

Welcome to Soundiron's High School Drumcorps version 2.0

The Soundiron High School Drumcorps is a professional multi-sample drum library focused on capturing the powerful, tight sound of high school marching band drum line. There's a certain unique punch to those hard mid-tones with that truncated dry snap of marching snares and bass drums. It's quite distinct from the solid, pleasing punch and smooth resonance of typical rock, jazz and symphonic percussion. These drums are meant to be heard loud and clear from a great distance, delivered with the staccato precision of a military formation.

Mike was a percussionist back in his youth. To capture this library, he returned to his old alma mater many years later to capture the feeling and sound of playing in a small marching drum corps live and in the flesh. Our goal was not simply to capture the sound of watching the band from the bleachers, but to put you right there in the drum line yourself, all the way from the rehearsal hall to out onto the field on game day.

To do that, we recorded the drum line in both a large indoor band hall and an open-air outdoor football field environments to provide you more freedom and really put you right in the action. The hall has a live room wetness, while the field position has a much drier sound, with a subtle echo and natural environmental background. The indoor version was recorded in a wood, tile and fabric surfaced band rehearsal hall. The outdoor recordings were done on the stadium field, so there are occasional stray sonic elements buried in the sound from the outside world. We've also done some live marching bands and parade ambiences to really put you into the action when a bit of sound design is called for. This library has all the flavor and verve of a classic high school marching band drum line, with plenty of pop, crack, whump and boom to bring a little more life into your tracks.

There are 2 Marching snares, and 5 tuned marching bass drums (20" – 36") for the field recordings, along with quads in the indoor and outdoor ensemble strikes and rim clacks. The indoor recordings feature the same snares and a large 48" concert bass drum which has been in continuous use by the band for over 30 years. The head of the concert bass drum is made of cow hide and it's played with a large, soft cloth and felt mallet, providing a deeply massive sub-sonic boom. For the full drum line there are flam and rim strike articulations with all instruments playing in unison (snare, bass drums, quads).

For the new 2.0 redesign, we've added a brand new full UI interface and powerful new arpeggiation, ensemble building, room simulation, tone and articulation shaping features, providing you total control over every aspect of the sound and performance. We've also brightened and tightened the sound and added more flexibility to the bass and snare roll and crescendo articulations. The original 1.0 version of this library was originally released under the Tonehammer brand name in 2008.

# SOUNDIRON

## High School Drumcorps version 2.0

### OVERVIEW

10 open-format Kontakt instruments  
 1523 Samples  
 957 MB Installed  
 24bit / 44.1kHz stereo PCM wav samples (non-encrypted)  
 Powerful custom performance and FX control interface  
 Includes a free bonus collection of general parade crowd ambiences.  
 Bonus: built in convolution reverb with custom impulse selection

#### Note:

- The full version of Kontakt 4.2.4 or later is required for all nki presets.
- The free Kontakt "Player" does not support this library.

### CREDITS

Production, Recording, Editing by  
 Mike Peaslee

Scripting & Systems Design  
 Chris Marshall

Programming by  
 Mike Peaslee, Chris Marshall, Gregg Stephens

UI Design & Artwork  
 Daniel Tritton, Gregg Stephens, Chris Marshall, and  
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 Ross Goodman

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# ABOUT THIS LIBRARY

## Fidelity

This library was recorded in wide stereo at 44kHz / 24bit., with some content recorded in slightly wet natural room and outdoor stadium environments, so you'll hear room coloration and tone as well as a few background impurities in many samples, especially in the field set. We feel these subtle natural imperfections add life and character to the sound. Therefore, please keep in mind that this library isn't designed or intended 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 4.2.4 (K4) or Kontakt 5.0.2 (K5) or later. 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 it 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 it's own strong tonal, phase or reflective properties.

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. 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 *at least* 2GB of system ram, a dual-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 Continuated 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 assign your own CC values for each knob by right-clicking (PC) or Command-Clicking (Mac) and then clicking on the pop-up box for midi CC assignment. Then just move the midi controller you want to assign to that knob and you're ready to go. You can see each control's default assignment (if any) 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 parameters.



