GLASS BEACH ^{version 1.0}

version 1.0

Welcome Soundiron's Glass Beach sample library.

About 150 Miles North of the San Francisco Bay Area, you'll find Fort Bragg, CA, an old coastal village at the foot of the redwoods. This very quaint, but rather well-weathered town was founded in the mid 1800s around an old US military fort and Native American Indian Reservation (a very dark passage in US history). By the early 20th century, both had been replaced by saw mills and fisheries . These industries saw booming business during the reconstruction of San Francisco after the great 1906 earthquake and fire and a burgeoning tourism industry, thanks in part to the old steam railroad that runs through the town and into the redwood forests inland. We'll be exploring more of that later.

Glass Beach is all that's left of a former garbage dump. For decades, the townspeople brought their household and industrial trash to the sea, dumping into towering piles rising above the surf. We spoke to a lifelong resident, who told us the heaps grew to over 30 feet high, before "The Dumps" were finally shut down in 1967. After numerous clean-up efforts, all of the refuse was removed, save for the tons of broken glass shards that were too small and far to plentiful to remove. It can now be found in MacKerricher State Park, running along the beach, by an old abandoned saw mill complex.

Once an ecological disaster and obvious hazard, the beach is now a remarkable example of natures resilience when we clean up our mess a bit and try to leave things alone. Over the years, the crashing waves and abrasive sand has worn all of those millions of glass fragments into perfectly smooth translucent glass pebbles and beads in every color of the rainbow - but mostly clear, brown or green. Yay beer!

An entire cottage industry has sprung up to harvest and turn the beautiful glass baubles into jewelry and artwork, leading the park to ban the collection of sea glass from the beach so that future visitors can enjoy the rather surreal experience of literally walking on a sea of broken glass. Luckily, the actual Glass beach itself is very hard to get to, thanks to shear cliffs that keep it well-hidden and protected on all sides, and the sea glass has naturally spread to surrounding beaches in the area, which keeps the tourists who insist on taking souvenirs happy.

From a sonic perspective, the millions of glass beads shifting and tumbling in the gentle surf create a remarkable effect. The sound is not unlike that of ice chips or slush on the shore of a thawing lake, but on a grander scale. The distant mournful wails of fog horns and sea birds casts an eerily serene hue over the sound-scape and the cliffs suppress most of the encroaching highway and city noise. As a whole-body sensory experience, it was well worth the long trip.

We captured several ocean surf and tide pool ambiances, as well as gentle waterfalls trickling through narrow caves and gullies running down toward the beach from the cliffs above. There's also useful foley included, with footsteps that can be cut and re-purposed for sand, gravel and even gritty snow in a pinch. We also created a wide variety of tiny percussive elements, using some of the sea glass that migrated to other nearby beaches. Lastly, we used various sound-design tricks to morph the sounds from our journey into tonal and dissonant pads, synth-tones, ambient dreamscapes and disturbing hellscapes. Enjoy!

SOUNDIRON
Glass Beach
version 1.0

OVERVIEW

30 Kontakt patches (unlocked)
225 Samples
488 MB Installed
42 Custom Convolution IR Files
24bit / 44.1kHz stereo PCM wav samples (non-unencrypted)
Bonus collection of 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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Scripting by Chris Marshall
Photos by Jennifer Allen

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ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 44.1kHz / 24bit., in a semi-urban outdoor environment. This means that unavoidable and omnipresent human sounds, like planes, industry and automobiles can inevitably find their way into these sounds. In this particular case, you may hear faint fog horns and the occasional rumble of nearby industrial plants near downtown Fort Bragg, CA. 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 actually a full version of Kontakt and it 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, reveberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is 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 library's sound. You can load them into most instrument presets by using the Tone/FX control panel tab (in the Reverb page) 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

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.

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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.
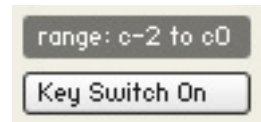
"Random" On/Off Button
This enables/disables the the Offset control knob and causes the ambiences to randomize their sample start position, which simulates round-robin variation. Because these are long-running ambiences, this can be especially useful in layering multiple sounds on top of each other to create more complex and evolving soundscapes.

