the modwheel controls the gale force. c-2 to g8

frendo_ambidrone_02

Beta - Washed out pulse organ. Modwheel controls haziness and kicks in the pump when you turn it up. c-2 to g8

frendo_ambidrone_03

Gamma - Dystopian church organ with Leslie speakers on the modwheel. c-2 to g8

frendo_ambidrone_04

Delta - Heat-faded brass and winds. c-2 to g8

frendo_ambidrone_05

Epsilon - Soft, dark undulating resonance. c-2 to g8

frendo_ambidrone_06

Zeta - Contamination creeps in. Modwheel controls the level of containment breach. c-2 to g8

frendo_ambidrone_07

Eta - What happens if you build a com satellite out of a busted calliope? Modwheel drives atmospheric re-entry velocity. c-2 to g8

frendo_ambidrone_08

Theta - Just another gloomy vibrating drone. c-2 to g8

frendo_ambidrone_09

Iota - Pretty much perfect for astronomy shows from the 70s. Modwheel starts by just controlling intensity, but gets a little "cosmic" up at the top. c-2 to g8

frendo_ambidrone_10

Kappa - heavy, forlorn and generally ominous rumbling tonal drone, with lots of little nuances. c-2 to g8

frendo_ambidrone_11

Lambda - blooming liquid warmth, slightly dimmed. c-2 to g8

frendo_ambidrone_12

Mu - Kind of a oppressive and gloomy drone, with a low intensity force field vibe to it. c-2 to g8



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LICENSE AGREEMENT

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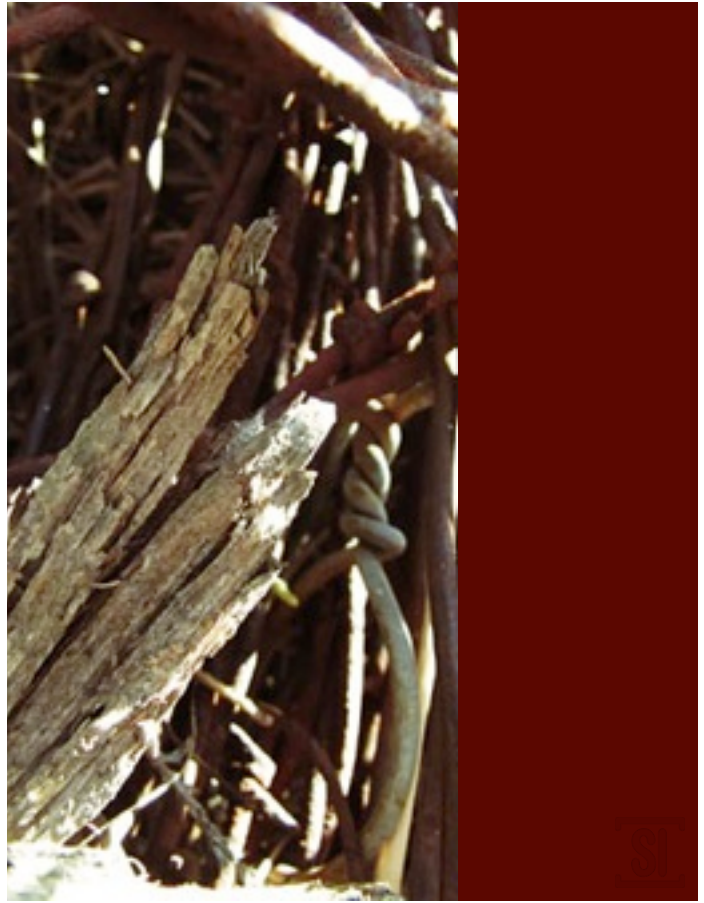
THANK YOU.

Thanks for loving the Soundiron Frendo and supporting all of our creations. If you have any questions, troubles, concerns, love-letters or hate mail, feel forever free to send it on over:

info@soundiron.com

much obliged,

Mike, Gregg and Chris



www.soundiron.com

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