### Velocity Attenuation (V.Atten.)

This knob controls midi velocity attenuation, increasing or reducing the incoming midi note velocity value by the amount shown by the knob. This can be useful for automating changes over time with arpeggiated performances or creating crescendos when using the **EZ-Roll** Uberpegiator mode.

A value of 0 means that midi notes will play normally. A positive value means that note velocities will have that amount added to them (up to a full velocity of 127). A negative value means that note velocities will have that amount subtracted from them (down to a min. velocity of 0).

### Swell - (CC72)

This knob smoothly controls volume swelling for the instrument, allowing you to fine-tune volume, or fast or slow fades over time. It's only found in some presets.

### Attack - (CC 94)

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

### Offset - (CC91)

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

### 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.

### Tuning

This knob controls the amount of pitch micro-tuning, in steps of 1/100th of a semitone. You can globally tune an instrument up or down by +/- 300 cents (3 semitones).

### Crescendo (Cresc.) - (CC72)

This functions like the Swell control, but is specific to the looping double-stroke rolls and crescendos. It allows you to sculpt volume swells over time on a sustaining roll or crescendo articulation.

### Rel. Vol. - (CC93)

This control sets the volume of the note release samples.

### Button Bar (Uberpegiator, EQ/Filter, Reverb)

These buttons change which controls are displayed on the lower right panel of the UI, allowing one to control the various parameters of each effect. See more detailed descriptions of these controls later in this document.

## EQ / Filter Controls

The EQ / Filter tab contains controls for a resonant lowpass filter and parametric EQ with three separate equalizer bands. This special panel can be found in all of the instrument presets, by clicking the “EQ/Filter” button on the left.



### Lowpass Filter On/Off

This button enables/disables the resonant lowpass filter.

### Cutoff

This knob sweeps the lowpass filter's cut-off frequency

### Resonance

This knob sets the amount of resonance applied at the cut-off frequency of the filter

### 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.

### Mid Bandwidth

This sets the bandwidth for the mid frequency node.

### High Gain

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

## Uberpeggiator Controls

The High School Drum Corps features a flexible, 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.
- **EZ Roll** is a special mode that allows easy single-stroke roll creation, based on your tempo, rhythm and the amount of swing and randomization you want on the timing and velocity of each stroke. Most other controls are bypassed. You can use the velocity table or use incoming velocities "As Played". The main **V. Atten.** Knob can be very useful in creating dynamic swells with this.

### Hits and Hit % Knobs

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

### Random

This control allows you to add a bit of subtle humanization to velocity and timing for each repeating note in the roll.

### 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.

### Swing

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

### Repeat Setting

This sets the direction of the up or down repeats.

### Note Order 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.

### Duration

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. Results are usually very subtle when used with percussion.

### 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.

### 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, from 2 to 32 steps

### Table / As Played

This activates the Velocity 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.

## Convolution Reverb Controls

We've incorporated our custom convolution impulses into each instrument preset, with full control over all available convolution effect parameters.



### 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 Drop-Down 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.

### FX

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.

## Mega-Mixer Ensemble Builder Controls

The Drumcorps Mega-Mixer presets provided a special interface that lets you combine 12 different articulations in any key mapping, tuning and arrangement you like. There are 12 loadable articulation modules, each with a window, edit button and vertical slider. Each of these modules has its own independent controls. If you make any changes you'd like to keep, you can save this preset by choosing "Save-As" in the main Kontakt File menu to store your custom settings for later. Make sure to save the new preset with a new file name, in the same "Instruments" folder location, to insure proper loading.



### Drum Selection Window

The window of each module (a TV-like screen) is a drum selection menu and it displays the drum that is currently loaded into each module. A blank screen means no drum is loaded in that module. To load a drum, click on a window of a module and select the drum from a menu.

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 drum loaded into that module and an articulation selector next to that. Use this menu to switch the drum's articulation.

### Drum Volume Slider

The vertical slider next to each window controls the volume level for that module.

### Drum Articulation Edit Button

The edit button allows you to select the specific articulation you want to load for that drum and then edit all that articulation's customizable settings. You'll see those controls in the lower right corner of the interface.