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/disabled 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
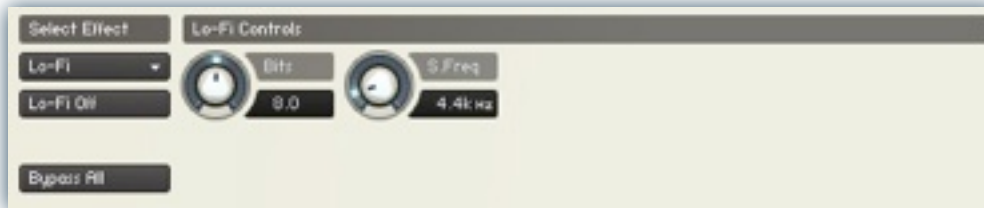This sets the amount of gain for the fully sweepable mid band.

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.
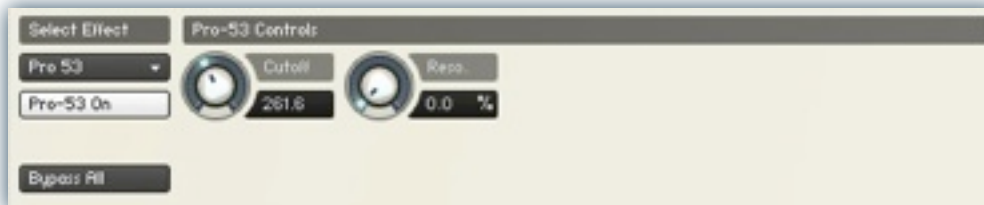
Bits
This knob sets the simulated bit rate of the signal.

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 feeback 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 timing division for tempo synching.

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 feeback 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
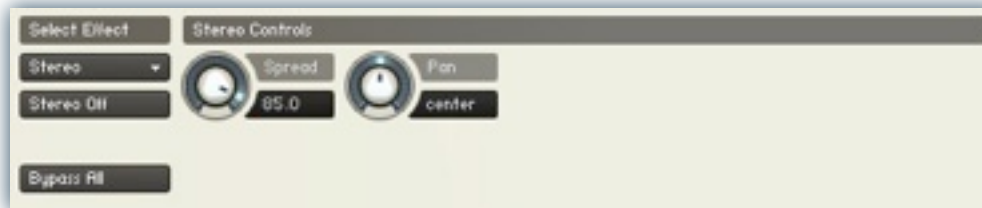
Stereo On/Off
This button enables/disables the stereo imaging effect.

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.

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.
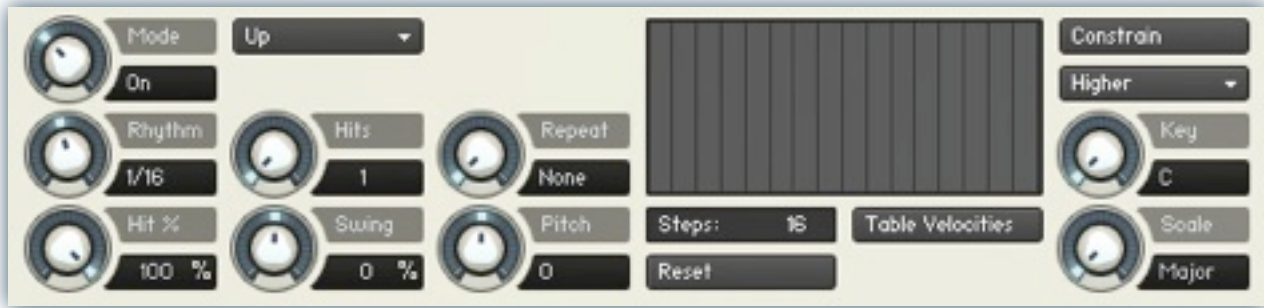
Mode
This knob controls the Arpeggiator mode. Choosing **Off** disables the Arp system entirely. **On** sets it to respond only while a note is pressed., cycling through all held notes as it arpeggiates. **Hold** sets it to automatically sustain one note at a time, (monophonic) so that changing keys 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.

