

BAMBOO STICK ENSEMBLE version 2.0

SOUNDIRON EPIC BAMBOO STICK ENSEMBLE



INSTRUMENT SERIES

Welcome to the Epic Bamboo Stick Ensemble

Bamboo -- when some people look at it, they just see a plant. Others wonder at the decorative possibilities it might serve: complete a landscape design or balance the feng shui of a room. If you are a panda, bamboo looks like dinner. For the truly eccentric, bamboo presents a multitude of sonorous possibilities and challenges. That's us.

We took the finest bamboo poles we could find, then beat each other senseless with them. After that was out of the way, we carefully sampled them in their natural state. No trying to make actual instruments out of them -- just banging them and rubbing them together. The result is an interesting blend of wooden clack-like sounds as well as sounds that remind the ear of a trumpet or saxophone.

We recorded this library in one of our favorite lush tile and stone recording halls, with the specific single-minded goal of achieving the most massive and powerful epic percussion sound we could get. True epic percussion can only be done in a natural hall. It can't be faked.

In this second iteration of the library, we painstakingly combed over all the instruments, improving key mapping, velocity layering and responsiveness, making the whole thing more playable, organic, flexible and musical. We also added a full set of brand new performance, effect and arpeggiator controls to make the whole experience that much better.

Please note:

The 1st version of this library was originally published as "Bamboo Stick Ensemble" by Tonehammer, Inc.

SOUNDIRON

EPIC BAMBOO STICK ENSEMBLE ^{version} 2.0

OVERVIEW

3 Instrument categories (Percussion, Tonal Effects & Special FX)
 27 Kontakt patches (unlocked)
 441 Bamboo Samples
 392 MB Installed
 16bit / 44.1kHz stereo PCM wav samples (non-unencrypted)
 Bonus collection of 115 custom convolution reverb impulses
 Powerful custom performance, effects, legato and arpeggiator control interface
 Note: Native Instruments Kontakt 3.5 or later full retail version required to use nki presets.

CREDITS

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 Performed by Mike Peaslee, Gregg Stephens and Troels Folmann
 Programming and Documentation by Mike Peaslee and Chris Marshall
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ABOUT OUR BAMBOO

This library is a powerful display of how far you can take a simple musical ingredient like bamboo poles. The impacts range from powerful and sharp to raw and ragged. There is also a large collection of tonal sustains and effects, which were created by grinding the poles against wet and dry tile. Sometimes shrill, sometimes brassy and always creepy, they're great for horror and dark, dramatic ethnic scoring. This library pairs very well with our *Frendo* and *Cylindrum* libraries and compliments any epic percussion scoring or musical design tool box.

These bamboo poles are actually fairly standard 7-foot-long by 1 1/2-inch-diameter hard bamboo staffs, often used for garden and home decoration. This particular set was a perfectly good bunch of them that were all about to be thrown away, until we liberated them... and then more or less destroyed them. They happened to sound pretty damn cool when whacked against each other or scraped violently over smooth ceramic tile flooring in large bright hall. We feel that their noble sacrifice – like so many *Soundiron* instruments that have come before – was well worth it.

You'll notice that the scrapes have an almost trumpet-like blast and in some cases, even an almost synthesizer-like warm drone. The piercing, satisfyingly brutal main percussive patch has a large number of round robin and velocity layer variations, making it an excellent upper-range accompaniment to any scoring percussion ensemble. You'll find a variety of articulations at your disposal, including:

Percussive Impacts and Aerial Swooshes

These were produced by striking the bamboo poles against one another, often to the point of shattering. A little blood was spilled during this portion of the recording session and in retrospect, we probably should have worn eye protection. We recorded 10 round robin variations per velocity layer, with an average of 5 layers per note. We think this is a very playable patch and great for adding highs and sharper edges to epic percussion. You'll notice the impacts becoming more ragged and loose as you move up the key range. You might even hear debris falling after some of the louder strikes. The swooshes have a very rounded, whistling quality to them. They become tighter and more percussive as you move up their

key range. They're perfect for adding a swell just before massive drum strikes or pitched way down in stingers. We suggest you experiment with them to see what you can come up with. They're surprisingly useful and kind of fun to play around with.

Short and Long Drags

The sounds were produced by dragging the end of the bamboo shafts against 6" square tile flooring in a large bright hall. The shafts were held almost vertically, with alternating soft and hard pressure as they were being dragged. Often, you're hearing the sound of two or three of them being dragged at once. Since there was no way to control or predict the tone we would get each time, these are untuned. We think they're best suited for use in stingers and effects.

The Short Drags were produced in much the same way as the longer drags, but in more violent, quick stabs. Since there was no way to control or predict the tone we would get each time, these are untuned.

Sustained Looping Drags

These were done by dragging as slowly and carefully as possible to produce an even, consistent pitch and tone (as far as we possibly could). The brassy scrapes have a strong French horn or Trombone-like flavor, while the pad set is almost synthetic sounding. We think they're best suited for use as creepy melody and background accompaniment instruments, or to provide a sinister feel when blended with actual horns.



ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 44.1kHz / 24bit., in a dry and neutral studio environment. However, we also don't use low pass filtering in our recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

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 3.5, Kontakt 4 or Kontakt 5. 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.

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, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just 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, reverberant 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 plugin (such as the one built into Kontakt), these impulses can 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 it's 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. Sometimes these variables don't play nice. 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's library's sound. You can load them into most instrument presets by using the "Tone / FX" 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

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.

Download & Installation

The Kontakt sampler presets in 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.

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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.

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Manual Download

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Preset Loading

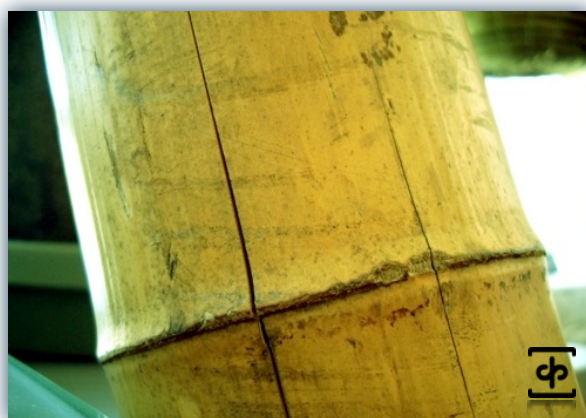
Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function 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 uncheck 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 a "missing sample" warning box when loading 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. Then select the folder you would like to resave. Select this library's main folder and then if Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. That will update the file-paths stored in the instrument. The scripted file-paths for the impulse files will not self-update however, so the reverb impulse loading drop-menu on the Tone / FX script tab will no longer work in many cases. To repair the impulse menu file-paths, please restore the library to its original structure.



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.

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 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.



Swell - (CC72)

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



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.



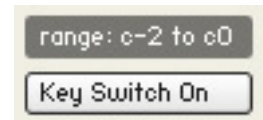
Stepping

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



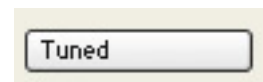
Key Switch On/Off Button

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. You can see the playable key-switch range in the display above.



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.



Tone / FX 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 (EQ3)



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 sets the amount of gain for the fully sweepable mid band.

Mid Frequency

This sets the center frequency for the fully sweepable mid band.

High Gain

This sets the amount of gain for the high band.

Lo-Fi



Lo-Fi On/Off

This button enables/disables the "Lo-Fi" bit/sampler rate reduction effect.

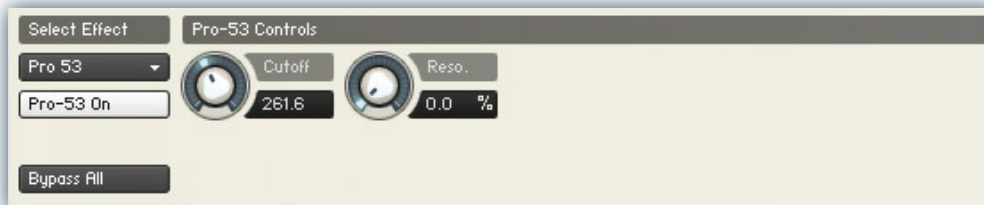
Bits

This knob sets the simulated bit rate of the signal.

Sample Frequency

The S.Freq knob sets the simulated bit rate of the signal.

Pro 53 Filter



Pro53 On/Off

This button enables/disables the resonant filter effect.

Cutoff

Sets the filter's cut-off frequency.

Resonance

Sets the amount of resonance on the filter.

Flanger



Flanger On/Off

This button enables/disables the Flanger 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.

Depth

Sets the sweep depth of the flange.

Speed

Sets the sweep rate.

Phase

Sets the phase.

Color

Sets the brightness/tone color of the flanger effect.

Feedback

Sets the amount of signal feedback introduced into the signal path.

Rotator



Rotator On/Off

This button enables/disables the spinning speaker Rotator effect.

Speed

The rotation speed (slow/fast)

Treble

The amount of high end clarity.

Bass

The overall bass response.

Balance

Balance between low/high response.

Distance

The simulated distance between the microphone and the rotating speaker.

Wet

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

Delay



Delay On/Off

This button enables/disables the classic Delay effect.

Delay Rate

This menu allows you to set the echo rate in milliseconds.

Pan

This knob sets the left-right ping pong panning amount for each alternating echo.

Damping

Sets the amount of high frequency roll-off applied to each echo.

Feedback

Sets the amount of delay feedback introduced into the signal path.

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.

Reverb



Reverb On/Off

This button enables/disables the convolution 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.

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 drop-down menu

This menu allows you to select from a wide variety of custom convolution reverb impulses that we've personally captured or created for you, ranging from our favorite classic halls and cathedrals, to bizarre otherworldly spaces, to self-resonating sonic shapes and

Stereo Imager



Stereo On/Off

This button enables/disables the stereo imaging effect.

Spread

This sets the width of the total stereo image, all the way from mono to ultra-wide.

Pan

This sets the pan position of the stereo image's center.

Uberpegiator 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.

Midi Thru

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

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.