### Articulation Selector

This drop-down menu let's you choose the specific articulation to load into a particular module. Each drum and each location (room and field) has a unique selection of articulations available, from center strikes, rimshots, and rim clicks, to rolls and crescendos.

### Key-Mapping Controls

To the right of that, you'll find the key mapping controls. Notice the "Root," "Low" and "High" buttons. The "Root" value 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 drum articulations wherever they want on the keyboard, even overlapping them.

The key-range can also be set using the "Set Low" and "Set High" buttons. Just click one of the buttons, then press any midi note to set that as the lowest or highest key in the range for the module.

The **blue** keys on the Kontakt keyboard represent the defined key ranges of all other modules, if they extend farther up or down than the module being edited.

### Tuned

When activated, this switch causes the notes for that module to be pitched up and down the semitone scale, with the default pitch centered on the "Root" key.

### Pan

The "Pan" knob allows each module to be panned independently.

### Dynamics

The "Dynam." knob adjusts velocity when a note is played for that module, allowing users to adjust the intensity for each module.

### Microtuning

The "M. Tune" knob controls the amount of pitch micro-tuning, in steps of 1/100th of a semitone. You can globally tune an instrument up or down by +/- 300 cents (3 semitones).

# INSTRUMENT PROGRAMS

## Drumcorps MegaMixer

This master preset allows you to load and arrange most of the articulations available in this library for both Field and Band Room, except for the crescendos. You can load up to 12 sound-sets, create custom key-mapping and tuning and shape the performance parameters of each one independently of one another.

## Drumcorps All Bandroom

This includes all of the drum articulations recorded in the large band rehearsal hall, with string strikes, rolls and crescendos (1-shot and sustaining). All rolls and sustaining crescendos include independently adjustable automatic release samples that automatically trigger when the key is released.

Concert Bass drum C1 - G1

Snare Drums C2 - B2

Ensemble - C3 - F3

## Drumcorps All Field

This includes all of the drum articulations recorded out on the field, with string strikes, rolls and crescendos (1-shot and sustaining). All rolls and sustaining crescendos include independently adjustable automatic release samples that automatically trigger when the key is released.

Tuned marching bass drums C1 - F#3

Snare Drums G3 - E4

Ensemble - F4 - G#4

## Drumcorps Bass Concert Bandroom

This is just the 48" deep concert bass drum strikes, pitched over the entire key range.

## Drumcorps Bass Tuned Field

These are all of the field articulations for the 5 tuned marching bass drums, with 20", 24", 28", 30", 36" diameters.

Mallet Strikes C1 - A1

Rim Clacks A#1 - G2

Single Short Crescendo Rolls G#2 - D#3

Crescendo Roll with sustaining loop and release trigger E3

Sustaining Single-Stroke roll loop with release trigger F3 - F#3

## Drumcorps Ensemble Bandroom

The full drum line striking in unison, with quad toms added to the group. These notes are pitched over the full key range.

Strikes C-2 - E2 (root note D2)

Rim Clicks F2 - G8 (root note G2)

## Drumcorps Ensemble Field

The full drum line striking in unison, with quad toms and concert bass drum added to the group. These notes are pitched over the full key range.

Strikes C-2 - E2 (root note D2)

Rim Clicks F2 - G8 (root note G2)



**Drumcorps Snare Bandroom**

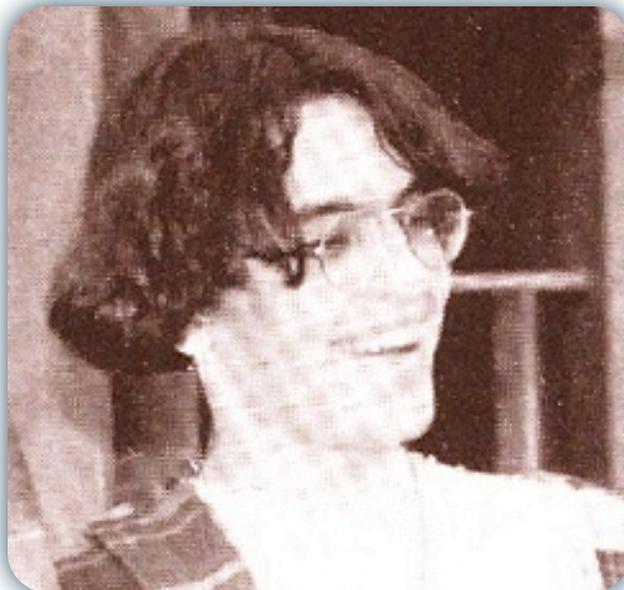
This is a single full-sized 14" marching snare drum with gut snares  
Strikes C2 - E2  
Flams F2 - G#2  
Rim Clicks A2 - C3  
Sustaining Double-Stroke roll loop with release trigger and multiple dynamic layers C#3 - E3  
Crescendo Roll with sustaining loop and release trigger F3 - G#3  
Single Short Crescendo Rolls A3 - C4