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

Percussion Presets:

All Glass Beach All Percussion Master
Sea glass pebble strikes, scrapes, shakes, slides, pouring, bounces and footsteps. c#0 to g8

Glass Beach Footsteps
Individual boot footsteps walking through sea glass sand and pebbles. c3 to c5

Glass Beach Grain Bounce
Sea glass pebbles bouncing against each other. c#0 to c#6

Glass Beach Grain Hit
Sea glass pebbles striking against each other. c#0 to g8

Glass Beach Grain Scrape
Sea glass pebbles scraping against each other. c#0 to g8

Glass Beach Grain Shake & Pour
Hand-fulls of sea glass pebbles shaking and pouring in bare hands. c#0 to g8

Ambient Soundscape Presets:

All Glass Beach Ambiences
All of the ambieces spread out over the key-range. c-2 to g8

All Glass Beach Ambiences lite
All of the ambieces spread out over the key-range. This lite version of the main patch is set to DFD mode to conserver ram, so the Offset controls have been removed. c-2 to g8

Glass Beach Ambience Sand Footsteps
Boot footsteps walking through sea glass sand and pebbles. c-2 to g8

Glass Beach Ambience Sand Footsteps Dog
Medium-sized dog (Laboradore) footsteps walking through sea glass sand and pebbles, with collar jingles. c-2 to g8

Glass Beach Ambience Seacave Waterfall Trickle 1
A small waterfall trickling in a shallow cave cut into a gully through cliffs above the beach. c-2 to g8

Glass Beach Ambience Seacave Waterfall Trickle 2
A small waterfall trickling in a shallow cave cut into a gully through cliffs above the beach. c-2 to g8

Glass Beach Ambience Waves Gentle 1
Small waves crashing gently on Glass Beach. The sea glass pebbles create a delicate, almost ice-like sound as the water pushes them up the shore. c-2 to g8

Glass Beach Ambience Waves Gentle 2
Small waves crashing on Glass Beach. A flock of geese fly overhead. c-2 to g8

Glass Beach Ambience Waves Rocks Tidepool
A small sheltered alcove to the south of the main beach, where the surf was quite a bit more gentle. Every now and then, a larger wave splashes up. c-2 to g8

Special FX Presets:

Babeler
Rushing, intense babbling synth, like electrified running water. c-2 to g8

Donkeypunch 1
Mad, pulsing click-smash percussion. c#0 to g8

Down The Drain
A terrifying place. c-2 to g8

Glass Piano
Simple piano notes pumped through the swirling depths of a glass-clam sea, following the natural rhythms of the tide. c-2 to g8

Sad Times
Dark, harsh stingers. c-2 to g8

Scumfusing
Chaotic, slow, gringing stingers. c-2 to g8

Singing Sewer
Sounds just like the name implies. c-2 to g8

Sparky
Electric arcing percussion. c#0 to g8

Stretched Glass Organ
Glass grains stretched to extremes and harmonized, with resonant ambient reverb and subtle rotation on the modwheel (CC1). c-2 to g8

Thinnerer
Dark, gritty, dissonant clustered soundscape
c-2 to g8

Waterbow 1
Warm, glowing, blossoming tones. c-2 to g8

Waterbow 2
Duller, more subdued synth pad. c-2 to g8

Waterbow 3
Soft synth pad texture. c-2 to g8

Waterbow 4
Very soft, meek and fragile synth pad texture. c-2 to g8

Waterbow 5
Reedy, thin and slightly harsh synth with an unsteady random lilting detuning effect and swirling gliss. c-2 to g8

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THANK YOU.

Thanks for loving the Soundiron Glass Beach library and supporting all of our creations. 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

much obliged,

Mike, Gregg and Chris

yes, that's dog poop.

www.soundiron.com

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