INSTRUMENT PROGRAMS

Solo Strike Presets:

Bamboo Clack A

First bamboo clack articulation spread from C#0 to G8

Bamboo Clack B

Second bamboo clack articulation spread from C#0 to G8

Bamboo Clack C

Third bamboo clack articulation spread from C#0 to G8

Bamboo Clack D

Fourth bamboo clack articulation spread from C#0 to G8

Bamboo Clack E

Fifth bamboo clack articulation spread from C#0 to G8

Solo Scrape Presets:

Bamboo Scrape Loops Brassy

All brass-sounding loops spread from C#0 to G8

Bamboo Scrape Loops Pad

All soft, pad-like loops spread from C#0 to G8

Bamboo Scrape Loops Brassy

All brass-sounding loops spread from C#0 to G8

Bamboo Scrapes Ensemble A

Collection of ensemble bamboo scrapes spread from C#0 to D7

Bamboo Scrapes Ensemble B

Collection of ensemble bamboo scrapes spread from C#0 to E6

Bamboo Scrapes Short A

Collection of short, single bamboo scrapes spread from C#0 to F#5

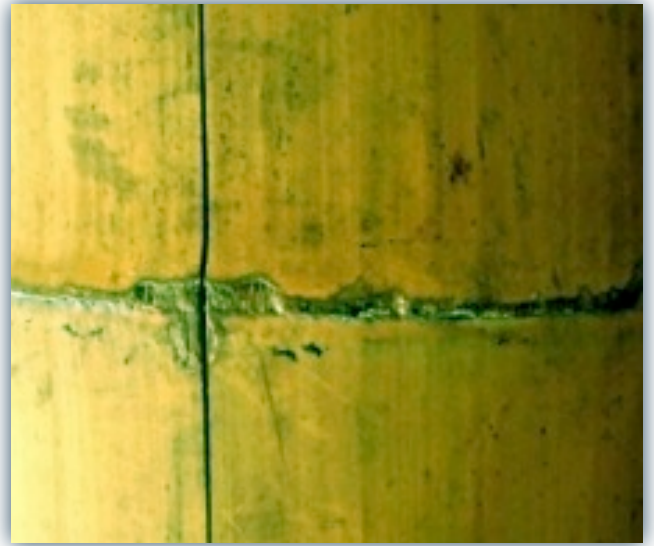
Bamboo Scrapes Short B

Collection of short, single bamboo scrapes spread from C#0 to D#7

Solo Swoosh Presets:

Bamboo Swoosh A

First articulation of bamboo poles swung in air spread from C#0 to G8.



Bamboo Swoosh B

Second articulation of bamboo poles swung in air spread from C#0 to G8

Bamboo Swoosh C

Third articulation of bamboo poles swung in air spread from C#0 to G8

Combo Presets:**Bamboo Clacks & Swooshes**

All clacks and air swooshes in on patch – C2 to A6

Bamboo Scrape Loops All

Brassy and pad-like loops in one patch - C#0 to G8

Bamboo Scrapes Ensemble All

All ensemble bamboo scrapes – C#0 to A#7

Bamboo Scrape Loops All

Brassy and pad-like loops in one patch - C#0 to G8

Bamboo Scrapes High Note All

All high-pitched bamboo scrapes – C#0 to G8

Bamboo Long Note All

All long bamboo scrape samples - C#0 to G8

Bamboo Short Note All

All shorter bamboo scrape samples - C#0 to C6

FX Presets**Broken Sewer Trumpet**

Sounds like despair playing a broken trumpet through human waste – C#0 to G8.

Chippy Theramin

A chip-tune sounding theramin preset – C#0 to G8.

Oblizolution mw-de-bit

Stretched out synthy lead with torturous bit and time crunching on the modwheel. C#0 to G8.

To Boldly Go

Soft pad leads – the cornerstone of the Federation – C#0 to G8.

Slow Dive

Subterranean sorrow, way down low - C#0 to G8.

Succubus

It gets inside - C#0 to G8.

The Black Ring

Speak not of it - C#0 to G8.



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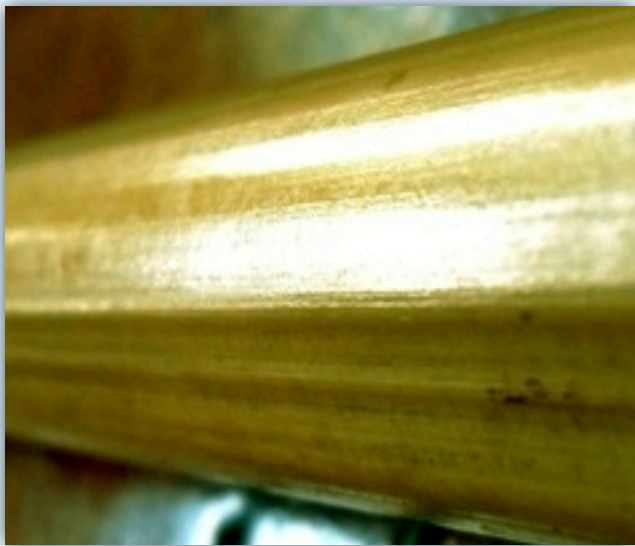
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much obliged,

Mike, Gregg and Chris



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