**Drumcorps Snare Field**

This is a single full-sized 14" marching snare drum with gut snares  
Strikes C2 - E2  
Flams F2 - G#2  
Rim Clicks A2 - A#2  
Rim Shots B2 - C3  
Sustaining Double-Stroke roll loop with release trigger and multiple dynamic layers C#3 - E3

**Marching Ambiences**

This preset contains 10 general parade crowd ambiances. All soundscapes are looping. This preset allows you to jump to any point in the recording, by using the Offset knob. You can adjust volume over time with the Swell knob and with midi note velocity. C1-A1



Mission San Jose High School Marching Band 1993 Yearbook photos, with Sameer Gupta (Soundiron Tablas), Mike Peaslee and Steve Slater (Soundiron Drumcorps).

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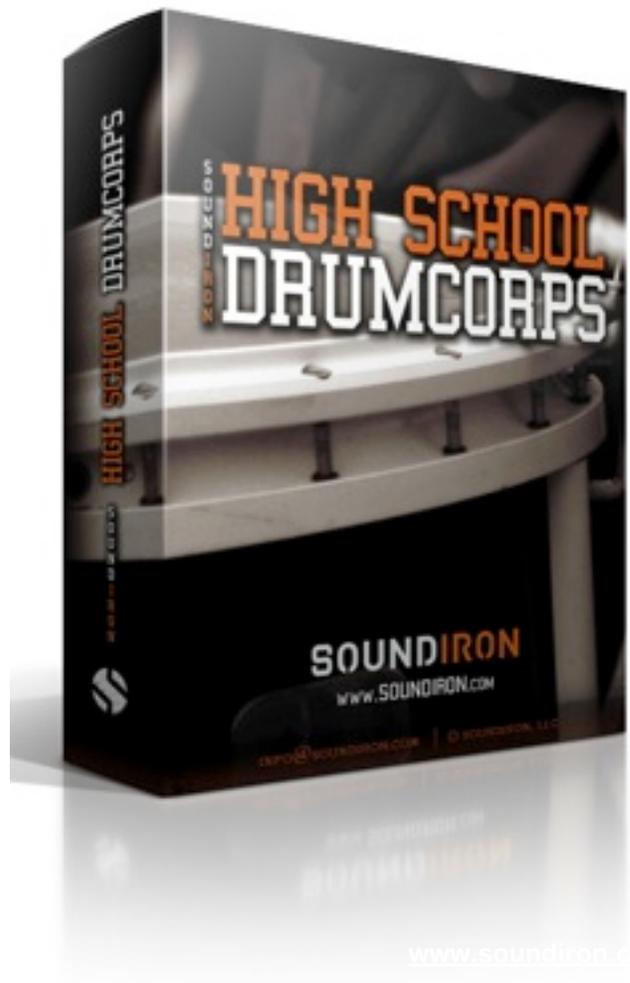
THANK YOU.

Thanks for purchasing the Soundiron High School Drumcorps percussion library. If you enjoy this creation, we hope you'll also consider checking out some of our other premium virtual instrument libraries. If you have any questions, troubles, concerns, comments, love-letters or hate mail, feel absolutely free to send it on over to us:

[info@soundiron.com](mailto:info@soundiron.com)

much obliged,

Chris, Gregg and Mike



[ SOUNDIRON ]